



emv:

Raise, raise the voice: Reginald Mobley

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

Reginald Mobley countertenor
Pacific Baroque Orchestra directed by
Alexander Weimann

FRIDAY FEBRUARY 3, 2023 / 7:30 p.m.

Christ Church Cathedral

This concert is generously supported by Janette McMillan in memory of Douglas Graves



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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 xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Səl̓ilwətaʔ/Selilwitulh (Tseil-Waututh) Nations, Nuuchahnulth, and Kwakwaka'wakw Nations. We are grateful for this privilege.

THE ARTISTS

Reginald Mobly

COUNTERTENOR

Pacific Baroque Orchestra

Alexander Weimann

MUSIC DIRECTOR & KEYBOARDS

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RAISE, RAISE THE VOICE

PROGRAMME

Henry Purcell (1659-1685)

Symphony from *Raise, raise the voice*

O solitude

'Tis Nature's voice

Fantasia 7 in G major

George Frideric Handel (1685-1759)

Vedendo amor

+ + +

Henry Purcell

Music for a while

Ignatius Sancho (c.1729-1780)

Minuets and Country Dances (arr. Nicola Saraceni Canzano)

George Frideric Handel

Yet can I hear that dulcet lay

INTERVAL

Henry Purcell

Here the deities approve

Fantasia 6 in e minor

Johann Sebastian Bach (1685-1750)

Bekennen will ich seinen Namen BWV 200

Anonymous (Dutch Gradual, 1751)

Amo te, Jesu plus quam me (arr. Tineke Steenbrink)

+ + +

Henry Purcell

Crown the altar, deck the shrine

Chacony in G minor

Evening Hymn

+ + +

Duke Ellington (1899-1974)

In My Solitude

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

Theorbo after an instrument by Vendelio Venere (1607) by Ray Nurse of Vancouver

PROGRAMME NOTES

BY CONNOR PAGE



The odes of **Henry Purcell** (1659-1695) were closely tied to court ceremonial and public celebration. In the days of the music-loving Stuart monarchs, Purcell's music marked the comings and goings of the king with appropriate pomp and magnificence. After the accession of the Protestant William and Mary, Purcell continued to write odes for the

queen's birthday and for the festivities of civic institutions such as London's "Musical Society". In Purcell's day, odes served as elevating expressions of unity in times of frequent political unrest – as well as projections of royal power. Their enduring subject, however, is music – the act of singing – itself. The word "ode" comes from an ancient Greek term meaning "to sing", and the ode of Classical antiquity was thus a poem meant to be sung.

The feast day of St. Cecilia (November 22), the patroness of music, encouraged music that reflected on its own powers: celebration and praise, lamentation, solace and healing. Although some of the occasions for raising the voice have changed since Purcell's time, many of the basic reasons for doing so have not. This programme celebrates the power and importance of supporting and listening to those voices, bringing together some of the gems of Purcell's vocal and instrumental writing with the work of diverse musicians of later centuries.

Raise, raise the voice (Z.334) is one of Purcell's St. Cecilia Day odes, and its opening **Symphony** draws a majestic sound out of relatively modest three-part scoring for two violin lines and bass. Like a French overture, it begins with a dignified, sombre introduction, followed by an agile and more intensively contrapuntal second section; whereas the overture was frequently intended to accompany the entrance of the king, we can imagine that this symphony is welcoming "Music" itself, whose "holiday" is being celebrated.

O solitude, which Purcell published in 1687 in a collection titled *Comes Amoris: Or The Companion of Love*, uses one of the composer's favourite devices, a ground bass; Purcell adopted the practice from his Italian contemporaries but made it unmistakably his own, crafting unusual bass patterns, varying the harmony, and shaping the melodic contour and rhythm to create a dramatic sense of storytelling. "Music for a while", from a set of incidental music for the play *Oedipus*, and the beloved "Evening Hymn" are also examples of Purcell's ingenious and expressive use of this technique.

'Tis nature's voice suggests another kind of Italian influence. Drawn from the ode **Hail, Bright Cecilia** (Z.328) – and, according to an early engraving, sung by Purcell himself on St. Cecilia's Day – it is an ornate recitative with extraordinary pictorial effects, all of which describe the various functions and effects of music. **Here the deities approve**, another song on a ground, was popularized by a beautiful keyboard arrangement that Purcell published in 1689; **Crown the altar, deck the shrine** similarly pairs elaborate vocal melody with an active, strongly thematic bass.

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George Frideric Handel (1685-1759) succeeded Purcell as the preeminent musical personality of the English Baroque.

Vedendo amor (HWV 175), however, dates from his time in Italy, and is part of a string of cantatas for voice and continuo detailing the protagonist's ill-fated attempts to escape the snares of "Amore", who takes the

form of an *uccellatore*, or bird-catcher.

"Now can I hear that dulcet lay" is also part of a larger work, **The Choice of Hercules** (HWV 69), which tells the popular story of young Hercules's fateful decision between the paths of Virtue and Pleasure. The "dulcet lay" is one of Pleasure's attempts to win the hero over; enticing as the music is, Hercules must reject it in order to embrace the sterner but higher rewards of Virtue. One gets the sense, though, that Handel relished this moment of indecision as a chance to display his own – incomparably "sweet" – melodic gifts.

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Bekennen will ich seinen Namen (BWV 200), by **Johann Sebastian Bach** (1685-1750), is also a gracious and lyrical aria in E major, but its speaker is at the end of his journey rather than the beginning. The text paraphrases the words of Simeon (Luke 2.29-32), an old man who after seeing the infant Jesus in the temple proclaims his assurance of salvation and his readiness to die.

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While Bach and Handel were at the height of their powers, **Ignatius Sancho** (c. 1729-1780) was born on a slave ship bound for Columbia. An orphan, Sancho was brought at the age of two to England, where he spent the rest of his life. Sancho's determined self-education, resilience, and perseverance in finding patronage allowed him to achieve and safeguard his freedom, to win the esteem of his contemporaries as a man of letters, and to become a vocal abolitionist; his collected letters were published posthumously in 1784 as evidence of the injustice and inhumanity of the slave trade. A man of many talents, Sancho also penned a treatise on music theory and wrote collections of dances for keyboard, several of which we will hear tonight in an arrangement for four-part ensemble.



+ + +



Duke Ellington (1899-1974), one of the great American composers, pianists, and bandleaders of the twentieth century, also brought a passion for social justice to his long and storied career. Wrestling with the ongoing realities of segregation and racial discrimination at home, Ellington also advocated for peace and international cooperation on his world tours. As the story goes, Ellington wrote "In My Solitude" in twenty minutes while he was waiting to start a recording session. This haunting music went on to be unforgettably recorded not only by Ellington and his orchestra but also by Billie Holiday and many others. There is a certain continuity with the love lyrics of Purcell's day, tapping into the uncanny pain of absence and bereavement: in spite of "solitude", just to be singing about loss is to be gathering strength, finding friendship, raising your voice. ■

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



Come OnBoard

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 staff@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 and click on the 'About' tab.**

THE ARTISTS



Reginald Mobley



Alexander Weimann
Photo credit: Mark Mushet

Reginald Mobley COUNTERTENOR

Noted for his 'shimmering voice' (BachTrack), American countertenor Reginald Mobley is highly sought after for the baroque, classical and modern repertoire.

Reginald leads a very prolific career on both sides of the Atlantic. In the United States, where he resides, he became the first ever programming consultant for the Handel & Haydn Society following several years of leading H&H in his community engaging Every Voice concerts. He also holds the position of Visiting Artist for Diversity Outreach with the Baroque ensemble Apollo's Fire, and is a regular guest with Cantata Collective, Musica Angelica, Agave Baroque, Charlotte Bach Akademie, Seraphic Fire, Quodlibet, Pacific Music Works, Bach Collegium San Diego, San Francisco Early Music Society and Philharmonia Baroque Orchestra.

Recent engagements have included concerts and recordings with the Chicago Symphony Orchestra, Opera Lafayette, Blue Heron, Chatham Baroque, Washington Bach Consort, Atlanta Baroque Orchestra and Early Music Seattle. Future highlights include Carmina Burana with the Chicago Symphony Orchestra, Messiah with the New York Philharmonic and Pittsburgh Symphony Orchestras, a debut at Carnegie Hall with Orchestra St Luke's and at the Walt Disney Hall in Los Angeles.

In Europe, Reginald has been invited to perform with the OH! (Orkiestra Historycsna) in Poland, Vienna Academy in Austria (Musikverein), Musée d'Orsay in Paris, Royal Scottish National Orchestra, Academy of Ancient Music, City of Birmingham Symphony Orchestra, Balthasar Neumann Chor & Ensemble, Bach Society in Stuttgart, Holland Baroque Orchestra and in the autumn of 2021, he performed the role of Ottone in *L'incoronazione di Poppea* in Geneva, MUPA and Teatro di Vicenza in a European tour with The Budapest

Festival Orchestra. He also appeared as soloist in two performances of the Nederlandse Bach Vereniging at the 2022 Utrecht Festival voor Oude Muziek, and has extensively toured with the Monteverdi Choir and Orchestra under the baton of John-Eliot Gardiner, and more recently performed a series of English music programmes in Germany with the Freiburger Barockorchester under the leadership of Kristian Bezuidenhout.

His recordings have been received with great critical acclaim, most recently American Originals with Agave Baroque ensemble, recorded with Acis Productions, which has been nominated for a GRAMMY Award, following *A Lad's Love* with Brian Giebler on BRIDGE 9542 label. Reginald features on several albums with the Monteverdi Choir and Sir John Eliot Gardiner, including a recording of Bach's *St Matthew Passion* and *Magnificat*, where Reginald 'encapsulates whimsical pathos' (Classical Music Magazine) His solo recording debut with ALPHA Classics will be released in June 2023. Reginald's work has earned him both a 2023 Grammy Awards and 2023 Classical Music Awards Nomination.

Alexander Weimann MUSIC DIRECTOR & HARPSICHORD

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, former 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.

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.

emv:

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**



TEXTS AND TRANSLATIONS

Henry Purcell

Symphony from *Raise, raise the voice* [INSTRUMENTAL]

O solitude

O solitude, my sweetest choice:
Places devoted to the night,
Remote from tumult and from noise,
How ye my restless thoughts delight!
O solitude, my sweetest choice.
O heav'ns, what content is mine
To see these trees, which have appear'd
From the nativity of time,
And which all ages have rever'd,
To look today as fresh and green
As when their beauties first were seen.

O, how agreeable a sight
These hanging mountains do appear,
Which th'unhappy would invite
To finish all their sorrows here,
When their hard fate makes them endure
Such woes as only death can cure.

O, how I solitude adore!
That element of noblest wit,
Where I have learnt Apollo's lore,
Without the pains to study it.

For thy sake I in love am grown
With what thy fancy does pursue;
But when I think upon my own,
I hate it for that reason too,
Because it needs must hinder me
From seeing and from serving thee.
O solitude, O how I solitude adore!

'Tis Nature's voice

*'Tis Nature's Voice; thro' all the moving Wood
Of Creatures understood:
The Universal Tongue to none
Of all her num'rous Race unknown.
From her it learnt the mighty Art
To court the Ear or strike the Heart;
At once the Passions to express and move;
We hear, and straight we grieve or hate, rejoice or love;
In unseen Chains it does the Fancy bind;
At once it charms the Sense and captivates the Mind.

Fantasia 7 in G major

[INSTRUMENTAL]

George Frideric Handel

'Vedendo amor'

RECIT.

Vedendo, amor, che per me tese
in vano aveva le sue reti
e che, fuggito, a caso di sua mano
passava i giorni miei contenti e lieti
Tento dietro mi stette
Che suo schiavo mi rese
E, quando no'l pensava,
al fin mi prese.

Ma più per rabbia.
Love, seeing that he had vainly woven
his nets for me,
and that, having escaped because of him,
I was passing my days contented and happy.
He chased me so much
that he enslaved me,
and, when I least expected it,
he finally caught me.

In un folto bosco ombroso,
lo predea dolce riposo,
una notte fredda e scura.
Ad un tempo così strano,
lo credea Amor lontano,
Ma la mia libertà non fu sicura.

In quel bosco sen venne cheto,
e acciò nol conoscessi
mutò l'arco in balestra,
in sporta la faretra ove teneva,
invece di saette,
più picciole palle di terra assai tenace;
e d'Imeneo la face accese in un frugnolo.
Egli non era solo: Eurilla aveva seco
che lui guidava in apparenza cieco.

Camminando lei pian piano
Con frugnolo acceso in mano
Finalmente mi scopri.
Disse allor il semplicetto
Su quel picciol rametto
Egli dorme vello lì.
Camminando, etc.

Caricò, scaricò subito Amore,
e dove appunto il colpo avea diretto
mi colpì sotto il petto.
In terra io caddi allora,
più per timor smarrito che per esser ferito.
Cercai di liberarmi e da loro salvarmi;
ma sì presto ebbi addosso, e lui, e lei,
che fuggir non potei.

Rise Eurilla, rise Amore
Che di già mio vincitore
Mi teneva in servitù.

Ed io misero non spero
Or ch'io son lor prigioniero
Di goder pace mai più.

Fra tanto sono in gabbia
Dove la notte e il giorno
lo canto per amor

ARIA

I was taking a sweet rest
in a dense, shady wood,
on a cold and dark night.
During such a strange time
I believed Love was far away,
but my freedom was not secure.

RECIT.

Into that wood he quietly came,
and so that I did not recognize him
he changed his bow into a sling,
his quiver into a basket where he was holding,
instead of arrows,
many little pellets of very hard clay;
and Hymen's torch he lit in a lantern.
He was not alone: he had Eurilla with him
who guided him, as he seemed blind.

ARIA

Treading very softly,
with the lit lantern in her hand,
she finally found me.
Then she said:
"The simpleton
is sleeping on that little branch,
just look at him."

RECIT.

Love suddenly loaded and fired,
and exactly where he aimed his shot
he hit me under my breast.
Then I fell to the ground,
more from fear than having been wounded.
I tried to free and save myself from them;
but I had both him and her over me so quickly,
that I could not flee.

ARIA

Eurilla laughed, Love laughed,
that my conqueror already
held me in servitude.

And I, wretched, do not hope,
now that I am their prisoner,
to enjoy peace ever again.

RECIT.

Meanwhile I am encaged,
where night and day I sing for love,
but more out of fury.

+ + +

Henry Purcell
Music for a while

Music for a while
Shall all your cares beguile.
Wond'ring how your pains were eas'd
And disdain to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.
Music for a while
Shall all your cares beguile.

Ignatius Sancho
Minuets and Country Dances
(arr. Nicola Saraceni Canzano)

Gavotta

"Friendship, source of joy"

When love, that source of pleasing pains,
Triumphant in the bosom reigns,
Our cares increase, Then farewell peace,
Yet still we hug our chain.
Not so is friendship's gentle sway,
Mild and serene as dawning day.
Parent of smiles, Our grief beguiles,
And drives each care away.
Let friendship then our thoughts employ,
For charming friendship ne'er can cloy;
Cupid, no more, We'll thee adore:
Friendship's the source of joy.

Air

"The Complaint"

Take, oh, take those lips away,
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn,
But my kisses bring again
Seals of love but seal'd in vain.

Duchess of Devonshire's Reel
(Rondo)

"Sweetest Bard"

Sweetest Bard that ever sung,
Nature's glory, Fancy's child;
Never sure did witching tongue,
Warble forth such Wood notes wild!

Come, each Muse and sister Grace,
Loves and Pleasures hither come:
Well you know the happy place,
Avon's Banks were once your home.
Bring the Laurel, bring the flow'rs,
Songs of triumph to him raise;
He united all your pow'rs,
All uniting, sing his praise!

George Frideric Handel

Yet can I hear that dulcet lay
from The Choice of Hercules

Air (Hercules)

Yet can I hear that dulcet lay,
As sweet as flows the honey dew?
Can I those wilds of joy survey,
Nor wish to share the bliss I view?

INTERVAL

Henry Purcell
Here the deities

Here the Deities approve
The God of Music, and of Love;
All of the talents they have lent you,
All of the blessings they have sent you,
Pleas'd to see, to see what they bestow,
Live and thrive, live and thrive so well below.

Fantasia 6 in e minor
[INSTRUMENTAL]

Johann Sebastian Bach

Aria: Bekennen will ich seinen Namen

Bekennen will ich seinen Namen,
er ist der Herr, er ist der Christ,
in welchem aller Völker Samen
gesegnet und erlöset ist.
Kein Tod raubt mir die Zuversicht:
der Herr ist meines Lebens Licht.

I will confess his name,
he is the Lord, he is the Christ,
by whom the seed of all peoples
is blessed and redeemed.
No death can rob me of assurance:
the Lord is light of my life.

Anonymous (Dutch Gradual, 1751)

Amo te, Jesu plus quam me

arr. Tineke Steenbrink

Amo te Benigne Jesu, patris divitias
amo te pusille Jesu matris delicias,
amo te dulcissime, amo te piissime,
Amo te, amo te, amo Jesu plus quam me.

Amo te puer Messiam Davidis germine,
amo matre de Maria prognatum Virgine,
amo te o parvule, amo te mibellule.
Amo te, amo te, amo Jesu plus quam me.

Amo te me diligent, amore maximo,
amo te mi providentem, euftratri proximo,
amo dilectissime, amo sincerissime
Amo te, amo te, amo Jesu plus quam me.

I love you, good Jesus, father's treasure,
I love you, small Jesus, mother's delight,
I love you, sweetest, I love you, most pious,
I love you, Jesus, more than myself.

I love you, boy Messiah from David's seed,
I love you, born to virgin mother Mary,
I love you, tiny one, I love you, beautiful one,
I love you, Jesus, more than myself.

I love you, who loves me, with utmost love,
I love you, who cares for me, like the closest brother,
I love you, most delightful, most sincere one,
I love you, Jesus, more than myself.

+ + +

Henry Purcell

Crown the altar

Crown the altar, deck the shrine.
Behold the bright seraphic throng
prepar'd our harmony to join,
the sacred choir attend too long.

Chacony

[INSTRUMENTAL]

Evening Hymn

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?
Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.
Hallelujah!

Duke Ellington

In my solitude

In my solitude you haunt me
With reveries of days gone by
In my solitude you taunt me
With memories that never die
I sit in my chair
Filled with despair
Nobody could be so sad
With gloom ev'rywhere
I sit and I stare
I know that I'll soon go mad
In my solitude
I'm praying
Dear Lord above
Send back my love

emv:

CONCERTS COMING UP:

Consone Quartet: BBC New Generation Artists

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

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

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**

Schubertiade 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



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