

emv:

# Festive Cantatas: J.S. Bach Magnificat & Cantata BWV 110



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

**SUNDAY DECEMBER 18, 2022 / 3 p.m.**

The Chan Centre for the Performing Arts

---

This concert is generously supported by Linda Leonard, Dr. Katherine Paton and Tony & Margie Knox

Presented in partnership with the Chan Centre for the Performing Arts,  
with the support of the Chan Endowment Fund at the University of British Columbia.





Odlum Brown is  
Proud to Celebrate  
Early Music  
Vancouver's Festive  
Cantatas: J.S. Bach  
Magnificat

**For nearly 100 years, Odlum Brown has been one of BC's most respected investment firms by helping investors achieve their financial goals for generations.**

Odlum Brown is a full-service investment firm providing disciplined investment advice and objective, value-based research with a singular focus on clients. For all your investment needs including financial, retirement and estate planning,\* call **604-669-1600**, toll free at **1-888-886-3586** or visit **odlumbrown.com** for more information.

**Wishing everyone a wonderful holiday season,  
and a joyous new year!**



**ODLUM BROWN**  
Investing for Generations®



Odlum Brown Limited    @Odlum\_Brown    Odlum Brown Community    OdlumBrown

\*Offered through our wholly owned subsidiary, Odlum Brown Financial Services Limited.    Member-Canadian Investor Protection Fund

## THE ARTISTS

**Hélène Brunet**

SOPRANO

**Arwen Myers**

SOPRANO

**Krisztina Szabó**

ALTO

**Jacques-Olivier Chartier**

TENOR

**Sumner Thompson**

BASS

**Pacific Baroque Orchestra**

**Alexander Weimann**

MUSIC DIRECTOR

(ORCHESTRA LISTING ON PAGE 11)

GENEROUSLY SUPPORTED BY

**Linda Leonard,**

**Dr. Katherine Paton**

AND

**Tony & Margie Knox**

HOMESTAYS

Honey & Tony Dawson

Delma Hemming

Margie & Tony Knox

Judy & Bern Storr

AND

Bruce Munro-Wright, O.B.C.

SPECIAL THANKS TO OUR PRINTERS,  
Prism Printing and Digital Centre,  
New Westminster

WHO DONATED THE PRINTING  
OF THE FESTIVE COLOUR COVERS  
FOR THIS PROGRAMME.



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

## FESTIVE CANTATAS

### PROGRAMME

Johann Sebastian Bach:

**Magnificat**

BWV 243a

(1723 version)

- 1 CHORUS: Magnificat
- 2 ARIA: Et exultavit spiritus meus (SOPRANO II)
- 2a CHORUS: Vom Himmel hoch
- 3 ARIA: Quia respexit humilitatem (SOPRANO I)
- 4 CHORUS: Omnes generationes
- 5 ARIA: Quia fecit mihi magna (BASS)
- 5a CHORUS: Freut euch und jubiliert
- 6 DUET: Et misericordia (ALTO & TENOR)
- 7 CHORUS: Fecit potentiam
- 7a CHORUS: Gloria in excelsis Deo
- 8 ARIA: Deposuit potentes (TENOR)
- 9 ARIA: Esurientes implevit bonis (ALTO)
- 9a DUET: Virga Jesse floruit (SOPRANO I & BASS)
- 10 TRIO: Suscepit Israel (SOPRANO I, SOPRANO II, ALTO)
- 11 CHORUS: Sicut locutus est
- 12 CHORUS: Gloria Patri

– INTERVAL –

Johann Sebastian Bach:

**Unser Mund sei voll Lachens**

CANTATA BWV 110

- 1 CHORUS: Unser Mund sei voll Lachens
- 2 ARIA: Ihr Gedanken und ihr Sinnen (TENOR)
- 3 RECITATIVE: Dir, Herr, ist niemand gleich (BASS)
- 4 ARIA: Ach Herr, was ist ein Menschenkind (ALTO)
- 5 DUET: Ehre sei Gott in der Höhe (SOPRANO & TENOR)
- 6 ARIA: Wacht auf (BASS)
- 7 CHORUS: Alleluja

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

French double-manual harpsichord after Taskin by Edward R Turner of Pender Island,  
restored by Craig Tomlinson of West Vancouver

Chamber and Continuo organ by Wolff & Associés of Laval, Quebec.

Baroque Timpani after Hessian models (ca 1700) by Peter Kogan of Minnesota.

**emv:** COMING IN FEBRUARY & MARCH

## Raise, raise the voice: Reginald Mobley

**FRIDAY, FEBRUARY 3, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Reginald Mobley** countertenor, **Pacific Baroque  
Orchestra** directed by **Alexander Weimann**

Nominee **2023 GRAMMY Award** and  
**2023 International Classical Music Award**

## Consone Quartet: BBC New Generation Artists

**FRIDAY, FEBRUARY 17, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Consone Quartet** (London)

## On the Breath of Angels

**FRIDAY, MARCH 3, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Hana Blažíková** soprano, **Bruce Dickey** cornetto,  
and **The Breathtaking Collective**



## Angela Hewitt: Bach, Brahms & Scarlatti

**SUNDAY, MARCH 12, 2023 / 3 p.m.**  
The Chan Centre for the Performing Arts (UBC)  
**Angela Hewitt** piano

Concert details and tickets [www.earlymusic.bc.ca](http://www.earlymusic.bc.ca)



**BOARD OF DIRECTORS**

**Andrew Szeri**  
PRESIDENT

**Melody Mason**  
VICE PRESIDENT

**Vincent Tan**  
SECRETARY

**Ron Kruschen**  
TREASURER

**Janet Lea**

**Serena Ko**

**Pam Ratner**

**Fran Watters**



**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  
An 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



The Hamber Foundation  
A member of the University of British Columbia



SEEDLINGS FOUNDATION

The McLean Foundation

THE NEMETZ FOUNDATION

**2022-23 PRODUCTION PARTNERS**



CHAN CENTRE FOR THE PERFORMING ARTS



UBC MUSIC



GREEN COLLEGE/UBC



emv: PACIFIC BAROQUE ORCHESTRA



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

**CORPORATE SUPPORT**



Resedale on Robson Suite Hotel

**PRODUCTION PARTNERS IN VICTORIA BC**



CHRIST CHURCH CATHEDRAL  
A CATHEDRAL FOR THE CITY

PACIFIC BAROQUE FESTIVAL



VICTORIA CONSERVATORY OF MUSIC



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 xʷməθkʷəyəm (Musqueam), Sk̓wx̓wú7mesh (Squamish), Səl̓ilwətaʔ/Selilwitulh (Tseil-Waututh) Nations, Nuu-chah-nulth, and Kwakwaka'wakw Nations. We are grateful for this privilege.

## PROGRAMME NOTES

BY CHRISTINA HUTTEN

Bach's *Magnificat* and Cantata 110 explore a wide spectrum of human responses to the Christmas story, from humility to ecstasy, sober consideration to laughing astonishment, and extroverted declamation to introspective affirmation. In them, we hear Bach amplifying the voices of different people and exploring their personal perspectives, especially that of an ordinary young woman, Mary, as she responds to the astounding news that she would give birth to the Son of God. The musical result is polyphonic – many-voiced – in every possible sense.

Musicians of the Baroque were deeply concerned with music's relation to speech and its ability to heighten the impact of a text by magnifying its structure, rhythms, and mood, thereby touching the hearts of listeners more profoundly. Training in rhetoric, the art of communication and persuasion, was a pillar of eighteenth-century education that prepared boys like Bach for careers as lawyers, diplomats, court secretaries,

city councillors, pastors, teachers, and musicians. One of the central rhetorical principles that Bach certainly learned was *copia*: abundant variety of expression. This aesthetic of copiousness inspired Bach's highly contrasting settings of the twelve verses of the *Magnificat*, and his frequent repetition of text and musical figures, each repetition an opportunity for variation and contemplation of another nuance of meaning. Bach sets texts like an actor might explore a script, repeating phrases over and over, placing emphasis on different words to explore expressive possibilities.

So, in composing his sacred music, Bach began with the text. The *Magnificat* text, a canticle taken from the first chapter of Luke's gospel, is the Virgin Mary's song of praise celebrating her pregnancy with the promised Messiah, God's faithfulness and generosity, and the transformation that the Messiah would bring by exalting the lowly and humbling the powerful. Martin Luther rejected the Roman Catholic Church's veneration of Mary as a powerful intercessor. Instead, his commentary on the *Magnificat* emphasized her femininity, humility, humanity, and her singing voice, making her accessible as a mother, companion, and example of Christian virtue and of the chief use of music to glorify God and edify others. In Bach's Leipzig, the *Magnificat* was sung in a simple German version every Sunday at evening vespers, reflecting Luther's esteem for this text. On important feast days, the congregation expected an elaborate version for voices and instruments setting the formal Latin text.

Scholar Wendy Heller has demonstrated how closely Bach's *Magnificat* reflects Luther's commentary, especially his attention to Mary's personal perspective. It opens with a jubilant chorus, for, as Luther noted, "she sang [the *Magnificat*] not for herself alone but for us all, to sing it after her." In the following two verses, we hear Mary's own voice in two soprano arias: the innocent, dance-like "Et exultavit" (My spirit hath rejoiced) and "Quia respexit" (For He hath regarded the lowliness of his handmaiden) in which the descending shapes of the vocal line paint Mary's humility, while the oboe continually exalts those falling melodic





The Thomaskirche in Leipzig, an engraving by J.G. Schreiber (1676-1750)

shapes to higher pitches. Bach sets the text “Quia fecit” (He that is mighty hath magnified me) as a muscular bass aria emphasizing God’s strength, following it with the tender, motherly lullaby “Et misericordia” (And his mercy is on them that fear him), and so on. So, Bach’s *Magnificat* does not offer a dramatic representation with the character of the Virgin Mary played by a single singer, but rather as Wendy Heller articulates “the sense of Mary’s subjectivity is split among the chorus and voices.”

On Christmas Day, Leipzig tradition dictated that additional hymn texts be interpolated into the Magnificat text to tell the story of the birth of Christ. Bach composed these hymns after he had completed his *Magnificat*, choosing to pay homage to the voices of his predecessors at the Thomaskirche through them. The first, “Von Himmel hoch”, he set as an *a cappella* motet in the Renaissance style of Thomaskantor Valentin Otto; the next, “Freut euch und jubiliert”, he wrote in a lighter polyphonic style very similar to an early seventeenth-century setting of the same text by Sethus Calvisius. “Gloria in excelsis Deo” imitated the simple, chordal, declamatory style popular with cantors Johann Schelle and Johann Kuhnau in the late seventeenth century. Finally, Bach used the most up-to-date, operatic style of his own generation for “Virga Jesse floruit”. It is as if Bach brings together Mary’s song, with the chorus of singing Christians across time, and the specific compositional voices of Leipzig’s most beloved musical leaders.

The text of Cantata 110, created by poet and novelist Georg Christian Lehms, comprises biblical quotations with newly

composed poetry, all prophecies about or reactions to the Christmas story. To begin his setting, Bach borrowed the overture from his *Orchestral Suite No. 4*, with its majestic opening and closing sections and its bubbling middle section that must have reminded Bach of the laughter of the text. Into this instrumental piece, he seamlessly integrates new choral parts as if they had been there all along. In the next aria, the tenor invites us to lift our thoughts to heaven along with the swirling flute lines to contemplate salvation, and the bass, perhaps the voice of the pastor, declaims a text from the book of Jeremiah in recitative. Bach chooses the poignant combination of alto voice and oboe *d’amore* to express for the central text about the pain of human separation from God and follows it with a love duet for soprano and tenor joining to praise God, adapted from the *Magnificat* interpolation “Virga Jesse floruit”. Then, the bass voice of the pastor returns, amplified by trumpet accompaniment, to admonish everyone to raise their voices in song. The cantata concludes not with the expected rousing chorus, but rather a heart-felt, introspective chorale verse.

Bach’s music invites us to inhabit the richness of subjective, human experience imaginatively and viscerally from the downcast position of a first-century servant girl to the awe and ecstasy of communion with the Divine. Luther’s evocative summary of the Magnificat text seems to anticipate the transportive power of Bach’s composition. “My life and all my senses float in the love and praise of God and in lofty pleasures, so that I am no longer mistress of myself; I am exalted, more than I exalt myself, to praise the Lord.” ■

# TEXTS AND TRANSLATIONS

---

Johann Sebastian Bach:

## Magnificat

BWV 243a

(1723 version)

- 1 -

Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

- 2 -

Aria

SOPRANO II

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Saviour.

- 2a -

Chorus

Vom Himmel hoch, da komm ich her,  
Ich bring euch gute neue Mär;  
Der guten Mär bring ich so viel,  
Davon ich sing'n und sagen will.

From heav'n on high I come to you,  
I bring to you good tidings new;  
Of that good news I bring so much,  
Thereof both sing and tell I will.

- 3 -

Aria

SOPRANO I

Quia respexit humilitatem ancillæ suæ;  
ecce enim ex hoc beatam me dicens

For he had regarded the lowliness of his handmaiden.  
For behold, from henceforth shall call me blessed.

- 4 -

Chorus

Omnes generationes.

All generations.

- 5 -

Aria

BASS I

Quia fecit mihi magna qui potens est  
et sanctum nomen eius.

For he that is mighty hath magnified me,  
and holy is his name.

- 5a -

Chorus

Freut euch und jubiliert;  
Zu Bethlehem gefunden wird  
Das herzeliebe Jesulein,  
Das soll euer Freud und Wonne sein.

Rejoice with triumph glad;  
In Bethlehem revealed hath been  
The darling little Jesus-child,  
That shall to you joy and pleasure bring.

- 6 -

Duet

ALTO & TENOR

Et misericordia a progenie in progenies  
timentibus eum.

And [his] mercy is on them that fear him  
throughout all generations.

- 7 -  
Chorus

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

He hath showed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.

- 7b -  
Chorus

Gloria in excelsis Deo!  
Et in terra pax hominibus, bona voluntas!

Glory be to God on high!  
And on earth peace to men of good will!

- 8 -  
Aria  
TENOR

Deposuit potentes de sede  
et exaltavit humiles.

He hath put down the mighty from their seat,  
and hath exalted the humble and meek.

- 9 -  
Aria  
ALTO

Esurientes implevit bonis et divites  
dimisit inanes.

He hath filled the hungry with good things  
and the rich he hath sent empty away.

- 9a -  
Duet  
SOPRANO I & BASS

Virga Jesse floruit,  
Emmanuel noster apparuit;  
Induit carnem hominis,  
Fit puer delectabilis;  
Alleluja.

Jesse's maid then fruit did bear,  
Emanuel our Lord appeared to us;  
Himself in mortal flesh he put,  
A child most pleasing he became;  
Alleluia.

- 10 -  
Trio  
SOPRANO I, SOPRANO II, ALTO

Suscepit Israel puerum suum recordatus misericordiæ suæ.

He remembering his mercy hath helped his servant Israel.

- 11 -  
Chorus

Sicut locutus est ad Patres nostros,  
Abraham et semini eius in sæcula.

As he promised to our forefathers,  
Abraham and his seed for ever.

- 12 -  
Chorus

Gloria Patri, gloria Filio,  
gloria et Spiritui Sancto!  
Sicut erat in principio et nunc et semper  
et in sæcula sæculorum.  
Amen.

Glory be to the Father, glory be to the Son,  
and glory be to the Holy Ghost!  
As it was in the beginning, is now,  
and ever shall be, world without end.  
Amen.

Luke 1:46-55; "Vom Himmel hoch," v.1, Martin Luther 1524 (mov't. 2a); Luke 2:14 (mov't. 7a)

- Translation by Z. Philip Ambrose

- INTERVAL -

Johann Sebastian Bach:  
**Unser Mund sei voll Lachens**

CANTATA BWV 110

**Chorus**

Unser Mund sei voll Lachens  
und unsre Zunge voll Rühmens.  
Denn der Herr hat Großes an uns getan.

Make our mouth full with laughter  
and make our tongue full with praises.  
For the Lord hath great things for us achieved.

**Aria**

TENOR

Ihr Gedanken und ihr Sinnen,  
Schwinget euch anitzt von hinnen,  
Steiget schleunig himmeln  
Und bedenkt, was Gott getan!  
Er wird Mensch, und dies allein,  
Dass wir Himmels Kinder sein.

All ye thoughts and all ye senses,  
Lift yourselves aloft this moment,  
Soaring swiftly heavenward,  
And bethink what God hath done!  
He is man for this alone,  
That we heaven's children be.

**Recitative**

BASS

Dir, Herr, ist niemand gleich.  
Du bist groß und dein Name ist groß  
und kannst's mit der Tat beweisen.

Thee, Lord, is no one like.  
Thou art great and thy name, too, is great  
and thou with thy works canst prove it.

**Aria**

ALTO

Ach Herr, was ist ein Menschenkind,  
Dass du sein Heil so schmerzlich suchest?  
Ein Wurm, den du verfluchest,  
Wenn Höll und Satan um ihn sind;  
Doch auch dein Sohn, den Seel und Geist  
Aus Liebe seinen Erben heißt.

Ah Lord, what is a child of man  
That thou wouldst through such pain redeem him?  
A worm thy curse tormenteth  
While hell and Satan round him stand;  
But yet, thy Son, whom heart and soul  
In love call their inheritance.

**Duet**

SOPRANO & TENOR

Ehre sei Gott in der Höhe und Friede auf Erden  
und den Menschen ein Wohlgefallen!

Glory to God in the highest and peace be on earth, now,  
and to mankind a sign of favour!

**Aria**

BASS

Wacht auf, ihr Adern und ihr Glieder,  
Und singt dergleichen Freudenlieder,  
Die unserm Gott gefällig sein.  
Und ihr, ihr andachtsvollen Saiten,  
Sollt ihm ein solches Lob bereiten,  
Dabei sich Herz und Geist erfreun.

Wake up, ye nerves and all ye members,  
And sing those very hymns of gladness  
Which to our God with favour come.  
And ye, ye strings of deep devotion,  
To him a song of praise now offer  
In which the heart and soul rejoice.

**Chorus**

Alleluja! Gelobt sei Gott,  
Singen wir all aus unsers Herzens Grunde.  
Denn Gott hat heut gemacht solch Freud,  
Die wir vergessen solln zu keiner Stunde.

Alleluia! Alleluia! All praise to God  
Sing we all from our very heart's foundation.  
For God today hath wrought that joy  
Which we shall not forget at any hour...

Georg Christian Lehms, Gottgefälliges Kirchen-Opffer 1711 (mov'ts. 2, 4, & 6); Psalm 126:2-3 (mov't. 1);  
Jeremiah 10:6 (mov't. 3); Luke 2:14 (mov't. 5); Wir Christenleut, v.5, Kaspar Füger 1592 (mov't. 7)

Translation by Z. Philip Ambrose

## THE ARTISTS

### PACIFIC BAROQUE ORCHESTRA

#### Alexander Weimann

MUSIC DIRECTOR & HARPSICHRD

##### VIOLIN I

**Chloe Meyers**  
CONCERTMASTER

**Christi Meyers**  
**Majka Demcak**  
**Jiten Bearisto**

##### VIOLIN II

**Cristina Zacharias**  
**Elyssa Lefurgey-Smith**  
**Paule Prefontaine**

##### VIOLA

**Mieka Michaux**  
**Joanna Hood**

##### CELLO

**Elinor Frey**  
**Amy Laing**

##### VIOLONE

**Natalie Mackie**

##### ORGAN

**Christina Hutten**

##### OBOE

**Matthew Jennejohn**  
**Sarah Huebsch Schilling**  
**Marea Chernoff**

##### OBOE D'AMORE

**Matthew Jennejohn**  
**Sarah Huebsch Schilling**

##### OBOE DA CACCIA

**Sarah Huebsch Schilling**

##### FLUTE

**Soile Stratkauskas**  
**Heather Beaty**

##### NATURAL TRUMPET

**Benjamin Raymond**  
**Simon Tremblay**  
**Francis Pigeon**

##### TIMPANI

**Aaron Mattock**

#### Alexander Weimann MUSIC DIRECTOR & HARPSICHRD

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 Music Director of the Pacific Baroque Orchestra in Vancouver, Music Director of the Seattle Baroque Orchestra, and regular guest conductor of ensembles including the Victoria Symphony, Symphony Nova Scotia, Arion Baroque Orchestra in Montreal and the Portland Baroque Orchestra.



Photo credit: Mark Mushet

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 University, Université de Montréal, 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. 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, a JUNO nominated recording of Handel's Orlando with the Pacific Baroque Orchestra that was also awarded a Gramophone Editor's Choice award, and most recently, the JUNO-nominated album *Nuit Blanches* with the Pacific Baroque Orchestra and Karina Gauvin.

#### 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. Their 2019 East Coast Canadian tour with Canadian soprano Karina Gauvin showcased the rarely-heard opera arias of 18th century Russia, culminating in a critically acclaimed album "Nuit Blanches" released by Atma Classique. 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.



**Héléne Brunet**

Photo credit: Bo Huang



**Arwen Myers**

Photo credit: Stark Photo



**Krisztina Szabó**

Photo credit: Bo Huang



**Jacques-Olivier Chartier**

Photo credit: François Morin



**Sumner Thompson**

Photo credit: Miranda Loud

## **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). Héléne is also featured on *Las Ciudades de Oro*, a second Juno award winning album for ensemble L’Harmonie des saisons (2016).

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, the Pacific Baroque Orchestra, the 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.”

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.

## **Arwen Myers** SOPRANO

Praised for her “crystalline tone and delicate passagework” (San Francisco Chronicle), soprano Arwen Myers captivates audiences with her timeless artistry and exquisite interpretations. Transmitting a warmth and “deep poignancy” (Palm Beach Arts Paper) onstage, Arwen shines in solo performance across the US and beyond. With outstanding technique and mastery of a wide range of vocal

colours, Arwen’s dazzling oratorio and solo appearances feature repertoire from the baroque to modern day, and everything in between. Her history includes appearances with Portland Baroque Orchestra, Early Music Vancouver, Pacific MusicWorks, Indianapolis Symphony Orchestra & Philharmonia Baroque Orchestra, working with such notable conductors as Nicholas McGegan, Monica Huggett, Alexander Weimann, David Fallis, John Butt, David Hill, Scott Allen Jarrett, Erick Lichte & Matthew Dirst.

Recent highlights include Handel with Philharmonia Baroque Orchestra; Bach & Purcell with Portland Baroque Orchestra; Vivaldi, Monteverdi & Gabrieli with Early Music Vancouver; Handel with Oregon Bach Festival; Fauré with Indianapolis Symphony Orchestra; and the world premiere of Zachary Wadsworth’s JUNO-nominated *When There is Peace* with Chor Leoni, which received national broadcast across Canada. Of her title role in Handel’s *Semele* with American Bach Soloists Academy in 2018, San Francisco Classical Voice noted, “some of these star turns were shiny indeed, with soprano Arwen Myers leading the way...her musicality and demure demeanour remained a renewable pleasure.” An exceptionally talented and generous chamber musician, Arwen features with some of the nation’s premiere ensembles, including Seraphic Fire, Bach Akademie Charlotte, Pacific Baroque Orchestra, Spire Chamber Ensemble, and Bach Collegium San Diego, and Fear No Music. Arwen is represented by Aligned Artistry.

## **Krisztina Szabó** ALTO

Hungarian-Canadian mezzo-soprano Krisztina Szabó is highly sought after in both North America and Europe as an artist of supreme musicianship and stagecraft, and has become known for her promotion and performance of contemporary Canadian works. Among her many laudatory reviews, Opera Canada declared her to be an “exceptional talent” after her performance of the title role of Dido in Purcell’s *Dido and Aeneas*, and after a performance with Tapestry Opera, the music blog, Schmopera wrote that “her instrument is one-of-a-kind and she has cemented herself as a darling of Canadian experimental music and opera...her sensibility and sensitivity to the material is truly inspiring”. In her hometown of Toronto, Canada, she has been nominated twice for a Dora Award for Outstanding Female Performance. Krisztina has recently

been appointed Assistant Professor of Voice and Opera at the University of British Columbia School of Music.

### **Jacques-Olivier Chartier** TENOR

A Winner of Tafelmusik Baroque Orchestra's Competition in 2016, Jacques-Olivier has been guest soloist for Festivals such as the Montreal Bach Festival, Montréal Baroque, Early Music Vancouver, Victoria Early Music Society, Seattle's Pacific Musicworks, Ottawa Chamber Music Festival and the Lamèque Baroque Festival. Recent appearances on the operatic stage include *Nelligan* (Charles Gill) by André Gagnon with Opéra de Québec, Pluton in Offenbach's *Orphée aux Enfers* and Remendado in *Carmen* both with Société d'art Lyrique du Royaume.

This season, Jacques joins the Orchestre symphonique de Laval for Bach Cantatas under Alain Trudel as well as the Orchestre Sinfonia for Haydn's *Lord Nelson Mass* under Louis Lavigueur. He joins I Musici Orchestra and Jean-Marie Zeitouni for a concert of Antonio Vivadi's *Psalms* and will finish the season with a Canadian/Belgium tour of a staged version of Schubert's *Winterreise* with the captivating dancer José Navas and the collaboration of pianist Francis Perron.

As a "Bach tenor" Jacques sings both Passions and Cantatas under conductors such as Yannick Nézet-Séguin (Evangelist), Jean-Marie Zeitouni (Evangelist), Louis Lavigueur (Evangelist), Monica Huggett (Arias), Patrick Wedd (Arias), Alain Trudel (Evangelist), Paul Halley (Arias) and Kevin Mallon (Arias) and Bernard Labadie.

Jacques began his musical training at nine years of age as

a member of the children's' choir "Petits Chanteurs de la Maîtrise du Cap" (Pueri Cantores du Québec). He received his Master from the Université de Montréal in both Opera and Early Music studies. Mr. Chartier continued his vocal training with Andreas Scholl in the Advanced Studies program at the Musik Akademie der Stadt Basel, Switzerland and the Britten-Pears School of Music, England. Jacques also took part of the American Bach Soloists Academy in San Francisco.

### **Sumner Thompson** BASS

Praised for his "elegant style" (The Boston Globe), Sumner Thompson is one of today's most sought-after baritones. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix.

Recent highlights include Monteverdi's *Vespers of 1610* and the new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.



Melozzo da Forlì:  
Angel musician with fiddle, ca 1480

Best wishes for  
the Holidays and  
for the New Year  
from all of us.

**emv:**

The logo for Early Music Vancouver (emv) features the lowercase letters 'emv' in a white, serif font, with a colon to the right. The background is a vibrant, abstract collage of colors including red, blue, green, and purple, with white and yellow lines swirling through the composition.

COMING UP IN 2023:

## Raise, raise the voice: Reginald Mobley

**FRIDAY, FEBRUARY 3, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Reginald Mobley** countertenor, **Pacific Baroque Orchestra** directed by **Alexander Weimann**

## On the Breath of Angels

**FRIDAY, MARCH 3, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Hana Blažíková** soprano, **Bruce Dickey** cornetto,  
and **The Breathtaking Collective**

## The Birds Concert

**FRIDAY, APRIL 21, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**La Rêveuse** directed by **Florence Bolton**  
and **Benjamin Perrot**

## Crossing the Andes

**FRIDAY, MAY 26, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Constantinople** directed by **Kiya Tabassian**,  
**Federico Tarrazona** charango,  
**Jonatan Alvarado** voice and guitar

## Consone Quartet: BBC New Generation Artists

**FRIDAY, FEBRUARY 17, 2023 / 7:30 p.m.**  
Christ Church Cathedral  
**Consone Quartet** (London)

## Angela Hewitt: Bach, Brahms & Scarlatti

**SUNDAY, MARCH 12, 2023 / 3 p.m.**  
The Chan Centre for the Performing Arts (UBC)  
**Angela Hewitt** piano

## Schubertiad with The Leonids and Chor Leoni

**FRIDAY, MAY 5, 2023 / 7:30 p.m.**  
St. Andrew's Wesley United Church  
**Chor Leoni** and **The Leonids** under the direction of  
**Erick Lichte**, **Alexander Weimann** fortepiano

Concert details and tickets [www.earlymusic.bc.ca](http://www.earlymusic.bc.ca)