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**OVERTURES TO BACH** . . . . . PAGE 7  
Tuesday, August 1 at 6:00 pm & 9:00 pm | Christ Church Cathedral  
Matt Haimovitz cello

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Tyler Duncan baritone, and Erika Switzer 19th-century pianoforte

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Cinquecento

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An EMV Emerging Artists Event

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Alexander Weimann harpsichord, Beiliang Zhu cello, and Lucas Harris lute

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**BACH FOR TWO FLUTES** . . . . . PAGE 37  
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Pacific Baroque Orchestra, Alexander Weimann music director



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## FROM THE ARTISTIC AND EXECUTIVE DIRECTOR

The changes brought about by Luther's teachings had profound effects not only on the music of J.S. Bach, but on the whole history of Western classical music. In this 500th anniversary year of the Protestant Reformation, the festival offers a healthy serving of music by Bach culminating in a large-scale performance of his quasi-operatic and thrilling musical setting of the Passion story according to St. John – an undisputed high point of the Lutheran oratorio tradition.

We have decided this year to also showcase a few of the ways in which Luther's thinking set in motion expressive transformations in artists and traditions before and after J.S. Bach. The Italianate sacred madrigals of Johann Schein, German sacred music written in the aftermath of the Thirty Years War, the rhythmically energetic music of Counter-Reformation Latin America, the anguished music of English Counter-Reformation Catholics in hiding, and the four serious songs of Johannes Brahms are all directly connected to Martin Luther, and offer a surprisingly wide palette of musical and expressive tools for our audience to enjoy.

Many thanks to all of the talented artists, generous donors, government funding agencies, dedicated volunteers, EMV administrative staff, the Chan Centre, Christ Church Cathedral, Murray Patterson Marketing Group, Artistic Director Emeritus José Verstappen, summer production manager Alicia Hansen, and our Board of Directors who all continue to work together to make these exciting summer events possible.



Photo credit Jan Gates

Matthew White,  
Executive and Artistic Director



Pick up our colourful calendar/brochure in the lobby today – it includes full details about the festival, and about the upcoming 2018-19 winter season.

**[earlymusic.bc.ca](http://earlymusic.bc.ca)**

### Thank-You to our Education & Outreach Campaign Donors

These performances of the Vancouver Bach Festival are part of the Vancouver Early Music Programme, one of North America's most prestigious series of early music summer courses & workshops.

Many talented young participants from across Canada and the USA, and from around the world, are gathering here to study with internationally acclaimed artists.

Several of these participants will be able to attend thanks to the ongoing support & generosity of our contributors to the annual Education and Outreach Campaign, who are included in the donor acknowledgements at the end of this programme book.

Minister  
of Canadian Heritage



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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.

La culture est l'expression de l'âme du Canada. Elle contribue à nous définir et à nous unir. Le gouvernement du Canada accorde beaucoup d'importance à la culture, et il a à cœur de soutenir les arts et les artistes canadiens. C'est pour cette raison que nous sommes fiers d'appuyer la présentation de ces concerts par l'organisme Early Music Vancouver. Grâce à ses spectacles et autres activités artistiques, cet organisme donne la chance aux musiciens canadiens de faire valoir leur talent et d'animer notre culture. Il permet aux mélomanes de découvrir des mélodies et des harmonies qui, bien que d'une autre époque, arrivent encore à nous séduire et à nous inspirer.

À titre de ministre du Patrimoine canadien, je remercie la Vancouver Society for Early Music, ainsi que les artistes, les organisateurs et les bénévoles qui assurent la présentation de ces concerts. Vos efforts en vue de mieux faire connaître et apprécier la musique ancienne méritent d'être applaudis.

The Honourable / L'honorable Mélanie Joly

Canada

Our concerts are made possible through the generous assistance of our many volunteers who offer their time.  
For this Festival, we would like to thank in particular:

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The Sans Souci Palace in Potsdam

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Music programme designed in conjunction with EMV by George Zukerman, O.C., O.B.C.

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- All applicable taxes, fees and basic gratuities included.
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The Grand Prize draw will take place on Friday, August 11 at 9:30 PM, at the reception following Bach's St. John Passion at the Chan Centre for the Performing Arts (6265 Crescent Road, UBC Campus).

Please see the EMV Website at [earlymusic.bc.ca](http://earlymusic.bc.ca) for the Rules of Play, FAQ, and Restriction on Prizes.

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## THE ARTIST

**Matt Haimovitz**

CELLO

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

**Matt Haimovitz**



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## PROGRAMME

TUESDAY AUGUST 1 AT 6:00 PM, 9:00 PM | CHRIST CHURCH CATHEDRAL

### OVERTURES TO BACH

#### PART 1

**Philip Glass**  
(b. 1937)

**Overture to Bach**

**Johann Sebastian Bach**  
(1685-1750)

**Suite I in G Major**, BWV 1007

Prelude  
Allemande  
Courante  
Sarabande  
Minuet I & II  
Gigue

**David Sanford**  
(b. 1963)

**Es War**

**Johann Sebastian Bach**

**Suite V in C Minor**, BWV 1011

Prelude  
Allemande  
Courante  
Sarabande  
Gavotte I & II  
Gigue

- DINNER BREAK -

#### PART 2

**Du Yun**  
(b. 1977)

**The Veronica**

**Johann Sebastian Bach**

**Suite II in D Minor**, BWV 1008

Prelude  
Allemande  
Courante  
Sarabande  
Minuet I & II  
Gigue

**Vijay Iyer**  
(b. 1971)

**Run**

**Johann Sebastian Bach**

**Suite III in C Major**, BWV 1009

Prelude  
Allemande  
Courante  
Sarabande  
Bourrée I & II  
Gigue



# THE BACH SUITES: A MOVEABLE FEAST

AN INTRODUCTION BY MATT HAIMOVITZ

For over three decades, I have been absorbed in reflecting on and playing J.S. Bach's 6 Suites for Solo Cello. The 6 Suites were composed around 1720 in Cöthen, Germany, while Bach was under the patronage of Prince Leopold. This was a rare time in Bach's life during which he was not directly working under the auspices of the church. In the 6 Suites we experience a breathtaking summation of the vernaculars and dance forms Bach absorbed from France, Italy, Spain, Germany, and beyond.

In 2015, I made a new recording of the 6 Suites, on baroque cello and the 5-string cello piccolo. In the fifteen years since my first recording of these works in 2000, my perspective had evolved so far that I no longer recognized the older document. For the 2015 edition I closely investigated the manuscript of the 6 Suites by Anna Magdalena, Bach's second wife who made what we consider the best copy of Bach's original, which has unfortunately been lost to us.



Matt Haimovitz, photo credit Stephanie MacKinnon

Along with looking back at the performance practice of the Suites and imagining the state of mind of an 18th century cellist encountering this groundbreaking music for the first time, I wanted to look forward, to create a bridge to our time. With *Overtures to Bach*, I have commissioned six composers – Philip Glass, Du Yun, Vijay Iyer, Roberto Sierra, David Sanford and Luna Pearl Woolf – to engage, respond to, and create a preludial movement that seamlessly transitions into the centuries-old six-movement suite architecture. Had Bach encountered Caribbean salsa, Hawaiian chant, Serbian ganga, jazz, and more, I have no doubt that he would have incorporated these styles into his own work. In this way, we broaden the cultural palette available to Bach while traveling a musical path spanning three centuries. In the end, perhaps the most startling insight offered by the six living composers is that Bach's music is every bit as alive and contemporary as music written today.

## OVERTURES TO BACH

Years ago, on a visit to the big Island of Hawaii, Luna Pearl Woolf and I attended an outdoor Passover Seder. Held on a large lanai, under an open sky, with the sound of waves marking the time, the Rabbi remarked at this ancient Jewish tradition being celebrated on a Polynesian island, so new its lava was still cooling in the sea. His sermon brought out similarities between the Hawaiian and Hebrew languages. The word *Pele*, Hawaiian god of the volcano, means "miracle" in Hebrew. *Aloha* is close to *ahava* or "love"; *havera* is Hebrew for friend, *hoaloha* in Hawaiian. Many more linguistic connections were made. The Chomskyan Theory of Universality was alive and well and I wondered at the flow of language and culture that could spread to the most remote locales, long before technology shrank our world.

Bach's appetite for new forms of music was voracious. I like to think that if he had come across Hawaiian Chant, or Caribbean Salsa, or, for that matter, the jazz of Charles Mingus or John Coltrane, these influences would have made their way into the Suites.

And the influence goes both ways. It would be difficult for

Bach's 6 Suites not to inform any composer writing music for solo cello today. With these *Overtures to Bach*, contemporary composers reach both forward and backward in time, to bring their own cultural and musical experience into a conversation with the master himself.

Philip Glass will freely acknowledge how deeply inspired he is by Bach's sense of polyphony on an essentially single-voiced instrument. In the Bach *Prélude* from Suite I in G, the composer clearly lays out three voices in the opening bars – a bass pedal, a stepwise moving middle line, and the three-note lower-neighbor figure in the top voice. In his *Overture*, Philip lets the triad unfold similarly, albeit in the darker key of E minor – suggested in the Bach a few bars after the opening G pedal. However, Philip introduces double-stops right after the linear triad, two voices entangled, breathing as one. To compose his overture, Philip took a break from reworking his opera *Appomattox*, writing the solo piece on the back of an opera score page. As he says, "it was like writing a letter."

David Sanford and I have collaborated on a number of occasions: his concerto for cello and 20-piece big

band, *Scherzo Grosso*, our album *Meeting of the Spirits* with Uccello, treating the cello ensemble as jazz big band, and now the second of two pieces for solo cello. The first, *7th Avenue Kaddish*, a response to 9/11, was recently re-released on the PENTATONE Oxingale Series album, *Orbit*.

I had to unearth an inner Charles Mingus to tackle David's *Es War*. A tour de force of pizzicato, the opening demands a two finger plucking technique more idiomatic to the jazz upright bass than to the cello. Later, *Es War* wrestles with Bach's epic fugue, the wail of the saxophone navigating its way through palindromes and atonal rows obscuring the emerging reference to a Bach Cantata. Bach, in Suite V, calls for the cello's A-string to be tuned down to a G. David takes this *scordatura* tuning one step further, also asking for the low C-string to be brought down to a B. The effect allows the stormy waves of chords at the coda, with a low B pedal on the open string, to lead into the Bach *Prélude* with the force of a tsunami.

Du Yun was struck by my belief that Suite II in D minor may be an epitaph for the loss of Bach's infant child and his first wife Maria Barbara in 1720, the same year he composed the 6 Suites. Building on the *Sarabande* – the slow lascivious Spanish dance at the heart of each of the Suites – Du Yun deconstructs the dance and introduces the *Kontakion*, a prayer for the dead from the Russian Orthodox Church, as well as Serbian chant and central European gypsy fiddle to create a heartbreaking quilt of nostalgic prayer and cries. The polyphonic roots of Bach emerge, even as gossamer shrouds of notes obscure them. The title of the piece is taken from a Catholic legend: the image of Jesus, revealed on the *Veil of Veronica*.

Hearing *The Veronica*, do not be fooled by the spontaneity of the gestures and the emotions they evoke. The majority of the work is meticulously notated – pitch, microtonal coloring, timbral variety detailed in the left and right hands, voicing priorities, and more. And yet the piece was not fully realized until we worked on it together. As Du Yun sang her vision, phrase by phrase, we sculpted the articulations, rubatos, tempi, and timbres even more closely. At the coda, Du Yun asks that the A-string be tuned up microtonally to create a drone, alienating in its foreignness to the original pitch center. The beats of the final near-unison reveal the memory of an infant's beating heart.

When I first received the score of Vijay Iyer's *Run*, it looked like a challenge, a showpiece of moto-perpetuo bow strokes and string crossings. For three days I worked to realize exactly what was on the page, to no avail. Then I began to add my own articulations, a variety of slurring solutions, as well as more distinctive dynamics. It was a breakthrough, and the piece began to take shape. When I trepidatiously approached Vijay about what I was doing with his piece, he immediately gave his blessing. He had assumed I would find my own way though. After studying the Anna Magdalena manuscript of the Bach Suites – and observing how sparse are the interpretive instructions – Vijay was inspired by the freedom given to the

## VANCOUVER EARLY MUSIC PROGRAMME



**Saturday August 5**  
from 10:00 am - 1:00 pm  
**UBC School of Music**

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performer. We spent an intensive afternoon in Vijay's Harlem studio fine-tuning all of these expressive choices. It was enlightening to enter a world of rhythm-as-kinesthesia. As Vijay pointed out, "sometimes if you just think the rhythm or pulse, it is enough." The opening bar of the Bach *Prélude* from Suite III in C major is a perfect musical illumination of gravity, the scale and arpeggio descending from middle C to the low open string like an apple falling from a tree. Vijay amplifies the overtones laid out in Bach's Suite. There is an infectious energy, and electrical current that runs through it, all rising from and celebrating the lowest note of the instrument, the C.

I am beyond thrilled with each and every one of these new overture commissions. Each composer has engaged his or her suite with a depth and insight that makes me hear the Bach in a new light. Each work may also live on its own as a

standalone piece, and I hope generations of cellists will enjoy the challenges and rewards that each presents. The works are thorny enough to say: "do not try this at home!" However, I truly hope just the opposite. It has been a fascinating experience to commission a wide slate of new works at the same time. With each piece, I was forced to develop new techniques; new approaches to the instrument which would allow me to realize the vision of each composer.

My hope is that you, the listener, will enjoy traveling this musical bridge between the centuries as much as I have. It spans more than time, linking us to far-flung corners of our musical world and offering an entrée into six distinct and diverse compositional voices, each humbly making the overture to Bach.

- Matt Haimovitz

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### Philip Glass:

#### Overture

an overture to J.S. Bach's Suite I in G major, BWV 1007

"Of all the many blessings in this life.  
Music gives up its place only to love.  
Yet even love's a melody."

Dedicated to my beloved wife Nadia Moretto,  
from David Sela

The *Overture* for the Bach G major Cello Suite is meant to prepare the audience, not by anticipating Bach's music, but through encouraging a frame of mind that will be open and calm - free from the stress and delights of one's ordinary day.

Composing the proper melody, harmony and rhythm for the *Overture* was not so complicated. My own training with Mme. Boulanger was heavily steeped in analysis and performing the great Master's work and I was already familiar with what was needed.

For me it was really as if I were saying to the audience:

"For now put aside your ordinary thoughts - the struggles and joys of your daily life. The music will soon begin. And, in fact, the Master is already in the concert hall waiting for you. But, not to worry. You're not too late either - for Bach and his music now reside in a Pure Eternity, free from any plans or expectations.

Encounters with his music are meant only to inspire and enlighten ourselves - as if there never was an act of 'special creation,' but as if it has always been there. Even before the Beginning.

A deep breath or two won't hurt. But apart from that there's nothing to do. Just let Bach's music begin.

It's there for the listening."

- Philip Glass

### David Sanford:

#### Es War

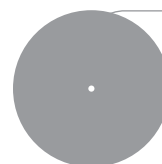
an overture to J.S. Bach Suite V in C minor, BWV 1011

Musicologist Robert Walser writes, "Like Bach, but at the other end of the Enlightenment, heavy metal musicians explore images of horror and madness in order to comprehend and critique the world as they see it."

Echoing this reading on at least one level, Matt Haimovitz's more recent interpretation of Bach's Suite V in C minor, likely the darkest of the six, presents a response to contemporary violent conflict offering a reflection of that violence as well as a deploration. The idea of war - in a larger sense, between life and death - is literally stated in Bach's *Cantata No. 4* where the central movement begins with the chorus's fugal "Es war ein wunderlicher Krieg." That movement's B-minor tonality, and its root, minor 3rd and major 7th opening collection are strong influences on the overture, *Es War*, and inspired its title.

Notably, Bach's fifth suite also features the scordatura A-string tuned at G, which can be interpreted as an early forebear of metal's often-used "Drop-D" tuning and similarly offers not only a somewhat more somber tone but also more resonant support for the cello's lower two strings. *Es War* utilizes this tuning as well, but avoids the strong emphasis on C in which the suite will be immersed by also lowering the fourth string down to B. This further darkens the timbre of the instrument while, at the same time, laying the foundation for the overture's slow but deliberate harmonic path leading to the suite's opening C-minor announcement.

- David Sanford



**RECORDINGS  
OF PARTICIPATING ARTISTS  
ARE FOR SALE IN THE LOBBY.**



Du Yun:

### The Veronica

an overture to J.S. Bach Suite II in D minor, BWV 1008

Dedicated by Gordon Getty to the memory of Zheng Cao, a most formidable force of nature and dearly beloved friend.

“the ones who are gone are gone  
but the ones who survived  
begin to arrive”

– Rumi

I have known Matt for eight years now. Not only have I written pieces for him, we collaborated on a song together, and played together on his *Figment* tour. When Matt called me for this project, I was thrilled for his ambitious undertaking and honored to be part of a project that is this close to him.

Among the six Bach Cello Suites, I always feel the most connected to Suite II. In preparing for writing the overture for the D-minor, Matt and I talked about how J.S. Bach had been away from home, on tour for a year. When he came back, only then did he learn of his first wife's passing; and a year prior, the two had lost a child. That was the year he wrote the D-minor cello suite.

I often wonder about bereavement. When and how it pauses, recharges, morphs and restarts. When I read the story of *The Veil of Veronica*, it was less of the truth of the legend that intrigued me, but rather the image of a woman wiping sweat and blood away. And I'm also interested in the provenance of cultural intersections. Those pilgrimages throughout history remain a winding path, for immigrants, for émigrants, and for refugees in today's world. *The Veronica* ends with

a *ganga* style, a dissonant form of singing, using two clashing notes to project sound over long distances that is prominent in Serbian Chant.

– Du Yun

Vijay Iyer:

### Run

an overture to J.S. Bach Suite III in C major, BWV 1009

Bach's solo string music sounds oddly futuristic even today. I first heard the cello suites when I was a child, and I remember noticing the mystical hush that this music could bring over listeners — a strange, beautiful reminder of melody's power.

When Matt approached me last year, I was daunted at first: how could I create an “overture” for something already so complete, so familiar? Eventually the C major suite offered some answers of its own. The instrument itself is already essentially “in C”, its open strings ringing out in that tonality, so I decided to follow up on Bach's own use of the instrument's inherent resonances. I was influenced by how he would vault the listener through the music, using vibrant dance impulses to sustain a sometimes majestically slow harmonic rhythm. Studying Bach's original manuscripts, I saw how underspecifying timbre and articulation would allow the performer to find a more personal interpretation.

It dawned on me that this “overture” should herald the whole work without revealing too much of it. In this way, my piece became compact, active, resonant, and continuous – a brisk, eventful run through the woods. Thank you for listening.

– Vijay Iyer

## Two Special Gifts towards EMV's Instrument Collection

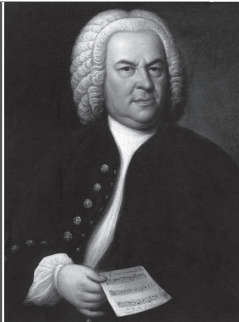
This year's Festival will prominently feature two new additions to EMV's important collection of historical instruments: a superb French Harpsichord after Taskin - the perfect instrument for most baroque repertoire; and an original 1870 Broadwood Pianoforte, an original instrument that is ideal for the performance or romantic repertoire, including works Brahms, Schumann and Mendelssohn.

Early Music is the grateful recipient of both instruments, which were generously gifted by music lovers in the community: Carol Brauner donated the harpsichord after Taskin, while the Broadwood pianoforte was a recent contribution offered by Dr. Patricia M. Lee and Dr. Nicholas H. Lee.



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## THE ARTISTS

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**Tyler Duncan**

BARITONE

**Erika Switzer**

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by Broadwood

(SEE PAGE 57 FOR DETAILS)

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Pre-concert chat with  
host Matthew White at 12:15:

**Tyler Duncan & Erika Switzer**

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## PROGRAMME

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WEDNESDAY AUGUST 2 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### SCHUMANN: DICHTERLIEBE AND BRAHMS: VIER ERNSTE GESÄNGE

Robert Schumann (1810-1856):

**Dichterliebe, op 48** (1840)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen sprießen
3. Die Rose, die Lilie, die Taube, die Sonne
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht
8. Und wüßten's die Blumen, die kleinen
9. Das ist ein Flöten und Geigen
10. Hör' ich das Liedchen klingen
11. Ein Jüngling liebt ein Mädchen
12. Am leuchtenden Sommermorgen
13. Ich hab' im Traum geweinet
14. Allnächtlich im Traume seh' ich dich
15. Aus alten Märchen
16. Die alten, bösen Lieder

### INTERVAL

Johannes Brahms (1833-1897):

**Vier ernste Gesänge, op 121** (1896)

(Four Serious Songs)

1. Denn es gehet dem Menschen wie dem Vieh
2. Ich wandte mich und sahe an
3. O Tod, wie bitter bist du
4. Wenn ich mit Menschen- und mit Engelzungen redete

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**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

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# POETRY AND MUSIC

## SCHUMANN'S DICHTERLIEBE AND BRAHMS' VIER ERNSTE GESÄNGE

Poetry and music have much in common. They exploit sound as their primary medium, and share structural features such as rhythm, meter, volume or accent, pitch, and syntax. During the renaissance of lyric verse in the early nineteenth century, poetry and music became inextricably linked in the genre of the German *lied*. Johann Wolfgang von Goethe believed that music completed the lyric poem, commenting in a letter that when poetry is set to music, "something unique happens. Only then is the poetic inspiration, whether nascent or fixed, sublimated (or rather fused) into the free and beautiful element of sensory experience. Then we think and feel at the same time, and are enraptured thereby." The *lied* paired poignant, self-reflexive poetry about individuals' confrontations with nature and society with the intimate, accessible, and richly expressive solo human voice accompanied by the marvellous, new, piano-forte.

### Schumann: Dichterliebe

Robert Schumann was a voracious reader of poetry, but until 1839 he had composed only piano music. Suddenly (and most happily for us), the convergence of some new aesthetic ideas, his pragmatic need to compose marketable music by which he might earn a living, and the emotional crisis of his court battle with Friedrich Wieck for Clara's hand in marriage, resulted in an explosion of song writing – 140 *Lieder* composed in a single year. He wrote to Clara that he "found himself walking round his room singing like a nightingale." Stylistically, Schumann's songs are like sung piano pieces. He became a master of marrying a quasi-verbal vocal line with a musically independent piano part.

The poems of Heinrich Heine were among Schumann's favourites. Heine's poems are short, usually one to three verses, using simple vocabulary and folk-like meters and rhyme schemes. Their form and style, however, is a façade for content that is sophisticated, sardonic, and sometimes angry. Many of his colleagues found Heine's work confusing and at odds with the goals of lyric poetry. Schumann met Heine in 1828 and wrote in his diary about a man with a perpetually ironic smile with whom he felt immediate friendship and had spent an entire day wandering through Munich. In fact, Schumann's piano music is not unlike Heine's poetry – short pieces with biting rhythms and often ambiguous meanings. In another diary entry, Schumann wrote that he preferred Heine's "bizarrerie" to the pretentiousness of critics.

Schumann winnowed Heine's *Lyrisches Intermezzo*, a collection of sixty-five poems published in his *Buch der Lieder* (1827), down to twenty poems, which he set to music in only nine days. When the song cycle, which Schumann titled *Dichterliebe* was published about a year later, he had further distilled it to sixteen songs. In so doing, he became co-creator of the cycle's text, transforming Heine's loosely organized collection into a narrative set. In it, an artist remembers his experience of love (songs 1-4), rejection and loss (song 5-11), and struggle to come to grips with his sorrow (songs 12-16). Schumann's work is the embodiment of the Romantic ideal of finding unity amid variety. Each song is a unique and vivid miniature that contributes to a

story of intense and changing emotions. Often, Schumann employs the piano preludes and postludes to link songs by recalling past material or foreshadowing the content of the next song.

It may seem surprising that Schumann chose to publish songs about the trauma of rejected love during the year in which he won a lawsuit against his father-in-law-to-be (who was sentenced to two weeks in jail for defamation of Schumann's character!) and was finally permitted to marry his beloved Clara, but stress of the legal battle, the fear of losing Clara forever, the instability of his own mental health, and the new pressure to support a family weighed heavily on him. Fourteen years after the publication of *Dichterliebe*, he attempted suicide, terrified that his delusions would cause him to harm his family. Johannes Brahms had then recently met and become close to the Schumann family, and would remain a close friend of Clara Schumann for the rest of her life.

### Brahms: Vier ernste Gesänge

These four *lieder* were Brahms' response to news of Clara's imminent death. Rather than choosing contemporary poetry, Brahms selected biblical texts from Ecclesiastes and I Corinthians that express the vanity of human existence and the redemptive power of love. Expressing his characteristically reserved attitude towards matters of faith, Brahms described his settings as "damnably serious and at the same time... impious." He moved away from the melodious approach to song of his youth to an intensely declamatory vocal style that harkens back to the sacred monody of the Baroque and paired it with a dramatic and virtuosic piano part. In a letter to their mutual friend Joseph Joachim, he expressed his reflection on an elderly artist's experience of love and loss, writing, "The thought of losing her can terrify us no longer, not even me the lonely man for whom there is all too little alive in the world. And when she is gone from us, will our faces not light up with pleasure when we remember her? That wonderful woman whom we were privileged to take delight in throughout a long life – to love and admire her ever more greatly. Only thus do we mourn her."

– Christina Hutten

## THE ARTISTS

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**Terry Wey**  
COUNTERTENOR

**Achim Schulz**  
TENOR

**Tore Tom Denys**  
TENOR

**Tim Scott Whiteley**  
BARITONE

**Ulfried Staber**  
BASS

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Supported by  
**Adèle Lafleur**

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

**Terry Wey &  
Tim Scott Whiteley**

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## PROGRAMME

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WEDNESDAY AUGUST 2 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

### SONGS OF RELIGIOUS UPHEAVAL BYRD, TALLIS, TYE – MUSIC FROM REFORMATION ENGLAND

Thomas Tallis (1505-1585):  
**Salvator mundi I à 5**

Christopher Tye (1505 - 1572):  
**THE MEAN MASS: Gloria à 5**

Thomas Tallis:  
**In ieiunio et fletu à 5**

Thomas Tallis:  
**If ye love me à 4**

Christopher Tye:  
**THE MEAN MASS: Credo à 5**

Thomas Tallis:  
**Te lucis ante terminum I (alternatim) à 5**

Thomas Tallis:  
**Lamentations of Jeremiah I**

### INTERVAL

Thomas Tallis:  
**Honor, virtus et potestas (alternatim) à 5**

Christopher Tye:  
**THE MEAN MASS: Sanctus à 5**

Thomas Tallis:  
**O Lord, give thy Holy Spirit**

Thomas Tallis:  
**Te lucis ante terminum II (alternatim) à 5**

Christopher Tye:  
**THE MEAN MASS: Agnus Dei à 5**

William Byrd (c.1540 - 1623):  
**Ne irascaris Domine**

---

**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

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# SONGS OF RELIGIOUS UPHEAVAL

BYRD, TALLIS, TYE – MUSIC FROM REFORMATION ENGLAND

In 1527, the second Tudor monarch of England, Henry VIII, requested of Pope Clement VII that he might annul his first marriage to Catherine of Aragon. When Rome refused his request Henry renounced papal authority and Catholic rule, initiating a period of political and religious upheaval that would prove to be the most turbulent in the country's history. The reign of Henry's son, Edward VI, saw more thorough Protestant reforms introduced, before Mary I plunged her subjects back into Catholicism with the bloody murders of Protestants for which she is now remembered. It was to be under the rule of the last Tudor monarch, Elizabeth I, that England would finally find relative religious stability. A more moderate Protestant approach would lead to the establishment of the Church of England, which would incorporate elements of the Catholic tradition.

Tonight's programme contrasts an early Catholic mass setting from Henry VIII's reign, *The Mean Mass* by Christopher Tye (c.1505-1572), with works in Latin and English from the Edwardian and Elizabethan periods by Thomas Tallis (c.1505-1585). The last word, however, is given to Tallis' pupil, colleague and friend William Byrd (c.1540-1623), through his poignant *Ne irascaris Domine*.

Christopher Tye served as organist, composer and singer at King's College, Cambridge, Ely Cathedral and the Chapel Royal. Preserved in partbooks at Peterhouse, Cambridge, *The Mean Mass* for 5 voices dates from before 1540 and lacks a tenor part, which has been reconstructed for the purposes of modern performance. The young Tye displays mastery of harmonic imagination and poise, with liberal use of sevenths and dissonance often culminating in the most beautifully unexpected cadences.

No musician could have felt the shifts of reform more than the man who worked under all four aforementioned

monarchs: Thomas Tallis. Born around 1505 Tallis' early career was marred by Henry's dissolution of the monasteries. Jobs that the composer held at Dover Priory and Waltham Abbey between 1530 and 1540 did not last more than two years each as the foundations were shut down. Preferment came relatively quickly for Tallis though, as his name starts appearing in the sovereign's Chapel Royal records in the early 1540s.

His younger works display loyalty to the musical fashions of early sixteenth century Catholic England - in particular the grand scale votive antiphon. These were highly melismatic works in Latin for five or six voices (including a high treble) lasting up to twenty minutes, with one syllable regularly set to long stretches of music. However, the decree of Archbishop Thomas Cranmer, that every syllable should have one note, together with the staunchly Protestant advisers to the young King Edward VI meant Tallis was now forced to compose in English, with text clarity of the utmost importance.

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Dating from 1547/48, *If ye love me* is one of the first surviving examples we have of Tallis' vernacular style. Setting verses from John:14 this deft miniature expresses the English text without sacrificing musical ingenuity. *O Lord, give thy Holy Spirit*, a prayer dating from 1566, belongs to the reign of Elizabeth I. Like *If ye love me*, the final section of text here is repeated giving the work an ABB structure.

In 1575 Thomas Tallis and William Byrd published – under an exclusive patent from Elizabeth I – a selection of 34 Latin motets (17 each) entitled *Cantiones quae ab argumento sacrae vocantur*. The works by Tallis display the extraordinary rhetorical style and musical imagination of an older composer at the height of his powers. The collection opens with *Salvator mundi I*, an antiphon for the Exaltation of the Cross. A canon at the octave between the superius and contratenor soon flourishes into free moving polyphony in this heartfelt plea for redemption. The chant-based response *Honor, virtus et potestas* alternates between plainchant and polyphony. The tenor of the polyphony retains the chant, but this time in longer note values acting as a melodic pillar around which the other voices can weave. Also featured in the collection are two settings of the compline hymn *Te lucis ante terminum*, with only the middle of the three verses set to polyphony. In both cases Tallis handles the simple harmonization of the chant delicately to create a fitting nocturnal atmosphere. Elizabeth I's support of this endeavour suggests that the monarch was not averse to Latin church music being performed in her

private chapel.

Both *In ieiunio et fletu* and the setting of *Lamentations of Jeremiah I* are considered to be two of Tallis' latest and finest works. There has been disagreement as to what Tallis' religious allegiances were, yet it is hard not to hear a cry for England to return to Catholicism both as the priests weep and beg to save their heritage from destruction, and in the final phrase of the *Lamentations*: "Jerusalem, Jerusalem return unto the Lord thy God". The harmonic invention and chromaticisms of *In ieiunio* are adventurous, to say the least, with a tonal centre only finally clear in the last few bars.

William Byrd became a member of the Chapel Royal in 1572. In the early 1590s he left London to lead a more private life among like-minded Catholic recusants in Essex, but before doing so he published a collection of motets in 1589 entitled *Cantiones Sacrae*. Contained in this collection is the elaborate, penitential motet *Ne irascaris Domine*, setting verses from Isaiah:64. The prophet's plea to God is set to the sweetest music before stark homophony at the words "Sion deserta facta est". The final phrase lamenting Jerusalem – again, a metaphor for Catholic England – "desolata est" is heard no fewer than 54 times. At a time when Catholics were still being executed for their beliefs Byrd's "propaganda" could not have gone unnoticed. It can only be assumed that the beauty of his music, and protection by the Crown ensured his survival.

– Tim Scott Whiteley

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If you have some of this experience and if you would relish a leadership role in building something truly great in our community, please get in touch with us by emailing us your resume and a short note outlining what you feel you can contribute and why taking up the challenge of helping shape EMV interests you.



Dirk Hals: "Merry Company"

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**Shane Hanson**  
COUNTERTENOR

**Erik Kallo**  
COUNTERTENOR / TENOR

**Taka Shimojima**  
TENOR

**Ian Bannerman**  
TENOR

**Jacob Gramit**  
BASS

WITH

**Ellen Marple**  
**Jeremy Berkman**  
**Nathan Wilkes**  
**Alex Fisher**  
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Chamber Organ  
by Juget-Sinclair  
(SEE PAGE 57 FOR DETAILS)

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**An EMV**  
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Pre-concert chat with  
host Matthew White at 12:15:  
**Jacob Gramit**

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## PROGRAMME

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THURSDAY AUGUST 3 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### LUTHERAN VESPERS: SONGS FOR TROUBLED TIMES

Samuel Scheidt (1587-1654):  
**Tulerunt Dominum**

Heinrich Schütz (1585-1672):  
**Die mit Tränen säen**

Johann Rudolph Ahle (1625-1673):  
**O lux beata Trinitas**

Johann Rudolph Ahle:  
**Magnificat à 7**

Heinrich Schütz:  
**Herr nun lässest du deinen Diener**

Hans Leo Hassler (1564-1612):  
**Pater Noster**

Johann Christoph Bach (1642-1703):  
**Der Gerechte ob er gleich**

Johann Michael Bach (1648-1694):  
**Ich weiß, daß mein Erlöser lebt**

Johann Hermann Schein (1586-1630):  
**Da pacem Domine**

Andrea Gabrieli (1532-1585):  
**Benedicam Dominum**

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**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

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# LUTHERAN VESPERS

## SONGS FOR TROUBLED TIMES

Between 1618 and 1648, Europe and Germany in particular were ravaged by the Thirty Years' War. Following the Peace of Westphalia, the immediate conflicts were stayed, but the feelings of uncertainty remained, as they often do in the aftermath of a political upheaval. In the Lutheran church, the music for the evening Vespers service reflected this, praying for safety as the light of day turned into the uncertainty and potential danger of night. In a concert rather than a liturgical context, today's program samples music that could have been found in the context of that service.

**Samuel Scheidt** (1587-1654), while known for his travels to the Netherlands, spent most of his life in Halle, a town about forty-five kilometres northwest of Leipzig. He stayed in Germany throughout the Thirty Years War, holding a variety of small positions and composing mostly organ music and vocal motets. "Tulerunt Dominum" comes from the first (and only) volume of his *Concertuum Sacrorum*, published in 1622, while he was working at the court in Halle. While he had intended to publish more volumes of this collection, he got sidetracked by organ music, and in 1625, he lost his salary and most of his musicians due to the court's involvement in the war. While the collection holds only 12 pieces, two are settings of this text – Scheidt was clearly drawn to the contrast between the sorrow and anxiety in the first half of the text, and the jubilation and relief of the second. The piece is scored for two choirs of predominantly

low voices, but still finds ways to enliven the text, such as the duet of upper voices for "the angels say" and the use of upward scale motions for "surrexit."

The two pieces by **Heinrich Schütz** (1585-1672), both in the *stile antico*, are settings of passages from Luther's German translation of the Bible. They come from the later period of his life, the earlier piece being "Die mit Tränen säen" which sets a portion of Psalm 126. The piece comes from the 1648 collection *Geistliche Chormusik*, which Schütz published as an attempt to remind the musical establishment of the importance of composing in the older style. The piece displays remarkable contrapuntal prowess, while contrasting the sowing of tears and the shouts of joy. The second piece by Schütz, a German setting of the *Nunc Dimittis*, was composed after the death of Elector Johann Georg I of Saxony (1657), the man Schütz had served since 1617 at the Dresden Court. While written only for six voices, this incredibly emotional piece contains a pseudo-polychoral texture, after the extended opening declamations of "Lord, now let thy servant depart in peace." In between the music in the old style of Schütz, we've placed two pieces (one in the new, concerted style, and one in the *stile antico*) by **Johann Rudolph Ahle** (1625-1673). Ahle spent most of his life in Mühlhausen, and from 1654 he worked as Organist at the Divi-Blasii-Kirche, where he remained until his death. He published four collections of sacred concertos (*Neugepflanzter thüringischer Lustgarten*) between 1657 and 1665, and these two pieces are drawn from the second collection, issued in 1658.

"O Lux Beata Trintas" (of which this is almost certainly the North American premiere) sets the three verses of the Latin hymn in a six-voice motet based on a melody published in a variety of sources in the mid to late 16th century. Interestingly, the melody commonly appears with the Luther translation of the text ("Der du bist drei in einigkeit"), yet only in a 1553 hymnal published by Lukas Lossius does it appear with the Latin text which Ahle sets. Ahle's 1658 collection also contains four settings of the Magnificat, two each in German and Latin. This is the smallest scale piece of the four, scored for three singers and four trombones. Ahle pays special attention to the text in each verse, from the jubilant rhythms of "et exultavit" and the playful melismas on "dispersit," to the mournful suspensions on "esurientes." The function of the trombones in the piece is twofold – they serve as a "choir"



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**Music**

to highlight the ends of verses, but Ahle also displays his mastery of counterpoint with periodic trombone sinfonias.


While at Mühlhausen, Ahle performed older music as well as his own compositions; the church library contained copies of the *Florilegium Portense* – a collection published first in 1618 in Leipzig. Containing a variety of motets in the old style, the contents included pieces by composers from throughout Europe. The “Pater Noster” of Hans Leo Hassler (1564-1612) is the first piece in the collection, and while Luther called for the Lord’s Prayer in Vespers to be silent, today we’ll sing this splendid double choir motet. The other piece from the *Florilegium* comes at the close of the program – Luther indicated the service was to close with a *Benedicam*. This motet comes from the Venetian master Andrea Gabrieli (1532-1585) – giving an idea of the breadth of the collection both in terms of time and style. It’s worth noting that Johann Sebastian Bach would eventually order copies of the collection for the Thomaskirche in Leipzig, meaning it was still being used on a regular basis well into the eighteenth century.

Brothers Johann Christoph Bach (1642-1703) and Johann Michael Bach (1648 – 1694) were both sons of Heinrich Bach, making them both Johann Sebastian’s first cousins, once removed. They both held positions at churches in Thuringia – Johann Christoph in Eisenach and Johann Michael in Gehren. Musically, they both belonged to the generation before Johann Sebastian, as both of these works show – largely homophonic,

old style motets. Johann Christoph’s “Der Gerechte ob er gleich” is notable for its subtle harmonic shifts, particularly in the opening lines, as the music depicts the righteous finding rest. In “Ich weiß, daß mein Erlöser lebt,” Johann Michael sets a beautifully simple chorale melody by Melchior Vulpius (“Christus der ist mein Leben”) above a gently moving homophonic men’s chorus. Both motets survive only in copies from after their composers’ deaths; “Der Gerechte” in particular was copied by Heinrich, then by Johann Sebastian, and later orchestrated by Carl Phillip Emmanuel Bach.

One hundred years before Johann Sebastian was appointed Thomaskantor, the position in Leipzig was held by Johann Hermann Schein (1586-1630). “Da Pacem Domine” didn’t appear in one of his collections, but was a separately published piece from 1630, in the midst of the war. The text of the double choir motet prays for God to grant us peace, and the music seems to portray uncertainty and darkness at times, especially in the opening passages where each choir sings on its own. Later in the peace, we hear quick, imitating entrances, which seem to imitate the fighting surrounding Germany at the time. The title page of the publication begins “Precatio Ecclesiae Pro Pace / A Prayer of the Church for Peace”, and the set of parts includes a poem of Schein, which claims that we can witness war as the cause of sadness all around, so we must “sing in concert, and of peace”.

– Jacob Gramit



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## THE ARTISTS

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**Alexander Weimann**  
HARPSICHORD

**Stephan MacLeod**  
BARITONE

French double-manual  
harpsichord after Taskin

(SEE PAGE 57 FOR DETAILS)

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

**Alexander Weimann**



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## PROGRAMME

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THURSDAY AUGUST 3 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

### BACH'S ITALIAN CONCERTO

Johann Sebastian Bach (1685-1750):

**Overture in the French style** BWV 831

Overture  
Courante  
Gavotte I / II  
Passepied I / II  
Sarabande  
Bourrée I / II  
Gigue  
Echo

George Frideric Handel (1685-1759):

**Cantata "Dalla guerra amorosa"** HWV 102a

Recitativo: *Dalla guerra amorosa*  
Aria: *Non v'alletti un occhio nero*  
Recitativo: *Fuggite, sì fuggite*  
Aria: *La bellezza è com' un fiore*  
Recitativo / Finale: *Fuggite, sì fuggite*

### INTERVAL

Johann Sebastian Bach:

**Italian Concerto** BWV 971

Allegro  
Andante  
Presto

Johann Sebastian Bach:

**Cantata "Amore Traditore"** BWV 203

Aria: *Amore traditore*  
Recitativo: *Voglio provar*  
Aria: *Chi in amore ha nemica la sorte*

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**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

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# BACH'S ITALIAN CONCERTO

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Johann Sebastian Bach published his *Clavier-Übung II* in 1735 consisting of two solo works for two-manual harpsichord – the *Italian Concerto* (Concerto nach Italienischen Gusto / Concerto after the Italian taste) and the *French Overture* (Ouverture nach französischer Art / Overture in the French style).

*Clavier-Übung* can be translated as “keyboard practice”. Bach published four volumes:

- i: Six Partitas, published separately (sold in one volume in 1731)
- ii: *Italian Concerto* and *French Overture* (1735)
- iii: Sometimes called the German Organ Mass (1739)
- iv: Aria with diverse variations – *Goldberg Variations* (1741)

Far from purely pedagogical exercises, the works in these four collections are, like the *Art of the Fugue* and the *Musical Offering*, demonstrations of Bach's total mastery and knowledge of the technical and stylistic musical conventions present in Europe in the first half of the 18th century.

## French Overture

The title of the suite comes from the convention of starting French orchestral dance suites with an *Overture*. This movement replaces the *Allemande* that begins Bach's other keyboard suites. With eleven movements, it is the longest keyboard suite Bach ever composed, wherein he includes optional dance movements both before and after the *Sarabande*. The inclusion of an extra movement after the *Gigue* as well, entitled “the echo”, is meant to exploit the loud and soft dynamics possible on a two-manual harpsichord. The dynamic indications (piano and forte) found throughout the work indicate where to switch manuals, providing child-like fun to harpsichordists in responding to the technical challenges of switching manuals at high speed. The similarity between this final movement to the beginning of the *Italian Concerto* connect the two compositions of *Clavierübung II*.

Bach had originally conceived *Clavierübung I* of consisting of seven partitas, the 7th being an early version of the *French Overture* with fewer ornaments and in C minor. When it came to the publication of *Clavierübung I*, however, he chose only 6 of the partitas and decided to release the missing 7th suite transposed and elaborated upon as one of the two major pieces in *Clavierübung II*. Here it is featured alongside another significant example of an orchestral piece transformed by Bach into a solo keyboard work – *The Italian Concerto*.

## Cantata Dalla guerra amorosa HWV 102a

The manuscript for this cantata dates from 1709 and was a copy made for the musical establishment of Marchese

Francesco Ruspoli, one of several important patrons who supported Handel while he was living and working in Italy. Likely written for Ruspoli's weekly musical gatherings, this secular cantata is reminiscent in theme to Handel's *Trionfo del Tempo* (1707) and his *Apollo e Dafne* (1709), which also include exquisitely realized musings on the fading nature of physical beauty and the dangers inherent in love. Handel was beloved by the Italians and was referred to as “Il Caro Sassone” (The Dear Saxon) by his patron and the Italian public alike. His total immersion and love for Italian musical culture, and opera in particular, remained at the heart of his personal style for the rest of his life.

## Italian Concerto

Throughout his life Bach took an interest in the concerto form, developed in Italy. The *Italian Concerto* demonstrates his masterful assimilation of the latest musical fashions into a language uniquely his own. One of Bach's sternest critics, the composer and writer Johann Adolph Scheibe, was forced to admit: “This keyboard concerto is to be regarded as a perfect model of a well-designed solo concerto.” In composing a solo concerto in Italian style for the two-manual keyboard, Bach brilliantly manages to recreate in miniature the Italian “Concerto Grosso” or “contest effect” between a full instrumental ensemble and a soloist. The two manuals allow him to delineate clearly the solo line on one manual and the orchestral textures on the other.

## Cantata Amore Traditore BWV 203

Unlike Handel, who spent several years in Italy fully embracing its rich musical culture, J.S. Bach never made an Italian pilgrimage. He was nonetheless heavily influenced and impressed by the Italian musical style of the period. Through studying scores, he knew and adapted the music of, among others, Arcangelo Corelli, Tomaso Albinoni, Claudio Monteverdi, Antonio Vivaldi and Benedetto Marcello.

This secular cantata, also on the theme of treacherous love, dates from Bach's time in Weimar (1718-1723). It is modeled on the Italian solo cantata tradition for voice and continuo, and its first performance and librettist are both unknown. That he only wrote two works using Italian text and no opera at all, demonstrates that though he was perfectly capable of writing convincingly in this style and in the Italian language as

well, his heart and mind were somewhere else. The complex keyboard part in the final aria suggests it might have been written as an opportunity for the master to demonstrate his own extravagant keyboard skills.

- Matthew White



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## THE ARTISTS

**Byron Schenkman**  
19TH-CENTURY PIANOFORTE

**Michael Unterman**  
CELLO

19th-Century Pianoforte  
by Broadwood

(SEE PAGE 57 FOR DETAILS)

Pre-concert chat with  
host Matthew White at 12:15:

**Byron Schenkman  
& Michael Unterman**



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## PROGRAMME

FRIDAY AUGUST 4 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### CONVERSIONS: MENDELSSOHN, MOSCHELES AND BACH

Ignaz Moscheles (1794-1870):

**Selections from  
Etudes in Melodic Counterpoint**, Op. 137a

Fanny Mendelssohn (1805-1847):

**Fantasy in G minor**

Felix Mendelssohn (1809-1847):

**Sonata No. 2 in D major**, Op. 58

Allegro assai vivace  
Allegretto scherzando  
Adagio  
Molto allegro e vivace

### ABOUT THIS PROGRAMME

Pianist Byron Schenkman and cellist Michael Unterman present a recital based on composers from the Mendelssohn circle in Leipzig, each of whom was born Jewish but converted to Christianity to conform to societal norms. The works by Ignaz Moscheles and Felix Mendelssohn in particular are notable for the ways in which they riff off of Lutheran roots in surprising ways.

Moscheles' *Etudes in Melodic Counterpoint* are fascinating miniatures, based on preludes by J.S. Bach, remembered in Leipzig as the former director of the Thomaskirche. Preludes from *The Well-Tempered Clavier* are played as Bach wrote them by the piano, with added melodic lines written by Moscheles for the cello. They are whimsical throwbacks to what some consider the beginnings of the Historical Performance movement, set off by Felix Mendelssohn's revivals of the St. Matthew Passion.

A similar but more emotionally poignant transformation occurs in the third movement of Felix Mendelssohn's *Sonata in D major*, which begins with a simple church chorale on the piano, then is answered by a chromatically tinted and verklempt outcry on the cello. The two contrasting voices continue in dialogue, finding resolution at the movement's closing. Whether the inspiration for this cello part is Ashkenazi, or perhaps Roma, the movement represents a remarkable clash of cultures, perhaps reflecting a similar split within Mendelssohn himself.

## BACH IN THE 19TH CENTURY

Ignaz Moscheles:

### Melodisch-contrapunktische Studien, Op. 137a

The name Ignaz (Isaac) Moscheles is most often encountered in the narrative of music history as one of the great pianists of his day. This makes him one of the more interesting linking figures in music, beginning with his friendship with Beethoven in his younger years, then, at the height of his career, we find him performing alongside Chopin, a close friend of the Schumanns, and a dear friend and colleague of Felix Mendelssohn.

Moscheles was also an early proponent of historical performance, dating back to his days as a student at the Prague Conservatory where his pianistic training was based primarily on the music of Clementi, Mozart, and J.S. Bach. Some twenty years later, while residing in London, he established a series of “historical soirées” in which he performed the music of Bach, Handel, and Scarlatti on the harpsichord.

Another example of his interest in earlier music are these *Studies in Melodic Counterpoint*, which, as in a true modern-day remix, overlay new material on existing works, in this case preludes from Bach’s Well-Tempered Clavier. These pieces most likely take their cue from Charles Gounod’s “Ave Maria”, originally titled *Méditation sur le Premier Prélude de Piano de S. Bach*, published ten years prior in 1853. Moscheles’s more academic title hints at a different approach, rather than striving for pure lyricism as in the Gounod, there is a pronounced feeling of exploration and active interaction with Bach’s writing.

Fanny Mendelssohn:

### Fantasia in G minor

Like Moscheles, Fanny Mendelssohn shared a lifelong connection to the music of J.S. Bach, literally from day one, when her mother Lea was reputed to have commented on her newborn daughter’s “Bach fingers”. She would later study theory and composition with Carl Friedrich Zelter, an early champion of Bach, and Bach’s music would feature prominently in the musical salon she later established in Berlin in the 1830s.

It is also around this time that her *Fantasia* for cello was written, quite possibly for one of these salon gatherings, and possibly even for her cellist brother Paul, for whom her brother Felix wrote a number of compositions for cello as well. The style of the *Fantasia* is classic lyrical Romanticism, making tactful use of the cello’s darker hues and vocal qualities, crafting something of a concert aria for cello and piano, much like her brother Felix’s *Songs without Words*.



Felix Mendelssohn at the piano, playing for Queen Victoria and the Prince Consort

Felix Mendelssohn:

### Sonata No. 2 in D major, Op. 58

If Fanny’s *Fantasia* is akin to a concert aria, then Felix’s Sonata in D major is a one-act opera, again supremely lyrical, and highly dramatic. Like Fanny’s piece it was likely written for their brother Paul, and during an extremely busy stretch for Felix, as he was fully involved as music director of the Gewandhaus Orchestra, in high demand as a composer and conductor in Berlin, and in the thick of establishing a new music college in Leipzig whose faculty also included none other than Robert Schumann.

The D major sonata is very much the Hollywood blockbuster, full of adventure (1st movement), humor and love (2nd movement), and death-defying chase scenes (4th movement). What sets it apart is its phenomenal slow movement which elevates the whole in the way that a great actor can elevate a simple drama, like Judi Dench in the 007 franchise, or Patrick Stewart in just about anything. The movement is a dialogue of sorts, between Bach-like chorale introduced in the piano, and passionate *recitativo accompagnato* led by the cello, only that it isn’t a true dialogue; the chorale stays constant, comforting and embracing, while the cello is gradually soothed.

Some have speculated that this movement reflects of the conversion Mendelssohn underwent as a child from Judaism to Lutheranism. This theory can never be more than conjecture, but one can’t deny the narrative that begins with two wholly incongruous styles, stoic chorale and passionate opera, in which the interloper is gradually pacified through the course of the movement. There is also the curious fact of Felix’s full name, Mendelssohn Bartholdy, the latter of which was added upon his conversion with the intention of the family Mendelssohn to be eventually dropped, and yet it remained.

– Michael Unterman

## THE ARTISTS

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**Jenny Högström**  
SOPRANO

**Terry Wey**  
COUNTERTENOR

**Alexander Weimann**  
HARPSICHORD

**Beiliang Zhu**  
CELLO

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French double-manual  
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(SEE PAGE 57 FOR DETAILS)

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

**Jenny Högström  
& Terry Wey**



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## PROGRAMME

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FRIDAY AUGUST 4 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

### HANDEL IN ITALY: VIRTUOSIC CANTATAS

Bernardo Pasquini (1637-1710):  
**Sonata VII in F major**

Agostino Steffani (1654-1728):  
**Begl'occhi, oh Dio, non più**  
Chamber Duet (1699)

Alessandro Scarlatti (1660-1725):  
**Toccatà & Fuga in A minor**

George Frederic Handel (1685-1759):  
**Nel dolce tempo** HWV 135b  
Italian Cantata for Alto (London, after 1710)

### INTERVAL

Bernardo Pasquini:  
**Sonata IX in C minor**

George Frederic Handel:  
**La Lucretia** HWV 145  
Solo Cantata for Soprano (Florence or Venice, 1706?,  
copied for Marquis Ruspoli on 31 August 1709)

Salvatore Lanzetti (1710-1780):  
**Cello Sonata in C major** Op. 2 No. 3  
(Published 1750)

George Frederic Handel:  
**Tanti Strali** HWV 197  
Chamber Duet (1710-11)

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**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

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Elizabeth Lambertson page?

Note: If this does not come in, I will place the VRS ad (now on page 48 at the bios section) here, and increase the font size and width in the bios to fill this page.



## HANDEL IN ITALY:

### VIRTUOSIC CANTATAS

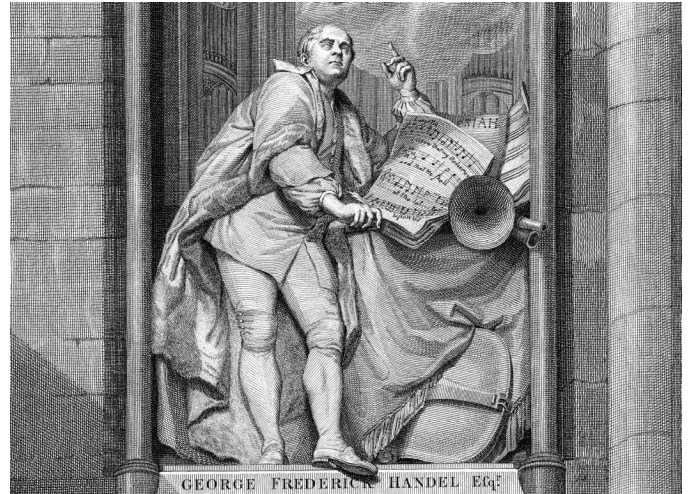
Between late 1706 and early 1710, G.F. Handel spent over three years in Italy absorbing Italian art and culture, putting him in close daily contact with some of the most virtuosic performers, composers and artists living and working there at the time. We know that, among others, he would have come in contact with Lotti, Caldara, Corelli, Alessandro and Domenico Scarlatti. Much of what he composed during this period was vocal chamber music for performance at the private concerts of one his most generous patrons, the Roman Marchese Ruspoli. This programme is a sampling of some of this vocal music paired with contemporary Italian instrumental music.

#### **Bernardo Pasquini: Two Duets**

Pasquini (1637-1710) was an Italian keyboard virtuoso, teacher and composer of operas, oratorios, cantatas and keyboard music. In 1706, together with Arcangelo Corelli and Alessandro Scarlatti, Pasquini became a member of the "Academy of Arcadia". The two short Pasquini duets on tonight's programme are directly related to the "partimento" tradition of learning composition and improvisation at the keyboard. Partimenti were "potential musical works" – bass lines that implied certain voice leading, melodies, and imitation. Students were expected to practice realizing these implications as they improvised over the given bass lines. Though it isn't hard to imagine teacher and student playing these sonatas together as pedagogical exercises, they are also very satisfying to listen to, and work particularly well for harpsichord and lute. Handel also wrote partimento-type continuo exercises, known as "Exercises for Queen Anne" for the daughter of George II who studied composition with him in England.

#### **Agostino Steffani: Begl'occhi oh Dio, non piu**

This chamber duet for soprano and alto, was written in 1699 by Agostino Steffani (1650-1723), a master of vocal chamber music, secular cantatas and opera, whose work was studied and admired by the young Handel. This Italian composer spent most of his professional career in Germany, first in Munich then at the court of Hanover. These works for two voices and basso continuo, of which there are approximately one hundred, were written probably between the years 1689 and 1716. It is said that Handel got his hands on a collection of Steffani's chamber duets in 1710 and that he carefully modeled his own chamber duets directly on them, even admitting that, while he could match their beauty, he could not surpass them. Handel's chamber duet *Tanti Strali* from 1710-11, for example, shows Steffani's influence and demonstrates a whole range of Handel's writing from the virtuosic first movement, through the languid second movement to the final fugal movement, which experienced Handelian will recognize from his much later oratorio *Solomon*. Both of these duets follow the *duetti da camera* style in which there are no recitatives and both voices



sing the same text. While lacking in dramatic narrative content, they are an opportunity to weave great melody and counterpoint. Historian Paul H. Lang even suggests that J.S. Bach himself took the Steffani compositions as patterns for his cantata duets, as well as for the duets in the B minor mass.

#### **Alessandro Scarlatti: Toccata & Fuga in A minor**

When Handel arrived in Italy, Alessandro Scarlatti was one of the most successful and respected composers working there at that time. Though he was primarily a composer of opera (he wrote over 100), he also wrote upwards of five hundred chamber cantatas for solo voice that doubtless would have been an influence on the young Handel. Given the fact that Scarlatti also wrote some 35 oratorios and at least 200 masses, his production for keyboard instruments is somewhat modest in terms of quantity. The opening bars of this short work for keyboard only contain a series of bass notes and figures as well as the term *arpeggio*. In connection to this term, two contemporaries of Scarlatti come to mind: Geminiani for the violin and Gasparini for the basso continuo. Both practiced the *acciaccatura*, the short embellishing note that smuggles a well-dosed, so-called harmonious dissonance into the chord. Alessandro equally liked to use this technique as did his virtuosic son Domenico, inspired by the techniques of the *guitarra spagnuola*.

**G.F. Handel: Nel Dolce del tempo** HWV 135b

This cantata for alto soloist and continuo was likely written by Handel in 1708 during a short visit to Naples. It is a typical Italian continuo cantata in its charming setting of a simple story telling of the virtuous love between a shepherd and a shepherdess who likely represent two aristocrats soon to be or recently married. This is one of a very few cantatas by Handel to include two different characters depicted by the same singer.

**Salvatore Lanzetti: Cello sonata in C major, Op. 2 No. 3**

Salvatore Lanzetti (1710-1780) was a gifted cellist and composer who worked in service to the court chapel in Lucca and for Vittorio Amedeo II in Turin. Before Boccherini, Lanzetti began to establish the cello as a solo instrument and was an important figure in the development of the cello sonata as a form. He was in London in the 1730s and may have lived there until 1754 which may have brought him into contact with Handel.

**G.F. Handel: La Lucrezia** HWV 145

This solo cantata for soprano and continuo was composed in Florence or Venice around 1706 and was copied for Marchese Ruspoli's collection during August 1709. One of Handel's most often performed chamber works, with a libretto

written by Cardinal Benedetto Pamphili, it is a masterpiece of the genre and can be considered a sort of opera "scena" requiring a great singing actress. Depicting the inner turmoil faced by Lucrezia after her rape, and leading up to her suicide, it is a series of recitatives and arias beseeching the gods to take vengeance on Sextus Tarquinius, the son of the last king of Rome who robbed her of her virtue.

- Matthew White



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## THE ARTIST

**Tekla Cunningham**

VIOLIN

Pre-concert chat with  
host Matthew White at 12:15:

**Tekla Cunningham**



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## PROGRAMME

TUESDAY AUGUST 8 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### PLAYING WITH B-A-C-H:

SOLO SONATAS FOR VIOLIN BY TELEMANN, PISENDEL AND J.S. BACH

**Georg Philipp Telemann** (1681-1767):

**Fantasia I in B<sup>b</sup> per il Violino senza Basso** TWV 40:15

Largo  
Allegro  
Grave  
Allegro

**Johann Georg Pisendel** (1687-1755):

**Sonata for solo violin in A minor**

Largo  
Allegro  
Giga - Variationen

**Georg Philipp Telemann:**

**Fantasia VII in E<sup>b</sup> per il Violino senza Basso** TWV 40:20

Dolce  
Allegro  
Largo  
Presto

**Johann Sebastian Bach** (1685-1750):

**Partita in B minor** BWV 1002

Allemanda - Double  
Courante - Double  
Sarabande - Double  
Tempo di Borea - Double

Tekla Cunningham plays on a violin made by Sanctus Seraphin in Venice, 1746.



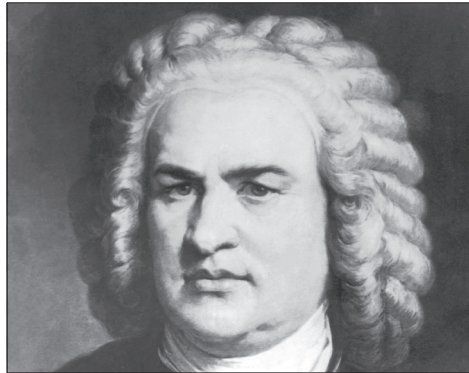
# PLAYING WITH B-A-C-H

AN INTRODUCTION BY TEKLA CUNNINGHAM

The three German composers featured in this programme were of the same generation and enjoyed great successes in their musical careers. During his lifetime, Telemann enjoyed a degree of renown that eluded Bach during his lifetime, and Pisendel, first and foremost a virtuoso violinist, was the revered concertmaster and leader of the Dresden Court Orchestra. Bach's fame as an organist, church musician and composer of both sacred and secular masterworks has, in our time, eclipsed that of Telemann. It is rather touching to note that these competitors shared deep bonds of friendship and collegiality that endured throughout their lifetimes. Telemann and Pisendel played together in a Leipzig Collegium Musicum, and Pisendel met Bach while passing through Weimar. Telemann and Bach were also bound together through family ties – Telemann was godfather namesake to Bach's son Carl Phillip Emmanuel Bach.



Johann Georg Pisendel



Johann Sebastian Bach



Georg Philipp Telemann

A remarkably prolific composer, Telemann trained first as a lawyer, but was unable to resist music as a profession. Both Bach and Pisendel were born into musical families and were raised among church musicians, composers and instrumentalists. Johann Georg Pisendel is the least familiar of this trio. He was the concertmaster of the Court Orchestra in Dresden, which was widely hailed as the best orchestra in all of Europe. Pisendel was admired both for his virtuosity on the violin and for developing the highly disciplined ensemble in Dresden. Many composers of the time, including Albinoni, Telemann and Vivaldi, dedicated pieces for violin to Pisendel.

In constructing this programme, I wanted to link works by Telemann, Pisendel and Bach together by using solo pieces to spell Bach's name in musical notes – B, a, c, h. Bach used the notes of his name as a fugue subject at the end of the Art of the Fugue possibly as a kind of stamp of authorship or even as a kind of musical epitaph. This is a more light-hearted take at drawing some comparisons between three composers of the same generation, with different strategies in composing for solo violin.

— \* —

Telemann's Fantasias for solo violin are a set of twelve fairly compact compositions. Each takes a mere page in the cramped manuscript copy, and encompasses a range of styles. The first, in B<sup>b</sup>, begins with a broad Largo with a slowly descending bass line. It is written in a typical church sonata pattern of slow – fast – slow – fast. The fast movement doubles as both the second and final movement.

— \* —

Pisendel's solo sonata in A minor is in three movements. It begins with an expansive and highly dramatic slow movement. The second movement contrasts snapping rhythmic figures with long melodic lines. The final giga begins with a fairly simple subject, with increasingly elaborate double stopping. A set of florid variations finishes this sonata.

— \* —

The E<sup>b</sup> fantasia by Telemann follows a standard slow-fast-slow-fast pattern with a lovely and wandering opening movement, an energetic allegro, a darkly brooding C minor largo, and concludes with a buoyant Presto full of leaping and jumping figuration.

— \* —

Bach's B minor (H-moll) Partita is the second of the *Sei solo* – the six unaccompanied sonatas and partitas written for solo violin. The manuscript copy that survives is dated from 1720, and it is likely that Bach wrote these pieces earlier during his tenure in Weimar, where he had at his disposal an excellent if small group of instrumentalists, a congenial music-loving prince and fewer church duties than during his other posts. Each of the sonatas has a similar structure – a slow first movement followed by a fugue, aria-like slow third movements, and incredibly virtuosic final movements. In contrast, each of the partitas has a unique structure. In the first partita, each dance movement is followed by a double – a variation on the same harmonic progression. A very grand Allemande begins the suite, followed by a Corrente and its breathless double. The third movement is a Sarabande with a contemplative double. The partita ends with the thrilling and exuberant Tempo di Borea.



## THE ARTISTS

**Gli Angeli Genève**

**Stephan MacLeod**  
DIRECTOR

**Aleksandra Lewandowska**  
SOPRANO

**Jenny Högström**  
SOPRANO

**Robert Getchell**  
TENOR

**Thomas Hobbs**  
TENOR

**Stephan MacLeod**  
BASS & MUSICAL DIRECTION

WITH

**Alexander Weimann**  
ORGAN

**Beiliang Zhu**  
CELLO

**John Lenti**  
LUTE

Chamber Organ  
by Juget-Sinclair

(SEE PAGE 57 FOR DETAILS)

Supported by



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

**Stephan MacLeod**



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## PROGRAMME

TUESDAY AUGUST 8 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

### BEFORE BACH: "THE FOUNTAINS OF ISRAEL" BY JOHANN SCHEIN

Johann Hermann Schein (1586-1630):

**Israelis Brunnlein** ("The Fountains of Israel")

1. O Herr, ich bin dein Knecht
2. Freue dich des Weibes deiner Jugend
3. Die mit Tränen säen
4. Ich lasse dich nicht
5. Dennoch bleibe ich stets an dir
6. Wende dich, Herr, und sei mir gnädig
7. Zion spricht: Der Herr hat mich verlassen
8. Ich bin jung gewesen
9. Da Jakob vollendet hatte

#### INTERVAL

10. Lieblich und schöne sein ist nichts
11. Der Herr denket an uns
12. Ist nicht Ephraim mein teurer Sohn
13. Siehe an die Werk Gottes
14. Unser Leben währet siebzig Jahr
15. Herr, laß meine Klage
16. Siehe, nach Trost war mir sehr bange
17. Ach Herr, ach meiner schone
18. Was betrübst du dich, meine Seele
19. Lehre uns bedenken

AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT

## JOHANN SCHEIN:

### "THE FOUNTAINS OF ISRAEL"

At first glance the music of tonight's programme presents the listener with a number of puzzles. The beautifully engraved title pages of the partbooks, printed at Leipzig in 1623, immediately proclaim the title first in Italian, *Fontana d'Israel*, and then in German, *Israelis Brünlein*: "Fountains of Israel". We are then told that the book contains "selected, powerful, passages from the Old and New Testaments," confirming that sacred music is the order of the day. And yet, these passages are composed "in a special, graceful, Italian madrigal manner." By this time relatively few composers were still writing "madrigals" as such – the golden age of Cipriano de Rore, Luca Marenzio, and Carlo Gesualdo was long past. Even the most splendid exception to the rule, Claudio Monteverdi, was now writing madrigals in a manner far removed from that of his early years: the "concertos" of his Seventh Book of Madrigals (1619) were now largely virtuosic vocal duets and trios over an instrumental bass, and have little to do with the classical madrigal for five voices.



Johann Hermann Schein

The *Israelis Brünlein* by Johann Hermann Schein (1586-1630), then, might appear to be something of a strange hybrid: a collection of sacred madrigals, in German, for five and six voices with an optional instrumental bass. Yet it is one of the finest musical achievements of the German Baroque, a choral masterpiece entirely comparable with the achievements of his more famous contemporary Heinrich Schütz (1585-1672), a man with whom Schein was well acquainted. True to the legacy of the Renaissance madrigal, Schein pays the utmost attention to each phrase of the text, seeking the perfect musical language to bring the words to life. Especially moving, for example, is Schein's setting of Psalm 126, *Die mit Tränen säen* ("May those who sow in tears reap with shouts of joy"). The weeping of the opening line unfolds in extremely chromatic, rising stepwise lines in imitation followed by cascading descents; we are startled by the sudden shift in texture at "werden mit Freuden ernten" ("reap with shouts of joy") as the singers leap in octaves and playfully exchange quick motives, only to be cast down again into harsh dissonances ("Those who go out weeping"). As they "return with shouts of joy," bearing their sheaves, the singers literally dance in triple time. Schein's vivid imagination shows itself everywhere in the books: the densely chromatic opening of *Da Jakob vollendet hatte*; the attention-grabbing solo soprano ("Behold!") that

opens *Siehe, nach Trost war mir sehr bange*; the twisting and turning figures for "who can make that straight, which he hath made crooked?" in *Siehe an die Werk Gottes*—the invention is limitless, and close attention to the words will richly reward the listener. Like the madrigalists a generation earlier, Schein indulges in word-painting in nearly every phrase, but what is characteristically German about his approach is his insistence on syllabic writing – as a rule, one note per syllable of text – that gives his madrigals a powerful rhetorical force.

Who might have sung the madrigals of the *Israelis Brünlein*? Schein's friend and contemporary Schütz (who penned a motet, *Das ist je gewisslich wahr*, honouring him at his premature death in 1630) did not compose in this genre, save for some early juvenalia. It is instructive here to consider the different professional responsibilities of Schütz and Schein. Schütz, a court composer his entire life, composed large amounts of church music suitable for the liturgical observances and festivals of the Saxon Electoral court in Dresden and others like it. But Schein, working as cantor of the St. Thomas church in Leipzig (a position held a century later by no less than Johann Sebastian Bach), not only was responsible for public church music in the main churches of St. Thomas and St. Nicholas, but also was surrounded by a vibrant community of bourgeois merchants and university students, whose educational attainment and musical training made them a ready audience for the *Israelis Brünlein* and his other collections of secular vocal and instrumental music – the German lieder of the *Venus Kränzlein* (1609), the Italianate vocal trios of the *Musica boscareccia* (1621), the secular madrigals of the *Diletti pastorali* (1624), or the student drinking songs of the *Studenten-Schmauss* (1626). Had Schein occupied the post of *Thomaskantor* as long as Bach would a century later, what might he have accomplished? The madrigals of the *Israelis Brünlein*, fusing Italian modishness with German contrapuntal severity and Lutheran exegesis, suggests a profound and versatile talent.

– Alex Fisher

## THE ARTISTS

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**Janet See**  
FLUTE

**Soile Stratkauskas**  
FLUTE

**Christopher Bagan**  
HARPSICHORD

French double-manual  
harpichord after Taskin  
(SEE PAGE 57 FOR DETAILS)

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Supported by  
**Agnes Hohn**

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Pre-concert chat with  
host Matthew White at 12:15:

**Janet See  
& Soile Stratkauskas**

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## PROGRAMME

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WEDNESDAY AUGUST 9 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### BACH FOR TWO FLUTES

Johann Sebastian Bach (1685-1750):

**Sonata for two flutes and continuo in G major** BWV 1039

Adagio  
Allegro ma non presto  
Adagio e piano  
Presto

Wilhelm Friedemann Bach (1710-1784):

**Duet for two flutes in E minor**

Allegro  
Larghetto  
Vivace

Johann Sebastian Bach:

**Andante in three parts for organ in D major** BWV 528/2  
transcribed for two flutes and continuo

Carl Philipp Emanuel Bach (1714-1788):

**Trio Sonata in D major** Wq. 151

Allegro un poco  
Largo  
Allegro

# BACH & SONS:

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## MUSIC FOR TWO FLUTES

Today's programme is a celebration of the beauty, intimacy and expressivity of a pair of Baroque flutes, through the chamber works of Bach, his sons, and transcriptions of Bach.

The flute was a relatively late addition to the world of Baroque music. Improvements to its predecessor, the Renaissance flute, were only made in the second half of the 17th century – re-positioning of the holes, additions of a key, conical bore, and splitting the instrument into three or four parts – made the flute, for the first time, truly chromatic, better in tune, and more flexible in tone colour and dynamic. The flute rapidly gained popularity in the first quarter of the 18th century, surpassing the recorder, and many composers such as Telemann, Leclair and Bach started exploring the expressive and virtuosic potential of the instrument in their works.

Having a number of flute players at his disposal, Bach started using flutes in his cantatas during his second year in Leipzig (1724). A pair of flutes became a standard part of the orchestra in his major works, and most of his chamber music for the instrument likely dates from his Leipzig-years.

Bach's **Trio sonata for two flutes and basso continuo BWV 1039** is one of only two trio sonatas that can be attributed to Bach. It is likely that this trio sonata precedes the version of the same sonata for solo viola da gamba and obbligato harpsichord, BWV 1027. With its four movements, the sonata follows the Italian church sonata form (slow-fast-slow-fast), keeping the two top parts in close imitation of each other, the fast movements being masterful examples of Bach's fugal skills.

Four of Bach's sons followed their father's footsteps and became composers. **Wilhelm Friedemann Bach** was Bach's eldest son and his musical studies with his father are well documented in "Klavierbüchlein für Wilhelm Friedemann Bach", a collection of graded keyboard works used for pedagogical purposes, including parts of the French Suite, Inventions, the Well-Tempered Clavier, and his Six organ trio sonatas (transcriptions of which can be heard at the concert on August 10th at this Festival). Despite being a master organist and improviser, Wilhelm Friedemann did not enjoy a successful career like his composer brothers did. He held a position as an organist in Halle 1746-64 – a post in which he was unhappy and eventually quit – and due to his difficult personality and poor career choices he failed to secure substantial employment and died in poverty. Only a handful of his compositions survive; however, they demonstrate distinct personal style, sophistication, and masterful counterpoint, as well as a refusal to give in to the over-simplification of the popular galant style. Wilhelm Friedemann wrote six three-movement duets for two flutes without bass, which stands as unique works within the flute repertoire. The duets are whimsical, virtuosic, and quick in turns of mood, perhaps hinting at the unstable character of the composer himself. The second movement of the **Duet in E minor** heard today is a perfect canon between the two parts.

Bach's second surviving son, **Carl Philipp Emanuel Bach**, surpassed his Father's reputation during his career. He



Frederick the Great playing a flute concerto, with C.P.E. Bach at the keyboard.

was renowned for his virtuosity on the keyboard and as a master composer; it is Carl Philipp that Mozart referred to in his quote "Bach is the Father. We are the children." Carl Philipp was an advocate for individual self-expression in music, *empfindsamer Stil* (sensitive style), and applied the principles of rhetoric in his works. He worked for thirty years, 1738-1768, as a court musician for Frederick the Great in Berlin, a dedicated flute player who would host daily concerts in which he performed himself. The **Trio Sonata in D-major Wq. 151** was written in 1747, and originally scored for flute, violin, and continuo, but it also exists in a version for a solo flute and obbligato harpsichord, written the same year. Distinctly different from his father's style, Carl Philipp Emanuel's writing gives way to the lighter and simpler classical style, free from complex counterpoint and harmony.

Just as Bach and his sons were accustomed to rework their musical ideas for different combinations of instruments and functions, so have we taken two of Bach's works and transcribed them to suit our instrumentation in today's concert. The **Andante for organ BWV 528/2** is an alternative movement for one of his six organ trio sonatas. "**Schafe können sicher weiden**" is from his secular cantata *Was mir behagt, ist nur die muntre Jagd*, originally scored for two recorders, soprano and continuo, and is probably one of Bach's most popular arias.

- Soile Stratkauskas



## THE ARTISTS

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**Alex Potter**  
COUNTERTENOR

WITH

**Christina Hutten**  
ORGAN & HARPSICHORD

**John Lenti**  
LUTE

**Natalie Mackie**  
VIOLA DA GAMBA

**Beiliang Zhu**  
VIOLA DA GAMBA

Chamber Organ  
by Juget-Sinclair

French double-manual  
harpsichord after Taskin

(SEE PAGE 57 FOR DETAILS)

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Supported by

**Birgit Westergaard  
and Norman Gladstone**

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

**Alex Potter  
& Christina Hutten**



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## PROGRAMME

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WEDNESDAY AUGUST 9 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

### HEAVENLY LOVE: SACRED ARIAS FOR COUNTERTENOR

Anon. (Austria, 17th century):

**Salve Regina**

Alessandro Grandi (1586-1630):

**O quam tu pulchra es**

Girolamo Kapsberger (c.1580-1651):

**Aria di Fiorenza**

Giovanni Felice Sances (1600-1679):

**Audite me**

August Kühnel (1645-c.1700):

**Variations on "Herr Jesu Christ, Du höchstes Gut"**

Heinrich Schütz (1585-1672):

**O süßser, o freundlicher**

#### INTERVAL

Johann Schenck (1660-1712):

**Excerpts from Sonata VI** from *L'Echo du Danube*, Op. 9

Adagio, Aria, Giga

Henry Purcell (1659-1695):

**An evening Hymn**

Peter Philips (1560-1628):

**Veni Sancte Spiritus**

Barbara Strozzi (1619-1677):

**In medio Maris**

Dietrich Buxtehude (1637-1707):

**Toccatà in G BuxWV 165**

Pelham Humfrey (1647-1674):

**A hymn to God the Father**

Dietrich Buxtehude:

**Jubilate Domino**

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**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

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## HEAVENLY LOVE:

### SACRED ARIAS FOR COUNTERTENOR

During the second half of the sixteenth century, the Roman Catholic Church battled to win back the lands and souls which it had lost to Protestantism. Alongside violent and coercive methods, Catholicism also employed a kind of multimedia campaign, encompassing liturgy, art, architecture and music, using beauty and splendour as a way of inspiring people back to the “true belief”. As expressed by church authorities at the time, music should be composed “in such a way that the words may be clearly understood by all, and thus the hearts of the listeners be drawn to the desire of heavenly harmonies, in the contemplation of the joys of the blessed...” Of course, sacred music was not just a tool for zealots; it also had significant prestige at princely courts around Europe, and facilitated domestic devotion and even entertainment. Because of this, despite the bitter confessional conflicts, composers and patrons from Protestant Europe were only too keen to learn and assimilate new musical styles from Italy. Heinrich Schütz went to Venice twice, on “study-leave” paid for by the Lutheran Elector of Saxony, to learn cutting-edge compositional techniques developed by the musicians of the Basilica of St. Mark in Venice.

The Counter-Reformation aims of textual clarity and emotional potency found an effective vehicle in monody. This radical new way of composing was invented in Florence in the 1580s, in an attempt to recreate the performance style of Ancient Greek drama, which led to the invention of opera around 1600. The aim of monody was to make music subservient to the text by employing speech-like rhythms and melodic shapes in the vocal part, supported by chordal accompaniment of the lute, organ or harpsichord. Girolamo Kapsberger’s “Aria di Fiorenza” is a lute arrangement of the famous closing dance chorus of *La Pellegrina*, one of the Florentine experiments with musical theatre. The border between sacred and secular music was vary porous during the seventeenth century. One of Kapsberger’s Roman colleagues, for example, used the aria di Fiorenza as the theme for a mass setting, and the monodic theatrical style was swiftly adapted to sacred music and mixed with polyphonic textures and dance rhythms, as seen in the works by Grandi, Strozzi and Sances on this programme. “O süßer, o freundlicher” by Schütz and “A hymn to God the Father” by Humfrey are excellent examples of how northern-European composers took the Italian musical innovations and adapted them to their own language.

Whilst text expression was one important aesthetic, the seventeenth century also saw significant developments in instrumental style. In Renaissance counterpoint, musical lines interwove with one another and instrumental writing was almost indistinguishable from vocal. Over the course of the century, there emerged both a more clearly defined texture of melody with accompaniment, as well as a truly idiomatic style for instruments. Sonata VI for solo viola da gamba from Johann Schenck’s *L’Echo du Danube* and Dietrich Buxtehude’s Toccata in G for harpsichord demonstrate the level of skill attained by late-seventeenth-century instrumentalists. Not surprisingly, instrumental virtuosity found its way into sacred vocal music such as the Anonymous “Salve Regina” and Buxtehude’s “Jubilate Domino”, in which voice and gamba are profiled alone and together, as well as in tuneful imitation of one another over the continuo, but



Countertenor Alex Potter

the gamba writing features leaps, arpeggios, and double-stopping, impossible for the voice to copy.

Paradoxically, much of the music presented in this concert is not “church music” but rather, in the cases of the Humfrey, Purcell, and Strozzi, probably intended for performance in private households or, as with the Buxtehude “Jubilate Domino”, probably for concert performance in the “Abendmusiken” in Lübeck. Even the two sacred instrumental variations “Herr Jesu Christ, du höchstes Gut” and “Veni Sancte Spiritus” were likely not service music, but private meditations on the meaning of the choral and chant texts. Rather than writing short keyboard verses to alternate with sung chant as was the liturgical norm, Peter Philips chose to put the entire chant tune in the bass and compose music that paints the meaning of each chant verse above it. Secular performance contexts, rather than detracting from the sacred nature of the music, express how Christian belief permeated all aspects of people’s lives in Europe in the period. Indeed, it is these composers’ sincere and emotional responses to religious texts, speaking to us from the “foreign country” of the past, that continue to move us in the present.

- Alex Potter

## THE ARTISTS

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### Victoria Baroque Players

**Soile Stratkauskas**  
FLUTE

**Christi Meyers**  
VIOLIN

**Katrina Russell**  
BASSOON

**Michael Jarvis**  
HARPSICHORD

French double-manual  
harpsichord after Taskin

(SEE PAGE 57 FOR DETAILS)

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Pre-concert chat with  
host Matthew White at 12:15:

**Katrina Russell  
& Soile Stratkauskas**

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## PROGRAMME

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THURSDAY AUGUST 10 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

### BACH'S TRIO SONATAS FOR ORGAN, TRANSCRIBED FOR MULTIPLE INSTRUMENTS

Johann Sebastian Bach  
(1685-1750):

**Trio Sonata No. 1 in G major** BWV 525 (originally in E<sup>b</sup> flat major)

[Allegro]  
Adagio  
Allegro

**Trio Sonata No. 5 in D major** BWV 529 (originally in C major)

Allegro  
Largo  
Allegro

**Trio Sonata No. 2 in E minor** BWV 526 (originally in C minor)

Vivace  
Largo  
Allegro

## BACH'S TRIO SONATAS FOR ORGAN, TRANSCRIBED FOR VARIOUS INSTRUMENTS

The trio sonata – two equal upper parts over bass – was the standard form for chamber music of the Baroque Era. Despite Bach's enormous musical output, there are only two instrumental trio sonatas by Bach that can be attributed to him with certainty: the trio sonata for two flutes and continuo BWV 1039 (heard in the August 9th concert) and the trio sonata in his Musical Offering BWV 1079 (heard at last year's EMV festival). Bach may well have written many more such works, but many of his chamber works went missing due to his offspring's carelessness with his manuscripts after his death.

On the other hand, we do have surviving copies of Bach's six organ sonatas, BWV 525-530, each in three movements written in strict trio sonata form: two independent parts for the manuals and the bass line to be played by the pedals. Large sections of these sonatas were Bach's transcriptions and re-workings of his previous organ and instrumental works. The collection was likely put together in the late 1720s in Leipzig as exercises for Bach's eldest son to perfect his organ technique, adding to the already-existing collection of graded keyboard works, the *Klavierbüchlein für Wilhelm Friedemann Bach*. The sonatas were widely copied and disseminated by Bach's other students and organists, and, unlike many of Bach's other works, continued to be held in high regard in the second half of the 18th century after his death. In 1788 Bach's son Carl Philipp Emanuel described the sonatas as being "written in such galant style that they sound very good and never grow old, but on the contrary, will outlive all revolutions of fashion in music." Despite their pedagogical origins, they are indeed exquisite masterworks, and are still amongst organists' most treasured and technically demanding repertoire.

The sonatas masterfully combine and imitate various idioms of instrumental writing of the time, such as the Italian sonata and ritornello concerto. Despite the use of highly sophisticated counterpoint, the musical language is sometimes closer to that of his sons than to Bach's own; examples of this in this concert include the expressive sighing themes of the slow movements in BWV 525 and BWV 529.

The philosophy around composing in the Baroque Era was flexible and practical: a good musical idea could bear to be used in different formations, to be played as a solo, or by two, three or more players, accommodating each function in question and the resources available, featuring the same musical idea in a different light through different lenses. As many of the organ trios have their origins in either lost or surviving instrumental works, we have taken the liberty of re-transcribing some of these sonatas for multiple instruments, as has been done by many other ensembles in this modern age. Transcriptions of these sonatas are a welcome addition to the otherwise scarce number of surviving chamber works by Bach, and much of the writing is indeed as idiomatic for melodic instruments as it is for the keyboard. They are a real joy for an instrumentalist to perform, conversational and expressive in nature, and



J. S. Bach at the organ (English print, 1725)

like all Bach's music, a goldmine for continuous musical exploration and discoveries.

For today's concert we have chosen to use four distinctly different instruments – flute, violin, bassoon and keyboard – highlighting the independent voices of the scoring. In the sonatas BWV 525 and 526 the bassoon and keyboard share the bass line: Michael Jarvis is adding *figured bass* to Bach's original scoring (his right hand is improvising harmony over the bass line), giving the sonatas a basso continuo foundation that is found in standard Baroque trio sonatas.

We have transcribed the Sonata BWV 529 for just two instruments – flute and obligato harpsichord – Michael's right hand taking the lower melodic top line. This scoring is similar to Bach's Sonatas for flute and obligato harpsichord in B minor BWV 1030, A major BWV 1032, and G minor BWV 1020 (spurious).

Bach's 15 Two-part Inventions were part of his *Klavierbüchlein* for young Wilhelm Friedemann, dating from around 1720. The inventions still hold a place in the standard repertoire of keyboard students today, and have instructed many generations in the skill of playing two independent melodic lines. We are trusting that the beauty and ingenuity of these contrapuntal miniatures is still apparent when taken out of their original form and played as a violin and bassoon duet.

– Soile Stratkauskas



## THE ARTISTS

### Pacific MusicWorks

**Tess Altiveros  
& Danielle Sampson**  
SOPRANOS

**Tekla Cunningham  
& Adam LaMotte**  
BAROQUE VIOLINS

**Maxine Eilander**  
SPANISH HARP

**Stephen Stubbs**  
LUTE & GUITAR

**Henry Lebedinsky**  
ORGAN & HARPSICHORD

**Peter Maund**  
PERCUSSION

Supported by

**The EMV Board of Directors**

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

**Henry Lebedinsky  
& Stephen Stubbs**



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## PROGRAMME

THURSDAY AUGUST 10 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

### MUSIC OF MISSIONS AND MYSTERY: LATIN AMERICAN BAROQUE

Gregorio Mariano de Soberanis (fl.1730-1740):  
**Vengan las flores**

Esteban Salas (1725-1803):  
**Tædat animam meam**

Domenico Zipoli (1688-1726):  
**Sonata in A**  
[Largo] - [Corrente] - [Grave] - [Giga]

Esteban Salas:  
**¡Tu, mi Díos, entre pajas!**

Anonymous (18th Century):  
**Sonata in G minor** (Mexico City Cathedral Archive)  
Largo - Allegro - A suo piacere - Allegro

Esteban Salas:  
**Benedicta et venerabilis**

Pedro Nolasco Estrada Aristondo (c.1740 - 1804):  
**Con afecto y harmonia**

### INTERVAL

José de Nebra (1702-1768):  
**Seguidillas**

Manuel de Zumaya (c.1678-1755):  
**Como aunque culpa**

Domenico Zipoli:  
**Zuipaquí, Santa Maria**

José Plà (1728-1762):  
**Trio Sonata in D minor**  
Allegro molto - Andante - Allegro assai

José de Torres (1665-1738):  
**Sosiega tu quebranto**

**AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT**

# MUSIC OF MISSIONS AND MYSTERY:

## LATIN AMERICAN BAROQUE

From the beginning of the Spanish conquest of the New World in the early 16th century, conversion of native populations to Christianity, along with economic subjugation, was one of the most important aims of the invading forces. The Spanish empire encouraged the Society of Jesus, also known as the Jesuits, to establish missions, or *reducciones*, across Brazil, Argentina, Paraguay, and Bolivia with the goals to convert native populations and ultimately subject them to Spanish governance and taxation. Music was one of their primary methods of evangelism, an effective way to introduce native people to the fundamental mysteries of Christianity and to teach it to others. The cultural effects of the Jesuit missions long outlasted their expulsion from the continent in 1767, and can still be heard today among the descendants of the indigenous peoples of the region.

Mexico was one of the first regions to fall under Spanish rule, and by the late 17th century was a center for global trade. The capital, Mexico City, boasted a thriving cultural scene, including a large cathedral with a vibrant tradition of sacred music. Manuel de Zumaya was one of the first native-born Mexicans to hold the post of *Maestro di capilla* at the cathedral, and was the first New World composer to have written an Italian opera. As was expected at the time, he was equally at home writing choral music in the older Renaissance style for formal worship services in the Cathedral, as well as more forward-looking Italianate cantatas for smaller, more private occasions.

The Metropolitan Cathedral in Guatemala City holds one of the largest collections of sacred music from the Colonial era, and includes some of the only surviving copies of many works by many well-known composers from the Renaissance to the early 19th century, including the all of the few extant works of Mexican composer Gregorio Mariano de Soberanis, about whom we know almost nothing. The cantata *Vengan las flores* survives in a copy by Guatemalan composer Manuel de Quiroz (d. 1765), who also arranged the piece by adding a third soprano part.

Born in Havana in 1725, Esteban Salas was the first known native-born Cuban Classical composer. While his music has enjoyed almost uninterrupted performance in Cuba, it is just now beginning to be recognized outside of his native country. Salas served most of his life as *maestro de capilla* at the cathedral in Santiago de Cuba, the country's second largest city. Salas' music is full of contradictions – alternatively conservative and forward-looking, heavily influenced by prevailing trends in Italian music yet incorporating native Cuban poetical and musical elements, and effectively adapted to the performing forces he had at his disposal.

In the six Jesuit missions in Bolivia's eastern Santa Cruz region, Indigenous musicians continued to play 18th century music off of parts hand-copied from the originals well into the 19th century. Beginning in 1969, work to preserve the extensive archive of the Chiquitos and Moxos has resulted in bringing the wealth of Baroque music from this region to an international audience. Especially important is its role as a

repository for the works of Domenico Zipoli. Born in Tuscany, Zipoli studied with Bernardo Pasquini and Alessandro Scarlatti, and his reputation was so great that early editions of Domenico Scarlatti's sonatas were published under the name Zipoli in order to sell more copies. After joining the Jesuits, he sailed to Paraguay, where he became one of the most highly sought-after composers in the New World before dying at the young age of 37. The *canzona sacra* on today's program was written with texts in both Latin and Chiquitano. The violin sonata in A is his only surviving work for that instrumentation.

Oboists Juan Bautista and José Plà came from a musical Catalan family (their brother Manuel (ca. 1725-1766) was a harpsichordist in Madrid) that worked as virtuoso oboists across Europe, spending time in Italy, Belgium, France, England, and Portugal. The Sonata in D minor is taken from a collection published and/or composed jointly by the two brothers, whose 30+ trio sonatas and almost 100 other works blend their native Iberian dance forms and melodic idioms with the cosmopolitan, Italian-influenced style of the European late Baroque.

Spanish organist and composer José de Torres y Martínez Bravo was born in Madrid and spent most of his life in service to the Spanish court. In addition to his work as a musician, he founded the first music publishing press in Spain and wrote several important theoretical works. While he never traveled to the New World, a significant number of his works are preserved in the Guatemala City Cathedral archive, including a cantata for soprano and continuo on the text *Con Afecto y Harmonia*. Native Guatemalan composer Pedro Nolasco, about whom almost no information survives, set the first two sections of Torres' highly metaphorical and obscure (and most likely original) lyrics to new music, which is offered on today's program. We close with a dramatic cantata by Torres using a nautical metaphor to describe the battle between humanity and the Devil. Torres' vivid text painting includes a lilting barcarolle as the setting for the opening movement and a dramatic battle during a storm at sea to conclude.

– Henry Lebedinsky

## THE ARTISTS

**Alexander Weimann**  
MUSIC DIRECTOR

**Thomas Hobbs**  
EVANGELIST

**Pacific Baroque Orchestra**

**Vancouver Cantata Singers**  
PREPARED BY VCS ARTISTIC DIRECTOR

**Paula Kremer**

IN COOPERATION WITH

**Gli Angeli Genève:**

**Jenny Högström**  
SOPRANO

**Aleksandra Lewandowska**  
SOPRANO

**Alex Potter**  
COUNTERTENOR

**Robert Getchell**  
TENOR

**Sumner Thompson**  
BARITONE

**Stephan MacLeod**  
BASS

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

**Alexander Weimann**



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## PROGRAMME

FRIDAY AUGUST 11 AT 7:30 PM | CHAN CENTRE AT UBC

A SPECIAL PROGRAMME BOOK  
WITH MORE DETAILS, AND WITH TEXTS & TRANSLATIONS,  
WILL BE AVAILABLE AT THIS PERFORMANCE AT THE CHAN CENTRE.

### Johann Sebastian Bach

(1685-1750)

### St. John Passion (Passio secundum Johannem)

BWV 245

#### PARTE PRIMA

- |       |  |  |
|-------|--|--|
| 1-7:  | <b>Verrat und Gefangennahme</b><br>Johannes 18, 1-14         | <b>Betrayal and Capture</b><br>St. John 18 : 1-14            |
| 8-14: | <b>Verleugnung</b><br>Johannes 18, 15-27;<br>Matthäus 26, 75 | <b>Denial</b><br>St. John 18 : 15-27;<br>St. Matthew 26 : 75 |

#### INTERVAL

#### PARTE SECUNDA

- |        |  |  |
|--------|--|--|
| 15-20: | <b>Verhör und Geißelung</b><br>Johannes 18, 28-40; 19, 1       | <b>Interrogation and Flagellation</b><br>St. John 18 : 28-40; 19 : 1 |
| 21-26: | <b>Verurteilung und Kreuzigung</b><br>Johannes 19, 2-22        | <b>Condemnation and Crucifixion</b><br>St. John 19 : 2-22            |
| 27-32: | <b>Tod Jesu</b><br>Johannes 19, 23-30                          | <b>The death of Jesus</b><br>St. John 19 : 23-30                     |
| 33-40: | <b>Grablegung</b><br>Matthäus 27, 51-52;<br>Johannes 19, 31-42 | <b>Burial</b><br>St. Matthew 27: 51-52;<br>St. John 19 : 31-42       |

## THE ST. JOHN PASSION

It is always astonishing to realize how little known Johann Sebastian Bach was in his day, and to learn the circumstance surrounding his accession to the post of cantor of the Saint-Thomas church in Leipzig. When the post became available after the death of Kuhnau in June 1722, it took almost a year of negotiations, and refusals by both Telemann and Graupner, before the city council settled on Bach who, until then, had been in the service of the Prince of Anhalt-Cöthen.

So it was that on May 13, 1723, after having settled his family in the house the city provided, that Bach took up the post. He was happy to leave Cöthen for a number of reasons. First, Prince Leopold had lost interest in music. Second, Bach wished to give his sons the university training he himself never received, and Leipzig housed within its walls one of the most celebrated universities in Germany. Finally, because Bach had composed a good deal of instrumental music for the Calvinist Cöthen court, he was doubtless stimulated by the prospect of once again writing music for the church. He had been happy in Cöthen but he was unhappy in Leipzig, where for some 30 years he was harassed by the pettiness of the 'Most Noble and Most Wise' city council. Bach now began a period of intense creativity, producing an impressive number of cantatas during his first years as cantor. But of the five Passions attributed to his pen, all that has come down to us, apart from some sections reused in various cantatas, are the Saint John Passion and the Saint Matthew Passion, the latter composed at the end of the 1720s. (Stéphan Vincent-Lancrin believes that we should translate the original German titles, *Johannes Passion* and *Matthäus Passion*, as "Passion According to John" and "Passion According to Matthew" because 'Protestants don't have saints.')

We do not know whether Bach wrote the first of these two works when he first took up his new post; some believe that it could have been performed in April 1723, as a kind of entrance exam, while others believe it was first heard on April 7, 1724 – or maybe that this was the work Bach performed, in whole or in part, during his visit to Gotha in 1717. Whatever the case, Bach presented the work, with modifications, a further three times: in 1725, in 1728 or 1732, and at the end of the 1740s. Despite this imprecision, we know that in Leipzig the text of the Passion was set to music to be sung during Vespers on Good Friday, in two parts, before and after the sermon, and that this, Bach's first Passion, was performed in the Saint Nicholas church, which alternated with the Saint Thomas church as the venue for an annual musical representation of the Passion.

The monumental and anguished opening chorus in G minor sets the mood of the drama right away. Though its text invites the believer to pray and to glorify the omnipotent and eternal Lord, the music gives off palpable tension: while the oboes, doubled by the flutes, slowly descend in pungently abrasive seconds, the string figurations evoke the endless suffering of Christ. Then, before returning to the material

already presented by the instruments, the chorus enters with exclamations that sound more like pathetic cries than confident affirmations.

This Passion follows the generic rules of oratorio. The story, which is drawn from chapters XVIII and XIX of the Gospel according to John, supplemented by some verses from Matthew, is presented in essence as a commentary with personifications of the protagonists. Following tradition, this narration is assigned to a tenor voice. Other voices personify various key persons, while the choir sings the role of the crowd, of groups of soldiers, and of groups of priests. The role of Christ, sung by a bass, as usual, is "calm and sublimely majestic," while the treatment of the choruses reveals a crowd that is, in the words of Karl Geiringer, "fervent, impassioned, and aroused". To render the rapidity of narrative that characterizes this gospel, Bach provides various kinds of contrast, and particularly a rapid alternation between sharp and flat keys.

This scheme is interrupted by commentaries in free poetry, the texts of which Bach may have written himself, drawing inspiration from the writings of pastors Barthold Heinrich Brockes and Christian Heinrich Postel. Arias and ariosos, like the chorales chosen by the composer, serve as resting points as the story unfurls, moments to meditate upon the meaning and implications for the Christian of the sufferings of Jesus. The goal is not only to relate the sequence of events leading to salvation, but also to explain them to the faithful by means at times theatrical, moving, or meditative.

The various sections are not randomly arranged. Rather, as is true of so many elements in the Cantor's music, they are ordered following rules that are precise though not immediately perceptible to the listener. For an idea of the composer's organizing thought at work, consider this: all the music between the chorales *Ach großer König* (No. 17) and *In meines Herzens* (No. 26), is organized as a vast palindrome extending symmetrically on both sides of the chorale *Durch dein Gefängnis* (No. 22). The text of this chorale develops the paradoxical idea that it was by his captivity that Christ assured our freedom. By placing it at the centre of his organizational scheme, Bach highlights the centrality of the message of the Redemption.

This structure is not only elaborate – an essential characteristic of the Baroque that Bach developed more than anyone else – but alive, fully inhabited; nothing in it is left to chance and, by a variety of compositional techniques, all emotional responses



to the profound subject being treated are plumbed. Note the care with which Bach musically emphasizes the sense of certain key words. For instance, on the words *weinete bitterlich* (bitterly weeping), recitative no. 12 becomes an arioso full of chromaticisms evoking Peter's tears; or, in the unusually long aria *Erwäge, wie sein blutgefärbter Rücken* (No. 20), delicate figurations on two violas d'amore represent the rainbow. With its rapid central part, in which the voice is accompanied by the string ensemble, *Es ist vollbracht* (No. 30), the expressive peak of the work, inverts what was, in Bach's day, the usual da capo structure of an aria (that is, with a slow central section sandwiched between the first section and its reprise). Grief at the death of Jesus is here doubled by the affirmation, from the left, that it constitutes the ultimate triumph. Bach reaches an incomparable profundity of expressiveness not by rote association of musical motif with image (such literal music is dull), but by the beauty of his melodies, the feeling associated with various keys, and the richness of his harmonies.

His expressive intention is also seen in his choice of instruments. We speak here not of orchestration, but rather of the colours painted by instruments chosen following the theory of affects: that is, according to the conventions of the day by which particular instruments symbolized particular emotions. The use of period instruments today convinces us that these matchings and the composer's choices are sound. Thus, according to Mattheson, the viola da gamba evokes tenderness and serious matters and is the ideal choice to

give an impression of nocturnal mystery in *Es ist vollbracht*. The violas d'amore, again according to Mattheson, convey languishing tenderness, such as the dolorous joy evoked in the aria *Betrachte, mein Seel* (No. 31). Flutes are often used as funerary instruments, evoking the departure of the soul, the unknown, mercy, and serene joy. Oboes, when they are not being loud or vehement, as they are when they accompany the crowd scenes, are uneasy and moving. According to André Pirro, the oboe da caccia makes audible "rumours of grief and of the night with the pungent stubbornness of a tolling bell." Listen, for example, to the arioso *Mein Herz [...] Was willst du deines Ortes tun?* (No. 34). Finally, the oboe d'amore evokes abandon and the "grief of passionate friendship", while the lute adds its gentle sound to the ethereal voices of the viola d'amore, as if not to rush them.

This Saint John Passion ends with a funerary chorale on a lullaby rhythm, written for the same forces as those used for the opening chorus - its descending motives illustrate the lowering of the body into the grave - and a simple and touching chorale. Compared to the Saint Matthew Passion, this is a more intimate, less grandiose, less orchestral, and possibly also more subjective work. As Geiringer puts it, Bach's musical setting of the gospel according to Christ's favourite disciple shows "the celestial power in opposition to earthly suffering." It is a dramatic work combining great rigour and emotion.

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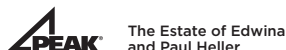
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## GUESTS AT THE FESTIVAL

### Cinquecento

Comprising five professional singers from five European countries, Cinquecento takes its name from the Italian term for the sixteenth century. The pan-European structure of the ensemble (its members are from Austria, Belgium, England, Germany and Switzerland) harks back to the imperial chapel choirs of the sixteenth century, whose members would have been chosen for their musicianship from Europe's most prized musical establishments. Formed in Vienna in October 2004 the group quickly established itself as one of Europe's premier vocal ensembles. Apart from their primary interest in renaissance polyphony, recent attention from modern composers has also seen the ensemble add a variety of contemporary works to its repertoire. Aside from numerous performances in Austria, the ensemble continues to forge a busy international touring schedule, taking them to 14 European countries as well as South Korea and the USA. Since 2006 Cinquecento has been recording for Hyperion, focusing on Habsburg court composers from the sixteenth century.

### Gli Angeli Genève

Gli Angeli Genève was founded by Stephan MacLeod in 2005 and is an ensemble of varying composition that performs vocal and instrumental repertoire of the renaissance, baroque and classical periods. It is made up of musicians who either have solo careers of their own or who are chamber recitalists in the field of baroque music, but who are not exclusively active in this clearly defined area: in other words, they perform more than just early music, their eclecticism guaranteeing their enthusiasm and the sincerity of their research. While performing the complete Bach cantatas in a long-term concert series in Geneva, Gli Angeli Genève is initiating a new adventure in September 2017 with the start of the performing of all Haydn Symphonies over a decade. The ensemble is regularly invited in leading festivals and concert venues all around the world. [www.ensemblecinquecento.com]

### Pacific Baroque Orchestra

The Pacific Baroque Orchestra is recognised as one of Canada's most exciting and innovative ensembles performing "early music for modern ears". The orchestra brings the music of the past up to date by performing with cutting edge style and enthusiasm. Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene with the ongoing support of Early Music Vancouver. In 2009 the ensemble welcomed Alexander Weimann, one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation, as Artistic Director. Weimann's imaginative programming and expert leadership have drawn in many new concertgoers, and his creativity and engaging musicianship have carved out a unique and vital place in the cultural landscape of Vancouver. The orchestra regularly joins forces with internationally celebrated Canadian guest artists, providing performance opportunities for Canadian musicians while exposing West Coast audiences to a spectacular variety of talent. The Orchestra has also toured B.C., the northern United States and across Canada as far as the East Coast. The musicians of the Pacific Baroque Orchestra have been at the core of many large-scale productions by Early Music Vancouver in recent years, including many summer festival performances led by Alexander Weimann, and the orchestra continues to perform and expand its concerts in the Pacific Northwest, from Portland, Oregon, to Seattle, Washington, Victoria, and

here at home in Vancouver. In 2014 the orchestra was honoured to have their recording of Handel's *Orlando* nominated for a Juno Award.

### Pacific MusicWorks

Pacific MusicWorks occupies a unique and valuable place in the Pacific Northwest's classical music culture. There is no other home-grown ensemble that brings world-class early vocal solo, sacred oratorio, and operatic repertoire to the forefront like PMW, inspiring audiences with engaging presentations of powerful works, many of which are rarely performed in this region. PMW, lead by Artistic Director and GRAMMY®-winner, Stephen Stubbs, is bringing this repertoire to life, both on the performance stage and through educational outreach, drawing international attention and acclaim to Seattle. The heart of its repertoire is 17th and 18th-century vocal music, but performances range from the Renaissance to innovative contemporary works, and from chamber music to fully staged operas. In 2016, in collaboration with the University of Washington, PMW produced a vivid production of Gluck's *Orphée et Eurydice*. The project mingled professionals and UW students, providing a rich learning experience for many young, aspiring performers. This production featured tenor Aaron Sheehan's role debut as Orphée, and pointed the way toward this season's project to feature the GRAMMY®-winning tenor in a concert tour and debut recording project called Handel's Tenor. PMW's most recent outreach initiative, PacificMusicWorks Underground, brings high-level performance to informal venues such as pubs, wineries and private homes. This expands our audience base and multiplies the number of yearly performances.

### Vancouver Cantata Singers

Vancouver Cantata Singers was founded in 1957, and has become one of Canada's preeminent, award-winning choral ensembles. The Vancouver choir has become known for technical virtuosity, fine blend and exceptionally high performance standards encompassing 500 years of choral repertoire. VCS has been awarded the Canada Council's top prize in choral singing, the Healey Willan Grand Prize, more than any other choir in the country. Led by Paula Kremer since 2013, VCS also commissions new works from critically acclaimed composers which have led to extremely successful and innovative collaborations with regional and international artists and ensembles.

### Victoria Baroque Players

Now in its sixth season, the Victoria Baroque Players presents dynamic, personal, and engaging performances of music from the baroque and classical periods. The ensemble brings together early music specialists from Vancouver Island and beyond to present chamber, orchestral, vocal, and choral works. The home of the Victoria Baroque Players' concert series is the beautiful church of St John the Divine in downtown Victoria, but the VBP has also performed as guest artists for Early Music Vancouver, the Early Music Society of the Islands, the Cowichan Symphonic Society, Artspring, and Denman Island Concerts. The VBP's guest directors and soloists have included Tafelmusik's Jeanne Lamon; Pacific Opera Victoria's Timothy Vernon; the leader of the English Baroque Soloists, violinist Kati Debretzeni; British harpsichordist Steven Devine; and internationally-acclaimed singers Nancy Argenta and Benjamin Butterfield. The Victoria Baroque Players' debut CD *Virtuosi of the Baroque* on Marquis Classics was nominated for a Western Canadian Music Award in 2014.

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## Tess Altiveros

Praised for “a ripe, sensual lyric soprano” (Opera News) and a “captivating combination of skilled singing and magnetic acting” (Pioneer Press), soprano Tess Altiveros is in high demand on concert and operatic stages alike. 2016/2017 season highlights include Clorinda in Seattle Opera’s critically acclaimed *The Combat*, Bach St. *Matthew Passion* under Cristian Măcelaru (Colorado Symphony, staged), Donna Elvira in *Don Giovanni* (Skylark Opera Theatre), Musetta in *La Bohème* under Andrew Litton (Colorado Symphony), and Susanna in *The Marriage of Figaro* (Angels & Demons Entertainment), a performance described as “utterly captivating” by the Twin Cities Arts Reader. Upcoming engagements include Euridice in *L’Orfeo* under Stephen Stubbs (Pacific MusicWorks), *Music of Missions and Mystery* (Vancouver Bach Festival & Whidbey Island Music Festival), *Messiah* (Bremerton Symphony), Maria in *West Side Story* (Central City Opera/Boulder Philharmonic), Bach Advent Cantatas (Pacific MusicWorks), and the Rossini *Messe Solennelle* (South Bend Chamber Singers).

## Christopher Bagan

Christopher Bagan is a versatile artist, performing widely on both historical and modern keyboard instruments. He has appeared with many of the world’s leading baroque singers, instrumentalists and conductors and is in particular demand as a specialist in baroque opera, working this season with the Canadian Opera Company, Opera Atelier, University of Toronto Opera and the Toronto Masque Theatre. He was a featured performer in the 2017 Toronto Bach Festival, and is a regular performer in the Vancouver Bach Festival. Christopher is the former head of Harpsichord at the Cleveland Institute of Music and instructor of Early Keyboards at Case Western Reserve University. He now holds a position at the University of Toronto, coaching singers in the Schola Cantorum with Daniel Taylor as well as students in the historical performance area. Christopher holds a Doctor of Musical Arts in piano performance from UBC with a specialization in the piano music of Arnold Schönberg.

## Ian Bannerman

Ian Bannerman attended The University of British Columbia, studying voice performance under Roelof Oostwoud and J. Patrick Raftery. Ian’s interest in choral music sparked at a young age encouraged by his mother, an elementary school music teacher. His choral experiences in his home town of London, Ontario include serving as Assistant Artistic Director for *Conspirato* Chamber Singers, headlining for the Daejon Choral Festival in South Korea with Six Vocal Ensemble and Vocado, and nearly a decade singing with the Amabile Boys and Men’s Choirs. At UBC, Ian performed with the University Singers, UBC Chamber Choir, and UBC Men’s Choir. While living in Vancouver for the past four years, Ian has worked with various ensembles including *musica intima*, Phoenix Chamber Choir and the Vancouver Cantata Singers. Ian is currently in his second season with the Vancouver Chamber Choir.

## Jeremy Berkman

Tenor sackbut player Jeremy Berkman was first inspired to learn the trombone through listening to recordings of Giovanni Garbieli every holiday season growing up. Despite also spending time when young learning to play alto recorder, it is more modern music that overtook his education and led him to complete degrees in music at Oberlin Conservatory and the Juilliard School. He currently holds leading positions with Vancouver Opera’s Orchestra, A Touch of Brass Quintet, the Jill Townsend Big Band, cellist Peggy Lee’s sextet (The Peggy Lee Band) and Turning Point Ensemble, where he also serves as Director of Education and Community Engagement. Honoured with Vancouver’s Mayor’s Award for music in 2011, Jeremy has found in Vancouver a community of entrepreneurial, creative, and talented colleagues with whom he has joined to participate in and in some cases produce numerous incredibly inspiring musical and interdisciplinary efforts. He is very thrilled to participate in this *Lutheran Vespers for Troubled Times* production, and find in its music-making the circles of life and truth.

## Tekla Cunningham

Tekla Cunningham, baroque violin, viola and viola d’amore, leads an active and varied musical life. At home in Seattle, she is Orchestra Director and concertmaster of Pacific MusicWorks, and is an artist-in-residence at the University of Washington. She founded and directs the Whidbey Island Music Festival, now entering its twelfth season, producing and presenting vibrant period-instrument performances of music from the 17th-19th centuries, and plays regularly as concertmaster and principal player with the

American Bach Soloists in California. Her concert performances have earned glowing praise from reviewers and have been described as “ravishingly beautiful” and “stellar”. She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, Musica Angelica, and Pacific Baroque Orchestra and has played with Apollo’s Fire, Los Angeles Opera, Philharmonia Baroque Orchestra, and at the Berkeley, Carmel Bach, San Luis Obispo Mozart, Indianapolis, Oregon Bach, Vancouver Bach, Savannah, Bloomington and Valley of the Moon festivals. Tekla received her musical training at Johns Hopkins University and Peabody Conservatory, Hochschule für Musik und Darstellende Kunst in Vienna, Austria, and at the San Francisco Conservatory of Music. Tekla plays on a violin made by Sanctus Seraphin in Venice, 1746.

## Tore Tom Denys

Born in Roeselare, Belgium in 1973, Tore Tom Denys started singing professionally, having already completed his Trumpet diploma at the University of Antwerp. A former member of the World Youth Choir, he has sung at some of the most prestigious European festivals with various ensembles, including Clemencic Consort, Ensemble Nova, Currende and L’Arpeggiata. Tore now divides his time professionally between the Belgian ensemble Capilla Flamenca, Cinquecento and the baroque consort vivante (first prize winner at the International Baroque Competition, Melk, 2005), which he founded in 2000.

## Tyler Duncan

Canadian baritone Tyler Duncan recently performed at the Metropolitan Opera as Fiorello in Rossini’s *Barber of Seville*, and as Morales in Bezet’s *Carmen* with the Seiji Ozawa Music Academy in Tokyo and Kyoto Japan. At the Spoleto Festival he debuted as Mr. Friendly in the 18th-century ballad opera *Flora*, returning the next season as the Speaker in Mozart’s *The Magic Flute*. His concerts include Mahler’s 8th Symphony with the American Symphony Orchestra and the Toronto Symphony; Bach and Mendelssohn’s *Magnificat* with the New York Philharmonic; Bach’s *St. Matthew Passion* with the Munich Bach Choir; Beethoven’s Ninth Symphony with the Calgary Philharmonic; Handel’s *Messiah* with Tafelmusik, the Montreal and Toronto Symphony Orchestras; He has performed at Germany’s Halle Händel Festival, Verbier Festival, Vancouver Early Music Festival, Montreal Bach Festival, Oregon Bach Festival, Lanaudière Festival, Stratford Festival, Berkshire Choral Festival, and New York’s Carnegie Hall. Frequently paired with pianist Erika Switzer, Tyler Duncan has given acclaimed recitals in New York, Boston, and Paris, and throughout Canada, Germany, Sweden, France, and South Africa.

## Maxine Eilander

Maxine Eilander plays on a range of specialized early harps: the Italian triple strung harp, the Spanish cross-strung harp, the German ‘Davidsharfe’, the Welsh triple harp, and the classical single action pedal harp. She has appeared as a soloist with many leading ensembles including Tragicomedia, Tafelmusik and Apollo’s Fire. Maxine has performed at numerous opera houses and festivals including Boston Early Music Festival, Covent Garden Festival, and Netherlands Opera, playing continuo in productions of baroque operas and chamber music. She has made many recordings, favorites include Handel’s Harp concerto with Tafelmusik, *Sonata al Pizzico* (duos for harp and baroque guitar with Stephen Stubbs), Handel’s Harp, released in 2009, which includes all of Handel’s obligato music written for the harp, including his famous harp concerto. In 2012 she was invited to perform Handel’s Harp Concerto at the World Harp Congress in Vancouver. Since 2013, Maxine has been Managing Director of Pacific MusicWorks.

## Alex Fisher

Alex Fisher was appointed to UBC faculty in 2002, and holds degrees from Northwestern University (BMus 1992), Indiana University (MMus 1995), and Harvard University (PhD 2001). His interests include German music of the sixteenth and seventeenth centuries, ritual contexts for sacred music in the early modern era, sound studies, and aspects of music, soundscape, and religious identity in the Reformation and Counter-Reformation. His work, which ranges from sixteenth-century studies to the present day, has been published in the *Journal of Musicology*, the *Journal of the Royal Musical Association*, and elsewhere, and he has presented research at conferences of the American Musicological Society, Society for Seventeenth-Century Music, American Historical Association, and other organizations. His books include *Music and Religious Identity in Counter-Reformation Augsburg, 1580-1630* (2004), and *Music, Piety, and Propaganda: The Soundscapes of Counter-Reformation Bavaria, 1550-1650* (2014). A specialist in early wind instruments, he has performed in various ensembles and coordinates the UBC Early Music Ensemble.



## Robert Getchell

American born tenor Robert Getchell has established himself in Europe as an 'haute contre' (high tenor) and is known for his many roles in French baroque operas. Robert Getchell has performed as a soloist with internationally renowned conductors such as Philippe Herreweghe, Jordi Savall, Frans Brüggen, Christophe Rousset, Jean-Claude Malgoire, Jaap van Zweden and Ryan Brown in major concert venues and festivals all over Europe, the United States, South America and Asia and has recorded numerous CDs. Among his operatic repertoire includes Astolphe in Lully's *Roland*, Mercure in Lully's *Persée*, Eurimaco in Monteverdi's *Il ritorno d'Ulisse*, Glaucus in Le Claire's *Scylla et Glaucus*, Hyppolyte in Rameau's *Hippolyte et Aricie*, Le Chevalier in Gluck's *Armide*, Polinice in Sacchini's *Oedipe a Colone*, Renaud in Lully's *Armide* (the latter two recorded by Naxos) and Ferrando in Mozart's *Così fan tutte*.

## Jacob Gramit

Originally from Edmonton, baritone Jacob Gramit is currently living in the Netherlands, pursuing a Master's Degree from the Royal Conservatory in the Hague, studying with Pascal Bertin, Peter Kooij, Michael Chance, Dorothee Miels, and Robin Blaze. Highlights have included Franco-Flemish Polyphony from original notation under Stratton Bull, a tour of Bach's *Höhe Messe* under Ton Koopman, Louis Andriessen's *De Materie* under Reinbert de Leeuw, as well as projects with Charles Toet, Pieter Jan Belder, and Peter van Heyghen. Before moving, Jacob lived in Vancouver, where he attended UBC (BMus, 2012), and sang with *musica intima*, as well as in the Vancouver Cantata Singers and the Christ Church Cathedral Choir. As a chorister, he has performed with the Pacific Baroque Orchestra under Alexander Weimann, and was selected to participate in a performance of *Spem in Alium* and other renaissance masterworks with the Tallis Scholars (under Peter Philips), presented by Carnegie Hall.

## Matt Haimowitz

Mr. Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic, and at 17 he made his first recording for Deutsche Grammophon (Universal Classics) with James Levine and the Chicago Symphony Orchestra. Haimovitz made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert's String Quintet, alongside Isaac Stern, Mstislav Rostropovich, Pinchas Zukerman and Shlomo Mintz. Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his and composer/producer Luna Pearl Woolf's own independent label Oxingale Records, now in collaboration with PentaTone Classics. Two recent Oxingale albums have been nominated for Juno Awards and a third, *Meeting of the Spirits*, was nominated for a GRAMMY® for Best Classical Crossover Album and won a GRAMMY® for Best Producer of the Year (Classical). The solo cello recital is a Haimovitz trademark, both in the concert hall and in more untraditional venues. He was the first classical artist to play at New York's infamous CBGB club, in a performance filmed by ABC News for "Nightline UpClose". He was in the final studio of legendary cellist Leonard Rose at the Juilliard School and received a B.A. *magna cum laude* with highest honours from Harvard University. Haimovitz plays a Giovanni Grancino of Milan cello (c. 1695-1700) graciously provided to him by the company CANIMEX INC. from Drummondville (Quebec) Canada.

## Shane Hanson

Shane Hanson has established himself as a sought-after countertenor in the Metro Vancouver area; he is praised greatly by the public and mentors for his performances. He has performed concerts and recitals with UBC Opera Ensemble, Vancouver Symphony, Chilliwack Symphony, Oratorio Singers, Pacific Spirit Choir, St. Philip's United, St. Andrew's-Wesley, and The Josquin Singers; he concluded 2016 as alto soloist in a full version of *Messiah* directed by Greg Caisley. He began the 2017 season with UBC Opera ensemble's Opera Tea series where he performed many varying roles from baroque operas. Upcoming performances of 2017 include alto soloist in Mozart's *Requiem* with the Chilliwack Symphony. Shane has always been drawn to classical music, and has vast repertoire ranging from Johann Sebastian Bach to Arvo Pärt. When not singing, he enjoys time with his niece, rock climbing, and a good nap.

## Lucas Harris

Lucas Harris discovered the lute during his undergraduate studies at Pomona College, where he graduated *summa cum laude*. He then studied early music in Italy at the *Civica scuola di musica di Milano* and then in Germany at the Hochschule für

Künste Bremen. He moved to Toronto in 2004 and became the regular lutenist for the Tafelmusik Baroque Orchestra. He plays with many other ensembles in Canada and the USA, including the Newberry Consort (Chicago), the Helicon Foundation (New York), and the Smithsonian Chamber Players (Washington, D.C.). He is on faculty at the Tafelmusik Summer and Winter Baroque Institutes, Oberlin Conservatory's Baroque Performance Institute, and EMV's Baroque Vocal Programme. In 2014 Lucas completed graduate studies in choral conducting and was chosen as the Artistic Director of the Toronto Chamber Choir. He has also directed projects for the Pacific Baroque Orchestra, the Ohio State University Opera Program, Les Voix Baroques, and the Toronto Consort.

## Thomas Hobbs

Thomas Hobbs is in demand with many leading baroque and early music ensembles, appearing throughout Europe and the US as a soloist in key works from the 16th, 17th and 18th centuries. Current and future engagements include Haydn's *Creation* with Israel Camerata in Jerusalem, the London Philharmonic Orchestra, and the CBSO, further tours with Collegium Vocale Gent, and Bach cantatas, *B Minor Mass*, and *Easter Oratorio* with Nederlandse Bachvereniging. Hobbs will also sing Bach with the Musikpodium Stuttgart, Monteverdi Vespers with the Academy of Ancient Music. Recent concert performances include concerts with Tonkünstler-Orchester Niederösterreich and Tonhalle Orchester Zürich, Evangelist in the Bach *St Matthew Passion* and *St John Passion* with the Choir of King's College, Cambridge, Le Concert Lorrain and Ensemble Pygmalion, Bach *Magnificat* with De Nederlandse Bachvereniging, Bach *Christmas Oratorio* with the Australian Chamber Orchestra and Handel *Israel in Egypt* with the Choir of King's College, Cambridge.

## Jenny Högström

Jenny Högström is a Swedish soprano currently based in Basel, Switzerland. She began her voice studies at 16. After having completed her Bachelor in Music at the College of Music in Piteå, Sweden, she went on to pursue advanced studies with Professor Ulrich Messthaler at Schola Cantorum Basiliensis, Basel, graduating with a Master of Arts in Historical Performance with honours. In 2014 she completed a Master in Music Pedagogy. Jenny Högström appears regularly as a soloist in concert, oratorio, song recital and chamber music programmes with baroque ensembles such as La Cetra Barockorchester Basel, Il Profound, Alia Mens and Ensemble Odyssee. Jenny has worked with the renowned conductors Andrea Marcon, Hervé Niquet, René Jacobs and Michael Form. Among her more recent solo engagements include Theater Basel's productions of Charpentier's *Medée*, the role of Abra in Vivaldi's *Juditha Triumphans*, and the role of Calliope in Händel's *Parnasso in Festa* in 2016-17.

## Christina Hutten

Organist and harpichordist Christina Hutten has presented recitals in Canada, the United States, and Europe, including performances in concert series hosted by the Oude Kerk in Amsterdam, the Hooglandsekerk in Leiden, Early Music Vancouver, the Universities of Calgary and British Columbia, and others. She participated in the Britten-Pears Programme led by Andreas Scholl and Tamar Halperin, for which she was awarded the Loewen Prize. Funded by a generous grant from the Canada Council for the Arts, she pursued historical keyboard studies in Europe with Francesco Cera, François Espinasse, and Bernard Winsemius. She obtained a Master's Degree in Organ Performance from Arizona State University under the direction of Kimberly Marshall and an Advanced Certificate in Harpsichord Performance from the University of Toronto, where she studied with Charlotte Nediger. She is now a doctoral candidate in musicology at the University of British Columbia.

## Michael Jarvis

Michael Jarvis is one of Canada's finest harpsichordists, fortepianists and continuo players, and is in demand as a collaborative artist. He has performed with many of Canada's leading orchestras and chamber ensembles, has accompanied, conducted, or played continuo for many of Canada's finest singers and has performed as soloist and continuo player throughout the USA, England, Italy and Bermuda. Michael may be heard on many CDs; his recent CD of Hummel's op. 5 violin sonatas (Paul Luchkow, violin) was chosen as a finalist as best classical album of the year in the Western Canadian Music Awards 2013. Michael was co-host and star of the 13-part television series "Come into the Parlour" for Bravo-TV. He is newly-appointed Director of Music at St. Barnabas' Church in Victoria, and curator of their mean-tone organ (a copy by Brombaugh after early 17th-century instruments.) His latest recording for Marquis, with baroque violinist

Paul Luchkow, of Michel Corrette's 'Sonatas for Harpsichord and Violin', Op. 25 (on mythological subjects, ca.1743) will be released in September 2017.

## Erik Kallo

Erik Kallo received his Bachelors of Voice Performance at UBC under the guidance of Dale Throness. As both a tenor and a countertenor, Erik has had extensive experience in choral and solo performing with UBC Opera, UBC University Singers, Chamber, and Men's Choir. Erik sang for West Vancouver United Church as a professional soloist and musica intima; a Juno award-nominated self directed vocal chamber ensemble. Born in Hungary but raised in Canada, Erik attended LFAS in Fort Langley, BC where he sang and played alto saxophone. Erik's love for music knows no bounds. Apart from singing primarily classical music, Erik also adores singing Jazz and Pop, and has had the pleasure of fronting Dal Richards Orchestra on many occasions at the UBC Opera Ball. This Fall, Erik will continue his studies abroad in London, England pursuing a Masters at the Royal College of Music.

## Paula Kremer

Born in Vancouver and educated at the Vancouver Academy of Music and the University of British Columbia, Paula Kremer has studied choral conducting in courses and workshops at Eton, Westminster Choir College, the Eastman School of Music and the University of Michigan. She has also been a vocal student of Phyllis Mailing, Bruce Pullan and Laura Pudwell. In 1997, Kremer joined the faculty of Vancouver Community College's School of Music, where she is a full-time instructor of solfège, aural skills, concert choir and voice. She has been the director of two Vancouver Bach Choir ensembles for young adults since 2008.

## Adam LaMotte

Adam LaMotte (violin and viola) is becoming well known to audiences throughout the country as a leader of both period and modern ensembles. He has appeared as soloist, concertmaster, and conductor of numerous orchestras, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, and the Maggini String Orchestra in Houston. As violinist and violist, he has been hailed by critics as an "especially compelling" and "superb violinist" with "exceptional talent", whose performances are "energetic and exquisite". He has co-founded two critically-acclaimed ensembles, in Portland and in Houston, and continues to produce many chamber music and chamber orchestra performances. As Artistic Director of the Montana Baroque Festival, Mr. LaMotte brings fine period performance to rural Montana. He can be heard on the Cinnabar, Naxos, and Warner Classics labels. In collaboration with ensembles such as American Bach Soloists, Portland Baroque Orchestra, and Trinity Consort, Mr. LaMotte performs on period instruments, using a fine Italian instrument made in 1730 by Bernardo Calcagni, for which he is indebted to his generous patrons who made the purchase possible.

## Henry Lebedinsky

Hailed by *The Miami Herald* for his "superb continuo... brilliantly improvised and ornamented", Henry Lebedinsky performs on historical keyboards both as a soloist and as a member of Agave Baroque, Pacific MusicWorks, The Vivaldi Project, and Sonoma Bach's Live Oak Baroque Orchestra. He has also played with Seattle Opera, The St. Paul Chamber Orchestra, The Charlotte Symphony, Seraphic Fire, and Boston Revels, among others. His sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA. He is the founder and director of the Pacific MusicWorks Underground Concerts (formerly Early Music Underground), which brings old music to new audiences in brewpubs, wineries, and fun unconventional venues across the greater Seattle metropolitan area. Mr. Lebedinsky holds degrees from Bowdoin College and the Longy School of Music, where he studied with Peter Sykes. He currently serves as Organist and Choirmaster at Seattle's historic Christ Episcopal Church.

## John Lenti

John Lenti, whose playing on theorbo, baroque guitar, and lutes has been described as "a joy to behold" (Seattle Times) and praised for its "nuanced beauty and character" (Gramophone), regularly deploys his "uncommonly big sound" (Third Coast Digest) to considerable acclaim as a soloist and accompanist with groups like Apollo's Fire, Haymarket Opera Company, Portland Baroque Orchestra, the Seattle Symphony, the Los Angeles Philharmonic, Musica Angelica, New York Baroque Incorporated, and

Seraphic Fire, among many others. He tours regularly with his ensembles the I-90 Collective, Wayward Sisters, Baroque Music Montana, and Ostraka, and from his base in Seattle, he appears frequently with most groups of note on the West Coast. He can be heard on a handful of recordings on various labels with several of the aforementioned groups, and on a recent release with Dominique Labelle and Musica Pacifica. He has occasionally been surprised to hear himself on the radio.

## Aleksandra Lewandowska

Aleksandra Lewandowska began her musical road studying violin and piano and later turned to singing. She graduated with distinction from the Music Academy in Poznan (Poland), in the class of Wojtek Drabowicz, and continued as a student of postgraduate studies at the University of Music Franz Liszt in Weimar (Germany). Since always loving early music, also performing modern repertoire with great enthusiasm (collaboration with excellent Swiss Quator Sine Nomine,) she now has a well-established international career as a lyrical singer (solo and ensemble) and since 2010 has been regularly singing with leading groups and conductors like Philippe Herreweghe (recorded 3 CDs with music of J.S. Bach and Gesualdo with Collegium Vocale Gent), Jos van Veldhoven (Nederlandse Bachvereniging), Stephan MacLeod (Gli Angeli Genève), John Duxbury (Cantatio) and also Andrew Parrot, Iván Fisher, Giovanni Antonini, Skip Sempé, Daniel Reuss, Christophe Coin, Peter Neumann and Christoph Spering. She has appeared at such festivals as : Musikfest Bremen, Bachwoche Stuttgart, Thüringer Bachwochen, Festival Oude Muziek (Utrecht), Kulturwald Festspiele Bayerischer Wald, Vratislavia Cantans, Chopin and His Europe.

## Madeline Lucy Smith

Madeline Lucy Smith has been singing professionally both as a soloist and ensemble singer since graduating from UBC with a Bachelor of Music in Opera Performance in 2007. She has performed around the world, premiering the part of Mary in Nicholas Buc's *Mary MacKillop Mass* with the Royal Melbourne Philharmonic Orchestra in 2009, and most recently in the Netherlands. She's looking forward to performing two concerts this summer at the Utrecht Early Music Festival Fringe, with baroque violinist James Hewitt, and with the Veritas Ensemble, a group she co-founded in 2016. In Vancouver, Lucy sings regularly with musica intima and as a soloist and section leader with the Christ Church Cathedral Choir. She was a member of the Vancouver Chamber Choir for 5 seasons, and was often featured as a soloist, most notably on the JUNO nominated *In a Quiet Place* and on the CBC broadcast performance of Bach's *Magnificat*.

## Natalie Mackie

Natalie Mackie studied cello at the Conservatoire de Musique (Québec), followed by a degree from the School of Music, UBC, where she was introduced to the viola da gamba. She pursued further studies at the Koninklijk Conservatorium in The Hague. Natalie has played with many ensembles in Canada and the US, including New World Consort, Les Coucoucs Bénévoles, Tafelmusik, Portland and Seattle Baroque Orchestras, Les Voix Humaines, Tempo Rubato, Les Voix Baroque, Oregon Bach Festival Orchestra, Victoria Baroque Players, and Vancouver Intercultural Orchestra among others. Natalie is a member of Pacific Baroque Orchestra and the chamber ensemble "La Modestine"; both Vancouver-based ensembles. She has toured throughout Canada, Europe, and the US and recorded for Radio France, German Radio, BBC, CBC, and NPR, as well as the Canadian label Atma Classique. Natalie is a regular performer in the Pacific Baroque Festival, held annually in Victoria, BC, and teaches in the Baroque Orchestra Mentorship Programme at the University of British Columbia.

## Stephan MacLeod

Born in Geneva, Stephan MacLeod first played the violin and the piano. He later studied singing with Kurt Moll in Cologne and with Gary Magby in Lausanne. Particularly active in the oratorio repertoire, he sings regularly under Herreweghe, Savall, Goebel, Kuijken, Suzuki, Pierlot, Harding, Luks, Van Immerseel, Brügggen, Corboz, Leonhardt, Van Veldhoven, Junghänel, Coin, Stubbs, Rilling, Bernius, López-Cobos or Van Nevel. He has taken part in opera productions in Brussels, Venice, Cologne, Bilbao, Potsdam and Geneva and has given concerts all over the world and in the most prestigious halls and festivals. His work is documented on more than 75 CDs, many of which have won awards in the press. He teaches in Switzerland, where he holds a professorship in singing at the Haute Ecole de Musique of Lausanne and also has a career as a conductor, both with his own ensemble Gli Angeli Genève and with other leading baroque and modern orchestras in Europe.

## Ellen Marple

Ellen Marple took up the trombone with dreams of playing swing then became fascinated with its incredible versatility, immersing herself in style and technique across genres from early music to contemporary compositions. As a freelancer, she can be found doing studio work, performing with the Vancouver Symphony Orchestra, The Little Chamber Music Series that Could, the Hard Rubber Orchestra, or poring over big band charts in her role as Director of the Dal Richards School of Swing at the Vancouver Academy of Music. Ellen directs her own project, *Diving for Rocks*, an electro-acoustic collaboration-based ensemble.

## Peter Maund

Peter Maund studied percussion at the San Francisco Conservatory of Music and music, folklore, and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser's Skyedance, he has performed with early and contemporary music ensembles including American Bach Soloists, Anonymus 4, Chanticleer, The Harp Consort, Hesperion XX, Musica Pacifica, Philharmonia Baroque Orchestra, the Texas Early Music Project, and Voices of Music, among others. He is the author of "Percussion" in *A Performers Guide to Medieval Music*, Indiana University Press, 2000. He has served on the faculty of the University of California, Berkeley as well as in workshops throughout the United States, Canada, and Europe. Described by the *Glasgow Herald* as "the most considerate and imaginative of percussionists" he can be heard on over 60 recordings.

## Chloe Meyers

Heralding her beginnings as a true northern Albertan, violinist Chloe Meyers began her training at the age of three. Her studies followed her through the University of Victoria, and then McGill University in Montreal, where she was introduced, and fell in love with, the baroque violin. Chloe is now increasingly sought after, and performs as soloist, leader, chamber musician, and teacher in early music orchestras and ensembles all over North America. Chloe has recently made Vancouver her home, where she is the concertmaster of Vancouver's Pacific Baroque Orchestra. She also works at the University of British Columbia, where she teaches baroque violin and heads up the Baroque Orchestra Mentorship Project with Alexander Weimann. Chloe plays principal second with Montreal's Arion Baroque Orchestra, and performed solo this past year with both her orchestras. She also enjoyed being a guest soloist with both Seattle's Baroque Orchestra, and Stephen Stubbs' Pacific MusicWorks. Chloe is a founding member of Les Voix Baroques, and has performed recently with Les Violons du Roy, Tafelmusik, the Montreal Symphony Orchestra, Ensemble Les Boreades, the Theatre of Early Music, and Les Idées Heureuses. Chloe can be heard on record labels ATMA, Deutschland Funk, Analekta, CBC, earlymusic.com and on Bravo television.

## Christi Meyers

Christi Meyers has played a prominent role in the musical life of Victoria for over 15 years. She is the Assistant Concertmaster of the Victoria Symphony, a founding member of Victoria Baroque Players and the Odyssey String Quartet. She performs frequently with the Vancouver Symphony, Pacific Baroque Orchestra, Early Music Vancouver and has been a leader or member of Sinfonia Rotterdam (NL), European Camerata (UK), and the Vancouver Opera Orchestra. She credits her sister, Chloe, for encouraging her exploration of baroque performance practice, initially as a way they could arrange cross country visits with each other! It is the Victoria Baroque Players that has fostered continued growth in this style, along with multiple collaborations with artists such as Kati Debretzeni, Steven Devine, Alexander Weimann and many others. She has recorded chamber music for CBC radio and television and can be heard on recordings for ATMA and Marquis.

## Alex Potter

Alex Potter is a sought-after interpreter of seventeenth- and eighteenth-century music, performing with conductors including Philippe Herreweghe, Thomas Hengelbrock, Lars Ulrik Mortensen, Jos van Veldhoven, and Stephen Layton. He began his musical education as a chorister at Southwark Cathedral, continued as a Choral Scholar at New College, Oxford and then pursued further study at the Schola Cantorum in Basel, Switzerland. Recent performances of note include Handel's *Solomon* with Stephen Layton/The Holst Singers, Bach's *St. John Passion* with Manfred Honeck and the Stuttgart Symphony Orchestra, Bach's *B-Minor Mass* at the Salzburger Festspiele with Collegium

1704/Vaclav Luks, and several tours of music by J.S. Bach under Philippe Herreweghe and Collegium Vocale Gent. Alex Potter's large discography includes a number of solo discs featuring lesser-known composers such as Rosenmüller, Fux, Zelenka and Caldara, and he also features on the highly acclaimed new *B-Minor Mass* recording with Concerto Copenhagen and Lars Ulrik Mortensen. He lives in the Lüneburger Heath region of Germany with his wife and two daughters. When not singing he also enjoys baking bread, restoring his half timbered house and growing vegetables in the garden with varying degrees of success.

## Katrina Russell

Following studies at The University of Victoria and the New England Conservatory of Music, Boston, Katrina Russell spent many years in the UK. As a specialist in historical performance she played and recorded with many of the period instrument ensembles in Britain and Europe, including The English Concert, The King's Consort, The Orchestra of the Age of Enlightenment, The Academy of Ancient Music, The Hanover Band, The Gabrieli Consort and Players, L'Orchestre de la Champs Elysees, The Orchestra of "The Sixteen", and The Amsterdam Baroque Orchestra. In late 2010 Katrina and her husband (British horn player Andrew Clark) relocated to the West Coast. She is on faculty at the Nanaimo Conservatory of Music and in addition to returning to the UK to perform, makes regular appearances with the Vancouver Island Symphony as well as the Victoria Baroque Players, Pacific Baroque Orchestra and Early Music Vancouver.

## Danielle Sampson

Highlights of Danielle Sampson's last season include a performance of Spanish, Cuban, and Guatemalan music with Pacific MusicWorks, Bach's *Magnificat* and *Wachet Auf* with Early Music Vancouver, her debut with SF Soundbox performing in Ashley Fure's *Shiver Lung*, and Seattle Opera's "The Combat". Danielle has appeared with the Alabama Symphony Orchestra, Baroque Chamber Orchestra of Colorado, and American Bach Soloists, among others. She is a founding member of Jarring Sounds, and performs with Cappella SF, Gaude, and Seattle's Byrd Ensemble. She earned her BM at the University of Denver's Lamont School of Music, and her MM at the San Francisco Conservatory of Music.

## Byron Schenkman

Byron Schenkman has recorded more than thirty CDs of 17th- and 18th-century repertoire, including recordings on historical instruments from the National Music Museum, Vermillion, and the Museum of Fine Arts, Boston. A recipient of the Erwin Bodky Award from the Cambridge Society for Early Music "for outstanding achievement in the field of early music", he was voted "Best Classical Instrumentalist" by the readers of *Seattle Weekly*, and his piano playing has been described in *The New York Times* as "sparkling", "elegant", and "insightful". He was founding co-director of the Seattle Baroque Orchestra and currently directs "Byron Schenkman & Friends", a Baroque and Classical chamber music series at Benaroya Hall in Seattle. A graduate of the New England Conservatory, he received his master's degree with honours in performance from Indiana University. He currently teaches at Seattle University and has been a guest lecturer in harpsichord and fortepiano at Indiana University. [www.byronschenkman.com](http://www.byronschenkman.com)

## Achim Schulz

Achim Schulz was born and raised in Munich (Germany). Having completed studies in Church Music, Organ, Harpsichord and Choral Conducting he then went on to study solo tenor voice with Professor Kurt Widmer and Burga Schwarzbach at the Schola Cantorum Basiliensis in Basel (Switzerland). He continued his studies with Hans Hotter and Dietrich Fischer-Dieskau. His career as a soloist started with a focus on Bach's Passions as Evangelist and solo song, however also including occasional opera appearances. After 10 years of intense musical preparation and the realization of many concert cycles and courses for historical performance practice in Alicante (Spain), Achim now lives in Paris (France) and has, for the last few years, dedicated his time to ensemble singing of renaissance music. He is a member of the Huelgas Ensemble (Paul Van Nevel) and Cinquecento. Achim also directs his own group, Ensemble Troparion.

## Tim Scott Whiteley

Born in York, England in 1980, Tim Scott Whiteley started his singing career as a chorister at York Minster. An award to sing at Lichfield Cathedral in 1999 was followed in 2000 by a choral scholarship to Christ Church, Oxford, where he studied German and Linguistics.



At Oxford he studied voice with Ashley Stafford (RCM, London). In 2004 he founded, directed and sang with the Oxford-based renaissance ensemble Cantores Aedis Christi. In September of the same year he moved to Vienna, Austria where he co-founded the ensemble Cinquecento, which has since made ten award-winning recordings for the British label Hyperion. Tim now sings, as a regular member, with some of the world's finest ensembles for early music including The Tallis Scholars (P. Phillips), Alamire (D.Skinner) and the Huelgas Ensemble (P. Van Nevel). As well as teaching at early music workshops and seminars, Tim also works as a music editor, voiceover speaker, translator, lyricist and vocal coach.

## Janet See

Janet See is one of today's outstanding performers on baroque and classical flute. For over 35 years she has performed as soloist, in chamber music, and in orchestras throughout Europe and North America. In North America, Janet plays principal flute with Philharmonia Baroque, Pacific MusicWorks, Seattle Baroque, and Portland Baroque Orchestras. In London, Ms. See played principal flute for Sir John Eliot Gardiner's baroque and classical orchestras and with those groups recorded the complete Mozart Operas, Beethoven Symphonies, and numerous other discs. Janet is an active and enthusiastic teacher of early flutes and also of interpreting the nuance and language of baroque and classical music on modern flute. She is director of the popular Seattle Baroque Flute Summer Workshop, which attracts students from all parts of the United States. Ms. See is a teacher of the F.M. Alexander Technique, having trained in London with Walter Carrington. Visit her website: [janetsee.com](http://janetsee.com)

## Taka Shimojima

Taka Shimojima was born in Vancouver, BC and is currently studying music education at the UBC School of Music. While majoring in secondary education with a focus on bassoon during university, Taka has sung extensively around the city with various groups. He is now singing with musica intima vocal ensemble, Phoenix Chamber Choir, West Vancouver United Church, and works part-time at a sushi restaurant. Taka also enjoys a cappella singing and arranging music on the side. Besides music, Taka enjoys science, physics, and education.

## Ulfried Staber

Born in 1976 in Styria, Austria, Ulfried Staber moved to Graz in 1995 where he studied music and music education. He studied singing with Elizabeth Batrice before completing his vocal training studies under Martin Klietmann with distinction. Whilst in Graz Ulfried discovered his love for polyphony and has sung with numerous vocal ensembles, including Domkantorei Graz, cantus, a piu voci and Capella Nova. As a soloist Ulfried has toured Germany, Austria and Italy performing Bach's Passions and Cantatas. He is also to be found teaching at vocal workshops across Austria. A specialist in baroque and renaissance music, Ulfried also works with the homeless at Austria's charity outreach programme Caritas.

## Soile Stratkauskas

Finnish-born Soile Stratkauskas is a versatile performer specialising in early flutes. She gained her undergraduate degree at the Royal Northern College of Music in Manchester, and master's degree at the Royal Academy of Music in London, UK. She has played with many prominent period instrument orchestras in the UK, including the Orchestra of the Age of Enlightenment and the Gabrieli Consort and Players, and has toured Europe with these groups. Since moving to Victoria in 2010, she has frequently appeared in concert with Early Music Vancouver, the Early Music Society of the Islands, and the Pacific Baroque Festival, and has performed with the Pacific Baroque Orchestra as a soloist and in chamber music and orchestral programmes. Soile is the founder and Artistic Director of the Victoria Baroque Players, and is passionate about creating opportunities for early music in the Victoria community.

## Stephen Stubbs

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists. In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, whose recordings were nominated for five GRAMMY awards. Also in 2015 BEMF

recordings won two Echo Klassik awards and the Diapason d'Or de l'Année. He has conducted Handel's Messiah with the Seattle, Edmonton and Birmingham Symphony orchestras, and most recently gave his conducting debut with Seattle Opera's The Combat. In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music. Stephen is represented by Schwalbe and Partners ([schwalbeandpartners.com](http://schwalbeandpartners.com)).

## Erika Switzer

Erika Switzer is an internationally active pianist, teacher, and arts administrator. She enjoys long-term partnerships with several notable singers, including soprano Martha Guth, mezzo-soprano Hai-Ting Chinn, tenor Colin Balzer, and baritone Tyler Duncan. Erika Switzer has been heard on the stages of New York's Weill Recital Hall (Carnegie) and Frick Collection, at the Philadelphia Chamber Music Society and the Spoleto Festival in Charleston, SC, as well as all across Canada at festivals including Vancouver's Music on Main, Montreal's André Turp Society and Ottawa's ChamberFest. During her seven-year sojourn to Germany, she presented recitals at the Festspielhaus Baden-Baden and the Winners & Masters series in Munich, and she won numerous awards, including pianist prizes at the Robert Schumann, Hugo Wolf, and Wigmore Hall International Song Competitions. Erika Switzer is on the music faculty at Bard College and the Vocal Arts Programs of the Bard Conservatory of Music. As co-creator of *Sparks & Wiry Cries*, she contributes to the future of art song performance through publication of *The Art Song Magazine*, presentation of recitals in New York City (Casement Fund Song Series), and the commission of new works. Learn more at [sparksandwirycries.org](http://sparksandwirycries.org).

## Sumner Thompson

Baritone Sumner Thompson has been hailed as "the real thing" (*Cleveland Plain Dealer*) and praised for his "elegant style" (*Boston Globe*). He has appeared on operatic stages from Boston to Copenhagen, including the Boston Early Music Festival's productions of Conradi's *Ariadne* and Lully's *Psyché*, and in the title role of Monteverdi's *L'Orfeo* with Contemporary Opera Denmark. He has performed as a concert soloist with many leading ensembles, including the Handel and Haydn Society, Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival, Apollo's Fire, Pacific Baroque Orchestra, Les Boréades de Montréal, Mercury Baroque, Les Voix Baroques, and Tafelmusik. A noted recitalist, Mr. Thompson has sung in Stuttgart, Amsterdam, Regensburg, and at London's famed Wigmore Hall. Recent engagements included Handel's *Messiah* with the Handel and Haydn Society (recorded on the CORO label), Bach's *St. John Passion* with Orchestra Iowa and Switzerland's Gli Angeli Genève, and a return to Early Music Vancouver's summerFestival with Les Voix Baroques. Thompson can also be heard on the Boston Early Music Festival's Grammy-nominated recording of Lully's *Psyché* on the CPO label and with Les Voix Baroques on the ATMA label.

## Michael Unterman

Michael Unterman enjoys an active and varied performing career. Currently serving as principal cellist of Boston Baroque, he also performs frequently with groups such as the Boston Early Music Festival Orchestra, Handel and Haydn Society, Trinity Baroque Orchestra, and the Portland Baroque Orchestra. On modern cello he is a core member of the string chamber orchestra A Far Cry, and performs as a guest with The Knights and at the Birdfoot Festival in New Orleans. Michael graduated from Juilliard's Historical Performance Program where he studied with Phoebe Carrai. Prior to that, he earned Bachelor's and Master's degrees at the New England Conservatory, studying with Laurence Lesser and Natasha Brofsky, and was a Fulbright scholar in Barcelona, Spain, where he studied with Lluís Claret.

## Alexander Weimann

Alexander Weimann is one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation. After traveling the world with ensembles like Tragicomedia, Cantus Cölln, the Freiburger Barockorchester, the Gesualdo Consort and Tafelmusik, he now focuses on his activities as Artistic Director of the Pacific Baroque Orchestra in Vancouver, and as music director of Les Voix Baroques, Le Nouvel Opéra and Tempo Rubato. Recently, he has conducted the Montreal-based baroque orchestra Ensemble Arion, Les Violons du Roy, the Victoria Symphony Orchestra, Symphony Nova Scotia, and the Portland Baroque Orchestra; both the Orchestre Symphonique de Québec and the Montreal Symphony Orchestra have regularly featured him as a featured soloist. Alexander Weimann can be heard on some 100 CDs. He made his North American



recording debut with the ensemble Tragicomedia on the CD *Capritio* (Harmonia Mundi USA), and won worldwide acclaim from both the public and critics for his 2001 release of Handel's *Gloria* (ATMA Classique). Volume 1 of his recordings of the complete keyboard works by Alessandro Scarlatti appeared in May 2005. Critics around the world unanimously praised it, and in the following year it was nominated for an Opus Prize as the best Canadian early music recording. Recently, he has also released an Opus Award-winning CD of Handel oratorio arias with superstar soprano Karina Gauvin and his new Montreal-based ensemble *Tempo Rubato*, a recording of Bach's *St. John's Passion*, various albums with Les Voix Baroques of Buxtehude, Carissimi and Purcell, all with rave reviews. His latest album with Karina Gauvin and Arion Baroque Orchestra (*Prima Donna*) won a Juno Award in 2013, and a complete recording of Handel's *Orlando* was released in the fall of 2013, with an exciting group of international star soloists and the Pacific Baroque Orchestra performing.

Alexander Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a *summa cum laude* thesis on Bach's *secco recitatives*), theatre, medieval Latin, and jazz piano, supported by a variety of federal scholarships for the highly talented. In addition to his studies, he has attended numerous master classes in harpsichord and historical performance. To ground himself further in the roots of western music, he became intensely involved over the course of several years with Gregorian chant.

Alexander Weimann has moved to the Vancouver area with his wife, 3 children and pets, and tries to spend as much time as possible in his garden and kitchen.

### Terry Wey

Terry Wey was born in Bern, Switzerland and received his musical education as soloist of the Wiener Sängerknaben and at the Konservatorium Wien. Since then, he was invited to some of the most important concert halls and festivals throughout Europe and the USA. On opera stage, he performed in a variety of roles ranging from the title role in Händel's *Rinaldo* to Britten's *Midsummer Night's Dream*, culminating in his debut at the Felsenreitschule Salzburg conducted by Riccardo Muti (2011) and Purcell's *Fairy Queen* under Nikolaus Harnoncourt (2014). He frequently works with Early-Music specialists such as William Christie, Marc Minkowski, Thomas Hengelbrock, Rubén Dubrovsky, Michael Hofstetter and Konrad Junghänel. Terry Wey's special interest in renaissance polyphony led him to found the vocal ensemble *Cinquecento*. His work is documented by numerous recordings for major CD labels, most recently his first solo album, *Pace e Guerra* (deutsche harmonia mundi, 2017). [www.terrywey.com](http://www.terrywey.com)

### Nathan Wilkes

Nathan Wilkes studied bass trombone at Oberlin Conservatory with Per Brevig and Ray Premru, and completed doctoral studies at UBC, where he studied with Doug Sparkes. He has also studied early music performance (sackbut) with Bruce Dickey. He enjoys playing medieval, renaissance, and baroque wind instruments, and is a member of Chanterie Medieval Vocal Ensemble.

### Beiliang Zhu

Beiliang Zhu won the 1st prize and the Audience Award at the XVIII International Bach Competition in Leipzig 2012 (violoncello / baroque violoncello) as the first string player to have received this honour on a baroque instrument. Hailed by the New York Times as "particularly exciting", and by the New Yorker as bringing "telling nuances" and being "elegant and sensual, stylishly wild", Beiliang seeks artistry in a wide range of repertoire and different roles as a modern cellist, baroque cellist, and violist da gamba. She has given solo recitals at the Bach Festival Leipzig, Boston Early Music Festival, the Seoul Bach Festival, the Helicon Foundation, among others, as well as performing with internationally acclaimed artists and ensembles. Beiliang received her Master of Music from the Juilliard School in Historical Performance studying with Phoebe Carrai (baroque violoncello) and Sarah Cunningham (viola da gamba), Bachelor of Music Degree and Performer's Certificate from the Eastman School of Music. Beiliang is currently pursuing a Doctor of Musical Arts in Violoncello, under the guidance of Steven Doane, and a Master of Arts in Ethnomusicology at the Eastman School of Music. Fascinated by studies of cultures, Beiliang believes firmly in the communicative qualities of musical performances therefore invites the listeners to converse with her through various means. More information can be found on [www.beiliangzhu.com](http://www.beiliangzhu.com).

## The Vancouver Bach Family of Choirs 2017-18 season "Together we Sing"

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Dec. 3 | Christmas with the Bach Choir

Dec. 9 | The Messiah

Feb. 17 | Mahler Symphony No. 8

May 4 | Orchid Ensemble

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FAMILY OF CHOIRS





## KEYBOARD INSTRUMENTS USED DURING THE FESTIVAL

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The following keyboard instruments will be used during several of the concerts at the 2017 Festival:

### **Christ Church Cathedral's**

#### **Chamber Organ by Juget-Sinclair** (Montreal QC, 2017)

The new Cathedral Chamber Organ (portativ) is the result of a very generous gift given by Jacky Fraser & Family, in honour of Jacky's late husband, church musician Angus Fraser. The instrument, by Juget-Sinclair of Montreal, was completed earlier this year.

Specifications:

- Bourdon 8', cherry
- Flûte à cheminée 4', cherry
- Doublette 2', 52% tin

Cherry wood casework in two sections, upper and lower;  
Transposable in 4 different pitches A= 392 - 415 - 440 - 465 Htz;  
54 note keyboard C-f<sup>'''</sup>, boxwood naturals and ebony sharps;  
55 note wind chest, BB-f<sup>'''</sup> (BB is re-tuned to BB-flat at 392);  
3 stops divided in bass/treble, giving more options for registrations;

### **Early Music Vancouver's**

#### **Chamber Organ by Helmuth Wolff** (Laval QC, 2001)

Early Music Vancouver's Chamber Organ was commissioned with the financial support of the Vancouver Foundation and a group of dedicated EMV donors and supporters.

This instrument was built by one of Canada's finest builders of the time: Wolff et Associées in Laval, Quebec, which was founded in 1968 by Hellmuth Wolff. The inaugural concert took place on July 22, 2001.

Design and voicing: Hellmuth Wolff; wind-chest and wood pipes: John Schreiner; metal pipes: Luc Ladurantaye.

Specifications:

- Bourdon 8',  
bass & treble, or treble\*, soft maple
- Flûte à cheminée 4',  
bass\*, or bass & treble - C-f, soft maple; f#-e<sup>3</sup> lead
- Doublette 2'  
bass\*, or bass & treble - C-H soft maple; c - e<sup>3</sup> metal
- Quinte 2 2/3'\*  
treble - from Sesquialtera
- Sesquialtera II  
treble - metal, c#<sup>1</sup>- e<sup>3</sup>

\* = draw stop lever at half draw

Oak wood casework in two sections, upper and lower;  
Transposable in 4 different pitches A= 392 - 415 - 440 - 465 Htz.

### **Early Music Vancouver's**

#### **19th-Century Pianoforte by Broadwood** (London, 1870)

The most recent addition to EMV's important collection of historical instruments was a generous gift by Dr. Patricia M. Lee and Dr. Nicholas H. Lee.

This is an original 19th-century instrument by Broadwood, one of the oldest and most renowned piano makers in the world. Established in the mid-1700s, Broadwood has built pianos in England for over two centuries and continues to make some of Europe's finest pianos today.

This small grand piano of 1870, built in a beautiful walnut burl, was typical for the time; these instruments in the Empire Revival style were quite popular in late 19th-century parlors and country house boudoirs. A decal inside the casing reads "Consigned to Balmoral" which suggests that it may have been made for Queen Victoria's residence at the Scottish castle she loved so much.

### **Early Music Vancouver's**

#### **French double-manual harpsichord after Taskin**

A recent donation by Carol Brauner to Early Music Vancouver's keyboard instrument collection, this harpsichord was originally commissioned as a retirement gift from his colleagues to Carol's father Henry Elder, professor of architecture at UBC.

This instrument by Edward Turner of British Columbia (1975), and recently restored by Craig Tomlinson of West Vancouver, is a close copy of the famed instrument now housed in the Russell Collection in Edinburgh: a late French baroque double-manual instrument, built in 1769 by Pascal Taskin - who had learned his craft at the workshop of Blanchet. The range of this harpsichord is FF-f<sup>'''</sup>, with three sets of strings (2 × 8-ft, 1 × 4-ft,) and a buff batten.

### **Carol Tsuyuki's**

#### **French double-manual harpsichord after Blanchet**

This beautifully decorated double-manual harpsichord by Craig Tomlinson of West Vancouver BC was generously made available by the owner, Carol Tsuyuki.

This instrument is based on an instrument by François Blanchet, built in Paris in 1765, and now housed in the collection of Robert Rosenbaum in New York. The range of this harpsichord is FF-f<sup>'''</sup>, with three sets of strings (2 × 8-ft, 1 × 4-ft,) and a buff batten.

EARLY MUSIC VANCOUVER

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Photo credit Jan Gates

## Help us give the gift of Early Music to future generations

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- Naming EMV as a beneficiary of a Life Insurance Policy or RRSP
- Creating or contributing to an Endowment Fund

If you have already included Early Music Vancouver in your estate plan or would like more information on possibilities for legacy gifts, please contact our Business Manager Nathan Lorch at 604.732.1610 or [nathan@earlymusic.bc.ca](mailto:nathan@earlymusic.bc.ca) for more information.

To ensure that your particular needs are met and that your exact wishes are honoured, we recommend that you consult your legal and/or financial advisors.

Planned gifts can create excellent tax advantages; ask your financial advisor to help determine the most advantageous plan for you.

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### Early Music Vancouver

1254 West 7th Avenue,  
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A select group of donors has, in addition to their annual donations, generously contributed to Early Music Vancouver's Endowment Fund which is administered by the Vancouver Foundation, and which currently stands at over 1.2 million dollars. Interest from this Fund will continue to support our performances & activities in perpetuity.

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## VANCOUVER BACH FESTIVAL 2017 Δ CONVERSIONS

- AUG 1** *Overtures to Bach* - Matt Haimovitz, cello at 6pm and 9pm  
**AUG 2** Schumann *Dichterliebe* and Brahms *Four Serious Songs* at 1pm  
**AUG 2** *Songs of Religious Upheaval*: Byrd, Tallis, Tye - Music from Reformation England  
**AUG 3** *Lutheran Vespers: Songs for Troubled Times* at 1pm  
**AUG 3** *Bach's Italian Concerto*  
**AUG 4** *Conversions*: Mendelssohn, Moscheles and Bach at 1pm  
**AUG 4** *Handel in Italy*: Virtuoso Cantatas  
**AUG 8** *Playing with B-a-c-H*: Sonatas for solo violin by Telemann, Pisendel and J.S.Bach at 1pm  
**AUG 8** *Before Bach: The Fountains of Israel* by Johann Schein (1623)  
**AUG 9** *Bach for Two Flutes* at 1pm  
**AUG 9** *Heavenly Love*: Sacred Arias for Counter-tenor  
**AUG 10** *Bach Transcriptions* - Victoria Baroque Players at 1pm  
**AUG 10** *Music of Missions and Mystery*: Latin American Baroque  
**AUG 11** J.S. Bach *St. John Passion* PBO at The Chan Centre at 7:30pm  
*All concerts at Christ Church Cathedral at 7:30pm unless noted otherwise.*

## EMV MASTERWORKS 2017 Δ 2018

- AUG 11** J.S. Bach *St. John Passion* PBO  
**OCT 29** Monteverdi *Orfeo* at 3pm  
**NOV 30** Handel's *Messiah* PBO at White Rock Baptist Church at 7:30pm  
**DEC 1 & 2** Handel's *Messiah* PBO at Vancouver Playhouse at 7:30pm  
**DEC 23** *Festive Cantatas*: Vivaldi *Gloria* and *Magnificat*  
**MAR 7** *Goldberg Variations* - Angela Hewitt  
**APR 21** *War and Peace* - The Tallis Scholars  
**MAY 6** *Russian White Nights*: Opera Arias from 18th Century St. Petersburg - Karina Gauvin PBO at 3pm\*  
*All concerts at Chan Centre for Performing Arts at 7:30pm unless noted otherwise.*

## CATHEDRAL SERIES 2017 Δ 2018

- SEP 29** *Baroque Duets of Love and Passion*: Amanda Forsythe soprano and Colin Balzer tenor  
**OCT 13** *Diabolus in Musica*: Cantores - 14th Century Music from the Pope's Chapel in Avignon  
**NOV 3** *Stylus Fantasticus*: Virtuoso Flights of Fancy from the 17th Century  
**JAN 12** *Bach to the Future: The Legacy of the Art of the Fugue* - The Diderot Quartet†  
**JAN 13** *Private to Public: The Journey of the String Quartet* - The Eybler Quartet†  
**FEB 2 & 3** Janusz Olejniczak plays Chopin‡  
**FEB 23** *Metamorfosi* - Ensemble Constantinople with Suzie LeBlanc  
**MAR 23** *A Telemann Celebration* - Ensemble La Rêveuse  
**APR 7** *The Little Orchestra*: The Genius of the Classical Piano Trio - Monica Huggett  
**APR 28** *Ovid: Myth and Music* - Tenor Charles Daniels in Recital PBO  
*All concerts at Christ Church Cathedral at 7:30pm.*

PBO: Pacific Baroque Orchestra, Alexander Weimann music director

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