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J.S. Bach

BRANDENBURG CONCERTOS

Alexander Weimann, *Music Director* / **Pacific Baroque Orchestra**

"Subtle and brilliant at the same time, they are a microcosm of Baroque music."
- **NPR Music**

Featuring

Brandenburg Concertos Nos. 2 & 4
Telemann's concertos for solo recorder & solo trumpet

September 18 *at* Vancouver Playhouse

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Welcome to this Early Music Vancouver presentation.

Our Government knows that arts and culture help build healthy communities and strengthen our economy. That is why we are pleased to invest in concerts like those organized by Early Music Vancouver. This society's efforts to promote music from the Medieval, Renaissance, Baroque, Classical and Romantic eras provide us with the opportunity to enjoy music as it was played when first composed, on the instruments and according to the practices of the times.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to commend the musicians and everyone, particularly the many volunteers, who worked so hard behind the scenes to ensure Early Music Vancouver's success.

The Honourable Shelly Glover

Canada

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

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

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THE ARTISTS

Alexander Weimann
music director

Pacific Baroque Orchestra
Chloe Meyers
concertmaster

SOLOISTS:

Chloe Meyers
violin

Kris Kwapis
trumpet

Beiliang Zhu
cello

Matthew Jennejohn
oboe & recorder

Vincent Lauzer
recorder

A CO-PRODUCTION WITH

PACIFIC BAROQUE ORCHESTRA

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Ingrid Söchting

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

Alexander Weimann & Vincent Lauzer

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PROGRAMME

BRANDENBURG CONCERTOS

Georg Philipp Telemann (1681-1767):
Concerto for Trumpet, Violin, Cello and Strings in D major TWV 53:D5

Vivace
Adagio
Allegro

Georg Philipp Telemann:
Concerto for Oboe and Strings in D minor TWV 51:D1

Adagio
Allegro
Adagio
Allegro

Johann Sebastian Bach (1685-1750):
Brandenburg Concerto No. 4
for Violin, 2 Recorders and Strings BWV 1049

Allegro
Andante
Presto

INTERVAL

Telemann:
Concerto for Recorder and Strings in F major TWV 51:F1

Affetuoso
Allegro
Adagio
Menuet

Johann Sebastian Bach :
Brandenburg Concerto No. 2
for Trumpet, Oboe, Recorder, Violin and Strings BWV 1047

Allegro
Andante
Allegro Assai

PACIFIC BAROQUE ORCHESTRA

ALEXANDER WEIMANN | ARTISTIC DIRECTOR

2015/2016 SEASON

Death and Devotion

Wednesday, February 3, 2016 at 7:30 pm
Telus Theatre – Chan Centre, 6265 Crescent Road

German early music star soprano **Dorothee Mields** returns to Vancouver for a shared recital of seventeenth and early eighteenth-century North German sacred music with American baritone **Sumner Thompson**. **Marc Destrubé** leads an ensemble of solo strings, violas da gamba, and a full continuo section.

"No present-day singer understands German sacred music of the seventeenth century better than the soprano Dorothee Mields and, unsurprisingly therefore, no one sings it better."
– International Record Review

A collaboration with the Pacific Baroque Festival, and a co-production with Early Music Vancouver

Handel's Apollo e Dafne

Friday, March 18, 2016 at **7:30 pm**
Vancouver Playhouse 600 Hamilton Street

When public performances of opera were banned in Rome by papal edicts in the late seventeenth and early eighteenth centuries, opera audiences and composers turned to the dramatic cantata for their fix of lust, madness and death. Under the cover of portraying mythological or historical figures, cantatas could treat the same subjects that the Pope found so objectionable without fear of legal action. George Frideric Handel's *Apollo e Dafne* is perhaps the greatest example of one of these mini operas masquerading under the convenient pseudonym of 'cantata'. Full of exquisite music and the vitality that characterizes Handel's early years.

A co-production with Early Music Vancouver in partnership with White Rock Concerts

Handel's Music for the Royal Fireworks

Sunday, April 3, 2016 at **3:00 pm**
Chan Centre 6265 Crescent Road at UBC

The members of the Pacific Baroque Orchestra join forces with the UBC Baroque Mentorship Orchestra Programme to perform Handel's suite for wind band written for the fireworks celebration commemorating the end of the War of Austrian Succession in April of 1749. Fittingly, the festively-sized orchestra of students and professional players will perform a re-scoring of this famous suite for full orchestra that Handel composed to benefit the student residents of the Foundling Hospital in London.

A collaboration with the UBC School of Music and Early Music Vancouver

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GEORGE FRIDERIC HANDEL

ORLANDO

Orlando ✦ **Owen Willetts** | COUNTERTENOR
Angelica ✦ **Karina Gauvin** | SOPRANO
Medoro ✦ **Allyson McHardy** | MEZZO-SOPRANO
Dorinda ✦ **Amanda Forsythe** | SOPRANO
Zoroastro ✦ **Nathan Berg** | BASS
Pacific Baroque Orchestra ✦ Alexander Weimann | CONDUCTOR

Recorded following the *Orlando* performance at the 2012 Vancouver Early Music Festival

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PACIFIC BAROQUE ORCHESTRA

THE MUSICIANS

Alexander Weimann music director & harpsichord
Italian single manual harpsichord by Tony Chinnery (1988) after Grimaldi (1697)

Chloe Meyers violin (concertmaster)
Unknown builder (Italy, c. 1760)

Tekla Cunningham violin
Sanctus Seraphin (Venice, 1746)

Christine Wilkinson Beckman violin
Jason Viseltear (NY, 2011) after Giuseppe Testore

Angela Malmberg violin
Jason Viseltear & John Young (NY, 2004), after Pietro Guarneri (Mantua, 1701)

Linda Melsted violin
Nicolò Amati (Cremona, 1670)

Paul Luchkow violin
Christopher Dungey (Eugene OR, 1986), after Jacob Stainer

Arthur Neele violin
Hendrick Jacobs and his stepson Pieter Rombouts (Amsterdam, c. 1700)

Mieka Michaux viola
William Forster (English, 18th century)

Joanna Hood viola
Edmond Aireton (London, c. 1754)

Beiliang Zhu cello
Bohemian, maker unknown (c.1810), courtesy of Natalie Mackie

Michael Unterman cello
Ross Hill, 1973

Natalie Mackie violone
Dominic Zuchowicz (1991), after Gasparo da Salò

Kris Kwapis trumpet
Trumpet in F byEgger Historic Brass (Basel 2012) after Johann Leonhard Ehe (Nuremberg 1664-1724)
Trumpet in D by Keavy Vanryne (London 1999) after Johann Leonhard Ehe (Nuremberg 1746)

Matthew Jennejohn oboe & recorder
Oboe by Mary Kirkpatrick (Ithaca, NY, 2005) after Pierre Naust (Paris, early 18c.)
Recorder by Fred Morgan (Australia, 1993) after Jacob Denner (Nuremburg, c.1720)

Vincent Lauzer recorder
Alto recorder by Jean-Luc Boudreau (Montreal) after Charles Bizey (Paris, 18c.)

Nate Helgeson bassoon
Bassoon by Peter Wolf, Kronach (Germany, 2014) after HKICW (maker's mark), (Germany, circa 1700).

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Alexander Weimann – music director

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, and the Portland Baroque Orchestra; both the Orchestre Symphonique de Québec and the Montreal Symphony Orchestra have regularly presented him as a featured soloist. In the last years, he has regularly conducted the Victoria Symphony and Symphony Nova Scotia, most recently with Handel's *Messiah*.

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 of 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, three children and pets, and tries to spend as much time as possible in his garden and kitchen.

Chloe Meyers - violin

In addition to her role as concertmaster with Pacific Baroque Orchestra, violinist Chloe Meyers is a regular guest leader and orchestra member of baroque ensembles all over North America. She has worked with many ensembles including Les Violons du Roy, Tafelmusik, the Montreal Symphony Orchestra, Ensemble Les Boreades, the Theatre of Early Music, Les Idées Heureuses and Les Voix Baroques. She also continues to play principal second with Arion Baroque Orchestra in Montreal. Most recently she played first violin on a Juno Award winning recording of Handel arias featuring Canadian soprano Karina Gauvin on the Atma Classique label.

Kris Kwapis - trumpet

Acclaimed for her 'sterling tone' in the New York Times, Kris Kwapis appears regularly as soloist and principal trumpet with period-instrument ensembles across North America, including Portland Baroque Orchestra, Early Music Vancouver, Pacific MusicWorks, Indianapolis Baroque Orchestra, Chicago's Haymarket Opera Company, Bach Society of Minnesota, Callipygian Players, Bourbon Baroque, and Lyra Baroque, making music with directors such as Andrew Parrott, Monica Huggett, Alexander Weimann, Barthold Kuijken, Jacques Ogg, and Masaaki Suzuki. Her playing is heard on Kleos, Naxos, ReZound, Lyrichord, Musica Omnia and Dorian labels, including the 2013 GRAMMY nominated recording of Handel's Israel in Egypt, and broadcast on CBC, WNYC, WQED (Pittsburgh), Portland All-Classical (KQAC), Sunday Baroque and Wisconsin Public Radio.

Kris is the Director of La Voce di Gabriele and former Artistic Director of Spiritus Collective. A student of Armando Ghitalla on modern trumpet, with a BM and MM in trumpet performance from the University of Michigan, Dr. Kwapis holds a DMA in historical performance, and lectures on historical brass performance practice with recent appearances at the Metropolitan Museum of Art, University of Wyoming, University of Minnesota-Duluth, University of Louisville, Madison Early Music Festival, Pacific Lutheran University and Rutgers University.

Dr. Kwapis enjoys sharing her passion with the next generation of performers as a faculty member at Indiana University's Jacobs School of Music Historical Performance Institute (teaching cornetto and baroque trumpet), is on faculty at Seattle's Cornish School of the Arts in addition to teaching at her home in Seattle and online.

Beiliang Zhu – cello

Beiliang Zhu won the 1st prize and the Audience Award at the XVIII International Bach Competition 2012 (Violoncello/Baroque Violoncello) as the first string player to have received this honour on a baroque instrument. She received her Master of Music from the Juilliard School in Historical Performance with Phoebe Carrai (Baroque cello) and Sarah Cunningham (Viola da Gamba), and her 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.

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 has given solo recitals at the Bach Festival Leipzig, Boston Early Music Festival, the Seoul Bach Festival, the Helicon Foundation, among others; has performed with internationally acclaimed artists and ensembles, such as William Christie, Masaaki Suzuki, Monica Huggett, Paul O'Dette, the Boston Early Music Festival Orchestra, the Juilliard Baroque, the Philadelphia Orchestra, and the Trinity Wall Street Orchestra among others.

As Beiliang seeks artistry in a wide range of repertoire and different roles as a modern cellist, baroque cellist, and violist da gamba, she

has won a section cellist position of the Rochester Philharmonic Orchestra while an undergraduate, has held the principal cellist position of Mercury Houston, and has won awards including the Eastman Cello Concerto Competition, 2nd prize in the Holland America Music Society International Competition, and the 2010 Henry I. Goldberg Young Artist Prize at the American Bach Soloists Academy.

Matthew Jennejohn - oboe & recorder

After discovering Bach's 2nd Brandenburg concerto at the age of 19, Matthew Jennejohn made a dramatic change en route from Sciences (and saxophone) to early music. He now leads a very active career as a soloist, orchestral and chamber musician on the baroque oboe, cornetto and recorder, performing and recording with many of the leading early music ensembles in North America , including Ensemble Arion, Tafelmusik, La Bande Montréal Baroque, Les Boréades, Les Voix Humaines, Constantinople, Les Voix Baroques, Pacific Baroque Orchestra and the Boston Early Music Festival Orchestra.

Born in Vernon, BC, raised in Golden and Cranbrook, he eventually studied early music at the Royal Conservatory of The Hague, McGill University and the University of British Columbia. He is frequently heard on CBC Radio and Radio-Canada, and has recorded on the ATMA, CBC, Early-Music.com, CPO, Analekta and Naxos labels.

He teaches baroque oboe at McGill University in Montreal and has also recently begun building and performing on his own cornettos.

Vincent Lauzer - recorder

Vincent Lauzer graduated from McGill University, where he studied with Matthias Maute. He has won several first prizes in regional and provincial competitions including six 1st prizes during the National Finals of the Canada Music Competition. In 2008 and 2009, he won the Grand Prize in the 19 to 30 years old category.

In 2012, he won the First Prize during the Stepping Stone of the Canada Music Competition and the Career Development Award from the Women's Musical Club of Toronto. In 2010, he won 1st prize in the first Mathieu-Duguay Early Music Competition held at the Lamèque International Baroque Music Festival and the 3rd prize in the Concours provincial de Repentigny. The following year, he won 1st Prize and the Audience Appreciation Prize in the 3rd Montreal International Recorder Competition. In the 2007 edition of the same competition, he was awarded the Best Canadian Recorder Player Prize. Vincent also won the Montreal Baroque Prize for Audaciousness and Musicality in the Galaxie-CBC Rising Stars Competition during the Montreal Baroque Festival in 2007.

Vincent is a member of the recorder quintet Flûte Alors! with whom he toured Eastern Canada as part of Jeunesses Musicales du Canada's 2012-2013 season. In August 2009, the ensemble was awarded 1st Prize in the chamber music division at the National Music Festival in Saskatoon. Vincent is also a founding member of the ensemble Recordare, which was one of the five finalists in the Early Music America/Naxos Recording Competition.

Recently, Vincent performed in the concert series Clavecin en concert and with the ensembles Les Idées Heureuses, Arion, and La Bande Montréal Baroque. In November 2010, he gave a recital for the CBC/McGill Young Artists Series. He also took part in the 2011 Boston Early Music Festival where he played as a soloist with the McGill Baroque Orchestra and with the Early Music America Festival Ensemble. He can be heard on Radio-Canada's Espace Musique and on CBC Radio 2.

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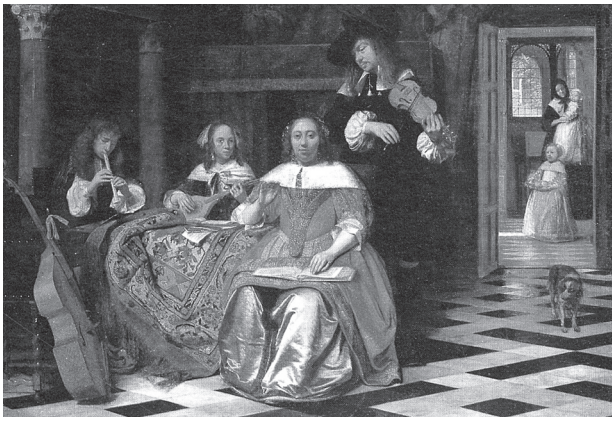

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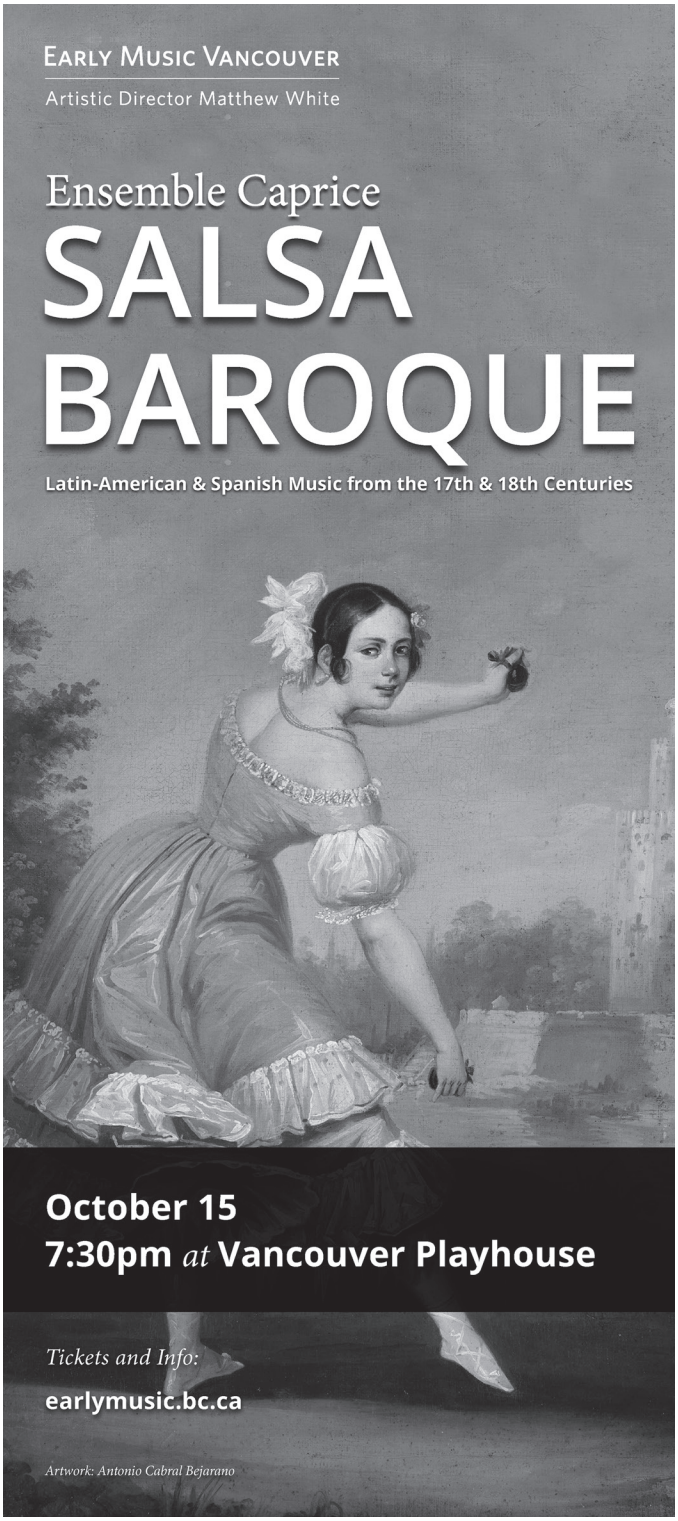
Early Music Vancouver
thanks the following for graciously hosting
some of the guest musicians
for tonight's concert:

Spencer Corrigal
Michiko Higgins-Kato
Marlene LeGates & Al Dreher
Tony Knox
Evan Kreider
Grace Shaw
Nick Swindale
Valerie Weeks

Tonight's programme is made up of works that demonstrate the expressive and unique characteristics of the dominant solo instruments of the Baroque, as well as the creative genius of two of Germany's most successful composers: Georg Phillip Telemann and Johann Sebastian Bach.



Though J.S. Bach is clearly the more popular of the two composers today, Telemann was extremely highly regarded by his contemporaries and was definitely the more successful businessman. Significantly, it was Telemann, and not J.S. Bach, who was first offered the job of Cantor at St. Thomas' in Leipzig. While it seems implausible now, Bach was actually third choice for this important role, after Telemann and Graupner. Telemann declined the position, but shrewdly, only after having used it as leverage to pry more money out of his employers in Hamburg.

In addition to being a great businessman, Telemann was absolutely prodigious in his output – he wrote over 3,000 works! He also played a pivotal role in the development of music publishing practices. By pursuing exclusive publication rights for his works, he set one of the earliest precedents for regarding music as the intellectual property of the composer. Sadly, in the early 19th century, a tradition of Telemann bashing began in musical criticism that still resonates today. The basic argument was that anybody who wrote so much music could not be revered as a serious musician. Though it is true that some of his music can be classified in the pleasant and efficient category, anyone who has taken the time to listen to his great oratorios *Der Tag des Gerichts* or *Der Tod Jesu,* for example, will find it hard to argue against his immense skill and mastery of baroque musical rhetoric.

While Bach and Telemann were in competition for some of the same high profile jobs, and inhabited very closely connected worlds, it is worth noting that this competition did not seem to have had a negative effect on their respect for one another. There is plentiful evidence demonstrating that they were in regular and amicable contact for much of their adult lives. J.S. Bach respected Telemann enough that he went so far as to ask him to be godfather to his own son Carl Philipp Emanuel Bach in 1714. Telemann appears to have made every effort to continue supporting his godson throughout C.P.E Bach's adult life.

The two concertos by Telemann on this programme hold their own beside the revered *Brandenburgs*, and demonstrate Telemann's understanding and appreciation of the soloistic capabilities of the same instruments used by Bach in his Brandenburg concertos no. 2 and no. 4. Though there is obvious comparative value in presenting all of the concertos in one evening or weekend, the cost of such an endeavour is daunting. From another perspective, it is also worthwhile to see these recognizable masterpieces by Bach in the context of comparable works by another major composer of the period.

Composed between 1711 and 1720, the two works by J.S. Bach on this programme are part of the collection known as the *Brandenburg Concertos*. Dedicated in 1721 to Christian Ludwig the Margrave of Brandenburg and younger brother of King Frederick I of Prussia, they were not composed specifically for him but adapted and repackaged from previously composed works. They can be looked upon as a sort of audition compilation for a possible job at the Duke's court.

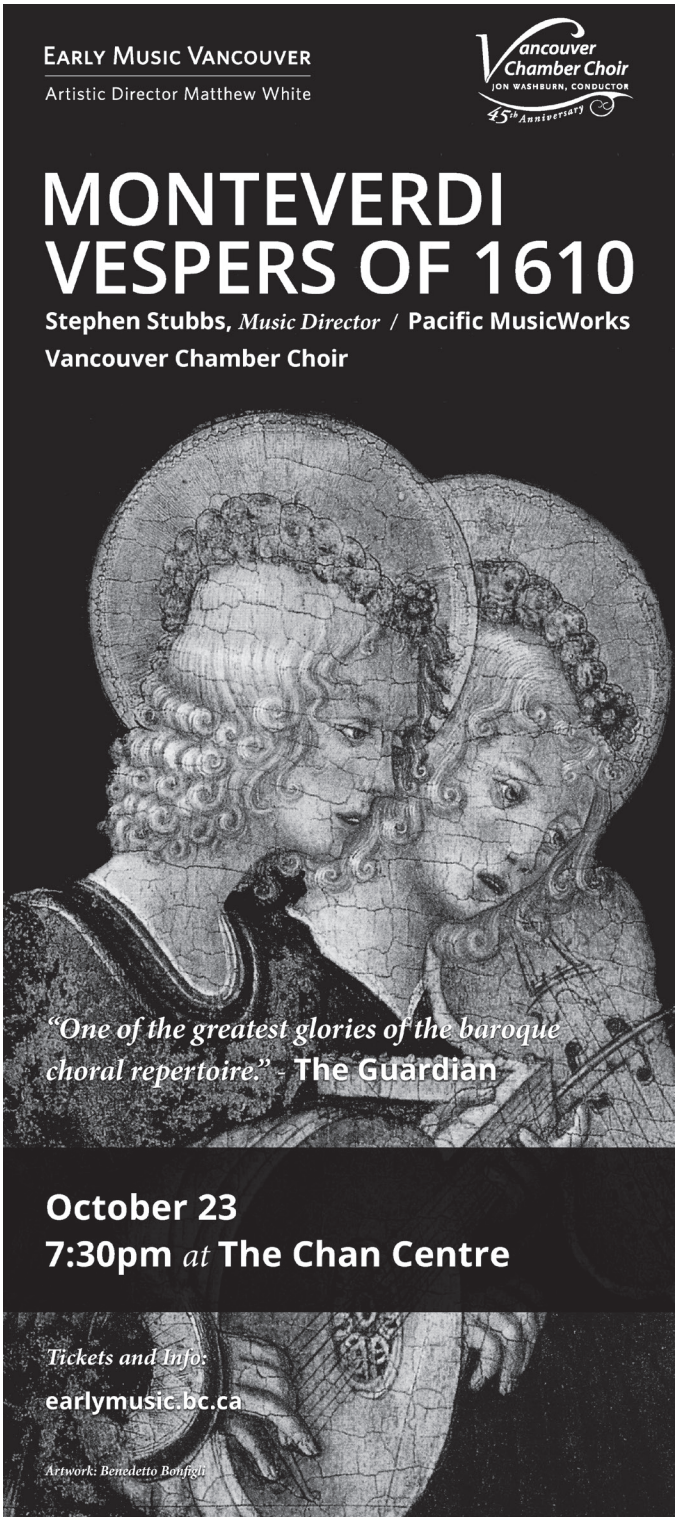
At the end of his period in Cöthen, Bach's great supporter, Prince Leopold, married a woman who had little interest, and maybe even some disdain for music. It is in this context that Bach saw the writing on the wall, started quietly looking for other work, and sent these pieces off in the mail to the Duke of Brandenburg. It is known that the Duke never acknowledged receipt of the music, never paid Bach for his services, and never had them performed. The title *Brandenburg Concertos* was only given to the collection long after the fact, when they were discovered in the Brandenburg archives. The cover page simply refers to them as "Six Concerts Avec Plusieurs Instruments". They are typical of J.S. Bach in that though they represent a staggering feat of technical virtuosity they are also so full of energy that the individual concertos seem almost improvised when you hear them in concert. Their enduring appeal and popularity have made them some of the most recognizable and beloved works in the classical music repertoire. All unique masterpieces with different instrumental complements, they represent an incomparable overview of what was possible to include under the name of concerto. As usual Bach took accepted conventions and made them very much his own.

Now, in full awareness of Bach's enduring genius, it is almost impossible not to cringe when reading the obsequious dedication of these works to the Duke who had never even bothered to look at them.

> "As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him."

Bach did not bet the farm on this potential position. He wisely kept a copy of the manuscripts and re-used movements in the cycle of cantatas that he would begin to write in his next official position as the new Cantor at St. Thomas's in Leipzig – the same position that Telemann had turned down for a pay raise at home in Hamburg. It worked out well for both of them.

Matthew White, September 2015



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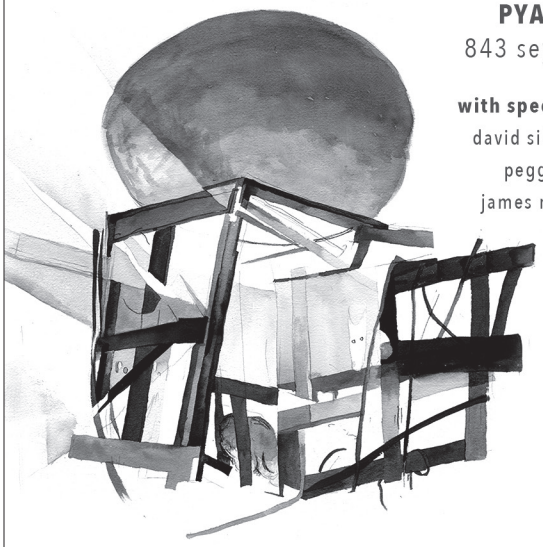

with special guests
david sikula, guitar
peggy lee, cello
james meger, bass

no opening band; show starts promptly at 8 PM

$8 in advance / $10 at door
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VANCOUVER CHAMBER CHOIR

JON WASHBURN, CONDUCTOR
45TH ANNIVERSARY SEASON

From Byrd to Bard

The Glorious English Tradition
8pm | Friday, September 25, 2015
Ryerson United Church

RICH

Vancouver Chamber Choir | Jon Washburn, Conductor

Jon Washburn and the Vancouver Chamber Choir explore the magnificent choral music of England, ranging from the rich polyphony of Elizabethan master William Byrd to the jaunty Shakespeare settings of present-day composer John Rutter.

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CREATE, PARTICIPATE & SHARE
September 25, 26, 27, 2015

FREE EVENT AT HODSON MANOR

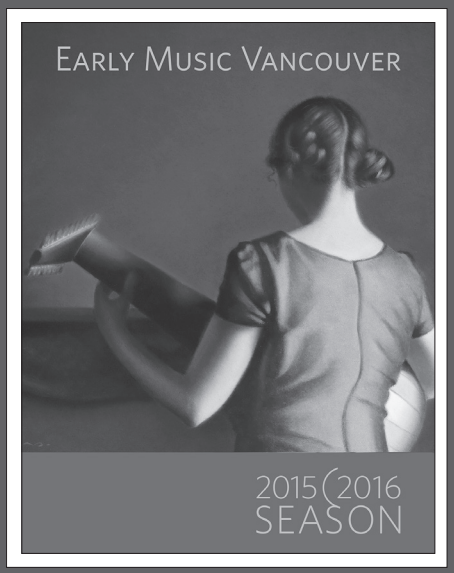
Friday, September 25
4:30pm-6:30pm

Hodson Manor
1254 West 7th Ave

Alan Matheson

Alexander Weimann and renowned jazz musician Alan Matheson join Matthew White for **The Path to Performance**: an open rehearsal and discussion about an exciting co-production in development between VIM House, EMV, Coastal Jazz, the Pacific Baroque Orchestra and the Alan Matheson Septet planned for the 2016 Vancouver Jazz Festival.

Please join us for a look into the "Common Grounds" between jazz and early baroque improvisational forms.



Pick up our colourful calendar/brochure in the lobby tonight – which includes full details about the summer festival, and about the upcoming 2015-16 winter season.

earlymusic.bc.ca

Ron Costanzo toasting Sarah Ballantyne
at her farewell party from Early Music Vancouver

Those who can, do.
Those who can do more, volunteer.

– Author Unknown

PBO and EMV have benefitted from the committed service of countless volunteers over the years, but we would like to take this opportunity to publically acknowledge and celebrate the contributions of two well-loved friends in particular who have made themselves absolutely indispensable.

Ron Costanzo (EMV's current volunteer coordinator) and **Martha Hazevoet** have made an enormous difference to the success of our respective organizations, and we cannot thank them enough. Between coordinating all of the many volunteers for our various concerts, organizing mail-outs and poster campaigns, ferrying literally hundreds of artists all over the lower mainland, and, occasionally, even making wine for special events; we could not have done any of it without them.

Thank you both for so many years
of devotion and service.

Craig C. Tomlinson

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PACIFIC MUSICWORKS

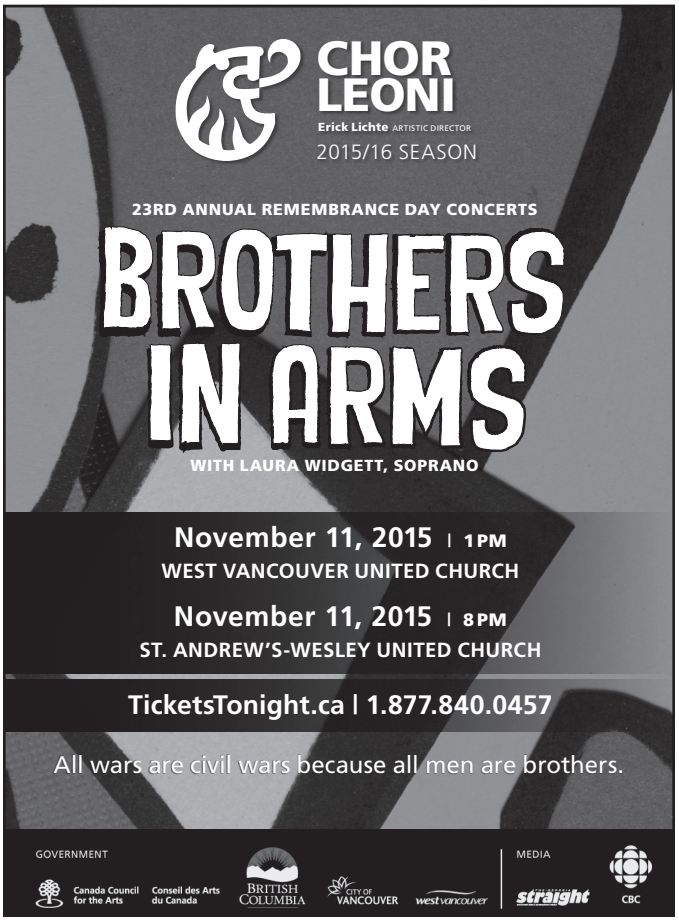
Stephen Stubbs, Artistic Director

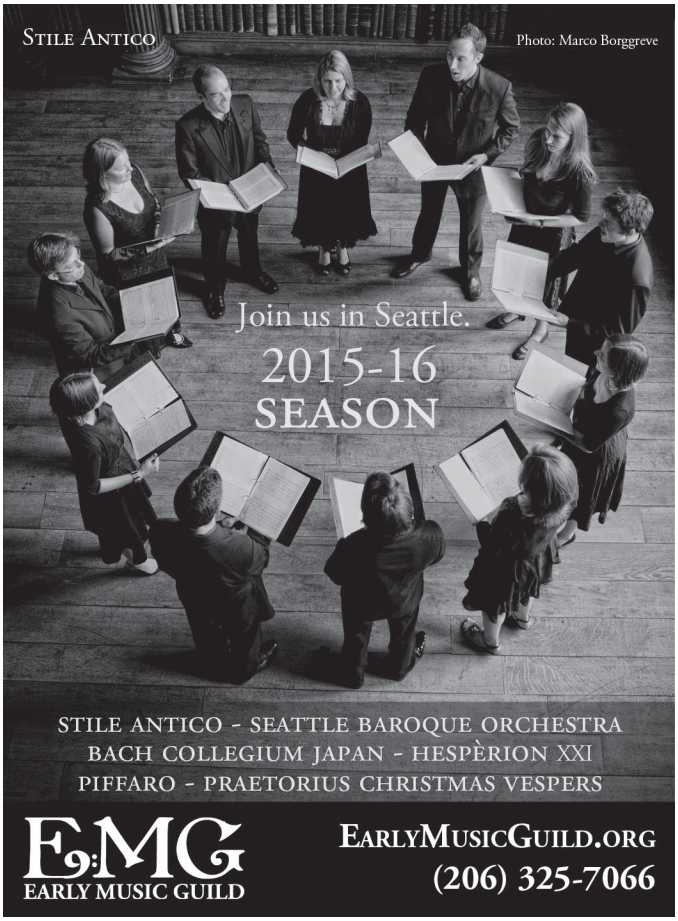
2015/2016 SEASON

Monteverdi **1610 Vespers 2015**	**SAT OCT 24** 8:00pm St. James Cathedral, Seattle
Handel **Messiah 2015**	**SAT DEC 12** 8:00pm **SUN DEC 13** 2:00pm Meany Theater, UW, Seattle
Vivaldi **The Four Seasons 2016**	**SUN FEB 28** 2:00pm Meany Theater, UW, Seattle
Gluck **Orphée 2016**	**FRI MAY 20** 7:30pm **SAT MAY 21** 7:30pm **SUN MAY 22** 2:00pm Meany Theater, UW, Seattle

www.pacificmusicworks.org

Pacific MusicWorks is a resident organization at the University of Washington School of Music





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EARLY MUSIC VANCOUVER
TRANSCENDING TIME

Call Matthew White to discuss how our audience profile may fit with your company's objectives: 604 732 1610.

EARLY MUSIC VANCOUVER

Leave a Legacy

Photo credit Jan Gates

Help us give the gift of Early Music to future generations

You can ensure the continued health and vibrancy of Early Music in Vancouver through one of the most powerful tools in your possession – your estate plan. Legacy gifts are an expression of your values, wishes and hopes for the future.

There are different ways in which you can make a legacy gift. Each type has different benefits for you and your family.

Examples:

- A Bequest in your Will – naming Early Music Vancouver as a beneficiary
- 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 Managing Director Tim Rendell at 604.732.1610 or tim@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.

Thank you for your support!

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Early Music Vancouver

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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 $600.000. Interest from this Fund will continue to support our performances & activities in perpetuity.

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It is possible to contribute to the Early Music Vancouver Endowment Fund with a current gift, which can be pledged over time, or through a gift in your will. Matching funds for current gifts are available from Canadian Heritage. All donors to the Fund, whether their gift is current or planned, will be recognised in our programmes, with the donor's permission. To find out more, please contact Managing Director Tim Rendell at 604.732.1610 or tim@earlymusic.bc.ca.

Early Music Vancouver is pleased to accept gifts of publicly traded securities. When you donate securities traded on a designated stock exchange directly to Early Music Vancouver, you benefit from the donation tax credit, and the complete elimination of the capital gains tax. As a result, the combined tax savings can be quite impressive.

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Early Music Vancouver gratefully acknowledges our many contributors & donors, who play a vital role in supporting the well-being of our organisation, and ensuring our continuing success. Thank you!

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* A Special Thank-You to our Loyal Long-Time Donors

The names in these listings which are marked with an asterisk [*] indicate donors who have supported Early Music Vancouver annually for five years or more. Their loyal and ongoing generosity has been especially valued, and has helped ensure that we can plan our annual projects & seasons with confidence and with a solid sense of security. Thank you!

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Gift of French Double-Manual Harpsichord by Carol Brauner

Early Music Vancouver gratefully acknowledges the recent donation by Carol Brauner of a double-manual French harpsichord, made by Edward R. Turner of Pender Island. This magnificent instrument is of the same vintage as the well-known harpsichord with the rich 'chinoiserie' decorations that is already part of EMV's permanent collection. These instruments, both built in the mid-70s, are modelled after two superb 18th-century harpsichords by Pascal Taskin in the Russell Collection in Edinburgh; having a matching set of these two instruments, which are particularly appropriate for performance of late baroque repertoire, will enrich our collection tremendously.

We are looking forward to featuring this splendid instrument in future concerts.

Early Music Vancouver at the Chan Centre

Monteverdi Vespers of 1610

Friday, October 23, 2015 at **7:30 pm**
Chan Shun Concert Hall at the Chan Centre

Stephen Stubbs music director
Vocal Soloists, Pacific MusicWorks and the Vancouver Chamber Choir

Dialogos Ensemble for Medieval Music
Swithun - A Medieval Miracle Play

Friday, November 13, 2015 at **7:30 pm**
Telus Studio Theatre at the Chan Centre

Katarina Livljanić director and vocalist

Festive Cantatas
Praetorius Christmas Vespers

Sunday, December 20, 2015 at **3:00 pm**
Chan Shun Concert Hall at the Chan Centre

David Fallis music director, EMV Vocal & Instrumental Ensemble,
La Rose des Vents cornetto & sackbutt ensemble, Laudate Chamber Singers

Death and Devotion
Music of the North German Baroque

Wednesday, February 3, 2016 at **7:30 pm**
Telus Studio Theatre at the Chan Centre

Dorothee Mields soprano, Sumner Thompson baritone
Pacific Baroque Orchestra led by guest director Marc Destrubé

Handel - Music for the Royal Fireworks

Sunday, April 3, 2016 at **3:00 pm**
Chan Shun Concert Hall at the Chan Centre

Alexander Weimann music director
Pacific Baroque Orchestra & UBC Baroque Mentorship Orchestra

Philippe Herreweghe and Collegium Vocale Gent
Lagrime di San Pietro

Friday, April 15, 2016 at **7:30 pm**
Chan Shun Concert Hall at the Chan Centre

Early Music Vancouver

TRANSCENDING TIME

Bring a Youth for Free!

Early Music Vancouver's audience initiative for young people aged 7-17: Youths receive free admission to any of our concerts when they bring along a paying adult (one youth per attending adult). These free tickets are only available in advance through the office of Early Music Vancouver, by phone: 604 732 1610 (for our concerts at the Chan Centre for the Performing Arts at least one week before the concert date), or at the door on the evening of the concert. (Subject to availability).

Rush Seating for Students, at only $10 per ticket!

Early Music Vancouver offers rush tickets for students at a special rate of only $10. This offer applies to all our concerts! These rush seats are available only at the venue box office, one hour before the start of each performance; bring your valid student ID. (Subject to availability).

Need to plan ahead? Students with valid ID can now purchase Series Tickets at a price of only $10/concert. This offer applies to our summer Festival and our Main Series. Rush Tickets for the Fox Cabaret Series will only be available at the door on the evening of the performance, subject to availability.

Are you 35 or younger? We have tickets for you at half price!

Early Music Vancouver now also offers half-price tickets for audiences 35 & younger! Tickets at this special rate may be ordered in advance, and will also be available at the door on the day of the concert (some restrictions apply). This 50% discount will also apply to our Series Tickets.

Some restrictions apply.
Contact us for more details:

earlymusic.bc.ca

Interested in joining the EMV Board?

Interested in rolling up your sleeves to help one of the most active and acclaimed musical organizations in our region? The EMV board of directors is a varied and collegial group of individuals dedicated to providing support and leadership to our professional artistic and management team. We are always interested in hearing from potential new directors and welcome energetic, positive people with skills in some of the following areas:

- accounting and finance
- business and entrepreneurship
- communication and networking
- fundraising
- non-profit governance
- human resources including recruiting
- strategic planning

Directors serve a two-year term, meeting once a month from September to June at Hodson Manor (7th and Birch) in Vancouver.

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. All enquiries can be emailed to **staff@earlymusic.bc.ca**.

We look forward to hearing from you!

EARLY MUSIC VANCOUVER

TRANSCENDING TIME

Sign up for our E-mail Reminder Service!

You don't have to miss our performances anymore, simply because you misplaced our concert schedule. Subscribe to our E-mail Reminder Service, and you will receive a reminder one week before each concert. Just send us an e-mail with the word "subscribe" in the subject line, and also include your post address and telephone number in the body of the message. Simple!

This will also help us save postage costs – but we promise that we will continue to mail you our annual colourful Season and Festival brochures.

We do make it easy to "unsubscribe"; and we won't pass your e-mail address on to others.

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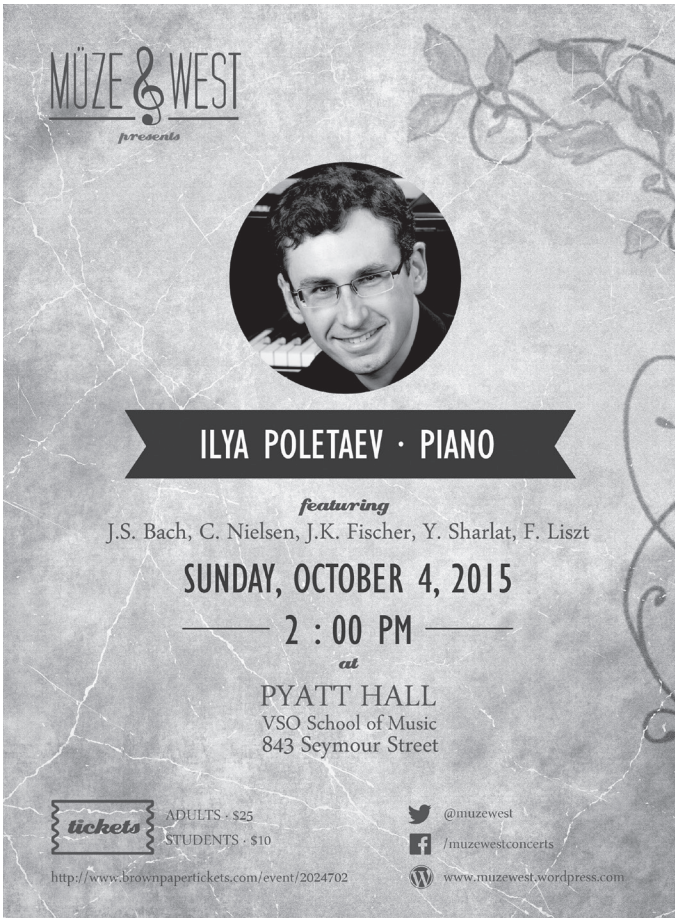

EARLY MUSIC VANCOUVER

TRANSCENDING TIME

BECOME A MEMBER OF EARLY MUSIC VANCOUVER

EMV is a not-for-profit Society incorporated in BC and, like all such Societies, our success is driven by the active participation of our members.

WHO CAN BE A MEMBER?

A member is any person who:

- Donates $50 or more to the Society and/or
- Subscribes to any EMV concert series

Membership is valid for 1 year from date of donation and/or subscription.

BENEFITS OF MEMBERSHIP:

- The right to vote at the Annual General Meeting of the Society
- Invitations to special events including the Annual General Meeting
- Copy of the annual calendar of EMV
- Invitation to attend selected dress rehearsals
- Signed copy of selected season posters

EARLY MUSIC VANCOUVER

TRANSCENDING TIME

1254 West 7th Avenue, Vancouver BC, V6H 1B6

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