

# Burlington Baroque

F E S T I V A L



SEPTEMBER 26<sup>TH</sup> - 29<sup>TH</sup> 2024  
THE CATHEDRAL CHURCH OF ST. PAUL  
BURLINGTON, VERMONT

# Burlington Baroque

FESTIVAL



Thursday, September 26, 7:30 p.m.  
CLAUDIO MONTEVERDI  
VESPERS *of* 1610

Friday, September 27, 7:30 p.m.  
GEORGE FRIDERIC HANDEL  
ACIS & GALATEA, A MASQUE IN TWO ACTS

Saturday, September 28, 2:00 p.m.  
BEATLES BAROQUE!

Saturday, September 28, 7:30 p.m.  
VIVALDI, MARCELLO, HANDEL, BACH  
CONCERTI STRAVAGANZA!

Sunday, September 29, 4:00 p.m.  
JOHANN SEBASTIAN BACH  
MAGNIFICAT & BRANDENBURG CONCERTI

*Burlington Baroque thanks Cathedral Arts for hosting the 2024  
Burlington Baroque Festival at The Cathedral Church of St. Paul.*

# *Artists in Residence*



ERIC MILNES & MÉLISANDE CORRIVEAU, DIRECTORS

## *Vocal Soloists*

Hélène Brunet  
Nicholas Burns  
Kerry Bursey  
Rachel Duval  
Philippe Gagné  
Maude Fréchette-Gagné  
Aldéo Jean  
Clayton Kennedy  
Sasha Koukarina  
William Kraushaar  
Rebecca Lekx  
Jeffrey Thompson  
Sumner Thompson  
Ellen Torrie

## *Instrumental Artists Performing on Period Instruments*

Scott Metcalfe, *violin*  
Adriane Post, *violin*  
Jessy Dubé, *violin*  
Cristina Prats-Costa, *violin*  
Jimin Dobson, *violin & viola*  
Hélène Plouffe, *violin & viola*  
Allison Monroe, *violin & viol*  
Mélisande Corriveau, *cello & recorder*  
Felix Deak, *cello & viol*  
Pierre Cartier, *violone*  
Gregoire Jeay, *flauto traverso*  
Joanna Marsden, *flauto traverso*  
Matthew Jennejohn, *oboe & cornetto*  
Debra Nagy, *oboe & recorder*

Josh Cohen, *trumpet*  
Dillon Parker, *trumpet*  
Shawn Spicer, *trumpet & cornetto*  
Peter Christensen, *alto sackbut*  
Marie-Ange Boislard, *tenor sackbut*  
Peter Collins, *bass sackbut*  
Ellis Reyes-Montes, *basoon*  
Antoine Malette-Chenier, *harp*  
Kerry Bursey, *lute*  
David Jacques, *guitar*  
Danny Mallon, *percussion*  
Peter Stolfus Berton, *organ*  
Eric Milnes, *organ & harpsichord*

## THE BURLINGTON BAROQUE FESTIVAL SINGERS

### *Sopranos*

Colleen Flynn Campbell  
Karen Chickering  
Bridget Zurn Garibay  
Laura Labrie  
Alison Love  
Jessie Pierpont  
Cathy Stadecker  
Deborah Wright

### *Tenors*

Lucas Bull  
Ryan Matos  
Maarten van Ryckevorsel  
Cameron Steinmetz

### *Altos*

Celia Asbell  
Amy Dandurand  
Carolyn Dickinson  
Mary Ellen Jolley  
Kiera Manion-Fischer  
Laura Nassau  
Linda Radtke  
Allison Steinmetz

### *Basses*

Tevan Goldberg  
Adam Grundt  
Cole Marino  
Karl Naden



# Burlington Baroque

**B**URLINGTON BAROQUE was founded in 2024 to present concerts of historically-informed performance with period instruments to Burlington, Vermont and the region. Performances feature Montréal's critically-acclaimed period-instrument orchestra *L'Harmonie des saisons*, vocal soloists of international distinction, and the Burlington Baroque Festival Singers, which has been constituted specially to collaborate on Burlington Baroque projects. The Festival Singers first joined Artists-in-Residence ensemble *L'Harmonie des saisons* in J. S. Bach's St. John Passion, in March 2024 at College Street Congregational Church, Burlington.

After seven sold-out performances during 2023 and 2024 in which *L'Harmonie des saisons* collaborated with The College Street Church Choir and The Vermont Choral Union, the Directors of Burlington Baroque determined that an avid audience for period performance in Burlington and the region would welcome a project of the scope of a four day baroque festival, and the first annual Burlington Baroque Festival was conceived. Plans are underway for a series of concerts beginning in 2025, as well as ongoing Festival productions. Under the direction of Eric Milnes and *L'Harmonie des saisons* Artistic Director Mélisande Corriveau, the vocalists and instrumentalists of *L'Harmonie des saisons* and The Festival Singers are delighted to welcome you as we make our contribution to Burlington's extraordinarily vibrant and varied cultural life! Should you be interested in joining our team, and to learn more about our activities, please visit [BurlingtonBaroque.org](http://BurlingtonBaroque.org).





## *Greetings from the Artistic Director, Eric Milnes*

On behalf of all the performers gathered here this week, it gives me great pleasure to welcome you to our first annual Burlington Baroque Festival. These performances represent the culmination of a year of dreaming, planning and working towards the goal that Burlington, Vermont, like so many cultural centers where the arts are central to a rich life, should have such an occasion to celebrate and delight in the presentation of some of the greatest musical works the world has known.

The composers and masterpieces presented here are well-loved in our culture - their distinction in the canon of Western Music is universally acknowledged. It is the manner in which we choose to present these works which hopefully will distinguish *our* efforts, to present the works as the composers may have heard them. Burlington Baroque prefers that repertoire from the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries be presented with instruments of the period by specialists who are experts in the field, whose studies and professional activities have been devoted to bringing these instruments and the ways in which they are played to the service of the music for which the instruments were employed. The sound of the instruments, and the historically-informed manner in which they are played, shed new and essential aural light on the glorious sonorities presented in this repertoire. Similarly, our vocal artists are singularly committed to vocal styles and techniques informed by decades of research of primary sources on how this music was sung, about which the musicological world has learned a tremendous amount. They bring clarity, declamation, rhetorical expression and ornamentation to their art in a fashion that serves the intentions of the composers and enhances opportunities inherent to the music in the most dramatic way. The singers you will hear have made their international careers as acclaimed proponents of this art, and we are thrilled to share their extraordinary talents with you.

Many of the Artists-in-Residence of Burlington Baroque Festival have collaborated in ensembles, performance projects and dozens of recordings for decades, and many perform continually together on stages across North America, Europe, South America and Asia. Many of them are core members of *Ensemble L'Harmonie des saisons* in Montreal, others come from further afield. They are joined by the newly-constituted Burlington Baroque Festival Singers, a group of some of Vermont's finest vocal ensemble musicians, who have immersed themselves in intensive preparations for these performances. What a joy it has been to work with this extraordinary group of artists! For the first time we will be all together in Burlington, Vermont, delighted to be collaborating on this exciting project in this beautiful location, and delighted to be sharing our efforts with you. Thanks to Cathedral Arts for hosting our first festival, and thank you for joining us!



## *Greetings from the President, Cathy Stadecker*

Welcome to the Burlington Baroque Festival!

Burlington Baroque was formed earlier this year to bring more Early Music to Vermont. As a lifelong fan and singer of this music, it has been a privilege to work on this venture with Eric Milnes, our Artistic Director, and each of the 65 artists gathered here this week.

I also want to thank our founding board members, volunteers, and especially the singers from across Vermont who make up the Burlington Baroque Festival Singers for their enthusiasm and dedication. We could not have accomplished this without you. We are thrilled to be collaborating with our Artists-in-Residence, *L'Harmonie des saisons*. The mission of Burlington Baroque is to celebrate the music of the 17th-19th centuries by presenting historically informed performances on period instruments. Needless to say, we could not achieve this goal without a superb period-instrument orchestra and specialized vocal soloists. It is our honor to host this ensemble of exceptional musicians, and we look forward to many future projects. Thank you again for supporting this first-ever Burlington Baroque Festival. We hope you'll join us for other upcoming concerts!

## *Greetings from Cathedral Arts at The Cathedral Church of St. Paul*

For over fifty years, Cathedral Arts has been a beacon in the Burlington community, fulfilling a valued mission: “To provide a physical sanctuary in which art in all forms cultivates inspiration and nourishes the human spirit through its transformative power.”

As we welcome the first Burlington Baroque Festival to this unique space, we rejoice in the transformative power of the program and performers assembled, and anticipate the nourishment not just of our spirits, but also of our vision for future artistic collaborations. The initiative of Eric Milnes in bringing together a local, regional, and international all-star cast is a bold and innovative development in the music scene here. The stage having been set, it is then once we add the audience that the magic begins.

What drew *you* to be part of the audience today? Perhaps you seek a refuge from the divisions of the modern world and cherish a reflection of the triumph of the human spirit. Perhaps the timeless texts of the Baroque choral canon speak to you powerfully. Perhaps the sophistication of instrumental arrangements, the graceful beauty of melodies, or pathos expressed in harmony and gesture, all play a part. We hope that experiencing this magic publicly, in a live setting amongst other enthusiasts, also appeals as a historically accurate and a vitally human aspect.

Through the education and development of our audiences we wish to reach out and connect with every generation. We are jubilant at this opportunity to serve the common good.

May you be inspired, nourished, and transformed!

The Very Reverend Greta Getlein  
Dean and Rector

Peter Stoltzfus Berton  
Director of Music and Cathedral Arts





*Thursday, September 26, 7:30 p.m.*

## CLAUDIO MONTEVERDI (1567 - 1643)

VESPRO DELLA BEATA VERGINE

VESPERS FOR THE BLESSED VIRGIN

Composed in Mantua

Published in 1610 by Ricciardo Amadino, Venice

Dedicated to Pope Paul V



1. Intonatio : Deus in adjutorium – Responsorium : Domine ad adiuvandum

2. Psalmus 109 : Dixit dominus

3. Concerto : Nigra sum

*Philippe Gagné*

4. Psalmus 112 : Laudate pueri

5. Concerto : Pulchra es

*Ellen Torrie & Rebecca Dowd Lekx*

6. Psalmus 121 : Laetatus sum

7. Concerto : Duo seraphim

*Philippe Gagné, Jeffrey Thompson, Sumner Thompson*

8. Psalmus 126 : Nisi dominus

9. Concerto : Audi coelum

*Jeffrey Thompson & Sumner Thompson*

10. Psalmus 147 : Lauda Jerusalem

*Sumner Thompson*

11. Sonata sopra *Sancta Maria*

12. Hymnus : Ave maris stella

13. Magnificat

Magnificat

Et exultavit

*Jeffrey Thompson & Sumner Thompson*

Quia respexit

Quia fecit

*Clayton Kennedy & William Kraushaar*

Et misericordia

Fecit potentiam

Deposuit potentes

Esurientes

Suscepit Israel

*Ellen Torrie & Rebecca Dowd Lekx*

Sicut locutus est

Gloria

*Sumner Thompson & William Kraushaar*

Sicut erat in principio

*This performance is made possible, in part, by a generous gift from Peoples Trust Company.*

## MONTEVERDI'S VESPERS *of* 1610

In 1610 Claudio Monteverdi was 43 years old and had long been employed at the Gonzaga court in the northern Italian city of Mantua, where he was overworked, underpaid, and unhappy. His wife had died in 1607 and a young protégée who was scheduled to sing the lead in his opera *Arianna* died of smallpox the following year. Even the air of Mantua did not agree with him. His father, a physician, believed it to be the cause of a terrible itch that afflicted the composer about the waist and he feared, wrote Monteverdi in a letter in December of 1608, that “the air alone could be the death of me before long.” Monteverdi had good reason to think that he was one of the greatest musicians of the age and he was eager to find stable employment in a more welcoming and more salubrious environment. While there is no proof, many scholars believe that the great publication of 1610 from which today’s Vespers is drawn represents Monteverdi’s bid for a job working for the Pope at the Vatican.

The title page reads as follows (text in brackets from the *Bassus generalis* part-book only):

FOR THE MOST HOLY  
VIRGIN,  
A MASS FOR SIX VOICES  
[FOR CHURCH CHOIRS]  
AND VESPERS TO BE SUNG  
BY SEVERAL VOICES,  
WITH SEVERAL SACRED SONGS,  
suited for Chapels or the Chambers of Princes.  
THE WORK  
OF CLAUDIO MONTEVERDI,  
recently composed  
AND DEDICATED TO THE MOST BLESSED POPE PAUL V.  
  
Venice, by Ricciardo Amadino.  
1610.



The print contains, first, a mass for six unaccompanied voices based on a motet by the early 16th-century composer Nicolas Gombert and written in the strict polyphonic style known as the *prima pratica*, perfectly suited to the conservative tastes of the dedicatee’s Sistine Chapel choir. The music for Vespers which follows consists of the response (“Domine ad adiuvandum me”) to the plainchant versicle which opens the Vespers service (“Deus in adiutorium”); five psalms; the Marian hymn *Ave maris stella*; and two settings of the Magnificat, one with and one without instruments. A rubric in the *Bassus generalis* part-book describes the music for Vespers as “Vespers of the Blessed Virgin in the concerto style, composed on cantus firmi”: that is to say, these works are based on plainchant *cantus firmi*, but are scored for voices and instruments together and employ all the modern techniques of the avant-garde “concerto style” and the *seconda pratica*, of which Monteverdi was the undisputed master. Finally there are five non-liturgical items, the “several sacred songs,” which are interspersed with the psalms. These are scored for increasing number of parts, *Nigra sum* for one, *Pulchra es* for two, *Duo seraphim* for two and then three, *Audi coelum* for one tenor with an echo, culminating in a six-voice chorus, and finally the spectacular *Sonata sopra Sancta Maria ora pro nobis* for eight instruments and one vocal line chanting an eleven-fold prayer to the Virgin.



The collection shows off everything Monteverdi might offer a prospective employer (the Pope, say, to whom the print is dedicated). On the one hand, he could compose according to the strictest rules of 16th-century counterpoint (the Mass). On the other, he could combine the most ancient melodies of the Church (plainchant) with the most up-to-date compositional style (in the psalms, hymn, and two Magnificats). Monteverdi's accomplishment here is all the more astonishing when one considers that the chants for the psalms and the Magnificat are simple recitation formulas that serve to intone any number of verses of unmeasured poetry and consist mainly of one note repeated as needed to accommodate any number of syllables—a most unpromising sort of cantus firmus. The “sacred songs” or motets emphasize his mastery of virtuosic vocal writing and his ability to break the old rules of counterpoint in order to heighten the effect of the text, while the *Sonata sopra Sancta Maria* and the concerted Magnificat demonstrate his command of instrumental techniques.

Despite dedicating this magnificent dossier to the Pope, Monteverdi did not get a job at the Vatican. Three years later, however, he was appointed *maestro di cappella* at St Mark's in Venice, the most prestigious ecclesiastical position in northern Italy. He remained in the post, honored and celebrated by the Most Serene Republic, until his death in 1643.

All Vespers services take the same form. Vespers begins with the versicle *Deus in adiutorium* and its response, *Domine ad adiuvandum me*, and continues with five psalms, a hymn, and the canticle *Magnificat*, as well as various prayers and other items. A short antiphon precedes and follows each of the psalms and the Magnificat, the same antiphon serving as introduction and afterword. The six antiphons vary according to the liturgical occasion: their texts relate the psalms and the canticle to the season or feast being observed. On an ordinary day all these texts would be chanted, but on important feasts in 17th-century Italy, a religious establishment of any size or musical ambition would have sung at least some of the psalms and the Magnificat in polyphony. It was also common to replace the repeat of the plainchant antiphon with a piece of polyphonic music, whether vocal or instrumental. For example, a 1639 ordinance governing rituals in Venetian confraternities specified that “between the psalms at Vespers, one can sing motets on pious, devout texts which are taken from holy books and ecclesiastical authors” and letters from a German composer living in Venice in the late 1640s mentioned that at Vespers in various churches “a sonata or motet was always performed between the psalms.”

Monteverdi's 1610 collection supplies polyphonic settings of the Mass, the Vespers response, all five psalms required for Vespers on a Marian feast, the Marian hymn *Ave maris stella*, and two versions of the Magnificat. There are also those five non-liturgical items that Monteverdi calls “sacred songs” which may be intended as antiphon substitutes. In short, the publication provides almost all the music one might desire for a sumptuous celebration of Mass and Vespers on a great Marian feast day. *Almost* all, for if the “sacred songs” are meant to serve as antiphon substitutes, one might have expected Monteverdi to include six, since antiphons are required for each of the five psalms and the Magnificat. A grand setting of the *Salve regina* could have rounded out the collection, as that work was often sung to conclude Vespers. And the Trinitarian motet *Duo seraphim* seems to sit oddly in the midst of all the Marian texts: could it really have been sung in a Marian Vespers?

These and other issues have led many scholars and performers to regard the music of the 1610 print not as a “work,” but rather as a collection from which one might draw as needed—choosing, for instance, between two Magnificats. This view may be correct, but it may also be unnecessary, from a practical, 17th-century point of view, to draw a distinction between the two. Monteverdi composed the music for use in Vespers services, not for a concert in our sense of the term, and his *Vesperae* lend themselves to diverse uses—a church musician might select a piece or two for a given occasion, for example, or plan a Vespers service without all the extra instruments in which the response is chanted, the ritornellos for *Dixit Dominus* and the hymn are omitted (a rubric in the *Bassus generalis* partbook suggests the possibility), the Sonata is omitted, and the Magnificat for voices and organ alone is performed. But the response, psalms, hymn, and Magnificats, although they were almost certainly not created together at one time, do constitute a coherent set: they are all “composed on cantus firmi,” as advertised in the rubric in the *Bassus generalis* partbook, and Monteverdi’s title page calls the collection *Vesperae*, Vespers, not simply *Salmi* or Psalms like so many other contemporary publications of Vespers music. Each sort of use, including a concert performance, offers the opportunity to construct a meaningful whole out of the print’s constituent parts.

As for the “sacred songs,” it is quite possible that their place in the print, interspersed between the psalms, is merely the result of a calculation to make the most efficient use of paper (as unpublished research by Joshua Rifkin suggests), their sequence simply the consequence of adhering to the common practice of ordering pieces by number of voices. It is nevertheless clear from evidence like that mentioned above that motets were often used in place of antiphons. Furthermore, I am not sure that we know enough about what may have been liturgically permissible in early 17th-century Italy to be certain that *Duo seraphim* might not somehow belong in a Marian Vespers. Of the four motet texts in the 1610 collection, *Duo seraphim* was by far the most frequently set: Jeffrey Kurtzman has identified 42 settings published between 1600 and 1620 alone. It is a little hard to imagine why the text was so exceedingly popular if its use was strictly limited to the Feast of the Trinity and possibly Saint Michael and the Angels.

Born in 1567, Monteverdi was a musician with one foot in the Renaissance and one in the Baroque; indeed, he was one of the principal innovators who created the new style on the foundation of the old. In the first decade of the 17th century the mix of old and new made for a heady brew indeed. The 1610 collection, which was assembled in part from pre-existing music, is a dazzling anthology of musical styles. It looks now to the strict polyphony of the 16th century, now to the harmonic audacities of the basso continuo era, answering (for example) the massive polychoral splendor of *Nisi Dominus* with the astonishing solo virtuosity and echo effects (both textual and musical) of *Audi coelum*—all leading to the most directly personal and touching moment of the work, when six singers address the Virgin directly: “Blessed art thou, Virgin Mary, world without end.” The Vespers of 1610 juxtaposes old and new, spiritual and theatrical, solo and choral, personal and hieratic. Finally, the foundation of this most modern work is built on plainchant cantus firmus, the oldest music of the Christian church. The 1610 Vespers is, in short, one of the most profound, most spiritual, most historically aware, most musically audacious, most entertaining and deeply moving variety shows ever conceived.

—Scott Metcalfe

## Texts and Translations

Vespro della B. Vergine *da concerto, composto sopra canti fermi*  
Vespers of the Blessed Virgin in the *concerto style, composed on canti fermi* (1610)

### 1. Deus in adiutorium

Deus in adiutorium meum intende.  
Domine ad adjuvandum me festina.  
Gloria patri et filio et spiritui sancto: sicut erat in principio,  
et nunc, et semper, et in secula seculorum.  
Amen.

O God, make speed to save me.  
O Lord, make haste to help me.  
Glory be to the Father, and the Son, and the Holy Spirit: as it  
was in the beginning, is now, and forever shall be, world without  
end. Amen.

### 2. Dixit Dominus

Psalm 109

Dixit Dominus Domino meo: sede a dextris meis,  
donec ponam inimicos tuos scabellum pedum tuorum.  
Virgam virtutis tuae emittet Dominus ex Sion:  
dominare in medio inimicorum.  
Tecum principium in die virtutis tuae:  
in splendoribus sanctorum ex utero  
ante luciferum genui te.  
Juravit dominus et non penitebit eum: tu es sacerdos in  
aeternum secundum ordinem Melchisedech.  
Dominus a dextris tuis  
confregit in die irae suae reges.  
Judicabit in nationibus, implebit ruinas:  
conquassabit capita in terra multorum.  
De torrente in via bibet:  
propterea exaltabit caput.  
Gloria patri...

The Lord said to my Lord: be seated at my right hand,  
until I make of your enemies your footstool.  
The Lord shall send the rod of your strength out of Zion: reign  
in the midst of your enemies.  
Yours is the foundation in the day of your power:  
in the splendor of holiness, from out of the womb,  
before the morning star I have borne you.  
The Lord has sworn and will not repent: you are a priest for ever  
after the order of Melchizedek.  
The Lord at your right hand  
has destroyed kings in the day of his wrath.  
He will judge the nations, he will fill them with ruins:  
he will shatter heads in the populous land.  
From the torrent on the way shall he drink:  
therefore he will hold his head high.  
Glory be to the Father...

### 3. Nigra sum

adapted from Song of Songs 1:4, 2:10-12, etc.

Nigra sum, sed formosa filia Jerusalem.  
Ideo dilexit me rex et introduxit in cubiculum  
suum et dixit mihi:  
Surge, amica mea, et veni.  
Iam hiems transiit, imber abiit et recessit,  
flores apparuerunt in terra nostra,  
tempus putationis advenit.

I am a dark but comely daughter of Jerusalem.  
Therefore the king loved me and led me into his chamber  
and said to me:  
Arise, my love, and come away.  
Now the winter has passed, the rains are over and gone,  
and flowers have appeared in our land:  
the time of pruning is come.



#### 4. Laudate pueri

Psalm 112

Laudate pueri Dominum:  
laudate nomen Domini.  
Sit nomen Domini benedictum,  
ex hoc nunc et usque in seculum.  
A solis ortu usque ad occasum,  
laudabile nomen Domini.  
Excelsus super omnes gentes Dominus,  
et super coelos gloria eius.  
Quis sicut Dominus Deus noster, qui in altis habitat,  
et humilia respicit in coelo et in terra:  
Suscitans a terra inopem  
et de stercore erigens pauperem,  
Ut collocet eum cum principibus,  
cum principibus populi sui?  
Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.  
Gloria patria...

Praise the Lord, O children:  
praise the name of the Lord.  
May the name of the Lord be blessed,  
from this time forth and for evermore.  
From sunrise until sunset,  
worthy of praise is the name of the Lord.  
High above all nations is the Lord,  
and his glory above the heavens.  
Who is like unto the Lord our God, who dwells on high  
and beholds the humble in heaven and earth:  
raising the helpless from the earth  
and lifting from the dungheap the poor man,  
to place him alongside princes,  
with the princes of his people?  
Who makes the barren women to keep house,  
a joyful mother of children?  
Glory be to the Father...

#### 5. Pulchra es

Song of Songs 6:3-4

Pulchra es, amica mea,  
suavis et decora filia Jerusalem.  
Pulchra es, amica mea, suavis et decora sicut Jerusalem:  
terribilis ut castrorum acies ordinata.  
Averte oculos tuos a me, quia ipsa me avolare fecerunt.

You are beautiful, my love,  
a sweet and comely daughter of Jerusalem.  
You are beautiful, my love, sweet and comely as Jerusalem,  
terrible as the sharp lines of an army's camp.  
Turn your eyes from me, for they have made me flee.

#### 6. Laetatus sum

Psalm 121

Laetatus sum in his quae dicta sunt mihi:  
in domum Domini ibimus.  
Stantes erant pedes nostri  
in atriis tuis Jerusalem:  
Jerusalem, quae aedificatur ut civitas  
cuius participatio eius in idipsum.  
Illuc enim ascenderunt tribus, tribus Domini,  
ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio,  
sedes super domum David.  
Rogate quae ad pacem sunt Jerusalem  
et abundantia diligentibus te.  
Fiat pax in virtute tua  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos  
loquebar pacem de te.  
Propter domum Domini Dei nostri  
quaesivi bona tibi.

I was glad when they said unto me:  
we shall go into the house of the Lord.  
Our feet were standing  
within your gates, O Jerusalem:  
Jerusalem, which is built as a city  
that is compact together.  
For thither ascend the tribes, the tribes of the Lord,  
to give thanks to the name of the Lord.  
For there are set the seats of judgment,  
the thrones over the house of David.  
O pray for the peace of Jerusalem,  
and abundance to those who love you.  
Peace be within your strength,  
and abundance within your towers.  
For the sake of my brothers and my neighbors  
I will ask peace of you.  
For the sake of the house of the Lord our God  
I have sought good things for you.

## 7. Duo seraphim

adapted from Isaiah 6:3 & i John 5:7

Duo seraphim clamabant alter ad alterum:  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.  
Tres sunt qui testimonium dant in coelo:  
pater, verbum, et spiritus sanctus:  
et hi tres unum sunt.  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.

Two seraphim were calling one to the other:  
Holy, holy, holy Lord God of Hosts:  
the whole earth is full of his glory.  
There are three who give testimony in heaven:  
the Father, the Word, and the Holy Spirit:  
and these three are one.  
Holy, holy, holy Lord God of Hosts:  
the whole earth is full of his glory.

## 8. Nisi dominus

Psalms 126 [127]

Nisi dominus aedificaverit domum,  
in vanum laboraverunt qui aedificant eam.  
Nisi dominus custodierit civitatem,  
frustra vigilat qui custodit eam.  
Vanum est vobis ante lucem surgere: surgite postquam  
sederitis, qui  
manducatis panem doloris:  
cum dederit dilectis suis somnum.  
Ecce hereditas domini, filii:  
merces, fructus ventri.  
Sicut sagittae in manu potentis:  
ita filii excussorum.  
Beatus vir qui implevit desiderium suum ex ipsis:  
non confundetur cum loquetur  
inimicis suis in porta.  
Gloria patri...

Except the Lord build the house,  
they labor in vain that build it.  
Except the Lord keep the city,  
the watchman wakes but in vain.  
It is vain for you to rise before dawn: rise after you have sat  
down, you  
who eat the bread of sorrow:  
for he has given his beloved sleep.  
Behold, children are an inheritance of the Lord:  
and the fruit of the womb, a reward.  
As arrows in the hand of the mighty,  
so are children of the vigorous.  
Blessed is the man who has fulfilled his longing by them:  
he shall not be confounded when he speaks  
to his enemies at the gate.  
Glory be to the Father...

## 9. Audi coelum

Audi coelum verba mea,  
plena desiderio  
et perfusa gaudio. Audio.

Dic, quaeso, mihi: quae est ista  
quae consurgens ut aurora  
rutilat, ut benedicam? Dicam.

Dic, nam ista pulchra ut luna,  
electa ut sol replet laetitia  
terras, coelos, maria. Maria.

Maria virgo illa dulcis,  
praedicata de prophetis Ezechielis  
porta orientalis, Talis.

Hear, O heaven, my words,  
full of desire  
and suffused with joy. I hear.

Tell me, I pray: who is she  
who, rising like the dawn,  
shines, that I may bless her? I shall tell.

Tell, for she is beautiful as the moon,  
exquisite as the sun which fills with joy  
the earth, the heavens, and the seas. Mary.

Mary, that sweet virgin,  
foretold by the prophet Ezechiel,  
gate of the rising sun, Such is she!

illa sacra et felix porta,  
per quam mors fuit expulsa,  
introducenda autem vita, Ita.

quae semper tutum est medium  
inter homines et Deum,  
pro culpis remedium. Medium.

Omnes hanc ergo sequamur,  
quae cum gratia mereamur  
vitam aeternam. Consequamur. Sequamur.

Praestet nobis Deus Pater  
hoc et Filius et Mater,  
cuius nomen invocamus,  
dulce miseris solamen. Amen.

Benedicta es, Virgo Maria,  
in saeculorum saecula.

that holy and happy gate  
through which death was expelled,  
but life brought in, Even so.

who always is a sure mediator  
between man and God,  
a remedy for our sins. A mediator.

All, let us all then follow her  
by whose grace we obtain  
eternal life. Let us seek her! Let us follow!

May God the Father grant us this,  
and the Son and the Mother,  
whose name we invoke,  
sweet solace for the unhappy. Amen.

Blessed are you, Virgin Mary,  
world without end.

## 10. Lauda Jerusalem

Psalm 147

Lauda, Jerusalem, Dominum:  
lauda deum tuum, Sion.  
Quoniam confortavit seras portarum tuarum:  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terrae:  
velociter currit sermo eius.  
Qui dat nivem sicut lanam:  
nebulam sicut cinerem spargit.  
Mittit cristallum suum sicut bucellas:  
ante faciem frigoris eius quis sustinebit?  
Emittet verbum suum, et liquefaciet ea:  
flabit spiritus eius, et fluent aquae.  
Qui annuntiat verbum suum Jacob:  
justitias et iudicia sua Israel.  
Non fecit taliter omni nationi:  
et iudicia sua non manifestavit eis.  
Gloria patri...

Praise the Lord, O Jerusalem,  
praise your God, O Sion.  
For he has strengthened the bars of your gates:  
he has blessed your children within you.  
He makes peace within your borders,  
and fills you with the finest of the wheat.  
He sends forth his commandment upon the earth:  
very swiftly runs his word.  
He gives snow like wool:  
he scatters cloud like ashes.  
He casts forth his ice like morsels:  
in the face of his cold, who shall stand?  
He will send out his word and melt them:  
his wind will blow and the waters will flow.  
He reveals his word to Jacob,  
his statutes and judgements unto Israel.  
He has not dealt so with any other nation,  
and he has not shown his judgements to them.  
Glory be to the Father...

## 11. Sonata sopra Santa Maria

Santa Maria, ora pro nobis.

Holy Mary, pray for us.



## 12. Ave maris stella

Ave maris stella, Dei mater alma,  
Atque semper virgo, Felix coeli porta.

Sumens illud ave  
Gabrielis ore,  
Funda nos in pace  
Mutans Evae nomen.

Solva vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cunctis posce.

Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.

Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos, Mites fac et castos.

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum, Semper collaetemur.

Sit laus Deo Patri, Summo Christo decus,  
Spiritui Sancto,  
Trinus honor unus. Amen.

Hail, star of the sea, nurturing mother of God  
and perpetual virgin, happy gate of heaven.

Receiving that "ave"  
from the mouth of Gabriel,  
give us peace in abundance,  
reversing the name "Eva."

Loose the chains of the guilty,  
bring light to the blind,  
drive out our evils,  
seek blessings for all.

Show yourself to be a mother:  
May he receive through you our prayers  
who, born for us,  
deigned to be yours.

Peerless virgin,  
gentle above all others,  
when we are freed from sins, make us gentle and chaste.

Grant us a pure life,  
prepare us a secure way,  
that, seeing Jesus, we may rejoice forever.

Praise be to God the Father, honor to Christ the most high,  
and to the Holy Spirit,  
triple honor in one. Amen.

## 13. Magnificat

Luke 1:46-55

- a. Magnificat anima mea dominum,
- b. et exaltavit spiritus meus in deo salutari meo.
- c. Quia respexit humilitatem ancillae suae, ecce enim  
ex hoc beatam me dicent omnes generationes.
- d. Quia fecit mihi magna qui potens est,  
et sanctum nomen eius.
- e. Et misericordia eius a progenie in progenies  
timentibus eum.
- f. Fecit potentiam in bracchio suo: dispersit  
superbos mente cordis sui.
- g. Deposuit potentes de sede  
et exaltavit humiles.
- h. Esurientes implevit bonis,  
et divites dimisit inanes.
- i. Suscepit Israel puerum suum,  
recordatus misericordiae suae.
- j. Sicut locutus est ad patres nostros,  
Abraham et semini eius in secula.
- k. Gloria patri et filio et spiritui sancto:
- l. sicut erat in principio, et nunc, et semper,  
et in secula seculorum. Amen.

My soul magnifies the Lord,  
and my spirit has rejoiced in God my savior.  
For he has regarded the lowliness of his handmaiden:  
behold, henceforth all generations shall call me blessed.  
For he that is mighty has made me great,  
and holy is his name.  
And his mercy is on them that fear him, from generation  
to generation.  
He has shown strength with his arm: he has scattered  
the proud in the imagination of their hearts.  
He has put down the mighty from their seat  
and exalted the humble.  
The hungry he has filled with good things,  
and the rich he has sent empty away.  
He has helped his servant Israel,  
in remembrance of his mercy.  
As it was promised to our forefathers,  
to Abraham and his seed forever.  
Glory be to the Father, and the Son, and the Holy Spirit: as it  
was in the beginning, is now, and forever shall be,  
world without end. Amen.

*Friday, September 27, 7:30 p.m.*

# GEORGE FRIDERIC HANDEL (1685 - 1759)

ACIS & GALATEA

A MASQUE IN TWO ACTS

Hélène Brunet, *Galatea*

Philippe Gagné, *Acis*

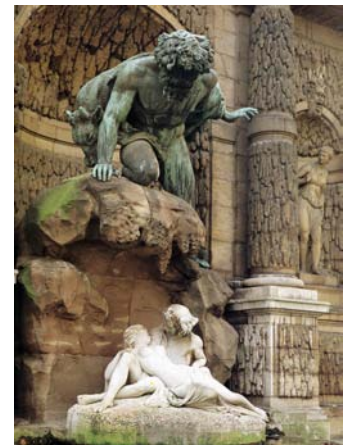
Jeffrey Thompson, *Damon*

William Kraushaar, *Polyphemus*



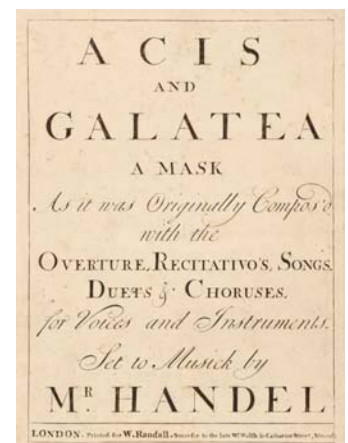
## ACT 1

1. Overture
2. Chorus: Oh the pleasure of the plains (Shepherds, Nymphs)
3. Recitative: Ye verdant plains (Galatea)
4. Aria: Hush, hush, ye pretty warbling quire (Galatea)
5. Aria: Where shall I seek the charming fair (Acis)
6. Recitative: Stay, shepherd, stay (Damon)
7. Aria: Shepherd, what art thou pursuing
8. Recitative: Lo! here my love (Acis)
9. Aria: Love in her eyes sits playing (Acis)
10. Recitative: Oh! didst thou know the pains (Galatea)
11. Aria: As when the dove (Galatea)
12. Duet: Happy we (Acis, Galatea)
13. Chorus: Happy we (Shepherds, Nymphs)



## ACT 2

14. Chorus: Wretched lovers (Shepherds, Nymphs)
15. Recitative: I rage, I melt (Polyphemus)
16. Aria: O ruddier than the cherry (Polyphemus)
17. Recitative: Whither, fairest, art thou running (Polyphemus)
18. Aria: Cease to beauty to be suing (Polyphemus)
19. Aria: Would you gain the tender creature
20. Recitative: His hideous love provokes my rage (Acis)
21. Aria: Love sounds th'alarm (Acis)
22. Aria: Consider, fond shepherd (Damon)
23. Recitative: Cease, oh cease, thou gentle youth (Galatea)
24. Trio: The flocks shall leave the mountains (Galatea, Acis, Polyphemus)
25. Recitative: Help, Galatea (Acis)
26. Chorus: Mourn, all ye muses (Shepherds, Nymphs)
27. Solo with Chorus: Must I my Acis still bemoan (Galatea, Shepherds)
28. Recitative: 'Tis done, thus I exert my pow'r divine (Galatea)
29. Aria: Heart, the seat of soft delight (Galatea)
24. Chorus: Galatea, dry thy tears (Shepherds, Nymphs)



*This performance is made possible, in part, by a generous gift from Med Associates, Inc.*

# SYNOPSIS

## Act I

A group of youths and nymphs celebrate their carefree life and the joys of nature. Among their number is Galatea, who cannot join in their happiness as she is separated from her love, Acis. She attempts to persuade the birds to cease their cheerful song as they awaken her desire for him. Elsewhere, Acis is seeking his Galatea. His friend Damon tries to persuade him to abandon his search and join his fellows in their celebrations. But Acis now sees Galatea and and praises her beauty. The two are re-united and declare their love for each other.

## Act II

But their happiness is short-lived. The giant Polyphemus comes stalking through the forest, intent on having Galatea for himself, but she rejects his advances. The youth Coridon advises Polyphemus to be more gentle in his wooing. But Acis leaps to Galatea's defense. Damon once more reminds him that love is fleeting, but Galatea interrupts him and declares her constancy to Acis. The two now declare their fidelity to each other, but the jealous Polyphemus interrupts them. He hurls a rock at Acis and kills him. The young people mourn his death, and are joined in lamentation by Galatea. They try to comfort her, and remind her that with her divine powers she can save Acis. Galatea summons her powers and transforms the lifeless Acis into a beautiful fountain.

## ABOUT ACIS & GALATEA

Handel had not written any new operas for the 1716-1717 season, though both *Rinaldo* and *Amadigi di Gaula* were revived. On 17th July 1717 King George I boarded his royal barge at Westminster and travelled as far as Chelsea, where he arrived at about 11pm and went ashore for supper. Many other boats and barges joined in the flotilla, and among them was one carrying 50 musicians performing new music written by Handel and commissioned by the King. This was the first performance of the famous *Water Music*, which immediately became one of the composer's most famous works.

Later in the year, Handel left the home of his patron Lord Burlington to become Composer-in-Residence for James Brydges, Earl of Carnarvon and later the 1st Duke of Chandos. Brydges had built a fine house in Edgware, just north-west of London, called Cannons, and Handel joined the German composer Johann Christoph Pepusch who was Brydges' Master-of-the-Music. Almost immediately Handel wrote two anthems to be performed in St. Lawrence's Church at Cannons, and eventually completed 10 anthems known now as the '*Chandos Anthems*'. He also wrote music for private performances, including *Acis and Galatea* and *Esther*, the first English oratorio.

Details of the first performance of *Acis and Galatea* are scant, but the original autograph score survives and tells us much about the orchestral forces and singers available to Handel during his time at Cannons. The work is firmly in the pastoral tradition that Handel had attempted in a more public way with *Il Pastor Fido* in 1712, but which had not been a success. This is the first full-scale work that Handel set to an English language text, and it is remarkable how well he fits this 'foreign' language to his always tuneful music. There are very few recitative passages, as the work is constructed mainly of a continuous series of arias.

*Acis and Galatea* was first heard in public in 1731, when the impresario Thomas Arne (father of the composer, also Thomas, who was to write *Rule Britannia*) mounted what we might now call a 'pirated' production. He did this at the Little Theatre in the Haymarket, London, directly opposite the King's Theatre where Handel's own Italian opera company was performing. Handel countered by expanding the work to a full three-act Italian opera, including music from an earlier Italian version of the same story, *Acì, Galatea e Polifemo*, that he had written in 1708. But this was not a success and he returned to a two-act version, often performed with the original English text, which became one of his most popular works during his lifetime.



*Saturday, September 28, 2:00 p.m.*

**BEATLES BAROQUE**  
THE MUSIC OF JOHN LENNON & PAUL MCCARTNEY  
*as arranged by Eric Milnes*

*Featuring Vocalists*

*Nicholas Burns  
Philippe Gagné  
James Stewart  
Clayton Kennedy  
William Kraushaar  
Sumner Thompson*

*with*



*and members of*

**THE BURLINGTON BAROQUE FESTIVAL SINGERS**

*The selection and order of tunes for today's performance  
will be at the discretion of the performers.*

*The program duration is approximately 70 minutes.*

*This performance is made possible, in part, by a generous gift from The Jolley Family*

# About Beatles Baroque

The Beatles Baroque Project was initially conceived in 1999. While recording a Telemann project for the ATMA CLASSIQUE label in Montréal, producer Johanne Goyette overheard Eric Milnes improvising at the harpsichord the keyboard solo from John Lennon's *In My Life*. Charmed, and intrigued by the concept, she encouraged Milnes to consider creating a project of Beatles hits, arranged for a baroque ensemble of period instruments.

This is not as unimaginable as it might at first seem. During the mid-60s, as the Beatles were expanding their musical language and expressions into what would become the music of the *Sgt. Pepper's Lonely Hearts Club Band* and *The Magical Mystery Tour* projects, baroque music and baroque instruments were gaining a new fandom in Swinging London, to be interwoven into the counter-culture fabric of the day. The Beatles used harpsichords, recorders, baroque trumpet, The Rolling Stones' *Ruby Tuesday* featured a solo recorder, Procol Harum quoted the music of J. S. Bach. A cursory review of film and television soundtracks of the day will reveal pervasive baroque touches, as did the pop art which saturated the public consciousness. The first period instrument ensembles were counter-culture phenomena - examining photographs of '60s early music ensembles will reveal a undeniable Woodstock ambience. Beatle masterworks such as *Penny Lane*, *Getting Better*, *Fixing A Hole*, *Lucy in the Sky with Diamonds*, *Strawberry Fields* and *All You Need is Love* all feature baroque compositional and sound elements.

Milnes' resultant project became the creation of a series of four recordings on CD for ATMA, generating some of the label's highest sales. The program, in its live version, was invited to numerous European and North American baroque festivals, as well as several tours. Over the decades Milnes has expanded the project to include vocalists from the early music community of performers who also delight in engaging in this alternative repertoire. Depending on the performing forces at hand for particular performances, Milnes has revised arrangements for at least eight different configurations of vocalists and instrumentalists, including a new set of arrangements for The Burlington Baroque Festival.

It is the colorful and kaleidoscopic instrumentations which producer George Martin brought to the Beatles work that most interested Milnes in creating these versions of familiar hits. The Beatles Baroque arrangements retain fealty to the original versions, simply substituting the unique timbres of our baroque instruments to suit. It's all, mainly, just good fun!

*"It was twenty years ago today" . . . well, perhaps a bit more or less.*

First performances and recording sessions for BEATLES BAROQUE, in Europe and Canada.



*Saturday, September 28, 7:30 p.m.*

# CONCERTI STRAVAGANZA!

## INSTRUMENTAL CONCERTI

ANTONIO VIVALDI  
GEORGE FRIDERIC HANDEL  
ALLESANDRO MARCELLO  
JOHANN SEBASTIAN BACH

Concerto in C Major for Flautino, Strings & Continuo  
*Allegro, Largo, Allegro molto*  
Mélisande Corriveau, *sopranino recorder*

Antonio Vivaldi  
(1675 - 1741)

Concerto in B flat Major for Harp, Strings & Continuo  
*Andante allegro, Larghetto, Allegro moderato*  
Antoine Malette-Chénier, *harp*

George Frideric Handel  
(1685 - 1759)

Concerto in D minor for Oboe, Strings & Continuo  
*Andante e Spiccato, Adagio, Presto*  
Matthew Jennejohn, *oboe*

Allesandro Marcello  
(1673 - 1747)

Concerto in D Major for Guitar, Strings & Continuo  
*Allegro giusto, Largo, Allegro*  
David Jacques, *guitar*

Antonio Vivaldi

Brandenburg Concerto #2 in F Major  
*Allegro, Andante, Allegro assai*  
Josh Cohen, *trumpet*    Debra Nagy, *oboe*  
Scott Metcalfe, *violin*    Matthew Jennejohn, *recorder*

Johann Sebastian Bach  
(1685 - 1750)





Born in Venice in 1678, **Antonio Vivaldi** is viewed as the master of the Baroque instrumental concerto. His dynamic rhythms, fluid melodies, bright instrumental effects, and extensions of instrumental technique were highly influential on his contemporaries and successors. Vivaldi's father was a professional violinist. Antonio, the eldest of nine children, entered the priesthood, likely because this was the way a poor family could obtain free schooling at the time. Within a year of being ordained, he ceased saying Mass, blaming a physical ailment, though he likely simply preferred to immerse himself in music. He would reportedly hurry from the altar to write a musical idea. Still, he was known for much of his career as the "red-haired priest." Beginning in 1703 and for most of his life, Vivaldi was employed by the Ospedale della Pietà, one of four musical conservatories in Venice. Vivaldi traveled extensively and, throughout his career, had his choice of commissions from nobility and the highest members of society, the ability to use the best performers, and the business savvy to control publication of his works. His most famous work, *Four Seasons*, was published in 1725 in a set of twelve concertos, each in the distinct form of fast-slow-fast movements. This work especially appealed to the French, and King Louis XV ordered *Spring* to be performed at unexpected moments. Notorious for his vanity and the most prolific of European composers, Vivaldi boasted that he could compose a concerto faster than it could be copied. Praised more by contemporaries as a violinist than a composer, Vivaldi composed operas, hundreds of concertos, and lesser known stage and choral music. Late in life, he was plagued by rumors of a sexual liaison with a vocal student, was censured by ecclesiastical authorities, and then went to Vienna, dying of pneumonia in 1741.

Born in Halle, Germany, **Handel** was one of the greatest composers of the late baroque period. Although his family had no musical distinction, his own musical talent manifested itself early. Before his tenth birthday he began to receive formal music instruction. He began his first job at age 17, as a church organist in Halle. However, his musical inclinations lay elsewhere, and a year later he moved to Hamburg, the operatic center of Germany. There, in 1704, he composed his first opera, *Almira*, which achieved great success. His interest in opera took him next to Italy, the birthplace of operatic style, in 1706. Handel visited several major cities and along the way composed operas, oratorios, and many small secular cantatas. He ended his visit to Italy with the spectacular success of his fifth opera, *Agrippina* (1709), in Venice. He returned for a few years to Hanover, Germany, but took residence permanently in London in 1714 when the elector at Hanover, his former employer, became King George I of England. By 1719 Handel had won the support of the King to start the Royal Academy of Music, which presented some of Handel's greatest operas, including *Radamisto* (1720) and *Giulio Cesare* (1724). In the 1730's, Handel composed oratorios, including *Athalia* (1733) and *Saul* (1739) plus five concertos for organ, one for harp and 12 concerti grossi. In 1742, *Messiah* was first performed in Dublin. Handel continued composing oratorios at the rate of about two a year, including such masterworks as *Samson* (1743) and *Solomon* (1749), until 1751, when his eyesight began to fail. He died in London in 1759.

**Alessandro Marcello** was an Italian nobleman, poet, philosopher, mathematician and musician. He published his music under the pseudonym Eterio Stinfalico. He was a composer during the Baroque era and was remembered most for the Adagio of his Oboe Concerto in D minor. His greatest contributions to the history of music came through his role as a Venetian academician and for his membership in Venetian Arcadian society, the *Accademia degli Animosi*. He was the son of a Venetian nobleman, very little is known about his early years but what is known comes from his lifestyle lived as a member of Venice's upper class. He was educated at the Collegio di S. Antonio and after college he joined the Venetian Arcadian society in 1698. He then served as the city diplomat in the Levant and the Peloponnese. He held a series of judiciary positions and was also involved in many creative endeavors befitting a person of the aristocracy. He briefly indulged in painting and drawing and was responsible for paintings found in the family palaces and church parishes after joining a literary society, the *Accademia della Crusca*. He was also responsible for his religious painting for the ceiling of the Marcello parish church, S. Marcuola. He published eight books of couplets, *Ozii giovanili* in 1719. He became known in many literary circles, seemingly to have been better known in Paris than in Venice and in 1719 he was named head of the Florentine *Accademia degli Animosi*. While there he helped expand their musical instruments collection. Many of the same instruments still exist today held and displayed in the National Museum of Musical Instruments in Rome. He was a contemporary of Antonio Vivaldi and he gave concerts at his hometown of Venice. Being a nobleman, he played and wrote music for sheer pleasure alone. He enjoyed a long career in Venetian government. He died in Padua on June 19th 1747 and was buried at the family estate at Paviola.

**Johann Sebastian Bach** was born in Eisenach, Germany. During his lifetime, Bach was better known as an organist than as a composer. It wasn't until the 19th century that his genius came to be recognized. Since that time his reputation has grown steadily. As choir director, Bach composed some 300 sacred cantatas. There are also over 30 secular cantatas, composed at Leipzig. In his instrumental and choral works, he perfected the art of polyphony, displaying a combination of inventiveness and control of his great, striding fugues. His first exposure to music was lessons on the violin, taught by his father. From his brother, Bach received his first instruction at the harpsichord and possibly the organ. In 1703 Bach was formally installed as organist in a new church at Arnstadt. His dramatic flair could be seen in his *Prelude and Fugue in C Minor* and *Tocatta and Fugue in C Major*. Bach's education was mainly through independent studies. He had an insatiable curiosity about music and would walk great distances to hear organist Johan Adam Reinken in Hamburg and Buxtehude at Lubeck. In 1703 he became violinist in the private orchestra of the prince at Weimar, but left within a year to become organist at Arnstadt. In 1707 Bach went to Muhlhausen as organist. No doubt under the influence of Buxtehude, Bach wanted to present Muhlhausen with what he considered "well-ordered church music." The Cantata No. 71, *God Is My King* was scored for strings, woodwinds, trumpets, tympani, and the usual chorus and soloist. The following year he was made court organist and chamber musician at Weimar. From 1708-1710, Bach produced an enormous amount of organ music. Preludes, fugues, choral preludes, and toccatas. In 1714 he became concert master. Three years later he was named musical director at Kothen. In 1723 he took the important post of music director of the church of St. Thomas in Leipzig and of its choir school. Here, he composed the bulk of his choral music that included 295 church cantatas, 6 motets, 5 Masses, including the B Minor Mass, and the great Passions and oratorios. His last work was the *Art of the Fugue*, in which he demonstrated the complete possibilities of the fugal and canonic forms. In his final years Bach was afflicted with gradual blindness, and he was totally blind the last year of his life. He died in Leipzig on July 28, 1750.

*Sunday, September 29, 4:00 p.m.*

## MUSIC OF JOHANN SEBASTIAN BACH 1685 - 1750

### Brandenburg Concerto #5 in D Major

*Allegro, Affettuoso, Allegro*

Scott Metcalfe, *violin*

Grégoire Jeay, *flauto traverso*

Eric Milnes, *harpsichord*

### Brandenburg Concerto #4 in G Major

*Allegro, Andante, Presto*

Adriane Post, *violin*

Debra Nagy, *recorder*

Matthew Jennejohn, *recorder*

### Pièce d'Orgue (*Fantasia in G Major*)

Peter Stolfus Berton, *organ*

### MAGNIFICAT in D Major *My Soul doth Magnify the Lord*

1. Chorus: Magnificat anima mea Dominum
2. Aria: Et exultavit (*Rachel Duval*)
3. Aria: Quia respexit (*Hélène Brunet*)
4. Chorus: Omnes generations
5. Aria: Quia fecit (*Sumner Thompson*)
6. Duet: Et misericordia (*Nicholas Burns & Philippe Gagné*)
7. Choir: Fecit potentiam
8. Aria: Deposuit (*Philippe Gagné*)
9. Aria: Esurientes (*Nicholas Burns*)
10. Trio: Suscepit Israel (*Ellen Torrie, Rebecca Lex, Nicholas Burns*)
11. Choir: Sicut locutus est
12. Choir: Gloria Patri
13. Choir: Sicut erat in principio



*This performance is made possible, in part, by a generous gift from DRM (Downs Rachlin Martin) Attorneys.*

The **Brandenburg Concertos**, six concerti grossi by Johann Sebastian Bach, are considered masterful examples of balance between assorted groups of soloists and a small orchestra. The collection was composed circa 1711–20 and dedicated in 1721 to Christian Ludwig, the margrave of Brandenburg and the younger brother of King Frederick I of Prussia. About 1719, when Bach traveled to Berlin to order a new harpsichord, he performed for Christian Ludwig, who was quite impressed and soon commissioned several works. Two years passed, however, before Bach delivered the so-called *Brandenburg Concertos*. Such royal requests could be quite lucrative for a composer, but the margrave never paid for Bach's work, for reasons that remain unclear. It may be that Christian Ludwig knew the pieces were neither newly created nor written specifically for him; rather, they were revisions of works Bach had composed some years earlier for the court at Köthen. Each of the six concerti are scored for different combinations of instruments, requiring a sizeable ensemble (for the time) to present all six. Although a superior court orchestra would have had no difficulty in fielding such a large and diverse number of virtuoso players, the margrave's orchestra was less skilled. As a younger son, Christian Ludwig lacked the resources to support such a talented ensemble. It is likely that these concerti were never performed at the Brandenburg court.

Bach's **Pièce d'Orgue** is a majestic exercise in French style created before 1717. In this period, Bach copied the *Livre d'Orgue* from 1700 by the French organist and composer Nicolas de Grigny, wishing to master the French style. The way in which he proceeded to put his own stamp on this style in the *Pièce d'Orgue* is admirable and dazzling in equal measure. Completely in line with the style, the three movements are named successively Très virement, Gravement and Lentement, but they merely give the piece the appearance of being in three parts. Neither are they all quite as French as you might expect. In fact, the piece revolves around the overwhelming central movement, which is intended to be played with all the stops pulled out (Grand Plein Jeu), as was customary in similar pieces by French organists. It is preceded by a short nervously tinkling prelude and followed by an almost neurotic coda. Together, the three movements could equally well be construed as a free fantasia, and one of the versions of the piece has indeed survived under this title. It is unique in Bach's oeuvre. Although it may just be an exercise in the French style, it could well have connections with the keyboard competition to be held in Dresden in the autumn of 1717, in which Bach was to pit his strength against the conceited French virtuoso Louis Marchand, who was travelling through Germany at the time. The competition never took place, however, as the French keyboard wizard is said to have heard Bach preparing for it and taken to his heels in a hurry. So Bach went on to give a solo performance to a perplexed audience. There are no details about what he performed, but Bach's obituary refers to an improvisation duel, naming a drawing room as the location. The harpsichord would therefore seem a more likely weapon of combat than the organ. But is it really so unthinkable that in preparation for his showdown Bach composed a French-style 'tribute' to his opponent? In any case, there can be no doubt that if Marchand had indeed heard this piece, it would have scared him stiff.

The **Magnificat** is the first large choral work that Bach composed after his appointment in Leipzig in the spring of 1723. It is an 'old-fashioned' but delightful five-voiced work that uses Latin, just like the other rarity among Bach's works, the *Mass in B minor*. The text comes from the Gospel of Luke, and is about the visit made by Mary to her cousin Elisabeth, who was also pregnant. She welcomed Mary with the words: 'Blessed art thou among women, and blessed is the fruit of thy womb!' Mary answered, saying: 'My soul doth magnify the Lord (Magnificat anima mea Dominum), and my spirit hath rejoiced in God my saviour, for he hath regarded the low estate of his handmaiden'. The religious feast day associated with this event, the Feast of the Visitation, was held in Bach's day on 2 July, although nowadays it is celebrated on 31 May. Bach may have planned the *Magnificat* to have been sung at this first important religious feast day after his appointment. But as his aim of composing a new cantata for each Sunday turned out to be rather a high one, he might have postponed the completion of the *Magnificat* until the next feast day, Christmas 1723. In any case, that was when it was first performed, supplemented by a few suitable hymns in German.

Bach revised his *Magnificat* ten years later. He replaced the recorders with transverse flutes, transposed the work to a different key, gave the solo trumpet passage in the tenth part to two oboes playing in unison, and left out the songs related to Christmas, which made the piece suitable for other occasions as well. The *Magnificat* has twelve parts, each lasting no more than three minutes. But the expressive power of this song of praise about God's justice is overwhelming. He lets rulers bite the dust while the humble are raised up, and he feeds the hungry while sending away the rich. The text is given warm colour by using brass for the martial sounds and woodwind for the more loving passages, alongside strings and basso continuo. The full ensemble plays only at the beginning, in the central section and at the end. In the intervening parts, different vocal and instrumental combinations alternate, in order to support the text as expressively as possible. Bach also uses expressiveness down to the last detail; for example in the second part with dancy sounds to the word 'exultavit', in the fourth part by suddenly using almost the whole ensemble for the words 'omnes generationes' and in the sixth part through the triplets for the word 'timentibus'. In part 7, Bach applies this same principle to the maximum, with a furious, six-voiced fugue to the text 'fecit potentiam in brachio suo', to illustrate with conviction how far the mighty arm of God extends.

# MAGNIFICAT

## TEXT & TRANSLATION

### 1. Chor

Magnificat anima mea Dominum.

### 1. Chorus

My soul magnifies the Lord.

### 2. Arie

Et exultavit spiritus meus in Deo salutari meo.

### 2. Aria

And my spirit rejoices in God my Savior.

### 3. Arie

Quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent

### 3. Aria

For He has regarded the lowliness of His handmaiden.  
Behold, from henceforth, I will be called blessed

### 4. Chor

omnes generationes.

### 4. Chorus

by all generations.

### 5. Arie

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

### 5. Aria

For the Mighty One has done  
great things for me, and holy is His name.

### 6. Arie (Duet)

Et misericordia a progenie in progenies,  
timentibus eum.

### 6. Aria (Duet)

His mercy is for those who fear Him  
from generation to generation.

### 7. Chor

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

### 7. Chor

He has shown strength with His arm,  
He has scattered the proud in the thoughts of their hearts.

### 8. Arie

Deposuit potentes de sede  
et exaltavit humiles.

### 8. Aria

He has brought down the powerful from their thrones  
and lifted up the lowly.

### 9. Arie

Esurientes implevit bonis,  
et divites dimisit inanes.

### 9. Aria

He has filled the hungry with good things,  
and sent the rich away empty.

### 10. Terzett

Suscepit Israel puerum suum  
recordatus misericordiae suae.

### 10. Trio

He has helped His servant Israel  
in remembrance of His mercy.

### 11. Chor

Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

### 11. Chorus

According to the promise He made to our ancestors,  
to Abraham and to His descendants forever..

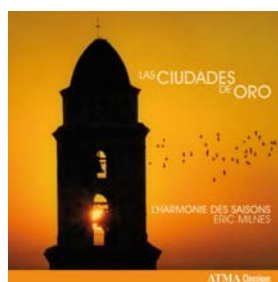
### 12. Chor

Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio  
et nunc et in saecula saeculorum,  
Amen.

### 12. Chorus

Glory to the Father and to the Son and to the Holy Spirit,  
as it was in the beginning,  
is now, and for ever and ever,  
Amen.





ENSEMBLE  
L'HARMONIE *des* SAISONS

*Ensemble vocal et orchestre sur instruments d'époque*  
Mélisande Corriveau & Eric Milnes, directeurs

Two-time JUNO Award-winning Ensemble *L'Harmonie des saisons*, Montreal's vocal and period-instrument ensemble, is dedicated through the expertise of its members to re-introducing audiences to the grand masterpieces of historical sacred music through its resident series of events. Based in the heart of the Eastern Townships region, the ensemble's members perform frequently across Canada, the United States, South America, Asia, and Europe. Their growing discography on the ATMA Classique label (six CD releases so far) have been awarded Juno and Opus prizes and garnered numerous international critically acclaimed reviews in publications such as Fanfare, Gramophone, and La Scena. Each of their recordings has been described by CBC/Radio-Canada as among the most distinguished recordings produced in Canada. Apple Music named their *Marin Marais : Badinages* recording an international classical selection of the year, with more than 1.5 million downloads from their platform. The album *Solfeggio* won the 2022 Juno Award; their debut album *Cities of Gold* won the 2106 Juno. Most recent releases include Concerti of Bach, and later this year they release Concerti of Vivaldi. In recent seasons the Ensemble offers its performances on regional tours, collaborating with presenters who are passionate about sharing wonderful performances of this repertoire. This season, the ensemble has been presented by the Montreal Bach Festival in performance of Bach's *Magnificat & Concerti*, by ATMA Classique in a tour of Handel's *Messiah*, by Music and Beyond in Ottawa as part of their tour of Bach's *St. John Passion*, and by the Arte Musica Foundation of the Montreal Museum of Fine Arts, participating in their complete cycle of Cantatas by J.S. Bach. Their Monteverdi Vespers was presented on The Montreal Symphony's summer festival. The directors of the Ensemble have been invited as guest artists at New York's Carnegie Hall (with The Orchestra of St. Luke's) and Montreal's Symphonic Hall (with the Montreal Symphony) in performances of Bach's St. Matthew Passion. *L'Harmonie des saisons* records exclusively for ATMA Classique, and its many activities are supported by The Canada Council for the Arts and The Quebec Council for Arts & Letters.

The BURLINGTON BAROQUE FESTIVAL SINGERS are an ensemble of auditioned vocal artists who share a passion for period performance of the great choral repertoire of the 17<sup>th</sup> and 18<sup>th</sup> centuries. During an intensive, immersive preparation period they address stylistic and historical considerations of declamation, ornamentation, nuance, temperament and vocal production appropriate and essential to the repertoire with which they engage, making historically informed performance practice their priority. Gathering from throughout the region, the ensemble is specially constituted for artistic collaborations with *Ensemble L'Harmonie des saisons*. They will next be featured in the First Annual Burlington Baroque Festival, September 2024.

*For further information about our activities:*

www.harmoniedessaisons.org

[www.burlingtonbaroque.org](http://www.burlingtonbaroque.org)







Conductor, harpsichordist and organist **Eric Milnes** has received critical acclaim for performances across North America, South America, Europe and Asia, appearing at festivals such as The Mostly Mozart Festival, New York, The Boston Early Music Festival, The Berkeley Bach Festival, The Santa Fe Festival, The Montreal Bach Festival, The Regensburg Festival (Germany), The Bremen Festival (Germany), The Passau Festival (Austria), The Utrecht Festival (The Netherlands), The Bruges Festival (Belgium), The Lufthansa Festival (London), The Bergen Festival (Norway), The Baroque Festival of Bolivia, and at celebrated venues such as Carnegie Hall (New York), Lincoln Center (NY), Symphony Hall (Montreal), Jordan Hall (Boston), The Glenn Gould Theatre (Toronto), Salle Gaveau (Paris) and Die Alte Oper Frankfurt). He has directed The New York Collegium, New York Baroque, Montreal Baroque, The Seattle Baroque Orchestra, The Portland Baroque Orchestra, Trinity Consort, Les Boreades de Montreal, The St. Lawrence Choir and The Philharmonic Orchestra of Santiago, Chile in performances of music spanning five centuries. Mr. Milnes' discography of over sixty CD releases includes recipients of two Juno Awards (Canada's Grammy) for CD of the Year in 2016 and 2022, two Opus Prizes for CD of the Year, and awards from The Diapason (France), Toccata Magazine (Germany) and Gramophone Magazine (Great Britain.) In 2020 Apple Music named a recent release CD of the Month - it topped one million downloads. Milnes is also an award winning recording producer and a published composer. His degrees are from Columbia University and The Juilliard School. A new-comer to Burlington, he is Director of Music at College Street Congregational Church. He takes greatest pride in the accomplishments of his two daughters, Mary Leah, an analyst for the U. S. Department of Defense, and Hannah, a project management consultant with NASA.



A specialist in early-music performance, multi instrumentalist **Mélisande Corriveau** has been praised for her exceptional musical mastery. She is frequently a guest at major festivals across North America, South America, Asia and Europe, and is an active concert, touring, and recording artist. She regularly performs with a number of celebrated ensembles, and is a member of the ensembles Masques (France), Les Voix humaines, Sonate 1704, and Les Boréades de Montréal. Her discography comprises some 50 titles on the ATMA Classique, Analekta, Harmonia Mundi, Paradizo, and Alpha labels. Her two recent discs with harpsichordist Eric Milnes on the ATMA Classique label *Pardessus de viole* and *Marin Marais : Badinages* both won Opus prizes for early-music CD of the year. CBC Radio listed the latter two recordings, and the duo's most recent release, *BACH au Pardessus de viole*, among the best discs of the year (in 2016, 2020, and 2022 respectively). *Pardessus de viole* was named classical disc of the year by ICI Radio-Canada in 2016, while *Marin Marais : Badinages* was named "a classical album you must hear this month" by Apple Music in 2020. Recent appearances include as gamba soloist with The St. Luke's Orchestra at New York's Carnegie Hall, with the Montreal Symphony in Bach's St Matthew Passion, and on tour with Jordi Savall. Mélisande Corriveau and her partner Eric Milnes co-direct the

vocal and instrumental ensemble L'Harmonie des saisons, which they founded in 2010. In 2014, Mélisande completed, with honors, a doctorate in pardessus de viole performance at the Université de Montréal. She has become one of the world's few specialists on this instrument.



Canadian soprano **Hélène 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. This year, Hélène wins a prestigious Juno award 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 Hélène's superb and enveloping tone" (Le Devoir). Accolades continue with *Solfeggio* being selected as one of CBC Music's Top 20 Classical album of the year, received with a glowing review: "Hélène 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". Hélène 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, Hélène 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, "Hélène 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, Hélène was recently featured in the world premiere of the opera *Sleeping Rough* by Roddy Ellias and Sandra Nicholls, at the Music and Beyond festival in Ottawa, Canada. Hélène 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.



Born in Vancouver, British Columbia, countertenor **Nicholas Burns** has been described as possessing an "exciting voice" and Opera Canada calls him a "revelation." As an artist in the Britten-Pears Young Artist Program, Nicholas performed Bach cantatas under the direction of Philippe Herreweghe. He has performed with the American Bach Soloists Ensemble in Bach's *St. Matthew Passion* and Monteverdi's *Vespers*. Nicholas has also performed with Arion Baroque Orchestra, Tafelmusik, Early Music Vancouver, The Theater of Early Music, Studio de Musique Ancien de Montréal, Thunder Bay Symphony Orchestra, L'Harmonie des saisons and Orchestre symphonique de Longueuil. Upcoming engagements include performances at New York's Carnegie Hall, a US tour of Handel's opera *Partenope* with Les Arts Florissants, Bach cantatas at Bach Fest Leipzig and the world premiere of a new opera, *L'Orangerie*. His many performances with Eric Milnes include four Handel Messiah tours, Handel's *Acis & Galatea*, Bach's *Magnificat*, Bach's *St. John Passion*, Music from Versailles, and Bach Cantatas at Montreal's Museum of Fine Arts. As well as singing, Nicholas is an accomplished bagpiper, having won the World Bagpipe Championships in 2012. In recent seasons he has appeared as soloist with The College Street Choir in *Messiah*, and in Benjamin Britten's *Rejoice in the Lamb* with The Vermont Choral Union.



New York based mezzo-soprano **Rachel Duval** has made a name for herself as an unconventional classical musician with a wide range of skills. A former trapeze artist and internationally acclaimed performance poet, Ms. Duval was honored to be part of the world premier of *Stomping Grounds* at The Glimmerglass Festival in 2017, in which she sang, rapped, and danced. She danced with the nationally acclaimed aerial dance troupe Frequent Flyers from age 9-19, and performed with the Boulder Philharmonic, Opera Colorado, and at the Colorado Music Festival. She then studied music education at the University of Washington. Rachel was a soloist under Broadway legend Marvin Hamlisch, and Gerard Schwarz with the Seattle Symphony. At the same time, Rachel continued her study of traditional folk musics and studied North Indian classical singing, Mongolian horsehead fiddle, and played fiddle in a bluegrass band and electric violin in the reggae and dub-step collective Unite One Productions. Never one to shy away from a challenge, Ms. Duval moved to Barcelona in 2010 to pursue her love of music and teaching. In 2015, Rachel was selected as the best and only classical singer for the Spanish National Television (TVE – La 1) program *Insuperables*, which was viewed by almost 2 million Spaniards, including Maestra Scalisé, composer of the *Symphony of Poems* project, which Rachel will be part of in 2018. In Spain, Rachel studied

with Catalan conductor Ricardo Estrada, and sang with him in the Barcelona Opera Studio as La Contessa (*Le Nozze di Figaro*, Mozart), Donna Anna (*Don Giovanni*, Mozart), Euridice (*Orfeo ed Euridice*, Gluck), and Oscar (*Un Ballo in Maschera*, Verdi). This spring, Rachel will make her off-Broadway debut singing Queen Vashti in *The Queen's Dilemma* in New York City at the Center for Jewish History.



Tenor **Philippe Gagné** is praised for his rich expressiveness, refined musical sensitivity, rare vocal agility, and beauty of his tone. Born in raised in Québec City, and based in Montréal, he specializes in the baroque repertoire, and has performed at many of the world's great venues working with many internationally renowned ensembles such as Les Talens Lyriques, Tafelmusik, Les Violons du Roy, Arion Orchestre Baroque, Calgary Philharmonic Orchestra, L'Orchestre symphonique de Québec, Les Délices, Les Boréades, Blue Heron, L'Harmonie des saisons, Ensemble Caprice, Le Studio de musique ancienne de Montréal, Ex Tempore, La Bande Montréal Baroque, Clavecin en concert, Mannheimer Hofkapelle et Apotheosis Orchestra. He is recognized particularly as an exceptional interpreter of the French Baroque repertoire, as well as of the music of J. S. Bach, which occupy more than half of his professional engagements. He has been a featured soloist with *L'Harmonie des saisons* since the group's inception in 2012, including many performances of *Messiah*, Bach's *St. John Passion*, *Magnificat* and numerous cantatas, Handel's *Acis & Galatea*, and dozens of performances of 17th & 18th century French and German sacred programs. He appears on *L'Harmonie des saisons* Juno Award-winning CD, *Cities of Gold*.



As one of the most in-demand tenors in Canada, **Aldéo Jean** has sung as soloist and collaborative artist with every distinguished professional ensemble in Canada, including with *La Chapelle de Québec* in Montreal's Symphony Hall, New York's Carnegie Hall, and with *Les Violons du Roy* in Québec City, The Society of Early Music Montreal (SMAM) at The Montreal Museum of Fine Arts, with Ensemble Caprice, Ensemble Arion and Les Idées Heureses, and in countless performances with the Montreal Symphony Chorus, with numerous radio and television broadcasts, and has toured and recorded with *Cirque du Soleil* productions. He is also a distinguished conductor, and directs *Choeur Alarica*, as well *Ensemble Vocal Deo*. He studied organ and piano with Mathieu Duguay and harpsichord with Mireille Lagacé. His vocal studies at Montreal Conservatory were with Gabrielle Lavigne and Diana Soviero. Aldéo has appeared on tour with *L'Harmonie des saisons* in many productions including Mozart's *Requiem*, Monteverdi's *Vespers*, Handel's *Messiah*, and Bach's *Johannes Passion*.



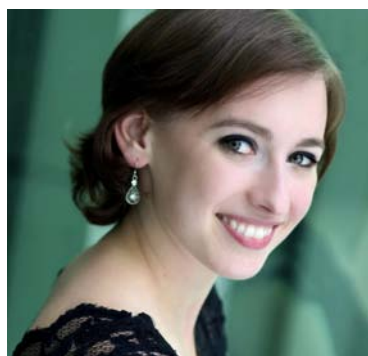


Montreal baritone Clayton Kennedy has had an eclectic career in baroque and early music, has premiered contemporary works of Canadian composers, as well as collaborated with world-renowned artists, studios and producers. In the field of early music and oratorio, he has appeared as a soloist on several occasions with Studio de Musique Ancienne de Montreal (SMAM), Bande Montréal Baroque, L'Harmonie des saisons, I Musici de Montréal, Les Idées Heureuses, Ensemble Telemann, Musica Orbium, University of King's College Choir and the Montreal Symphony Orchestra (MSO). He has had multiple appearances at the Lamèque International Baroque Festival of Music and frequently been a soloist in the Arte Musica Foundation's The Complete Cantatas of J.S. Bach series. He has also sung in many Passions by J.S. Bach, including the Opus-award winning Matthäus-Passion with the MSO, in the roles of Petrus and Pontifex. Clayton premiered the titular role in John Plant's contemporary opera "I Will Fly Like a Bird: a Tribute to Robert Dzielanski". Clayton also joined Ensemble La Nef for an Opus award winning album, as well as a tour of Quebec, the Maritimes (via Musique Royale) and Western Canada for a program entitled "Sea Songs & Shanties", and contributed to the soundtracks of Ubisoft's Assassin's Creed IV: Black Flag, and

Rogue video games with many of the same musicians. Clayton had the honor of singing with the Congregation Shaar Hashomayim choir on Leonard Cohen's album "You Want It Darker". He recently collaborated with composer Sebastian Hutchings in premiering and recording a revised song cycle for baritone, double bass, cello and drum kit, titled "Fury", premiered at the Beaverbrook Art Gallery in Fredericton, New Brunswick. He was recently bass soloist in the Monteverdi Vespers with SMAM, the NAC Orchestra and the Royal Winnipeg Ballet at the National Arts Center in Ottawa. Other highlights include Jesus in St. John Passion with L'Harmonie des Saisons as well as one of the lead singers in McCartney Baroque(Beatles Baroque) with the same ensemble.



Born and raised in Montréal, **William Kraushaar** is classically-trained composer and self-taught singer, with a strong devotion to vocal music. He is a frequent soloist with such renowned ensembles as *L'Harmonie des saisons*, Ensemble Caprice, The Studio de Musique Ancienne de Montreal (SMAM) The Theatre of Early Music, The Choir of St Andrew & St Paul, as well as a member of Montreal's finest professional choirs. As a composer, his work as a film composer was twice awarded by the SOCAN Foundation, and his works have been performed by, among others, The Quebec Symphony, Voces Borealis, L'Ensemble Vocal Art-Quebec, The National Youth Choir of Canada, Music at St Andrew & St Paul, and Ensemble *L'Harmonie des saisons*. He has been featured with *L'Harmonie des saisons* as soloist in Handel's *Messiah*, Bach's *St John Passion* & *Magnificat*, Biber's *Requiem*, and numerous French Baroque cantatas and motets.



Praised for her sweetness of tone and clarity of text, she specializes in early music performance, both as a soloist and chamber musician. Born in Montreal, Canada, Rebecca began her musical career as a violinist and chorister, and actively pursued both until 2008 when she made the transition to full-time vocal study. She completed a Master's degree (2014) in Early Music Voice Performance at McGill University, and has performed with many of Canada's premiere ensembles including the Studio de musique ancienne de Montréal, La Chapelle du Québec, Ensemble Caprice, Aradia, Orchestre Symphonique de Montréal, and L'harmonie des Saisons. Rebecca has also been a chosen participant in masterclasses with noted performers Dame Emma Kirkby, Julianne Baird, Ellen Hargis and Shannon Mercer. When she is not singing, she spends time shepherding her four young children at their home in Pointe Claire, QC! Rebecca will be featured in our performances of Monteverdi's Vespers, and Bach's Magnificat. She has been a core member of Artists-in-Residence L'Harmonie des saisons for numerous productions, including those in Burlington.



James Stewart is Vermont Public Classical's afternoon host. As a composer, he is interested in many different genres of music; writing for rock bands, symphony orchestras and everything in between. James received a Bachelor of Science in Music with an emphasis in Composition from Toccoa Falls College in Northeast Georgia in 2001. In 2007, James earned his Master's of Music in Composition from the University of North Carolina School of the Arts in Winston-Salem, North Carolina. There he also made connections with the Open Dream Ensemble, an outreach arm of UNCSCA and the Kenan Institute for the Arts. James wrote original music for five children's shows and spent three years as music director, tour manager, and company member. In 2014, James received his Doctorate of Musical Arts from The Hartt School of Music at the University of Hartford in Connecticut.



Tenor **Jeffrey Thompson** is a native of Rochester, NY. He studied voice at the Cincinnati Conservatory under William McGraw. Shortly after completing his studies, he won first prize in the International Baroque Singing Competition in Chimay, Belgium, awarded by a jury presided over by William Christie. In 2002, he was selected to take part in the very first edition of *Le Jardin des Voix* with William Christie's *Les Arts Florissants*. Since then, he has enjoyed an outstanding career as a soloist, on stage and on disc, with many of Europe's leading ensembles. His passion for early music has led him to tackle repertoires ranging from opera to oratorio, not forgetting chamber music. He also has a passion for musicological and repertoire research.



Praised for his "*elegant style*" by The Boston Globe, **Sumner Thompson** is one of North America's most sought-after baritones. His operatic appearances include roles in Boston Early Music Festival productions of Conradi's *Ariadne* and Lully's *Psyche*, as well as several European tours with Contemporary Danish Opera as Orfeo in Monteverdi's *L'Orfeo*. He has performed as a soloist with many ensembles including Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, as well as the Memphis and Phoenix Symphony Orchestras. Recent activities include Monteverdi's *Vespers* and *New Vespers* of 1640 with the Green Mountain Project, *Membra Jesu Nostri* by Buxtehude with Les Voix Baroques and Ensemble Mercury Baroque (Houston), Mozart's *Requiem* at St. Thomas Church Fifth Avenue in New York, 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. This season included performances at New York's Carnegie Hall as soloist with The Orchestra of St. Luke's. With Eric Milnes and *L'Harmonie des saisons* he has been featured in performances of Bach's *St. John Passion*, Handel's *Messiah*, numerous Bach Cantatas, and Monteverdi's *Vespers*.



**Ellen Torrie** is an Ontario-born soprano, singer-songwriter, instrumentalist, and performance curator living in Montreal. Since 2020, they have been lead soprano at Montreal's Christ Church Cathedral and perform regularly with various ensembles in the city and across Canada. Mx. Torrie received their master's degree in Early Music vocal performance at McGill University under the tutelage of Dominique Labelle in 2022 and last summer, they were featured as inaugural Emerging Artist of Early Music Vancouver's Bach Fest alongside Marie Nadeau-Tremblay. In 2017, Ellen was awarded the Canadian Federation of University Women scholarship which funded their participation in Accademia Europea Dell'Opera in Lucca, Italy, where they played Oberto in Handel's *Alcina*. Ellen is currently exploring the practice of self-accompanying early music on baroque guitar. As a queer non-binary artist, Ellen is guided by the knowledge of their queer elders and ancestors in the research and performance of radically inclusive stories as they continue to develop musical languages to explore that which is most richly human. They have performed as soloist at the Montreal Fine Arts Museum's complete Bach Cantata cycle with *Ensemble L'Harmonie des saisons*, and as a soloist in Benjamin Britten's *Rejoice in the Lamb* and Gounod's *Magnificat* with The Vermont Choral Union.



**Peter Stoltzfus Berton** is Director of Music and Cathedral Arts at the Cathedral Church of St. Paul, Burlington, directing the adult and youth choir programs and serving as artistic director of the Cathedral Arts series. He holds degrees from The University of Michigan School of Music and the Yale University School of Music. His principal teachers have been David Bartlett, Robert Glasgow, Gerre Hancock, Charles Krigbaum, Walden Moore, Thomas Murray, and Carl E. Schroeder. Integral to his training was serving as Assistant Organist at the Cathedral Church of St. Paul, Detroit, Trinity Church on the Green, New Haven, and Saint Thomas Church Fifth Avenue.

Prior to his appointment in Burlington in 2024, he served for ten years as Founding Executive Director of The Choir School of Newport County, Newport, Rhode Island, an intergenerational program which sang for 8 years at the church of St. John the Evangelist, Newport and continues as an independent ensemble. With that group he has conducted educational tours to New York City, Washington, D.C., England, and Argentina. Post-pandemic he has also served as Chapel Organist and adjunct music faculty of St. George's School, Middletown, RI. Earlier, he led intergenerational choral programs with concert series at St. John's Church, West Hartford CT, All Saints Church, Worcester MA, and Plymouth Church of the Pilgrims, Brooklyn Heights NY.

He is active as a composer (published by Oxford University Press, and self-published) and choral conductor/clinician, and has served on the faculties of four Pipe Organ Encounters for young organists sponsored by the American Guild of Organists. He has concertized widely in the United States, and in England, France, and Latvia. His several CDs issued by JAV Recordings have gained critical acclaim and have been re-released on Apple Music. Other musical activities include digital recording production and editing, transcription of improvisations, and past service as the Region I Chair of the Association of Anglican Musicians.





**Scott Metcalfe** is widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City's Green Mountain Project from 2010-19 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L'Harmonie des Saisons (dir. Eric Milnes), and other ensembles. His scholarly activities include research on the performance practice of vocal music from the 14th through 17th centuries; an article on clefs, transposition, and pitch in music before 1600 has recently been published in the *Journal of the Alamire Foundation* and two essays on music at Peterhouse (Cambridge) may finally see the light this year in a long-forthcoming book. He has edited a motet by Francisco de Peñalosa for Antico Edition (UK) and songs from the recently rediscovered Leuven Chansonier for the Alamire Foundation (Belgium); a long-term project is a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe has taught at Boston University, Harvard University, the New England Conservatory, and Oberlin Conservatory. He holds a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Sought after as soloist, leader, collaborator and teacher across the US, **Adriane Post** formed her first string quartet at age eleven and was hooked. A founding member of Diderot String Quartet and ACRONYM Ensemble, Adriane is leader of Indianapolis Baroque Orchestra and The Thirteen and dedicates her time to performing and teaching Baroque, Classical and Early Romantic repertoire on historical instruments. She has served as Concertmaster of the Washington National Cathedral Orchestra, tenured member of Handel + Haydn Society, member of Apollo's Fire, frequent guest artist and soloist with Four Nations Ensemble and regular with Trinity Wall Street Baroque Orchestra. She has appeared with Harry Bicket and The English Concert, with William Christie and Les Arts Florissants in Thiré, France, as guest concertmaster with groups such as Seraphic Fire in Miami, New York Baroque Inc. and with many ensembles across the US. Recent tour and festival appearances include The Proms, Carnegie Hall, Caramoor, Tanglewood, Ravinia and Carmel Bach Festival. Teaching has brought her to Oberlin's Baroque Performance Institute, The Smithsonian, De Paul University and Cincinnati Conservatory. Post completed a Bachelor of Music at Oberlin Conservatory and a Masters with the inaugural class of The Juilliard School's Historical Performance program. Post was born and raised in Vermont.



**Matthew Jennejohn** leads a very active career as a soloist, orchestral and chamber musician on the baroque oboe and cornetto, performing and recording with many of the leading early music ensembles in North America including Ensemble Arion, La Nef, Les Idées Heureuses, Tafelmusik, La Bande Montréal Baroque, Les Boréades, Les Voix Humaines, Pacific Baroque Orchestra, The Toronto Consort and the Boston Early Music Festival Orchestra. He is also co-founder of the Montreal based cornetto and sackbutt ensemble La Rose des Vents. He studied early music at the Royal Conservatory of The Hague, McGill University and the University of British Columbia. He is frequently heard on CBC Radio and Radio-Canada and has recorded on the ATMA, CBC, Early-Music.com, CPO, Analekta and Naxos labels. He teaches baroque oboe at McGill University in Montreal and is building his own cornettos, sold to professional players throughout the world. He has been principal oboist of L'Harmonie des saisons since the groups' founding, participating in every single performance the group has presented featuring oboe, cornetto, or recorder.



Specializing in Baroque flute, **Grégoire Jeay** frequently performs in Quebec and Canada and has also played in France, Belgium, Mexico, Turkey, the UK, and the US. He is recognized for his musicality and expressiveness, as well as for his great skills in ornamentation and improvisation. His virtuosity on the transverse flute is paralleled only by his abilities on the recorder and various flutes from around the world. Indeed, in addition to baroque music, he is interested in a variety of musical styles such as medieval, Irish, Arab-Andalusian, Sephardic, and has participated in several concerts and recordings with some of these specialized music ensembles. Jeay is a member of several prominent early music ensembles, with which he regularly performs and records, including Tafelmusik of Toronto, Clavecin en Concert, Les Idées heureuses, Theatre of Early Music, Les Voix humaines, L'Harmonie des saisons, Ensemble Caprice, La Mandragore, Constantinople, and La Nef. He has performed with many internationally renowned artists, notably Karina Gauvin, Phillippe Sly, Suzie LeBlanc, Emma Kirkby, Eric Milnes, Marie-Josée Lord, Hélène Guilmette, Phillippe Sly, Daniel Taylor, Luc Beauséjour, Sylvain Bergeron, Simon Standage, Olivier Brault, and Hendrik Bouman.





**Debra Nagy** has been deemed an artist “of consummate taste and expressivity” (*Cleveland Plain Dealer*). She is the founder of the Cleveland-based ensemble Les Délices and plays principal oboe with the Handel & Haydn Society, Apollo’s Fire, and many other ensembles. Inspired by a creative process that brings together research, composition in historical styles, improvisation, and artistic collaboration, Debra creates programs that “can’t help but get one listening and thinking in fresh ways” (*San Francisco Classical Voice*). Recent projects have included a multimedia productions of Machaut’s *Remede de Fortune* created in collaboration with Blue Heron, a critically-acclaimed CD combining jazz and French Baroque airs called *Songs without Words*, and *The White Cat*, a pastiche Baroque opera with puppetry and projections based on Marie Catherine d’Aulnoy’s 1690s feminist fairytale. Debra was recently recognized with a 2022 Cleveland Arts Prize and received the 2022 Laurette Goldberg Prize from Early Music America for her community outreach work with Les Délices on the web series SalonEra. Debra has recorded over 40 CDs with repertoire ranging from 1300-1800 and has had live performances featured on CBC Radio Canada, Klara (Belgium), NPR’s Performance Today, WQXR, and WGBH. When not rehearsing, performing or dreaming up new projects, Debra can be found cooking up a storm in her kitchen or commuting by bike from her home in Cleveland’s historic Ohio City neighborhood.



Bringing his musical expertise and creativity to every field in which he engages, Canadian harpist **Antoine Malette-Chénier** plays a repertoire ranging from the Renaissance and the Baroque, on period instruments, to contemporary creations. An active orchestral musician, Antoine holds the Principal Harp chair with the Orchestre symphonique de Trois-Rivières, and has played with many ensembles in Canada, France, and the United States, including the Orchestre symphonique de Montréal, Les Violons du Roy, the Nouvel Ensemble Moderne, and Les Voix humaines. Antoine has won many awards, including the 2014 Michael Measures prize from the Canada Council for the Arts, a first prize at the 2013 Orchestre symphonique de Montréal Competition, and two scholarships from the National Arts Centre Orchestra. As the winner of top prizes in several concerto competitions, he was awarded soloist appearances with orchestras in Canada, Hungary, France, and the United States. He received the prize for the best interpretation of a work in any style at the Prix d’Europe Competition in Montréal in 2012, as well as the Second Prize, and the Jury’s Prize in 2017. Antoine Malette-Chénier, a graduate of McGill University and the Université de Montréal, holds master’s degrees in harp performance from Yale University, and in historical



Hailing from Saint-Georges, Quebec, **David Jacques** holds a doctor’s degree in early music performance from the Université de Montréal. He began his classical guitar studies at the Cégep de Sainte-Foy and continued his training at Université Laval and the Conservatoire de musique de Québec. He has recorded more than 50 CDs and gained numerous Félix Awards (ADISQ), Junos and Opus Prizes. His albums *Pièces de guitare de Mr Rémy Médard*, *Tango Boréal* and *Pampa Blues* won the Conseil québécois de la musique’s 2008, 2012 and 2014 Opus Prize for Album of the Year. David has also published several arrangements for guitar for Les Productions d’Oz. Active both in Canada and abroad, he has given more than 3500 concerts in 35 countries on five continents. He is currently professor of classical guitar and lute at the Cégep de Sainte-Foy and Université Laval.



A native of the Washington, DC area, baroque trumpeter Josh Cohen is greatly sought after by many leading early music ensembles throughout North America. For the past ten seasons, Josh has been principal baroque trumpet with the Washington Bach Consort. He has also performed as principal and solo baroque trumpet for ensembles such as Studio de Musique Ancienne de Montreal, Arion (Montreal), Bach Sinfonia (Washington DC), Aston Magna (Boston), Musica Maris (Rhode Island), Houston Bach Society, Ensemble Telemann (Montreal), and participated in festivals such as the Indiana Festival of Early Music, International Festival of Baroque Music at Lameque (N.B. Canada) and the Bach Festival of Montreal. Mr. Cohen has recorded some of the most famous and demanding works for baroque trumpet. Most recently, Mr. Cohen recorded J.S. Bach’s *Brandenburg Concerto* no. 2 with Montreal-based Ensemble Caprice. He can be heard in the Washington Bach Consort’s recording of J.S. Bach’s *Cantata no. 51* with soprano Elizabeth Futral. Two recordings Mr. Cohen participated in with prominent Canadian ensembles were both nominated for the 2009 Juno Awards: “*Let the Bright Seraphim*” with soprano Karina Gauvin and Tempo Rubato, and his recording of Vivaldi’s *Gloria* with Ensemble Caprice, the latter of which won the Juno award for Best Album of the Year in the vocal category. Mr. Cohen received a M.M. from McGill University and a B.M. from the New England Conservatory of Music. He currently plays on a Baroque trumpet made by Matt Martin of Norwich Natural Trumpets after an original by Kodisch 1710.

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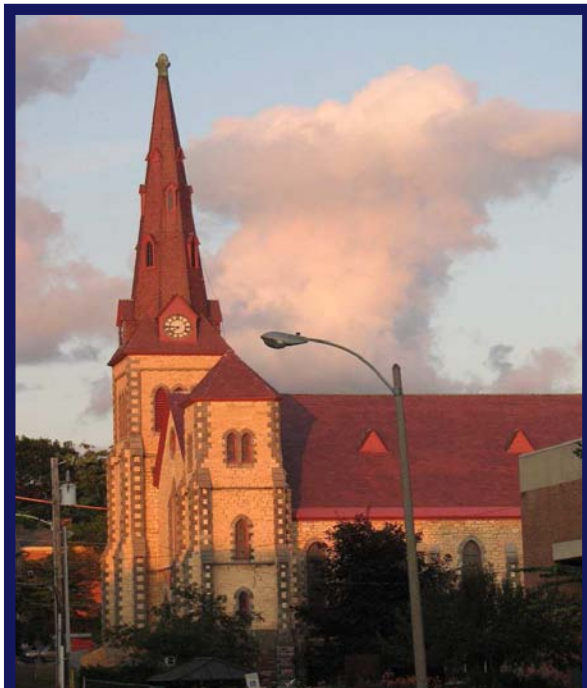
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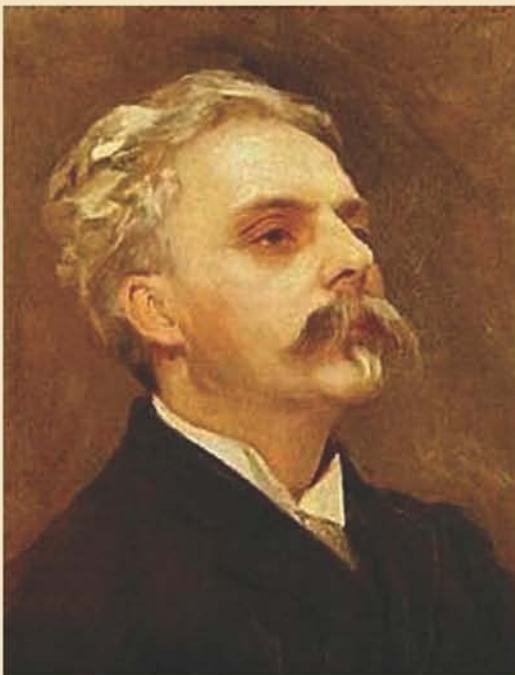
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