

THE ARTISTS

Baroque Orchestra Mentorship Programme Ensemble

Chloe Meyers
VIOLIN & LEADER

Jiten Beairsto*
VIOLIN

Elana Cooper*
VIOLIN

Majka Demcak
VIOLIN

Shin-Jung Nam
VIOLONCELLO

Michael Vaughan
VIOLOONE

Connor Page
HARPSICHORD

WITH VOCAL SOLOISTS

Sinead White*
SOPRANO

Shane Hanson
COUNTERTENOR

* EMV Scholarship Recipients



Supported by

Vic & Joan Baker
and
Bryan & Gail Atkins

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

Chloe Meyers and **Alex Fisher**



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VANCOUVER BACH FESTIVAL 2018

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

PERGOLESI – STABAT MATER EMV EMERGING ARTISTS RECITAL

— THIS PROGRAMME WILL BE PERFORMED WITHOUT AN INTERVAL —

Domenico Gallo (1730-c.1768):

Trio Sonata no. 1 in G Major

for 2 violins and basso continuo (published posthumously, 1780)

Moderato

Andantino

Presto

Giovanni Battista Pergolesi (1710-1736):

Stabat Mater (1736)

for soprano, alto, strings and continuo

Stabat mater dolorosa - DUET

Cujus animam gementem - SOPRANO ARIA

O quam tristis et afflicta - DUET

Quæ morebat et dolebat - ALTO ARIA

Quis est homo - DUET

Pro peccatis suæ gentis - DUET

Vidit suum dulcem natum - SOPRANO ARIA

Eia Mater fons amoris - ALTO ARIA

Fac ut ardeat cor meum - DUET

Sancta Mater istud agas - DUET

Fac ut portem Christi mortem - ALTO ARIA

Inflammatum et accensus - DUET

Quando corpus morietur - DUET

Amen

PROGRAMME NOTES

BY CHRISTINA HUTTEN

During his life, Giovanni Battista Pergolesi enjoyed moderate success as a violinist, organist, and composer of sacred music and comic opera, tragically dying of tuberculosis at the age of only 26 in a monastery near Naples. After his death however, he was catapulted to star status, his name coming to represent everything innovative and engaging, fresh and graceful in eighteenth-century Italian music. Such was his posthumous fame that printers like Robert Bremner in far-away Scotland used Pergolesi's name as a marketing gimmick.

Domenico Gallo's *Trio Sonata in G Major* was first published by Bremner in 1780 as part of a collection of 12 trio sonatas attributed to Pergolesi. "The manuscripts of these sonatas," Bremner claimed, "Were procured by a curious Gentleman of Fortune during his travels through Italy." Igor Stravinsky rediscovered this collection of "forgeries" in 1919 and reimagined its music for his ballet *Pulcinella*. The experience was life-changing. "*Pulcinella* was my discovery of the past," Stravinsky wrote, "The epiphany through which the whole of my late work became possible. It was a backward look, of course, the first of many love affairs in that direction, but it was a look in the mirror too."

Pergolesi's *Stabat Mater* is one of the most famous compositions ever written in praise of the Virgin Mary. The text dates from the mediæval era, and describes Mary, the sorrowful mother, witnessing the suffering of her son from the base of the cross. Commissioned by the Most Noble Order of the Knights of Our Lady of Sorrows in Naples for performance during devotional services on each Friday of Lent, Pergolesi's setting replaced a *Stabat Mater* by Alessandro Scarlatti that had been performed in Naples for twenty years and become outdated. Eschewing the contrapuntal severity typical of Baroque sacred music, Pergolesi achieved a natural or "galant" compositional style by focusing musical interest in the vocal melodies, and diligently reflecting the metrical stress and expressive sensibility of the poignant text in the music. Instruments played an accompanimental role, often doubling the voice parts and only occasionally providing contrapuntal interest. Johann Sebastian Bach acknowledged the power of Pergolesi's *Stabat Mater* by borrowing its music for his cantata *Tilge, Höchster, meine Sünden*, BWV 1083. This work's significance, however, extends far beyond its position in music history or the ecclesiastical tradition for which it was written. Here is a moving, profoundly human picture of a grieving mother.

EARLY MUSIC VANCOUVER:

The Baroque Mentorship Orchestra and Scholarship Programme

About five years ago a new and exciting educational initiative took root here in Vancouver. As coordinator of Early Music at the University of British Columbia, I had enjoyed a long and fruitful relationship with Early Music Vancouver and the Pacific Baroque Orchestra (PBO), but this was something entirely new: a *Baroque Mentorship Orchestra* in which the seasoned professionals of the PBO would rehearse and perform side-by-side with students and aspiring young artists from the community. With Alex Weimann and Chloe Meyers joining the local early music scene, the time was ripe to explore this opportunity, and, thanks to the generosity of Vic and Joan Baker, it all came to pass in the fall of 2014. Over the last five years Alex and Chloe have joined with Vancouver's own Natalie Mackie as mentors of this new orchestra, and we have also had the pleasure of bringing in many other specialist coaches for strings, woodwinds, and brasses. The orchestra has offered an ambitious variety of music from the 17th and 18th centuries: highlights have included Telemann's *Don Quixote Suite*, Handel's *Fireworks Music* at the Chan Centre, a spicy programme of Mediterranean music entitled *Fandango!*, excerpts from Handel's magnificent early opera *Agrippina*, and, in the most recent concert last spring, a festival of Telemann concertos and suites. Inspired by the example of their professional mentors, the young musicians of the Baroque Mentorship Orchestra have showed incredible dedication and delight in their music-making,

and the quality of their performances has been truly outstanding. With the support of Early Music Vancouver, UBC, and the Bakers, this ensemble is now giving young musicians the skills they need to blossom into early music professionals.

We were also delighted to hear in 2017 that Early Music Vancouver, with generous support from Bryan and Gail Atkins, was in a position to establish a new Scholarship Programme for some of these very same young artists. In the inaugural competition last fall, eight musicians, including two singers and players of violin, flute, bassoon, and horn, received the good news that they could have a year of lessons at absolutely no cost with a range of top local and regional professionals. Any musician knows that the quickest way to improve is through regular instruction, and these students have made leaps and bounds in their playing and singing as a result of this wonderful programme. By supporting both the Baroque Mentorship Orchestra and the Scholarship Programme, Early Music Vancouver has helped to plant seeds for the future growth of early music in Vancouver and beyond. I am also thrilled to back these educational initiatives and hope that their success will inspire more enthusiasm and support from the region's many lovers of early music.

Alex Fisher
Professor of Music, University of British Columbia

Chloe Meyers violin & leader

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.

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Jiten Beirsto violin

Jiten Beirsto, a Vancouver native, completed his graduate studies at the University of British Columbia in 2017 under the instruction of David Gillham. Prior to this he studied at the University of Victoria as a student of Sharon Stanis, where he won the UVic Concerto Competition. He has performed with the Victoria Symphony, the Vancouver Island Symphony and the Vancouver Metropolitan Orchestra, and frequently presents chamber music recitals around Vancouver and Vancouver Island. He currently studies Baroque violin with Chloe Meyers, and is a recipient of Early Music Vancouver's 2017 Scholarship Programme. Jiten's academic and professional interests are not limited to classical music: before studying music at university, he completed a Bachelor's degree in English and French literature, and continues to make most of his living as a rope access technician.

Elana Cooper violin

Elana Cooper was born and raised in Ashland, Oregon where she began playing violin at age six. Elana holds a Bachelor of Music degree in Violin Performance from the University of British Columbia, where she studied with David Gillham. Elana began playing baroque violin in the first year of EMV and PBO's Baroque Orchestra Mentorship Programme (BOMP) at UBC in 2014 and participated in BOMP for the next four years. The EMV Scholarship Programme has enabled her to study baroque violin with Chloe Meyers in Vancouver. Elana has furthered her early music studies at the Berwick Academy in Eugene Oregon, the Tafelmusik Winter Institute, and Tafelmusik Baroque Summer Institute where she studied with Tafelmusik Director Elisa Citterio, Tafelmusik Director Emerita Jeanne Lamon, and other members of the Tafelmusik Orchestra. Elana has taken lessons with baroque violin teachers in Europe including Leila Schayegh, Shunske Sato, and Hiro Kurosaki. She performs with ensembles including the Kamloops Symphony Orchestra, Vancouver Pops Orchestra, Rogue

Valley Symphony Orchestra and Jefferson Baroque Orchestra in Southern Oregon. Master class teachers include Ray Chen, Augustin Hadelich, Pacifica String Quartet, Dover String Quartet, and Rachel Barton Pine. She participated in summer festivals including the International Mendelssohn Festival in Hamburg, Madeline Island Chamber Music, Le Domaine Forget, and Britt Orchestra Fellowship at the Britt Classical Festival. Elana lives in Vancouver where she teaches private students, works as a freelance musician, and continues her development as a Baroque violinist.

Majka Demcak violin

Majka Demcak is a refined young violinist from Surrey, British Columbia. She started her violin studies with teacher Sergei Olikhovski at the age of seven, and has since been an active part of Surrey and Vancouver's music community, performing and educating.

In 2015 and 2017, Majka had the privilege to play in masterclasses with world renowned musicians such as Midori, Rachel Barton-Pine, Noah Bendix-Balgley, Elizabeth Wallfish and Martin Beaver at the *Domaine Forget*, as well as Corey Cerovsek at the University of British Columbia. During her studies at UBC, Majka excelled in orchestral performance under conductor Dr. Jonathan Girard, acting as concertmaster with the UBC Symphony Orchestra for many concerts.

In her time at university, Majka discovered Early and Baroque music, playing with the Baroque Orchestra Mentorship Programme. Through the Mentorship Programme, she studied with Chloe Meyers and Alexander Weimann, and had the honour to play for Kati Debretzeni in a masterclass. Majka received the Vancouver Baroque Scholarship Programme and was later invited to play with the Pacific Baroque Orchestra in the winter of 2017 for the Handel's "Messiah" concert. Recently attending the Tafelmusik Baroque Summer Institute, Majka has had the pleasure of working with Elisa Citterio, Jeanne Lamon, Patricia Ahern, Christina Zacharias, Julia Wedman and many other Tafelmusik Orchestra members in masterclasses, chamber performances and orchestral performances.

Currently, Majka is playing with the Kamloops Symphony Orchestra, the Surrey City Orchestra, and is freelancing around the lower mainland. In the future, she hopes to continue her studies in Baroque Performance.

Shin-Jung Nam violoncello

Shin-Jung Nam is a Vancouver-based cellist, baroque cellist and music educator. She is originally from Daegu, South Korea, and has a Masters of Music from UBC. She performs with many orchestras in BC, including The Kamloops Symphony, The Vancouver Metropolitan Orchestra, The Okanagan Symphony and The Chilliwack Symphony. On the Baroque Cello, she has studied with Rainer Zipperling and Christina Mahler, and has performed with the Early Music Vancouver Festival Orchestra. Shin-Jung also enjoys performing on the Guitarron with Mariachi group Las Estrellas de Vancouver.

Michael Vaughan violone

Michael Vaughan is originally from Cole Harbour, Nova Scotia, and has a MMus Degree from UBC. He is Assistant Principal Bass with both the Vancouver Opera Orchestra and the Vancouver Island Symphony. He also performs regularly with many other ensembles, including The Vancouver Symphony, The Vancouver Metropolitan Orchestra, The Erato Ensemble, and The Plastic Acid Orchestra. Michael also performs on the Baroque Double Bass and the *viola da*

gamba, and has performed with the Early Music Vancouver Festival Orchestra, Fretwork, and Victoria Baroque.

Connor Page harpsichord

Connor Page is a harpsichordist and pianist currently studying at the University of British Columbia School of Music. Since his early studies in classical piano Connor has broadened his musical skills and interests to include a variety of fields and idioms from continuo playing to jazz and folk song repertoire, all of which contribute to his love of music as a multi-faceted art form. His activities have ranged from choral accompaniment, community and university concerts to private and corporate functions. Connor's musicianship finds inspiration and enrichment in his academic pursuits, which extend to the areas of language, literature and music history. Connor has had the privilege of having his musical and scholarly efforts recognized at and beyond UBC, receiving awards such as the McFarlane-Karp Scholarship in Arts and the June Goldsmith Scholarship in Music. Connor is currently involved in keyboard, choral, and early music activities at UBC, and has had the especial pleasure of working alongside skilled and insightful members of the Pacific Baroque Orchestra in the context of UBC early music ensembles. Recent events include UBC concerts *A Festival of Baroque Chamber Music*, *A Tribute to Telemann* and the *St. John Passion* as well as the *Cathedral Summer Festival of Sacred Music* at Christ Church Cathedral.

Sinéad White soprano

Currently based in Vancouver, Irish-born soprano Sinéad White has maintained an active performing and teaching schedule. She was recently the soprano soloist in Bach's Christmas Oratorio in Kelowna, BC with the Okanagan Festival Singers alongside members of the Okanagan Symphony as well as a soprano soloist in Bach's B Minor Mass with SummerChor at St. Andrew's-Wesley. Last year,

she was awarded an Art of Song Fellowship at the Toronto Summer Music Festival where she studied and performed a range of art song repertoire. She has received additional training at the Canadian Vocal Arts Institute and the Advanced Singer / Oratorio Program at the Victoria Conservatory of Music. In 2014, Sinéad was a fellow at the Sibelius Academy in Santa Fe where she worked on contemporary repertoire with Canadian soprano/conductor Barbara Hannigan. Her opera credits include Suor Genovieffa in Suor Angelica with the Dublin Opera Studio Program, Zerlina in Don Giovanni with ViVace Opera and Giulietta in Opera McGill's production of *I Capuleti e i Montecchi*. She looks forward to completing a one-year Advanced Certificate of Performance with early music specialization at the University of Toronto this coming year. Sinéad completed her BMus and MMus in Voice/Opera at McGill University with tenor, Stefano Algieri and continues to work privately with baritone, Dale Throness. This year, she has studied baroque repertoire with soprano, Nancy Argenta thanks to the generous Scholarship from Early Music Vancouver.

Shane Hanson countertenor

Shane Hanson has established himself as an in-demand countertenor in the Vancouver area. Receiving great praise for his performances locally and abroad, the Canadian born continues to create a professional reputation while completing his studies at the University of British Columbia under the direction of Nancy Hermiston and Dale Throness.

He has performed roles with the UBC Opera Ensemble, Vancouver Symphony, Early Music Vancouver, and Chilliwack Symphony. In the fall of 2017, he performed the role of Orfeo in UBC opera's *Orfeo ed Euridice* under the direction of Nancy Hermiston and Leslie Dala. Shane's most notable achievements of 2018 include earning second place in the northwest region of the Met Competition and covering Orpheus for ATG Theatre's *Orpheus*. When not singing, he enjoys rock climbing and time with his family.

FROM THE EMV SCHOLARSHIP PROGRAMME RECIPIENTS

Jiten Beairsto baroque violin:

"I'm deeply grateful for EMV's Scholarship Programme. Learning baroque violin has not only opened up another avenue in my professional career, it's helped me grow as a musician in all sorts of surprising ways. The feeling of re-learning my instrument is invaluable - and of course impossible without private instruction."

Heather Beaty baroque traverso:

"The experience of studying the baroque traverso with Soile Stratkauskas has been enriching, challenging, and very special opportunity for me this year. Given the nuances, intricacies, and complexities of the baroque traverse. Soile's support has been extremely valuable during my first year as a flutist in the Baroque Mentorship Orchestra Programme at UBC. I have been so honoured to have the support of EMV's Scholarship as I attain my musical and educational goals... Looking forward to all that's to come with the baroque traverso! I am so honoured to have the support of the EMV Scholarship as I attain my musical and educational goals."

Elana Cooper baroque violin:

"The EMV Scholarship Programme has enabled me to develop my baroque technique and delve into the baroque violin

solo repertoire. It has been wonderful to have the benefits of private lessons when entering into the professional music scene."

Kristin Ranshaw natural horn:

"I have *really* enjoyed the opportunity to have Early music instruction from Andrew Clarke. Without a scholarship I really would not have been able to afford to meet with him. It's been fantastic to have this chance to continue my early music studies. Studying natural horn has also played a huge role in my understanding of performance practice on my modern horn, and I am grateful for the chance to do this kind of programme, as it isn't something that is offered in every city."

Sinead White soprano:

"Thanks to the EMV Scholarship I received this year, I have been able to take lessons with renowned Canadian soprano and voice teacher, Nancy Argenta. The instruction I received on baroque style, ornamentation and vocal technique have been instrumental to my repertoire preparation and also made me feel so much more prepared for professional engagements. Also, to see this type of support being so generously offered to young artists in BC continues to give me hope that early music will thrive in this province for years to come!"

TEXTS AND TRANSLATIONS

Giovanni Battista Pergolesi:

Stabat Mater (1736)

for soprano, alto, strings and continuo

1 Stabat mater dolorosa DUET Grave, F minor	Stabat mater dolorosa Juxta crucem lacrymosa Dum pendebat Filius.	The mother stood sorrowing by the cross, weeping while her Son hung there;
2 Cujus animam gementem SOPRANO ARIA Andante amoroso, C minor	Cujus animam gementem Contristatam et dolentes Pertransivit gladius.	Whose soul, lamenting, sorrowing and grieving, has been pierced by the sword.
3 O quam tristis et afflicta DUET Larghetto, G minor	O quam tristis et afflicta Fuit illa benedicta Mater unigeniti.	O how sad and afflicted was that blessed Mother of her only-begotten Son.
4 Quæ morebat et dolebat ALTO ARIA Allegretto, E \flat major	Quæ morebat et dolebat Et tremebat cum videbat Nati poenas inclyti.	Who wept and grieved and trembled to behold the torment of her glorious child.
5 Quis est homo DUET Largo, C minor	Quis est homo qui non fleret Christi Matrem si videret In tanto supplicio? Quis posset non contristari Piam Matrem contemplari Dolentem cum Filio?	What man would not weep if he saw the Mother of Christ in such torment? Who could not be sorrowful to behold the pious mother grieving with her Son?
6 Pro peccatis suæ gentis DUET Allegro, C minor	Pro peccatis suæ gentis Vidit Jesum in tormentis Et flagellis subditum.	For the sins of His people she saw Jesus in torment and subjected to the whip.
7 Vidit suum dulcem natum SOPRANO ARIA Tempo giusto, F minor	Vidit suum dulcem natum Morientem desolatum, Dum emisit spiritum.	She saw her sweet Son dying, forsaken, as He gave up the spirit.
8 Eia Mater fons amoris ALTO ARIA Andantino, C minor	Eia Mater fons amoris, Me sentire vim doloris Fac ut tecum lugeam.	Ah Mother, fount of love, let me feel the force of grief, that I may grieve with you.

Please turn page quietly, and only after the music has ended.

9 **Fac ut ardeat cor meum**

DUET

Allegro, G minor

Fac ut ardeat cor meum,
In amando Christum Deum
Ut sibi complaceam.

Make my heart burn
with the love of Christ, the God,
that I may be pleasing to Him.

10 **Sancta Mater istud agas**

DUET

Tempo giusto, E♭ major

Sancta Mater istud agas
Crucifixi fige plagas
Corde meo valide.
Tui nati vulnerati
Jam dignati pro me pati
Poenas mecum divide.
Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero.
Juxta crucem tecum stare
Te libenter sociare
In planctu desidero.
Virgo, virginum præclara
Mihi jam non sis amara
Fac me tecum plangere.
Virgo, virginum præclara
Mihi jam non sis amara
Fac me tecum plangere.

Holy Mother, bring this to pass,
transfix the wounds of Him who is crucified
firmly onto my heart.
Of your wounded Son,
who deigns to suffer for my sake,
let me share the pains.
Make me truly weep with you,
grieving with Him who is crucified
so that I may live.
To stand by the cross with you,
to be freely joined with you
in lamentation, I desire.
Virgin of virgins, resplendent,
do not now be harsh towards me,
let me weep with you.
Virgin of virgins, resplendent,
do not now be harsh towards me,
let me weep with you.

11 **Fac ut portem Christi mortem**

ALTO ARIA

Largo, G minor

Fac ut portem Christi mortem
Passionis ejus sortem
Et plagas recolere.
Fac me plagis vulnerari
Cruce hac inebriari
Ob amorem Filii.

Let me carry Christ's death,
the destiny of his passion,
and meditate upon his wounds.
Let me suffer the wounds
of that cross, steeped
in love of your Son.

12 **Inflammatum et accensum**

DUET

Allegro ma non troppo, B♭ major

Inflammatum et accensum
Per te Virgo sim defensus
In die judicii.
Fac me Cruce custodiri
Morte Christi præmuniri
Confoveri gratia.

Fired and excited
by you, O Virgin, let me be defended
on the day of judgement.
Let me be shielded by the cross,
protected by Christ's death,
cherished by grace.

13 **Quando corpus morietur**

DUET

Largo assai, F minor

Quando corpus morietur
Fac ut animæ donetur
Paradisi gloria.

When my body dies,
let my soul be given
the glory of paradise.

14 **Amen**

Presto assai, F minor

Amen.

Amen.