

Burlington Baroque

FESTIVAL



SEPTEMBER 18TH - 21ST 2025
COLLEGE STREET CONGREGATIONAL CHURCH
BURLINGTON, VERMONT

Burlington Baroque

F E S T I V A L



Thursday, September 18, 7:30 p.m.

HENRY PURCELL - *Welcome to All the Pleasures*

Chaconne from King Arthur

Rejoice in the Lord Alway

GEORGE FRIDERIC HANDEL - *Ode to St. Cecilia*

Friday, September 19, 7:30 p.m.

ANTONIO VIVALDI

The Four Seasons & Songs

Saturday, September 20, 7:30 p.m.

JOHANN SEBASTIAN BACH

Concerto for Two Violins

Cantatas BWV 30 & BWV 147

Concerto for Oboe & Violin

Sunday, September 21, 4:00 p.m.

MARC - ANTOINE CHARPENTIER

Grand Motets: Magnificat & Te Deum

MARIN MARAIS - *Chaconne from SÉMELE*

MICHEL - RICHARD DELALANDE - *The Fountains of Versailles*

Artists in Residence



ERIC MILNES & MÉLISANDE CORRIVEAU, DIRECTORS

Vocal Artists

Hélène Brunet, *soprano*
Len Torrie, *soprano*
Sasha Koukarina, *soprano*
Nicholas Burns, *alto*
Shane Hanson, *alto*
Maude Fréchette-Gagné, *alto*
Philippe Gagné, *tenor*
Kerry Bursey, *tenor*
Aldéo Jean, *tenor*
Noah Gabriel, *bass*
William Kraushaar, *bass*
Sumner Thompson, *bass*

Instrumental Artists Performing on Period Instruments

Scott Metcalfe, *violin*
Julia Wedman, *violin*
Chloe Fedor, *violin*
Jessy Dubé, *violin*
Cristina Prats-Costa, *violin*
Nadia Lesinska, *violin*
Jimin Dobson, *violin & viola*
Hélène Plouffe, *violin & viola*
Mélisande Corriveau, *cello & gamba*
Felix Deak, *cello*
Pierre Cartier, *violone*

Gregoire Jeay, *flauto traverso*
Joanna Marsden, *flauto traverso*
Matthew Jennejohn, *oboe*
Karim Nasr, *oboe*
Josh Cohen, *trumpet*
Roman Golovanov, *trumpet*
Ellis Reyes-Montes, *bassoon*
Kerry Bursey, *lute*
Matthias Soly-Letarte, *tympani*
Eric Milnes, *organ & harpsichord*

THE BURLINGTON BAROQUE FESTIVAL SINGERS

Sopranos

Colleen Flynn Campbell
Karen Chickering
Bridget Zurn Garibay
Laura Labrie
Cathy Stadecker
Deborah Wright

Altos

Amy Dandurand
Carolyn Dickinson
Mary Ellen Jolley
Dylan Levene
Lisa Raatikainen
Linda Radtke
Katherine Wayman

Tenors

Mark Bleeke
Lucas Bull
Ryan Matos
Maarten van Ryckevorsel

Basses

Adam Grundt
Cole Marino
Karl Naden
Benjamin Slattery

Burlington Baroque

BURLINGTON 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 Johann Sebastian 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. Following that success, we are thrilled to present this, our second annual Festival in 2025. Under the direction of Eric Milnes and *L'Harmonie des saisons* Artistic Director Mélanie Corriveau, the vocalists and instrumentalists of *L'Harmonie des saisons* and Burlington Baroque 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.



BURLINGTONBAROQUE.ORG

*Supported in part by an Alfred Nash Patterson Grant from Choral Arts New England.
Supported in part by a Grant from The Concert Artist Fund of the Vermont Community Foundation.*



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 second 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 17th, 18th and 19th 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 vocal soloists 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 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! Once again we are 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 College Street Congregational Church for hosting our second festival, and thank you for joining us!

Greetings from the Executive Director, Laura Labrie



I am so pleased to welcome you to the second annual Burlington Baroque Festival! We are thrilled to be presenting our wonderful series of four concerts in beautiful downtown Burlington, Vermont. Our Artistic Director, Eric Milnes, the Board of Directors, our amazing volunteers, and all the artists have been so enthusiastically preparing these extraordinary performances for your pleasure, and so, as the first extraordinary work we will be presenting proclaims: Welcome to all the Pleasures!

It has been my joy to continue to collaborate with this extraordinarily talented team of Early Music enthusiasts, in particular the local vocalists of the Burlington Baroque Festival Singers, the highly acclaimed international soloists, and our award-winning Artists-in-Residence, *L'Harmonie des saisons*. We are so grateful for the substantial support we have received from all of you as we embark upon this musical journey with you - it would not be possible for us to host this exceptional Festival without our community partners. Thank you for joining us, and we look forward to seeing you at future Burlington Baroque events!

Thursday, September 18, 7:30 p.m.

HENRY PURCELL (1659 - 1695)

WELCOME TO ALL THE PLEASURES

*A Musical Entertainment for the Festival of St. Cecilia
Patroness of Music, 1683.*

Hélène Brunet & Len Torrie, *sopranos*
Nicholas Burns, *alto*
Kerry Bursey, *tenor*
William Kraushaar, *bass*



Henry Purcell

CHACONNE *from the Opera KING ARTHUR*

ANTHEM: REJOICE IN THE LORD ALWAYS

Nicholas Burns, *alto*
Mark Bleeke, *tenor*
Cole Marino, *bass*



Saint Cecilia

GEORGE FRIDERIC HANDEL (1685 - 1759)

ODE FOR ST. CECILIA'S DAY (1739)

Hélène Brunet, *soprano*
Philippe Gagné, *tenor*
Sumner Thompson, *baritone*



George Frideric Handel

This performance is made possible, in part, by a generous gift from Downs Rachlin Martin PLLC.

WELCOME TO ALL THE PLEASURES

A

Musical Entertainment

PERFORM'D

On NOVEMBER XXII. 1683.

IT BEING THE

Festival of St. CECILIA, a great Patroness of Music;

WHOSE

MEMORY is ANNUALLY honour'd by a public *Feast*
made on that Day by the MASTERS and LOVERS of
Music, as well in *England* as in Foreign Parts.

LONDON,

Printed by *J. Playford* Junior, and are to be sold by *John Playford* near the
Temple Church, and *John Carr* at the *Middle Temple Gate*, 1684.



WELCOME TO ALL THE PLEASURES (1683)

Music by Henry Purcell

Text by Christopher Fishburn

Welcome to all the Pleasures that delight,
of ev'ry Sense, the grateful Appetite.
Hail great Assembly of Apollo's Race,
Hail to this happy place, this Musical Assembly,
that seems to be the Ark of Universal Harmony.

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

While Joys Celestial their bright Souls invade
to find what great improvement you have made.

Then lift up your Voices, ye Organs of Nature,
those Charms to the troubled and amorous Creature.
The Pow'r shall divert us a pleasanter way,
for sorrow and grief find from Music relief,
and Love its soft Charms must obey.

Beauty thou Scene of Love,
and Virtue, thou innocent Fire,
made by the Powers above
to temper the heat of Desire,
Music that Fancy employs
in Raptures of innocent Flame,
we offer with Lute and with Voice
to Cecilia, Cecilia's bright Name.

In a Consort of Voices while Instruments play,
with Music we celebrate this Holy day;
Iô Cecilia, Cecilia,
in a Consort of Voices we'll sing.



REJOICE IN THE LORD ALWAYS (1685)

Music by Henry Purcell

Text: Philippians 4: 4 - 7

Rejoice in the Lord always: and again I say, Rejoice.

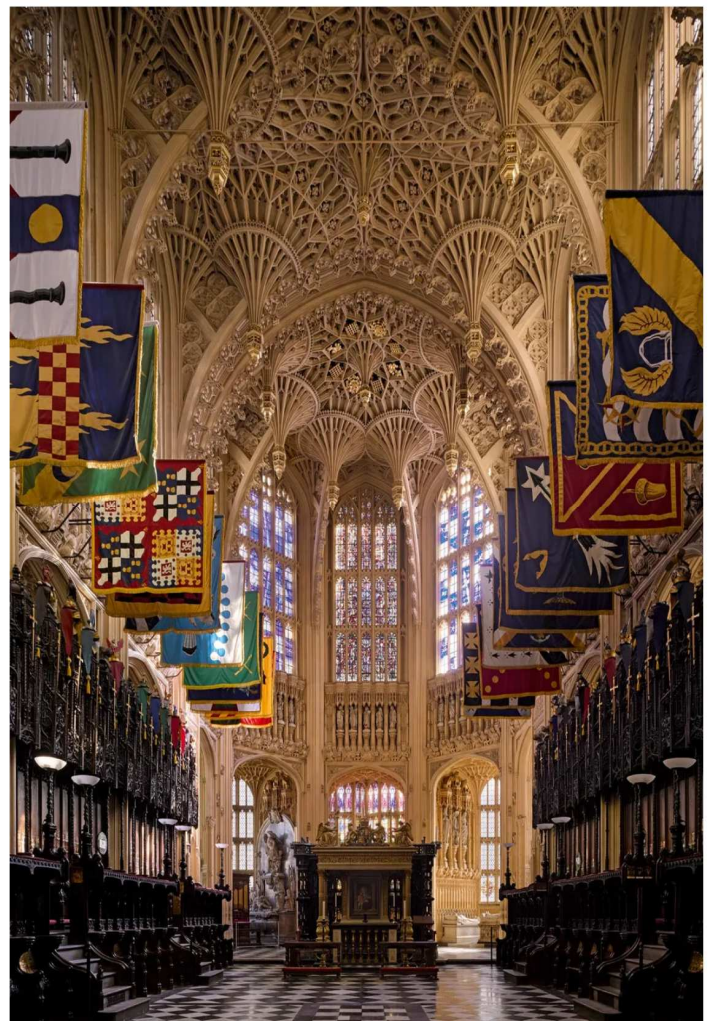
Let your moderation be known unto all men.
The Lord is at hand.

Rejoice in the Lord always: and again I say, Rejoice.

Be careful for nothing;
but in everything by prayer and supplication
with thanksgiving
let your requests be made known unto God.
And the peace of God,
which passeth all understanding,
shall keep your hearts and minds
through Jesus Christ our Lord.

Rejoice in the Lord always: and again I say, Rejoice.

*Images of The Royal Chapel and Westminster Abbey,
where Purcell served concurrently as Director of Music.*



ODE FOR ST. CECILIA'S DAY (1739)

Music by George Frideric Handel (1739)

Text by John Dryden (1687)

1. Overture

2. Recitative *Tenor*

From harmony, from heav'nly harmony,
This universal frame began.

3. Accompagnato *Tenor*

When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high:
"Arise! Ye more than dead."
Then cold, and hot, and moist and dry,
In order to their stations leap,
And music's pow'r obey.

4. Chorus

From harmony, from heav'nly harmony,
This universal frame began,
From harmony to harmony,
Through all the compass of the notes it ran,
The diapason closing full in man.

5. Air *Soprano*

What passion cannot music raise and quell!
When Jubal struck the chorded shell,
His list'ning brethren stood around,
And wond'ring, on their faces fell,
To worship that celestial sound.
Less than a god they thought there could not dwell
Within the hollow of that shell,
That spoke so sweetly and so well.
What passion cannot music raise and quell!

6. Air *Tenor & Chorus*

The trumpet's loud clangor
Excites us to arms,
With shrill notes of anger,
And mortal alarms.
The double, double, double beat
Of the thund'ring drum
Cries: "Hark! the foes come;
Charge, charge! 'Tis too late to retreat."

7. March

8. Air *Soprano*

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling
lute.

9. Air *Tenor*

Sharp violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depths of pain, and height of passion,
For the fair disdainful dame.

10. Air *Soprano*

But oh, what art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heav'nly ways
To join the choirs above.

11. Air *Soprano*

Orpheus could lead the savage race,
And trees, unrooted, left their place,
Sequacious of the lyre.

12. Accompagnato *Soprano*

But bright Cecilia raised the wonder high'r:
When to her organ, vocal breath was giv'n,
An angel heard, and straight appear'd,
Mistaking earth for Heav'n.

13. Air *Soprano & Chorus*

As from the pow'r of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the bless'd above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky.



About the Program

Called the “Glory of the Temple and Stage,” by Purcell scholar Curtis Price, Henry Purcell was a master of both sacred and secular music, and his songs in both realms show his genius for setting the English language. Purcell was able to convey a depth in his vast works of that period that left him unparalleled in comparison to his contemporaries. It is widely thought that the events of Purcell’s early years, his father’s death at age 5 in 1664, the plague of 1665, and the great fire of London in 1666 account for his “extraordinary power as an adult composer to express melancholy with unforgettable eloquence.” (Bruce Wood)

Purcell was born to a musician of the English royal court, and in 1667 at age 8 was accepted as one of the “Children of the Royal Chapel” where undoubtedly he was able to develop his musical and compositional skills under the tutelage of Henry Cooke and John Blow. As a chapel boy, he was instructed in lute and bass, and learned basic harmony. By age 10 or 11, Purcell was taking his first steps in composition. He was eventually hired by the royal court and in 1679 succeeded his teacher John Blow as organist of Westminster Abbey. Among the many anthems he wrote for worship, *Rejoice in the Lord Alway* is among his most well-known and frequently performed. Its opening symphony for strings reminds one of the chimes at Westminster - the piece has been known as *The Bell Anthem* accordingly. Though he lived only to the age of 36, he served three different Kings over his twenty-five years of service writing odes, symphonic poems, sacred works and songs for the entertainment of the Royal Court, and for public performances in the St. Cecilia Day Festivals. In the last five years of his life, Purcell wrote incidental music for more than forty plays, most notably among them his semi-opera, *King Arthur*, setting a libretto by John Dryden, and first performed at the Queen’s Theatre, London, in 1691. The Chaconne from *King Arthur* would have been the opportunity for magnificent dancing and toe-tapping.

Welcome to all the Pleasures, was written in celebration of St. Cecilia’s Day for a “Gentleman’s Musick Society” of London and first performed in 1683. Though the Festival of St. Cecilia had been established several years earlier, this concert marked the first that was notable and well documented. Almost nothing is recorded of the festivals prior to the Festival of 1683, except that “*On that day or the next when that (St. Cecilia’s) day falls on a Sunday... Most of the lovers of music... meet at Stationer’s Hall in London... A splendid entertainment is provided, and it is always a performance of music by the best Voices and Hands in Town; the Words, which are always in the Patroness’ praise, are set by some of the great Masters in town...*” The Festival of Cecilia also marked one of the most important trends in Restoration London during Purcell’s lifetime: the development of a public concert scene. The Musical Society of London was formed in 1683 by a group of amateur and professional musicians to celebrate the Patroness of Music, and the members of the society commissioned the twenty-four-year-old Purcell to write an ode for their first public concert, “*Welcome to All the Pleasures.*” The text was by Christopher Fishburne, a very minor poet and composer. Purcell’s setting employs various standard formulae that would become standard in all of his odes, but ends the celebratory chorus at the end in the key of E major- the sharpest key ever to be used in the music of that period. The audience was so impressed that Purcell was able to publish the piece.



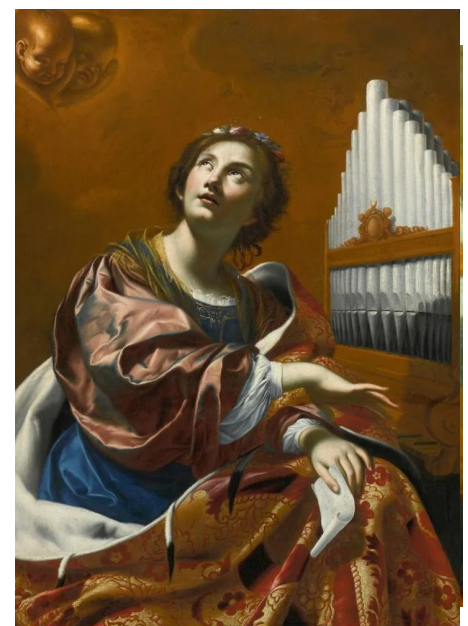
Born in the German town of Halle in 1685, Handel studied briefly at the University of Halle before moving to Hamburg in 1703, where he served as a violinist in the opera orchestra and subsequently as harpsichordist and composer. From 1706 to 1710 he was in Italy, where he further developed his mastery of Italian musical style. Appointed Kapellmeister to the Elector of Hanover, the future George I of England, he visited London, where he composed the first London Italian opera, *Rinaldo*, in 1710 and settled two years later. He enjoyed aristocratic and later royal patronage, and was occupied largely with the composition of Italian opera with varying financial success until the 1740s. He was successful in developing a new form, the English oratorio, which combined the musical felicities of the Italian operatic style with an increased role for the chorus, relative economy of production, and the satisfaction of an English and religious text (elements that appealed to English Protestant sensibilities). In London he won the greatest esteem and exercised an influence that tended to overshadow the achievements of his contemporaries and immediate successors. He died in London in 1759 and was buried in Westminster Abbey in the presence of some 3,000 mourners.

For nearly twenty years beginning in 1683, the musicians of London held special celebrations on November 22, the feast day of St. Cecilia, the patron saint of music. Following a church service, there would be a banquet and a performance of a new ode to St. Cecilia, which would praise the power of music. Most notable among the many musicians and poets who participated were Henry Purcell, whose own St. Cecilia odes were models for Handel, as well as John Dryden, who contributed two poems to the celebrations, which were set to music by various composers.



It was well into the next century when Handel was attracted to the two Dryden odes. During the 1730s he was making a fitful transition from Italian opera to English-language works, and in 1736 he set his first Dryden ode, *Alexander's Feast, or the Power of Music*. Three years later, in 1739, his annual concert series was to open in a new theater on November 22, St. Cecilia's Day. The obvious repertoire would be his own Cecilia ode, *Alexander's Feast*. That work alone, however, was too short to make a complete concert, so he set about composing music to Dryden's other Cecilia ode to supplement it. The *Ode for St. Cecilia's Day*, as the second work is known, was the shorter of the two, and formed the final third of the concert.

Handel composed his *Ode for St. Cecilia's Day* in a mere nine days, during September of 1739. In the short period between the composition of the ode and its premiere, he wrote the twelve great concerti grossi of his opus 6, of which the fifth concerto borrows music from the overture to this ode. The *Ode for St. Cecilia's Day* was enormously popular, and Handel revived it for performances nine times during his lifetime. All of its arias were soon published, and it was known by many people on the continent. Handel was clearly inspired by the opportunities in Dryden's poem to depict musical effects. Following the overture, the ode begins with a representation of chaos and the "jarring atoms" being called into order by the power of music. Some of Handel's word painting is unabashedly obvious but very effective. In the first chorus, he depicts the words "From harmony, from heav'nly harmony" with broad, full chords, and the words "Through all the compass of the notes it ran" with scales up and down. The poem and the music then go on to portray the power and character of the various instruments, ending in a massive final chorus, which describes the trumpet at the last judgment when "music shall untune the sky." We have gone from the beginning to the end of time, and music has been the engine of the universe. Jubal, Orpheus, St. Cecilia, music of the spheres, the last judgment: They are all ingredients in the rich mix of classical and Christian imagery in Dryden's poem and Handel's music.



Friday, September 19, 7:30 p.m.

ANTONIO VIVALDI (1678 - 1741) SEASONS & SONGS

Ensemble L'Harmonie des saisons
Hélène Brunet, *soprano*

Spring *Allegro, Largo e pianissimo sempre, Allegro pastorale*
Chloe Fedor, *solo violin*

April in Paris
Vernon Duke & Yip Harburg, 1932

Summer *Allegro non molto, Adagio e piano – Presto e forte, Presto*
Jimin Dobson, *solo violin*

Summertime
George Gershwin & Dubose Heyward, 1934

Autumn *Allegro, Adagio molto, Allegro*
Jessy Dubé, *solo violin*

Autumn Leaves (*Les Feuilles mortes*)
Joseph Kosma & Jacques Prevert, 1945

Winter *Allegro non molto, Largo, Allegro*
Julia Wedman, *solo violin*



Antonio Vivaldi



Vernon Duke



Charles Gershwin



Joseph Kosma

This performance is made possible, in part, by a generous gift from Charles Dinklage, Sequoia Financial Services.

About the Program

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. 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.

Vivaldi's *The Four Seasons* are not only among the most popular pieces of classical music today, but they circulated widely in the composer's time, as well, and inspired programmatic pieces by others. The concertos were especially popular in France, where they were played many times during the 18th century in the Concert Spirituel in Paris. *Spring (La primavera)*, perhaps the particular favorite of the French, was not only often heard in its original form but was also arranged for larger forces (a choral motet by Michel Corrette) and smaller (a version for flute alone by Jean-Jacques Rousseau). Then, along with the rest of Vivaldi's output, *The Four Seasons* fell out of the repertoire for over a century before being "rediscovered" in the first part of the twentieth century. The gradual revival of Vivaldi's music from that time was at first of interest to musicologists because of its influence on Bach, who had studied it and transcribed a number of the concertos for harpsichord. Although *The Seasons* were not among the concertos that Bach transcribed, they soon came to public attention as the Vivaldi revival continued. The first complete recording of them dates from 1942, but it was after the second World War that they achieved the broad popularity that they enjoy today.

The Seasons were first published in Amsterdam in 1725 as the first four of a set of twelve concertos by Vivaldi with the overall title *Il cimento dell' armonia e dell' inventione (The contest between harmony and invention)*, opus 8. They are dedicated to Count Morzin of Bohemia, and from that dedication we learn that these were not new works but that they had found favor with the count some years earlier. No autograph manuscript has survived, but, in addition to the Amsterdam edition, there is a valuable manuscript set of instrumental parts for all four concertos. Originating in Italy during Vivaldi's lifetime and now housed in Manchester, England, that manuscript copy is both unusually accurate and a source for interesting variants in the text. The original publication of *The Seasons* provided sonnets (quite possibly by Vivaldi himself) that give detailed programs for each of the four concertos. Capital letters are placed next to lines in the sonnets, as well as in the score, to show us exactly where the effects mentioned in the poems are taking place in the music. In addition, captions over parts of the music, sometimes over individual instrumental lines, indicate pictorial effects even beyond those in the sonnets. No other concertos by Vivaldi contain such detailed programs. The sonnets printed below indicate with Roman numerals where the program for each of the three movements of a concerto begins.

La primavera

Giunt' è la primavera, e festosetti (I)
la salutari gl' augei con lieto canto,
e i fonti allo spirar de' Zeffiretti
con dolce mormorio scorrono intanto.

Vengon coprendo l'aer di nero ammanto
e lampi e tuoni ad annunziarla eletti;
indi tacendo questi gl' augelletti
tornan di nuovo al lor canoro incanto:

e quindi sul fiorito ameno prato (II)
al caro mormorio di fronde e piante
dorme 'l caprar col fido can a lato.

Di pastoral zampogna al suon festante (III)
danzan ninfe e pastor nel tetto amato
di primavera all' apparir brillante.

Spring

Spring has arrived, and joyfully
the birds greet her with glad song,
while at Zephyr's breath the streams
flow forth with a sweet murmur.

Her chosen heralds, thunder and lightning,
come to envelope the air in a black cloak;
once they have fallen silent, the little birds
return anew to their melodious songs;

then on the pleasant, flower-bedecked meadow,
to the happy murmur of fronds and plants,
the goatherd sleeps next to his trusty dog.

To the festive sound of rustic bagpipes
nymphs and shepherds dance beneath the beloved sky
at the glorious appearance of spring.

L'estate

Sotto dura stagion dal sole accesa (I)
languie l'uom, languie 'l gregge ed arde il pino;
scioglie il cucco la voce, e tosto intesa
canta la tortorella e 'l gardellino.

Zeffiro dolce spira, ma contesa
muove Borea improvviso al suo vicino;
e piange i pastorel perché sospesa
tema fiera borasca e 'l suo destino.

Toglie alle membra lasse il suo riposo (II)
il timore de' lampi e tuoni fieri
e de' mosche e mossoni il stuol furioso.

Ah che pur troppo i suoi timor son veri: (III)
tuona e fulmina il ciel, e grandinoso
tronca il capo alle spiche e a' grani alteri.

L'autunno

Celebra il villanel con balli e canti (I)
del felice raccolto il bel piacere,
e del liquor di Bacco accesi, tanti
finiscono col sonno il lor godere.

Fa ch' ogn' uno tralasci e balli e canti (II)
l'aria, che temperata dà piacere,
e la stagion, ch' invita tanti e tanti
d'un dolcissimo sonno al bel godere.

I cacciator alla nov' alba a caccia (III)
con corni, schioppi e cani escono fuore;
fugge la belva e seguono la traccia;

già sbigottita e lassa al gran rumore
de' schioppi e cani, ferita minaccia
languida di fuggir, ma oppressa muore.

L'inverno

Aggiacciato tremar tra nevi argenti (I)
al severo spirar d'orrido vento;
correr battendo i piedi ogni momento;
e pel soverchio gel batter i denti;

passar al foco i dì quieti e contenti (II)
mentre la pioggia fuor bagna ben cento;
camminar sopra 'l ghiaccio e a passo lento (III)
per timor di cader girsene intenti;

gir forte, sdruciolar, cader a terra;
di nuovo ir sopra 'l ghiaccio e correr forte
sin ch'il ghiaccio si rompe e si disserra;

sentir uscir dalle ferrate porte
Sirocco, Borea e tutti i venti in guerra:
quest'è 'l verno, ma tal che gioia apporte.

Summer

In a harsh season burned by the sun,
man and flock languish, and the pine tree is scorched;
the cuckoo unleashes its voice, and soon
we hear the songs of the turtle-dove and the goldfinch.

Sweet Zephyr blows, but Boreas suddenly
opens a dispute with his neighbor;
and the shepherd laments his fate,
for he fears a fierce squall is coming.

His weary limbs are robbed of rest
by his fear of fierce thunder and lightning
and by the furious swarm of flies and blowflies.

Alas, his fears are only too real:
the sky fills with thunder and lightning,
and hailstones hew off the heads of proud cornstalks.

Autumn

The countryman celebrates with dance and song
the sweet pleasure of a good harvest,
and many, fired by the liquor of Bacchus,
end their enjoyment by falling asleep.

Everyone is made to abandon singing and dancing
by the temperate air, which gives pleasure,
and by the season, which invites so many
to enjoy the sweetness of sleep.

The huntsmen come out at the crack of dawn
with their horns, guns and hounds;
the quarry flees and they track it;

already terrified and tired out by the great noise
of the guns and hounds, the wounded beast
makes a feeble effort to flee but, overwhelmed, dies.

Winter

To shiver, frozen, amid icy snow
in the bitter blast of a horrible wind;
to run, constantly stamping one's feet;
and to feel one's teeth chatter from the extreme cold;

to spend restful, happy days at the fireside
while the rain drenches a hundred people outside;
to walk on the ice, and with slow steps
to move about cautiously for fear of falling;

to go fast, to slip and fall down;
to go on the ice again and run fast
until the ice cracks and opens up;

to hear coming out of the iron gates
Sirocco, Boreas and all the winds at war;
this is winter; such are its delights.

Saturday, September 20, 7:30 p.m.

THE CANTOR OF LEIPZIG

JOHANN SEBASTIAN BACH (1685 - 1750)

Len Torrie & Sasha Koukarina, *sopranos*
Philippe Gagné & Kerry Bursey, *tenors*

Nicholas Burns & Shane Hanson, *altos*
Sumner Thompson & William Kraushaar, *basses*

Concerto in D minor for Two Violins, Strings & Continuo (BWV 1043)

Vivace, Largo ma non tanto, Allegro

Julia Wedman & Jessy Dubé, *solo violins*

Sacred Cantata: Freue dich, erlöste Schar (BWV 30)

Rejoice, Redeemed Flock

Part I: 1. Chor
2-3. Bass Recitative - Bass Aria
4-5. Alto Recitative - Alto Aria
6. Chorale

Part II: 7-8. Bass Recitative - Bass Aria
9-10. Soprano Recitative - Soprano Aria
11. Tenor Recitative
12. Chorus

Concerto in D minor for Oboe, Violin, Strings & Continuo (BWV 1060r)

Allegro, Adagio, Allegro

Matthew Jennejohn, *oboe* & Julia Wedman, *solo violin*

Sacred Cantata: Herz und Mund und Tat und Leben (BWV 147)

Heart and Mouth and Deed and Life

1. Chor
2-3. Tenor Recitative - Alto Aria
4-5. Bass Recitative - Soprano Aria
6. Chorale
7. Tenor Aria
8-9. Alto Recitative - Bass Aria
10. Chorale



*This performance is made possible, in part, by a generous gift in loving memory of
Rodney Edward Milnes & Patricia Clayton Milnes, and in loving memory of William & Elizabeth Metcalfe.*

Texts in Translation

Sacred Cantata: Freue dich, erlöste Schar (BWV 30) *Rejoice, Redeemed Flock*

Part One

1. Tutti

Rejoice, redeemed flock,
Rejoice in the tabernacle of Zion.
Your Anointed One has now
a firm and proper ground
on which to protect you with goodness.

2. Recitative Bass

We have repose,
and the burden of the law
is done away with.
Nothing shall disturb this our rest,
that our dear forefathers often
desired, longed and hoped for.
Indeed, they rejoice, whoever can,
and sound to the honor of their God
a song of praise, that in the exalted choirs
indeed, are sung to one another!

3. Aria Bass

Praised be God, praised be his name,
who faithfully kept his promise and oath!
His loyal servant is born,
who was chosen long since for this,
to prepare the way of the Lord,

4. Recitative Alto

The herald comes and announces the King,
he calls; therefore do not delay
and arouse yourselves
with a hasty gait,
hurry after this voice!
It shows the way, it shows the light,
by which that blessed pasture
we shall surely behold one day.

5. Aria Alto

Come, you tempted sinners,
hurry and run, you children of Adam,
your Savior calls and cries!
Come, you erring sheep,
get up from your sleep of sin,
for now is the time of grace!

6. Choral

Eine Stimme läßt sich hören
In der Wüste weit und breit,
Alle Menschen zu bekehren:
Macht dem Herrn den Weg bereit,
Machet Gott ein ebne Bahn,
Alle Welt soll heben an,
Alle Täler zu erhöhen,
Daß die Berge niedrig stehen.

Part Two

7. Recitative Bass

Thus you have considered, O my Savior,
the covenant that you made
with our forefathers, to keep faith
and to rule over us in grace;
therefore with all industry I will strive,
after your promise, faithful God,
to live in holiness and the fear of God.

8. Aria Bass

I now will hate
and leave behind everything,
which is contrary to you, my God.
I will not cause you trouble,
rather I will heartily love you,
since you have been so gracious to me.

9. Recitative Soprano

And although otherwise the inconstancy
of weak humanity is unchanged,
yet let this be said as well:
as often as the dawn daily breaks,
so long as one day follows another,
just as long I will, erect and firmly,
my God, through your spirit
live to honor you totally and completely.
My heart as well as my mouth
after this covenant made with you
shall exalt you with well-deserved praise.

10. Aria Soprano

Hurry, you hours, come to pass,
bring me soon to that pasture!
I wish, with the holy flock
to build my God an altar of thanks
in the tents of Kedar,
until I can be eternally thankful.

11. Recitative Tenor

Patience, the pleasant day cannot be far off or far away,
when from all the trials of the imperfect earth,
that hold you, my heart, captive, you will be completely freed.
The wish will finally come to pass, when you with the redeemed
souls in perfection shall be freed from the death of this body,
there no need shall trouble you again.

12. Tutti

Rejoice, o holy flock,
rejoice in Zion's pasture!
The glory of your happiness,
the time of your contentment and peace
will never reach an end.

Sacred Cantata: Herz und Mund und Tat und Leben (BWV 147)

Heart and Mouth and Deed and Life

Part One

1. Tutti

Heart and mouth and deed and life
must give testimony of Christ
without fear or hypocrisy,
that He is God and Savior.

2. Recitative Tenor

Blessed mouth!

Mary makes the inmost part of her soul
known through thanks and praise;
she begins to narrate to herself
the miracle of the Savior,
which he has worked in her as his handmaiden.
O human race, slave to Satan and to sin,
you are freed through Christ's reassuring appearance
from this burden and servitude!
However your mouth and your stubborn spirit
suppress, deny such goodness;
yet know, that according to the scripture,
an all-too-harsh judgment will be yours!

3. Aria Alto

Do not be ashamed, O soul, to acknowledge your Savior,
so shall he name his own before his Father's face!
Yet whoever, on this earth, is not shy to deny him,
shall be denied by him when he approaches glory.

4. Recitative Bass

Astonishment might dazzle the mighty,
until the arm of the Highest
throws them down from their thrones; yet this arm uplifts,
although the orb of the earth trembles before it, the wretched,
on the other hand, which he has redeemed.
O most delighted Christians, arise, make yourselves ready,
now the pleasant time is here, now is the day of salvation:
the Savior calls you to arm body and soul
with the gifts of faith, arise, call to him in fervent longing,
in order to embrace him in faith!

5. Aria Soprano

Prepare, Jesus, even now the path for yourself,
my Savior, select the faithful souls
and look upon me with eyes of mercy!

6. Chorale

Happy I, who has Jesus,
oh, how tightly I cling to him,
so that he delights my heart
when I am sick and sad.
I have Jesus, who loves me
and gives himself to me as my own;
ah, therefore I will not let go of Jesus,
even if my heart is breaking.

Part Two

7. Aria Tenor

Help, Jesus, help that I may also acknowledge you
in prosperity and in woe, in joy and in sorrow,
so that I may call you my Savior
in faith and calmness,
that my heart may always burn with your love.

8. Recitative Alto

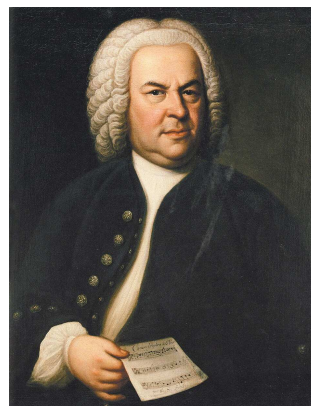
The wondrous hand of the exalted Almighty
is active in the mysteries of the earth.
John must have been filled with the Spirit,
the bond of love drew him
already in his mother's body,
so that he knew the Savior,
even though he could not yet
name him with his mouth,
he became lively, he leapt and stirred,
while Elizabeth expressed the miracle,
while Mary's mouth made her lip's offering.
If you, O believers, note the weakness of the flesh,
if your hearts burn in love,
and yet your mouths do not acknowledge the Savior,
then it is God who will powerfully strengthen you,
he will stir up the power of the spirit in you,
indeed lay thanks and praise upon your tongues.

9. Aria Bass

I will sing of Jesus' wonders
and bring my lip's offering to him,
he will compel weak flesh, the earthly mouth
powerfully, through the holy fire,
towards the bond of his love.

10. Chorale

Jesus shall remain my joy,
my heart's comfort and sap,
Jesus shall fend off all sorrow,
he is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart and sight.



About the Program

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 Toccata 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 Johann 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 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 Cöthen. 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. 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.

Johann Sebastian Bach composed the bulk of his instrumental secular music during his employment at the court of Prince Leopold Cöthen from 1717 to 1723. Since the court was Calvinist, there was no call on Bach to compose church music. From that period came the Brandenburg Concertos, the first book of the Well-tempered Clavier, the Orchestral Suites and many of the works that appear to have been lost in their original versions but crop up later as concertos for one, two, three and four harpsichords. We know that during his years in Cöthen Bach composed at least four concertos for one violin and two for two violins. After his death, however, half his manuscripts went to his son Wilhelm Friedemann, who, perennially short of money, probably sold them for scrap paper, a valuable commodity at the time. The other half, including those of the A minor and E major violin concertos and the D minor concerto for two violins, ended up in the hands of his more fastidious son, Carl Philipp Emanuel, who took good care of them. We do not know when and by whom the Concerto for Two Violins was first performed, but it probably was at the court of Cöthen with its modest orchestra. In the Concerto, Bach seems to have delighted in the many ways he could make the two soloists interact in dialogue intertwining and playing tag with the melodies. In fact, all three movements are short on thematic material in order to emphasize the flexibility of the main themes, which are shared equally by the two violins. The Concerto is composed in the high Baroque style "invented" by Antonio Vivaldi. Bach was a great admirer of the Italian composer, adopting his style and even resetting his Concerto for Four Violins as a concerto for four harpsichords.

Bach's cantata *Freue dich, erlöste Schar* BWV 30 (Rejoice, redeemed flock) is for St. John's Day, celebrated on June 24 as the birthday of St. John the Baptist since the fourth century. The work probably originated in 1738; thus it is regarded as among the late works of the cantor of St. Thomas School. The text of our cantata, the work of an unknown librettist, hews closely to the Gospel reading for St. John's Day. Found in Luke 1, it first gives the account of the birth of the son of Elizabeth, whose parents named him John, against the suggestions of relatives and neighbors. Zechariah, the father of the child, was mute for a long time because he did not believe the prophecy of the archangel Gabriel that, in spite of his wife's advanced age, he would have another son with her. When the prophecy had been fulfilled, "his mouth and his tongue were opened, and he spoke and praised God." Like so many of its sibling works, the cantata *Freue dich, erlöste Schar* is not an original composition. Instead, it goes back, except for the recitatives and the chorale, to the congratulatory cantata *Angenehmes Wiederau, freue dich in deinen Auen* BWV 30.1 (Charming Wiederau, rejoice in your meadows), performed in September 1737 in honor of Johann Christian Henicke, who inherited the Wiederau manor in the summer of that year and took ownership on September 28. From the earlier work's six recitatives, five arias, and ensemble movement at the beginning (repeated with different text at the end), Bach selected four arias and the opening and closing tutti for inclusion in the church cantata. The recitatives were left behind, as usual, as well as the final aria, whose unmistakable mazurka dance character would have made adaptation to church style all too difficult. To this extent, Bach's task would simply have been another application of parody technique, the reuse of older compositions on hand with new text.

In keeping with our knowledge of the performing forces with which Bach presented his sacred works, our vocal force consists of the four principal singers, who sing the solo as well as ensemble movements, and four *ripienists*, or supporting singers, employed in ensemble movements only. Bach's use of the heading "Chor" at the opening of ensemble movements indicates only that all of the vocalists and instrumentalists are participating, not to be confused with the word "Chorus," which suggests a performing force which Bach did not have at his disposal.

Bach's six years as Court Kapellmeister and Director of the Princely Chamber of Musicians in Cöthen (1717–1723) afforded him time to write secular music, which included more than a dozen concertos. First, Prince Leopold was a connoisseur of music and a musician, playing the viola da gamba, keyboard, violin, and he asked for instrumental repertoire for solo performance as well as for his 13-member ensemble. Second, since he was a Calvinist, the Prince did not require very much music for church services. Bach enjoyed this musical direction and opportunity. However, we do not have an exact date of composition for BWV 1060r. There are two big problems with the provenance. First, the original score was lost. Second, the transcription, which has formed the basis of the concerto's reconstruction, was not written in Bach's handwriting. What we do know is that Bach did make a second version for two harpsichords. Recycling his music in the harpsichord transcriptions was a common practice, and an efficient and necessary option to expand the performances of his music. Differences between the extant harpsichord scores for this concerto in tessitura and melodic characteristics indicated that the composer was writing for contrasting solo instruments. The DNA of solo parts strongly suggested his initial choice of violin and oboe. Furthermore, they offered an imaginative combination in which, even when playing together, their distinctive timbres never faded.

BWV 1060r follows the standard Italian baroque concerto structure: three movements: fast-slow-fast. Other Italian influences (such as aria style melodies and strong rhythmic drive) were stylish in Cöthen, and Bach made certain to include such elements which were pleasing to his employer. He was an avid student of Vivaldi, copying Vivaldi scores, and frequently informed by his music in this regard. The first movement (*Allegro*) alternates between soloists (*concertino*) and orchestra (*ripieno*) clearly defining the separation of forces. A brisk, sturdy main theme is shared by soloists as well as the orchestra, not only in thematic imitation and combination, but also in motivic echoes. The tempo is unflagging, often sustained by long sixteenth note passages supporting independent solo lines. Similar to Vivaldi concerto procedure, the second movement (*Adagio*) features an aria influenced melodic line. Beginning with the oboe, Bach fashions an elegant cantilena, drawn in contrapuntal texture as a duet for the soloists. Herein, the ensemble is continually held in the background, submissively producing soft *pizzicato* accompaniment. The last movement is launched with a crisp main theme, presented in entirety, which will also reappear within the central and closing sections of the movement (a *ritornello*.) Its jaunty personality controls the mood, and it remains the main topic of conversation. Bach makes the most of his instrumental recipe with an emphasis on the baroque taste for contrast. Notice the consistent sixteenth note bustling allocated to the strings and solo violin combined with distinctive, idiomatic oboe writing. This contrasting feature is present as well in staccato articulations combined with legato passages. Baroque terraced dynamics (sudden louds and softs) are utilized throughout, not only within the individual forces, but also by rapid shifting between the instrumental power of soloists and ensemble. Unstoppable rhythmic energy and consistent fast tempo drive the concerto to a dashing conclusion.

Cantata BWV 147 *Herz und Mund und Tat und Leben* has an interesting history. With his great Weimar librettist Salomo Franck, Bach wrote three ambitious cantatas for the 2nd and 3rd Sundays of Advent. When Bach moved to Leipzig, these works could not be revived because these Sundays were penitential and had no music. Bach expanded each of these works with recitatives to make them suitable for other Sundays where there was music required. The cantata shows its Advent roots but was expanded with recitatives to make it suitable for either the Assumption of the Virgin, or the Visitation of Mary. Musically the work is remarkably consistent, but the difference in style between Franck's wonderful pithy words for the arias and the rather more expansive style of the recitatives is problematic. That said, there is no doubt that Bach was working at his highest level for both parts of the piece.

The cantata opens with a wonderful and brilliant chorus for trumpet, oboes, and strings. The dazzling high trumpet writing is equaled by the brilliant string figurations and energetic oboes. The vocal force, like everything in the cantata, is pitched very high and thus matches the brilliance of the orchestra. The tenor recitative establishes the expansiveness of the recitative writing with a lush and beautiful string accompaniment. Everything in the lovely melancholy alto aria is used to illustrate the word "shame." Both the arching, sad line of the oboe d'amore and the supplicating half steps of the alto perfectly reflect the words. The bass recitative renews the energy of the opening chorus.

Almost all of Bach's Advent pieces have at least one movement with "walking" music to illustrate the "make straight a highway" reference found in Isaiah. In the soprano aria, an expressive and jaunty violin lays its line over a walking bass. The high, silvery soprano adds to the magic of the texture. The familiar chorale setting that ends both halves of the cantata was added by Bach in the Leipzig version. It is justly famous and absolutely characteristic of his best chorale fantasia manner.

The motto "Hilf, Jesu, hilf" becomes the three-note motto for the tenor aria that opens up the second half of the cantata. Cello roulades not only add a note of desperation to the line, but also become the sense of richness and calm that appears later in the text. The mystery and magic that is summoned in the lengthy alto recitative is created by the dark, exotic sound of the two English horns playing their sighing accompanying figures. The bass aria brings back not only the trumpet, but also the marvelous energy of the opening chorus. Bach bookends the piece with a repeat of the well-loved chorale fantasia that ended the first half, known in English as "Jesu, Joy of Man's Desiring."

Sunday, September 21 4:00 p.m.

THE SPLENDORS OF VERSAILLES
MUSIC *for the* ROYAL COURT & CHAPEL

Featuring Len Torrie & Hélène Brunet, sopranos, Philippe Gagné & Ryan Matos, tenors, William Krausbaar, bass

CHACONNE

from the Opera SÉMÉLÉ

MARIN MARAIS

(1656 - 1728)



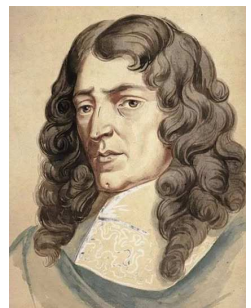
Marin Marais

GRAND MOTET: MAGNIFICAT

The Song of Mary

MARC -ANTOINE CHARPENTIER

(1643—1704)



Marc-Antoine Charpentier

LES FONTAINES DE VERSAILLES

The Fountains of Versailles

MICHEL - RICHARD DELALANDE

(1657 - 1726)

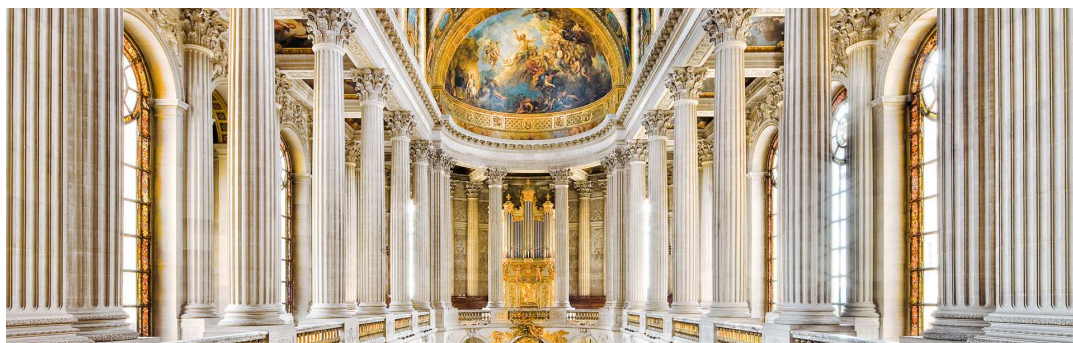


Michel-Richard Delalande

GRAND MOTET: TE DEUM

We Praise Thee

MARC - ANTOINE CHARPENTIER



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

MAGNIFICAT

Magnificat ánima mea Dóminum.

My soul doth magnify the Lord.

Et exultávit spíritus meus: in Deo salutári meo.

And my spirit hath rejoiced in God my Savior.

Quia respéxit humilitátem ancillae suae:

Because He hath regarded the humility of His slave:

Ecce enim ex hoc beátam me dicent omnes generatiónes.

For behold from henceforth all generations shall call me blessed.

Quia fécit mihi mágna qui pótens est:
et sánctum nómen eius.

Because He that is mighty hath done great things to me;
and holy is His name.

Et misericórdia eius in progénies
et progénies tíméntibus eum.

And His mercy is from generation unto generations,
to them that fear Him.

Fécit poténtiam in bráchio suo:
dispérsit supérbos mente cordis sui.

He hath shewed might in His arm:
He hath scattered the proud in the conceit of their heart.

Depósuit poténtes de sede:
et exaltávit húmiles.

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

Esuriéntes implévit bonis:
et dívites dimísit inánes.

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

Suscépit Ísrael púerum suum:
recordátus misericórdiae suae.

He hath received Israel His servant,
being mindful of His mercy:

Sicut locútus est ad patres nostros:
Ábraham, et sémini eius in saecula.

As He spoke to our fathers,
to Abraham and to his seed for ever.

Glória Patri, et Fílio, et Spirítui Sancto,

Glory be the Father, and to the Son, and to the Holy Spirit,

Sicut erat in princípío, et nunc, et semper,
et in saecula saeculórum. Amen.

As it was in the beginning, is now, and ever shall be,
forever and ever, Amen.



TE DEUM

Te Deum laudámus: te Dominum confitémur.	We praise thee, O God : we acknowledge thee to be the Lord.
Te ætérnum Patrem omnis terra venerátur.	All the earth doth worship thee : the Father everlasting.
Tibi omnes Angeli; tibi cæli et univérse potestátes.	To thee all Angels cry aloud : the Heavens, and all the Powers therein.
Tibi Chérubim et Séráphim incessábili voce proclámant: Sanctus, Sanctus, Sanctus, Dóminus Deus Sábaoth.	To thee Cherubin and Seraphin : continually do cry, Holy, Holy, Holy : Lord God of Sabaoth;
Pleni sunt cæli et terra majestátis glóriæ tuæ.	Heaven and earth are full of the Majesty : of thy glory.
Te gloriósus Apostolorum chorus; Te Prophetárum laudábilis número; Te Mártýrum candidátus laudat exércitus.	The glorious company of the Apostles : praise thee. The goodly fellowship of the Prophets : praise thee. The noble army of Martyrs : praise thee.
Te per orbem terrárum sancta confitétur Ecclésia: Patrem imménsæ majestátis; Venerándum tuum verum et únicum Fílium; Sanctum quoque Paráclitum Spíritum.	The holy Church throughout all the world : doth acknowledge thee; The Father : of an infinite Majesty; Thine honourable, true : and only Son; Also the Holy Ghost : the Comforter.
Tu Rex glóriæ, Christe.	Thou art the King of Glory : O Christ.
Tu Patris sempitérnus es Fílius.	Thou art the everlasting Son : of the Father.
Tu ad liberándum susceptúrus hóminem, non horruísti Vírginis úterum.	When thou tookest upon thee to deliver man : thou didst not abhor the Virgin's womb.
Tu, devícto mortis acúleo, aperuísti credéntibus regna cælórum.	When thou hadst overcome the sharpness of death : thou didst open the Kingdom of Heaven to all believers.
Tu ad dexteram Dei sedes, in glória Patris.	Thou sittest at the right hand of God : in the glory of the Father.
Judex créderis esse ventúrus.	We believe that thou shalt come : to be our Judge.
Te ergo quæsumus, tuis fámulis súbveni, quos pretiósó sángine redemísti.	We therefore pray thee, help thy servants : whom thou hast redeemed with thy precious blood.
Ætérna fac cum sanctis tuis in glória numerári.	Make them to be numbered with thy Saints : in glory everlasting.
Salvum fac pópulum tuum, Dómine, et bénedic hæreditáti tuæ.	O Lord, save thy people : and bless thine heritage.
Et rege eos, et extólle illos usque in ætérnum.	Govern them : and lift them up for ever.
Per síngulos dies benedicimus te.	Day by day : we magnify thee;
Et laudámus nomen tuum in sáculum, et in sáculum sáculi.	And we worship thy Name : ever world without end.
Dignáre, Dómine, die isto sine peccáto nos custodíre.	Vouchsafe, O Lord : to keep us this day without sin.
Miserére nostri, Dómine, miserére nostri.	O Lord, have mercy upon us : have mercy upon us.
Fiat misericórdia tua, Dómine, super nos, quemádmódum sperávimus in te.	O Lord, let thy mercy lighten upon us : as our trust is in thee.
In te, Dómine, sperávi: non confúndar in ætérnum.	O Lord, in thee have I trusted : let me never be confounded.

About the Program

Marin Marais was one of the preeminent exponents of the viola da gamba. He was the son of a shoemaker, but his uncle was a vicar who helped him gain a place in his church's choir school. Marais studied the viol with the famous yet enigmatic virtuoso Sainte-Colombe. A heavily fictionalized account of Marais's relationship with Sainte-Colombe and his daughters is the basis for the film *Tous les matins du monde*. By the time he was about 20 he was playing for the orchestra of the Opéra in Paris, where he received additional instruction from Jean-Baptiste Lully. He also played for the court in Paris and Versailles and from 1679 was a member of the king's musical establishment. He continued to play (and later compose) for the Opéra, and in 1706 he became conductor of the orchestra. In the last twenty years of his life, Marais gradually withdrew from public view. Marais was also a rigorous and demanding teacher for most of his life, in part by necessity as the supplemental income was needed to support his numerous children. Several of them continued in his footsteps and also became professional viol players. Marais's fame rests first and foremost on his talents as a player of and composer for the bass viol. He published five books of suites for 1-3 viols, altogether comprising nearly 600 pieces. These consist of preludes and conventional dance movements as well as descriptively-titled character pieces. A handful of additional pieces survived in manuscript copies preserved in Scotland. Other published works include a collection of trios for flutes, violins, or treble viols and continuo. Marais also composed four operas for the Paris Opéra, all *tragedies en musique* in the manner of Lully. His *Sémélé* of 1709 was not successful and was the last dramatic work he attempted. He is known to have written several motets, but these have all been lost.

Michel Richard Delalande was a French Baroque composer and organist. He worked in the service of King Louis XIV. He is best known as a composer of French grand motets. He is best known for his *De Profundis*, written in 1689, which is considered a classical piece of French church music. He was one of 15 children born to parents Michel Lalande and Claude Dumourtier. His father worked as a tailor to support his family. His uncle was famous French astronomer, Joseph Jerome Le Francais de Lalande. Very little is known of his childhood except at 9 years old he became a member of the royal church school of St. Germain-l'Auxerrois, in Paris. He studied with teacher François Chaperon at the choir school of St Germain-l'Auxerrois. He was an associate and contemporary of Jean Baptiste Lully and François Couperin. He left school at age 15 when his voice changed, and attempted a career as a violinist in 1672. He had a failed audition as a violinist for Lully's opera orchestra, and then turned to the organ and sacred music. He worked as an organist at several Paris churches, the St. Louis, Petit St. Antoine, St. Gervais and St. Jean-en-Greve. He gave harpsichord lessons to the daughter of Marechal de Noailles, who recommended him to Louis XIV for his two daughters and was subsequently asked to direct the musical education of the daughters.. In 1683 he became a superintendent of the Chapel Royal in charge of all sacred music at the court by 1704. He was also in charge of the royal chamber music. He was director of the French chapel royal from 1714 until his death in 1726. He worked for 43 years in service to the court. In 1684 he married one of the court singers, Anne Rebel, and they had two daughters, Marie Anne and Jeanne, who both would become singers. Both daughters succumbed to smallpox and died in 1711. His wife Anne died in 1722 and a year later he married Marie Louise Cury, with whom he had a daughter, Marie Michelle. He died at age 69 from pneumonia in 1726.



Les Fontaines de Versailles



Corriveau & Milnes Recording



Marin Marais

Marc - Antoine Charpentier was born in or near Paris, the son of a master scribe who had very good connections to influential families in the Parlement of Paris. Marc-Antoine received a very good education, perhaps with the help of the Jesuits, and registered for law school in Paris when he was eighteen. He withdrew after one semester. He spent "two or three years" in Rome, probably between 1667 and 1669, and studied with Giacomo Carissimi. He is also known to have been in contact with poet-musician Charles Coypeau d'Assoucy, who was composing for the French Embassy in Rome. He acquired a solid knowledge of contemporary Italian musical practice and brought it back to France. Immediately on his return to France, Charpentier probably began working as house composer to Marie de Lorraine, duchesse de Guise, who was known familiarly as "Mlle de Guise." She gave him an "apartment" in the recently renovated Hôtel de Guise – strong evidence that Charpentier was not a paid domestic who slept in a small room in the vast residence, but was instead a courtier who occupied one of the new apartments in the stable wing. For the next seventeen years, Charpentier composed a considerable quantity of vocal works for her, among them Psalm settings, hymns, motets, a Magnificat setting, a mass and a Dies Irae for the funeral of her nephew Louis Joseph, Duke of Guise, and a succession of Italianate oratorios set to non-liturgical Latin texts. Throughout the 1670s, the bulk of these works were for trios. Then, about 1680, Mlle de Guise increased the size of the ensemble, until it included 13 performers and a singing teacher. In the pieces written from 1684 until late 1687, the names of the Guise musicians appear as marginalia in Charpentier's manuscripts – including "Charp" beside the haute-contre line. Étienne Loulié, the senior instrumentalist who played keyboard, recorder and viole, probably was entrusted with coaching the newer instrumentalists. During his years of service to Mlle de Guise, Charpentier also composed for "Mme de Guise", Louis XIV's first cousin. It was in large part owing to Mme de Guise's protection that the Guise musicians were permitted to perform Charpentier's chamber operas in defiance of the monopoly held by Jean Baptiste Lully. Most of the operas and pastorales in French, which date from 1684 to 1687, appear to have been commissioned by Mme de Guise for performance at court entertainments during the winter season; but Mlle de Guise doubtlessly included them in the entertainments she sponsored several times a week in her palatial Parisian residence.

By late 1687, Mlle de Guise was dying. Around that time, Charpentier entered the employ of the Jesuits. Indeed, he is not named in the princess's will of March 1688, nor in the papers of her estate, which is strong evidence that she had already rewarded her loyal servant and approved of his departure. During his seventeen-odd years at the Hôtel de Guise, Charpentier had written almost as many pages of music for outside commissions as he had for Mlle de Guise. In 1679, Charpentier had been singled out to compose for Louis XIV's son, the Dauphin. Writing primarily for the prince's private chapel, he composed devotional pieces for a small ensemble composed of royal musicians. In short, an ensemble that, with Mlle de Guise's permission, could perform works he had earlier composed for the Guises. By early 1683, when he was awarded a royal pension, Charpentier was being commissioned to write for court events such as the annual Corpus Christi procession. From late 1687 to early 1698, Charpentier served as maître de musique (music master) to the Jesuits, working first for their collège of Louis-le-Grand and then for the church of Saint-Louis adjacent to the order's professed house on the rue Saint-Antoine. Once he moved to Saint-Louis, Charpentier virtually ceased writing oratorios and instead primarily wrote musical settings of psalms and other liturgical texts such as the Litanies of Loreto. During his years at Saint-Louis, his works tended to be for large ensembles that included paid singers from the Royal Opera. In addition, during these years Charpentier succeeded Étienne Loulié as music teacher to Philippe, Duke of Chartres.

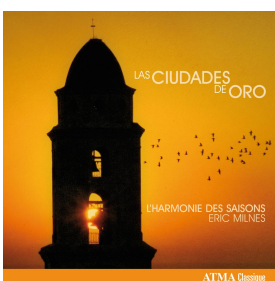


Sainte-Chapelle, Paris

Charpentier was appointed maître de musique for the Sainte-Chapelle in Paris in 1698, a royal post he held until his death in 1704. One of his most famous compositions during his tenure was the Mass Assumpta Est Maria (H.11). That this work survived suggests that it was written for another entity, an entity that was entitled to call upon the musicians of the Chapel and reward them for their efforts. Indeed, virtually none of Charpentier's compositions from 1690 to 1704 have survived, because when the maître de musique died, the royal administration routinely confiscated everything he had written for the Chapel. Charpentier died at Sainte-Chapelle, Paris, and was buried in the little walled-in cemetery just behind the choir of the chapel. (The cemetery no longer exists). In 1727, Charpentier's heirs sold his autograph manuscripts (28 folio volumes) to the Royal Library, today the Bibliothèque nationale de France. Commonly known as the *Mélanges*, or *Meslanges*, and now available as facsimiles published by Minkoff-France, these manuscripts were divided by Charpentier himself into two series of notebooks – one bearing Arabic numbers and the other Roman numbers, and each notebook numbered chronologically. These manuscripts (and their watermarks) have permitted scholars not only to date his compositions but also to determine the events for which many of these works were written.

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 17th and 18th 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 Second Annual Burlington Baroque Festival, September 2025.

For further information about our activities:

www.harmoniedessaisons.org

www.burlingtonbaroque.org

Meet the Artists



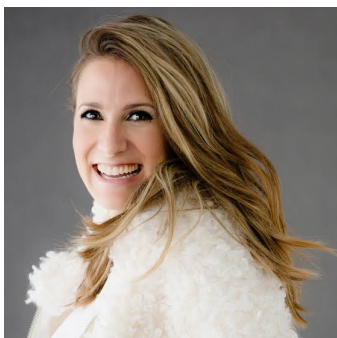
Conductor, harpsichordist and organist **Eric Milnes** has received critical acclaim for performances across North America, South America, Europe and Asia, appearing at festivals such as The Mostly Mozart Festival, New York, The Boston Early Music Festival, The Berkeley Bach Festival, The Santa Fe Festival, 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 (NY), 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 great pride in the accomplishments of his two daughters, Mary Leah, an analyst for the U. S. Department of Defense, and Hannah, a project manager 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.



Len Torrie is a Montréal-based soprano, singer-songwriter, and performance curator known for their crystalline tone, expressive versatility, and storytelling depth. A sought-after soloist, Len performs regularly with leading early music ensembles including L'Harmonie des Saisons, Studio de Musique Ancienne de Montréal, and Ensemble Caprice. Len holds a master's degree in early music vocal performance from McGill University, where they studied under Suzie LeBlanc and Dominique Labelle. Internationally, Len has trained with the Accademia Europea dell'Opera and the Internationale Bachakademie Stuttgart. They are one third of the medieval trio COMTESSA, where they sing and play citole and Anglo-Saxon lyre. A queer, non-binary artist, Len draws on the wisdom of queer elders and ancestors in their research and performance of radically inclusive stories. Their work bridges early music and contemporary folk, with a growing focus on self-accompaniment on period and modern instruments.



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.

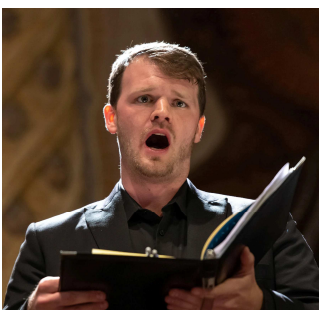


Tenor **Philippe Gagné** is praised for his rich expressiveness, refined musical sensitivity, rare vocal agility, and beauty of his tone. Born and raised in Québec City and based in Montréal, he specializes in the baroque repertoire, and has performed at many of the world's great venues working with 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*.

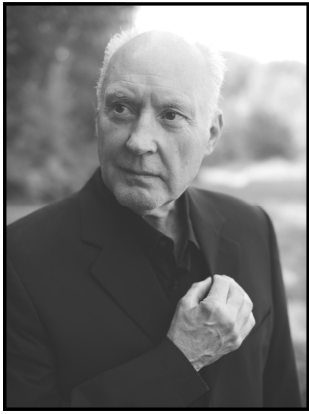


Kerry Bursey is a Canadian tenor and plucked string instrumentalist from Montréal. An early music specialist and a versatile singer, he is acclaimed for his "clear voice, made of dreamy troubadouresque sweetness" (Ôlyrix) and "beneficent tenderness" (Le Temps). He is a sought-after lutenist and guitarist, notably invested in self-accompaniment, from lute songs to folk music. Recently, he made his European debut run as a soloist at the Festival d'Aix-en-Provence, Ruhrtriennale, Manchester International Festival, Bregenzerfestspiele and the Holland Festival. He regularly works as a tenor soloist or instrumentalist with Canadian early music ensembles such as L'Harmonie des Saisons, Ensemble Caprice, Studio de Musique Ancienne de Montréal, the Toronto Consort, Theatre of Early Music, Rosa Barroca, Hes Idées Heureuses, la Nef, Pallade Musica, Infusion Baroque and Clavecin en Concert. He tours internationally with his ensemble, Ménestrel, co-founded with soprano Janelle Lucyk. They notably completed a pancanadian tour of all of provinces and territories in 2024. Kerry is frequently hired as a session musician and creative collaborator because of his broad musical output, from pop to video games. He composed and performed the soundtrack of award-winning thriller, *444*, which premiered at Fantasia

Festival, and worked on the sci-fi movie *Mistral Spatial*. He frequently works with Ubisoft and notably sang gregorian chants as a monk in the game *Assassin's Creed: Valhalla*. Kerry holds a masters's degree in classical guitar from the Conservatoire de musique de Montréal and has studied voice performance at McGill University. He was a winner at the 2011 Grand Prix de Guitare de Montréal.



Tenor **Ryan Matos** sings to connect deeply with the text, pluck audiences' heartstrings, and have fun. He is a passionate interpreter of baroque music on both concert and operatic stages. Recent seasons have included performances with *Ensemble L'Harmonie des saisons*, Bach Collegium San Diego, Philharmonia Baroque, Oregon Bach Festival, and Internationale Bachakademie Stuttgart. He has been featured with Burlington Baroque in performances of Handel's *Messiah*, Bach's *St. John Passion*, Bach's *Magnificat*, Monteverdi's *Vespers*, and Handel's *Acis & Galatea*. This summer he was a featured soloist on tour with *L'Harmonie des saisons* in Monteverdi's *Vespers*, and this September at the Burlington Baroque Festival in the program "*Splendours of Versailles*," performing Grand Motets of Marc-Antoine Charpentier. Equally at home with art song and contemporary repertoire, Ryan has undertaken several premieres as a soloist, such as Brian Baumbusch's *The Pressure* at Other Minds Festival 2019.



Tenor **Mark Bleeke** has performed world-wide, both in his renowned capacity as a soloist in oratorio and symphonic repertoire, and as a member of the critically acclaimed vocal-quintet Hudson Shad. The New Yorker sang the role of Daniel in The Ensemble for Early Music's production of *Daniel and the Lions* well over one hundred times in festivals across four continents. His portrayal of a troubadour is featured in the PBS broadcast and recording of *The Power of Myth* with Bill Moyers and Joseph Campbell. Mr. Bleeke has sung hundreds of performances of Baroque and Classical masterpieces ranging from Handel and Bach to Mozart and Beethoven with such well-known ensembles as the The New York Philharmonic, The Los Angeles Philharmonic, The Seattle Symphony, Pittsburgh and Montreal Symphonies, The St. Paul Chamber Orchestra, Orchester Wiener Akademie, Carmel Bach festival, Boston Baroque and the Taverner Consort to name but a few. His featured role in Kurt Weill's *Seven Deadly Sins* has found him appearing with the world's major orchestras, including at the Salzburg Festival. A versatile artist, Mr. Bleeke also worked closely with Dave Brubeck on productions of Brubeck's *Oratorio* and later recorded the piece with the National Symphony Orchestra. He has continued his interest in contemporary music having performed and recorded with many composers including Gian-Carlo Menotti, Paul Winter, John Harbison and John Corigliano. His collaborations with Eric Milnes have spanned over thirty years, including both Bach *Passions*, Handel's *Messiah*, Mozart's

Requiem, Bach's *Magnificat*, numerous Bach Cantatas, and Handel's *Acis & Galatea*, in performances across North America, Europe and South America. With Milnes he has been featured on recordings of Bach's *St. John Passion*, Handel's *Acis & Galatea*, Handel's *Messiah*, and Music of Colonial New Spain, which was awarded Juno Prize CD of the Year.



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*.



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* and *Magnificat*, Biber's *Requiem*, and numerous French Baroque cantatas and motets.



Cole Marino is a classically trained conductor, baritone, and keyboardist. As a vocalist, Cole has performed with the New York Philharmonic, the New York Oratorio Society, and Lincoln Center's Mostly Mozart Festival, among others. He made his Carnegie Hall debut in 2019 as a soloist in Vaughan William's *Serenade to Music* under the baton of Leonard Slatkin. Cole has had the pleasure to work with such esteemed conductors as Vladimir Jurowski, Jane Glover, Roderick Cox, Robert Spano, Hugh Wolf, James Conlon, Ken-David Masur, Kent Tritle, Eric Milnes, Simon Halsey, Steven Reineke, and George Manahan. In 2023, Cole founded the Vermont Contemporary Chamber Collective, an ensemble dedicated to promoting the diversity and breadth of the chamber repertoire, and currently serves as the organization's Artistic Director. Music direction highlights include Bach's Cantata BWV 211, "*Kaffee Kantata*" (VCCC, 2023, 2025); the original 1944 version of Copland's chamber ballet *Appalachian Spring* (VCCC 2022); and *Into the Woods* (Lyric Theatre Company, 2022). In 2019, Cole served as Assistant Conductor for the Chelsea Music Festival. Cole's musical passions span from the likes of J.S. Bach to John Cage, Stephen Sondheim, and beyond, and he ardently believes that one's musical life should transcend the conventional boundaries of genre, form, and tradition. Cole graduated from the Manhattan School of Music in 2020, where he studied voice with Mignon Dunn.



Canadian-American violinist **Scott Metcalfe** grew up in Burlington and is looking forward to moving back to Vermont as soon as he can. Widely recognized as one of North America's leading performers of music from the fourteenth through seventeenth centuries and beyond, he is the artistic director of the vocal ensemble Blue Heron, winner of numerous accolades including the 2018 Gramophone Classical Music Award for Early Music and the 2015 Noah Greenberg Award. He was music director of New York City's Green Mountain Project for a decade and has been guest director of TENET, the Handel & Haydn Society, the Toronto Consort, and many other ensembles, in music ranging from Machaut to Bach and Handel. He has also enjoyed a long career as a baroque violinist. Metcalfe is the author of numerous program and recording notes, scholarly articles in the *Journal of the Alamire Foundation*, two essays in a book on music at Peterhouse, Cambridge, and editions of music for Antico Edition and the Alamire Foundation. A new edition of the songs of Gilles Binchois is in preparation. He has taught at Boston University, Harvard University, the New England Conservatory, Oberlin Conservatory, and the Peabody Institute.



Violinist **Julia Wedman** grew up in Saskatoon, Saskatchewan. After studies at the University of Western Ontario, Indiana University, and University of Toronto, she joined the Tafelmusik Baroque Orchestra in 2005 and quickly developed a reputation for her solo performances with the group. In addition to being featured regularly on the group's home series in Toronto, Julia has performed solos on tours in Canada, the US, Germany, France, Mexico, Puerto Rico, China, Korea, Japan, Australia, and New Zealand. She was a long-time member of I FURIOSI and is one quarter of the Eybler String Quartet, whose discography includes music of Haydn, Mozart, Beethoven, Vanhal, Eybler, and the recently re-discovered quartets of Franz Weiss. Julia holds the great honour of following in the footsteps of former Tafelmusik Music Director Jeanne Lamon as the Principal Baroque Leader of Symphony Nova Scotia, and has recently been invited to guest direct groups across Canada, including the Saskatoon Symphony, Kitchener-Waterloo Symphony, Victoria Symphony, Victoria Baroque, String Theory Baroque Ensemble (Calgary) as well as the Capetown Baroque Orchestra (South Africa). In addition to her work as concertmaster for the Toronto Bach Festival Orchestra, Julia is also the concertmaster of Quebec's JUNO Award-winning ensemble *L'Harmonie des Saisons*, and is featured on their Bach and Vivaldi concerti recordings. Her highly acclaimed debut CD of Heinrich Biber's *Mystery Sonatas* was followed in 2023 by the complete works for solo violin by J.S. Bach.



Violinist **Chloe Fedor** is known for her "lovely, plush, seductive tone" (New York Times), her "soulful, virtuosic" playing and "impeccable technical control" (Opera News). Chloe is artistic advisor and concertmaster of Lakes Area Music Festival's baroque series, principal violin of the Grammy award-winning ensemble Apollo's Fire, a member of the "outstanding" (The New Yorker) baroque band ACRONYM, and frequent chamber soloist with Four Nations Ensemble. Sought out for her thoughtful and charismatic leadership, Chloe has had recurring guest concertmaster/soloist roles with Amor Artis, Bach Vespers at Holy Trinity, Ensemble Altera, Lyra Baroque Orchestra, New York Baroque Incorporated, The American Classical Orchestra, and Trinity Wall-Street Baroque Orchestra, as well as principal roles in Early Music New York, Mercury Chamber Orchestra, Oklahoma Bach Choir, Oregon Bach Festival, and The Sebastians. She also appears in multi-faceted roles with Tafelmusik, Carmel Bach Festival, The English Concert, Handel and Haydn Society, Philharmonia Baroque Orchestra, Seraphic Fire, Staunton Music Festival, The Thirteen, and Tucson Baroque Festival. Chloe earned her Bachelor of Music degree from the Eastman School of Music and two Master of Music degrees from The Juilliard School, both in modern violin and historical performance. She was a concerto competition winner at both alma maters as well as a laureate of the Performer's Certificate from The Eastman School and the Juilliard Career Fellowship Grant from The Juilliard School. Her principal teachers included Charles Castleman, Carol Cole, Ron Copes, Monica Huggett and Cynthia Roberts. Chloe's summer festival appearances include the BBC

Proms (England), Boston Early Music Festival, Caramoor, Carmel Bach Festival, Chelsea Music Festival, Edinburgh International Festival (Scotland), *Festival Dans le Jardins de William Christie* (France), Garsington Opera (England), Oregon Bach Festival, Ravinia, Sarasota Music Festival, Schleswig-Holstein Musik Festival (Germany), Spoleto USA, Sweetwater Music Festival, Tanglewood Music Festival, and Utrecht Early Music Festival (The Netherlands). In 2018, Chloe was featured on Broadway as the onstage violinist in the Shakespeare's Globe production of *Farinelli and the King*, starring Sir Mark Rylance and Iestyn Davies. Chloe can be heard on ACRONYM's 2020 album *Cantica Obsoleta*, featuring previously unrecorded 17th century works.



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, L'Harmonie des saisons, 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 15 years ago, participating in every single performance the group has presented as oboist, cornettist, recorder player, or singer!



A native of Saguenay-Lac-Saint-Jean, Quebec, **Jessy Dubé** first studied at the Conservatoire de Musique de Saguenay under the supervision of Andrée Azar, then Nathalie Camus. She then continued her studies at the Hochschule für Musik Basel, in Switzerland, where she perfected her skills with Adelina Oprean. Jessy has taken part in numerous training courses, including the Domaine Forget Academy of Music and Dance, the Laurentian Music Camp, the Tafelmusik Baroque Summer Institute, the Tafelmusik Winter Institute and La Petite Bande Summer Academy, where she had the opportunity to study with Sigiswald Kuijken. Always drawn to symphonic music, she joined the Orchestre Symphonique du Saguenay-Lac-St-Jean and the Orchestre du Conservatoire de Musique et d'Art Dramatique du Québec in 2008. In 2010, she was selected by the Orchestre des Jeunes des Amériques, conducted by Carlos Miguel Prieto, with whom she toured South America; in the same year, she was appointed by the regional section of Jeunesses Musicales du Canada to play in the Récital de la Relève. In the summer of 2011, she also became a member of the Orchestre de la Francophonie, conducted by Jean-Philippe Tremblay, and of the Chamber Academy Basel, a conductorless chamber orchestra with which she performed in Switzerland, Germany and Israel. She was finally invited back to the Orchestre de la Francophonie in 2015, where she held the position of violin soloist. In addition to her current position with the Orchestre Symphonique du Saguenay, she performs regularly as a freelancer with ensembles such as the Orchestre Symphonique de Québec, Orchestre Symphonique de Drummondville, Opéra de Rimouski, Arion Orchestre Baroque, L'Harmonie des Saisons and Thunder Bay Symphony Orchestra.



Violinist and Violist **Jimin Shin Dobson** started her musical studies in Europe at the age of six at le Conservatoire de la Ville de Luxembourg. From age ten, she grew up at the Royal Conservatory of Music in Toronto under the tutelage of Canadian Violinist Erika Raum (also Marie Berard and Mayumi Seiler) and Violist Steven Dann. Since discovering the Baroque Violin as a freshman at the Cleveland Institute of Music with baroque violinist and dancer Dr Julie Andrijeski and the esteemed Early Music faculty at the Case Western Reserve University, Jimin has pursued her passion for performing on gut strings through various summer festivals like the International Baroque Institute at Longy, the American Bach Soloists Academy, Berwick Academy of the Oregon Bach Festival, and Early Music Vancouver, as well as appearing on many professional stages throughout her training, including with Cleveland's Apollo's Fire and with the San Francisco Bach Choir Orchestra as guest Concertmaster. Newly based in Sackville, New Brunswick, Jimin remains an active performer across the country, especially in the Early Music scenes of Montreal, Ottawa and Toronto where she appears regularly with numerous ensembles including the Juno Award winning L'Harmonie des Saisons, Arion Orchestre Baroque, Orchestre Galileo, Studio de musique ancienne de Montreal, Clavecin en Concert, les Boreades de Montreal, Ensemble Telemann, Ottawa Baroque Consort, Ottawa Bach Choir, Trinity Bach Project, and Theatre of Early Music. Passionate about continuing to build the

historically informed performance scene in the Maritimes, Jimin's exciting new roles in Sackville include the artistic directorship of the Sackville Festival of Early Music, as well as professor of the new Baroque Performance Practice course at Mount Allison University.



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, Philippe Sly, Daniel Taylor, Luc Beauséjour, Sylvain Bergeron, Simon Standage, Olivier Brault, and Hendrik Bouman.



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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Lieder by the Lake



Sunday, October 12, 4:00 p.m.
College Street Congregational Church, Burlington

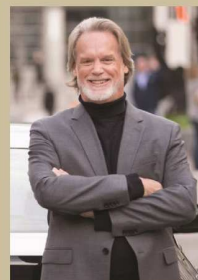
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THUR SEPT 25 12 PM PETER S. BERTON BASICALLY BACH (free)



Enjoy the richness of the North German keyboard tradition contained in the music of Johann Sebastian Bach, paired with the Cathedral's 1973 Karl Wilhelm Baroque organ.

The program includes a work by Bach's son Carl Philipp Emanuel, and a colorful *Passacaglia* by the performer, inspired by the master's towering *Passacaglia and Fugue in c minor*. With video monitor.

SUN SEPT 28 4 PM CHORAL EVENSONG FOR ST. MICHAEL & ALL ANGELS (free)*



This fall we resume a regular schedule of the service of Choral Evensong, one of the jewels of Anglicanism, sung by the Cathedral Choristers, Adult Choir, and Guests, co-directed by Eric Milnes. At the heart of these services is the

recitation of the Psalter. This atmospheric and deeply personal musical offering appeals to people of many faiths or none. Michael, an archangel and the warrior of God in Christianity, Judaism, and Islam, is channeled in a major anthem by Stanford, describing deliverance from tyranny.

THUR OCT 9 12 PM ALAN CHIANG (free)



Alan Chiang, from South Burlington, has performed at Carnegie Hall in association with the Adamant School in Vermont. He has attended and performed at many international summer music festivals, including

Boston University's Tanglewood Institute, the Bowdoin International Music Festival, and the Walnut Hill Music Festival. His performance includes works of J. S. Bach, John Bull, William Byrd, and Johannes Brahms. With video monitor.

SUN OCT 12 7 PM TAIZÉ MEDITATION: PRAYER IN TROUBLED TIMES (free)*

This hour-long candlelit service combines sung and spoken prayer, meditative readings from Scripture and other sources, along with silence, allowing space to slow down and simply "be." Images at this service are wide-ranging examples of past and present witnesses to troubled times who were called to sometimes heroic, inspiring responses.

SUN OCT 19 4 PM

ELM CHAMBER ENSEMBLE (ticketed)

Piano Quartets of Mozart and Brahms, bookending a Duo for violin and cello by Martinu. Preview their thrilling artistry at elmchamberensemble.com.

SUN OCT 26 4 PM (ticketed)

MUSIC FROM THE BELLE ÉPOQUE

Helen Lyons, soprano, and Elaine Greenfield, piano, team up for a "delicious" program of French music from the late 19th and early 20th century golden age of optimism, innovation and prosperity.

THUR NOV 6 12 PM (free)

GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL: ELIZABETH CHANG AND JIAYAN SUN

Chang is Artistic Director of Green Mountain Chamber Music Festival and the UMass Amherst Bach Festival and Symposium; Sun is a Steinway Artist and major competition winner and broadcaster. The program: violin & piano sonatas of Debussy, Poulenc, & Busoni.

SUN NOV 9 4 PM CHORAL EVENSONG FOR REMEMBRANCE (free)*



The Cathedral Choristers, Adult Choir, and Guests sing music for the annual observance of Remembrance Day / Veterans Day / All Souls.

THUR NOV 20 12 PM ALAN CHIANG (free)

Another reflective and eclectic program by pianist Alan Chiang, including the Seventh Sonata by Prokofiev, from the composer's trilogy of *War Sonatas* (1942).

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