

# CAPPELLA ARTEMISIA

DIRECTOR, CANDACE SMITH

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MYA FRACASSINI, PHOEBE JEVTOVIC ROSQUIST, PAMELA LUCCIARINI,  
CANDACE SMITH, SILVIA VAJENTE, AGNES ZSIGOVICS: VOICES

BRUCE DICKEY AND KIRI TOLLAKSEN: CORNETTI

ERIN HEADLEY: VIOLA DA GAMBA

MIRANDA AURELI: ORGAN

NOVEMBER 9, 2012

## *The Artists*

Founded in Bologna, Italy, in 1991, under the direction of Candace Smith, **Cappella Artemisia** is a ten-member all-women's vocal ensemble consisting of 6 singers with two cornetti and continuo. [Gamba and organ]. Since its inception the ensemble has received critical and popular praise, both for the rarity and originality of its repertoire, and for the high quality of its performances.

They have appeared at such prestigious venues as the Festival of Flanders, The Holland Festival of Early Music, Il Festival Monteverdiano di Cremona, the Osterfestival in Innsbruck, the WDR Festival der Alten Musik in Herne, the Tage Alter Musik in Regensburg, and I Concerti al Quirinale (Rome). They have been broadcast by national radio networks in Italy, France, Belgium, Austria, Germany, Switzerland, and the USA. Now for the first time, they undertake a major Canadian tour.

Cappella Artemisia explores a musical world inhabited by women singers, players and composers and presents a unique sampling of Italian music created and originally performed within the hidden walls of convents. In addition to this traditional repertoire of music from the Italian cloisters, the singers of the ensemble have also been involved in a modern staging of Purcell's *Dido and Aeneas* in an all-women's performance recalling that of 1689 at a fashionable boarding school in Chelsea for "Young Gentlewomen".

Cappella Artemisia takes its name from the painter, Artemisia Gentileschi, a striking female figure in the 17<sup>th</sup>-century Italian art world whose accomplishments - like the Convent inspired music that paralleled her life - are only now beginning to be recognized. [www.cappella-artemisia.com](http://www.cappella-artemisia.com)

Founder and director of Cappella Artemisia, mezzo-soprano **Candace Smith** has dedicated much of her international career to exploring historical music written by women,

Organist **Miranda Aureli** is a native of Bologna and a founding member of the Orchestra Barocca di Bologna as well as La Flora and Ensemble Oberon.

The celebrated American cornettist **Bruce Dickey** is a founding member of Concerto Palatino and well known throughout the world of early music for his pioneering work on the instrument.

Canadian soprano **Agnes Zsigovics**, has performed with prestigious early music ensembles including the Theatre of Early Music, Les Voix Baroques, the Toronto Bach Consort.



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Mezzo-soprano **Mya Fracassini** specializes in medieval music and 18<sup>th</sup>- and early 19<sup>th</sup>- century opera. A native of Florence she has sung with the renowned Neapolitan group Cappella della Pietà dei Turchini.

Gambist **Erin Headley**, is well known in the world of early music for her work with Tragicommedia and her own ensemble of viols and voices, Atalante.

**Pamela Lucciarini** appears regularly with leading early music ensembles throughout Europe, including Europa Galante, L'Arte dell'arco, La Venexiana, and her own group Recitarcantando

Soprano **Phoebe Jevtovic Rosquist** has appeared as a soloist with the Waverly Consort, American Bach Soloists, Musica Angelica, and North Holland Opera.

**Kiri Tollaksen**, is active as a performer on both trumpet and cornett in the United States and Italy, where she has appeared with the Concerto Palatino and La Fenice,

**Silvia Vajente**, from Arezzo, is a frequent soloist with the Italian ensembles La venexiana, Modo antiquo, L'arte dell'arco, CantarLontano and the Italian-German ensemble Epoca Barocca.

## CAPPELLA ARTEMISIA

Dir. Candace Smith

Mya Fracassini, Agnes Zsigovics, Phoebe Jevtovic Rosquist, Pamela Lucciarini, Candace Smith, Silvia Vajente: voices  
Bruce Dickey and Kiri Tollaksen: cornetti, Erin Headley: viola da gamba, Miranda Aureli: organ

### **Sulpitia Cesis** *Hodie gloriosus*

(from *Motetti Spirituali...*, Modena 1619, dedicated to Anna Maria Cesis, nun at S. Lucia in Selci in Rome, to be practiced in the convents of nuns.)

### **Raphaella Aleotti** *Miserere mei Deus Ego flos campi*

(from *Sacrae cantiones...*, Venice 1593, Aleotti was a nun at the convent of S. Vito in Ferrara.)

### **Giovanni Pierluigi da Palestrina** *Nigra sum à 5*

(Motet from *Motetorum liber quartus ex Canticis canticorum*, Rome, 1584, with divisions by Bruce Dickey.)

### **Lucrezia Orsina Vizana** *Sonet vox tua*

(from *Componimenti Musicali...*, dedicated to Vizzana's conventual sisters at the convent of S. Cristina in Bologna, Venice 1623)

**Phoebe Jevtovic Rosquist, soprano**

### **Maria Xaveria Perucona** *O quam dulce*

(from *Sacri concerti dei motetti a 1, 2, 3 e 4 voci...* by Suor Maria Xaveria Perucona, nun at the Collegio di S. Orsola in Galiate, Milan 1675.)

**Silvia Vajente and Agnes Zsigovics, sopranos**

**Bruce Dickey and Kiri Tollaksen, cornetti**

### **Bianca Maria Meda** *Spirate vos zeffiri*

(from *Mottetti a 1, 2, 3 e 4 voci...* da Donna Bianca Maria Meda, Nun at the Most Noble Convent of San Martino del Leano in Pavia, Bologna 1691.)

**soloists: Pamela Lucciarini, Mya Fracassini and Candace Smith**

### **Chiara Margarita Cozzolani** *Psallite superi*

(from *Concerti sacri...* di Donna Chiara Margarita Cozzolani, nun at Santa Radegonda in Milan, Venice 1642.)

**soloists: Phoebe Jevtovic Rosquist, Pamela Lucciarini, Mya Fracassini and Candace Smith**

\*\*\* intermission \*\*\*

### **Chiara Margarita Cozzolani** *Ecce annuntio vobis*

(from *Concerti sacri...* 1642.)

**Pamela Lucciarini, soprano**

### **Sisto Reina** *Surge filia Sion*

(from *Marsyae, et Apollini de musices principatu*, op. 4, Milan 1653, dedicated to Signora Donna Candida Maria Campi, most genteel Organist and exceeding gracious Singer at the Venerated Convent of S. Ambrosio in Cantù.)

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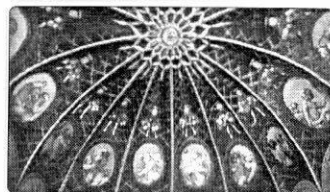
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### Claudio Monteverdi/Aquilino Coppini *Pulchrae sunt genae tuae*

(from *Musica tolta da i madrigali di Claudio Monteverde e d'altri autori...* e fatta spirituale da Aquilino Coppini, Milano 1607. Sacred contrafactum of a madrigal by C. Monteverdi, 1605.)

### Alba Tressina *In nomine Iesu (instrumental version)*

(from *Sacri fiori*, libro quarto by Leone Leoni, Venice 1622. Tressina was a pupil of Leoni.)

### Giulio Cesare Arresti *Quid mihi est in caelo*

(from *Messe a tre voci...*, Venice 1663. Dedicated to the Most Illustrious Lady, Giulia Maria Vittoria Malvezzi, nun at the most noble convent of S. Maria Nuova in Bologna.)

### Isabella Leonarda *Laetare coeli cohors*

(from *Motetti a 1, 2 e 3 voci, Con Violini, e senza...*, op. 13, Bologna 1687. Leonarda was a nun at the convent of S. Orsola in Novara.)

soloists: Agnes Zsigovics, Candace Smith, Mya Fracassini

Cappella Artemisia gratefully acknowledges the assistance of



Cappella Artemisia is using the Roland C-30 digital harpsichord, kindly supplied by Roland Canada Ltd. For more information on this instrument contact Roland at [info@roland.ca](mailto:info@roland.ca). Or visit: [www.roland.com/classic](http://www.roland.com/classic).

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## Programme Notes

*Nearly all the nunneries practice music, both playing numerous sorts of musical instruments, and singing. And in some convents there are such rare voices that they seem angelic, and like sirens entice the nobility of Milan to go and hear them. (1595)*

Throughout the late 16th and 17th centuries, the chronicles of historians and travelers in Italy provide images of a fabulous musical world inhabited by women – singers, players and even composers. Such images are all the more intriguing, considering the truly draconian restrictions governing virtually every aspect of these cloistered women's lives, especially their music. Moreover, a veil of mystery surrounds this repertoire: the music written by and for the nuns often includes parts for tenor and bass voices, and the use of instruments was officially forbidden in the convents. How was this music performed?

Cappella Artemisia is an ensemble of female singers and instrumentalists that attempts to provide some answers to this question. Dedicated to performing the music from Italian convents in the 16th and 17th centuries, its repertoire includes both forgotten works composed by the nuns themselves, as well as music intended for performance in the convents by better-known male composers, but presented here for the first time as it would originally have been heard, i.e., without male voices.



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## *Musica Mystorium*

Text of the madrigals performed by Cappella Artemisia

### **Hodie gloriosus Pater Augustinus**

Hodie gloriosus Pater Augustinus  
dissoluta huius habitationis domum  
non manufactam accepit in caelis  
ubi assumptus est cum Angelis,  
ubi gaudet cum Prophetis,  
laetatur cum Apostolis  
quorum plenus spiritu;  
quod iam sitivit internum  
gustat aeternum decoratus una stola  
securusque dereliqua.

...

**Miserere mei Deus, miserere mei,**  
quoniam in te confidit, anima mea,  
et in umbra alarum tuarum  
donec transeat iniquitas.

...

**Ego flos campi.** Ego flos campi, et lilium convalium.  
Sicut lilium inter spinas, sic amica mea inter filias.  
Sicut malus inter ligna silvarum,  
sic dilectus meus inter filios.

...

**Sonet vox tua** in auribus cordis mei,  
amabilissime Iesu,  
et abundantia plenitudinis gratiae tuae super  
abundantiam peccatorum meorum.  
Tunc enim cantabo, exultabo, iubilabo,  
et psalmum dicam iubilationis et laetitiae,  
et erit vox mea quasi cithare citharizantium,  
et eloquium meum dulce super mel et favum.

...

**O quam dulce** et suave,  
mundi dolos evitare.

**O quam gratum** et iucundum  
carnis fraudes vincere.

**Quis triumphus,** quis bellator  
tantum duce no mirator.

**Sibi hostes** concertavit  
sui victor triumphavit.

**O bellum difficile,** o fœlix victoria,  
quale gaudium, quale premium

heros fortissime te manet in æternum.

...

**Spirate vos Zeffiri** ameni

vos Cœli sereni, vos aures suaves,  
sufflate, venite, volate, spirate.

In tanto refrigerio cor meum non languebit  
sed respirans imperantis Mariae amores suspirabit.

Today the glorious Father of the Church, Augustine,  
whose earthly dwelling has been dissolved,  
has received a home in heaven, built not by human hands,  
where he has been gathered up with the angels,  
where he rejoices with the prophets,  
and takes cheer with the apostles  
of whose spirit he is filled.

That for which he had felt an inner thirst  
he may now taste for all eternity,  
decorated by a [heavenly] stole and certain of that  
other [earthly] one which he has left behind.

...

Have mercy on me, O God, have mercy on me:  
for my soul trusteth in thee.  
And in the shadow of thy wings  
may iniquity pass away.

...

I am the flower of the field, and the lily of the valleys.  
As the lily among thorns, so is my love among the daughters.  
As the apple tree among the trees of the woods,  
so is my beloved among the sons.

...

Let your voice sound in the ears of my heart,  
most beloved Jesus,  
and may the abundance of your grace  
overcome the abundance of my sins.  
Then truly I will sing, I will exult, I will rejoice,  
I will recite a psalm of jubilation and rejoicing.  
And my voice will be like the striking of the kithara,  
and my speech sweeter than honey and the oneycomb.

...

Oh, how sweet and pleasant it is  
to elude the treachery of the world.

Oh, how welcome and joyful it is  
to conquer the frauds of the flesh.

**What triumph,** what warrior  
would not marvel at such a leader?

He has confronted the enemies.  
and has triumphed as the victor.

O difficult war, O happy victory,  
What joy, what prize

awaits you, most valiant hero, in eternity.

...

Blow, you pleasant zephyrs,

You serene heavens, you sweet breezes

Blow, come, fly, blow.

My heart will not languish in such coolness

But will sigh, breathing the love of the reigning Mary.



## Musica Mysterium (continued)

Text of the madrigals performed by Cappella Artemisia

O mundi salaces tiranni contentus  
vos fugo vos nolo relinquite me.  
O Caeli beanti amantes adores  
Mariae splendores resucite cor.  
Si si, vos o stelle scintillate  
vos facelle risplendete  
et amores et splendores  
semper semper spirate.  
In te quiesco o gloriosissima Caeli Regina  
mens mea vigilat ut tecum possit sociari  
solum solum aspirat.  
Gaudebit certabit cor meum o spes  
ridebit plaudebit, si si mecum tu es.  
Volate vos ergo vagantes o venti  
volate, spirate.

...

**Psallite superi (Dialogo)** Psallite superi,  
plaudite caelites, canite angeli, jubilate.  
Quae est ista quae ascendit, aurora consurgens?  
Maria est  
quae noctem peccati depulit,  
gratiae diem protulit,  
iustitiae solem peperit.  
Psallite...  
Quae est ista quae ascendit pulchra ut luna?  
Maria est  
humore faecunda caelestium gratiarum  
ut soli Deo placeat.  
Spiritu Sancto superimpleta  
ut terris gratias influat  
ut miseris mortalibus depluat.  
Psallite...  
Quae est ista electa ut sol?  
Maria est  
sola peccati nescia,  
ignara noctis Tartari, virtutum luce fulgida,  
vitae caelestis radiis coronata.  
Psallite...  
Quae est ista terribilis  
ut castrorum acies ordinata?  
Maria est, singularis inimica diaboli,  
Maria virguncula, tenellula, placidula,  
metuenda diabolo, invisa terribilis, formidabilis,  
expugnatrix, debellatrix, triumphatrix  
Maria diaboli.  
Quae est ista?  
Maria est.  
Psallite...

O salacious worlds, content with tyrants,  
I flee you, I do not want you, release me!  
O blessed heavens, loving and adoring  
the splendors of Mary, revive my heart.  
Yes, yes, O stars, twinkle!  
You, little torches, shine!  
And loves and splendors,  
Always, always breathe.  
In you I find rest, O most glorious Queen of Heaven.  
My mind keeps vigil so that it can join with you.  
It only aspires to you alone.  
My heart will rejoice and be sure, O hope.  
Yes, it will laugh and applaud, yes. Thou art with me!  
Therefore, fly you fleeting breezes,  
Fly, blow.

...

Sing, you above (Dialogue) Sing, you above,  
rejoice, you heavenly ones; sing you angels, rejoice.  
Who is this woman, who ascends like the rising dawn?  
It is Mary,  
who took away the night of sin  
and gave the day of grace;  
she has given birth to the sun of justice.  
Sing, you above...  
Who is this woman who ascends, fair like the moon?  
It is Mary,  
filled with the dew of heavenly grace,  
that she alone might please God;  
brimming over with the Holy Spirit,  
that she might bring grace to the earth,  
that she might succor miserable mortals.  
Sing, you above...  
Who is this woman, chosen like the sun?  
It is Mary,  
alone free from sin,  
ignorant of Hell's night,  
full of the light of virtue, crowned with the rays of heavenly life.  
Sing, you above...  
Who is this woman, frightful  
like a deployed battle line of military encampments?  
It is Mary, the matchless enemy of the devil,  
Mary, the young girl, the tender and pleasing one, the venerable one;  
hated by the devil, frightful, imposing;  
the expiator, the conqueror,  
Mary, who triumphed over the devil.  
Who is this woman?  
It is Mary.  
Sing, you above...

## Musica Mystorium (continued)

Text of the madrigals performed by Cappella Artemisia

Ecce annuntio vobis gaudium magnum;  
quia natus est nobis hodie Salvator mundi,  
qui est Christus.

Ece natus est nobis hodie angelus consilii,  
ecce natus est nobis hodie pater futuri sæculi,  
ecce natus est nobis hodie princeps pacis,  
qui est Christus. Alleluia.

Audite, quia facta est multitudo cælestis exercitus  
laudantium et dicentium gloriam parvulo,  
qui est Christus.

Videte, quia pastores currunt  
venerari natum de virgine, qui est Christus.

Venite ergo, venite gentes, adoremus infantem pannis  
involutum et positum in præsepio,  
adoremus infantem, qui est Christus.

Venite gentes mecum, properate,  
et vestris suspiriis calefacite membra  
tenella pueri, qui est Christus. Alleluia.

...  
**Surge, filia Sion, veni lætans ad subsidium.**  
Quam dulcia vulnera tua, quam odora, quam decora:  
sicut stella micans cælo, sicut rosa, sicut lilium  
germans in Libano. O clara Virgo  
tu, puella victrix mortis,  
tu, puella, splendor virginum,  
tu, tenella, fac amantium  
facta, pulchra et casta tota - sic tu fulges - et devota.  
Tibi rosas sparsit cruor, tibi sarta iunxit dolor;  
tibi spinas dedit amor; tibi palmam tulit vigor.  
Sic et gentes te laudabunt,  
sic et astra coronabunt. Aspice! Inspicite!  
Quam fortis Virgo Dei iuventam contempsit,  
ut esset sponsa Christi.

...  
**Pulchræ sunt genæ tuæ, amica mea,**  
soror mea sponsa, oculi tui sicut columbarum.  
O pulcherrima virgo, vulnerasti cor meum,  
sponsa mea, in uno crine tuo,  
vulnerasti cor meum, columba mea.  
Ubera tua sicut botri Cyprî  
& ut hinnuli duo gemelli Capræ,  
qui pascunt flores.  
Quam pulchra es, & speciosa virgo!  
Coronabere. Veni de Libano, amica mea, veni:  
veni de Libano, formosa mea.  
Tui dentes ut oves de lavacro  
& labia stillantia unguentum.

Behold, I announce to you a great joy;  
for to us is born today the Savior of the world,  
who is Christ.

Behold, born to us today is the angel of counsel,  
behold, born to us today is the father of the world to come,  
behold, born to us today is the Prince of Peace,  
who is Christ. Hallelujah.

Listen, for there was a multitude of the heavenly host,  
praising and saying "Glory be to the infant,  
who is Christ."

See how the shepherds run  
to adore the virgin's child, who is Christ.

So come, you peoples, let us adore the infant  
wrapped in swaddling clothes and lying in the manger,  
let us adore the infant who is Christ.

So come, you peoples, with me, hurry,  
and with your breath warm the delicate limbs of the baby,  
who is Christ. Hallelujah.

...  
Awaken, daughter of Zion, Come joyfully in assistance.  
How sweet are your wounds, How fragrant and graceful,  
Like a star which shines in the sky, Like the rose, like the lily  
Which blossoms in Lebanon. O radiant Virgin  
You, maiden, triumphant over death,  
You, maiden, splendorous among virgins,  
You, dainty girl, shining,  
Render the gesture of lovers Beautiful, chaste and devoted.  
For you, blood has sprinkled roses, For you, pain has woven crowns,  
For you, love has created thorns, For you, vigor has born the palm.  
As the peoples will praise you,  
So will the constellations crown you. Look! Behold!  
See how the strong Virgin of the Lord Has renounced her youth  
In order to become the bride of Christ.

...  
My sister, my spouse,  
You have doves' eyes,  
o most beautiful virgin, You have ravished my heart,  
my spouse with one chain of your neck.  
You have ravished my heart, my dove.  
Your breasts are like the grapes of Cyprus  
And two young roes that are twins,  
which feed among the flowers.  
How beautiful you are.  
Comely virgin! Come crowned from Lebanon, my beloved, come.  
come from Lebanon, my beauty.  
Your teeth are like a flock of sheep which came up from the washing,  
And from your lips unguent falls in drops.

## Musica Mysterium (continued)

Text of the madrigals performed by Cappella Artemisia

### Quid mihi est in cælo

et a te quid volui super terram  
mi bonæ Deus, mi care Deus.  
Deficit care mea et cor meum Deus cordis mei  
et pars mea Deus mea in eternum Deus  
cordis mei.  
Tu gaudium, tu vita, tu gloria mea.  
Confige cor meum iaculo tui  
amoris suavissimo  
ut langueam pro te dulcedo mea.  
A mentis delectatio, a cordis iubiliatio,  
o amoris consumatio.  
Benedicant te cæli terra et mare  
et omnia quæ in eis sunt, mi bonæ Deus, mi care Deus,  
miserere mei et salva me.  
Et te semper laudabo  
et glorificabo nomen tuum in sæcula.  
Alleluia.

...

### Lætare Cæli cohors

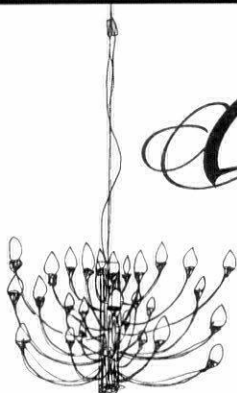
plaudite Virginis soboles gaude  
et conspice Mariam.  
Ecce quam bene scintillant oculi  
purpurant labia,  
residet in genis cælestis flos,  
ecce gaudia invitat nos.  
O quam formosa es Virgo cælorum Domina,  
tu maxima inter Virgines  
inter superos suprema es.  
Tu es specimen decoris,  
tu vexillum puritatis,  
tu fons verus pietatis, tu divina fax amoris,  
tu es sinus castitatis illibati  
flos candoris.  
Ad mille oscula gene castissime  
ad mille amplexus pectus purissimum,  
pectus purissimum irritat cor.  
Tui vultus dulcis amor  
beat amantes recreat nos  
et obtutus oculorum  
sic accendunt cor adnutus  
ut nil cupiat preter te.  
Ergo superum decus cælorum  
indue cantibus  
terris insere gaudia  
preces porrigere numini  
tecum suscipe nos. Alleluia.

Whom have I in heaven but thee?

And there is none upon earth that I desire  
besides thee, My good Lord, my dear Lord,  
My flesh and my heart fail,  
But God is the strength  
of my heart and my portion for ever.  
You are my joy, my life and my glory.  
Pierce my heart with the sweetest darts  
of your love  
So that I may languish for you, my sweet one.  
By delightful reason, by rejoicing of my heart,  
I am consumed with love.  
May you be blessed by heaven, earth and sea  
And all that is in them, My good Lord, my dear Lord,  
Have mercy upon me and save me.  
And I shall always praise you  
And glorify your name forever.  
Alleluia.

...

Rejoice, cohort of heaven,  
applaud the Virgin's offspring, be glad  
and behold Mary.  
Beloved, how fairly her eyes sparkle,  
and her lips turn red.  
A flower resides in her heavenly cheeks.  
Behold, she invites us to rejoice.  
O how fair art thou, Virgin, queen of the heavens,  
thou art greatest among virgins  
and supreme among the most high.  
Thou art the example of beauty,  
thou, the standard of purity,  
thou, true font of piety, thou divine torch of love,  
thou art the receptacle of intact chastity,  
the flower of brightness.  
The heart exhorts a thousand kisses  
to thy chaste cheek,  
a thousand embraces to thy purest breast.  
Thy face, sweet love,  
blesses lovers and restores us.  
And the gaze of thy eyes  
thus kindles the agreeable heart  
so that it desires nothing above you.  
Therefore, supreme splendor,  
clothe the heavens with songs,  
sow joys upon the earth,  
extend prayers unto the godhead,  
gather us unto thee. Hallelujah.



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## THURSDAYS (2012/2013)

- |                     |   |
|---------------------|---|
| <b>SEPTEMBER 27</b> | Guest: Krzysztof Kaczka, Flute (Poland)                               |
| <b>OCTOBER 18</b>   | Guest: Ken Lavigne, Singer (Victoria)                                 |
| <b>NOVEMBER 22</b>  | Solo piano concert with Sarah Hagen (Vancouver)                       |
| <b>FEBRUARY 7</b>   | Guest: Martin Chalifour, Violin (concert master of L.A. Philharmonic) |
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