

emv:

# Schubertiade with The Leonids and Chor Leoni



**The Leonids** and **Chor Leoni**  
under the direction of **Erick Lichte**;  
**Alexander Weimann**, fortepiano

**FRIDAY MAY 5, 2023 / 7:30 p.m.**

St. Andrew's Wesley United Church

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This concert is generously supported by Dr. Katherine Paton

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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.

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## THE ARTISTS

### The Leonids AND Chor Leoni

**Erick Lichte**  
DIRECTOR

**Alexander Weimann**  
FORTEPIANO

GENEROUSLY SUPPORTED BY

**Dr. Katherine Paton**



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## SCHUBERTIADÉ

– THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERVAL –

The texts and translations will be projected for this evening's programme.  
You can find the texts and translations on our website at [earlymusic.bc.ca](http://earlymusic.bc.ca).

### Franz Schubert (1797–1828)

- CHOR LEONI **Die Nacht** D. 983 (Op. 17 No. 4)  
[“Night” - Text by Friedrich Adolf Krummacher]
- THE LEONIDS  
QUINTET **Nachthelle** D. 892 (Op. posth. 134)  
[“Night Brightness” - Text by Johann Gabriel Seidl]
- THE LEONIDS  
QUARTET **Gondelfahrer** D. 809, (Op. 28)  
[“The Gondolier” - Text by Johann Mayrhofer]
- ALEXANDER  
WEIMANN **Moments Musicaux No. 3** (Allegro moderato) D. 780 (Op. 94)  
[fortepiano solo]
- THE LEONIDS  
QUARTET **Widerspruch** D. 865a (Op. 195 No. 1 )  
[“Contradiction” - Text by Johann Gabriel Seidl]
- CHOR LEONI  
CHAMBER GROUP **Der Geistertanz** D. 494  
[“Ghost Dance” - Text by Friedrich von Matthison]
- THE LEONIDS  
TUTTI **Grab und Mond** D. 893  
[“Grave and Moon” - Text by Johann Gabriel Seidl]
- ALEXANDER  
WEIMANN **Impromptu** Op. 90 No. 3  
[fortepiano solo]
- STEPHEN SOBB,  
TENOR **An Die Musik** D. 547 (Op. 88 No. 4)  
[“To Music” - Text by Franz von Schober]
- CHOR LEONI **An Die Musik** - setting by Jocelyn Morlock (1969-2023)
- CHOR LEONI,  
JACOB PERRY **Ständchen** D. 920a  
[“Serenade” - Text by Franz Grillparzer]
- THE LEONIDS  
QUARTET **Frühlingsgesang** D. 740 (Op. 16 No. 1 )  
[“Spring Song” - Text by Franz von Schober]
- CHOR LEONI **Trinklied aus dem 16. Jahrhundert** D. 847 (Op. posth. 155)  
[“Drinking Song from the 16th Century” - Text by Franz Gräffer]
- THE LEONIDS  
& CHOR LEONI **Geist Der Liebe** D. 747  
[“Spirit of Love” - Text by Friedrich von Matthison]

Instruments from the EMV collection of historical instruments used in this concert:  
**Fortepiano after an 1819 instrument by Conrad Graf, built by Paul McNulty, 2021**

# THE ARTISTS

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## **Erick Lichte** DIRECTOR, THE LEONIDS & CHOR LEONI

Erick Lichte has been hailed by Washington Post for the “audacity” of his programming and noted by the Chicago Tribune for the “meticulous preparation” of his choirs. The New York Times recently called his direction and composing “thrilling” and said of his work that the “sensation is tremendous and the musical chill effect engulfing.”

As a founding member, singer and Artistic Director of the male vocal ensemble Cantus, Lichte created and sustained one of only two full-time vocal ensembles in the United States. From 2000-2009, Lichte’s programming and artistic direction were heard in over 60 concerts a year and he has collaborated with artists such as Bobby McFerrin, the Boston Pops, The Saint Paul Chamber Orchestra, Doc Severinsen, and Minnesota Orchestra.

In January 2013, he began his tenure as Artistic Director of Vancouver, Canada’s Chor Leoni Men’s Choir. Since that time, he has grown the choir into one of the most active and popular amateur choirs in North America, performing over 35 concerts a year to over 15,000 patrons. His first recording with Chor Leoni, *Wandering Heart*, received a perfect five-star review from the UK’s prestigious *Choir and Organ Magazine*, and *Oregon Arts Watch* has declared that, under his leadership, Chor Leoni is now “one of the best male choirs on the continent.” In the summer of 2018, he led Chor Leoni to multiple awards and Grand Prix appearances at both the Singapore and Bali International Choral Competitions. In 2020, his world premiere recording of the *When There Is Peace: an Armistice Oratorio* was nominated for a JUNO Award. His work with Cantus and Chor Leoni garnered him both the 2009 and 2019 Margaret Hillis Award for Choral Excellence, the highest honour from the professional choral organization Chorus America. He is only the second conductor to have ever won this award with two ensembles.



Photo credit: Dan Conrad

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## **The Leonids**

For 30 years, Chor Leoni has combined dedication to excellence with an ambitious focus on community engagement, all through the lens of an amateur ensemble. Chor Leoni’s vision is to engage and enrich the world through the art of male choral singing.

In this spirit, Chor Leoni has created The Leonids, a professional chamber vocal ensemble under the direction of Erick Lichte. The Leonids exist to amplify Chor Leoni’s values, demonstrate the highest level of excellence, and provide an unparalleled level of education and mentorship to the local Vancouver singing community. Members of The Leonids are drawn from across North America and represent the most in-demand solo and ensemble singers on the continent.

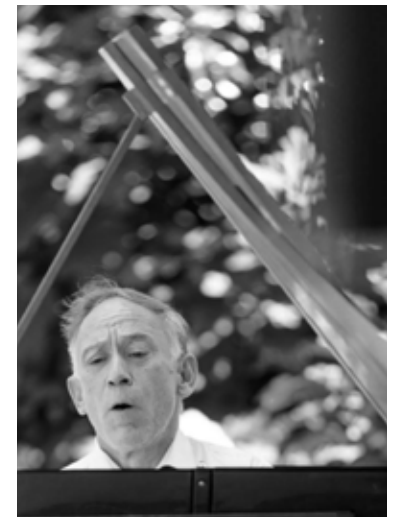
Like the legendary meteor show for which they are named, The Leonids gather in Vancouver once a year and had their debut concerts in Vancouver in May 2022. *Stir* magazine raved of their debut concert, “never before in Vancouver have we heard sounds like these.”

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## **Alexander Weimann** FORTEPIANO

Alexander Weimann is one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation. After travelling the world with ensembles such as *Tragicomedia*, *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*.

Alex was born 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, he 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, the *Bremen Musikhochschule*, the *University of California (Berkeley)*, *Dartmouth College (New Hampshire)*, *McGill University*, *Université de Montréal*, and *Mount Allison (New Brunswick)*. He now teaches at the *University of British Columbia* and directs the *Baroque Orchestra Mentorship Programme* there. He has received several JUNO and GRAMMY Award nominations - most recently, for the album *Nuit Blanches* with the *Pacific Baroque Orchestra* and *Karina Gauvin*.



## THE LEONIDS:



**Tim Keeler**

Photo credit: Stephen Mack



**Andrew Fuchs**

Photo credit: Cavatina Creative



**Jacob Perry Jr.**

Photo credit: Tim Coburn



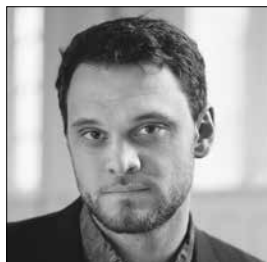
**Steven Soph**

Photo credit: Amanda Weber



**Steven Caldicott Wilson**

Photo credit: Chad Wagner



**Harrison Hintzsche**

Photo credit: Matthew Fried



**Sam Kreidenweis**

Photo credit: Lily Lancaster



**Enrico Lagasca**

Photo credit: Alain Lababit



**Eric Alatorre**

Photo credit: Lisa Kohler

### **Tim Keeler** COUNTERTENOR

Tim Keeler is music director of the San Francisco-based, GRAMMY® award-winning vocal ensemble, Chanticleer. Prior to moving to San Francisco, Tim forged a career as an active conductor, singer, and educator. He has performed with New York Polyphony, The Clarion Choir, the Choir of Trinity Wall Street, and sang with Chanticleer for their 2017-2018 season. He has also performed frequently as a soloist, appearing regularly in the Bach Vespers series at Holy Trinity Lutheran Church in New York City, as well as with TENET, New York's preeminent early music ensemble.

### **Andrew Fuchs** TENOR

Tenor Andrew Fuchs's wide-ranging repertoire includes an abundance of early music, which he has sung with such groups as Pegasus, Tenet, Artek, The Choir of Trinity Wall Street, and New York Polyphony. He recently made his Kennedy Center debut in Monteverdi's Vespers with The Thirteen and his Lincoln Center debut in Bach's Magnificat with the American Classical Orchestra.

### **Jacob Perry Jr.** TENOR

Tenor Jacob Perry Jr., based in the Washington DC Metro Area, receives praise for his "gorgeous and stylish" interpretations of Renaissance and Baroque repertoire (ClevelandClassical.com). He has been featured as a soloist with Apollo's Fire, Handel Choir of Baltimore, Mountainside Baroque, Tempesta di Mare, and The Thirteen.

### **Steven Soph** TENOR

A "superb vocal soloist" (The Washington Post) with "impressive clarity and color" (The New York Times), tenor Steven Soph performs concert repertoire spanning the Renaissance to modern-day. He regularly sings with top vocal ensembles including Seraphic Fire, Conspirare, Roomful of Teeth, and more.

### **Steven Caldicott Wilson** TENOR

Tenor Steven Wilson regularly appears with Handel + Haydn Boston and the Trinity Baroque Orchestra NYC and is a member of the twice GRAMMY-nominated classical a cappella vocal quartet New York Polyphony. He has performed in major venues with the Trinity Baroque Orchestra NYC as the Evangelist in Bach's Christmas Oratorio.

### **Harrison Hintzsche** BARITONE

"Sonorous" (Opera News) and "suave" (parterre box) baritone Harrison Hintzsche is a recitalist, concert singer, and ensemble musician who enjoys the unique challenge of interpreting a wide range of diverse repertoire. He has been praised for his warm lyric tone, musical subtlety, and dedication to text. As a sought-after ensemble musician, Hintzsche sings regularly with leading choral ensembles such as the Santa Fe Desert Chorale, True Concord Voices & Orchestra, Ensemble Altera, Yale Choral Artists, and the Oregon Bach Festival Chorus, among others.

### **Sam Kreidenweis** BARITONE

Baritone Sam Kreidenweis' stylistic versatility, rich sound, and engaging stage presence have gained him praise internationally. Sam works with the Dublin, Ireland-based Anúna, and appears across the US with ensembles such as Conspirare, Santa Fe Desert Chorale, and Vocal Arts Ensemble.

### **Enrico Lagasca** BASS-BARITONE

Acclaimed to have "a beautiful sound" (The New York Times), bass-baritone Enrico Lagasca is enjoying a diverse career as a soloist and chorister across North America with repertoire from Early to Contemporary Music. He is regularly seen with the Choir of Trinity Wall Street and frequently sings with the Metropolitan Opera Chorus.

### **Eric Alatorre** BASS

Bass Eric Alatorre is best known for his 28 seasons with professional vocal ensemble Chanticleer. His legendary career singing bass began in the last century, and he has sung with and mentored many new generations of singers during stops in 37 countries.

**THE LEONIDS & CHOR LEONI**  
**ERICK LICHTER, DIRECTOR**



**The Leonids**



**Eric Alatorre** BASS  
**Andrew Fuchs** TENOR  
**Harrison Hintzsche** BARITONE  
**Tim Keeler** COUNTERTENOR  
**Sam Kreidenweis** BARITONE  
**Enrico Lagasca** BASS-BARITONE  
**Jacob Perry Jr.** TENOR  
**Steven Soph** TENOR  
**Steven Caldicott Wilson** TENOR

Photos credit: David Cooper

**Chor Leoni**

**FIRST TENORS**

Alan Chiang  
 Evan Goldenberg  
 Conor Graham  
 Corey Hollett  
 Shaun Jackman  
 Bob Keyes  
 Derek Kief\*  
 Stephen Nestmann  
 Aaron Purdie  
 Peter Spira  
 Jaime Vargas  
 Freeman Woolnough\*

**SECOND TENORS**

Stephen Baker  
 Charles Crossin  
 Ian DeLong  
 Fajar Dumadi  
 Kyle Harland\*  
 Choji Hayashi  
 Bruce Hoffman  
 Reid Howard  
 Tom Kidd  
 Rod Locke  
 Mark MacDonald  
 Asher Maclaren  
 Marc Petrunia  
 Zach Rempel  
 Keith Sinclair  
 John Wyness

**BARITONES**

Kenyon Alexander  
 Joseph Anthony  
 James Carter  
 Allan Cathcart  
 Patrick Cotter  
 Garth Edwards  
 Ian Farthing  
 Doug Graeb  
 Day Gramling  
 Roger Grose  
 Phil Jack\*  
 Mike Jackman  
 Kelk Jeffery  
 Peter Joosten  
 Liam Kearns  
 Paul Larocque  
 Douglas Leung  
 David Love  
 Greg Martin  
 Rob McAllister  
 Trenton Millar  
 Greg Mohr  
 Daniel Sheinin  
 Duncan Slade  
 Ted Steiner

**BASSES**

Doug Au-Lange  
 Rick Bennett  
 Stash Bylicki  
 James Emery  
 Byron Hanson  
 Ken Hollett  
 Josh Jenion  
 Eric Kristensen  
 Chris Moore  
 Sean Murch  
 Bob Rankin  
 Larry Smeets  
 Michael Soderling\*  
 Niel Stevenson  
 Nicholas van der Velden  
 Alex Vollant

\* = Section Leaders

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 Christopher Gaze, O.B.C, M.S.M.  
 Martha Lou Henley, C.M.

# PROGRAMME NOTES

BY ERICK LICHTÉ

It is difficult to imagine any composer who gave as much to lower-voice (male) choral and part song repertoire as Franz Schubert. Early 19th-Century Vienna, with its salon culture and fraternal organizations, was just the right place for a composer of Schubert's melodic gifts to legitimize and enrich the genre of male ensemble singing.

Tonight, we present this music in the spirit of a *Schubertiade*, an informal gathering of friends sharing the music of Franz Schubert.

At a *Schubertiade*, group sing-alongs, solo performances, small ensemble works, serious and silly music were not so much presented to the gathering, as shared from one to another. These were jovial but modest affairs for Vienna's bohemians, artists and intelligentsia. Alexander Weimann will likely find EMV's recently acquired Graf fortepiano a

major upgrade to what Schubert himself often performed upon for these events.

While much of tonight's music may have been performed at a *Schubertiade* in Schubert's day, this evening's repertoire was written for a variety of venues and types of ensembles. *Liedertafel* or "table music" was a popular form of male choral singing, often sung in beer halls, and was associated with political aspirations, nationalistic pride and the flow of alcohol. It is important to recognize that much of the beginnings of male choral music and its traditions flowed from clubs and societies which did not allow women. Present-day male choirs continue to grapple with this exclusionary legacy. In addition to the salons, some of these part-songs were also written for sacred concerts and services, professionally produced concerts as well as burgeoning choral societies.

In typical male choral writing, such as barbershop, a four part texture is used with the main melody set in the second tenor or lead voice. This leaves the first tenor line to sing a higher harmony with a lighter vocalism while keeping the second tenor in a brighter and more powerful register. However, Schubert's male part-songs and choral works are mostly set with the main melody in the highest voice, usually sitting near the top of a tenor's range. This voicing gives many of Schubert's part-songs a distinctively delicate quality as well as a reputation for being demanding on tenor voices. It is clear that Schubert was surrounded by tenors who loved to sing high!

Tonight's programme explores the common themes of Schubert's part-songs; the evening, nature, death, love and drink.

Die Nacht, one of Schubert's quintessential a cappella part-songs, describes the beauty of the evening. The fortepiano sets evocative scenes in *Nachthelle* and *Gondelfahrer*, respectively offering images of the lights of night and a gondola ride through a moonlit Venice. While all of this outdoor beauty may be alluring, *Widerspruch* humorously plays with the contrasting desires to explore nature or simply stay at home.

Turning to the grave with *Der Geistertanz*, we come to one of Schubert's most remarkable part songs, *Grab und Mond*. Setting a text by Johann Seidl, the poet gazes into a moonlit grave, searching for light to shine forth from its darkness, ruminating on the possibility of an afterlife. The relatively

In many ways, the idea and tradition of male choral music, a tradition in which an ensemble like Chor Leoni is an extension, started with the part-song writing of the 19th century. The fraternal clubs, singing organizations and small ensembles truly received their first core repertoire of artistic merit in the many TTBB part-songs of Franz Schubert.

Not only did Schubert write for larger male ensembles, but also for small ensembles of his circle of friends, many of whom were professional singers.

Early Music Vancouver recently acquired a new Graf fortepiano: a copy of the sort of instrument many Viennese composers of the early 19th century would have composed and performed upon. This led to the idea of planning tonight's *Schubertiade*: a party celebrating the music of Franz Schubert, so that we might, in a historically-informed way, present the many works of Schubert for male choir and small ensemble, using an instrument of the composer's time.

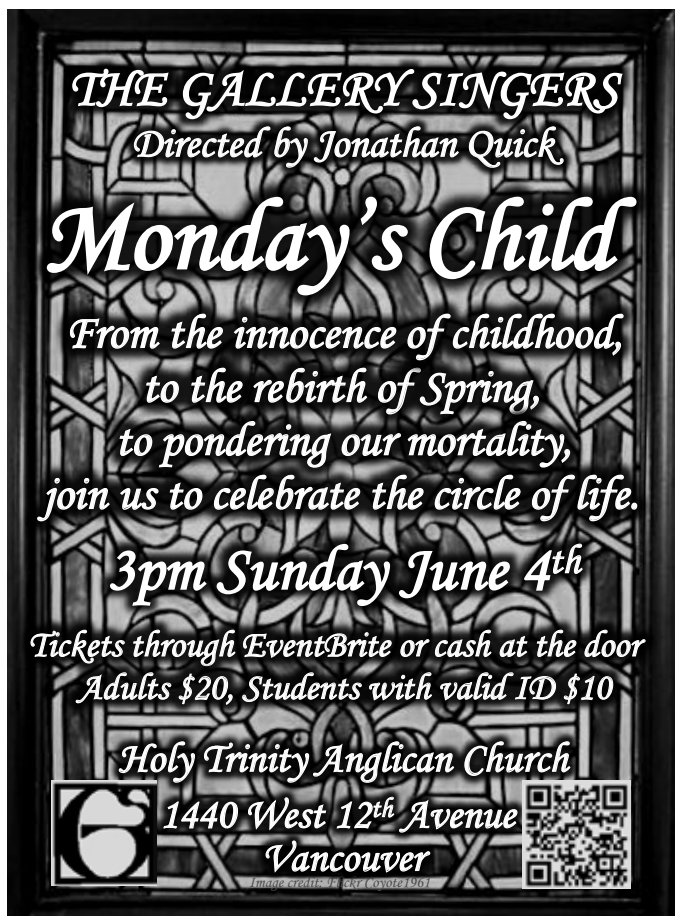
This programme will feature quartet- and small-group singing by The Leonids, fortepianist Alexander Weimann and Chor Leoni - showing the breadth, depth and beauty of these important works for male singing ensembles. The mix and match aspect of the programme - solo songs, small, large and varied vocal ensembles - will play into the idea of the *Schubertiade* where friends would make music for one another, just for the joy of sharing. This project also offers a unique chance to work with early-music and informed-historical-practice artist Alexander Weimann, playing on a period instrument. We will even be performing the concert at a lower concert pitch (A=430), appropriate for Schubert's time. It is a real honour that EMV is producing this concert of our work.

- Erick Lichte

short work contains seamless sinking and rising modulations as well as wide dynamic demands which mirror the desperate heart of the poet.

Tonight, old Vienna will meet modern Vancouver with two settings of the famous *An Die Musik*. This ode to the healing power of music, held as the highest art, has been a staple of solo singers since Schubert's day. Vancouver composer Jocelyn Morlock has also set this work for Chor Leoni, continuing the legacy of part writing begun by Schubert. Morlock's setting sets a prism in the light of this poem, refracting it into shimmering, undulating and healing colours.

*Ständchen*, one of the great works for male choir, was never supposed to be written for these forces. The ever-busy Schubert took a commission from singer Anna Froehlich as a birthday surprise for Viennese socialite Louis Gosmer. Schubert delivered to Froehlich a setting for four male voices and mezzo-soprano solo, when in fact he was commissioned to write a work for all female voices. A quick change was made for the premiere, but this original work has become a stalwart of lower voice choirs, often replacing the mezzo with a tenor or baritone solo, as we do tonight. The work paints the scene of a lover treading hesitantly to the bedroom door of their sweetheart. The fortepiano reflects the quickened pulse, nervousness and general excitement of this potential evening meeting. ■



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*Directed by Jonathan Quick*

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**Vancouver**




Image credit: J. Kirk Coyote 1966

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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 [staff@earlymusic.bc.ca](mailto: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](http://earlymusic.bc.ca) and click on the 'About' tab.



**emv:**  
SUMMER FESTIVAL

# WOMEN *in* SIGHT

**THE QUEEN OF CARTHAGE -  
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Thursday, July 27 @ 8pm

**IL PONTE DI LEONARDO**  
Friday, July 28 @ 7:30pm

**THE WELL-TEMPERED ORGAN**  
Saturday, July 29 @ 2pm

**SONGS WITHOUT WORDS:  
WOMEN IN MUSIC IN THE MIDDLE AGES  
AND RENAISSANCE**  
Sunday, July 30 @ 3pm

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**RONDEAU IN CARTHAGE**  
Thursday, July 27 @ 6pm

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**THE BACH PARODIES**  
Wednesday, August 2 @ 1pm

**THE LADIES VESPERS**  
Wednesday, August 2 @ 7pm

**ATEMPOR/ELLE: IN SEARCH OF  
INNER COHERENCE**  
Thursday, August 3 @ 1pm

**MILTON IN LOVE:  
THE BIRTH OF OPERA IN THE  
ETERNAL CITY**  
Thursday, August 3 @ 7:30pm

**PARTY LIKE IT'S 1694! CELEBRATING  
ELIZABETH JACQUET DE LA GUERRE**  
Friday, August 4 @ 7:30pm

**A WOMAN'S VOICE IN BACH'S  
WORLD: CHRISTIANE MARIANE  
VON ZIEGLER**  
Saturday, August 5 @ 7:30pm

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