


ENGLISH SONGS
AND ANTHEMS

O POORE
DISTRACTED
WORLD!

LES VOIX BAROQUES
ALEXANDER WEIMANN



O poore distracted world!
English Songs and Anthems

LES VOIX BAROQUES

Yulia Van Doren ❖ **Shannon Mercer** SOPRANOS
Matthew White ALTO ❖ **Charles Daniels** TENOR | TÉNOR
Tyler Duncan BARITONE | BARYTON ❖ **Robert MacDonald** BASS | BASSE

Chloe Meyers ❖ **Chantal Remillard** VIOLINS | VIOLONS
Natalie Mackay VIOLONE ❖ **Scott Metcalfe** VIOLA | ALTO
Amanda Keesmaat CELLO | VIOLONCELLE ❖ **Matthew Jennejohn** OBOE | HAUTOIS
Sylvain Bergeron LUTE | LUTH ❖ **Alexander Weimann** DIRECTION

MARTIN PEERSON [v.1572-1651]

- 1 ❖ Anthem *O let me at Thy Footstool fall* [2:28]
FOR TWO SOPRANOS, ALTO, TENOR, AND BASS

JOHN COPERARIO

- 2 ❖ Funeral Tears VII *O poore distracted world* [3:20]
FOR TWO SOPRANOS, ALTO, TENOR, BASS, AND CONTINUO

HENRY PURCELL [1659-1695]

- 3 ❖ Anthem *Let mine eyes run down with tears* [7:54]
FOR TWO SOPRANOS, ALTO, TENOR, BASS, AND CONTINUO

ROBERT RAMSEY [?-1644]

- 4 ❖ Anthem *In guilty night* [7:00]
FOR SOPRANO, TENOR, BASS, AND CONTINUO

THOMAS LUPO [1571-1627] OR/OU **THEOPHILUS LUPO** [?-1650]

- 5 ❖ Anthem *O Lord come pity my complaint* [2:28]
FOR TWO SOPRANOS, ALTO, TENOR, AND BASS

MATTHEW LOCKE [1622-1677]

- 6 ❖ Anthem *The Lord hear thee in the day of trouble* [4:51]
FOR TWO SOPRANOS, ALTO, TENOR, BASS, TWO VIOLINS, AND CONTINUO

HENRY PURCELL

- 7 ❖ Anthem *In guilty night* [8:48]
FOR SOPRANO, TENOR, BASS, AND CONTINUO

JOHN BLOW [1649-1708]

- 8 ❖ Anthem *I said in the cutting off of my days* [8:53]
FOR SOPRANO, ALTO, TENOR, BASS, TWO VIOLONS, VIOLA, AND CONTINUO

JOHN MILTON [v.1563-1647]

- 9 ❖ Anthem *If that a sinner's sighs* [2:05]
FOR TWO SOPRANOS, ALTO, TENOR, AND BASS

HENRY PURCELL

- 10 ❖ Anthem *I will give thanks unto Thee, o Lord* [8:41]
FOR TWO SOPRANOS, ALTO, TENOR, BASS, TWO VIOLINS, VIOLA, AND CONTINUO

WILLIAM CROFT [1678-1727]

- 11 ❖ Anthem *Rejoice in the Lord* [13:52]
FOR SOPRANO, ALTO, TENOR, BASS, TWO VIOLINS, VIOLA, AND CONTINUO

THOMAS WEELKES [1576-1623]

- 12 ❖ Anthem *O happy he whom Thou protect'st* [1:17]
FOR TWO SOPRANOS, ALTO, TENOR, AND BASS

ENGLISH MELANCHOLY

*For there is no pleasure here
but sorrow is annexed to it.*

ROBERT BURTON,
THE ANATOMY OF MELANCHOLY,
1621.

“What the English like is something they can beat time to, something that hits them straight on the drum of the ear.” So, in 1745, Handel told young Christoph Willibald Gluck, who had come to London seeking his advice. Handel’s assessment suggests a big question: How is the national character of a people created and defined? Up until Purcell’s time, what distinguished English music was its extreme refinement and delicacy of expression. Later, in Handel’s time, his characterization of its distinguishing features contained more than a grain of truth. Do nations, like individuals, always conserve their fundamental nature, or do they change over time, as circumstances and fashions change; and, if so, to what extent and at what rate do they change?

In fact, for almost two centuries—until the 18th century, when continental influences had become marked, and London had become the most cosmopolitan city in Europe—English music was highly original and unique both in its forms and its characteristic mood. Melancholy was the prevailing mood everywhere on the continent in those days, but it particularly characterized the work of British intellectuals, writers, and artists, from the most obscure to the likes of Shakespeare, Dowland, Milton, and Hobbes.

In medieval times, many people experienced what was called *acedia*, a kind of depression linked to belief in the concept of original sin, obsession with sinfulness, and fear of eternal damnation and of the devil. Melancholy took over as the era-defining mood towards the end of the 15th century, a time of great religious upheaval. “Europe,” Georges Minois explains, “was caught between medieval values and appeals to modernity.” We can see the responses to all the difficulties and tensions this caused not only in Dürer and Montaigne but in lesser minds as well. The “profound discontentment of the Renaissance” was also a fad; it spread like an infection and, even if shared with others, led to very many suicides.

Melancholy, which came from Italy, became the “English disease” in the 1580s, when poets like Philip Sidney or John Donne made it the theme of their works. Depressive heroes, disillusioned, brooding on death, became common in the theatre. In his works Shakespeare staged more than 50 suicides!

Music was the ideal medium in which to give expression to this *mal de vivre* (sickness of life). In 1600, John Dowland published his *Lachrimæ or Seaven Teares*; Giovanni Coperario (the Italianized form which John Cooper gave to his name) followed soon after with his *Funeral Teares* and his *Songs of Mourning*. John Milton (the poet’s father) authored *Teares or Lamentations* and a *Tristitiæ Remedium*. Exacerbated by the fall of the monarchy and the upheavals of the Civil War, this state of mind prevailed throughout the 17th century. Thus Thomas Tomkins wrote his magnificent *A Sad Pavan for these distracted times* on February 14, 1649, several days after the execution of Charles I. Finally, there was Henry Purcell, with his remarkable sense of harmony, and the extraordinary expressiveness of his melodies and compositional techniques, such as the use of the ground, a repeating melody in the bass. It was Purcell who explored the melancholy so characteristic of the English to its utmost limits.

A considerable number of works were published at that time exploring the various manifestations, causes, and characteristics of this state of mind, and proposing cures and remedies. Among the most celebrated of these were the *Treatise of Melancholy* by Timothy Bright, which appeared in 1586, and the famous work by Robert Burton, *The Anatomy of Melancholy, what it is, with all the kinds, causes, symptomes, prognostickes & severall cures of it*, which went through numerous editions between 1621 and 1660. All these works gave a much larger definition to the concept of depression than we do today: as well as perpetual unhappiness, misanthropy, and despair, it included four forms of melancholy: amorous, violent, cynical, and religious.

While the first three of these forms of melancholy found expression in secular music, the religious form (which corresponded to the fear of death), found expression in many full and verse anthems. In choosing texts to set, composers of anthems took full advantage of the liberty granted them by the Anglican liturgy. Religious melancholy was also expressed in pieces conceived for private devotion, such as those by Blow, Humphrey, Locke, and Purcell featured in the two collections entitled *Harmonia Sacra*, published in 1688 and 1693. The two musical settings of 'In guilty night', the Bible story about Saul's visit to the witch Endor to ask her to invoke the spirit of Samuel, are particularly remarkable. Both settings, the first by Robert Ramsay and the second by Purcell, are for the same musical forces. The choice of this particular text, and its theatrical treatment, indicate the northern fascination with witches, with evil creatures of the night.

Given the high artistic quality with which melancholy found expression, it is no surprise that it acquired a certain glamorous image. Like tuberculosis in the 19th century, it became the preferred affliction of exceptional people, of poets and other creative types.

Melancholy, some believed, unlocked access to profound truths about feelings and about the ways of the world. And melancholics were not necessarily unhappy; in fact, many of them enjoyed and cultivated their state. As Noka Arikha notes, melancholy encouraged a good deal of self-conscious estheticizing, and was "almost joyous in its warm embrace of absolute misery."

An enormous range of anti-melancholy remedies were prescribed: baths and balms; talismans and prayer; walks with a faithful dog; good wine and diets based on lettuce, endives, or goat's milk; and injunctions to fight idleness and solitude in many ways. Since antiquity, the art of sound had been considered the *tristitiæ remedium* par excellence. As Duke Orsino says in Shakespeare's *Twelfth Night*, "That old and antique song we heard last night: Methought it did relieve my passion much." For those who could no longer take pleasure in life, Burton recommends both listening to and playing music. It can both "mollify the mind, and stay those tempestuous affections of it," and "rear and revive the languishing soul." It will "expel grief with mirth, and if there be any clouds, dust, or dregs of cares yet lurking in our thoughts, most powerfully it wipes them all away." What is more, it will do this in an instant. It will "cheer up the countenance, expel austerity, bring in hilarity ... inform our manners, mitigate anger."

But watch out! Music does not cure all forms of melancholy. It is no remedy for "some light *inamarato*, some idle fantastic, who capers in conceit all the day long, and thinks of nothing else, but how to make jigs, sonnets, madrigals, in commendation of his mistress." Burton warns that, because it makes us amorous, "in such cases music is most pernicious, as a spur to a free horse will make him run himself blind, or break his wind."

Moreover, listening to music can actually make us melancholy, though Burton assures us that this is “a pleasing melancholy.” The issue, then, is what kind of music should the melancholic listen to? Joyous pieces that could change his mood, at the risk of making him feel awkwardly inauthentic? Or languid music that, by reinforcing his mood, will provide him pathologic pleasure? The question remains germane today...

With the death of Purcell in 1695, a great era in the history of English music drew to a close. At the dawn of the 18th century, as England began to assert itself economically and politically as a world power, the English, despite the loud complaints of several patriots, were becoming fond of French and Italian styles in music. London began to welcome an impressive number of foreign musicians, and to become a major center for Italian opera. And so, helped in no small way by Handel’s contributions, British tastes in music changed profoundly. Whether Handel continued Purcell’s tradition or turned English music in a completely different direction has long been debated. Let us simply agree that there can be no easy answers to such lofty questions. Nor can we know, for sure, if the British soul really has been cured of its melancholy.

© FRANÇOIS FILIATRAULT, 2012.

TRANSLATED BY SEAN McCUTCHEON

En 1745, Haendel confiait au jeune Christoph Willibald Gluck, venu à Londres recueillir ses conseils : « Ce qui plaît aux Anglais, c’est quelque chose sur quoi ils peuvent battre la mesure, quelque chose qui frappe directement leurs tympan ». Une telle appréciation nous amène à nous interroger sur rien de moins que la façon dont se forge et se définit le caractère national d’un peuple ! Quand on considère l’extrême raffinement et la délicatesse d’expression que manifeste la musique anglaise jusqu’à Purcell, et au-delà de la boutade de Haendel, qui recelait sans doute en son temps une parcelle de vérité, on se demande à bon droit si les peuples, à l’instar des personnalités individuelles, gardent longtemps ce qu’on considère comme leur nature fondamentale, ou dans quelle mesure et à quelle vitesse celle-ci se modifie au gré des circonstances, des modes et du temps qui passe.

En effet, pendant près de deux siècles, jusqu’à ce que les influences continentales y laissent leurs empreintes de façon plus marquée qu’auparavant et que Londres devienne, au XVIII^e siècle, la ville la plus cosmopolite d’Europe, les Anglais ont produit une musique hautement originale, cultivant des formes et un esprit tout à fait uniques.

MÉLANCOLIE ANGLAISE

Il n’existe pas de plaisir ici-bas auquel ne soit mêlé un peu de chagrin.

ROBERT BURTON,
L’ANATOMIE DE LA MÉLANCOLIE,
1621.

Cet esprit était marqué au coin de la mélancolie, une disposition de l'âme qui sévissait alors partout sur le continent, mais qui allait caractériser plus particulièrement les productions intellectuelles, littéraires et artistiques des îles Britanniques, des plus obscures à celles des Shakespeare, Dowland, Milton et Hobbes.

Succédant à l'*acedia* médiévale, forme de dépression liée à la croyance en la tache originelle, l'obsession du péché, la crainte de la damnation éternelle et la peur du diable, la mélancolie prend dès la fin du XV^e siècle un ascendant considérable sur les esprits. En cette époque de grands bouleversements religieux, elle résulte, tant chez Dürer et chez Montaigne que dans les esprits de moindre envergure, des difficultés et tensions qui surgissent « dans une Europe prise entre valeurs médiévales et appels à la modernité », selon l'explication de Georges Minois. Mais force est de constater que ce « mal de vivre de la Renaissance » est aussi un phénomène de mode et qu'il obéit à une forme de contagion, sans compter que cette tristesse, même partagée, occasionnera de très nombreux suicides.

Venue d'Italie, la mélancolie devient le « mal anglais » à partir des années 1580, au moment où des poètes comme Philip Sidney ou John Donne s'en emparent pour en faire le thème de leurs ouvrages. Les héros dépressifs, désabusés ou tourmentés par la mort deviennent courants au théâtre et Shakespeare mettra en scène plus de cinquante suicides dans l'ensemble de son œuvre !

L'expression du mal de vivre trouvera en musique un terrain de choix : John Dowland publie en 1600 ses *Lachrimæ or Seaven Teares* et il est suivi de près par Giovanni Coperario (un John Cooper qui avait italianisé son nom !), avec ses *Funeral Teares* et ses *Songs of Mourning*, et par John Milton (le père du grand poète), auteur des *Teares or Lamentations* et d'un *Tristitiæ Remedium*. Cet état, exacerbé par la chute de la monarchie et les bouleversements occasionnés par la Guerre civile, ne s'estompera que vers la

fin du XVII^e siècle. Ainsi, Thomas Tomkins écrira sa magnifique *A Sad Pavan for these distracted times* le 14 février 1649, quelques jours après l'exécution de Charles I^{er}. Enfin viendra Henry Purcell ; par un sens harmonique singulier et l'extraordinaire expressivité de sa mélodie et de ses procédés d'écriture, parmi lesquels celui du *ground*, c'est lui qui portera à ses dernières limites cette veine mélancolique anglaise si particulière.

Dès cette époque, un nombre considérable d'ouvrages examinent les diverses manifestations, causes et caractéristiques de cet état d'âme, et proposent cures et remèdes. Parmi les plus célèbres, citons le *Treatise of Melancholy* de Timothy Bright, paru en 1586, et le célèbre ouvrage de Robert Burton *The Anatomy of Melancholy, what it is, with all the kinds, causes, symptomes, prognostickes & severall cures of it*, qui connaît de nombreuses éditions entre 1621 et 1660. Tous en donnent une définition beaucoup plus large que ce qu'on nomme aujourd'hui la dépression : au-delà du chagrin perpétuel, de la misanthropie et du désespoir, il y a la mélancolie amoureuse, la furieuse, la cynique et la religieuse, qui correspond à la crainte de la mort.

Alors que les premières se reflètent dans les compositions profanes, la mélancolie religieuse trouve son pendant dans de nombreux *full* et *verse anthems*, où les compositeurs, dans le choix des textes, tirent profit de la liberté permise par le culte anglican. Elle s'exprime également dans des morceaux conçus pour la dévotion domestique, comme ceux de Blow, d'Humphrey, de Locke et de Purcell qui figurent dans les deux recueils intitulés *Harmonia Sacra* et publiés en 1688 et 1693. Particulièrement remarquables demeurent les deux mises en musique du *In guilty night*, cette scène de la Bible qui relate la visite de Saül à la sorcière d'Endor pour qu'elle invoque l'esprit de Samuel. Prévue pour la même distribution, la première est signée Robert Ramsay et la seconde est de Purcell ; le choix de ce texte et son traitement théâtral démontrent bien l'attrance nordique pour ces êtres de la nuit et du malheur que sont les sorcières.

Devant des manifestations artistiques de cette qualité, il n'est pas étonnant que l'on ait parfois donné de la mélancolie une image flatteuse. C'est la maladie des êtres d'exception, des « gens de qualité » et des poètes (un peu comme la tuberculose au XIX^e siècle) ; selon plusieurs, elle permettrait d'accéder à des vérités plus profondes sur les passions et les affaires du monde. Et les mélancoliques ne sont pas forcément malheureux ; plusieurs en effet aiment et cultivent leur état. Comme le note Noka Arikha, il y avait beaucoup de « complaisance esthétique dans cette étreinte joyeuse de la misère la plus absolue ».

Parmi les remèdes prescrits, on trouve de tout : les bains, les talismans, les baumes, la prière, la marche en compagnie d'un chien fidèle, le bon vin, les diètes à base de laitue, d'endives ou de lait de chèvre ainsi que les injonctions à combattre l'oisiveté et la solitude par tous les moyens. Depuis l'Antiquité, l'art des sons est considéré comme le *tristitiæ remedium* par excellence. « *That old and antique song we heard last night : Methought it did relieve my passion much* », déclare le duc Orsino dans le *Twelfth Night* de Shakespeare. Pour celui qui « n'est plus capable de prendre plaisir à la vie », Burton recommande tant l'écoute que la pratique de la musique. Elle peut tout autant « adoucir l'esprit et en apaiser les tempêtes » que « stimuler l'âme languissante et lui rendre vie ». En effet, « elle chasse le chagrin par la gaieté, et si des nuages, de la poussière ou des restes de soucis hantent encore nos pensées, elle chasse tout avec force et, plus encore, elle a un effet immédiat : elle réjouit la mine, chasse l'austérité, apporte l'hilarité, agit sur nos manières et apaise la colère ».

Mais, attention ! Cette cure ne s'adresse pas à tous les types de mélancolie. Elle ne convient que « si le malade n'est pas un *innamorato* frivole, un oisif fantasque, perdu dans ses pensées toute la journée, qui passe son temps à composer des giges,

des sonnets, des madrigaux, à la gloire de sa maîtresse ». Puisqu'elle est une incitation à l'amour, Burton nous avertit que « dans de tels cas, la musique est très dangereuse, comme un coup d'épée à un cheval sauvage qui galopera jusqu'à devenir aveugle ou à perdre le souffle ».

De plus, la musique peut aussi rendre mélancolique, mais Burton nous assure que « c'est une mélancolie agréable » ! La question ne se pose-t-elle pas, dès lors, du genre de musique qu'il faut au mélancolique ? Doit-il écouter des morceaux joyeux qui pourraient changer son humeur, mais avec lesquels il risque aussi de se sentir en porte-à-faux ? Ou une musique languissante qui l'entretiendra dans son état d'âme, lui procurant un plaisir morbide ? La question se pose encore aujourd'hui...

La mort de Purcell, en 1695, marque la fin d'une grande époque de la musique anglaise. Au moment où, à l'aube du XVIII^e siècle, l'Angleterre s'affirme de plus en plus comme une puissance économique et politique de première importance, les Britanniques avaient déjà commencé à ouvrir leurs oreilles aux modes françaises et italiennes, malgré les hauts cris poussés par quelques patriotes. Puis, alors que Londres accueillera un nombre impressionnant de musiciens étrangers et s'affirmera comme un des hauts lieux de l'opéra italien, ils modifieront profondément leur goût musical, un changement auquel Haendel ne contribuera pas peu. On a longtemps débattu à savoir si celui-ci était le continuateur de Purcell ou s'il avait amené la musique anglaise vers des horizons totalement nouveaux. Convenons simplement qu'à de telles hauteurs, il n'est pas facile de répondre simplement. Ni non plus de savoir si la mélancolie a quitté pour de bon l'âme britannique.

© FRANÇOIS FILIATRAULT, 2012

LES VOIX BAROQUES

Under the artistic direction of Matthew White, Les Voix Baroques is an ensemble of vocal soloists that works in conjunction with prominent instrumentalists, ensembles and music directors to present vocal works from, and related to, the Renaissance and Baroque, in formats ranging from traditional concerts to fully staged operatic events.

Past projects include Bach's *St. John* and *St. Matthew Passion* with Tafelmusik Baroque Orchestra, Bach Cantatas with Ensemble Les Boréades, a tour of Germany with I Confidenti Berlin and a 2007 Juno Nominated and Opus award winning ATMA recording of Buxtehude's *Membra Jesu Nostri* with Les Voix Humaines and conductor Alexander Weimann. Les Voix Baroques have also appeared in concert for Festival Vancouver, the Boston Early Music Festival, Houston's Mercury Baroque Orchestra, Montreal Baroque, the Ottawa Chamber Music Festival, Nova Scotia's Music Royale, Sackville Early Music Festival, Domaine Forget, the Elora Festival and in two Opus Award winning concerts produced by CBC for their McGill Concert Series.

Recently, Les voix Baroques has collaborated with the Portland Baroque Orchestra under Monica Huggett for a US tour of Bach's *St. John Passion*, a three concert tour of Colombia doing New World Baroque repertoire, the opening concert of the 2011 Boston Early Music Festival, Carissimi Oratorios for Le Festival de Musique Sacree de Quebec, concerts and a recording of the *St. John Passion* with Ensemble Arion for the Montreal Bach Festival and appearances in Seattle, San Diego, Edmonton, Calgary and Victoria B.C.

Sous la direction artistique de Matthew White, Les Voix Baroques est un ensemble de musique de chambre professionnel qui se consacre à l'interprétation historiquement documentée de répertoires inexplorés pour voix et instruments des époques Baroque et de la Renaissance, et ce, tant en concert que dans des réalisations scéniques spéciales.

Les projets réalisés par Les Voix Baroques comprennent la *Passion selon saint Jean* et la *Passion selon saint Matthieu* de Bach avec l'Orchestre baroque Tafelmusik, des cantates de Bach avec Les Boréades, une tournée en Allemagne avec I Confidenti de Berlin. L'ensemble a reçu une nomination au prix Juno du Canada et a obtenu un prix Opus pour l'enregistrement ATMA de *Membra Jesu Nostri* de Buxtehude en 2007. L'ensemble a participé au Festival Vancouver, au Boston Early Music Festival, à des concerts avec le Houston's Mercury Baroque Orchestra, au Festival Montréal Baroque, au Festival de musique de chambre d'Ottawa, au Nova Scotia's Music Royale, au Sackville Early Music Festival, au Domaine Forget, au Elora Festival et a obtenu deux prix Opus pour des concerts produits par la CBC pour la série McGill Concerts.

Récemment, l'ensemble Les Voix Baroques a participé à des concerts avec le Portland Baroque Orchestra sous la direction de Monica Huggett pour une tournée aux États-Unis de la *Passion selon saint Jean* de Bach, il a effectué une tournée en Colombie consacrée au répertoire du Nouveau Monde, il a également été du concert d'ouverture de la saison 2011 du Boston Early Music Festival, il a chanté des oratorios de Carissimi au Festival de musique sacrée de Québec, il a participé à des concerts et à l'enregistrement de la *Passion selon saint Jean* avec l'orchestre baroque Arion pour le Festival Bach de Montréal et finalement l'ensemble a donné des concerts à Seattle, San Diego, Edmonton, Calgary, et Victoria en Colombie-Britannique.

ALEXANDER WEIMANN

Currently Artistic Director of the Pacific Baroque Orchestra, Alexander Weimann is one of the most sought after ensemble directors, soloists, and chamber music partners of his generation. He has traveled the world as a member of Tragicomedia, as a guest of Freiburger Barockorchester, Gesualdo Consort, Tafelmusik, and as music director of Les Voix Baroques and Le Nouvel Opéra. Lately, he conducted the Portland Baroque Orchestra in Handel's *Messiah* and performed Bach's harpsichord concertos with Les Violons du Roy. He has been invited to play as a soloist by the symphony orchestras of both Québec City and of Montréal. Upcoming obligations include guest conducting with Scotia Symphony and Victoria Symphony. After working as an assistant conductor at the Amsterdam, Basel, and Hamburg opera houses, he directed many of his own productions, most recently Caldara's *Clodoveo*, a Canadian-German co-production mounted in Montréal, Vancouver, and Berlin, and, for Festival Vancouver, Handel's *Resurrezione*, Rameau's *Pygmalion* and Purcell's *Fairy Queen*. Critics around the world unanimously praised the first volume of his recording of the complete keyboard works by Alessandro Scarlatti, and his album of Buxtehude's *Membra Jesu Nostri* (Prix Opus) was nominated for a Juno Classic Award. As fortepiano soloist, he conducted the German ensemble Echo du Danube in concertos by Wagenseil. Born in Munich, he studied the organ, church music, musicology (his thesis on Bach's recitatives was received *summa cum laude*), theatre, medieval Latin, and jazz piano. Weimann taught music theory and improvisation in Munich, and has been giving master classes in harpsichord and historical performance practice worldwide. For several years, he has been coaching voice students at the Université de Montréal.

Actuellement directeur artistique du Pacific Baroque Orchestra, Alexander Weimann est l'un des solistes, chambristes et directeurs d'ensemble les plus demandés de sa génération. Il a effectué des tournées dans le monde à titre de membre de Tragicomedia et d'invité de l'orchestre baroque de Fribourg, de même que du Gesualdo Consort et de Tafelmusik, et comme directeur musical avec Les Voix Baroques et Le Nouvel Opéra. Récemment, il a dirigé le Portland Baroque Orchestra dans le *Messie* de Haendel, il a également interprété des concertos pour clavecin de Bach avec Les Violons du Roy; les orchestres symphoniques de Québec et de Montréal l'ont aussi invité à titre de soliste. Il est aussi invité par les orchestres symphoniques de Halifax et de Victoria, comme chef et soliste. Après avoir travaillé comme chef assistant aux maisons d'opéra des villes d'Amsterdam, de Bâle et de Hambourg, il a dirigé ses propres productions, la plus récente étant *Clodoveo* d'Antonio Caldara, une coproduction canado-allemande présentée à Montréal, à Vancouver et à Berlin ainsi que *La Resurrezione* de Haendel, *Pygmalion* de Rameau, et *The Fairy Queen* de Purcell pour le Festival de Vancouver. L'enregistrement ATMA de l'œuvre complète pour clavier d'Alessandro Scarlatti a reçu des commentaires élogieux de la critique internationale; son album consacré aux cantates sacrées *Membra Jesu nostri* de Buxtehude (prix Opus) a reçu une nomination aux prix Juno. À titre de pianofortiste, il a dirigé l'ensemble allemand Écho du Danube dans des concertos de Georg Christoph Wagenseil. Alexander Weimann est né à Munich. Il a étudié l'orgue, la musique d'église et la musicologie (sa thèse sur les récitatifs dans la musique de Bach lui a valu la mention «*summa cum laude*»), le théâtre, le latin médiéval et le piano jazz. Il a enseigné la théorie musicale et l'improvisation dans sa ville natale et a donné des classes de maître de clavecin et sur l'interprétation de la musique ancienne un peu partout dans le monde. Depuis plusieurs années, Alexander Weimann est coach vocal auprès d'étudiants de la Faculté de Musique de l'Université de Montréal.

1 ❖ **O Let me at Thy Footstool Fall** (YVD-SM-MW-CD-RM)

O let me at thy footstool fall, and there acknowledge mine amiss: for pardon beg and mercy call, and pray for grace and heavenly bliss.

2 ❖ **O poore distracted world** (CD-YVD-SM-RM)

O poore distracted world, partly a slave to Pagans sinneful rage, partly obscur'd with ignorance of all the meanes that save, And ev'n those parts of thee that live assur'd Of heav'nly grace:

O how they are divided with doubts late by a Kingly pen decided? O happy world, if what the Sire begunne had been clos'd up by his religious Sonne.

Mourne all you soules opprest under the yoake of Christian hating Thrace; never appear'd more likelihood to have that blacke league broke, for such a heavenly prince might well be fear'd, Of earthly fiends: O how is Zeal inflamed with power, when truth wanting defence is shamed! O princely soule rest thou in peace, while we in thee expect the hopes were ripe in thee.

3 ❖ **Let mine eyes run down with tears** (YVD-SM-MW-CD-RM)

Let mine eyes run down with tears night and day: for the virgin daughter of my people is broken with a great breach, with a very grievous blow.

If I go forth into the field, then behold the slain with the sword! and if I enter into the city, then behold them that are sick with famine! yea, both the prophet and the priest go about into a land which they know not. Hast thou utterly rejected Judah? Hath thy soul loath'd Zion? Why hast thou smitten us and there is no healing for us? we look'd for peace, and there is no good; and for the time of healing, and behold trouble!

We acknowledge, O Lord, our wickedness, and th'iniquity of our forefathers: for we have sinned against thee.

Do not abhor us, for thy name's sake, do not, Oh do not disgrace the throne of thy glory: remember, break not thy covenant with us. Are there any among the vanities of the Gentiles that can cause rain? or can the heav'n's give show'rs? art thou not he, O Lord our God? therefore will we wait upon thee, therefore will we wait upon thee, O Lord: for thou hast made all these things..

4 ❖ **In Guilty Night** [Ramsey] (SM-CD-RM)

Saul: In Guilty night and hid in false disguise, forsaken Saul to Endor comes and cries: Woman, arise, call powerful arts together and raise the soul which I shall name up hither.

Witch: Why should'st thou wish me die? Forbear, my son, dost thou not know what cruel Saul hath done? How he has killed, how he has murder'd all, that were wise or could on spirits call?

Saul: Woman, be bold, do but the thing I wish, nor hurt by Saul shall come to thee for this.

Witch: Whom shall I raise or call? I'll make him hear.

Saul: Old Samuel, let only him appear!

Witch: Alas!

Saul: What dost thou fear?

Witch: Nought else but thee, for thou art Saul, alas! who hast beguiled me.

Saul: Peace, be got on, what see'st thou? let me know.

Witch: I see the gods ascending from below.

Saul: Who's that that comes?

Witch: An old man mantled o'er.

Saul: Oh! that is he, let me the ghost adore.

Ghost: Why hast thou robb'd me of my rest to see that which I hate, this wicked world and thee?

Saul: Oh I am sore distressed, vexed sore; God hath left and answers me no more;

Distresse'd with war and inward terrors too, for pity's sake tell me what I shall do?

Ghost: Art thou forlorn of God and com'st to me? What can I tell thee then but misery? Thy kingdom's gone unto thy neighbour's race, Thine host shall fall by sword before thy face. Tomorrow thou, (till then, farewell, and breathe) thou and thy sons shall be with me beneath.

Chorus: Art thou forlorn of God and com'st to me? What can I tell thee then but misery? Thy kingdom's gone unto thy neighbour's race, thine host shall fall by sword before thy face. Tomorrow thou, (till then, farewell, and breathe) thou and thy sons shall be with me beneath.

5 ❖ **O Lord come pity my complaint** (YVD-SM-MW-CD-RM)

O Lord come pity my complaint, see how I weep and mourn with sighs and groans and sickness faint, my hope is quite forlorn. No health I have, no help I find, no care of kin I see, no ease to body, soul or mind; sweet Jesus pity me.

6 ❖ **The Lord hear thee in the day of trouble** (YVD-SM-MW-CD-RM)

The Lord hear thee in the day of trouble, the name of Jacob defend thee, send thee help from the sanctuary and strengthen thee out of Zion, grant thy heart's desire, and fulfill all thy mind. We will rejoice in thy salvation and triumph in the name of the Lord our God; the Lord perform all thy petitions.

Now know I that the Lord helpeth his anointed and will hear him from his holy heaven, even with the wholesome strength of his right hand.

Some put their trust in chariots and some in horses but we will remember the name of the Lord our God. They are brought down and fallen but we are risen and stand upright, they are brought down. Help, Lord and hear us, O King of Heaven, when we call upon thee.

7 ❖ **In Guilty Night** [Purcell] (YVD-CD-TD)

Chorus: In Guilty night and hid in false disguise, forsaken Saul to Endor comes and cries:
Saul: Woman, arise, call powerful arts together and raise the ghost whom I shall name up hither.
Witch: Why should'st thou wish me die? Forbear, my son, dost thou not know what cruel Saul has done? How he has killed and murdered all, That were wise and could, on spirits call?

Saul: Woman, be bold, do but the thing I wish, No harm, from Saul shall come to thee for this.
Witch: Whom shall I raise or call? I'll make him hear.

Saul: Old Samuel, let only him appear!

Witch: Alas!

Saul: What dost thou fear?

Witch: Nought else but thee, for thou art Saul, alas! and hast beguiled me

Saul: Peace, and go on, what see'st thou? let me know.

Witch: I see the gods ascending from below.

Saul: Who's he that comes?

Witch: An old man mantled o'er.

Saul: Oh! that is he, let me the ghost adore.

Ghost: Why hast thou robb'd me of my rest to see that which I hate, this wicked world and thee?

Saul: Oh! I am sore distressed, vexed sore; God has left and answers me no more;

Distressed with war and inward terrors too, for pity's sake tell me what shall I do?

Samuel: Art thou forlorn of God and com'st to me? What can I tell thee then but misery?

Thy kingdom's gone into thy neighbour's race, Thine host shall fall by sword before thy face.

Tomorrow thou, (till then, farewell, and breathe) thou and thy sons shall be with me beneath.

Chorus: Farewell.

8 ❖ I said in the cutting off of my days (SM-MW-CD-TD)

I said in the cutting off of my days, I shall go to the gates of the grave: I am deprived of the residue of my years. But the Lord was ready to save me, therefore will I sing my songs to the stringed instruments all the days of my life in the house of the Lord. Alleluia.

The Grave cannot praise thee, O God, death cannot celebrate thee: they that go down to the pit cannot hope for thy truth. But the living they shall praise thee as I do this day.

9 ❖ If that a sinner's sighs (YVD-SM-MW-CD-TD)

If that a sinner's sighs sent from a soul with grief oppressed, may thee O lord to mercy move and to compassion, then pity me, and ease my misery.

10 ❖ I will give thanks unto Thee, O Lord (YVD-SM-MW-CD-RM-TD)

I will give thanks unto thee, O Lord with my whole heart, ev'n before the gods will I sing praise unto Thee. I will worship towards Thy holy temple, and praise Thy name because of Thy loving kindness and truth; for Thou hast magnified Thy name and Thy word above all things. When I called upon Thee thou heard'st me and endu'dst my soul with much strength.

I will give thanks unto thee, O Lord with my whole heart, ev'n before the gods will I sing praise unto Thee. All the kings of the earth shall praise Thee O Lord: for they have heard the words of Thy mouth. Yea they shall sing in the way of the Lord, that great is the glory of the Lord.

For though the Lord be high, yet has He respect unto the lowly: as for the proud He beholdeth them afar off. Though I walk in the midst of trouble, yet though shalt Thou refresh me: Thou shalt stretch forth Thine hand upon the furiousness of mine enemies, and thy right hand shall save me. The Lord shall make good His loving kindness towards me. Yea Thy mercy, O Lord endureth for ever.

11 ❖ Rejoice in the Lord (SM-MW-CD-TD-RM)

Rejoice in the Lord O ye righteous for it becometh well the just to be thankful. Praise the Lord with harp, sing praises unto him with the Lute and Instrument of ten strings. Sing unto the Lord a new song. Sing Praises lustily unto him with a good courage. For the word of the Lord is true and all his works are faithful. He loveth righteous and judgement, the earth is full of the goodness of the Lord. Amen.

12 ❖ O happy he whom Thou protect'st (YVD-SM-MW-CD-RM)

O happy he whom thou protect'st, most happy he whom thou dost love: he's strong and wise in all respects, he's fed and clad from Thee above.

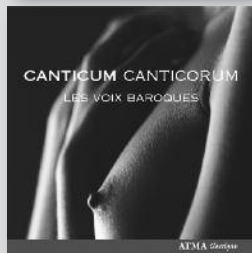
DÉJÀ PARUS CHEZ **ATMA**
PREVIOUS RELEASES



BACH ♦ JOHANNES-PASSION
ACD2 2611

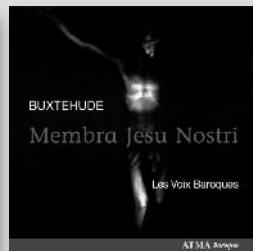
CANTICUM CANTICORUM
ACD2 2503

HUMORI
ACD2 2504



CARISSIMI ♦ ORATORIOS
ACD2 2622

BUXTEHUDE ♦ MEMBRA JESU NOSTRI
ACD2 2563



We acknowledge the financial support of the Government of Canada through the Department of Canadian Heritage (Canada Music Fund).

Nous reconnaissons l'appui financier du gouvernement du Canada par l'entremise du ministère du Patrimoine canadien (Fonds de la musique du Canada).

Produced and Edited by / Réalisation et montage : **Johanne Goyette**

Sound Engineer / Ingénieur du son : **Carlos Prieto**
Unitarian Church of Victoria, Colombie-Britannique, Canada.

August 2009 / Août 2009

Graphic design / Graphisme : **Diane Lagacé**

Booklet Editor / Responsable du livret : **Michel Ferland**

Cover photo / Photo de couverture : © **Getty Images**