

Burlington Baroque

F E S T I V A L



SEPTEMBER 17TH - 20TH 2026

COLLEGE STREET CONGREGATIONAL CHURCH
THE CATHEDRAL CHURCH OF ST. PAUL
THE UNIVERSITY OF VERMONT RECITAL HALL
BURLINGTON, VERMONT

Burlington Baroque

FESTIVAL

Thursday, September 17, 7:30 p.m.
College Street Congregational Church
Music, Drama & Dance in the Kingdom of France



Friday, September 18, 7:30 p.m.
College Street Congregational Church
Johann Sebastian Bach - *The Mass in B Minor*

Saturday, September 19, 2:00 p.m.
The Cathedral Church of St. Paul
Blue Heron Vocal Ensemble (Boston)
Scott Metcalfe, Director
Divine Songs:
Secular Chansons & Sacred Transformations
Featuring music by Binchois, Du Fay,
Okeghem, Isaac, La Rue, and Bauldeweyn.



Saturday, September 19, 7:30 p.m.
College Street Congregational Church
Antonio Vivaldi - *Concerti Stravaganza!*



Sunday, September 20, 2:00 p.m.
The University of Vermont Recital Hall
George Frideric Handel - *Israel in Egypt*
A co-production with The Lane Series at UVM

Artists in Residence



ERIC MILNES & MÉLISANDE CORRIVEAU, DIRECTORS

Vocal Artists

Myriam Leblanc, *soprano*
Len Torrie, *soprano*
Sasha Koukarina, *soprano*
Nicholas Burns, *alto*
Maude Fréchette-Gagné, *alto*
Marie-André Mathieu, *alto*
Philippe Gagné, *tenor*
Kerry Bursey, *tenor*
Aldéo Jean, *tenor*
Sumner Thompson, *baritone*
Noah Gabriel, *bass*
William Kraushaar, *bass*

Instrumental Artists Performing on Period Instruments

Julia Wedman, *violin*
Scott Metcalfe, *violin*
Jessy Dubé, *violin*
Jimin Dobson, *violin*
Cristina Prats-Costa, *violin*
Nadia Lesinska, *violin*
Emily Eng, *violin*
Isabelle Douaillly-Backman, *viola*
Graham Cohen, *viola*
Mélisande Corriveau, *cello & gamba*
Felix Deak, *cello*
Pierre Cartier, *violone*
Simon Poirier, *French horn*

Gregoire Jeay, *flauto traverso*
Joanna Marsden, *flauto traverso*
Matthew Jennejohn, *oboe & oboe d'amore*
Karim Nasr, *oboe & flauto traverso*
Ellis Reyes-Montes, *bassoon & oboe*
Aaron Goler, *bassoon*
Josh Cohen, *trumpet*
Roman Golovanov, *trumpet*
Loïc Lapatrie, *trumpet*
Eric Kernfeld, *alto sackbut*
Marie-Ange Boislard, *tenor sackbut*
Peter Collins, *bass sackbut*
Matthias Soly-Letarte, *tympani*

Burlington Baroque FESTIVAL SINGERS

Sopranos

Colleen Flynn Campbell
Karen Chickering
Bridget Zurn Garibay
Jennifer Ellis Kampani
Laura Labrie
Elaine Lachica
Cathy Ellis Stadecker
Deborah Wright

Altos

Amy Dandurand
Carolyn Dickinson
Mary Ellen Jolley
Dylan Levene
Kiera Manion-Fischer
Hannah Milnes
Becky Peterson
Linda Radtke
Katherine Wayman

Tenors

Mark Bleeke
Lucas Bull
Ryan Matos
Maarten van Ryckevorsel

Basses

Jim Bentlage
Tevan Goldberg
Cole Marino
Karl Naden
Benjamin Slattery

BLUE HERON VOCAL ENSEMBLE SCOTT METCALFE, DIRECTOR

Cody Bowers, Sonja DuToit Tengblad, Kim Leeds, Corey Dalton Hart,
Aaron Sheehan, Jason McStoots, Sumner Thompson, David McFerrin, Paul Guttery



Burlington Baroque

BURLINGTON BAROQUE was founded in 2024 to present concerts of historically-informed performances with period instruments to Burlington, Vermont and the region. Our productions 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, and they are now in their third season.

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 Board of 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 the successes of the 2024 and 2025 Festivals, we are thrilled to present this, our third annual Festival in 2026. Under the direction of Eric Milnes and *L'Harmonie des saisons* Artistic Director Mélisande Corriveau, the vocalists and instrumentalists of *L'Harmonie des saisons* and Burlington Baroque Festival Singers are delighted to welcome you as we make our contribution to Burlington's extraordinarily vibrant and varied cultural life. We are particularly delighted that members of Boston's Blue Heron Ensemble, Scott Metcalfe, Director, are able to join us this year! Should you be interested in supporting Burlington Baroque, and to learn more about our activities and volunteer opportunities during the 2026- 2027 season, please visit BurlingtonBaroque.org.



BURLINGTONBAROQUE.ORG

Supported in part by a Grant from The Concert Artist Fund of the Vermont Community Foundation.

Special thanks to College Street Congregational Church, The Cathedral Church of St. Paul, & The Lane Series at UVM.



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 third 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 on how this music was sung, about which the musicological community 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 Montréal, 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 gather together in Burlington, 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, The Cathedral Church of St. Paul, and the Lane Series at UVM for partnering with us in our 2026 festival, and thank you for joining us!

Greetings from the Executive Director, Laura Labrie



I am so pleased to welcome you to the third annual Burlington Baroque Festival! We are thrilled to be presenting our wonderful series of five concerts in beautiful downtown Burlington, Vermont. Our Artistic Director, Eric Milnes, the Board of Directors, our amazing volunteers, and all the artists have been enthusiastically preparing these extraordinary performances for your pleasure, and so, let the musical festivities begin!

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 enthusiastic 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 17, 7:30 p.m.
College Street Congregational Church

MUSIC, DRAMA & DANCE IN THE KINGDOM OF FRANCE

CHACONNE *from the Opera AMADIS* (1684)
Jean-Baptiste Lully (1632 - 1687)



Jean-Baptiste Lully

LES PLAISIRS DE VERSAILLES (1682)

The Pleasures of Versailles

Marc-Antoine Charpentier (1643 - 1704)

Len Torrie, *La Musique (Music)*

Myriam Leblanc, *La Conversation (Conversation)*

Philippe Gagné, *Le Jeu (Play)*

William Kraushaar, *Comus (Party)*

Les Plaisirs (The Pleasures)

Sasha Koukarina, Marie-André Mathieu, Kerry Bursey, Sumner Thompson



Marc-Antoine Charpentier

LES CARACTÈRES DE LA DANSE (1715)

The Characters of the Dance

Jean-Féry Rebel (1666 - 1747)

Prélude - Courante - Menuet - Bouree - Chaconne - Sarabande - Gigue
Rigaudon - Passepied - Gavotte - Sonate - Lure - Musette - Sonate



Jean-Féry Rebel

GRAND MOTET: IN CONVERTENDO DOMINUS

Psalms 125: When the Lord Turned the Captivity of Zion

Sébastien de Brossard (1655 – 1730)

Len Torrie, *soprano*

Myriam Leblanc, *soprano*

Philippe Gagné, *tenor*

Ryan Matos, *tenor*

Sumner Thompson, *baritone*

William Kraushaar, *bass*

Burlington Baroque Festival Singers

Ensemble L'Harmonie des saisons

Eric Milnes & Mélisande Corriveau, *Directors*



Sébastien de Brossard

This performance is made possible, in part, by a generous donation from
PEOPLES TRUST COMPANY

Notes on the Program

Jean-Baptiste Lully (28 November [O.S. 18 November] 1632, Florence, Tuscany – 22 March 1687, Paris, France) was an Italian-born French composer, instrumentalist, and dancer. Lully's general education and his musical training during his youth in Florence remain uncertain, but his adult handwriting suggests that he manipulated a quill pen with ease. He used to say that a Franciscan friar gave him his first music lessons and taught him guitar. He also learned to play the violin. In 1646, dressed as Harlequin, the boy attracted the attention of Roger de Lorraine, chevalier de Guise, who took the boy to Paris. The teenager's talents as a guitarist, violinist, and dancer quickly won him the nicknames "Baptiste", and "le grand baladin" (great street-artist). Lully attracted the attention of young Louis XIV, dancing with him in the Ballet royal de la nuit. By March 16, 1653, Lully had been made royal composer for instrumental music. His vocal and instrumental music for court ballets gradually made him indispensable. When Louis XIV took over the reins of government in 1661, he named Lully superintendent of the royal music and music master of the royal family. From 1661 on, the trios and dances he wrote for the court were promptly published. As early as 1653, Louis XIV made him director of his personal violin orchestra.

Lully's music was written during the Middle Baroque period, 1650 to 1700. Typical of Baroque music is the use of the basso continuo as the driving force behind the music. Lully's music is known for its power, liveliness in its fast movements, and its deep emotional character in its slower movements. Some of his most popular works are his passacailles (passacaglias) and **chacottes**, which are dance movements found in many of his works such as *Amadis*, *Armide* or *Phaëton*. The influence of Lully's music produced a radical revolution in the style of the dances of the court itself. In the place of the slow and stately movements which had prevailed until then, he introduced lively ballets of rapid rhythm, often based on well-known dance types such as gavottes, menuets, rigaudons and sarabandes. Through his collaboration with playwright Molière, a new music form emerged during the 1660s: the comédie-ballet which combined theater, comedy, incidental music and ballet. The grand-scale Chaconne dance ballets would be among the most brilliant stage-productions of the performance.

Lully died from gangrene, having struck his foot with his long conducting staff during a performance of his *Te Deum* to celebrate Louis XIV's recovery from surgery. He refused to have his leg amputated so he could still dance. This resulted in gangrene propagating through his body and ultimately infecting the greater part of his brain, causing his death.

Marc-Antoine Charpentier was born in or near Paris, the son of a master scribe who had good connections to influential families in the Parlement of Paris. Marc-Antoine received a fine 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 Coyneau 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." 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. 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. The Pleasures of Versailles was one of his most successful works, and was first presented at the Palace of Versailles in Louis XIV's private apartments. It is admittedly a silly opera but it is charming and delightful - the music is so fecund in imagination, and so full of memorable ideas and characterisation, and the performers so entrancing that one can easily spend about half hour in simple pleasures and joy – just as did King Louis XIV, the man for whom the opera was written. The plot? Well, there is none, really, but here is what happens in its four scenes. The main character is La Musique, a somewhat peevish personality, one must admit, with a quixotic character. La Conversation arrives, constantly praises everything around her, and is amazingly patient with La Musique who gets annoyed with her for just talking. The god of banquets, Comus, is called upon to mediate. He signally fails, and calls instead upon Le Jeu who, as his name suggests, advises them to play cards and other games. The main characters continue to bicker with overlapping conversations but it is eventually admitted that civility is the most important thing at court. They all laugh many times over, hoping that the king will do so too. There are some instrumental interludes and dances, and the whole opera is introduced by an overture.

Jean-Fery Rebel (April 18, 1666 - January 1747) was an innovative French Baroque composer and violinist. Rebel, a child violin prodigy, was the most famous offspring of Jean Rebel, a tenor in Louis XIV's private chapel. He later became a student of the great violinist, singer, conductor, and composer Jean-Baptiste Lully. By 1699, at age 33, Rebel became first violinist of the *Académie royale de musique* (also known as the Opéra). He travelled to Spain in 1700. Upon his return to France in 1705, he was given a place in the prestigious ensemble known as the *Les Vingt-quatre Violons du Roi*. He was chosen *Maître de Musique* in 1716. His most important position at court was Chamber Composer, receiving the title in 1726. Rebel served as court composer to Louis XIV and *maître de musique* at the Académie, and directed the Concert Spirituel (during the 1734–1735 season). Rebel was one of the first French musicians to compose sonatas in the Italian style. Many of his compositions are marked by striking originality that include complex counter-rhythms and audacious harmonies that were not fully appreciated by listeners of his time. His opus *Les caractères de la danse* combined music with dance, a French tradition, and presented innovative metrical inventions. The work was popular and was performed in London in 1725 under the baton of George Frideric Handel. In honour of his teacher, Rebel composed *Le tombeau de M. Lully* (literally, "The Tomb of Monsieur Lully"; figuratively, "A Tribute to Lully"). Some of Rebel's compositions are described as choreographed "symphonies." Among his boldest original compositions is *Les Élémens* ("The Elements") which describes the creation of the world – the beginning, "*Le Chaos*", is surprisingly modern. The opening dissonant chord of "*Le Chaos*" is a tone cluster and includes all the notes of the D harmonic minor scale. *Les Caractères de la Danse* is a fantasy, published and premiered in Paris in 1715 and was at the time an immediate success. Originally composed for ballet, early performances featured three of the most famous and respected French dancers of the period and Rebel's ingenious music allowed each of the fourteen dances to shine out as an individual piece of art. *Les Caractères de la Danse* is a unique composition opening with a gracious Prélude followed by a continuous suite of abridged popular dance movements – *Prelude – Courante – Menuet – Chaconne – Sarabande – Gigue – Rigaudon – Passepied – Gavotte – Sonate – Loure – Musette – Sonate*. Both Sonates are written in a virtuosic Italian style. The composer's music is truly extraordinary and travels from tender and sweet to intensely sensual to theatrically dramatic and presents to the audience a series of lovers in varying moods. *Les Caractères de la Danse* is special in that it was created specifically for public consumption. It really gave his dancers something to work with and the execution of each dance should inspire many dreams of love.



Lexicographer, composer and scholar **Sébastien de Brossard** (1655-1730) prepared for the priesthood at Caen from 1670, assuming lower orders in 1676. His musical training was chiefly informal and autodidactic, based on studying and copying scores collected for his private library. From 1678 he spent a decade in Paris, possibly pursuing formal musical studies. In 1684 he was a priest at Notre Dame; in 1687 he was named a vicar at Strasbourg Cathedral. He remained there until 1698. He founded an Académie de Musique at Strasbourg in 1687 and arranged Lully's *Alceste* for performance there. It was during the decade he spent in Strasbourg that he acquired the bulk of his music library, which has since become legendary. A collection of 157 sonatas acquired by Brossard bears the name *Codex Rost*, after the Cantor at Baden-Baden, Franz Rost (1640-1688). It is the only source of works by certain German and Italian composers of the 17th century. In 1698 he became *maître de chappelle* at Meaux Cathedral; he was made a canon in 1729. He briefly was the private tutor of the young son of Nicolas-Joseph Foucault, a collector and bibliophile. He became a very close friend to Étienne Loulié, one of the musicians who performed the Italianate works that Marc-Antoine Charpentier was composing for Marie de Lorraine, Duchess of Guise, better known as "Mademoiselle de Guise." While in Paris, he also became close to Samuel Morland, an English inventor and polymath who was working with Joseph Sauveur, a mathematician, on the Machine de Marly. It was during talks about music with Morland that Brossard deduced the role that a major third versus a minor third plays in differentiating a major scale from a minor scale. These contacts shaped Brossard's future preoccupations. He enthusiastically embraced Italian music; he became a collector of musical manuscripts and music treatises; he perfected his knowledge of musical theory; and autodidact that he was, he honed his compositional skills. Brossard wrote a book on Greek, Latin, and Italian musical terms, the first music dictionary in French, in 1703, his *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens, et françois*. In 1724, he offered his very rich library, together with its annotated catalogue, to Louis XV, in exchange for a pension. Among the items in the collection were the unpublished manuscripts of his late friend Étienne Loulié. A manuscript work of 393 pages accompanied by an alphabetical index of 253 pages, this catalogue today constitutes an incomparable source of information on music bibliography, the quality of printings, aesthetics, and the musical theory of the era. The manuscript (now available in published form) is kept at the Music Department of the Bibliothèque nationale de France. In addition, Brossard wrote six books of serious airs and drinking songs (1691-1698), several grand motets, a Missa quinti toni, a few trio sonatas, and the *Lamentations du prophète Jérémie* (1721).

LES PLAISIRS DE VERSAILLES

Text & Translation

La Musique

Que tout cède aux douceurs de mes accords charmants!

Mortels, dieux, révérez la divine harmonie.

C'est peu que de bannir d'entre les éléments

La discorde mon ennemie,

Et de régler les mouvements

De ces corps lumineux dont la force infinie

Fait naître les événements

Des biens ou des maux de la vie.

Mais ce qui rend surtout mon sort d'envie

c'est que du plus fameux de tous les conquérans

j'ay la gloire d'estre chérie.

Mortels, Dieux, révérez la divine harmonie.

Dans ses glorieux passetemps

le monarque des lys me met de la partie,

que tout cède aux douceurs de mes accords charmans.

Music

Nothing can withstand the sweet enchantments of my harmonies!

Gods and mortals alike must bow before divine concord.

Discord is my enemy,

and at my command

all strife between the elements is banished.

I control the movements of the heavenly

bodies whose infinite power shapes your

lives with blessings and curses.

But these are mere trifles. My greatest source of pride

is that I have the honour of being loved by

the most renowned of conquerors.

Gods and mortals, bow before divine harmony.

The King of France in all his glory chooses

to spend his moments of leisure in my company.

Let all yield to the sweet enchantments of my harmonies!

Des Plaisirs

Mortels, Dieux, révérez la divine harmonie.

Dans ses glorieux passetemps

Le monarque des lys la met de la partie.

The Pleasures

Gods and mortals, bow before divine harmony.

The King of France in all his glory chooses

to spend his moments of leisure in my company.

La Musique

Que tout cède aux douceurs de mes

accords charmans.

Music

Nothing can withstand the sweet

enchantments of my harmonies!

Des Plaisirs

Que tout cède aux douceurs de ses

accords charmans.

The Pleasures

Nothing can withstand the sweet

enchantments of her harmonies!

La Conversation

Rare fille du ciel, ne m'appréhendez pas !

Il est vray que ma langue est un peu frétille,

mais je ne viens icy que pour parler tout bas

et faire remarquer d'une façon gallante

de vos expressions l'adresse et les appas.

Rare fille du ciel, ne m'appréhendez pas!

Conversation

Wondrous daughter of heaven, do not fear me!

It's true that my tongue does wag on a little

but I have come here only to speak quietly

and to call attention, in a chivalrous manner,

to your elegant turns of phrase.

Wondrous daughter of heaven, do not fear me!

La Musique

L'attention et le silence
s'accordent mieux a mon projet
que votre babil indiscret
qui jamais ne finit et qui toujours commence.

La Conversation

Accordons nous, chantez
je vous écouterai,
si vous voulez chanter,
je suis preste a me taire.

La Musique

Accordons nous, parlez,
et moi je me tairai
je suis preste a chanter
si vous voulez vous taire.

La Conversation

Chantez donc!

La Musique

Taisez vous.

La Conversation

Je me tais pour vous plaire.

La Musique

Pour vous plaire je chanterai.

La Conversation

Chantez donc!

La Musique

Taisez vous!

La Conversation

Je me tais pour vous plaire.

La Musique

Pour vous plaire je chanterai.

Music

Silent attention
is better suited to my plans
than your indiscreet babble
which is always starting up again before it's even stopped.

Conversation

Let's come to an agreement. You sing,
and I'll listen to you.
If you want to sing,
I'm ready to hold my tongue.

Music

Let's come to an agreement. You speak,
and I'll keep quiet.
I'm ready to sing
if you're happy to be quiet.

Conversation

Well come on, then, sing!

Music

Be quiet!

Conversation

You told me to be quiet, so I am.

Music

You wanted me to sing, so I will.

Conversation

Sing then!

Music

I will if you'll shut up!

Conversation

You told me to be quiet, so I am.

Music

You wanted me to sing, so I will.

La Musique

Amour, viens animer ma voix!

Sans toy, sans ta douce tendresse

je ne pouray toucher le plus charmant des roys.

La Conversation

Ah que cette expression a de délicatesse,

rien ne peut approcher de sa naïveté!

La Musique

Babillarde divinité, pour Dieu, tenez votre promesse!

La Musique

Amour, viens animer ma voix!

Sans toy, sans ta douce tendresse

je ne pouray toucher le plus charmant des roys.

Mais si ta flame a mes chants donne l'âme

j'auray le bonheur d'attendrir son grand cœur.

La Conversation

Ah ! que cette chute est heureuse !

Elle enlève, transporte, elle enchante les sens !

La Musique

Puisse, déesse coquetteuse,

si bien s'embarrasser ta langue entre tes dents

que de louer a contretemps

elle perde à jamais l'habitude fâcheuse

et devienne un exemple à la secte nombreuse

de ces beaux esprits fatiguans

qui pour toujours louer assassinent les gens.

Des Plaisirs

Arrêtez, demeurez ! Ne quittez point ces lieux !

Quoi, pour un discours qui vous pique,

Louïs ce héros glorieux

manquerait des plaisirs que donne la musique.

Arrêtez, demeurez ! Ne quittez point ces lieux !

Music

Love, come and bring life to my voice!

Without you, without your sweet tenderness

this most gracious of kings will remain unmoved by my songs.

Conversation

Now that is a very fine turn of phrase!

Peerless grace and sincerity.

Music

Divine chatterbox, for God's sake, keep your promise!

Music

Love, come and bring life to my voice!

Without you, without your sweet tenderness

this most gracious of kings will remain unmoved by my songs.

But if Love's flame brings my songs to life,

I will have the pleasure of softening his great heart.

Conversation

Ah, that cadence is perfect!

Anyone would be completely swept up in its beauty.

Music

Windbag goddess! I wish your tongue would

get so tangled up between your teeth

that it loses forever this irritating habit of

picking the wrong moment to pour out praises,

and serves as an example

to all those tiresome wits

who destroy people by praising them incessantly.

The Pleasures

Wait, don't go! You must not leave us!

What, for the sake of one annoying conversation,

would you leave Louis, our glorious hero,

without the pleasure of music?

Wait, don't go! You must not leave us!

La Musique

Qu'elle finisse donc son babel odieux!

La Conversation

Parler est le talent unique que j'ay reçu des dieux,
et je veux m'en servir malgré les envieux.

La Musique

Sortons, sortons!

On blasmera mon peu de politique
mais je ne sçaurais faire mieux.

Des Plaisirs

Arrestez, demeurez ! Ne quittez point ces lieux !
Quoi, pour un discours qui vous pique,
Loüis ce héros glorieux
manquerait des plaisirs que donne la musique.
Arrestez, demeurez ! Ne quittez point ces lieux !

Un des plaisirs

Venez, dieu des festins,
apaiser leurs querelle!

Comus

Que vos débats icy ne fassent point d'esclat
et je vous donneray, mes belles, à toutes deux du chocolat!

La Musique

Du chocolat ? Dieu vous en garde,
de crainte qu'on en donne à certe babillarde
moy mesme je le dis: Je n'en veux point goûter.
Son caquet eschauffé ne pourroit s'arrêter.

La Conversation

Le chocolat est bon, cher Comus,
il me tarde que par votre crédit j'en puisse un peu taster.

La Musique

Non, Comus !

Music

Well, get her to stop that odious babble!

Conversation

Speaking is the one talent I received from the gods,
and I'm going to use it, no matter how jealous it makes you.

Music

I'm leaving.

They'll say I lack diplomacy
but it's the best I can do.

The Pleasures

Wait, don't go! You must not leave us!
What, for the sake of one annoying conversation,
would you leave Louis, our glorious hero,
without the pleasure of music?
Wait, don't go! You must not leave us!

One of the Pleasures

Comus, god of feasts, come
and put an end to their quarrel!

Comus

Enough of this commotion! Behave yourselves
and I'll give both of you lovely ladies some chocolate!

Music

Chocolate? Heaven forbid
that he should give any to that chatterbox.
As for me, I tell you I don't even want a sip.
If you warm her up, she'll never stop her cackling.

Conversation

Chocolate is a fine thing, Comus my dear.
I'm eager to taste a little, if you'll allow.

Music

No, Comus!

La Conversation

Comus, l'écouter c'est s'amuser à la moutarde.

Du chocolat !

La Musique

Dieu vous en garde,

son caquet eschauffé ne pourroit s'arrêter !

La Conversation

Que par votre crédit j'en puisse un peu taster !

Comus

D'un vin délicieux de la coste rostie

qui feroit rire un Jérémie

j'ay des bouteilles à la foison.

Buvez en, je vous y convie,

si l'on a des chagrins, il faut qu'on les oublie

et loin de troubler la raison

ce jus divin la fortifie.

La Conversation

Comus, le chocolat est bon !

La Musique

Du chocolat, Dieu vous en garde, non, Comus !

La Conversation

L'écouter, c'est s'amuser à la moutarde !

Du chocolat !

La Musique

Dieu vous en garde,

son caquet eschauffé ne pourroit s'arrêter !

La Conversation

Que par votre crédit j'en puisse un peu taster.

Conversation

Comus, listening to her is a complete waste of time.

Bring on the chocolate!

Music

Heaven save us! If you warm her up she'll

never stop her cackling!

Conversation

Just a little taste, if you would be so kind!

Comus

There's a delicious [Rostie coast] wine

that would make the gloomiest wowser smile –

I have a whole cellar of it.

Come on, have a taste of that!

Forget your cares!

This nectar will clear your head,

not set it spinning.

Conversation

Comus, this chocolate is delicious!

Music

Oh God, no, no chocolate, Comus!

Conversation

Listening to her is a complete waste of time.

Chocolate!

Music

Heaven save us! If you warm her up she'll

never stop her cackling!

Conversation

Just a little taste, if you would be so kind!

Comus

J'ai des confitures liquides
qui présentent les goûts les plus fins:
de pâtes et de massepains,
j'ay d'assez hautes pyramides,
et j'en dispose icy comme dieu des festins.

La Musique; La Conversation

Nous ne voulons, Comus, ny massepains ny tartes.

Comus

Si vous ne voulez pas de ces mets délicats
pour finir vos débats,
Désse, prenez donc des cartes,
le Dieu du Jeu qui vient en peut fournir à tas.

Le Jeu

Si les cartes, les dés, l'innocent trou madame,
le billard, le damier, le tric-trac, les eschets,
les raffles et les cochonnets
ne scavoient dissiper les chagrins de votre âme,
Vous ne verrez jamais la fin de vos procès.

Des Plaisirs

Si les cartes, les dés, l'innocent trou madame,
le billard, le damier, le tric-trac, les eschets,
les raffles et les cochonnets
ne scavoient dissiper les chagrins de votre âme,
Vous ne verrez jamais la fin de vos procès.

Le Jeu; Comus

Pour vous apaiser donc, belles, que faut-il faire?

Comus

Si mes morceaux friands n'ont pas de quoy vous plaire?

Le Jeu

Si mes jeux attirans n'ont pas de quoy vous plaire?

Comus

I have sweet treats
to appeal to the most sophisticated tastes:
pastries and marzipans,
mountains of them, piled up high.
As the god of good times, they are mine to hand out.

Music; Conversation

We don't want any pastries or marzipans.

Comus

If you don't want any of my sweetmeats,
then to put an end to your arguments,
what about a round of cards, lovely ladies!
Here comes the God of Games, he has plenty of fun for everyone.

Play

I've got cards, dice, table-soccer,
billiards, checkers, backgammon, chess,
raffles and jacks.
If you can't find something in there to make you merry,
your bickering will never come to an end.

The Pleasures

I've got cards, dice, table-soccer,
billiards, checkers, backgammon, chess,
raffles and jacks.
If you can't find something in there to make you merry,
your bickering will never come to an end.

Play; Comus

How can we get you lovely ladies to agree?

Comus

Can't I tempt you with my delicacies?

Play

Can't I tempt you with my games?

La Musique

Eut-il esté si chaud que ta langue affilée
pour quatre mois et plus en eust été brulée!

La Conversation

Tout beau, cecy passe le jeu!
Souffrez, mélodieuse damme,
que je vous chante vostre gamme
et que je me ressente un peu.
Si parler selon vous est le plus grand des crimes,
allez, chanter dans le couvents:
le silence y reigne en tout temps,
à qui preschez vous vos maximes?
Prenez vous ces beaux courtisanes
pour des minimes?
Apprenez qu'a la cour on s'accommode aux gens.

La Conversation

Quoi ! pour un mi fa sol que la musique entonne
il ne sera permis de parler à personne,
la belle chose que voilà !
Dirait-on pas que la France
tomberoit en décadence
sans son ut ré mi fa sol la,
la belle chose que voilà !

Des Plaisirs

Ah, ah, ah, ah, la belle chose que voila !

La Musique

Déesse un peu trop chatouilleuse,
mon procédé par vous devoit estre advoüé.
J'en affectay jamais cet air de précieuse
que pour donner matière à votre humeur railleuse
et mettre en plus beau jour votre esprit enjoué.
Déesse un peu trop chatouilleuse,
mon procédé par vous devoit estre advoüé.

Music

If only it were as hot as your tongue is sharp!
A good burn might keep it still for months.

Conversation

Oh, now that's going too far.
You and your pretty tunes –
now it's my turn
to give you some of your own medicine.
You say that speaking is the most heinous of crimes:
well then, go and sing in a convent.
Perpetual silence reigns there.
Who are you preaching your sermons to?
Do you take these fine ladies for minims?
You need to learn that at court, people put
up with each other.

Conversation

Do you really think that just for the sake of a few notes of music,
nobody should be allowed to speak?
What a fine thing that would be!
It's not as if the glory of France
would collapse
if all the do-re-mi stopped.
What a fine thing that would be!

The Pleasures

Ah, ah, ah, ah, what a fine thing that would be!

Music

My dear, you are too sensitive!
Didn't you see what I was doing?
All this being precious was just an act,
designed to feed your taste for the ridiculous,
to give you a chance to show off your sharp wit.
My dear, you are too sensitive!
Didn't you see what I was doing?

La Musique

Il me faut du silence.

La Conversation

À moi du chocolat!

Des Plaisirs

Voyez le beau sujet pour faire tant d'esclat !

Comus

Déesse des discours, cette tasse est pleine.

Prenez, buvez, et taisez vous, si vous pouvez.

La Conversation

Volontiers

La Musique

C'est bien dit, je consens, qu'elle en prenne !

La Musique

Mon luth, ma douce voyx,
puisque'il nous est permis,
publions ce grand roy
que tout le monde admire
son grand nom, la terreur de tous les ennemis
de son heureux empire
et l'Amour qu'il inspire
aux peuples qui lui sont soumis.

La Conversation

Ah! que ce chocolat foisonne!

Il n'est sucré qu'autant qu'il faut.

Et je gagerois que personne

n'en scauroit boire de plus chaud.

Music

What I need is silence.

Conversation

Chocolate for me!

The Pleasures

What a lot of fuss over nothing!

Comus

Goddess of conversation, here's a nice full cup.

Take it, drink it, and shut up, if you can.

Conversation

Gladly.

Music

Good strategy. Yes, let her drink up!

Music

Now that we have a moment of quiet,
with my lute and my sweet voice
I will sing the praises of this noble king.
Let all the world admire his great name,
the terror that reigns among the enemies of
his happy empire,
and the love that he inspires among his
subject nations.

Conversation

Ah, this chocolate is delicious!

Just the right amount of sugar.

And just as hot as it should be:

any hotter and it would scald.



The Palace at Versailles.

La Conversation

Ah! puisqu'il est ainsy
Musique ingénieuse, j'ai tort de vous avoir joué.

La Musique

Si louis en a ry
je me tiens trop heureuse.

Des Plaisirs

Grand Roy tout couvert de lauriers,
si pour te délasser de tes travaux guerriers
nos flûtes et nos voix te semblent
impuissantes
prends nos désirs pour des effects
et puissent sans tarder tes armes
florissantes
malgré les têtes renaissantes
de cette Hydre opposée au bonheur de la paix
remplir tes généreux souhaits.

Conversation

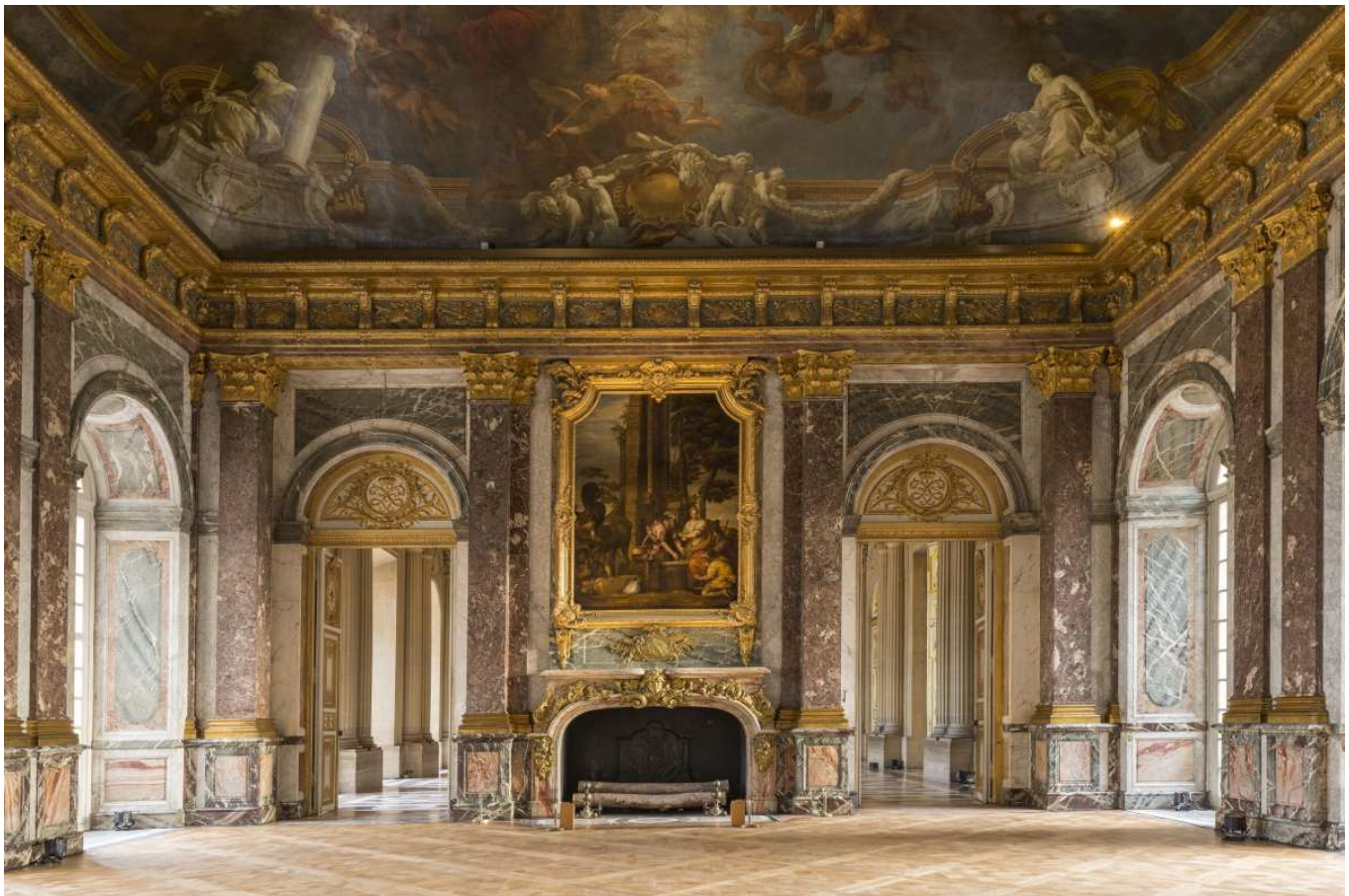
How cunning! In that case, Music,
I was wrong to attack you.

Music

If it made Louis laugh,
nobody could be happier than me.

The Pleasures

Noble king, crowned with laurels,
our flutes and our voices may lack the
power to bring you ease after your labours of war,
but we hope that you find some pleasure at
least in our efforts.
but it's the thought that counts, we hope!
May your mighty arm prevail
against all those who would oppose the
blessings of peace
and swiftly bring to fruition your noble desires.



Louis XIV's Private Apartments at The Palace of Versailles, where The Pleasures of Versailles was first presented in 1682.

GRAND MOTET: PSALM 125

IN CONVERTENDO DOMINUS

When the Lord Turned Again the Captivity of Zion

SINFONIA

Tenor

In convertendo Dominus captivitatem Sion,
facti sumus sicut consolati.

Tenor

When the Lord turned again the captivity of Zion,
we were like them that dream.

Chorus

Tunc repletum est gaudio os nostrum,
et lingua nostra exultatione.

Chorus

Then was our mouth filled with laughter,
and our tongue with singing:

Two Sopranos - Chorus & Tenor

Tunc dicent inter gentes:
Magnificavit Dominus facere cum eis,
facti sumus laetantes.

Two Sopranos - Chorus & Tenor

Then said they among the heathen,
The Lord hath done great things for them,
we have become joyful.

Baritone

Converte, Domine, captivitatem nostram,
sicut torrens in austro.

Baritone

Turn again our captivity, O Lord,
as the streams in the south.

Soprano

Qui seminant in lacrimis, in exultatione metent.

Soprano

They that sow in tears shall reap in joy.

Tenor - Two Sopranos & Chorus

Euntes ibant et flebant, mittentes semina sua.
Venientes autem venient cum exultatione,
portantes manipulos suos.

Tenor - Two Sopranos & Chorus

He that goeth forth and weepeth, bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.



*Strasbourg Cathedral, Strasbourg, France
Sebastien de Brossard worked here from 1687 - 1698*

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

THE MASS IN B MINOR JOHANN SEBASTIAN BACH (1685 - 1750)

ENSEMBLE
L'HARMONIE *des* SAISONS

Eric Milnes & Mélisande Corriveau, *Directors*

Len Torrie, *soprano*

Myriam Leblanc, *soprano*

Nicholas Burns, *alto*

Philippe Gagné, *tenor*

Sumner Thompson, *baritone*

William Kraushaar, *bass*

MISSA
SYMBOLUM NICENUM
SANCTUS
OSANNA
BENEDICTUS
AGNUS DEI
DONA NOBIS PACEM



6:45 p.m. Preconcert Demonstration of Baroque Instruments by Artists-in-Residence.



St. Thomas Church, Leipzig



From Bach's Autograph Score: Et incarnatus est



St. Thomas Church, Leipzig

This performance is made possible, in part, by an anonymous gift in memory of Rodney & Patricia Milnes

About the Program

Johann Sebastian Bach was born in 1685 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 **Mass in B minor**, 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.

Sublime, extreme and all-embracing...only superlatives will do to describe Bach's **Mass in B minor**. In between an awe-inspiring Kyrie and the jubilant final Dona nobis pacem, there are nine completely unique arias and duets, fourteen impressive ensemble sections for four, five, six and even eight voices, a broad spectrum of instrumental solos, and an incredible variety of styles. Our admiration is justified: it was with good reason that in 1748-49 Bach brought together some of the highlights of his long career. The Mass even includes Bach's very last pages of vocal music, the Et incarnatus est, right alongside the Crucifixus, a clever arrangement from one of his earliest cantatas, composed in 1714. There has been much speculation about the question of why Bach compiled a Mass at the end of his life. Nowadays, the **Mass in B minor** is generally regarded as the magnum opus of his vocal works; equivalent to other big projects by Bach like *Die Kunst der Fuge* and the *Clavier-Übungen* series. Bach may have opted for the Ordinary of the Mass because it gave him a lot of freedom. There is a great deal of text and it is not dictated which movements should be sung by the chorus and which should be arias. Neither are there any rules about the number of movements. Furthermore, the words of the Mass – unlike those of the cantatas – are universal rather than being a product of their time.

The length of the **Mass in B minor** precludes it being sung in its entirety in a church service. Yet this does not mean that Bach could never have heard his creation performed live. It is just that it was performed in parts over the years. Most researchers now believe that Bach compiled his Mass largely of existing music, coming predominantly from the cantatas of course. The initiative for the complete Mass dates from July 1733, when Bach presented the parts for a *Mass in B minor* to King August III in Dresden. It was the start of a series of five 'Lutheran' Masses, comprising only the Kyrie and the Gloria, which all originated in the 1730's. Whereas Bach's text did differ somewhat from the Roman Catholic liturgy, such a restricted setting of the Mass was quite common at the Catholic court of Dresden. Moreover, the form was extremely well suited to the custom in Dresden (rather than that in Leipzig); namely a Mass in separate movements, as in the Neapolitan style of Zelenka. For the performance, Bach could call on the world-famous court orchestra, which included stars like the violinist Pisendel, the flautists Buffardin and Quantz, and the oboist Richter, who were each given a nice solo (respectively Laudamus te, Domine Deus and Qui sedes). The effect must have been magnificent. The great variety of styles is also remarkable. For example, a true Baroque opera duet, *Christe eleison*, is followed by the second Kyrie in strong counterpoint.

Bach only compiled the last five movements of the Mass when he notated the whole work in a score in 1748-49. The architecture of the Credo is striking. At the last moment, Bach very deliberately changed his initial format by separating the Et incarnatus est from the duet Et in unum Dominum, thus producing nine movements. In the new format, the core elements of the faith, i.e. the birth of Jesus as man, his death and his propitious ascension, each get their own central part in the Credo. Incidentally, Bach sets the expecto fragment of text to music twice: first dark and tormented at the end of the Confiteor, as if the corpse is lying waiting in his coffin for what is to come, and then jubilantly when the resurrection is a fact. Bach also borrowed from himself for the three Sanctus movements. He reused a Sanctus from 1724 (in extra festive Lutheran services, this text was sung separately, without the Osanna and the Benedictus), the opening of the cantata *Preise dein Glücke* from 1730 for the Osanna, and an unknown original for the aria Benedictus in the very fashionable 'empfindsame' style of the day, as if Bach wanted to say that he was still very much up to date.

Text & Translation

I. MISSA (*Kyrie & Gloria*)

1. Coro
Kyrie eleison.

2. Duetto (soprano I & II)
Christe eleison.

3. Coro
Kyrie eleison.

4. Coro
Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.

5. Aria (soprano II)
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

6. Coro
Gratias agimus tibi
propter magnam gloriam tuam.

7. Duetto (soprano I & tenor)
Domine Deus, rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe, altissime.
Domine Deus, Agnus Dei,
Filius Patris.

8. Coro
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

9. Aria (alto)
Qui sedes ad dexteram Patris,
miserere nobis.

10. Aria (bass)
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe.

11. Coro
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

1. Chorus
Lord, have mercy.

2. Duet
Christ, have mercy.

3. Chorus
Lord, have mercy.

4. Chorus
Glory to God on high,
and on earth peace
to persons of good will.

5. Aria
We praise you, we bless you,
we worship you, we glorify you.

6. Chorus
We give you thanks
on account of your great glory.

7. Duet
Lord God, heavenly king,
God Father almighty,
Lord only begotten Son,
Jesus Christ most high,
Lord God, Lamb of God,
Son of the Father.

8. Chorus
You who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
accept our prayer.

9. Aria
You who sit at the right [hand] of the Father,
have mercy on us.

10. Aria
For you alone are holy,
you alone are Lord,
you alone are most high,
Jesus Christ.

11. Chorus
with the Holy Spirit
in the glory of God the God the Father,
amen.

II. SYMBOLUM NICENEM (*Nicene Creed*)

12. Coro

Credo in unum Deum.

12. Chorus

I believe in one God.

13. Coro

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

13. Chorus

I believe in one God,
the Father almighty,
maker of heaven and earth
and of all things, visible and invisible.

14. Duetto (soprano I & alto)

Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

14. Duet

And [I believe] in one Lord,
Jesus Christ,
the only-begotten Son of God,
born of the Father
before all the ages,
God from God,
light from light,
true God from true God,
begotten, not made,
of one substance with the Father;
through whom all things were made,
[the Son] who on account of us human
beings and on account of our salvation,
came down from the heavens.

15. Coro

Et incarnatus est de Spiritu Sancto
ex Maria virgine et homo factus est.

15. Chorus

And was embodied in flesh, from the Holy Spirit,
of the Virgin Mary, and was made a human being.

16. Coro

Crucifixus etiam pro nobis,
sub Pontio Pilato passus et sepultus est.

16. Chorus

He was also crucified for us under Pontius Pilate;
he suffered [on the cross] and was buried.

17. Coro

Et resurrexit tertia die
secundum scripturas.
Et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.

17. Chorus

And rose again on the third day
in accordance with the scriptures,
and ascended into heaven,
sitting at the right [hand] of God the Father;
and he will come again with glory
to judge the living and the dead,
of whose reign there will be no end.

18. Aria (bass)

Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filoque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.

18. Aria

And [I believe] in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son;
who is worshiped and glorified together with
the Father and the Son,
[the Spirit] who spoke through the Prophets;
and [I believe in] one holy, universal,
and Apostolic Church.

19. Coro

Confiteor unum baptisma in remissionem peccatorum.

19. Chorus

I confess one baptism for the forgiveness of sins.

20. Coro

Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

20. Chorus

And I look forward to the resurrection of the dead;
and the life of the age to come, amen.

III. SANCTUS (*Holy, Holy, Holy*)

21. Coro

Sanctus Domine Deus Sabaoth.
Pleni sunt caeli et terra gloria ejus.

21. Chorus

Holy Lord God of Hosts,
heaven and earth are full of his glory.

IV OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM (*Hosanna, Blessed Is He, Hosanna, Lamb of God, Grant Us Peace*)

22. Coro

Osanna in excelsis.

22. Chorus

Hosanna on high.

23 Aria (tenor)

Benedictus qui venit
in nomine Domini.

23. Aria

Blessed is he who comes
in the name of the Lord.

Coro

Osanna in excelsis.

Chorus

Hosanna on high.

24. Aria (alto)

Agnus Dei
qui tollis peccata mundi,
miserere nobis.

24. Aria

Lamb of God,
you who take away the sins of the world,
have mercy on us.

25. Coro

Dona nobis pacem.

25. Chorus

Grant us peace.



Saturday, September 19, 2:00 p.m.
THE CATHEDRAL CHURCH OF ST. PAUL



DIVINE SONGS

Secular Chansons & Sacred Transformations
Boston's Blue Heron Vocal Ensemble
Scott Metcalfe, Director



Cantus

Cody Bowers, Kim Leeds, Sonja DuToit Tengblad

Tenor & Contratenor

Corey Dalton Hart, Jason McStoots, Aaron Sheehan, Sumner Thompson

Bassus

Paul Guttry, David McFerrin

Scott Metcalfe, *harp & fiddle*

I.

Gilles de Bins, dit Binchois (c. 1400-1460)
Comme femme desconfortee
Henricus Isaac (early 1450s-1517)
Angeli archangeli (cantus firmus: tenor of *Comme femme*)

II.

Guillaume Du Fay (1397-1474)
Par le regard de vos beaux yeux
Binchois
Je ne vis oncques la pareille
Pierre de la Rue (c. 1450-1518)
Salve regina IV (*Par le regard & Je ne vis oncques*)

III.

Johannes Okeghem (c. 1420-1497)
Je n'ay dueil que ne suis morte
Noel Bauldeweyn (late 1400s-after 1513)
Salve regina *Je n'ay dueil*

IV.

Okeghem
Ma maistresse et ma plus grant amye
Okeghem
Kyrie & Gloria *Ma maistresse*

V.

Okeghem
Ave Maria

This performance is made possible, in part, by an anonymous gift in memory of William & Elizabeth Metcalfe.

About Blue Heron

The vocal ensemble **Blue Heron** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for the “expressive intensity” of its interpretations. Combining vivid live performance with the study of original source materials and historical performance practices, Blue Heron spans a wide repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the unique repertory of the Peterhouse part-books, copied c. 1540 for Canterbury Cathedral. The ensemble also regularly performs earlier and later music, from a concert version of Guillaume de Machaut’s *Remede de Fortune* to a collaboration with A Far Cry featuring Gabriel Fauré’s *Requiem*, *Le Cantique des Cantiques* (1952) for twelve voices by Jean-Yves Daniel-Lesur, and *Devran* (2017) by Boston’s Mehmet Ali Sanlıkol.

Blue Heron presents a subscription series in Cambridge, Massachusetts. The ensemble has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at The Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; in California at the Berkeley Early Music Festival and Festival Mozaic in San Luis Obispo; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Philadelphia, Pittsburgh, Providence, St. Louis, Seattle, and Vancouver; for a visit of His Holiness the Dalai Lama to the Massachusetts Institute of Technology; and in the UK in Cambridge and London. Blue Heron has been ensemble in residence at the Center for Early Music Studies at Boston University and at Boston College and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon. The fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron also inaugurated *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497), which was completed in 2022 to commemorate the composer’s circa-600th birthday. A parallel project to record all of Ockeghem’s songs and motets bore its first fruits in 2019 with the release of *Johannes Ockeghem: Complete Songs, Volume I*, which was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*. Blue Heron’s recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, and a compilation of medieval songs entitled *A 14th-Century Salmagundi*.



About the Program

Songs & the Sacred

An inventory of the holdings of the Burgundian chapel drawn up in 1420 after the death of Duke John the Fearless contains the following items, under the heading

“Missals and other books used for the services of Mass”:

Item, a book covered in red, notated [i.e. with musical notes], in which there are polyphonic Antiphons, Virelais, and Ballades.

Item, a large, flat book, notated, containing many Motets, Virelais, and Ballades [...]

Item, another book of Motets, Patrems, Virelais, Ballades, and other things, from which one sang in the chapel on the great feast days.

These entries imply something we would not have suspected: that the music sung “in the chapel on the great feast days” in “the services of Mass” included—besides antiphons, motets, and settings of texts from the Mass Ordinary like the Credo (or “Patrem,” from the first word to be set polyphonically)—“Virelais, Ballades, and other things,” that is, secular songs. The index of the second book listed above still survives, from which we can determine its contents: five mass movements, one hymn, seventy-one motets (most of them polytextual works with at least one secular text in French), three three-voice canons, and thirty-four songs. That is to say, the great majority of the music in this volume “used for the services of Mass” in one of the grandest noble chapels in Europe is, on the face of it, partially or fully secular.

In fact, singing secular songs during the liturgy seems to have been somewhat common in the fifteenth century. Besides evidence such as inventories of chapel service books like the one cited above, numerous examples exist of complaints against the practice. In 1435 the Council of Basel explicitly forbade “songs to be sung in the vernacular tongue, inserted during the solemn service of Mass.” According to the *Summa theologica* by one St. Antoninus, completed shortly before 1459, “What must be particularly condemned in the divine office [...] is the insertion of songs or *balatas*, and vain words.” Nothing had changed by the next century. In his *Christiani matrimonii institutio* of 1526 Erasmus wrote, with scathing disdain, “Nowadays the most frivolous tunes are given holy words, which is no better than if one put the jewelry of Thaïs on Cato. And given the whore-like shamelessness of the singers, the [secular] words are not even held back.” And in 1532 Agrippa von Nettesheim lamented that “Today there is such permissiveness in the music in our churches that certain obscene little polyphonic songs are sometimes placed on a par even with the canon of the Mass itself.”

So in the fifteenth century one might well have heard a secular song like *Comme femme* or *Ma maistresse* during mass or at Vespers, and by mid-century composers were beginning to incorporate chanson melodies into their polyphonic settings of the Mass Ordinary as well. The earliest masses on secular cantus firmi include John Bedyngham’s *Missa Dneil angoisseux* (on a song by Binchois, with a text by Christine de Pizan) and Guillaume Du Fay’s *Missa Se la face ay pale* (on his own song), both from the 1450s. The first masses on the tune *L’homme armé* were composed in the early 1460s; nearly forty more *L’homme armé* masses would follow in a series extending into the mid-sixteenth century and beyond. Before long, song melodies were being used in settings of antiphons like the *Salve regina* as well. But what did the composers of such works mean by quoting secular tunes, and what may their listeners have made of such works?

A fifteenth-century European Christian accustomed to thinking in allegory, metaphor, and analogy might have answered thus: All earthly phenomena correspond to heavenly ones. The music we produce on earth is analogous to the divine music of the angels and the spheres. Not only does the Sanctus we sing offer the human listener a rapturous preview of the sound of angelic choruses, but the love song of a courtier to his lady may symbolize one sung by the believer to the Virgin Mary. As Andrew Kirkman puts it, “From the perspective of a late medieval worldview permeated by patterns of religious allegory, [...] potentially spiritual content inhered already in the secular entity, awaiting, as it were, the appropriate context or mindset to activate its higher, spiritual meaning.”

The use of song melodies may have been meant to offer enlightening parallels to the listener; the poetic texts they evoked, even if not sung, suggested metaphors by which humans might attempt to comprehend their relationship to the divine. Aquinas had stressed the utility of metaphor in conveying divine truth, which might not be directly apprehendable by all:

It is befitting Holy Writ to put forward divine and spiritual truths by means of comparisons with material things. For God provides for everything according to the capacity of its nature. [...] It is also befitting Holy Writ, which is proposed to all without distinction of persons, [...] that spiritual truths be expounded by means of figures taken from corporeal things, in order that thereby even the simple who are unable by themselves to grasp intellectual things may be able to understand it.

The most obvious and most common analogy made available by courtly love was between the object of desire, an idealized lady of superlative merit, and the Virgin Mary. The virelai *Ma maistresse* provides an exquisite example. The poem deserves a rubric like that given by the Burgundian court chronicler and poet, Jean Molinet, to his poem *Dame sans per*: “Dictier qui se poeult adreschier soit a la vierge Marie ou pour un amant a sa dame” (“A poem that may be addressed either to the Virgin Mary or by a lover to his lady”). *Ma maistresse* speaks of a lady “perfect in good qualities, if ever a woman was, / she alone whom repute and fame hold / to be without peer,” of the speaker’s urgent desire to see his lady, and his hope for her pity. The song, one of Okeghem’s most bewitching creations, is quoted liberally and audibly throughout his *Missa Ma maistresse*—a Mass that, according to an allegorical interpretation, may have been intended for a Marian feast or a Lady Chapel. (Just the Kyrie and Gloria of this enchanting Mass survive, although a complete cycle may once have existed.)

Secular songs might be incorporated into the new composition in such a way as to be immediately recognizable, as they are in the *Missa Ma maistresse*. La Rue uses the melodies of *Par le regard de vos beaux yeux* and *Je ne vis oncques la pareille* in this fashion, as the top voice of two sections of his *Salve regina*, saluting the Queen of Mercy with tunes that would bring their original texts to mind: “By the sight of your fair eyes /and your lovely, noble carriage, /I come humbly before you”; “I have never seen the equal of you, /my gracious lady.” Similarly, Bauldeweyn quotes the highest line of Okeghem’s *Je n’ay dueil* in the topmost voice of his *Salve regina*; in this case the melody of the song, which expresses a desperate sorrow (“I have no grief save that I am not dead”), surely portrays the weeping and wailing of Eve’s children, exiled in this vale of tears.

A song could also be concealed within the polyphonic fabric, its melody drawn out into long notes, as the tenor of Binchois’s *Comme femme desconfortée* is deployed as the tenor *cantus firmus* of Isaac’s *Angeli archangeli*. David Rothenberg has made a persuasive case that *Angeli archangeli* was intended for the feast of the Assumption, commemorating Mary’s welcome into heaven by the nine orders of angels and all the saints; in this view, the “disconsolate woman” of the song is Mary, and the presence of the *cantus firmus* is a reminder that Mary’s heavenly triumph is brought about only through her suffering at the foot of the cross, “with no hope on any day of my life / of being consoled while alive.”

—Scott Metcalfe

1. Andrew Kirkman, *The cultural life of the early polyphonic Mass* (Cambridge, 2010), p. 44.

2. *Summa theologiae* (Q. 1, art. 9), written 1265–74, quoted in Kirkman, *The cultural life*, on p. 45.

3. David J. Rothenberg, *The flower of paradise: Marian devotion and secular song in medieval and Renaissance music* (2011), ch. 7.

Texts & Translations

Comme femme desconfortée,
Sur toutes aultres esgarée,
Qui n'ay jour de ma vie espoir
D'en estre en mon temps consolée,
Maiz en mon mal plus aggravée
Desire la mort main et soir.

Je l'ay tant de foys regretée
Puis que ma joye m'est ostée ;
Doy je donc ainsi remanoir

*Comme femme desconfortée,
Sur toutes aultres esgarée,
Qui n'ay jour de ma vie espoir ?*

Bien doy mauldire la journée
Que ma mere fist la portée
De moy pour tel deul recevoir,
Car toute douleur assemblée
Est en moy, femme malheuree,
Dont j'ay bien cause de douloir.

Comme femme desconfortée ...

Angeli, archangeli, throni et dominationes,
principatus et potestates, virtutes, cherubin
atque seraphin, patriarche et prophete, sancti
legis doctores, apostoli omnes, Christi martires,
sancti confessoras, virgines domini, anachorite
sanctique omnes: intercedite pro nobis.

Te gloriosus apostolorum chorus, te prophetarum
laudabilis numerus, te martirum
candidatus laudat exercitus, te omnes sancti et
electi voce confitentur unanimes, beata trinitas,
unus deus. Amen.

Par le regard de vos beaux yeux
Et de vo maintien bel et gent,
A vous, belle, vien humblement
Moy presenter vostre amoureux.

De vostre amour sui desirous
Et mon vouloir tout s'y consent

*Par le regard de vos beaux yeux
Et de vo maintien bel et gent.*

Or vous plaise, cuer gracieux,
Moy retenir or a present
Pour vostre amy entierement,
Et je seray vostre en tous lieux.

Par le regard de vos beaux yeux ...

As a woman in distress,
more distraught than all others,
with no hope on any day of my life
of being consoled while alive,
but evermore oppressed by my woes,
I desire death morning and night.

I have yearned for it many times
since my joy was taken from me.
Must I then remain here

*as a woman in distress,
more distraught than all others,
with no hope on any day of my life?*

Well may I curse the day
that my mother gave birth
to me to suffer such grief,
for every pain is gathered together
in me, unfortunate woman,
whence I have good cause to grieve.

As a woman in distress ...

Angels, archangels, thrones and dominions,
principalities and powers, virtues, cherubim
and seraphim, patriarchs and prophets, holy
doctors of the law, all apostles, martyrs of Christ,
holy confessors, virgins of the Lord, anchorites,
and all saints: intercede for us.

To you the glorious chorus of apostles, the praiseworthy
crowd of prophets, the chosen throng
of martyrs sing praise, all the saints and the elect,
with one voice, blessed Trinity, one God.
Amen.

By the sight of your fair eyes
and your lovely, noble carriage,
I come humbly before you, beauty,
to present myself as your lover.

Of your love I am desirous
and my will assents to this completely

*By the sight of your fair eyes
and your lovely, noble carriage.*

Now may it please you, gracious heart,
to retain me from this moment on
as your friend, wholeheartedly,
and I shall be yours here and everywhere.

By the sight of your fair eyes ...

Je ne vis oncques la pareille
De vous, ma gracieuse dame,
Car vo beaulté est, sur mon ame,
Sur toutes aultres nonpareille.

En vous voiant je m'esmerveille
Et dy, Qu'est cecy nostre dame?

*Je ne vis oncques la pareille
De vous, ma gracieuse dame.*

Vostre tresgrant douceur reveille
Mon esprit et mon oeil entame
Mon cuer, dont puis dire sans blasme,
Puis qu'a vous servir m'apareille :

Je ne vis oncques la pareille ...

Salve regina mater misericordie,
vita, dulcedo et spes nostra, salve!
Ad te clamamus, exules fili eve,
ad te suspiramus, gementes et flentes in hac
lacrimarum valle.
Eya ergo, advocata nostra, illos tuos misericordes
oculos ad nos converte,
et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Maria.

Je n'ay dueil que je ne suis morte :
Ne doy je bien vouloir morir ?
Dueil a voulu mon cuer saisir
Qui de tous biens me desconforte.

Ma douleur est plus que trop forte,
Car sans avoir aucun plaisir

*Je n'ay dueil que je ne suis morte :
Ne doy je bien vouloir morir ?*

Je n'ay riens qui plus me conforte,
D'ueil ne voy plus que desplaisir.
Mort est le plus de mon desir,
Car quelque chose que on m'apporte,

Je n'ay dueil que je ne suis morte ...

Salve regina

I have never seen the equal
of you, my gracious lady,
for your beauty is, upon my soul,
unequalled by any others.

Seeing you, I marvel
and ask, Is this Our Lady?

*I have never seen the equal
of you, my gracious lady.*

Your very great sweetness awakes
my spirit, and my eye engages
my heart, thus I may say without reproach,
for I am prepared to serve you:

I have never seen the equal ...

Hail queen of mercy,
our life, sweetness, and hope, hail!
To you we cry, exiled children of Eve;
to you we sigh, weeping and wailing
in this vale of tears.
Come then, our advocate,
turn your merciful eyes upon us,
and show us Jesus, the blessed fruit of your womb,
after this our exile,
O merciful, O gentle, O sweet Mary.

I have no grief save that I am not dead:
should I not rightly wish to die?
Grief has seized my heart
and deprives me of all things good.

My sorrow is more than too strong,
for having no pleasure whatsoever

*I have no grief save that I am not dead:
should I not wish to die?*

I have nothing that comforts me any longer,
my eye sees nothing but chagrin.
Death is my greatest desire,
for whatever happens to me,

I have no grief save that I am not dead ...

(See Above)

Ma maistresse et ma plus grant amye,
De mon desir la mortelle ennemye,
Parfaicte en biens s'onques maiz le fut femme,
Celle seulle de qui court bruit et fame
D'estre sans per : Ne vous verray je mye?

Helas, de vous bien plaindre me devroie,
S'il ne vous plaist que brevement vous voye,
M'amour, par qui d'autre aymer n'ay puissance.

Car sans vous voir, en quelque part que soye,
Tout ce que voys me desplaist et ennoye,
Ne jusque alors je n'auray souffisance.

Incessamment mon dolent cueur larmye
Doubtant qu'en vous Pitié soit endormye.
Que ja ne soit, ma tant amée dame!
Maiz s'ainsy est, si malheureux me clame
Que plus ne quiers vivre heure ne demye.

Ma maistresse et ma plus grant amye ...

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis deo, et in terra pax hominibus
bone voluntatis. Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam. Domine deus, rex
celestis, deus pater omnipotens. Domine fili unigen-
nite, Jesu Christe. Domine deus, agnus dei, filius
patris. Qui tollis peccata mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem nos-
tram. Qui sedes ad dexteram patris, miserere nobis.
Quoniam tu solus sanctus, tu solus dominus, tu so-
lus altissimus, Jesu Christe, cum sancto spiritu in
gloria dei patris. Amen.

Ave Maria gratia plena, dominus tecum:
benedicta tu in mulieribus
et benedictus fructus ventris tui Jesus Christus.
Amen.

My mistress and my greatest friend,
the mortal enemy of my desire,
perfect in good qualities, if ever a woman was,
she alone whom repute and fame hold
to be without peer: Will I never see you ever?

Alas! I should rightly complain of you
if it does not please you that I see you shortly,
my love, by whom I am powerless to love another.

For when I do not see you, wherever I might be,
everything I see displeases and vexes me,
nor until I see you will I be satisfied.

Ceaselessly my sorrowing heart weeps,
fearing that in you Pity lies asleep.
May it not be so, my most beloved lady!
But if so it is, I declare myself so unhappy
that I do not want to live one hour more, nor one half.

My mistress and my greatest friend ...

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory to God in the highest, and on earth peace to all of
good will. We praise you. We bless you. We adore you. We
glorify you. We give thanks to you for your great glory.
Lord God, heavenly king, almighty God the Father. Lord
Jesus Christ, only begotten Son. Lord God, lamb of God,
Son of the Father. Who takes away the sins of the world,
have mercy on us. Who takes away the sins of the world,
receive our prayer. Who sits at the right hand of the Father,
have mercy on us. For you alone are holy, you alone are the
Lord, the Most High, Jesus Christ, with the Holy Spirit in
the glory of God the Father. Amen.

Hail Mary, full of grace, the Lord is with thee:
blessed art thou among women
and blessed is the fruit of thy womb, Jesus Christ. Amen.



Guillaume Du Fay & Gilles Binchois



Pierre de la Rue



Johannes Ockeghem



Henricus Isaac

Saturday, September 19, 7:30 p.m.
College Street Congregational Church

ANTONIO VIVALDI (1678 - 1741)

Concerti Stravaganza!



Eric Milnes & Mélisande Corriveau, Directors
Julia Wedman, Violin Leader



Concerto in B minor for Four Violins *Allegro, Larghetto, Allegro*

Julia Wedman, Cristina Prats-Costa, Jessy Dubé & Jimin Dobson, *Solo Violins*

Concerto in G minor for Two Cellos *Allegro, Largo, Allegro*

Mélisande Corriveau & Felix Deak, *Solo Celli*

Concerto in A minor for Two Violins *Allegro, Larghetto e Spiritoso, Allegro*

Julia Wedman & Cristina Prats-Costa, *Solo Violins*

Concerto in A minor for Recorder *Allegro, Largo, Allegro*

Mélisande Corriveau, *Solo Recorder*

Concerto in D Major for Four Violins *Allegro, Largo e Spiccato, Allegro*

Julia Wedman, Jimin Dobson, Cristina Prats-Costa & Jessy Dubé, *Solo Violins*

This performance is made possible, in part, by a generous donation from
SEQUOIA FINANCIAL SERVICES

About the Program

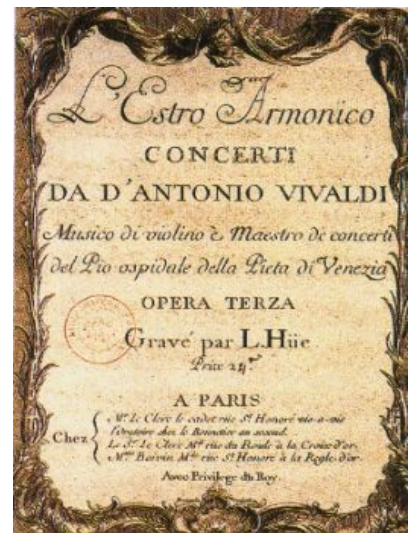
Born in Venice in 1678, Antonio Vivaldi is viewed as the master of the Baroque instrumental concerto. His dynamic rhythms, fluid melodies, bright instrumental effects, and extensions of instrumental technique were highly influential on his contemporaries and successors. Vivaldi's father was a professional 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.

Violin virtuosity reached a new height around the year 1700. A hundred years earlier, skilled craftsmen like Gasparo da Salò advanced string instrument building technique until it reached its apex with the instruments of Antonio Stradivari and Giuseppe Guarneri. The burgeoning music publishing industry also inspired composers to write pieces that would stand out and establish their international reputations. The new instruments, and the new ability to distribute music, motivated and challenged composers to write technically demanding music that would have wide appeal. When Vivaldi was starting out, the concerto form popularized by Rome-based composer Arcangelo Corelli dominated Italian instrumental music. It developed out of the trio sonata, and its three solo instruments were accompanied by strings and continuo. Corelli had a lot of qualities that Vivaldi didn't: he was well educated, a respected mentor and teacher, and a writer of virtuosic but tasteful music. Vivaldi was none of those things. He was brash, egotistical, and his playing was as fiery as his difficult personality. ("His vanity was notorious," according to biographer Michael Talbot.) Corelli's students organized memorial concerts every year for decades after his death. Vivaldi had already been forgotten by the time he died penniless in 1741 in faraway Vienna.

Vivaldi's concertos brought together the right elements at the right time to influence a generation of composers. His style caught fire and blazed across Europe, starting with his Op. 3, *L'estro armonico* (The Harmonic Inspiration, 1711), a published collection of 12 concertos for one, two, and four solo violins accompanied by strings and continuo. One of the most influential instrumental music publications of the 18th century, *L'estro armonico* set new standards in violin playing. Vivaldi brought a new depth and singing quality to slow movements, a crossover from his vocal writing. He also took advantage of another new trend: imitating the sound of the trumpet. Trumpet playing was an integral part of life in Baroque Italy. It was featured in everything from royal processions to special masses with choir (often in groups of five or six) to church music, sonatas, and concertos. Violinists borrowed the trumpet's quick repeated notes and arpeggios (the most natural intervals to play on a valveless trumpet), and were able to play them with more control and more virtuosic passagework. The Vivaldi craze was short and intense. His music was controversial in the late Baroque Period: it both influenced other composers and was criticized by them for its freewheeling virtuosity. Vivaldi's difficult personality didn't help. He stopped publishing his instrumental music in 1730 because he didn't feel it was lucrative enough, and his influence quickly waned after that. But he brought a clear structure and a dramatic power to the concerto, foreshadowing the Classical period and opening up new pathways in violin performance.



The Orchestra of the Ospedale della Pietà, an orphanage for young women in Venice where Vivaldi taught, and for which he wrote many of his instrumental and vocal works.



One of Vivaldi's most celebrated collections of Concerti, published in Paris.

Sunday, September 20, 2:00 p.m.
The University of Vermont Recital Hall



GEORGE FRIDERIC HANDEL (1685 - 1759) ISRAEL IN EGYPT: AN ORATORIO (1739)

Myriam Leblanc, *soprano*
Len Torrie, *soprano*
Nicholas Burns, *alto*
Ryan Matos, *tenor*
Philippe Gagné, *tenor*
Aldéo Jean, *tenor*
Sumner Thompson, *baritone*
William Kraushaar, *bass*

Burlington Baroque Festival Singers
Ensemble L'Harmonie des saisons
Eric Milnes & Mélisande Corriveau, *directors*



Not at Covent Garden Theatre in 1765, in consequence of the Managers refusing to admit half-price in the Opera of Alceste.

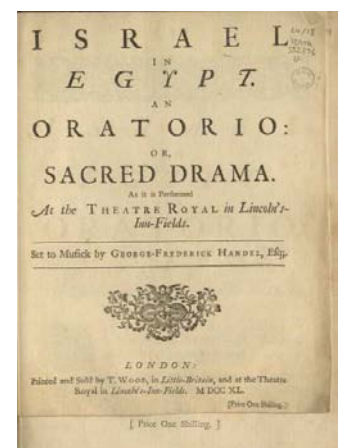
1:15 p.m. Preconcert Lecture by Music Journalist Benjamin Pomerance



Excerpt from Handel's Autograph Score



George Frideric Handel



Front Page of the First Libretto

*This performance is made possible, in part, by a generous gift from The Jolley Family,
and is co-presented by The Lane Series at The University of Vermont & Burlington Baroque Festival*

PART THE FIRST: EXODUS

RECITATIVE.

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burthens, and they made them serve with rigour.

Ex. i. 8, 11, 13.

CHORUS.

And the children of Israel sighed by reason of the bondage, and their cry came up unto God. They oppressed them with burthens, and made them serve with rigour; and their cry came up unto God.—*Ex. ii. 23.*

RECITATIVE.

Then sent He Moses, His servant, and Aaron whom He had chosen; these shewed His signs among them, and wonders in the land of Ham.

He turned their waters into blood.

Ps. cv. 26, 27, 29.

CHORUS.

They loathed to drink of the river. He turned their waters into blood.

Ex. vii. 18, 19.

AIR.

Their land brought forth frogs, yea even in their king's chambers.

Ps. cv. 30.

He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.—*Ex. xi. 9, 10.*

CHORUS.

He spake the word, and there came all manner of flies and lice in all their quarters.

He spake; and the locusts came without number, and devoured the fruits of the ground.—*Ps. cv. 31, 34, 35.*

CHORUS.

He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

Ps. cv. 32; Ex. ix. 23, 24.

CHORUS.

He sent a thick darkness over the land, even darkness which might be felt.—*Ex. x. 21.*

CHORUS.

He smote all the first-born of Egypt, the chief of all their strength.

Ps. cv. 36, 37.

CHORUS.

But as for His people, He led them forth like sheep: He brought them out with silver and gold; there was not one feeble person among their tribes.—*Ps. lxxviii. 53; cv. 37.*

CHORUS.

Egypt was glad when they departed, for the fear of them fell upon them.

CHORUS.

He rebuked the Red Sea, and it was dried up.—*Ps. cvi. 9.*

He led them through the deep as through a wilderness.—*Ps. cvi. 9.*

But the waters overwhelmed their enemies, there was not one of them left.—*Ps. cvi. 11.*

CHORUS.

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.—*Ex. xiv. 31.*

There will be a brief tuning interval between The Parts.

PART THE SECOND: MOSES' SONG

CHORUS.

Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.—*Ex. xv. 1.*

DUET.

The Lord is my strength and my song; He is become my salvation.

Ex. xv. 2.

CHORUS.

He is my God, and I will prepare Him an habitation; my father's God, and I will exalt Him.—*Ex. xv. 2.*

DUET.

The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.—*Ex. xv. 3, 4.*

CHORUS.

The depths have covered them: they sank into the bottom as a stone.

Ex. xv. 5.

CHORUS.

Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

Ex. xv. 6.

CHORUS.

And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.—*Ex. xv. 7.*

CHORUS.

Thou sentest forth Thy wrath, which consumed them as stubble.—*Ex. xv. 7.*

CHORUS.

And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.—*Ex. xv. 8.*

AIR.

The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.—*Ex. xv. 9.*

AIR.

Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.—*Ex. xv. 10.*

CHORUS.

Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchedst out Thy right hand, the earth swallowed them.

Ex. xv. 11, 12.

DUET.

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.—*Ex. xv. 13.*

CHORUS.

The people shall hear, and be afraid: sorrow shall take hold on them: all the inhabitants of Canaan shall melt away: by the greatness of Thy arm they shall be as still as a stone; till Thy people pass over, O Lord, which Thou hast purchased.—*Ex. xv. 14, 15, 16.*

AIR.

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the Sanctuary, O Lord, which Thy hands have established.—*Ex. xv. 17.*

CHORUS.

The Lord shall reign for ever and ever.—*Ex. xv. 18.*

RECITATIVE.

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.—*Ex. xv. 19.*

CHORUS.

The Lord shall reign for ever and ever.—*Ex. xv. 18.*

RECITATIVE.

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

Ex. xv. 20, 21.

SOLO AND CHORUS.

Sing ye to the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Ex. xv. 21, 18.

Notes on the Program

by Stephen Nissenbaum

Nowadays the reputation of George Frideric Handel (1685-1759) rests chiefly on a handful of the seventeen great oratorios he composed in the final decades of his life. But that was not yet the case in 1739, the year he premiered *Israel in Egypt*. At that time, Handel was known chiefly as a composer of Italian operas for the London stage: almost forty operas during a thirty-year period (in the course of which the German-born composer became a British subject). The star attractions of those operas were the highly-paid *castrati* who were imported from Italy and wowed London audiences with spectacular arias that were sung in a contralto's range but with the sheer vocal power of a Caruso or Pavarotti. But by the late 1730s Italian operas were dropping out of fashion in England, the *castrati* were leaving, and Handel was losing audiences and money. In fact, what led to the creation of *Israel in Egypt* in the first place was the abrupt cancellation of what was to have been Handel's new opera season. (In the standard modern Handel biography, the chapter on the late 1730s bears the title "Confusion.") Handel would compose his last Italian opera in 1740, at the age of 55. After that, he would gradually come to focus his energies on English-language oratorios, a genre he himself all but created. (*Messiah* dates from 1741.) By 1750, those oratorios finally succeeded in forging Handel's reputation anew—and securing his fortune.

The great appeal of opera had depended on its fancy stage sets and flamboyant solo arias. Neither of these was possible for Handel's English oratorios, which by their very nature lacked both action and scenery—as well as imported Italian soloists. To compensate, oratorios required other attractions that Italian operas could not offer. As one such new attraction, Handel assigned a far more prominent role to his instruments. The orchestra for *Israel in Egypt* was larger than that in any Handel opera (where its function had been mostly confined to providing accompaniment for the vocal soloists); it included three sackbuts (baroque trombones) and a pair of enormous kettledrums that Handel somehow managed to rent from the Tower of London! Furthermore, Handel deployed his instruments here to create a series of descriptive tone-paintings, most prominently in his musical depictions of the ten Biblical plagues: listen especially for the hopping of the frogs, the buzzing of the flies, the pounding hailstorm, and the violent sword-thrusts with which Egypt's first-born sons are slaughtered.

Another special musical effect Handel offered as a substitute for the solo vocal displays of Italian opera was a very substantial expansion of the size and role of the chorus. Handel's operatic "choruses" had been simple affairs in which the soloists joined briefly together, usually just for the opera's finale. But in his oratorios the choruses comprised a far larger group of non-soloists, a group who sang far more extensive and often highly contrapuntal music. This effect was especially pronounced in *Israel in Egypt*. The oratorio is utterly dominated by its chorus: 19 out of the 26 numbers being performed here today are choral. Moreover, in 13 of those 19, Handel split his vocal forces in half, making for complex and overpowering eight-part double choruses. Never again would Handel approach that extreme. (Indeed, at its premiere *Israel in Egypt* actually contained eleven *additional* choral numbers, all of which Handel opted to remove just a week later, for the oratorio's second performance—at which he also added three new solo arias. Ever since, the revised and shortened version has become standard, and it is what we will be hearing today.)

The final element Handel introduced in *Israel in Egypt*, strange as it may seem, was *international politics*. Nowadays this may be so obscure as to seem wildly implausible, but in the mid-1700s the connection would have been evident. The valiant Israelites, here as in other Handel oratorios, were meant symbolically to represent the British nation, as Britons faced their own enemies. The enemy in 1739 was Spain, which was then aggressively vying with Britain for control of the seas. If Part I of *Israel in Egypt* offered a vivid musical depiction of the ten plagues, Part II amounted to a patriotic call for national unity under the banner of God— and for collective resistance to the bellicose Spanish practice of boarding English ships and taking British seamen prisoner. Six months after the premiere of *Israel in Egypt*, England actually *did* declare war against Spain (the “War of Jenkins’ Ear,” as it came to be known). *Israel in Egypt* abounds in references to maritime warfare. Jehovah himself is dubbed a “Man of War”—a ship that was literally the most formidable weapon in the British military arsenal. And fully half the numbers in Part II boldly exult in the drowning of the Egyptians in the Red Sea, most famously in the grand double chorus that both opens and concludes Part II: “The horse and his rider has He thrown into the sea.”

By thus harnessing patriotic spirit to vivid tone-painting and opulent sound, Handel was groping to revive the uncertain professional prospects he was facing in the late 1730s. Little could he have predicted the extraordinary and enduring success that would emerge from the new oratorio genre he was in the very act of creating as he composed *Israel in Egypt*.



The Covent Garden Theatre, site of the first performances in 1739

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 greatest 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.



Soprano **Myriam Leblanc** is the recipient of several prizes: first prize and Audience Choice Award at the Trois-Rivières Symphony Orchestra Competition, winner of an Audience Choice Award in the Center Stage competition of the Canadian Opera Company, winner of the excellence grant awarded annually by the Atelier lyrique de l'Opéra de Montréal and the first prize at the Mathieu Duguay Early Music Competition at the Lamèque International Baroque Music Festival in 2017. Myriam Leblanc is a versatile artist who works as much in the classical world as in the bel canto and the baroque. She is recognized for her timbre of great purity, for her supple and warm voice and her great mastery in both technical and musical expressiveness. She specializes in oratorios and concerts: *Requiem* by Dompierre (OPCM), *La Messe des morts* by Gossec (Arion), *Requiem* by Mozart (les Violons du Roy), *Messiah* by Handel (Tafelmusik), Bach's *Christmas Oratorio* (Les Violons du Roy), Bach's *St. John Passion* (Tafelmusik), Vivaldi's *Dixit Dominus* (I Musici), Bach's *Magnificat* (Les Violons du Roy), *Symphony No. 2 "Lobgesang"* by Mendelssohn (Metropolitan Orchestra), several Bach cantatas including *Ich habe genug* and other works. At the opera, she shone among others in productions of the Opéra de Montréal (*Rigoletto*, *Svadha*, *Aida*), the OSTR, the OPCM and the Opéra de Québec (*Carmen*), the Orchestre Métropolitain (*Parsifal*) and L'Ensemble Caprice (*Dido et Aeneas*).

Formerly a member of the Atelier lyrique of Montreal Opera, Myriam Leblanc has been a guest soloist of prestigious: Montreal Symphonic Orchestra, Les Violons du Roy, Tafelmusik, Trois-Rivières Symphonic Orchestra, Québec Symphonic Orchestra, Saskatoon Symphonic Orchestra and Métropolitain Orchestra. She has sung under the baton of renowned conductors such as Bernard Labadie, Hervé Niquet, Rafael Payare, Jacques Lacombe, Yannick Nézet-Séguin, Jonathan Cohen, Jean-Marie Zeitouni, Kent Nagano, Ivars Taurins, to name a few. She also has several recordings to her credit including *Amour fou* (Ensemble Mirabilia, ATMA 2024), *Israel in Egypt* (Concert Spirituel, Alpha Classics, 2023), *Écho et Narvisse* (Concert Spirituel, Château de Versailles, 2022), *La Grazia delle Donne* (Ensemble La Cigale, Analekta 2021) as well as Vivaldi's *Luce e ombra* (Ensemble Mirabilia, Analekta, 2021).



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 COM-TESSA, 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*.



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.



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



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 Centensus, 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.



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 Lamont 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.



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.



Praised by The Strad as “a leader playing with uncommon sensitivity,” BBC Music Magazine for her “superb Baroque violin playing,” Gramophone for her “curvaceous elegance,” “increasingly virtuosic lines,” and “captivatingly expressive” playing, and Opus Klassiek for her “absolute instrumental mastery,” Spanish violinist **Cristina Prats-Costa** is an internationally acclaimed Baroque violinist whose artistry combines historical insight with imagination, virtuosity, and expressive freedom. Her debut solo album, *Spiritillo Mediterraneo* (PENTATONE, 2026), has received widespread international acclaim. BBC Radio 3 praised its “brilliant performances full of Baroque imagination and virtuosity” and “wonderfully improvisatory” interpretations. AllMusic described it as “a solo debut [that] demonstrates rare artistic confidence and personal vision,” calling it “an album shaped by genuine cultural identity rather than generic early music presentation.” The WholeNote hailed the recording as “a dazzling array of spirited, colourful music,” while *textura* described it as “a disarmingly accomplished debut,” praising Prats-Costa’s “bewitching wizardry as a player.” MusicWeb International commended her “technical and musical skills” and “passion and zest,” calling the programme “compelling,” in which “there is no dull moment.” Building on the success of her debut recording, Cristina is currently working on her second solo album for PENTATONE, scheduled for release in April 2028. Cristina performs regularly with many of the world’s leading period-instrument ensembles, including The English Concert, Il Pomo d’Oro, Tafelmusik Baroque Orchestra, L’Harmonie des Saisons, Irish Baroque Orchestra, Orchestra of the Eighteenth Century, Arcangelo, Finnish Baroque Orchestra, Toronto Consort, and Theatre of Early Music. Equally at home as a soloist, chamber musician, and orchestral performer, she is recognized for her imaginative musicianship, stylistic versatility, and collaborative spirit. Cristina studied at the Guildhall School of Music & Drama, the Royal Academy of Music, the Hochschule für Musik, Theater und Medien Hannover, the Royal Conservatory of The Hague, and The Juilliard School, where she completed a Master’s degree in Historical Performance in 2024. She is currently a DMA candidate in Performance at the University of Toronto, where her research explores ornamentation as a musical language and the pedagogy of improvisation in early Italian violin music. She is originally from Ibiza, Spain.



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 group's founding 15 years ago, participating in every single performance the group has presented as oboist, cornettist, recorder player, and singer!



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, Phillipe 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.



Ellis Reyes Montes is a musician, researcher, and writer specializing in historical performance. He performs on bassoon, recorders, voice, and indigenous instruments such as the quena, collaborating with groups including Ursa Major Ensemble, L'Harmonie des Saisons, and Bach Society Houston. Of Latin American Indigenous descent and heir to four generations of Peruvian musicians, Ellis explores the musical traditions of the Americas with sensitivity and depth. A doctoral student in musicology at McGill University, he works under Professor Julie Cumming on Peruvian colonial music and historical European improvisation. His work has been featured internationally and recognized with awards such as the Schulich Research Alive Prize, an FRQSC doctoral scholarship, and the RIDIM Young Scholars Encouragement Award. As a composer, his sacred works have been performed at events such as the 81st General Convention of the Episcopal Church. Ellis also shares his passion beyond the stage. His writing appears in Church Publishing and Forward Movement, and he crafts handmade drums and beaded jewelry. He enjoys caring for his plants—a balance of grounding, creation, and contemplation, much like his music.



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

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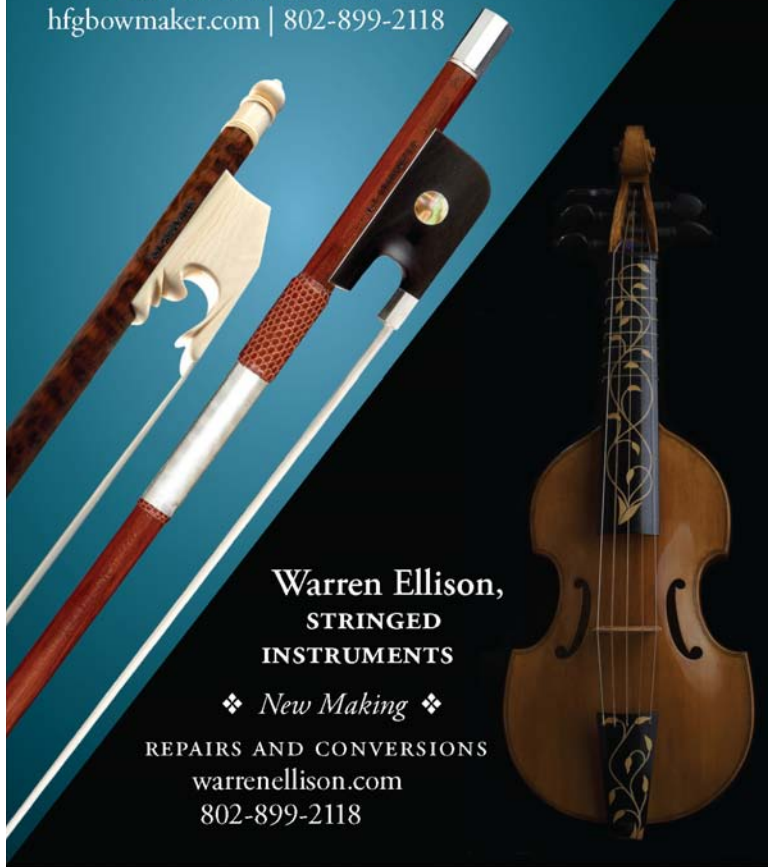


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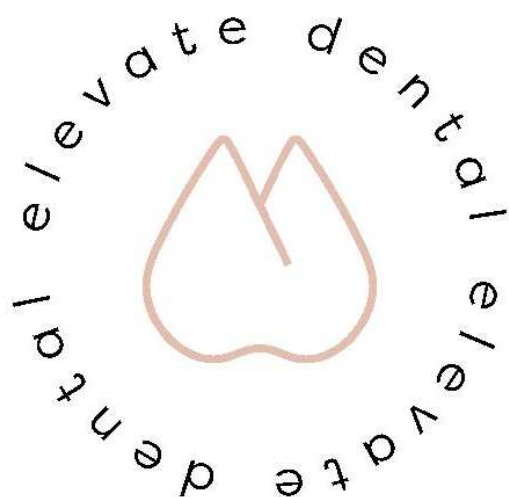
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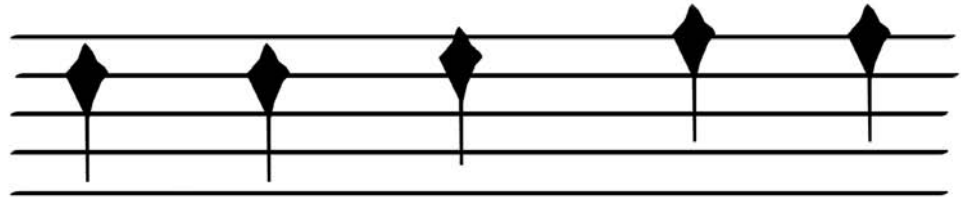
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Kevin Lawrence honors the memory of pianist and frequent collaborator Robert Rachlin by playing a solo program of cheerful good humor, blazing virtuosity, and sublime transcendence. Admission by donation. All proceeds from this performance will go to the Green Mountain Chamber Music Festival for its Robert Rachlin Scholarship.



SUN OCT 4 4 PM (ticketed) GREEN MOUNTAIN MONTEVERDI ENSEMBLE OF VERMONT SINGS VICTORIA

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SUN OCT 11 4 PM (ticketed) AUTUMN CONCERT OF REMEMBRANCE

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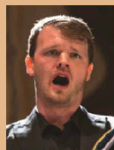
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FRI NOV 13 7:30 PM (ticketed) PAUL ORGEL: BACH AND DEBUSSY

Pianist Paul Orgel performs Claude Debussy's complete impressionist masterpiece *Preludes, Book 1*, and six Preludes and Fugues from J. S. Bach's *Well-Tempered Klavier, Book 2*, in an evening of dazzling contrasts and compositional prowess. A preview video playlist of the Debussy with program notes can be found on our website.



SUN NOV 22 4 PM (free) KINHAVEN SEMESTER PROGRAM CONCERT

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THURS DEC 10, 12 PM (free): Peter Berton, Organ

SUN DEC 20, 5 PM (free): The Cathedral Choirs and Guests:
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