

Early Music Society
OF THE ISLANDS



37th Season

Bach at Easter

Ensemble Caprice (Montreal)
&
Ensemble vocal Arts-Québec

9 April, 2022, 8:00 pm
St Andrew's Cathedral
Victoria, British Columbia, Canada

2021-22 Concert Season

Saturday 30th April 2022, 8:00 pm

St Andrew's Presbyterian Church

Imaginario

ARMONIA CONCERTADA (ARGENTINA)

Working from seven surviving sources, soprano María Cristina Kiehr and vihuela player Ariel Abramovich have reconstructed a Spanish songbook that could have been published in Seville or Valladolid during the Renaissance. The result of nearly 15 years work shows a deep knowledge of the music and literature of the time, combined with the imagination and creativity of Kiehr and Abramovich. This concert is generously sponsored by Betty and Jim Hesser.

Saturday 14th May 2022, 8:00 pm

St. Andrew's Presbyterian Church

Music for Two Flutes

SOILE STRATKAUSKAS & JANET SEE (PACIFIC NW)

The eighteenth century was the golden age of the flute and some of the best baroque musicians from the Pacific Northwest present a varied selection of beautiful flute music from around Europe. The featured composers include Anna Bon di Venezia, Joseph Haydn (London Trio No. 1), Wilhelm Friedmann Bach and Jean-Marie Leclair. A must-hear for woodwind lovers!



CD Madness

EMSI has been the grateful recipient of a donation of over 500 good quality Early Music CDs. We want you to have them, so we will be holding a one-day sale event to raise funds for the society.

It will be a lively and fun event, with progressively dropping prices, auctioning of some special items and live music to encourage your inner-consumer. Feel free to show up in your periwig, doublet-and-hose or wimple.

Date and location to be announced soon.

JOHANN SEBASTIAN BACH

Easter Oratorio, BWV 249

1. Sinfonia (Allegro – Adagio)
2. Duet and chorus "Kommt, eilet und lauft"
3. Recitative "O kalter Männer Sinn"
4. Aria "Seele, deine Spezereien"
5. Recitative "Hier ist die Gruft"
6. Aria "Sanfte soll mein Todeskummer"
7. Recitative "Indessen seufzen wir"
8. Aria "Saget, saget mir geschwinde"
9. Recitative "Wir sind erfreut"
10. Chorale "Preis und Dank"

Intermission

Ascension Oratorio, BWV 11

Part I

1. Chorus "Lobet Gott in seinen Reichen"
2. Recitative "Der Herr Jesus hub seine Hände auf"
3. Recitative "Ach, Jesu, ist dein Abschied"
4. Aria "Ach, bleibe doch, mein liebstes Leben"
5. Recitative "Und ward aufgehoben zusehends"
6. Chorale "Nun lieget alles unter dir"

Part II

7. Recitative "Und da sie ihm nachsahen"
8. Recitative "Ach ja! So komme bald zurück"
9. Recitative "Sie aber beteten ihn an"
10. Aria "Jesu, deine Gnadenblicke"
11. Chorale "Wenn soll es doch geschehen"

Chorale Jesu, Joy of Man's Desiring



Acknowledgements

Ensemble Caprice is supported by the Conseil des arts et des lettres du Québec and the Canada Council for the Arts.

Ensemble vocal Arts-Québec (CHORAL ART Coast to coast to coast) is supported by the Azrieli Foundation and the generosity of Mécénat Musica donors

Choral Art Coast to Coast to Coast

Quebec is known for its great tradition of a capella choral singing.

Art Choral is a unique project that follows the history of choral singing performed by professional singers, with works by 50 composers from the 1500s to today, including Québec, Canadian and Jewish composers. Art Choral includes choral workshops, training and live concerts « Coast to Coast to Coast » in the 10 provinces and three territories, in partnerships with 30 professional, academic and amateur choral organizations.

Art Choral also includes a 12-album anthology with 12 streaming concerts and a free online resource library of 120 Mécénat Musica videoclips of choral singing. Art Choral is the initiative of Ensemble Vocal Arts-Québec, Mécénat Musica, Mécénat Marchand, with the support of the Azrieli Foundation and ATMA Classique.

Ensemble vocal Arts-Québec

Ensemble vocal Arts-Québec is a professional choir steeped in the grand tradition of choral music in Quebec, with the mission to present professional choral music in Québec, Canada and internationally. Ensemble vocal Arts-Québec is a recipient of the PRIX OPUS for Musical Event of the Year 2020.

After having been led for nearly 40 years by its founder, Yves Courville, the choir named Matthias Maute, two-time Juno Award recipient, as its artistic director in 2019. Since Matthias Maute's nomination, the choir has increased the number of its concerts from three per year to a dozen per year in Quebec and Canada, making a stellar impression, including performances in the Maison Symphonique with soprano Karina Gauvin (including an album recorded with ATMA Classique) and concerts at the Montreal Baroque Festival and Ottawa's Music and Beyond festival.

From its inception, Ensemble Vocal Arts-Quebec has chosen to perform works from the great masterpieces of the repertoire for choir. Following upon the success of its performances of Handel's oratorio The Triumph of Time and Truth, the choir was chosen to take part in Ensemble Caprice's 30th-anniversary-celebration performances of Bach's B minor Mass in Bourgie Concert Hall. Since 2018, the choir has performed with the Ensemble Caprice orchestra in Saint-Jérôme, Saint-Jean-sur-Richelieu, and Terrebonne, as well as in Westmount and Montreal. During one of its tours, the choir performed Handel's Messiah in various regions of Québec.

In 2019, Ensemble Vocal Arts-Quebec celebrated its 40th year of musical excellence. A documentary, Music for Hope, was financed by the Canadian Council for the Arts and broadcast by Radio-Canada ARTS. From 2021 to 2023 Ensemble Vocal Arts-Quebec is doing a unique project in the world - Art Choral - the history of choral singing through six centuries. Works by 50 composers from the 16th to the 21st century, with 12 albums, 12 streaming concerts and 120 video clips with distribution in 170 countries, in partnership with ATMA Classique and Mécénat Musica.

Ensemble Caprice

“Ensemble Caprice has established itself as an immensely thoughtful and progressive force on the musical scene” - The New York Times

Known for its extensive national and international touring, 20+ albums and 100+ videos, and two JUNO Awards, Ensemble Caprice was founded by acclaimed conductor, composer and recorder soloist Matthias Maute and has become known for its innovative and adventuresome approach to baroque, classical and contemporary musical repertoire.

In addition to its series of concerts in Montreal, the group tours extensively, in Canada, the USA, Central and South America, Europe, Asia and Africa, including multiple tours to China. During the past two years, Ensemble Caprice has given over 100 concerts on 4 continents.

The *New York Times* published a lengthy article hailing the musicians’ innovative and refreshing approach, praising them as “imaginative, even powerful”; and their playing as “top-flight”.

The ensemble has been invited to perform in prestigious festivals, including the Lufthansa Festival in London, festivals in Bruges (Belgium) and Utrecht (Netherlands), the Felicia Blumental International Festival in Tel Aviv, and, in Germany, the Musikfestspiele Potsdam Sanssouci, the Regensburg Early Music Festival, the Festival Händel-Festspiele in Halle and the Stockstadt Festival.

The Ensemble’s recording activity is every bit as impressive, comprising over twenty CD’s on the ATMA and Analekta labels. These recordings have gleaned many honours and much critical acclaim, including two JUNO Awards and five PRIX OPUS awards. In addition, Caprice was nominated for the Prix Echo Klassik in Germany and received a glowing recommendation from the prestigious magazine Gramophone.

Caprice has also gained an international reputation for its videos on the Mécénat Musica noncerto classical music channel, distributed worldwide in 170+ countries.

In 2020, at the beginning of the pandemic, Ensemble Caprice co-founded the project Mini-Concerts Santé, providing 9,000 free door-to-door outdoor concerts to 70,000 children, adolescents, elderly, adults, and families suffering from isolation, loneliness and psychological distress, on 1000+ streets in 100+ cities, boroughs and regions across Montreal, Quebec and Canada.



MUSICIANS

Matthias Maute - Conductor

Janelle Lucyk - Soprano

William Duffy - Alto

Arthur Tanguay-Labrosse - Tenor

Jonathon Adams - Bass

Tanya LaPerrière - Violin 1

Lucie Ringuette - Violin 2

Pemi Paull - Viola

Susie Napper - Cello

Sophie Larivière - Flute

Grégoire Jeay - Flute

Karim Jeay - Oboe

Joel Verkaik - Oboe

Roman Golovanov - Trumpet

Francis Pigeon - Trumpet

Felix Gauthier - Trumpet

Philip Hornsey - Tympani

David Jacques - Theorbo Guitar

Matthias Maute, director

Winner of two JUNO awards, conductor, composer, recorder and flute soloist Matthias Maute has achieved an international reputation. In 2016 he was named artistic director of the Bach Society of Minnesota and in 2019 of the professional choir Ensemble vocal Arts-Québec. Impressed by his artistic approach, *The New York Times* described the orchestra he conducts in Montreal, Ensemble Caprice, as being “an ensemble that encourages the listener to rehear the world.”

Maute’s recording of Bach’s Brandenburg Concertos juxtaposed with his own arrangements of Preludes from Shostakovich’s Op. 87 was hailed by *The New Yorker’s* Alex Ross as standing out for its “fleet, characterful approach” and “its fresh, vibrant colors”.

Matthias Maute’s compositions are published by Breitkopf & Härtel, Amadeus, Moeck and Carus. In 2014 and 2015, Maute’s 1st violin concerto was performed by soloist Mark Fewer with the St. John’s Symphony and I Musici de Montréal. Forty-nine movements of Matthias Maute’s compositions are featured in 49 videos on noncerto.com.

Matthias Maute has made some twenty recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels. He is regularly invited to perform at major international festivals. Matthias Maute is co-artistic director of the Montreal Baroque Festival and artistic director of the Mécénat Musica Concerts noncerto concert series. He currently teaches at l’Université de Montréal and McGill University.

With Ensemble Caprice and Ensemble vocal Arts-Québec, Matthias Maute created Mini-Concerts Santé during the pandemic in 2020, delivering 9,000 Mini-Concerts Santé to 70,000 people in Montreal, Québec and Canada while providing 3,000 hires of professional singers and musicians during difficult times.

Janelle Lucyk, soprano

Janelle Lucyk graduated in 2014 with distinction from the Conservatoire Royal de Bruxelles in Belgium where she debuted *Lux Aeterna*, written for her and the Brussels Chamber Choir by Jan Moeyaert, performed as a soloist and recorded with Musica Fura (Praetorius Christmas Mass) and Laudantes Consort (Palestrina), and formed Voces Desuper, an ensemble performing regularly in the magnificent Cathédrale de Saints-Michel-et-Gudule, and especially at the Te Deum ceremony for the King and Queen of Belgium. Subsequently, she completed her Masters in Management at Durham University in the UK and won the role of Susanna in Durham Opera Ensemble's *The Marriage of Figaro*, for which she was named the Best Soloist by Music Durham, and Best Female Soloist by her peers at the DOE. Janelle is the artistic and administrative director of Musique Royale (est. 1985), which presents around seventy concerts each year and also presents a Summer Festival featuring early music in twenty-five beautiful and historic venues across Nova Scotia.

William Duffy, countertenor

William Duffy is a California-born, Montréal-based countertenor, praised for his "command of [a] seemingly impossible high tessitura" (South Florida Classical Review). William first encountered music as a young Suzuki violinist, often facing admonishment for improvising new endings to classic repertoire. His appetite for variation keeps him exploring the extremes of his musical voice, at various times performing jazz, Gregorian chant and music of the renaissance, baroque, and today. During the 2020-21 ongoing Covid-19 global pandemic, William was fortunate to continue making music, both in-person and virtually, with Studio de musique ancienne de Montréal, The Thirteen, Seraphic Fire, Ensemble Noir, I Musici de Montréal, and Ensemble Vocal-Arts Québec. The 2021-22 season will see William on stage in several venues across Québec for an "urban pilgrimage" concert-installation of Joby Talbot's Path of Miracles with Voces Boreales; and with Les Plaisirs du Clavecin for the world premiere of Nanumissuat - Île-Tonnerre, by Innu poet Natasha Kanapé Fontaine and Montréal composer Alexandre David.

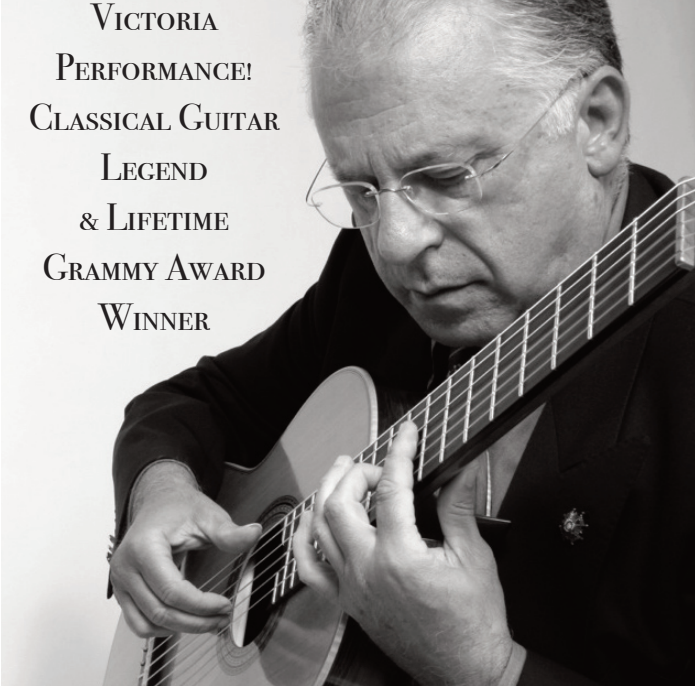
Arthur Tanguay-Labrosse, tenor

Arthur Tanguay-Labrosse is a very promising young tenor, at ease both as a soloist and as a chorist. He completed his studies with Adrienne Savoie in 2012 at the Conservatoire de musique de Montréal. Since then, he has been singing in some of the greatest choirs in Quebec, including the choir of the Church of St-Andrew and St-Paul, the chamber choir Voces Boreales, the Montreal Symphonic Orchestra choir and La Chapelle de Québec. As a soloist, with the company Ballet-Opéra-Pantomime, he played the role of Orpheus in the opera Orpheus on Sappho's Shore, by the Canadian composer Luna Pearl Woolf, of Kaherdin in Le Vin herbé by Frank Martin, and of the 'third trader' in the Canadian production of Nero and the fall of the Lehman brothers by the American composer Jonathan Dawe. He was heard as second tenor in Monteverdi's Vespers of the Blessed Virgin with Ensemble Caprice under the direction of Matthias Maute, at the Montreal Baroque Festival and at The Lamèque International Baroque Music Festival.

Jonathon Adams, baritone

Born in amiskwaciwâskahikan (Edmonton, Canada), Jonathon Adams is an Indigenous (Cree-Métis) baritone. In concert, they have appeared as a soloist with Sigiswald Kuijken, Hans-Christoph Rademann, Helmut Rilling, Václav Luks, Ensemble BachPlus, Vox Luminis, il Gardellino, and B'Rock Orchestra at Opera-Ballet Flanders. In 2021 Jonathon was named the first ever artist-in-residence at Early Music Vancouver. Jonathon attended The Royal Academy of Music (London), the Conservatorium van Amsterdam, and The Victoria Conservatory of Music, where they studied with Nancy Argenta. They also studied privately with Dame Emma Kirkby, and Edith Wiens. Jonathon was a core member of Amsterdam Baroque Orchestra & Choir for many years, appearing regularly with this ensemble around the world. Recent career highlights include a solo début at the Bruges Concertgebouw in Purcell's Ode to St. Cecilia, Bach cantatas at Snape Maltings Concert Hall, and concerts with Amsterdam Baroque in China, Japan, and at the Château de Versailles.

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Texts / translation

Easter Oratorio BWV 249

2. Duet and chorus

PETRUS, JOHANNES
Kommt, eilet und lauft, ihr flüchtigen Füße,
Erreicht die Höhle, die Jesum bedeckt!
Lachen und Scherzen
Begleitet die Herzen,
Denn unser Heil ist auferweckt.

3. Recitative

MARIA MAGDALENA
O kalter Männer Sinn!
Wo ist die Liebe hin,
Die ihr dem Heiland schuldig seid?

MARIA JACOBI
Ein schwaches Weib muss euch beschämen!

PETRUS
Ach! ein betrübtes Grämen

JOHANNES
Und banges Herzeleid

PETRUS, JOHANNES
Hat mit gesalzenen Tränen
Und wehmutsvollem Sehnen
Ihm eine Salbung zgedacht,

MARIA JACOBI, MARIA MAGDALENA
Die ihr, wie wir, umsonst gemacht.

4. Aria

MARIA JACOBI
Seele, deine Spezereien
Sollen nicht mehr Myrrhen sein.
Denn allein
Mit dem Lorbeerkranze prangen,
Stillt dein ängstliches Verlangen.

Easter Oratorio BWV 249 (English)

2. Duet and chorus

PETER, JOHN
Come, hurry and run, you swift feet,
get to the cave that covers Jesus !
Laughter and jokes,
accompany our hearts,
for our saviour is raised from the dead.

3. Recitative

MARY MAGDALENE
O cold minds of men
Where is the love gone
that you owe to the saviour ?

MARY, DAUGHTER OF JAMES
A weak woman puts you to shame

PETER
Ah, affliction and grief

JOHN
And fearful sorrow of heart

PETER, JOHN
With salty tears
and melancholy longing
intended an anointing for him,

MARY MAGDALENE, MARY, DAUGHTER OF
JAMES
Which you, as we, have done in vain.

4. Aria

MARY, DAUGHTER OF JAMES
My soul, your spices
should no more be myrrh.
For only
with the splendour of the laurel wreath
will your anxious longing be satisfied.

5. Recitative

PETRUS
Hier ist die Gruft

JOHANNES
Und hier der Stein,
Der solche zugedeckt;
Wo aber wird mein Heiland sein?

MARIA MAGDALENA
Er ist vom Tode auferweckt!
Wir trafen einen Engel an,
Der hat uns solches kundgetan.

PETRUS
Hier seh ich mit Vergnügen
Das Schweiß Tuch abgewickelt liegen.

6. Aria

PETRUS
Sanfte soll mein Todeskummer
Nur ein Schlummer,
Jesu, durch dein Schweiß Tuch sein.
Ja, das wird mich dort erfrischen
Und die Zähren meiner Pein
Von den Wangen tröstlich wischen.

7. Recitative

MARIA JACOBI, MARIA MAGDALENA
Indessen seufzen wir
Mit brennender Begier:
Ach, könnt es doch nur bald geschehen,
Den Heiland selbst zu sehen!

8. Aria

MARIA MAGDALENA
Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaiset und betrübt.

5. Recitative

PETER
Here is the tomb

JOHN
And here is the stone
which covered it.
But where will my saviour be ?

MARY MAGDALENE
He has risen from the dead!
We met an angel
who proclaimed this to us.

PETER
I see here with pleasure
the veil lies unwound.

6. Aria

PETER
Gentle should be the sorrow of my death
only a slumber,
Jesus, through your veil.
Yes, that will refresh me there
and the tears of my suffering
it will wipe comfortingly from my cheeks.

7. Recitative

MARY, DAUGHTER OF JAMES, MARY
MAGDALENE
Meanwhile we sigh
with fervent yearning:
Ah, if only it might soon happen
to see the saviour himself!

8. Aria

MARY MAGDALENE
Tell me, tell me quickly
Tell, where may I find Jesus
whom my soul loves!
Come then, come, embrace me,
for my heart is without you
quite orphaned and distressed.

9. Recitative

JOHANNES

Wir sind erfreut,
Dass unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerfließen und
geschwebt,
Vergisst den Schmerz
Und sinnt auf Freudenlieder;
Denn unser Heiland lebet wieder.

10. Chorale

Preis und Dank
Bleibe, Herr, Dein Lobgesang.
Höll' und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Dass man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen Bogen,
Der Löwe von Juda kommt siegend gezogen!

Ascension Oratorio, BWV 11

1. Chorus

Lobet Gott in seinen Reichen,
Preiset ihn in seinen Ehren,
Rühmet ihn in seiner Pracht;
Sucht sein Lob recht zu vergleichen,
Wenn ihr mit gesamten Chören
Ihm ein Lied zu Ehren macht!

2. Recitative

Der Herr Jesus hub seine Hände auf und
segnete seine Jünger,
und es geschah, da er sie segnete, schied er
von ihnen.

9. Recitative

JOHN

We are delighted
that our Jesus lives once more
and our heart
before so dissolved and suspended in
sadness
forgets its sorrow
and thinks of songs of joy;
for our saviour lives once more.

10. Chorus

Praise and thanks
remain your song of praise
Hell and the devil are overcome
their gates are destroyed
Shout and cheer, you loosened tongues,
so that you are heard in heaven
Open up, you heavens, the splendid arches,
the Lion of Judah comes drawn in victory!

Ascension Oratorio, BWV 11 (English)

1. Chorus

Praise God in his kingdoms,
extol him in his honours
acclaim him in his splendour.
Seek to express his praise rightly
when with assembled choirs
you make a song to his honour!

2. Recitative

The Lord Jesus raised his hands and blessed
his followers,
and it happened that while he was blessing
them he parted from them.

3. Recitative

Ach, Jesu, ist dein Abschied schon so nah?
Ach, ist denn schon die Stunde da,
Da wir dich von uns lassen sollen?
Ach, siehe, wie die heißen Tränen
Von unsern blassen Wangen rollen,
Wie wir uns nach dir sehnen,
Wie uns fast aller Trost gebracht.
Ach, weiche doch noch nicht!

4. Aria

Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz
umgeben.

5. Recitative

Und ward aufgehoben zusehends und
fuhr auf gen Himmel,
eine Wolke nahm ihn weg vor ihren
Augen, und er sitzt zur rechten Hand
Gottes.

6. Chorale

Nun lieget alles unter dir,
Dich selbst nur ausgenommen;
Die Engel müssen für und für
Dir aufzuwarten kommen.
Die Fürsten stehn auch auf der Bahn
Und sind dir willig untertan;
Luft, Wasser, Feuer, Erden
Muß dir zu Dienste werden.

3. Recitative

Ah Jesus, is your departure already so near?
Ah, is it already the hour
when we must let you leave us?
Ah, see how the hot tears
roll down our pale cheeks,
how we gaze after you
how almost all our comfort is lost .
Ah, do not go away yet!

4. Aria

Ah, stay yet, my dearest life,
ah, do not flee so soon from me
Your departure and your early leaving
bring me the greatest suffering.
Ah then, still stay here;
otherwise I shall be quite overwhelmed
with sorrow.

5. Recitative

And in their sight he was lifted up and went
towards heaven,
a cloud took him away from their eyes, and
he sits on the right hand of God.

6. Chorale

Now all lies beneath you,
apart only from yourself;
the angels must for ever and ever
come to wait on you.
Princes also stand by the road
and are willingly subject to you;
air, water, fire and earth
must all be at your service.

7. Recitative

Und da sie ihm nachsahen gen Himmel
fahren,
siehe, da stunden bei ihnen zwei Männer in
weißen Kleidern, welche auch sagten:
Ihr Männer von Galiläa, was stehet ihr und
sehet gen Himmel ?
Dieser Jesus, welcher von euch ist
aufgenommen gen Himmel,
wird kommen, wie ihr ihn gesehen habt
gen Himmel fahren.

8. Recitative

Ach ja! so komme bald zurück:
Tilg einst mein trauriges Gebärden,
Sonst wird mir jeder Augenblick
Verhaßt und Jahren ähnlich werden.

9. Recitative

Sie aber beteten ihn an, wandten um gen
Jerusalem von dem Berge,
der da heißet der Ölberg, welcher ist nahe
bei Jerusalem und liegt einen Sabbater-
Weg davon,
und sie kehrten wieder gen Jerusalem mit
großer Freude.

10. Aria

Jesu, deine Gnadenblicke
Kann ich doch beständig sehn.
Deine Liebe bleibt zurücke,
Daß ich mich hier in der Zeit
An der künftgen Herrlichkeit
Schon voraus im Geist erquicke,
Wenn wir einst dort vor dir stehn.

7. Recitative

And as they gazed after him ascending to
heaven,
see, there stood by them two men in white
robes, who also said:
You men of Galilee, why do you stand here
and gaze towards heaven ?
This Jesus, who has been taken from you to
heaven
will come again , as you have seen him
ascend to heaven.

8. Recitative

Ah then ! return again soon:
wipe away once and for all my sad
demeanour,
otherwise for me each moment
will be hateful and become like years.

9. Recitative

But they worshipped him, then went back
to Jerusalem from the mount
which is called the Mount of Olives and
which is near Jerusalem and is situated a
Sabbath's journey away,
and they returned back to Jerusalem with
great joy.

10. Aria

Jesus, your gracious look
I can still see continually.
Your love remains behind,
so that here in this present time
I may already beforehand refresh myself in
spirit
with the glory that is to come
when we one day shall stand before you
there.

11. Chorale

Wenn soll es doch geschehen,
 Wenn kömmt die liebe Zeit,
 Daß ich ihn werde sehen,
 In seiner Herrlichkeit?
 Du Tag, wenn wirst du sein,
 Daß wir den Heiland grüßen,
 Daß wir den Heiland küssen?
 Komm, stelle dich doch ein!

11. Chorale

When will it happen,
 when comes the dear time
 that I shall see him
 in his glory ?
 O day, when will you come
 that we may greet the Saviour,
 that we may kiss the Saviour ?
 Come, be here soon!

Jesu, Joy of Man's Desiring

Chorale from Cantata #147

Johan Sebastian Bach

Musical score for the first system of the chorale. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is in G major. The lyrics are: "Je - su, joy of man's de - sir - ing, Through the way where Hope is guid - ing,". The system includes a repeat sign and a fermata over the final measure.

Musical score for the second system of the chorale. It continues from the first system. The lyrics are: "Ho - ly wis - dom Love most bright, Hark, what peace - ful mu - sic rings, Drawn by Where the". The system includes a repeat sign and a fermata over the final measure.

Musical score for the third system of the chorale. It continues from the second system. The lyrics are: "Thee, our souls as - pir - ing, flock in Thee con - fid - ing, soar to un - cre - at - ed drink of joy - from death - less". The system includes a repeat sign and a fermata over the final measure.

32

light. springs. Word of God our flesh that fash-ion'd,
Theirs is beau - ty's fair - est plea - sure,

44

With the fire of life im - pas-sion'd,
theirs is wis - dom's ho - liest trea - sure.

51

Striv - ing still to Truth un - known, Soar - ing,
Thou dost e - ver lead Thine own, In the

58

dy - ing round Thy throne.
love of joys un - known.



The Early Music Society of the Islands humbly acknowledges that our concerts take place on the traditional territory of the Lekwungen People, known today as the Esquimalt and Songhees First Nations, whose historical relationships with the land continue to this day.



victoria baroque

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Early Music Society
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those that support our common endeavour.