



Pacific Baroque Orchestra & Guests

A Royal Theme

THURSDAY 6 MARCH 11 AM
Alix Goolden Performance Hall

Bach's Instrument

THURSDAY 6 MARCH 8 PM
Christ Church Cathedral

Bach Has Fun

FRIDAY 7 MARCH 8 PM
Alix Goolden Performance Hall

Bach the Borrower

SATURDAY 8 MARCH 8 PM
Alix Goolden Performance Hall

Vespers in Leipzig

SUNDAY 9 MARCH 4:30 PM
Christ Church Cathedral
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Cory's Designs (corysdesigns@shaw.ca) for this year's wonderful stage design. Cory Hewko was assisted by Michael Langkammer.

The William H. Weldon harpsichord is used during the Festival thanks to the gracious permission of the **Early Music Society of the Islands**. This instrument is based on a harpsichord by Johann Dulcken and was built in 2001 by Yves Beaupré.

Phillips Brewing Co. has graciously provided a sampling of one of its products during some of the intervals.

Thank you to all sponsors, partners, advertisers and especially all Festival volunteers.



Welcome

to our 10th year of outstanding Baroque performances

May 2014 marks the **50th Anniversary** of the Victoria Conservatory of Music and we are honoured to be sharing this significant milestone with the Pacific Baroque Festival's 10th successful year! We welcome The Renaissance Retirement Residence as official Festival Sponsor, and thank them for their generous and valued support. Together we are proud to present "**J.S. Bach: For Music Lovers, to Refresh Their Spirits**", five incredible concerts exploring the works of the extraordinary composer J.S. Bach, performed by the accomplished and respected talents of the Pacific Baroque Orchestra, Shannon Mercer, soprano, Tyler Duncan, baritone, Edoardo Bellotti, organ, Soile Stratkauskas, flute, and Andrew Clark, horn, just to name a few. The Festival also provides fantastic opportunities for our voice students: soloists Emma Hannan and Kyle Guilfoyle, and many more with the St. Christopher Singers and Victoria Children's Choir. We are also most grateful to the Baroque Festival Founder, Brian Groos, for his vision, leadership and commitment and to Artistic Director, Marc Destrubé, for his inspiration and energy!

Thank you to all who support the Pacific Baroque Festival; your contributions are truly life changing for our students. We hope you will stay connected with the VCM and help us celebrate a year filled with spectacular performances, concerts and events created just for you. Visit our website vcm.bc.ca for all news and excitement coming your way.



Jane Butler McGregor
CEO, Victoria Conservatory of Music

A message from our Festival Sponsor

The Renaissance Retirement Residence is very pleased to be the Festival Sponsor of Pacific Baroque Festival 2014 "J.S. Bach: For Music-Lovers to Refresh Their Spirits".

In celebrating its 10th Anniversary, the Festival has established itself in the cultural fabric of our community.

As the Festival Sponsor, we share with the Victoria Conservatory of Music a strong desire to contribute to Victoria's incredible performing arts scene, and The Renaissance looks forward to a long-term association which will ensure Victoria audiences continue to be entertained and enlightened in the coming years.

We want to extend a warm welcome to all the guests at these four days of concerts and hope that this tribute to the music of Johann Sebastian Bach remains in your heart and leaves you with lasting memories.

Thank-you for supporting the Festival.



Darvin Miller
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Judy McLaren Festival Artist-in-Residence

When asked to be the first Artist-in-Residence at the Pacific Baroque Festival, I immediately loved the idea. I grew up with music, performing in ensembles and choirs. Although my creative impulse finds its expression in a paint brush these days, the visual objective is the same as the aural one: to uplift, to celebrate, to show the beauty of our world, to lift us up beyond the earthly to the absolute.

Painting people, particularly absorbed in thought or activity, has always inspired me. Two years ago, I spent seven months as Artist-in-Residence at the Fairmont Empress. Members of staff occupied in their tasks and guests in conversation were subjects of a large number of paintings. The Pacific Baroque Festival offered the same kind of inspiration. Where else can you find subjects more absorbed, every fibre of their being engaged, than in the creation of music? I spent time sketching during rehearsals and got to know the subjects. I also used photographic references taken during rehearsals, a great tool for capturing those gestures and expressions that illustrate the personality and the activity.

The four paintings shown during this year's Festival are of instrumentalists, soloists and choir members. I hope you not only recognise them, but as I have done while painting them, you can feel the concentration, the effort and the joy of making beautiful music. Thanks to the Festival for allowing me this opportunity to listen and to paint.

Judy McLaren's art will be on display through the Festival and available for purchase.

www.judymclaren.com

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Pacific Baroque Festival Costumes

Barry Carbol and Faye Schmidt are passionate about Venice and its annual pre-Lent Carnival. They are planning for their 7th Carnival trip in 2015. They have real fun in creating Carnival costumes and taking on the persona of the characters their costumes. They enjoy researching and designing 18th century costumes with materials, trims, custom made shoes, wigs, etc. sourced from around the world and expertly crafted by a very talented local seamstress.

The heyday of the Venetian Carnival was in the 18th century but ended when Napoleon ruled Venice. It did not resume until the late 1970s. In the 18th century costumes freed people to take on whatever role they wished and let them venture far afield from social norms and conventions. Today there are two main types of costumes: (1) modern "fantasy" costumes with full face

masks and lots of colour and inventive designs, and (2) plays on traditional 18th century attire.

Faye and Barry rarely have occasion to use their costumes in Victoria and are delighted to bring a touch of 18th century attire to this year's Pacific Baroque Festival. On March 7th they are appearing as fops when both will be dressed as men. In the 18th century fops were gentlemen of high fashion who wore a fair amount of decoration. These are playful costumes for the "Bach Has Fun" concert. On March 8th their costumes are based on the French high court. These are grander, more traditional 18th century costumes with period touches such as the red paint on the heels of Barry's shoes (worn only by those in favor with the court). We hope you enjoy these costumes.



King Friedrich II of Prussia (flute) and his capelle.



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PROGRAM NOTES

A Royal Theme THURSDAY, 6 MARCH • 11 AM

ALIX GOOLDEN HALL, VICTORIA CONSERVATORY OF MUSIC

A report in the *Spenersche Zeitung, Berlin*, for May 11th, 1747:

We hear from Potsdam that last Sunday [May 7] the famous Capellmeister from Leipzig, Mr. Bach, arrived with the intention of hearing the excellent Royal music at that place. In the evening, at about the time when the regular chamber music in the Royal apartments usually begins, His Majesty was informed that Capellmeister Bach had arrived at Potsdam and was waiting in His Majesty's antechamber for His Majesty's most gracious permission to listen to the music. His August Self immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called "forte and piano," condescending also to play, in person and without any preparation, a theme to be executed by Capellmeister Bach in a fugue. This was done so happily by the aforementioned Capellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Mr. Bach has found the subject propounded to him so exceedingly

beautiful that he intends to set it down on paper in a regular fugue and have it engraved on copper. On Monday, the famous man was heard on the organ in the Church of the Holy Ghost at Potsdam and earned general acclaim from the auditors attending in great number. In the evening. His Majesty charged him again with the execution of a fugue, in six parts, which he accomplished just as skillfully as on the previous occasion, to the pleasure of His Majesty and to the general admiration.

Mr. Bach had arrived at the court of Frederick the Great, King of Prussia, accompanied by his eldest son, Wilhelm Friedeman, and at the urging of his second son, Carl Phillip Emmanuel, who had been in the king's service since 1740. Upon their return to Leipzig father Bach did indeed set down the Royal Theme and had it engraved. This 'Musical Offering' took the form of a Ricercar (literally a 'seeking out') in three parts and one in six, a number of canons, and the Trio Sonata on the Royal Theme which appears on this program.

The trio sonata was the predominant chamber music form in the 18th century and consisted of two melody lines (most often played by two violins or flutes, or a combination of the two), and a bass line, usually played by both a keyboard or plucked instrument and a bowed bass. Writes Johann Mattheson in *Der Vollkommene Kapellmeister* (1739):

The trio asks for more art than do many-voiced compositions... The trio is of all compositions the most difficult to make, and demands a more skillful Master than do other harmonic works. Because here all three parts must carry, independently, their own fine melodies; and yet at the same time, as much as possible, form a triad, as if it were occurring just by chance.

This morning's program also includes two such sonatas, for the same combination of instruments, written by Carl Philipp Emanuel Bach in the same year that his father made his famous visit to Potsdam. It should be noted that the king must have been an excellent flutist to play these difficult works, not to mention his own virtuosic compositions for flute.

The program also includes something of an upbeat to Mr. Bellotti's evening organ recital, by including a transcription of one of Bach's Trio Sonatas for Organ (the 'trio' in this case being the organist's two hands playing the treble part and the feet the bass line).

– Program notes by Marc Destrubé

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THURSDAY, 6 MARCH • 11 AM

A Royal Theme PROGRAM

Carl Philipp Emanuel Bach

Trio in A major for flute, violin and basso continuo, Wq.146 (1747)
Allegretto - Andante - Vivace

Trio in b minor for flute, violin and basso continuo, Wq.143 (1747)
Allegro - Adagio - Presto

Johann Sebastian Bach

Trio in G Major for flute, violin and viola da gamba, transcribed
by David Stratkauskas from the Organ Trio Sonata in Eb Major,
BWV 525 (ca. 1730)
Allegro - Adagio - Allegro

Trio Sonata 'sopr'il Soggetto Reale' [on the Royal Theme],
from 'The Musical Offering', BWV 1079 (1747)
Allegro - Andante - Allegro

Soile Stratkauskas | *flute*

Marc Destrubé | *violin*

Natalie Mackie | *viola da gamba*

Michael Jarvis | *harpsichord*

This concert is made possible
thanks to the support of **The Pinch
Group at Raymond James**. Thanks
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Thanks to **The Renaissance
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the coffee service before the
concert.

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*The Pacific Baroque Festival extends a sincere thank you to
Jo-Ann Roberts (All Points West) for hosting our pre-concert talks*



PROGRAM NOTES

Bach's Instrument THURSDAY, 6 MARCH • 8 PM

CHRIST CHURCH CATHEDRAL

"Bach was the greatest organist and clavier player we have ever had."

– part of the Obituary of Johann Sebastian Bach

When we speak of the pipe organ, we immediately think of Bach and, very often, when we talk about Bach, we think of his compositions for the organ. Certainly Bach occupies a central place in the history of organ music and in the program tonight Mr. Bellotti will try to explain the reasons for this, exploring the different forms and genres used by the German composer, such as Toccata, Prelude, Fugue and Partita.

Moreover, since we know that the usual way of playing the organ was to improvise - and Bach himself was an acclaimed improviser - Mr. Bellotti will demonstrate the possibilities of improvising on an uncompleted composition by Bach.

The Prelude and Fugue in D major BWV 532 demonstrates the influence of other composers on a

young Bach. The opening toccata style harks to the much-admired Buxtehude, the end of the central Alle breve was likely inspired by Frescobaldi, and his use of the double pedal was learnt from Reincken in Hamburg.

The 3-part Toccata, Adagio and Fugue BWV 564 was probably influenced by Bach's interest in the Italian concerto form, a view reinforced by the highly expressive Adagio which might well have suited a solo violin and string orchestra.

Bach left more than two hundred compositions based on Lutheran chorales. The six chorales in the Schübler Collection are one of the rare collections to be published in Bach's lifetime, during his last years in Leipzig.

Bach's published Clavier-Ubung (Keyboard Practise) were primarily works intended for the harpsichord, but the third section was the first and most important of his organ works to be published.



A manuscript in Bach's hand explaining ornamentation in a work for organ

THURSDAY, 6 MARCH • 8 PM

Bach's Instrument PROGRAM

Johann Sebastian Bach

Praeludium et Fuga D major, BWV 532

Partite Sei gegrüßet, Jesu gütig, BWV 768

Toccatà, Adagio et Fuga, BWV 564

Improvised Fantasia on Pedalexercitium, BWV 598

Nun komm der Heiden Heiland, BWV 659 from "Leipzig Chorales"

Wachet auf, ruft un die Stimme, BWV 645 from "Schübler Chorales"

Fuga a 5 Voci pro Organo pleno, BWV 552/2 from "Clavierübung III"

Edoardo Bellotti | *organ*

Instrument: Hellmuth Wolff & Associates Ltee, Opus 47, 2005

Thanks to **Russell Nursery** and **Winchester Galleries** for their generous support of this concert.

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PROGRAM NOTES

Bach Has Fun FRIDAY, 7 MARCH • 8 PM

ALIX GOOLDEN HALL, VICTORIA CONSERVATORY OF MUSIC

We think of J.S. Bach as a sober and thinking composer, but he clearly also had a fun side, as witnessed by his popular 'Peasant' and 'Coffee' cantatas. The 'Coffee' cantata, essentially a mini-comic opera, recounts a father's futile attempts to rid his daughter of her coffee addiction. It was written, appropriately, to be performed at the weekly concerts given by the Leipzig *Collegium Musicum*, directed by Bach, at Zimmerman's Coffee House. The *Collegium Musicum* had been founded in 1702 by Telemann, and two hour concerts of its members, led by well-known professionals, were given weekly in the cafe, or in the adjoining garden during the summer months.

Bach also likely drew on members of the *Collegium Musicum* for a performance of the 'Peasant' cantata (his last secular cantata, and referred to by Bach himself as a 'cantata burlesque'); it was performed on August 30, 1742 at the estate of Carl Heinrich von Dieskau, outside Leipzig. Dieskau was the district captain of Leipzig, and later also held positions as '*directeur des plaisirs*' and director of the royal chapel and of chamber music in Dresden. The overture parodies a peasant ensemble, with abrupt changes of dance movement, and other movements quote from popular melodies of the time, including the famous *Folies d'Espagne* and a well-known drinking song. To further emphasize the peasant flavour, the libretto is written in an Upper Saxon dialect. Wrote Bach's biographer Forkel:

"...notwithstanding the main tendency of his genius to the great and sublime, he sometimes composed and performed something gay and even jocose; his cheerfulness and joking were those of a sage."

Bach also enjoyed musical puzzles, and his Ricercars and Canons from the 'Musical Offering' (see Thursday morning's notes) serve up some of the most complex ones ever composed, whilst providing us with some of his most beautifully profound instrumental music. Writes Douglas Hofstadter in 'Gödel, Escher, Bach':

"...one cannot look deeply enough into the Musical Offering. There is always more after one thinks one

knows everything. [...] There are tricks with notes and letters; there are ingenious variations on the King's Theme; there are original kinds of canons; there are extraordinarily complex fugues; there is beauty and extreme depth of emotion; even an exultation in the many-leveledness of the work comes through".

Bach himself wrote the following dedication:

MOST GRACIOUS KING!

In deepest humility I dedicate herewith to Your Majesty a musical offering, the noblest part of which derives from Your Majesty's Own August Hand. With awesome pleasure I still remember the very special Royal Grace when, some time ago, during my visit in Potsdam, Your Majesty's Self deigned to play to me a theme for a fugue upon the clavier, and at the same time charged me most graciously to carry it out in Your Majesty's Most August Presence. To obey Your Majesty's command was my most humble duty. I noticed very soon, however, that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved therefore and promptly pledged myself to work out this right Royal theme more fully and then make it known to the world. This resolve has now been carried out as well as possible, and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a Monarch whose greatness and power, as in all the sciences of war and peace, so especially in music, everyone must admire and revere. I make bold to add this most humble request: may Your Majesty deign to dignify the present modest labor with a gracious acceptance, and continue to grant Your Majesty's Most August Royal Grace to

Your Majesty's most humble and obedient servant,
THE AUTHOR [Bach]

Leipzig, July 7, 1747

– Program notes by Marc Destrubé

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FRIDAY, 7 MARCH • 8 PM

Bach Has Fun PROGRAM

Johann Sebastian Bach

From 'The Musical Offering', BWV 1079 (1747):

Ricercar à 3

Canon a 2 cancrizans

Canon a 2

Canon a 2, per motum contrarium

Canon a 2, per augmentationem, contrario motu

Canon a 2 per tonos

Fuga canonica in epidiamente

Cantata: 'Schweigt stille, plaudert nicht' [Coffee Cantata],
BWV 211 (ca. 1734)

For soprano, tenor, bass, flute, strings and basso continuo

INTERMISSION

From 'The Musical Offering', BWV 1079 (1747)

Ricercar à 6

Cantate Burlesque: 'Mer hahn en neue Oberkeet' (Cantate Burlesque,
or 'Peasant' Cantata), BWV 212 (1742)

For soprano, bass, flute, horn, strings and basso continuo

Shannon Mercer | *soprano*

Adam Dyjach | *tenor* (UVic soloist)

Tyler Duncan | *bass*

Soile Stratkauskas | *flute*

Andrew Clark | *horn*

Pacific Baroque Orchestra

Marc Destrubé, director

Thanks to **Prestige Pictures, Amica at Somerset House,**
and **Good Bros Developments** for their generous support.

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PROGRAM NOTES

Bach the Borrower SATURDAY, 8 MARCH • 8 PM

ALIX GOOLDEN HALL, VICTORIA CONSERVATORY OF MUSIC

In the 18th century, all musical material was considered 'open source' (to use a modern term), and composers borrowed freely from each other as well as re-using material of their own. This program explores various ways in which Bach re-purposed his own music, including some educated guessing about the original material from which he borrowed.

The opening Sinfonia from the secular cantata BWV 209, *Non sa che sia dolore* ('He does not know what sorrow is'), Bach's only cantata with an Italian text, may well have been adapted from an earlier concerto, and bears striking resemblance to another work requiring a virtuoso flutist, the *Orchestral Suite No. 2*, in the same key of b minor, as well as in its opening bar to the well-known *Concerto for Two Violins in d minor*. The inclusion of this piece in this particular cantata would be a wonderful example of Bach's clever way of incorporating earlier music appropriately to a new purpose, given the 'weeping' figure (a typical baroque rhetorical figure) which appears in the second bar.

Of Bach's six surviving motets '*Lobet den Herrn, alle Heiden*' ('Praise the Lord, all ye Heathen') stands alone in having an independent continuo line, suggesting that it may originally have been part of a cantata, or perhaps a copy made by Bach of a work by another composer. The fact that the writing is instrumental in character, with large and difficult leaps rather than the more usual step-wise motion generally used in vocal music, supports the view that it was not originally for voices, or possibly not even by Bach. In any case, and like so much of Bach's music, it lends itself very well to transcription.

The concerto for 3 violins in D Major is a reconstruction from a concerto for three harpsichords, likely transcribed from an earlier lost work for violins and produced for Bach to perform with two of his sons at the weekly concerts put on by the *Collegium Musicum* at Zimmerman's Coffeehouse (see notes for the Friday concert). Bach had struck new ground in writing for multiple harpsichords, having already transcribed a concerto for four violins by Vivaldi for four harpsichords.

Much of the music for the wonderful *Missa Brevis* ('*brevis*', because of the brevity of the text, not of the music), was 'parodied' from earlier cantatas. Musical scholars of the past were often critical of Bach for doing this:

"Anyone who sets out to talk about Bach's parody process, or even about the problems associated with parody, must understand that he is going to stir up uneasiness in people who would rather simply close

their eyes to it, or annoyance in those who have been lectured to all too often on the subject."

- Hans-Joachim Schulze

What is extraordinary (aside from the beauty of the music) is the skill and imagination with which Bach adapted music originally set to a German text to the new Latin one, as well as the way in which he changed the instrumentation accordingly, in this case by using the unusual and captivating combination of two flutes and strings. This rarely-performed Mass, one of four such masses Bach wrote in his late years, contains many sublime moments, and is certainly comparable to his much better known (and longer) Mass in B Minor.

– Program notes by Marc Destrubé

Missa Brevis in A Major, BWV 234

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Gloria

Glory be to God on high,
and on earth peace, good will
towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great
glory,
O Lord God, heavenly King, God the
Father Almighty.
O Lord, the only-begotten Son, Jesus
Christ;
O Lord God, Lamb of God, Son of the
Father,
that takest away the sins of the
world, have mercy upon us.
Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy upon us.
For thou only art holy; thou only art
the Lord;
thou only, O Christ, with the Holy
Ghost,
art most high in the glory of God the
Father.
Amen.

SATURDAY, 8 MARCH • 8 PM

Bach the Borrower PROGRAM

Johann Sebastian Bach

Sinfonia from *Non sa che sia dolore*, BWV 209 (1729?)

For flute, strings and basso continuo (Janet See - flute)

Motet *Lobet den Herrn alle Heiden*, BWV 230,

(transcribed for strings by Marc Destrubé)

Concerto for three violins in D major, BWV 1064R (reconstruction from the Concerto for three harpsichords, BWV 1064) (ca. 1730)

Allegro - Adagio - Allegro

INTERMISSION

Missa Brevis ['Lutheran Mass'] in A Major, BWV 234 (1738-9?)

Kyrie - Gloria

Emma Hannan | *soprano* (VCM soloist)

Adam Dyjach | *tenor* (UVic soloist)

Kyle Guilfoyle | *counter-tenor* (VCM soloist)

Tyler Duncan | *bass*

Victoria Children's Choir, Madeleine Humer, director

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Pacific Baroque Orchestra

Marc Destrubé, director

Thanks to **Turnham Woodland, Butler Bros.** and the **Gudewill family** for their generous support of this concert.

Thanks also to the **David and Pep Groos Fund for Vocal Music** whose contribution has been made in memory of Elizabeth (Groos) Turk.



FESTIVAL SPONSOR



PROGRAM NOTES

Vespers in Leipzig SUNDAY, 9 MARCH • 4:30PM

CHRIST CHURCH CATHEDRAL



St. Thomas church in Leipzig initially operated as a monastery before housing the University of Leipzig in the fifteenth century and the St. Thomas school in the sixteenth century. Bach served as choirmaster at St. Thomas from 1723 until his death in 1750.

Although he composed many works during his Leipzig years, Bach did not completely fulfil the terms of his contract which was to compose a new cantata for each successive Sunday. At the beginning of his term he often resorted to material he had previously used, and then from 1725 onwards, works by other composers were performed with more and more frequency.

The music presented at this Vespers Service represents composers who would have influenced Bach and those whom he would have influenced; music which could very well have been performed in Thomaskirche.

Dietrich Buxtehude's *Herr, wenn ich nur dich hab*, is founded on an 'ostinato' or repeated phrase, here made up of six notes. Buxtehude's 24 repetitions of this ostinato have likely been applied to enhance the spirituality of this cantata: the number 24 refers to the joining of heaven and earth, of the unity of the sacred and profane, of the circle of life and the universe.

Georg Melchior Hoffmann arrived in Leipzig in 1702 and succeeded Telemann as organist and music director of the Neuekirche, and preceded Bach as music director of Telemann's *Collegium Musicum*. This Magnificat for solo soprano was originally thought to have been one of Bach's works; later indications attributed it to Telemann, and now is generally believed to have been composed by Melchior Hoffmann.

Missa brevis super cantelina Allein Gott in der Höh' sei Ehr also has a disputed provenance, originally thought to have been composed by J.S. Bach, then by Johann Nikolaus Bach, of another wing of the Bach family. It is now believed to be a work by Johann Ludwig Bach, a second cousin of J.S. Bach. The latter is known to have made copies of J.L. Bach's music and performed them in Leipzig. His *Missa brevis* indicates why J.S. Bach admired his music, with the chorale melody *Allein Gott in der Höh' sei Ehr* (considered a German vernacular translation of the Latin *Gloria in excelsis Deo*) weaving its way through the polyphonic setting.

Bach enjoyed toying with other composers' works, such as enhancing Caldara's *Suscipe Israel puerum suum* for four voices and continuo with the addition of two violin parts.

The practice of including organ works in Lutheran church services was to provide a moment of personal reflection. Bach's 18 Leipzig Chorales were likely written during Bach's first years in Weimar, between 1708 and 1713, but assembled into one volume 30 years later. He worked on this manuscript up until his death.

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SUNDAY, 9 MARCH • 4:30 PM

Vespers in Leipzig

Dietrich Buxtehude

Herr, wenn ich nur dich hab, BuxWV 38

Johann Ludwig Bach

Missa brevis super cantelina Allein Gott in der Höh' sei Ehr

Johann Sebastian Bach

Allein Gott in der Höh sei Ehr, BWV 662
from the "Great 18 Leipzig Chorales"

Georg Melchior Hoffmann

Kleine Magnificat in A minor, BWV Anh 21

Antonio Caldara, arr. Johann Sebastian Bach

Suscepit Israel puerum suum, BWV 1082

Michael Gormley | *organ*

St Christopher Singers, Madeleine Humer, director

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A native of Victoria, Marc Destrubé is equally at home as a soloist, chamber musician, concertmaster or director/conductor of orchestras. A founding member of the Tafelmusik Orchestra, he has appeared with many of the leading period instrument orchestras in North America and Europe, including as guest concertmaster of the Academy of Ancient Music and of the Hanover Band. He is presently co-concertmaster of Frans Bruggen's Orchestra of the 18th Century with whom he has toured the major concert halls and festivals of Europe, North America, Japan and Australia. He is also presently first violinist of the Axelrod String Quartet, the Smithsonian Institute's quartet-in-residence. Marc Destrubé is founder and former Artistic Director of the Pacific Baroque Orchestra, and current Pacific Baroque Festival Artistic Director.



Marc Destrubé

More at www.marcdestrube.com

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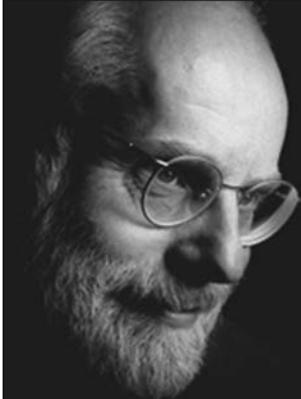
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organist

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Pacific Baroque Orchestra

The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears". As the only professional period-instrument orchestra west of Toronto, this group of twelve professional musicians brings the music of the past up to date by performing with cutting-edge style and enthusiasm. Formed in 1990 by a group of dedicated musicians who shared a passion for performing baroque and early classical music, the PBO invited prominent early music violinist Marc Destrubé to lead the ensemble from 1992 to 2007. The Orchestra quickly established itself as a force in Vancouver's burgeoning music scene, becoming a registered charity in 1992 and acting under the auspices of other organizations, such as Early Music Vancouver. In 1996 the PBO created its own annual concert series of engaging programs, innovative collaborations, and international soloists that have become hallmarks of Pacific Baroque Orchestra concerts.

In 2009/10 PBO welcomed Alexander Weimann as our new Artistic Director, and his wife Chloe Meyers as concert mistress. Alexander is a world-renowned harpsichordist/organist/fortepianist who brings an intoxicating mixture of joy, scholarly insight and sensitivity to his music-making and direction.

Recognizing that the orchestra's core repertoire hails from a time when virtually every concert featured premières of new works, the orchestra has created workshops and concerts devoted to new music composed for baroque instruments. Works commissioned from composers such as Christiaan Venter, Peter Hannan, Jocelyn Morlock, Amir Koushkani and Bradshaw Pack have featured prominently in the orchestra's concert series. The PBO regularly features both Canadian and international guest artists in the programs



PHOTO: JAN GATES

Violin

Naomi Guy
Paul Luchkow
Angela Malmberg
Linda Melsted
Arthur Neele

Viola

Joanna Hood
Paul Luchkow

Cello

Nathan Whittaker

Viola da gamba and Violone

Natalie Mackie

Harpsichord and organ

Michael Jarvis

Flute

Soile Stratkauskas
Janet See

Horn

Andrew Clark

presented annually, showcasing the Orchestra as an integral part of the artistic community in Vancouver while providing ongoing collaborative opportunities. Past collaborations have included baroque dance specialists Thomas Baird and Paige Whitley-Bauguess, fencing master Bac Tau and the Squamish Nation Eagle Song Dancers.

More at www.pacificbaroque.com

Soile Stratkauskas

Finnish-born Soile Stratkauskas found her passion in the pure and eloquent sound of the wooden flute. As a soloist, orchestral and chamber musician, her performance on early flutes ranges from Bach to Tchaikovsky. Soile started her flute studies at the Conservatory of Joensuu, Finland. Already as a high school student, Soile played with the Joensuu City Orchestra regularly. She completed her education in the UK, first at the Royal Northern College of Music in Manchester and then at the Royal Academy of Music, where she studied early flutes with Lisa Beznosiuk and gained her Master's Degree with distinction. To deepen her knowledge of Classical and Romantic performance practice Soile took part in the Jeune Orchestre Atlantique/Advanced Study Programme in Saintes, France, with Rachel Brown as her instrumental tutor.



Soile has played with many prominent period instrument orchestras in the UK, including the Orchestra of the Age of Enlightenment and the Gabrieli Consort & Players and has toured Europe with these groups. With her chamber ensemble 'The Four Temperaments' she was awarded the Leverhulme Chamber Music Junior Fellowship in 2007-2008 and has performed in various festivals including the London Handel Festival, Saintes Festival in France and Musica Antigua in Barcelona.

Shannon Mercer

Her voice has been described as luminous and her acting feisty, Shannon Mercer is an artist of uncommon musical artistry who enthusiastically embraces repertoire ranging from early to contemporary music. She performs throughout North America and Europe while also sustaining an active recording presence, capturing some rarely performed works.



PHOTO: HELEN TANSEY

Highlights of her 2013-2014 season include The Music of Arvo Pärt at Toronto's Koerner Hall, a reprisal of Ana Sokolovic's Svadba-Wedding with Opera Philadelphia, Fauré's Requiem with the Kansas City Symphony, Handel's Messiah with the Edmonton Symphony and Portland Baroque Orchestra, a series of pre-Christmas

concerts of Bach Cantatas with Early Music Vancouver, Bach's St. John Passion and St. Matthew Passion with the Seattle Symphony Orchestra, Handel's Solomon with Les Violons du Roy, Mozart's Requiem with the Vancouver Chamber Choir, and Bach Cantatas with Early Music Vancouver.

Illustrating her breadth of musical interests and exceptional vocal talent, her award-winning discography includes the 2014 JUNO-nominated disc of Berlioz's Les Nuits d'été and Palej's The Poet and the War with Toronto's g27 chamber orchestra and conductor Eric Paetkau (Centaur), Trobairitz (Analekta), and A Traditional Christmas with John McDermott and Virginia Hatfield. She has also recorded two versions of Bach's St. John Passion, the JUNO-Award winning Gloria: Vivaldi's Angels, Vivaldi - The Return of the Angels, Salsa Baroque, O Viva Rosa, Bach and the Liturgical Year, Wales ~ The Land of Song, and others. She also appears on DVD in Alexina Louie's comic opera Burnt Toast, as Minister Blais Grenier in Mulroney: The Opera, and Not The Messiah with Monty Python's Eric Idle.

Edoardo Bellotti

Edoardo Bellotti, former professor of Organ and Improvisation at the Hochschule für Kunst und Musik in Bremen, Germany, is now Associate Professor of Organ, Harpsichord and Improvisation at the Eastman School of Music, University of Rochester (USA).



Internationally renowned organist and harpsichordist, he has been invited to perform at major festivals in Europe, USA, Canada, Japan and Korea, and made more than 30 recordings on historical instruments, which have obtained critical acclaim.

He gives seminars, master classes and conferences all over the world, especially as an expert of repertoire and performance practice of the Renaissance and Baroque periods, with particular attention to improvisation.

In addition to teaching and performing, he devotes himself to musicological research, publishing articles, essays and critical editions of organ music and participating with personal contributions to international conferences and symposia.

Tyler Duncan

Canadian baritone Tyler Duncan made his debut at the Spoleto Festival as Mr. Friendly in the 18th-century ballad opera *Flora* in the spring of 2010, returning in 2011 as the Speaker in Mozart's *The Magic Flute*. Other appearances have included the role of Raymondo in Handel's *Almira* with the Boston Early Music Festival, Dandini in Rossini's *La cenerentola* with Pacific Opera Victoria; and Demetrius in Britten's *A Midsummer Night's Dream* at the Princeton Festival. Issued on the CPO label is his Boston Early Music Festival recording of the title role in John Blow's *Venus and Adonis*.



Mr. Duncan has featured in concerts throughout North America, including Tafelmusik, the New York Philharmonic, the American Symphony Orchestra, the Toronto Symphony Orchestra, Orchestre Symphonique de Montréal, Orchestre Symphonique de Québec, the Winnipeg Symphony Orchestra, the Calgary Philharmonic Orchestra as well as the Philharmonie der Nationen in

Europe. He has also appeared at the following: 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. Mr. Duncan has received prizes from the Naumburg, London's Wigmore Hall, and Munich's ARD competitions, and won the 2010 Joy in Singing competition, 2008 New York Oratorio Society Competition, 2007 Prix International Pro Musicis Award, and Bernard Diamant Prize from the Canada Council for the Arts. He holds music degrees from the University of British Columbia, Germany's Hochschule für Musik (Augsburg), and Hochschule für Musik und Theater (Munich).



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Kyle Guilfoyle

Canadian countertenor Kyle Guilfoyle holds a Bachelor of Music from McGill University's Schulich School of Music and is currently studying with soprano Nancy Argenta whilst on a leave of absence from his Master of Music at the University of Toronto where he studies with countertenor Daniel Taylor. Kyle has run the gamut of sacred and secular oratorio having performed with groups such as the Britten-Pears Baroque Orchestra, American Bach Soloists Academy, Ensemble Caprice, Seventeen Voyces of Ottawa, and the Theatre of Early Music (with whom he's toured England twice). He has worked with world-renowned conductors such as Laurence Cummings, Christian Curnyn, Jeffrey Thomas, Julian Wachner, and Nicholas McGegan. Comfortable with contemporary and baroque works alike, Kyle has been a featured soloist in works by contemporary composers such as Nico Muhly, Sofia Gubaidulina (Schulich Singers), and Arvo Pärt. Kyle made his opera debut in Opera McGill's 2012 production of *L'incoronazione di Poppea*. Last season, he performed in the University of Toronto Opera Division's pastiche production called 'Songs of Love and War' directed by Tim Albery and conducted by Kevin Mallon, and performed in Purcell's *Dido and Aeneas* at the world-renowned Britten-Pears Young Artist Programme in Aldeburgh, UK. The recipient of numerous awards, recent achievements include the Copeland Fellowship, the David and Marcia Beach Summer Study Award (University of Toronto), and the NRS Award (Victoria Conservatory of Music). This Easter Kyle will be a featured soloist on a disc released by Analekta featuring German Baroque composers such as Buxtehude and Kuhnau. Upcoming engagements include a return to the studio with the Theatre of Early Music for the Schütz Requiem and a performance of Bach's Magnificat in Victoria.



performances include Bach's *St John Passion* and Handel's *Dixit Dominus* with the Victoria Baroque Players, as well as singing the echo in Bach's *Christmas Oratorio* with the Victoria Symphony. She has an extensive background as a choral singer, and is currently a Choral Scholar at St. John the Divine Anglican Church. This past summer, Emma sang as a soloist in the Victoria Conservatory's Advanced Vocal Program.

Adam Dyjach

Adam Dyjach, Tenor. A native of Waterloo Ontario, Adam Dyjach discovered the joy of singing at an early age while attending Knox Presbyterian Church. He was involved in local choral festivals and choirs before beginning formal voice lessons at the age of 16. Adam commenced his musical education at Wilfrid Laurier University in Voice Performance under Kimberly Barber. While at Laurier he was actively involved in Opera Laurier as well as the Laurier Singers Chamber Choir. Upon completion of his degree Adam moved to Victoria, BC to pursue his Masters in Voice Performance at the University of Victoria with Benjamin Butterfield. Past performance highlights include: Frederic in Gilbert and Sullivan's *The Pirates of Penzance* (Victoria G & S Society), Tenor Soloist in Haydn's *Creation* (Via Choralis) Bach's Cantatas BWV 99, 125 and 155, (Victoria Baroque Players) Monteverdi's *Vespers of 1610* (Victoria Philharmonic Choir). He has performed the Operatic roles of Ernesto in Donizetti's *Don Pasquale*, Oronte in Handel's *Alcina*, Romeo in Neil Weisensal's *City Workers in Love*, The Doctor in David Foley's *May 23rd* and Monostatos in Mozart's *Die Zauberflöte*. Adam is currently a member of Fear No Opera, the Pacific Opera Victoria Opera Chorus, the Victoria Choral Society as well as a choral Scholar at St. John the Divine Anglican Church.



Emma Hannan

Emma Hannan, soprano, is in her third year at the Victoria Conservatory of Music where she studies with Nancy Argenta and Ingrid Attrot. She is currently in the Advanced Voice Workshop at the Conservatory after finishing the Diploma in Music program there last year. She was chosen to appear as a soloist at the 2012 Pacific Baroque Festival, and was the first place winner (Intermediate Division) of both the English and Italian Song Competitions as well as the first place winner (Senior Division) of the German Song Competition at the Victoria Conservatory of Music last year. Recent



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David Ashton	Veronika Hajdu
Peter Bell	Brittney Jette
Richard Bailey	Bruce Lowden
Elsie Boulanger	Kiiri Michelson
Claire Butterfield*	Sean Quicke
Amy Dawson*	Adam Schmidt
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Baroque Orchestra, Stephen Hatfield, Louise Rose, the Victoria Symphony Orchestra, Fretwork Viol Consort, and Pacific Opera Victoria, as well as a first-place award in treble at the 2011 Summa Cum Laude International Youth Music Festival (Austria).



The Victoria Children's Choir believes that "music is meant to be shared", a passion shared among choristers, artistic team, and audiences who continue to "sing their hearts out".

Artistic Director Madeleine Humer

Victoria Children's Choir Choristers

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Sidney Boegman
Sophia Brassat
Jotei Browne
Emily Chen
Isis Dianova
Colby Earnhart
Mira Engelbrecht
Elizabeth Fehr
Kyla Gilmour

Grace Hogg
Yeji Jeong
Gemma Knott
Isobel Lafond
Chloé Leroy
Sebastian Leroy
Zoe Macdonald
Ivy O'Brien
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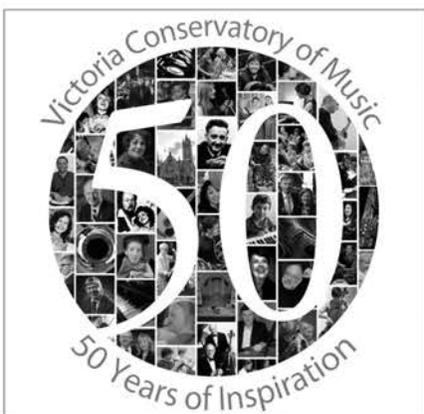
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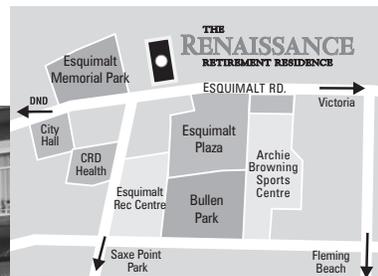
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