



EARLY MUSIC VANCOUVER

Artistic Director Matthew White

PHILIPPE HERREWEGHE & COLLEGIUM VOCALE GENT

Lagrimae di San Pietro

April 15, 2016 at The Chan Centre

*This concert is generously supported by Sharon Kahn
and by Chris Guzy & Mari Csémi*

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Culture is the expression of Canada's soul; it defines us and helps bring us together. The Government of Canada places great value on culture and is committed to supporting the arts and our artists. This is why we are proud to support these performances by Early Music Vancouver. Through its eclectic performances and other artistic activities, this organization gives Canadian musicians the chance to demonstrate their talent and bring our culture to life. It lets music lovers discover melodies and harmonies that may come from a distant time, but still have the power to delight and inspire us today.

As Minister of Canadian Heritage, I would like to thank the Vancouver Society for Early Music and all the artists, organizers and volunteers who made these performances possible. I applaud your efforts to promote understanding and appreciation of early music.

The Honourable / L'honorable Mélanie Joly

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Our concerts are made possible through the generous assistance of our many volunteers who offer their time.

For today's concert, we would like to thank in particular:

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THE ARTISTS

Philippe Herreweghe

director

Collegium Vocale Gent

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SOPRANO II

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ALTO

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TENORE

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BARITON

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BASSO

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Pre-concert chat with host Matthew White at 6:45:

Philippe Herreweghe



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PROGRAMME

This afternoon's programme will be performed without an intermission

Orlando de Lassus

(1532, possibly 1530 - 14 June 1594):

Lagrime di San Pietro (Tears of St. Peter)

21 Sacred Madrigals

Il magnanimo Pietro

Ma gli archi

Tre volte haveva

Qual' à l'incontro

Giovane donna

Così tal'hor

Ogni occhio del Signor

Nessun fedel trovai

Chi ad una ad una

Come falda di neve

E non fu il pianto suo

Quel volto

Veduto il miser

Evago d'incontrar

Vattene vita v`a

O vita troppo rea

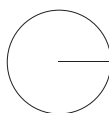
A quanti già felici

Non trovava mia fe

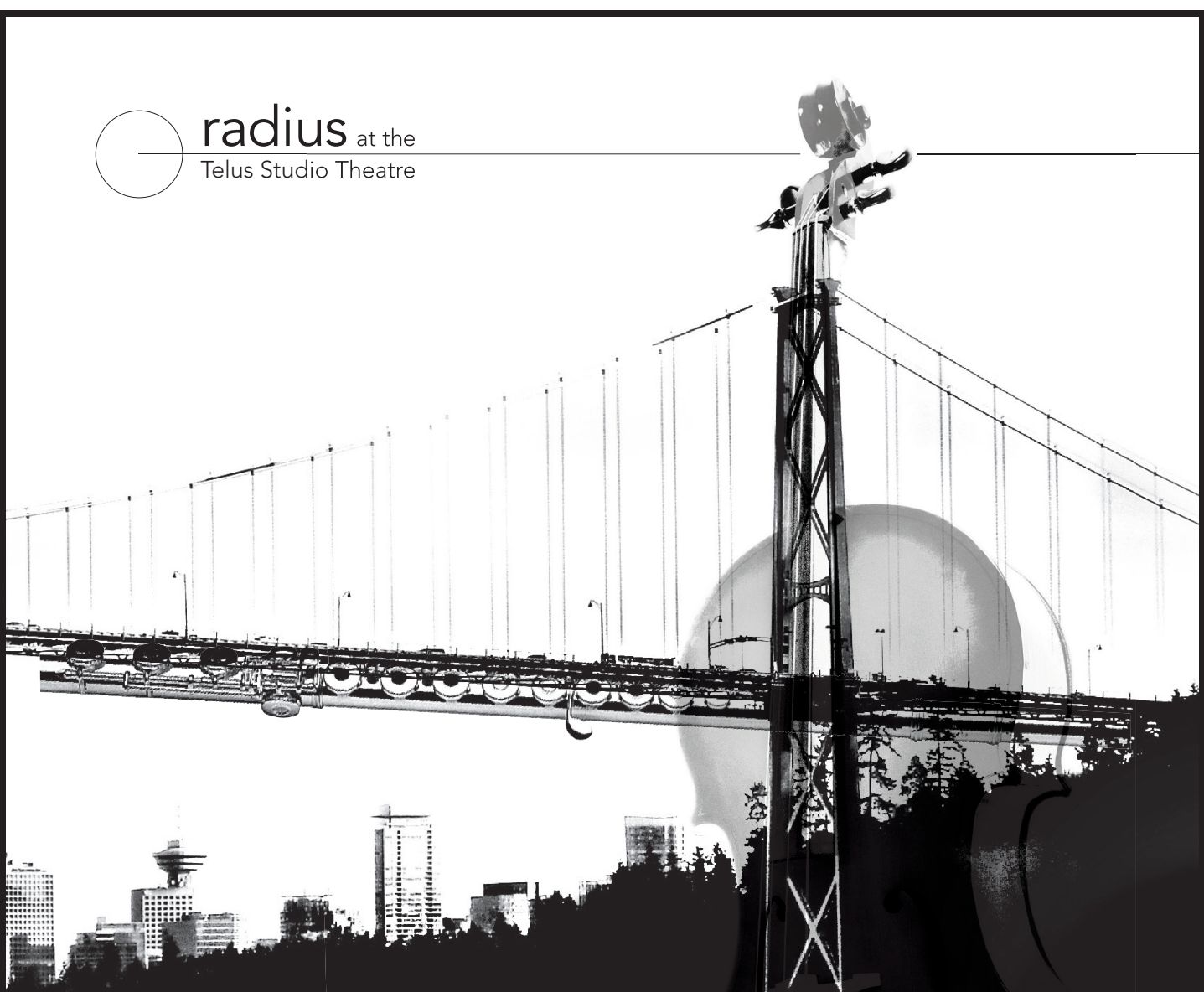
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Vide homo



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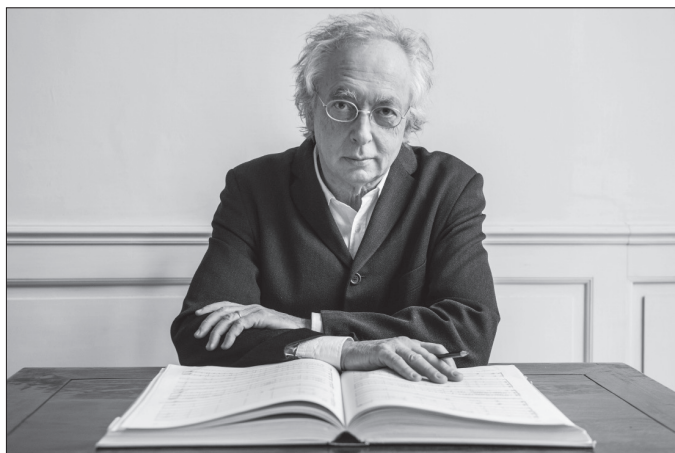
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THE MUSICIANS



Philippe Herreweghe

Philippe Herreweghe was born in Ghent and studied at both the university and music conservatory there, studying piano with Marcel Gazelle. He also started to conduct during this period, and founded Collegium Vocale Gent in 1970. He was invited by Nikolaus Harnoncourt and Gustav Leonhardt, who had noticed his innovative work, to participate in their recordings of the complete cantatas of J.S. Bach.

Herreweghe's energetic, authentic and rhetorical approach to baroque music was soon drawing praise. In 1977, he founded the ensemble La Chapelle Royale in Paris, with whom he performed music of the French Golden Age. From 1982 to 2002, he was artistic director of the Académies Musicales de Saintes. Since 2009, Philippe Herreweghe and Collegium Vocale Gent have been actively working on the development of a large European-level symphonic choir, at the invitation of the prestigious Accademia Chigiana in Siena and from 2011 with the support of the European Union's Cultural Programme. Since 1997, Philippe Herreweghe has been principal conductor of the Royal Flemish Philharmonic. He was appointed permanent guest conductor of the Netherlands' Radio Chamber Philharmonic since 2008.

Over the years, Philippe Herreweghe has built up an extensive discography of more than 100 recordings on such labels as Harmonia Mundi France, Virgin Classics and Pentatone. Highlights include the *Lagrime di San Pietro* of Lassus, Bach's *St. Matthew Passion*, Mahler's song cycle *Des Knaben Wunderhorn*, and the *Symphony of Psalms* by Stravinsky. In 2010 he founded together with Outhere Music his own label (PHI), in order to give himself full artistic freedom to build up a rich and varied catalogue.

Philippe Herreweghe has received numerous European awards for his consistent artistic imagination and commitment. He was awarded the Belgian order of Officier des Arts et Lettres, and an honorary doctorate from the Catholic University of Leuven. In 2003, he received the French title Chevalier de la Légion d'Honneur, and in 2010 the city of Leipzig awarded him its Bach-Medaille for his great service as a performer of Bach.



Collegium Vocale Gent

In recent years, Collegium Vocale Gent has grown organically into an extremely flexible ensemble whose wide repertoire encompasses a range of different stylistic periods. Its greatest strength is its ability to assemble the ideal performing forces for any project. Music from the Renaissance, for example, is performed by an ensemble of six to twelve singers.

German Baroque music, particularly J.S. Bach's vocal works, quickly became a speciality of the group and is still the jewel in its crown. Today Collegium Vocale performs this music with a small ensemble in which the singers take both the chorus and solo parts. Collegium Vocale is also specializing more and more in the Romantic, modern and contemporary oratorio repertoires. To this end, Collegium Vocale Gent enjoys the support of the European Union's Cultural Programme since 2011. The result is a shared symphonic choir recruiting singers from all of Europe, in which experienced singers stand alongside young talent. Moreover, Collegium Vocale Gent fulfils an important educational position.

Under Philippe Herreweghe's direction, Collegium Vocale Gent has built up an impressive discography with more than 80 recordings, most of them with the Harmonia Mundi France and Virgin Classics labels.

In 2010, Philippe Herreweghe started his own label ? (phi) together with Outhere Music in order to give himself full artistic freedom to build up a rich and varied catalogue. Since then some ten new recordings with vocal music by Bach, Beethoven, Brahms, Dvořak, Gesualdo and Victoria have become available. In 2014 three new recordings appeared: another volume with J.S. Bach's *Leipzig Cantatas* (LPH012), Joseph Haydn's oratorio *Die Jahreszeiten* (LPH013) and *Infelix Ego* (LPH014) with motets and the *Mass for 5 voices* by William Byrd.

Collegium Vocale Gent enjoys the financial support of the Flemish Community, the Province of East Flanders and the city of Ghent. From 2011-2013 the ensemble has been Ambassador of the European Union.

PROGRAMME NOTES

Four centuries ago, the most celebrated composer in Western Europe put the final barline to a strenuous career of forty years of creative activity with an altogether exceptional and curious work. In 1593-1594 Roland de Lassus, aged sixty-two and Kapellmeister to the Bavarian Court in Munich at the time, composed a monumental cycle of spiritual madrigals, the *Lagrime di San Pietro*. On 24 May 1594, he dedicated this swan song to Pope Clement VIII. Three weeks later, on 14 June, he died, at the very moment when the decision to discharge him for economic reasons was decreed in writing. The work was published posthumously in 1595 by the publisher Adam Berg who, with a good forty publications and reprints in his catalogue, had applied himself to the dissemination of Lassus' work since 1567.

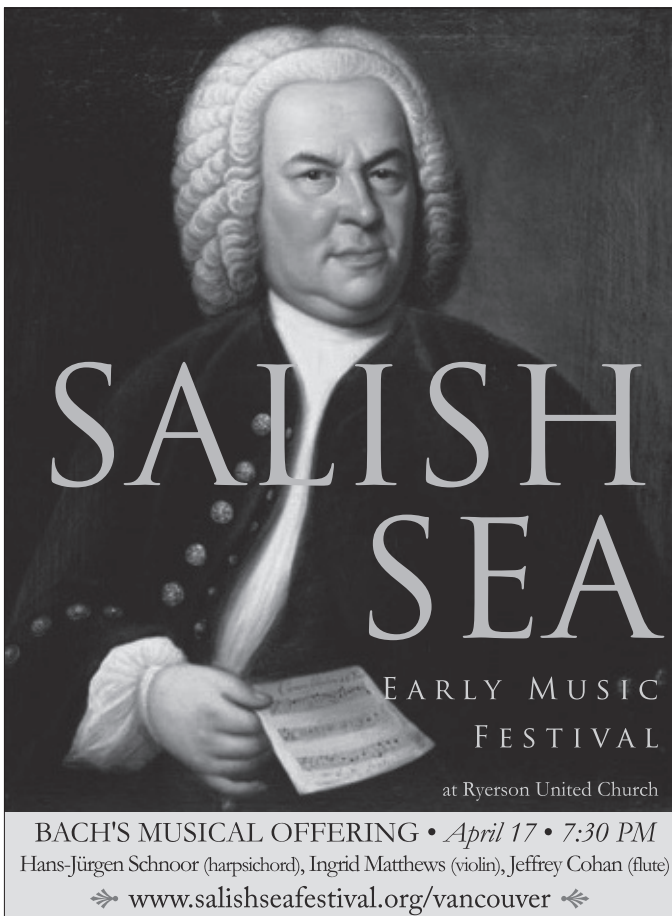
The *Lagrime di San Pietro* are exceptional on more than one account, and occupy a unique position both in Lassus' overwhelming production and in the entire late 16th century repertory. In the first place, Lassus attained an absolute summit in the genre of the madrigal, of which the spiritual madrigal was a minor category, but a no less important one,

for all that. The spiritual madrigal is a typical product of the Counter-Reformation, intended as a stimulation to piety outside the official liturgy.

The *Lagrime* are remarkable, too, in their cyclic arrangement: the twenty-one sections, twenty of which have words from a common source (the *Lagrime di San Pietro* by Luigi Tansillo), form an indivisible whole and, from a strictly musical point of view, the work is ordered according to the cycle of the modes. Lassus frequently used the same principle, most notably in the *Psalmi poenitentiales* of 1559-1560.

In the third place, the collection is characterized by the rather uncommon setting in seven parts. The infrequently encountered works in seven parts often have a symbolic connotation. The number seven in fact symbolizes the suffering and affliction of the Virgin Mary, "Mother of the seven sorrows". The number seven then became the symbol of suffering in general, and most of the compositions in seven parts, or consisting of seven sections, allude to suffering and mourning. It may be noted, too, that Lassus' work comprises twenty-one sections, a multiple of seven, the number three itself, moreover, being loaded with symbolic connotations! Lassus added a Latin motet (*Vide homo quae pro te patior*) to the twenty Italian madrigals. This motet, his last composition, is focused on the theme of suffering. Finally, reference may be made to the dedication of the collection: no dutiful constraint associated with his position as Kapellmeister, but "a personal devotion at this difficult age". Indeed, an uncommon occurrence in the 16th century.

Lassus had been stricken with a bout of severe depression in 1590-1591 and, although he overcame it, it had brought home to him the afflictions of old age and the precariousness of human existence. Concern for the salvation of his soul probably persuaded him that a certain degree of piety might be of help to him now that he had to come face to face with death (it is true that some of the secular songs that came from his pen must have shocked more than one sensitive ear!). The dedication to the supreme head of the Church, the Pope, is in perfect congruity with the subject of the work, as Lassus expresses it himself, "I hope that you will take pleasure in listening to my music, not for itself, but for the subject of which it speaks, Saint Peter, the foremost of the apostles of whom you are the true successor." Lassus chose works by the Italian poet, Luigi Tansillo (1510-1568), who had published forty-two eight-line stanzas (*ottave rime*) in 1560 on the grief and the repentance of Saint Peter after his denial of Christ. The Venetian publication remained in obscurity for a long time because it was printed as a complement to a translation of the second book of Virgil's *Aeneid*, not under the name of Tansillo but under that of Cardinal de' Pucci. It was not until



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1571 that these stanzas appeared under their author's name in an anthology called Stanze di diversi Autori. It was reprinted in 1579.

The figurative language of Tansillo's religious poetry is undoubtedly derivative of the secular poetic art of Petrarch and the Neo-Petrarchism fostered by Pietro Bembo in the 16th century. The Giovane donna of the fifth stanza refers, moreover, to the first line of one of Petrarch's sestine: Giovane donna sotto un verde lauro. Occhi (eyes) is one of the six rhymes recurring in each stanza of this sestina; lovers' eyes and looks are, in fact, words that constantly appear in Petrarch's love poetry. The transposition to the encounter between Peter and Christ adds a religious dimension to this love. Other profane elements are found to recur as well, like the bow (arco) and the arrow (saetta), attributes of Amor, the god of love.

The music Lassus composed to these texts, which were held in high esteem at the time, is of an extraordinary quality. The composer's musical language had become more austere in his last period, and this tendency persists. These pieces are good illustrations of the definition of it given by Adrien Le Roy, the Parisian friend of Lassus: "pressus et limatus", meaning "concise and refined". Not one superfluous note, every one perfectly in its place, no digression or repetition, all of it shaped in terms of an ideal expression of the words. In its vocal sonority as much as in its semantic import, the text is the be-all and end-all of the composition. With unequalled mastery and genius, Lassus manipulates all of these elements in such a way that he transmits the message in a delicate and subtle form. However, one must know the language and its grammar if one wishes to understand the message, and Lassus' language is that of the Italian madrigal.

Onto poetry of high literary quality (with Petrarch as its figurehead) is grafted an equally elevated musical equivalent that does justice to the poetic art. The rhythm of the declamation of the word is transformed into a musical rhythm, and the conceptual and emotional contents of the text are transposed into music. The musical grammar follows the syntax of the text, and the musical caesuras (rests, cadences, changes in the number of voices) correspond to the caesuras of the text.

Throughout the cycle Lassus explores his innermost soul by means of a text of his choice which he freely sets to music without any constraint. This deeply personal music cannot fail to move the listener and make an indelible impression on whoever is prepared to open ears and heart. This work is "doomed" to greatness; it asserts itself without conditions or concessions. It is, in the true sense of the term, "elitist art", Art with a capital "A", ranking with the best that was composed in the Renaissance. Let us finally reserve the place this masterpiece deserves in our present society that so fervently aspires after beauty.

— Ignace Bossuyt



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Orlando di Lasso

(1530-1594)

Lagrima di San Pietro (Tears of Saint Peter)

Text by Luigi Tansillo

— I —

Il magnanimo Pietro, che giurato
Havea tra mille lancia, e mille spade
Al suo caro Signor morir à lato,
Poi che s'accorse vinto da viltade
Nel gran bisogno haver di fe mancato,
Il dolor, la vergogna, e la pietade
Del proprio fallo, e de l'altrui martiro
Di mille punte il petto gli feriro.

When noble Peter, who had sworn that
midst a thousand spears and a thousand swords
he would die beside his beloved Lord,
saw that, overcome by cowardice, his faith
had failed him in his great moment of need,
the grief and shame, and contrition
for his own failure and Christ's suffering,
pierced his breast with a thousand darts.

— II —

Ma gli archi, che nel petto gli avventaro
Le saete più acute, e più mortali,
Fur gli occhi del Signor quando il miraro;
Gli occhi fur gli archi, e i sguardi fur gli strali
Che del cor non contenti seri passaro
Fin dentro à l'alma, e vi fer piaghe tali,
Che bisognò mentre che visse poi
Ungerle col licor de gli occhi suoi.

But the bows which hurled the sharpest
and most deadly arrows into his breast
were the Lord's eyes, as they looked at him;
His eyes were the bows and His glances the arrows
which, not content with piercing Peter's heart alone,
entered his very soul, there inflicting such wounds
that for the rest of his life he had to anoint them
with his own tears.

— III —

Tre volte haveva à l'importuna e audace
Ancella, al servo, ed à la turba rea
Detto e giurato, che giamai seguace
Non fu del suo Signor, ne'l conoscea:
E'l gallo publicato contumace
Il di chiamato in testimon v'havea,
Quando del suo gran fallo à pena avvisto
S'incontrar gli occhi suoi con quei di Christo.

Three times had he sworn
- to the bold, insistent maid, to the servant,
and to the cruel throng - that he had never been
a follower of his Lord, nor did he know him
then the persistent rooster announced the day,
called to bear witness;
and now aware of his great failure.
Peter looked at Christ and their eyes met.

— IV —

Qual' à l'incontro di quegli occhi santi
Il già caduto Pietro rimanesse
Non sia chi di narrario hoggi si vanti,
Che lingua non saria, ch'al ver giungesse,
Parea che'l buon Signor cinto di tanti
Nemici, e de' suoi privo dir volesse:
Ecco che quel, ch'io dissi, egli è pur vero,
Amico disleal, discepol fiero.

The encounter with those holy eyes
had such an effect upon the fallen Peter
that nobody today could claim to describe it,
nor could any tongue approach the truth.
It seemed as if the good Lord, surrounded by so many
enemies, and bereft of His friends, were saying
"Behold, that which I prophesied has come to pass,
O disloyal friend, cruel disciple".

— V —

Giovane donna il suo bel volto in specchio
Non vide mai di lucido cristallo,
Come in quel punto il miserabil vecchio
Ne gli occhi del Signor vide il suo fallo:
Ne tante cose udir cupido orecchio
Potria, se stesse ben senza untervallo
Intento à l'altrui dir cento annl e cento,
Quante ei n'udio col guardoin quel momento.

No young woman ever saw her beautiful face
reflected in the mirror with such clarity
as in that instant the miserable old man
saw his guilt reflected in the Lord's eyes:
nor could an eager ear,
listening intently and without pause
for a hundred years and yet a hundred more,
hear all that the glance told Peter in that moment.

— VI —

Così tal'hor (benche profane cose
Siano à le sacre d'agguagliarsi indegne)
Scoprir mirando nlrui le voglie ascose
Suole amator, senza ch'à dir le vegne.
Chi dunque esperto sia ne l'ingegnose
Schole d'Amor, à chi nol prova insegne,
Come senza aprir bocca, ò scriver note
Con gli occhi anchora favellar si puote.

Thus, at times (though profane things
may be unworthy of comparison to things sacred)
a lover discovers his beloved's hidden desires
simply by looking, without need for words.
Likewise, experts in the ingenious game of love
can teach the apt but untried novice how,
without speaking or writing a word
one can yet communicate with eyes alone.

— VII —

Ogni occhio del Signor lingua veloce
Parea, che fusse, ed ogni occhio de' suoi
Orecchia intenta ad ascoltar sua vocc.
Piu fieri (parea dir) son gli occhi tuoi
De l'empie man, che mi porranno in croce;
Ne sento colpo alcun, che s' m'annoio
Di tanti, che'l reo stuolo in me ne scocca,
Quanto il colpo, ch'usclo de la tua bocca.

Each of the Lord's eyes seemed to be a swift tongue,
and each of Peter's eyes was as an ear
listening intently to His voice.
"More cruel", He seemed to say, "are your eyes
than the godless hands that will put Me on the cross;
of the many injuries inflicted on me by the abusive
throng, none grieves me more than the one
which came from your lips."

— VIII —

Nessun fedel trovai, nessun cortese
Di tanti c'ho degnato d'esser miei;
Ma tu, dove il mio amor via più s'accese,
Perfido e ingrato sovra ogn'altro sei:
Ciascun di lor sol col fuggir m'offese,
Tu mi negasti; ed hor con gli altri rei
Ti stai à pascer del mio danno gli occhi,
Perche la parte del piacer ti tocchi.

"None faithful did I find, none kind
among those I had deemed worthy to be my followers;
but you, in whom my love burned so brightly,
are treacherous and unkind above all the others.
Each of them hurt me only by his desertion,
but you denied me; and now with the other guilty ones
you feast your eyes on my adversity,
having chosen for yourself the easy path."

— IX —

C hi ad una ad una raccontar potesse
Le parole di sdegno e d'amor piene,
Che parve à Pietro di veder impresse
Nel sacro giro de le due serene
Luci, scoppiar faria chi l'intendesse:
Ma se d'ochhio mortal sovente viene
Virtú, che possa in noi, ch'il prova pensi,
Che puote occhio divin ne gli human sensi.

He who could recount one by one
the words full of anger and love
that Peter seemed to see written
on the serene, holy eyes of Christ,
would cause a listener to burst into tears.
For if, as one can experience, mortal eye can often be
a source of goodness, what then
may the divine eye instil into human senses.

— X —

Come falda di neve, che agghiacciata
Il verno in chiusa valle ascosa giacque,
A primavera poi dal sol scaldata
Tutta si sface, e si discioglie in acque
Così la tema, che entro al cor gelata
Era di Pietro allhor, che'l vero tacque,
Quando Christo ver lui gli occh rivolse
Tutta si sface, e in pianto si risolse.

Like a snowflake which, having lain frozen
and hidden in deep valleys all winter,
and then in springtime, warmed by the sun,
melts and flows into streams;
thus the fear which had lain like ice
in Peter's heart and made him repress the truth,
now that Christ turned His eyes on him,
melted and was changed into tears.

— XI —

E non fu il pianto suo rivo ó Torrente.
Che per caldo stagion giamai seccasse:
Che, benche il Re del Cielo immantenente
A la perdita gratia il ritornasse,
De la sua vita tutto il rimanente
Non fu mai notte che ei non si destasse,
Udendo il gallo à dir quanto fu iniquo,
Dando lagrime nove al fallo antiquo.

His weeping was no brook or river
such as may be dried up by hot weather;
for, although the King of Heaven
immediately restored his fallen grace,
for the remainder of his life
never a night passed that he did not awake
on hearing the rooster sing of his iniquity,
and weep new tears over the old guilt.

— XII —

Quel volto, che era poco inanzi stato
Asperso tutto di color di morte,
Per il sangue, che al cor se n'era andato,
Lasciando fredde l'altre parti e smorte:
Dal raggio de'santi occhi riscaldato
Divenne fiamma; e per l'istesse porte,
Ch'era entrato, il timor fuggendo sparve
E nel suo loc la vergogna apparve.

That face which shortly before
had taken on the colour of death
(for the blood had all rushed to his heart,
leaving the other parts cold and pale),
was now heated by the rays from those holy eyes
and became a flame; and by the same doors
where it had entered, fear fled and disappeared,
leaving shame in its place.

— XIII —

Veduto il miser quanto differente
Dal primo stato suo si ritroeava,
Non bas tandogli il cor di star presente
A l'offeso Signor, che sì l'amava
Senza aspettar se fiera, ò se clemente
Sententia il duro Tribunal gli dava,
Da l'odiato albergo, ove era all hora
Piangendo amaramente usci di fuori.

Wretched Peter, when he saw how different
from his former self he had become,
lacking enough courage to stay in the presence
of his wronged Lord, who loved him so,
not waiting to hear if the dread
Tribunal imposed a harsh or merciful sentence,
from the loathsome place where he was,
weeping bitterly, he fled outside.

— XIV —

Evago d'incontrar chi giusta pena
Desse al suo grave error, poi che paura
Di maggior mal l'ardita man raffrena,
Per l'ombre errando de la notte oscura
Ne va gridando ove il dolor il mena:
E la vita, che dianzi hebbe sì à cura:
Hor piu, ch'altro, odia, e sol di lei si duole,
Et, perche lo fè errar, piu non la vuole.

And longing to find someone who would justly
punish his grievous sin - because afraid of
even greater ill he restrains his own bold hand -
roaming about in the darkness of the night
he goes crying aloud wherever his suffering leads him;
and life, that before was so dear to him,
he now despises above all, suffering only because of it
and, because it made him sin, he no longer wants it.

— XV —

Vattene vita v`a (dicea piangendo)
Dove non sia chi t'odli, `o chi ti sdegeni:
Lasciami: so che non `e ben, che, essendo
Compagnia cosi rea, meco ne'vegni:
Vattene vita v`a, ch'io non intendo,
Che un'altra volta ad esser vil m'insegni:
Ne v`o per prolungar tue frali tempre,
Uccider l'alma nata `a viver sempre.

Leave me, life, begone (he wept),
go where you are not hated and scorned.
Leave me, for I know it is not right for you
to be in such sinful company.
Leave me, life, begone, for I will not let you
teach me such cowardice yet another time,
nor shall I, to prolong, your frail existence,
kill the soul born to live forever.

— XVI —

O vita troppo rea, troppo fallace,
Che per fuggir qua giu si breve guerra,
l'erder m'hai fatto in cielo eterna pace:
Chi piu desia goderti in su la terra
Piu tosto senza te schernito giace:
E chi vorria lasciarti, e gir sotterra,
Non vuoi, malgrado suo, giamai lasciarlo
Vaga di sempre a nuovo duol serbarlo.

O wicked, deceptive life;
so that I might escape one brief struggle on earth,
you caused me to lose eternal peace in heaven.
He who most desires to enjoy you here on earth
is abandoned, rejected by you,
and he who would leave you, and lie beneath the earth
you never release, despite his wish,
fondly preserving him for new torments.

— XVII —

A quanti gi`a felici in giovinezza
Rec`o l'indugio tuo lunghi tormenti;
Che se inanzi al venir de la vecchiezza
Sciolti fusser del mondo, pi`u contenti
Morti sarian; poi che non ha fermezza
Stato alcun, che si temi, `o si paventi;
Onde io vita `a ragion di te mi doglio
Che stessi meco, e stai piu che non voglio.

To how many lives, once happy in youth
has your persistence brought prolonged torments,
when, if before reaching old age
they had been released from this world,
they would have died content;
for a life of fear and trembling has no validity at all;
thus, life, on your account I grieve, because
you persisted and have outstayed your welcome.

— XVIII —

Non trovava mia fe s`i duro intoppo
Se tu non stavi s`i gran tempo meco:
Se non havesser gli anni e il viver troppo
Portato il sennon e la memoria seco,
Pensar dovea, ch'io vidi dar al zoppol pie,
la lingua al muto, e gli occhi al cieco,
E quel che piu maravigliar fe l'ombre
Render l'anime `a i corpi, onde eran sgombre.

My faith would not have met such an obstacle
if you had not stayed with me for so long.
If the many years and too much living
had not taken away my sense and memory with them,
I should have remembered that I saw Him give feet
to the lame, a tongue to the mute, and eyes to the blind;
and that, most marvellous of all, He made the Kingdom
of Death return souls to lifeless bodies.

— XIX —

Queste opre e piu, che'l mondo ed io sapea,
Ramentar mi dovean che il lor fattore
Fontana di salute esser dovea,
E sgombrar del miu petto ogni timore:
Ma come quel, che per l'et`a c'havea,
Era di senno e di me stesso fuore,
Nel gran periglio ricercando aita
Per tema di morir negai la vita.

These works, and more that the world and I witnessed,
should have reminded me that He who performed them
was the very Fount of all well-being,
and thus free my breast of fear.
But as an old man, timorous with age,
out of my senses and beside myself,
looking for help in that moment of great peril,
from fear of dying, I denied life.

— XX —

Negando il mio Signor, negal quel che era
La vita, onde ogni vita si deriva:
Vita tranquilla, che non teme ò spera,
Ne puote il corso suo giunger à riva:
Poi che dunque negai la vita vera
Non è, non è ragion, che unqua piu viva:
Vatten, vita fallace, e tosto sgombra;
Se la vera negai, non chiedo l'ombra.

By denying my Lord, I denied life itself,
from which each life springs:
a tranquil life that neither fears nor desires,
whose course flows on without end:
because then I denied the one true life,
there is no reason, none at all, to continue living.
Go then, vain life, quickly leave me.
Since I denied the true one, I seek no mere illusion.

— XXI —

Vide homo, quæ pro te partior,
Ad te clamo, qui pro te morior.
Vide pœnas, quibus afficior.
Vide clavos, quibus confodior!
Non est dolor, sicut quo crucior?
Et cum sit tantus dolor exterior,
Intus tamen dolor est gravior,
Tam ingratum cum te experior.

Behold, oh man, what I suffer for you,
I who am dying for you call to you.
Behold the pains with which I am afflicted,
behold the nails by which I am pierced.
Is there any pain equal to mine?
And though my body suffers greatly,
yet my heart suffers even more
because of your ingratitude.

English translation by Sylvia Dimiziani

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Thursday August 4 at 7:30 pm | Christ Church Cathedral

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Friday August 5 at 7:30 pm | Chan Centre at UBC

Arion Baroque Orchestra and Les Voix Baroques

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Tuesday August 9 at 7:30 pm | Christ Church Cathedral

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Tekla Cunningham violin, Sofia Stratkauskas flute, and

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Bailing Zhu cello

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