



2015-2016  
OUR 59<sup>TH</sup> SEASON

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**APOLLO È DAFNE, a Cantata**  
BY GEORGE FRIDERIC HANDEL

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WITH THE PACIFIC BAROQUE ORCHESTRA  
AND SOLOISTS

YULIA VAN DOREN, SOPRANO,  
DOUGLAS WILLIAMS, BASS-BARITONE

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*Under the musical direction of Alexander Weimann*

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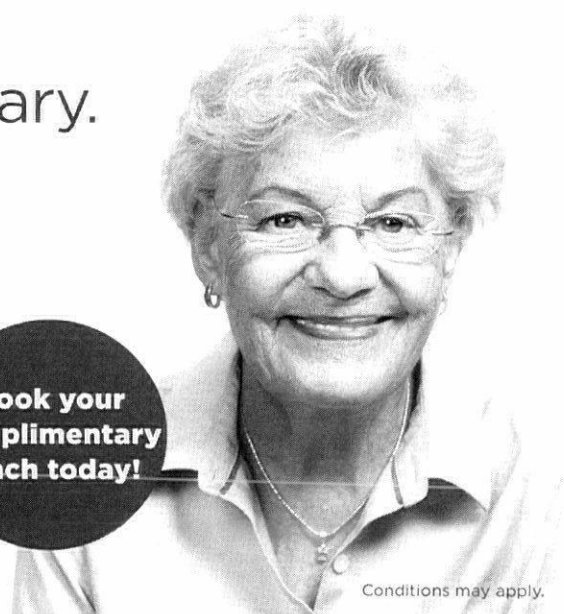


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Renowned impresario and raconteur **George Zukerman**, OC, OBC is stepping down as Artistic Director of White Rock Concerts, but you have a unique opportunity to travel the Rhone River with him next year. It will be a journey to enchant lovers of music, travel, history & fine cuisine.

**Aboard:** Catherine and Kai Gleusteen, violin and piano  
Fabrice Pierre, harp

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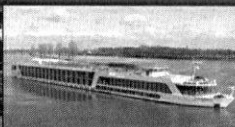
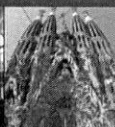


photo: Jieguang Wang



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## About the Pacific Baroque Orchestra



### Pacific Baroque Orchestra

The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears." PBO brings the music of the past up to date by performing with cutting edge style and enthusiasm. Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene.

In 2009 PBO welcomed Alexander Weimann, as Artistic Director. His imaginative programming, expert leadership and brilliant solo performances at the harpsichord have drawn many new concertgoers, and his creativity and engaging musicianship have carved out a unique and vital place in the cultural landscape of Vancouver.

The Pacific Baroque Orchestra has toured B.C., the northern United States and to Ontario, Quebec and the Maritime Provinces. The musicians of the Pacific Baroque Orchestra have been at the core of many large-scale productions by Early Music Vancouver in recent years. In 2014 the orchestra's recording of Handel's ORLANDO was nominated for a Juno Award.

[www.pacificbaroque.com](http://www.pacificbaroque.com)



### Alexander Weimann, music director

Alexander Weimann is one of the most sought-after ensemble directors, harpsichord soloists, and chamber music partners of his generation.

After traveling the world with ensembles like Tragicomedia, Cantus Cölln, the Freiburger Barockorchester, the Gesualdo Consort and Tafelmusik, he now focuses on his activities as Artistic Director of the Pacific Baroque Orchestra in Vancouver, and as music director of Les Voix Baroques, Le Nouvel Opéra and Tempo Rubato.

He has conducted the Montreal-based baroque orchestra Ensemble Arion, Les Violons du Roy, and the Portland Baroque Orchestra; both the Orchestre Symphonique de Québec and the Montreal Symphony Orchestra have regularly featured him as a soloist. He conducts regularly in both Victoria and Halifax where he most recently led Symphony Nova Scotia in a performance of Handel's Messiah.

Alexander Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology, theatre, medieval Latin, jazz piano and Gregorian chant. He now lives in the Vancouver area with his wife, 3 children and pets.

Alexander Weimann has recorded more than 100 CDs.

[alexanderweimann.com](http://alexanderweimann.com)

## About Apollo è Dafne

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When public performances of opera were banned in Rome by papal edicts in the late seventeenth and early eighteenth centuries, opera audiences and composers turned to the dramatic cantata for their fix of lust, madness and death. Under the cover of portraying mythological or historical figures, cantatas could treat the same subjects that the Pope found so objectionable without fear of legal action. George Frideric Handel's *Apollo e Dafne* is perhaps the greatest example of one of these mini operas masquerading under the convenient pseudonym of 'cantata'. It is full of exquisite music and the vitality that characterizes Handel's early years.

### **The story of Apollo and Dafne**

Apollo, the God of music, truth and prophecy, healing, the sun and light, plague, and poetry, boasts publicly that he has saved Greece from tyranny by killing a menacing dragon and that even Cupid's archery is no match for his own bow and arrow.

Thus insulted Cupid plans revenge. He prepares two arrows, one of gold to instill love and one of lead to incite hatred. He shoots the nymph, Dafne with the leaden shaft and Apollo with the golden one. Apollo is instantly seized with love for the maiden, and Dafne, already known for spurning her many potential lovers, flees from Apollo's ungodly advances.

Apollo demands that she return his love and physically takes hold of her. She rejects his advances, stating that she would rather die than lose her honour. She calls on her father the river god Peneus, to save her and he obliges by transforming her into a Laurel tree.

In a moment of prescient ecological concern, Apollo used his powers of eternal youth and immortality to render Dafne ever green, declaring that his tears will water her leaves and that her triumphant branches will forever be used to crown the greatest of heroes.

*Tonight's concert is a co-production by White Rock Concerts in partnership with Early Music Vancouver and the Pacific Baroque Orchestra*

# APOLLO È DAFNE, a Cantata

BY GEORGE FRIDERIC HANDEL

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WITH THE PACIFIC BAROQUE ORCHESTRA

AND SOLOISTS

YULIA VAN DOREN, SOPRANO,  
DOUGLAS WILLIAMS, BASS-BARITONE

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*Under the musical direction of Alexander Weimann*

Suite No. 1 in C major BWV 1066

Johann Sebastian Bach (1685-1750)

Ouverture  
Courante  
Gavotte I & II  
Forlane  
Menuet I & II  
Bourrée I & II  
Passepied I & II

Tacete, ohimè, tacete HWV 196  
*Hush, oh, hush.*

George Frideric Handel (1685-1750)

*Hush, oh, hush.  
In a flowery bower  
sleeps Love. Don't you see him?  
Let there not be an intrusive voice  
that may disturb his repose who now rests.  
Only when Love sleeps  
is the world at peace.*

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INTERVAL

## Programme (Continued)

### Apollo è Dafne HWV 122

George Frideric Handel (1685-1750)

#### Overture

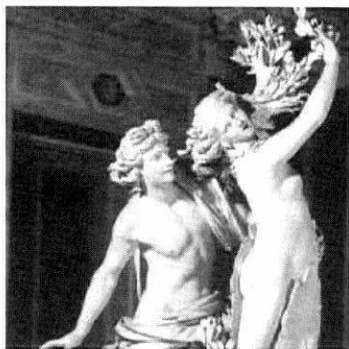
#### Recitativo



*Apollo*    *The earth is set free!  
Greece is avenged! Apollo has conquered!  
After such terrors and such slaughter  
that have devastated and depopulated the country  
the Python lies dead, put to death by my hand.  
Apollo has triumphed! Apollo has conquered!*

#### Aria

*Apollo*    *The good of the universe  
relies on this saving bow.  
With my praises let the earth resound  
and sacrifices be prepared  
to my protecting arm.*



#### Recitativo

*Apollo*    *Let Cupid in his pretty pride  
give way to the force of my arrows;  
let him boast no more  
of the fatal point of his golden arrows.  
One Python alone is worth more  
than a thousand ardent wounded lovers.*

#### Aria

*Apollo*    *Break your bow and cast away your weapons,  
God of idleness and pleasure.  
How can you ever hurt me,  
naked spirit and blind archer?*



#### Aria

*Dafne*    *Most blest is this soul,  
that loves only freedom.  
There is not peace, there is no calm  
if the heart is not unfettered.*

## Programme (Continued)

### Recitativo

*Apollo*    *What a voice! What a beauty!  
This sound,  
this sight pierces my heart.  
Nymph!*

*Dafne*    *What do I see, alas?  
And who is it that surprises me?*

*Apollo*    *I am a God, whom your beauty  
has aroused.*

*Dafne*    *I know no other God in these woods  
but only Diana;  
do not come near, profane God.*

*Apollo*    *I am Cynthia's brother;  
If you love my sister,  
fair one, pity the one who adores you.*

### Aria

*Dafne*    *You burn, adore, and beg in vain;  
only to Cynthia am I faithful.  
To her brother's flames of love  
Cynthia would have me cruel.*

### Recitativo

*Apollo*    *How cruel!*

*Dafne*    *How importunate!*

*Apollo*    *I seek an end to my troubles.*

*Dafne*    *And I shall survive it.*

*Apollo*    *I am consumed with love*

*Dafne*    *I am burning with anger.*

### Duetto

*A Due*    *A war rages in my breast  
that I can bear no longer.*

*Apollo*    *I burn, I freeze.*

*Dafne*    *I fear, I suffer.*

*A Due*    *If this ardour is not checked  
I can never have peace.*

### Recitativo

*Apollo*    *Be calm now, my dear one.  
The beauty that inflames me  
will not flower for ever; the fairest  
that Nature creates passes,  
and does not last.*

### Aria

*Apollo*    *As the rose with its thorn  
quickly comes and quickly goes,  
so with sudden flight,  
passes the flower of beauty.*

### Recitativo

*Dafne*    *Ah! A God should follow  
after no other love  
than for objects eternal;  
the fleeting dust will perish, will end,  
that makes me pleasing to you,  
but not the virtue that protects me.*

### Aria

*Dafne*    *As in gentle heaven the star  
of Neptune calms the storm,  
so in an honest and fair soul,  
reason holds love in check.*

## Programme (Continued)

### Recitativo

Apollo *Hear my reason!*

Dafne *I am deaf!*

Apollo *A bear you are, a tigress!*

Dafne *You are no God!*

Apollo *Yield to love,  
or you will feel my force.*

Dafne *In my blood this ardour of yours  
will be quenched.*

### Duetto

Apollo *Ah! Soften that harsh severity.*

Dafne *To die is better  
than to lose my honour.*

Apollo *Ah! Cease your anger,  
O beloved of my heart.*

Dafne *To die is better  
than to lose my honour.*

### Recitativo

Apollo *Always will I adore you!*

Dafne *Always will I abhor you!*

Apollo *You shall not escape me!*

Dafne *Yes, I will escape you!*

Apollo *I will follow you, run after you,  
fly in your steps:  
swifter than the sun you cannot be.*

Apollo Aria  
*Run, my feet;  
hold tight, my arms,  
the ungrateful beauty.  
I touch her, I hold her,  
I take her, I hold her tight...  
But what sudden change is this?  
What did I see? What behold?  
Heavens! Fate! Whatever is it!*

Apollo *Daphne, where are you?  
I cannot find you.  
What new miracle  
has taken you away,  
changed you and hidden you?  
May the cold of winter never harm you  
nor the thunder of heaven  
touch your sacred and glorious foliage.*

Apollo Aria  
*Dear laurel, with my tears  
I shall water your green leaves;  
with your triumphant branches  
will I crown the greatest heroes.  
If I cannot hold you in my bosom,  
Daphne, at least  
on my brow will I wear you.*

**FINE**



## About the Soloists

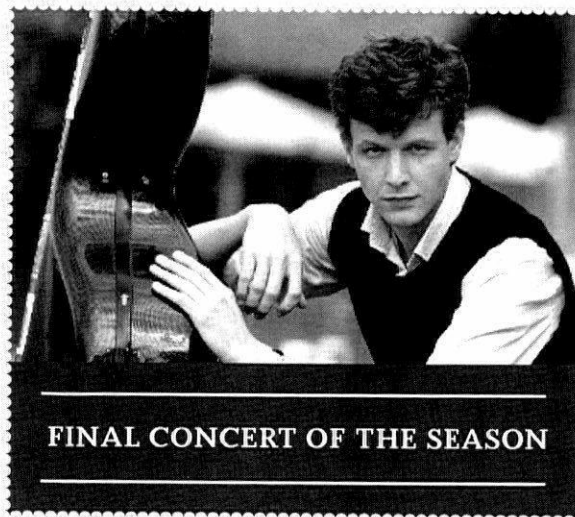


### Yulia Van Doren, Soprano

Recognized by Opera Magazine as "A star-to-be" following her Lincoln Center debut, young Russian-American soprano Yulia Van Doren's debut with the Toronto Symphony Orchestra was acclaimed as a "revelation... a ravishing lyric voice and an ease with vocal ornamentation that turned her into an enchanted songbird" (*Toronto Star*). For her last minute step-in with the Cleveland Orchestra, *The Cleveland Plain Dealer* praised Van Doren as an artist of "melting poignancy" and added, "To Van Doren, one could easily have listened for hours."

A dedicated interpreter of repertoire off the beaten path, career highlights include creating the lead female role in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le roi et le fermier* at Opera de Versailles, Lincoln Center and the Kennedy Center (recorded for Naxos); and a tour of Handel's *Orlando* with Philharmonia Baroque Orchestra to the Mostly Mozart, Ravinia and Tanglewood festivals.

[www.yuliavandoren.com](http://www.yuliavandoren.com)



### Our Next Concert

### István Várdai, cellist

With the John Avison Chamber Orchestra

Bach, Haydn, Paganini, Rossini,  
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**Friday, April 8, 2016**

# The Pacific Baroque Orchestra

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*[Information in parentheses provides details of the instruments used by each player]*

## HARPSICHORD AND MUSICAL DIRECTOR

**Alexander Weimann**

*[Italian harpsichord by Craig Tomlinson (West Vancouver 2016)  
after a 1726 instrument by Aelpidio Gregori]*

## VIOLIN

**Chloe Meyers**

*[unknown builder (Italy, c. 1760)]*

**Linda Melsted**

*[Nicolò Amati (Cremona, 1670)]*

**Christi Meyers**

*[Ekhard Seidl (1998), after Giuseppe Guarneri]*

**Christine Wilkinson Beckman**

*[Jason Visel tear (New York City, 2011)  
after instruments by Giuseppe Testore]*

**Arthur Neele**

*[Hendrick Jacobs and his  
stepson Pieter Rombouts  
(Amsterdam, c. 1700)]*

**Paul Luchkow**

*[Christopher Dungey  
(Eugene OR, 1986),  
after Jacob Stainer]*

**Angela Malmberg**

*[Jason Visel tear and John Young  
(New York City, 2004),  
after Pietro Guarneri  
(Mantua, 1701)]*

## VIOLA

**Elly Winer**

*[Joseph Hill (London, c. 1750)]*

**Joanna Hood**

*[Edond Aireton (London, c. 1754)]*

## CELLO

**Beiliang Zhu**

*[Bohemian, maker unknown (c. 1810)  
courtesy of Natalie Mackie]*

**Nathan Whittaker**

*[Gustav Griener (Breitonfeld, Germany, 1875)]*

## VIOLONE

**Natalie Mackie**

*[Dominik Zuchowicz (1991), after Gasparo da Salò]*

## DOUBLE BASS

**Curtis Daily**

*[from the atelier of Ignazio Ongaro (Venice, c. 1770)]*

## LUTE [THEORBO]

**John Lenti**

*[Klaus Jacobsen, London, 1985, after Matteo Sellas,  
Venice, 1635]*

## OBOE

**Matthew Jennejohn**

*[Mary Kirkpatrick (Ithaca, NY, 2010)  
after Jonathan Bradbury (England, c. 1720)]*

**Curtis Foster**

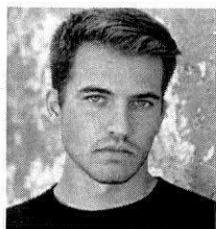
*[Sand Dalton (Lopez Island, WA, 2004)  
after J.H. Eichentopf (Leipzig, c. 1720)]*

## BASSOON

**Nate Helgeson**

*[Guntram Wolf, Kronach, 2011; after HKICW  
(maker's mark), (Germany, circa 1700)]*

## About the Soloists (continued)



### Douglas Williams, Bass-Baritone

"The gifted young bass-baritone Douglas Williams" (*The New York Times*) combines a "formidable stage presence" (*Seattle Times*) with "a bass voice of splendid solidity" (*Music Web International*), making him one of the most appealing singing actors of his generation. He has collaborated with leading conductors including Nicholas McGegan, Helmut Rilling, Sir Neville Marriner, John Nelson, and Christoph Rousset, in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal, and the Frankfurt Alte Oper.

Douglas was highly acclaimed as "Polyphemus" in the world premiere Mark Morris Dance Group production of Handel's *Acis and Galatea*, and he performs the role this fall with Boston Early Music Festival. A recording with the group will be released in 2015. Other recent appearances include "Laurence" in Grétry's *Le Magnifique* with Opera Lafayette (recorded for Naxos) and "Aeneas" in *Dido and Aeneas* with the Boston Early Music Festival. His recording of Charpentier's *La Descente d'Orphée aux Enfers* with BEMF won the 2015 Grammy Award for Best Opera Recording.

Mr. Williams' "superb sense of drama" (*The New York Times*) is as apparent on the concert stage as it is in opera. Concert highlights include a performance at Carnegie Hall with James Levine and the MET Chamber Ensemble of Charles Wuorinen's *It Happens Like This*; Handel's *Messiah* with the Detroit and Houston Symphony Orchestras; Beethoven's *Missa Solemnis* with the Cathedral Choral Society; Elgar's *Dream of Gerontius* with New Haven Symphony, and Bach's *St. John Passion* with Les Talens Lyriques.

His 2015-2016 season features performances and a new recording of Scarlatti's *La Gloria di primavera* with conductor Nicholas McGegan and the Philharmonia Baroque Orchestra and a reprisal of his role of "Caronte" in Monteverdi's *Orfeo* with the dance company Sasha Waltz & Guests in Berlin, Bergen, and Baden-Baden and Opera Lille in France.

[www.douglasrwilliams.com](http://www.douglasrwilliams.com)

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## Here it is! Your 16-17 Concert Season!

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- 1 | The Lafayette String Quartet | September 30, 2016
- 2 | The Poulenc Trio, Winds and piano | October 21, 2016  
*With local guest soloists*
- 3 | André Laplante, pianist | November 18, 2016  
*With the John Avison Chamber Orchestra*
- 4 | The Canadian Guitar Quartet | January 20, 2017  
*With the John Avison Chamber Orchestra*
- 5 | Vancouver Chamber Choir | February 17, 2017  
*With the Bergmann Piano Duo*
- 6 | The Gleusteen Duo, Violin/piano | March 10, 2017  
*With the John Avison Chamber Orchestra*
- 7 | La Bohème - a night at the Opera | March 31, 2017  
*With UBC Opera, orchestra conducted by Les Dala*

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