

**THE UNIVERSITY OF BRITISH COLUMBIA**

SCHOOL OF MUSIC

Roy Barnett Recital Hall

Wednesday, April 2nd, 2025, 7:30 p.m.

# ***The Fairy Queen***

**UBC Early Music Ensembles  
featuring the  
Baroque Mentorship Orchestra**

*Christina Hutten, coordinator*

*Alexander Weimann, director*

“In odorem unguentorum,” H.51

Marc-Antoine Charpentier (1643-1704)

Jeanne Sapin, *soprano*  
Mikyla Jensen and Liam Gilson, *flutes*  
Christina Hutten, *harpsichord*

Paduan and Alamande à 4 voces

Samuel Scheidt (1588-1654)

Albano Berberi, *nyckelharpa*  
Edgar Bridwell, *treble viol*  
Joya Muma, *tenor viol*  
Anne Duranceau, *bass viol*

“O amantissime salvator,” H.264

Marc-Antoine Charpentier (1643-1704)

Elizabeth Peterson, *soprano*  
Dinah Ayre, *alto*  
Kelk Jeffery, *tenor*  
Alexander Weimann, *organ*

“Ma fin est mon commencement”

Guillaume Machaut (1300-1377)

Amanda Robertson and Alex Fisher, *alto recorders*  
Noah Ferrera-Palchinski, *lute*  
Joya Muma, *tenor viol*

“Non avra ma pietà”

Francesco Landini (1335-1397)

Kathleen O'Connor, *soprano*  
Noah Ferrera-Palchinski, *lute*  
Joya Muma, *tenor viol*

Harpsichord Concerto in D minor, wq. 23, H.427 Carl Philipp Emanuel Bach (1741-1788)

*Allegro*

*Allegro assai*

Connor Page, *harpsichord*  
Rebecca Ruthven and Chloe Meyers, *violins*  
Caroline Olsen, *viola*  
Matt Udry, *cello*

Sonata in D Minor for Two Continuo Instruments

Bernardo Pasquini (1637-1710)

Albano Berberi and Matthew Wong, *harpsichords*

Sonata in F Major for Two Continuo Instruments

Bernardo Pasquini (1637-1710)

Sarah Wong and Tyron Uy, *harpsichords*

Suite á 5

Dietrich Becker (1623-1679)

Ariae

Ballet

Saraband

Grace Alexander and Jake Balmuth, *violins*

Edgar Bridwell, *viola*

Anne Duranceau, *viola da gamba*

Connor Page, *harpsichord*

Erbarne dich

Johann Sebastian Bach (1685-1750)

Dinah Ayre, *alto*

Jake Balmuth, Grace Alexander, and Chloe Meyers, *violins*

Edgar Bridwell, *viola*

Anne Duranceau, *viola da gamba*

Connor Page, *harpsichord*

Overture Suite TWV 55:D19

Georg Philipp Telemann (1681-1767)

Ouverture

Rondeau

Jeremy Solomon and Emily Daily, *natural horns*

Catie Akune and Chloe Meyers, *violins*

Caroline Olsen, *viola*

Matt Udry, *cello*

Connor Page, *harpsichord*



## Texts and Translations

Charpentier, "In odorem unguentorum"

In odorem unguentorum tuorum currimus:  
adolescentulae dilexerunt te nimis.

We run after the odour of your ointments:  
the young maidens have loved you much.  
Antiphon for the Assumption of the Virgin Mary

Charpentier, "O amantissime salvator"

O amantissime salvator noster Jesu dulcis  
O clementissime redemptor noster Jesu pie  
Adoro diligo te in toto corde meo  
Et totis viribus meis, adoro diligo te  
O Jesu dulcis, o Jesu pie,  
et gratias ago tibi quod tanta charitate nos  
peccatores nos misere perditos  
sanguinis tui pretio redemeris  
et in amoris tui memoriam  
nec non in pignus futurae gloriae  
nobis dederis in cibum et potum panem  
angelorum et vinum electorum  
ipsum corpus et sanguinem tuum  
Quid pauper ego retribuam tibi Domine pro  
omnibus quae retribuisti mihi  
Quid vilis creatura vermis terrae servus inutilis  
praestare poterit Deo creatoriae Domino suo.  
Ecce me totum despicio me totum abnego corpus et  
animam tibi subjicio  
Et omnia mea in bene placitum tuum plene resigno

O our most loving savior, sweet Jesus,  
O our most merciful redeemer, kind Jesus,  
I adore you, I love you with all my heart and mind.  
I adore you, I love you with all of my strength,  
O sweet Jesus, o good Jesus,  
and I give you thanks because with such great  
charity you have redeemed us sinners, us who were  
wretchedly lost, at the price of your blood  
and in memory of your love,  
and also for a pledge of future glory  
you have given us for food and drink the bread of  
angels and the wine of the elect,  
your very body and blood.  
What return will I make to you, Lord, poor as I am,  
for all that you have given to me?  
What will a vile creature, a worm of the earth, a  
useless slave be able to offer to God, creatures to  
their Lord?  
Behold, I despise myself totally. I totally deny  
myself, I subject my body and soul to you, and I  
resign all that is mine for what is well pleasing to  
you.

Landini, "Non avra ma pietà"

Non arà ma' pietà questa mie donna  
Se tu non faj, amore  
Ch'ella sia certa del mio grand' ardore

She will never have mercy, this lady of mine,  
if you do not see to it, Love,  
that she is certain of my great ardor.

S'ella sapesse quanta pena porto  
Per onestà celata nella mente  
Sol per la sua bellezza, chè conforto  
D'altro non prende l'anima dolente

If she knew how much pain I bear—  
for honesty's sake concealed in my mind—  
only for her beauty, other than which  
nothing gives comfort to a grieving soul,

Forse da lei sarebbono in me spente  
Le fiamme che nel core  
Di giorno in giorno acrescono 'l dolore

perhaps by her would be extinguished in me  
the flames which seem to arouse in  
me from day to day more pain.

Non arà ma' pietà questa mie donna  
Se tu non faj, amore  
Ch'ella sia certa del mio grand' ardore.

She will never have mercy, this lady of mine,  
if you do not see to it, Love,  
that she is certain of my great ardor.

J.S. Bach, "Erbarme Dich"

Erbarme dich, mein Gott,  
Um meiner Zähren Willen!  
Schaue hier, Herz und Auge  
Weint vor dir bitterlich.  
Erbarme dich, erbarme dich!.

Have mercy, my God,  
for the sake of my tears!  
Look here, heart and eyes  
weep bitterly before you.  
Have mercy, have mercy!

**The Fairy Queen**  
Henry Purcell (1659-1695)

Prelude  
Hornpipe  
Rondeaux  
Scene of the Drunken Poet

Drunken poet:      Fill up the Bowl, then.

Fairy:                Trip it, trip it in a Ring;  
                          Around this Mortal Dance, and Sing.

Chorus:              Trip it, trip it in a Ring;  
                          Around this Mortal Dance, and Sing.  
                          Let 'em sleep till break of Day.

Matthew Görlitz, *baritone*  
Kathleen O'Connor, *soprano*

Act 2 Prelude

Trio:                 May the God of Wit inspire,  
                          The Sacred Nine to bear a part;  
                          And the Blessed Heavenly Quire,  
                          Shew the utmost of their Art.  
                          While Echo shall in sounds remote,  
                          Repeat each Note,  
                          Each Note, each Note.

Song and chorus:   Sing while we trip it on the Green;  
                          But no ill Vapours rise or fall,  
                          Nothing offend our Fairy Queen.

Elizabeth Petersen, *soprano*

Night:               See, even Night herself is here, To favour your Design;  
                          And all her Peaceful Train is near, That Men to Sleep incline.  
                          Let Noise and Care, Doubt and Despair,  
                          Envy and Spight, (the Fiend's delight)  
                          Be ever Banish'd hence.  
                          Let soft Repose her Eye-lids close,  
                          And murmuring Streams, bring pleasing Dreams;  
                          Let nothing stay to give offence.

Brittany St. Clair, *soprano*

Mystery:            I am come to lock all fast,  
                          Love without me cannot last.  
                          Love, like Counsels of the Wise,  
                          Must be hid from Vulgar Eyes.  
                          'Tis holy, and we must conceal it,  
                          They profane it, who reveal it.

Dinah Ayre, *alto*

Secresy: One charming Night  
Gives more delight,  
Than a hundred lucky Days.  
Night and I improve the tast,  
Make the pleasure longer last,  
A thousand, thousand several ways.

Kelk Jeffery, *countertenor*

Sleep: Hush, no more, be silent all,  
Sweet Repose has clos'd her Eyes.  
Soft as feather'd Snow does fall!  
Softly, softly, steal from hence.  
No noise disturb her sleeping sense.

Thomas Dalton, *baritone*

Act 2 Aire  
Act 3 Prelude

Attendant: If Love's a Sweet Passion, why does it torment?  
If a Bitter, oh tell me whence comes my content?  
Since I suffer with pleasure, why should I complain,  
Or grieve at my Fate, when I know 'tis in vain?  
Yet so pleasing the Pain, so soft is the Dart,  
That at once it both wounds me, and tickles my Heart.

Chorus: I press her Hand gently, look Languishing down,  
And by Passionate Silence I make my Love known.  
But oh! I'm Blest when so kind she does prove,  
By some willing mistake to discover her Love.  
When in striving to hide, she reveals all her Flame,  
And our Eyes tell each other, what neither dares Name.

Ming-Xuan Chung, *tenor*

Dance for the Green Men  
Dance for the Haymakers  
Act 1 Ouverture

Attendant: Now the Night is chas'd away,  
All salute the rising Sun;  
'Tis that happy, happy Day,  
The Birth-Day of King Oberon.

Emily Malmgren, *soprano*

Spring: Thus the ever Grateful Spring,  
Does her yearly Tribute bring;  
All your Sweets before him lay,  
The round his Altar, Sing and Play.

Brittany St. Clair, *soprano*

Summer: Here's the Summer, Sprightly, Gay,  
Smiling, Wanton, Fresh and Fair;  
Adorn'd with all the Flowers of May,  
Whose various Sweets perfume the Air.

Dinah Ayre, *alto*

Autumn:                See my many Colour'd Fields  
                             And loaded Trees my Will obey;  
                             All the Fruit that Autumn yields,  
                             I offer to the God od Day.

Kelk Jeffery, *tenor*

Winter:                Now Winter comes Slowly, Pale, Meager, and Old,  
                             First trembling with Age, and then quiv'ring with Cold;  
                             Benumb'd with hard Forsts, and with Snow cover'd o'ver,  
                             Prays the Sun to Restore him, and Sings as before.

Thomas Dalton, *baritone*

Chacone – Dance for Chinese Man and Woman

Grand chorus:        They shall be as happy as they're fair;  
                             Love shall fill all the Places of Care:  
                             And every time the Sun shall display his Rising Light,  
                             It shall be to them a new Wedding-Day;  
                             And when he sets, a new Nuptial-Night.

Meruert Bestybay, *soprano*



*Chorus:*

Meruert Bestybay, Emily Malmgren, Kathleen O'Connor, Elizabeth Petersen, Brittany St.

Clair, *soprano*

Dinah Ayre, *alto*

Kelk Jeffery, Ming-Xuan Chung, *tenor*

Thomas Dalton, Matthew Görlitz, *baritone*

*The Baroque Mentorship Orchestra (alphabetical order; \* = PBO mentor)*

Catie Akune, Grace Alexander, Jake Balmuth, Albano Berberi, \*Chloe Meyers, Conor Stuart,

*violin*

Ali Bakhtiar, Edgar Bridwell, Caroline Olsen, *viola*

Carl Lemer, \*Natalie Mackie, Matt Udry, *violoncello*

Anne Duranceau, Joya Muma, *viola da gamba*

Yefeng Yin, *double bass*

Liam Gilson, Mikyla Jensen, *baroque flute*

Sayako Leznoff, Tiana Ropchan, *baroque oboe*

Jasmine Chan, Amanda Robertson, *baroque recorder*

Kerry Graham, *baroque bassoon*

Connor Page, Tyronn Uy, *harpsichord*

\*Alexander Weimann, *director*

*Many thanks to our coaches and mentors:*

Alexander Weimann  
Chloe Meyers  
Natalie Mackie  
Christina Hutten  
Alex Fisher  
Jeremy Berkman  
Soile Stratkauskas  
Matt Jennejohn  
Andrew Clark

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