

EARLY MUSIC VANCOUVER

Artistic Director Matthew White

PACIFIC
BAROQUE
ORCHESTRA

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

Canada

Canada Council
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THE SOUND
straight
RECORDING AND PRODUCTION

Artwork: Philippe Mercier

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**

GENEROUSLY SUPPORTED BY

Ingrid Söchting

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

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 by Egger 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 (Nuremberg, c.1720)

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

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

PACIFIC BAROQUE ORCHESTRA IS SUPPORTED BY

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pacificbaroque.com

THE ARTISTS

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.

PROGRAMME NOTES BY MATTHEW WHITE

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.