

THE ARTISTS

**Chloe Meyers**

VIOLIN

**Christina Hutten**

ORGAN & HARPSICHORD

**Lucas Harris**

LUTE

Special thanks to Greg Oryall for the use of his single-manual harpsichord, built by Anton Amir of Klinkhamer Harpsichords in Amsterdam, modelled after Bartolomeo Cristofori.

Special thanks to Grant Tomlinson for the use of his 7-course lute, based on instruments by Magno dieffopruchar, built in 2017 by Grant Tomlinson, Vancouver, BC.

Pre-concert chat with host Matthew White at 12:15:  
**Christina Hutten & Lucas Harris**



THE UNAUTHORISED USE OF ANY VIDEO OR AUDIO RECORDING DEVICE IS STRICTLY PROHIBITED

VANCOUVER BACH FESTIVAL 2018

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

SONGS WITHOUT WORDS

— THIS PROGRAMME WILL BE PERFORMED WITHOUT AN INTERVAL —

— RENAISSANCE MADRIGALS REIMAGINED —

ITALY

Girolamo Frescobaldi (1583-1643):

**Toccata per spinettina e violino**

Giovanni Antonio Terzi (b.1580-?):

**Non mi toglia il ben mio** (after Ingegneri)

ENGLAND

Peter Philips (c.1560-1628):

**Amarilli di Julio Romano** (after Caccini)

Thomas Morley (Richard Allison?) (c.1557-1602):

**Go from my window**

SPAIN

Luis de Narváez (fl.1526-49):

**Canción del Emperador: Mille Regretz** (after Josquin)

Diego Ortiz (c.1510-1570):

**Recercada segunda sobre 'O Felici occhi miei'** (after Arcadelt)

GERMANY

Heinrich Scheidemann (c.1595-1663):

**Pavana Lachrimæ** (after Dowland)

Johann Schop (c.1590-1667):

**Nasce la pena mia** (after Striggio)

THE NETHERLANDS

Nicolas Vallet (c.1583-c1642):

**Quand on arrêtera la course coutumière** (after Le Jeune)

Jan Pieterszoon Sweelinck (1562-1621):

**Engelsche Fortuyn** (Fortune, my Foe)

ITALY II

Francesco Rognoni (d. after 1626):

**Vestiva i colli passeggiato** (after Palestrina)

Emilio de' Cavalieri (1550-1602):

**Aria del Gran duca** (after Sweelinck, Buonamente, Scheidt, etc.)

# PROGRAMME NOTES

BY CHRISTINA HUTTEN

“Just as a gifted painter can reproduce all the creations of nature by varying his colours, so can you imitate the expression of the human voice on a wind or stringed instrument.”

Sylvestro Ganassi, Fontegara (Venice, 1535)

Jazz saxophonist John Coltrane shocked the world in 1961 with his avant-garde version of “My Favourite Things” from *The Sound of Music*. Yet he was only continuing a centuries-old tradition of appropriating a well-known tune as a medium for instrumental expression, deepening his personal style with a sense of ‘vocality’ even as he threw accepted stylistic boundaries into question. This programme shows how this sort of musical borrowing played out around the year 1600 in Italy, Spain, England, and the Netherlands. Daring players of violin, keyboard, and lute would invent ingenious new forms and help to propel the Renaissance into the Baroque as they riffed on beloved madrigals and popular songs.

## Glossing

In 1533, Diego Ortiz authored the first printed treatise on ornamentation for stringed instruments, calling it *Trattado de glosas*. His title calls to mind the ancient tradition of glossing – enriching, translating, and interpreting literature by adding commentary. Ortiz offers a sort of catalogue of written-out ornaments, recommending that a musician study them, select the most apt, and copy it into the music in the appropriate place. He demonstrates by elaborating several pieces, calling them “recercadas”, studies or explorations. Nowadays, we tend to relegate glossaries to the back of books. Musical glosses have similarly been consigned to the appendix of music history, considered frivolous or less original than free compositions. However, like beautiful embroidery added to a plain scarf, musical ornamentation adorns and colours, sometimes transforming a piece into a treasure.

## Counterpoint in Concert

The art of ornamentation, or colouration, as it was often called, grew from necessity. Lutenists and keyboard players were often required to accompany vocal polyphony. The process was as time-consuming as any embroidery. First the instrumentalists had to copy the music from the singers’ individual partbooks into a kind of notation they could read, a score or instrument tablature. But, once they had an intabulation to play from, they remained at a disadvantage. The lute and stringed keyboard instruments couldn’t sustain sound like singers, and the organ, while it could theoretically sustain forever, could not match the nuances of the human voice. Consequently, instrumentalists improvised running notes and passagework to shape and sustain long notes. Giovanni Antonio Terzi’s madrigal intabulations for two lutes require one player to play the vocal model without ornaments, while the

other performs a florid “contrapunto”, which he sometimes labeled “in concerto”.

## Singing Moods

Over the course of the sixteenth century, it became increasingly popular to interpret vocal music on all sorts of instruments and in ensembles. And players used familiar vocal models as canvases on which to experiment with all sorts of idiomatic and fantastic figurations. Christopher Simpson’s seventeenth-century instructions for ensemble improvisation on popular tunes would sound very familiar to jazz musicians today, and *Go from my window* from Thomas Morley’s *Consort Lessons* (1599) demonstrates how lute and violin might improvise in dialogue over the rhythmic and harmonic support of a band. Girolamo Frescobaldi understood his toccatas to be the instrumental equivalent of vocal madrigals, making the then radical claim that instruments could “play with *affetti cantabili*”, conveying all the moods of vocal music, without the help of lyrics. Meanwhile, instrument makers developed tools like the violin, prized for its ability enhance music’s expressive palette with passagework and sound effects impossible for the human voice: rapid leaping figurations, agitated tremolos, double stops and the like.

## The Wonder Cabinet

The result was the creation of a veritable wonder cabinet, as Johann Schop called his publication, of instrumental transcriptions of vocal music, a cabinet that collected together the wonders of polyphony, gems of popular songs, and curiosities of instrumental virtuosity from all over the continent. In some cases, like Heinrich Scheidemann’s *Pavana Lachrimæ*, based on John Dowland’s song *Flow my Tears*, the vocal model is still familiar today and clearly audible in the transcription, giving us the pleasure of experiencing its transformation in performance. In other cases, the vocal model is obscured by history, but arguably, this is no matter. In many cases, these pieces so radically reimagine their source of inspiration that following the manipulation of the original notes or text is not the point. Instead, Girolamo della Casa’s advice applies to musicians and listeners alike: all should turn their attention to the beauty of the instrument, the beauty of the language, and the beauty of the ornaments, “la bella minuta” as he calls them. We trust that you will find these instrumental songs of love, loss, and longing a lovely way to pass the minutes of your lunch hour. ■

## THE MUSICIANS

### Chloe Meyers violin

Violinist Chloe Meyers performs with early music ensembles across North America as a leader, orchestra member, and chamber musician. She is the concertmaster of the Pacific Baroque Orchestra in Vancouver and principal second violinist of Arion Baroque Orchestra in Montreal and has led or appeared as soloist with groups including the Victoria Baroque Players, Pacific MusicWorks, Ensemble Les Boréades, the Theatre of Early Music, Ensemble Masques, and Les Voix Baroques, of which she was a founding member. She has had the pleasure of sharing the stage with international violin stars, performing double concerti with Stefano Montanari, Enrico Onofri, Amandine Beyer, and Cecilia Bernardini. Chloe's playing may be heard on many award-winning disks, including three Juno-nominated recordings she led as concertmaster. A committed and enthusiastic teacher, she trains young artists in the Baroque Orchestra Mentorship Program, an exciting initiative of the University of British Columbia, Early Music Vancouver, and Pacific Baroque Orchestra. Chloe recently returned from a scenic Elbe River cruise organized by Special Travel International on which she and fellow guest artists Alexander Weimann and Nathan Helgeson and host Matthew White shared their passion for baroque music with passengers.

### Christina Hutten organ & harpsichord

Organist and harpsichordist 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 British Columbia and Calgary, and others. She performs regularly with Pacific Baroque Orchestra and has appeared as concerto soloist with the Okanagan Symphony, the Vancouver Academy of Music Symphony Orchestra, and the Arizona State University Chamber Orchestra. She participated in the Britten-Pears Programme led by Andreas Scholl and Tamar Halperin, for which she was awarded the Loewen Prize, and is also active as a workshop and masterclass leader, giving presentations at the Tafelmusik Baroque Summer Institute, Canada's National Music Centre, and Wilfrid Laurier University.

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.

### Lucas Harris lute

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* (as a scholar of the Marco Fodella

Foundation) and then in Germany at the *Hochschule für Künste Bremen*.

After several years in New York City, he moved to Toronto in 2004 and became the regular lutenist for the Tafelmusik Baroque Orchestra. He is a founding member of the Toronto Continuo Collective, the Vesuvius Ensemble (dedicated to Southern Italian folk music), and the Lute Legends Ensemble (a multi-ethnic trio of lute, pipa, and oud). Lucas plays with many other ensembles in Canada and the USA, including 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 Vancouver Early Music's Baroque Vocal Programme. In 2014, Lucas completed graduate studies in choral conducting at the University of Toronto, the degree having been funded by a prestigious SSHRC research grant not often awarded to performers. Upon graduating, Lucas was chosen as the Artistic Director of the Toronto Chamber Choir, for which he has created and conducted a dozen themed concert programmes. He has also directed projects for the Pacific Baroque Orchestra, the Ohio State University Opera Program, Les voix baroques, and the Toronto Consort. Last year, Lucas became a Canadian citizen. He is the proud father of Daphnée (age 7).

As You Like It  
Lindsey Angell  
& Nadeem Phillip

ALL YOU NEED IS LOVE!

Bard on the Beach

ON THE BEACH

Season Sponsor **GOLDCORP** Under the tents in Vanier Park

BMO MAINSTAGE HOWARD FAMILY STAGE

AS YOU LIKE IT  
RE/MAX

TIMON OF ATHENS  
Adapted by LONETREE

MACBETH  
Adapted by LAWSON LONGBELL

LYSISTRATA  
Adapted by Jennifer Wise & Lois Anderson

TICKETS FROM \$24 Book Today for Best Seat Selection

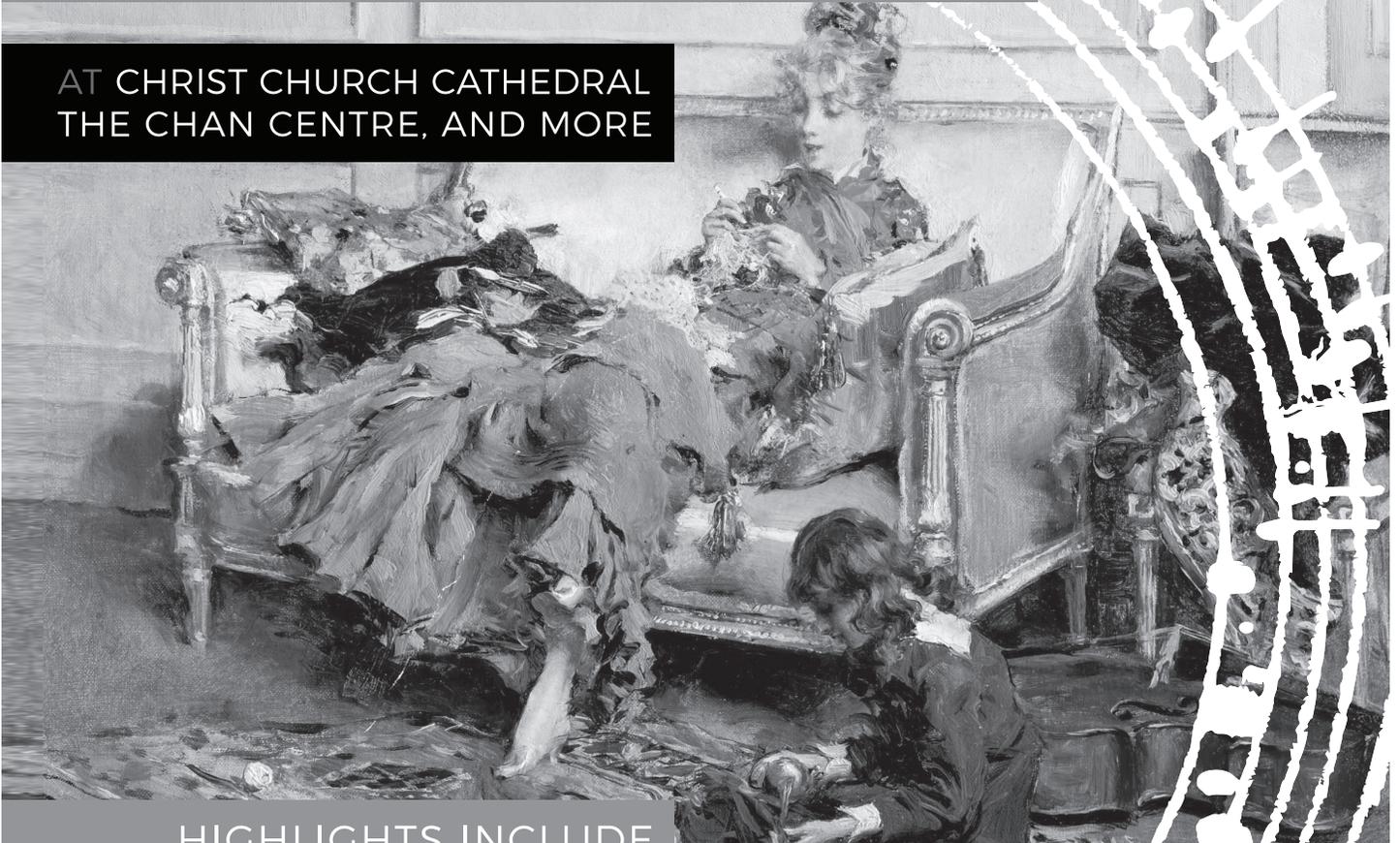
604.739.0559 | bardonthebeach.org | Season brochures at stores

# EARLY MUSIC VANCOUVER

Executive and Artistic Director Matthew White

## 2018/19 SEASON

AT CHRIST CHURCH CATHEDRAL  
THE CHAN CENTRE, AND MORE



### HIGHLIGHTS INCLUDE

- SEP 29 Vivaldi *L'Estro Armonico* PBO with Enrico Onofrio at Christ Church Cathedral
- OCT 13 Purcell *Funeral Music for a Prince and a Queen* Vox Luminis at Christ Church Cathedral
- DEC 09 Bach Collegium Japan – Bach, Handel, Vivaldi Masaaki Suzuki conductor at 3pm
- DEC 23 *Festive Cantatas: A Monteverdi Christmas Vespers* with David Fallis at 3pm
- JAN 25 Tafelmusik Baroque Orchestra – *J.S. Bach: The Circle of Creation\**
- FEB 09 The King's Singers – *Royal Blood: Music for Henry VIII*
- MAR 10 Schubert *Death and the Maiden* and works by Mozart at Vancouver Playhouse  
Chiaroscuro Quartet & Kristian Bezuidenhout fortepiano | *A Collaboration with Vancouver Recital Society*
- APR 14 Handel *Coronation Anthems* PBO at 3pm

*All listed concerts at the Chan Centre at 7:30pm unless otherwise noted*

**SUBSCRIBE TODAY! Save 25% when attending four or more concerts**  
Full concert details and subscriber benefits at [earlymusic.bc.ca](http://earlymusic.bc.ca)