EARLY MUSIC VANCOUVER

Artistic Director Matthew White

Byron Schenkman & Friends

MUSIC FROM THE COURT OF VERSAILLES

An evening of delights from the trend-setting courts of Louis XIV and Louis XV

November 6, 2015 *at* Vancouver Playhouse

Early Music Vancouver

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earlymusic.bc.ca

Minister of Canadian Heritage and Official Languages

Ministre du Patrimoine canadien et des Langues officielles

Ottawa, Canada K1A 0M5

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:

Leslie Bauming | Bev Ferguson | Elizabeth Ferguson | Nel Finberg
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Interested in joining our volunteer corps? Phone 604.732.1610 for details.

THE ARTISTS

Byron Schenkman and friends

Joshua Romatowski
flute

Ingrid Matthews
violin

Elisabeth Reed
viol

Byron Schenkman
harpsichord

Supported by

Mark Vessey and Maya Yazigi

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

Byron Schenkman
& **Elizabeth Reed**

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PROGRAMME

MUSIC FROM THE COURT OF VERSAILLES

Michel Blavet (1700-1768)
Sonata in G Major, op. 2, no. 1
for flute and continuo

Adagio
Allegro
Arias I & II (L'Henriette)
Presto

Antione Forqueray (1671-1745) and Jean-Baptiste Forqueray (1699-1782)
Chaconne in G (La Buisson)
for bass viol and continuo

Marin Marais (1656-1728)
Passacaille in E Minor from Pièces en trio
for flute, violin and continuo

François Couperin (1668-1733)
Troisième Concert Royal
for harpsichord, flute, violin, bass viol and continuo

Prélude
Allemande
Courante
Sarabande
Gavotte
Muzette
Chaconne

INTERVAL

Jean-Pierre Guignon (1702-1774)
Sonata in G Minor, op. 1, no. 12
for violin and continuo

Vivace
Allegro ma poco
Largo staccato
Tambourin: Presto
Allegro

Jacques DuPhly (1715-1789)
Chaconne in F
for harpsichord

Jean-Philippe Rameau (1683-1764)
Troisième Concert
for harpsichord, flute, violin and bass viol

La Lapopliniere
La Timide
Tambourins

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!

Louis XIV was at the height of his power when he decided to move the seat of French government from Paris to Versailles in 1682. The hunting lodge which he converted into a magnificent palace became the envy of all Europe. The palace, its gardens, and especially the music composed there, were widely imitated. Bach's suites, Handel's operas and oratorios, and Purcell's music for the theatre, are just a few great examples of work which could not have existed without the influence of Versailles and its music.

It is not clear which the "Sun King" loved more: dancing or having absolute power. In any case he found a way to combine his two passions by commissioning spectacular opera-ballets which served as propaganda pieces for the monarchy. Sometimes he even cast himself as the Sun-God Apollo. He also commissioned music for his private entertainment, including trios for the ceremonies of dressing him and putting him to bed. Marais, Couperin, and the elder Forqueray were among the many great musicians who provided music for such occasions.

Louis XIV ruled at Versailles until his death in 1715 when he was succeeded by his great-grandson Louis XV. The younger Louis lived his entire life at Versailles. Although the effectiveness of Louis XV as a political leader has been questioned by historians, it is generally agreed that French culture and art reached a high point during his reign. Blavet, DuPhly, Guignon, and Rameau are just four of the many wonderful French composers who flourished during this period.

Byron Schenkman, October 2015

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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The Art of the Lute
Konstantin Bozhinov in recital

TOMORROW,
Saturday November 7 at 1 pm
Chapel of Saint Andrew's-Wesley Church
1012 Nelson St at Burrard - Admission $20 at the door

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Host an EMV Guest Musician

Do you have a guest room that often sits empty? Do you enjoy well-educated, articulate houseguests from across the country and the world? Do you like Classical music? Would you like to get the 'inside scoop' about performing from a professional musician? If your answer to any of these questions is 'yes', then I invite you to consider joining the growing number of EMV supporters who house visiting guest musicians.

Get to know some of the wonderful musicians that come to Vancouver to bring you great music.

Host only when it is convenient for you; all you need to provide is a private room.

For more information please contact
Alicia Hansen,
Production Manager, Early Music Vancouver:
specialprojects@earlymusic.bc.ca
604.732.1610 extension 2004

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THE MUSICIANS

Joshua Romatowski is a versatile performing artist in the Seattle area. Joshua's playing has been described as "elegantly shaped" (San Francisco Examiner) "with graceful intimacy" (San Francisco Classical Voice). Joshua holds a Master of Music in Flute Performance from the San Francisco Conservatory of Music and a Bachelor of Music in Flute Performance from the University of Texas at Austin, as well as an Artist Diploma in Early Music from the Cornish College of the Arts.

Joshua has appeared with the Detroit Symphony Orchestra, Ukiah Symphony Orchestra, Philharmonia Healdsburg, and the St. Claire Shores Symphony. In 2014, Joshua placed 3rd in the Seattle Flute Society Young Artist Competition and was a winner of the Ladies Musical Club of Seattle Frances Walton Competition.

Joshua is also an accomplished baroque flute performer. Winner of the 2012 San Francisco Conservatory of Music Baroque Concerto Competition, Joshua performed C.P.E. Bach's Concerto for Flute and Orchestra in D Minor on baroque flute with the SFCM Baroque Ensemble. Joshua has performed in San Diego with the Pacific Bach Project and in San Francisco with MUSA, the Alchemy Trio and the Albany Consort. In 2014, Joshua was one of the selected winners of the Early Music America summer workshop scholarships. Joshua has participated in the American Bach Soloists Summer Academy in 2013 and 2014, and the Vancouver Early Music Festival in 2014. During the past season Joshua appeared with the American Bach Soloists (San Francisco), Queen City Musicians (Seattle), MUSA (San Francisco), Agave Baroque (Los Angeles), Portland Baroque Orchestra (Portland), and the Byron Schenkman and Friends (Seattle) concert series. On baroque flute, Joshua has received lessons from Janet See, Sandra Miller, Wilbert Hazelzet, Stephen Schultz, Philippe Allaine-Dupré, and Greer Ellison.

Ingrid Matthews has long been established as one of the leading baroque violinists of her generation. She founded the Seattle Baroque Orchestra with Byron Schenkman in 1992, and served as Music Director until stepping down from that position in 2013.

Matthews won first prize in the 1989 Erwin Bodky International Competition for Early Music, and since that time has performed extensively around the world with numerous period-instrument ensembles. She has served as concertmaster for orchestras such as the New York Collegium, the Boston Early Music Festival Orchestra, and Musica Angelica (Los Angeles); and has appeared as a guest director and soloist with many others including the New York Collegium, the Australian Brandenburg Orchestra, the Magnolia Baroque Festival Orchestra (Winston-Salem, NC), New Trinity Baroque (Atlanta), the Bach Sinfonia (Washington DC), Les Idées Heureuses (Montreal), the Indianapolis Baroque Orchestra, and the Victoria Symphony. For close to a decade she was first violinist of the ensemble La Luna, which specialized in 17th-century music, touring and recording to great critical acclaim.

Matthews has won international critical acclaim for a discography ranging from the earliest solo violin repertoire through the Sonatas and Partitas of J.S. Bach. The latter recording was named by Third Ear's Classical Music Listening Companion as "the finest

complete set of these works," and the critic for American Record Guide writes "this superb recording is my top recommendation for this music... on either modern or period instruments." Ingrid Matthews is currently on the faculty of Cornish College of the Arts in Seattle. She is a graduate of Indiana University, where she studied with Josef Gingold and Stanley Ritchie.

Ingrid Matthews is also known as Ingrid Matthews Olson. A passionate life-long interest in the visual arts has led her to amass an eclectic training in various techniques, and her paintings have been shown in group and solo exhibitions in Seattle and elsewhere.

Elisabeth Reed teaches Baroque cello and viola da gamba at the San Francisco Conservatory of Music, where she is co-director of the Baroque Orchestra. Her playing has been described in the press as, "intense, graceful, suffused with heat and vigor" and "Elisabeth Reed provided the authentic Baroque sound, with her delicately nuanced and powerful playing of the Baroque cello and viola da gamba."

A member of the American Bach Soloists, Voices of Music, and Wildcat Viols, she has also appeared with the Seattle, Portland, and Philharmonia Baroque Orchestras, and at the Boston Early Music Festival, the Berkeley Early Music Festival, the Ohai Festival, the Whidbey Island Music Festival, and the San Luis Obispo Mozart Festival. A graduate of the North Carolina School of the Arts, the Oberlin Conservatory, the Eastman School of Music, and Indiana University's Early Music Institute, she can be heard on the Virgin Classics, Focus, and Magnatune recording labels. She also teaches baroque cello and viola da gamba at the University of California at Berkeley. Highlights of this current season include performances of Haydn trios with Ian Swensen and Kenneth Slowik at the Smithsonian Institution in Washington D.C.; 17th century German chamber music with Monica Huggett in Portland, OR; French Baroque chamber with Byron Schenkman and Ingrid Matthews and the St. John Passion with Steven Stubbs and Pacific Musicworks in Seattle, WA. She is a Guild-certified practitioner of the Feldenkrais Method of Awareness Through Movement, with a focus on working with musicians and performers.

Byron Schenkman has recorded more than thirty CDs of 17th- and 18th-century repertoire, including recordings on historical instruments from the National Music Museum and the Museum of Fine Arts, Boston.

He received the Erwin Bodky Award from the Cambridge Society for Early Music "for outstanding achievement in the field of early music." Schenkman made his New York recital debut on modern piano in 2009 and his playing was described in The New York Times as "sparkling," "elegant," and "insightful." He is a member of the new period instrument ensemble Gut Reaction and has been a featured guest with the Chameleon Arts Ensemble of Boston, the Daedalus Quartet, the Northwest Sinfonietta, Pacific Baroque Orchestra, Philharmonia Northwest, and the Portland Baroque Orchestra. He also appears frequently in recital with violinist Ingrid Matthews, with whom he co-founded the Seattle Baroque Orchestra in 1994. Schenkman is a graduate of the New England Conservatory and received his master's degree with honors in performance from the Indiana University School of Music. He currently teaches at Seattle University and Cornish College of the Arts. In 2012 he also served as guest lecturer in harpsichord and fortepiano at the Indiana University Jacobs School of Music.

EARLY MUSIC VANCOUVER

TRANSCENDING TIME

GREEN COLLEGE | UBC
Creating New Horizons

Wednesday, November 25 at 5pm

MUSIC AND TIME

A SOLO HARPSICHORD RECITAL BY

Christina Hutten

A recital by UBC doctoral student Christina Hutten celebrating "Music and Time", performed on EMV's newest addition to our instrument collection, a double manual harpsichord after Taskin by Edward Turner.

THE COACH HOUSE AT GREEN COLLEGE, UBC

ADMISSION FREE

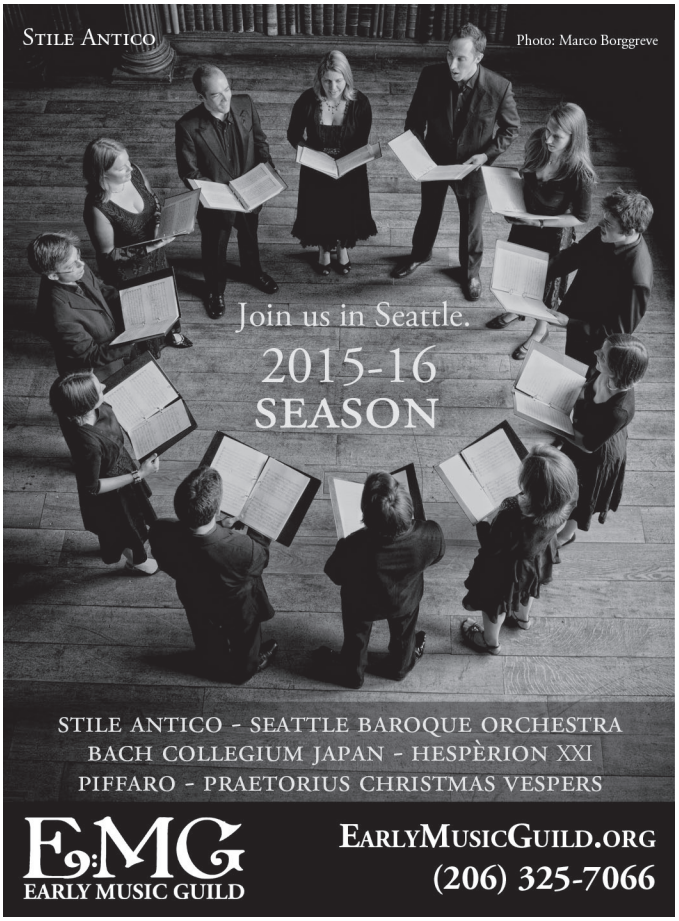
EARLY MUSIC VANCOUVER

Artistic Director Matthew White

Dialogos Ensemble

SWITHUN - A MEDIEVAL MIRACLE PLAY

November 13
7:30pm *at* The Chan Centre



STILE ANTICO - SEATTLE BAROQUE ORCHESTRA
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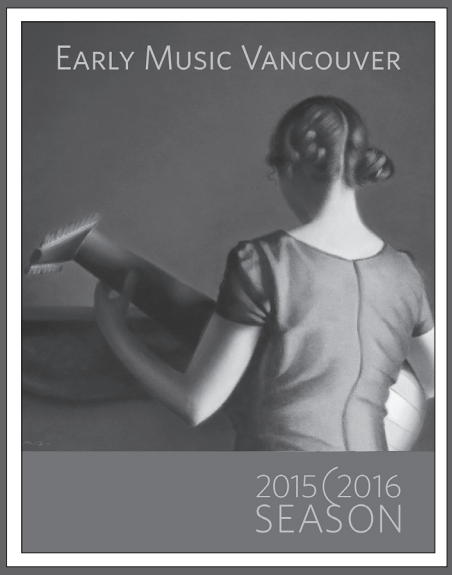

Pick up our colourful calendar/brochure in the lobby tonight – which includes full details about the summer festival, and about the upcoming 2015-16 winter season.

earlymusic.bc.ca

LAST SEASON'S HIT SHOW RETURNS

ALL IS CALM:
The Christmas Truce of 1914

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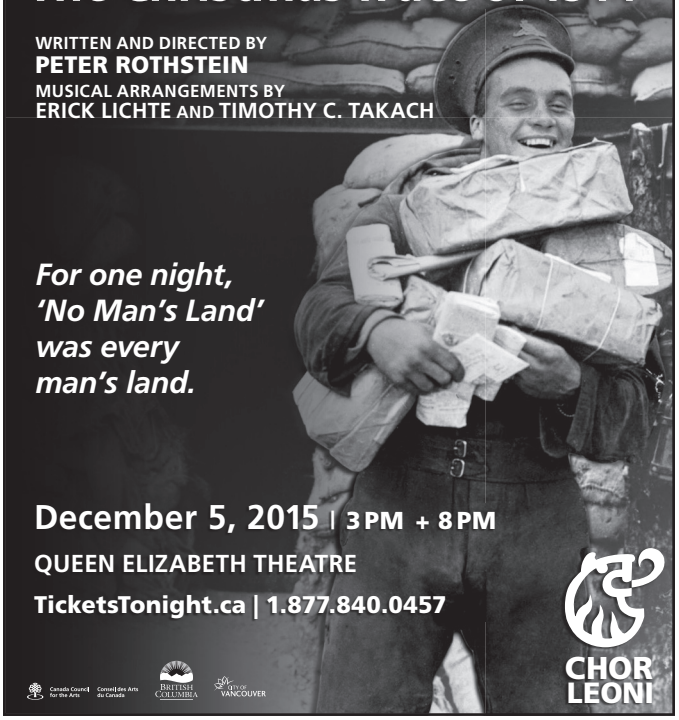

For one night, 'No Man's Land' was every man's land.

December 5, 2015 | 3PM + 8PM
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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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Our wide range of activities offers unique sponsoship opportunities for both large and small companies to support us while also reaching their corporate goals. A range of sponsorship advantages is available, including logo recognition, complimentary tickets for your clients, employee discounts, and many other benefits tailored to your specific needs.

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!

Full Legal name: Vancouver Society for Early Music
Charitable Number: 10816 7776 RR0001

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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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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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.

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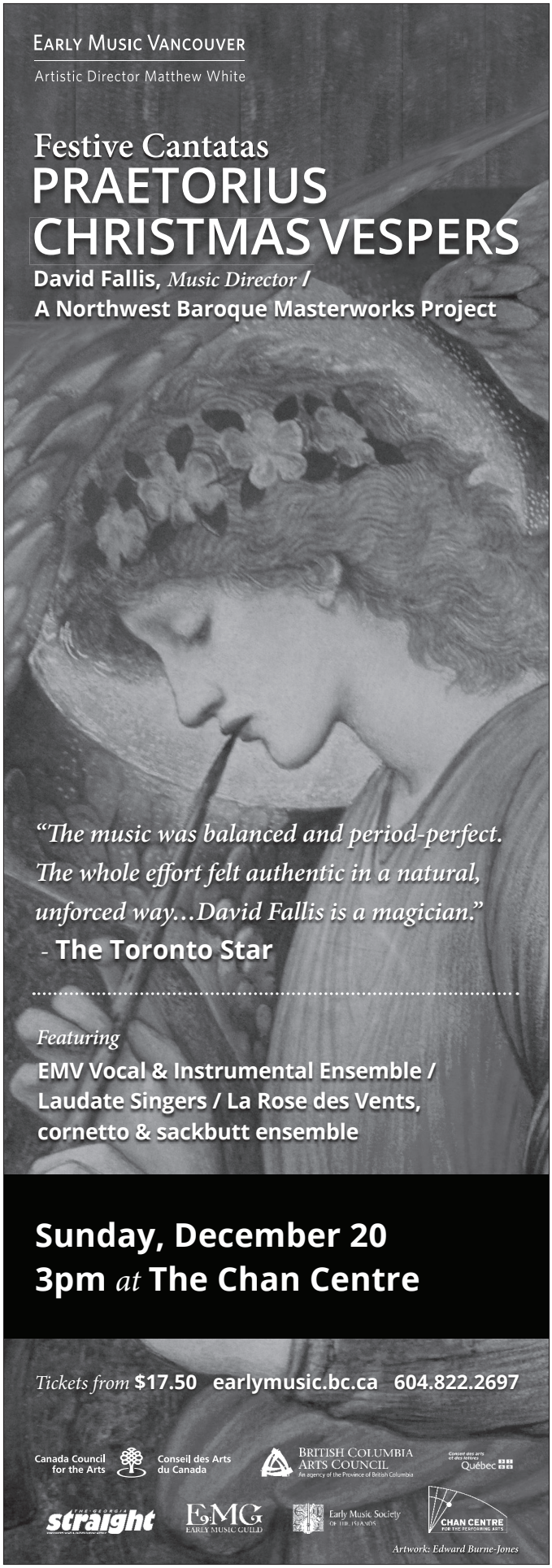
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