

THE ARTISTS

Soile Stratkauskas

FLUTE

Beiliang Zhu

CELLO

Chloe Meyers

VIOLIN

Alexander Weimann

HARPSICHORD

Double-manual harpsichord from the collection of Early Music Vancouver, built in the mid-70s by Edward R. Turner of Pender Island after a superb eighteenth-century instrument by Pascal Taskin, now housed in the Russell Collection in Edinburgh.

Supported by the



Coffee generously provided by



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

Alexander Weimann



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ZIMMERMANN'S COFFEE HOUSE AND GARDEN

George Frideric Handel (1685-1759):

Trio Sonata Op. 2 no. 1 HWV 386b

Andante
Allegro ma non troppo
Largo
Allegro

Carl Philipp Emanuel Bach (1714-1788):

12 Variations on "La Folia d'Espagne" WQ 118:9

George Frideric Handel:

Sonata Op. 1 no. 7 HWV 365

Larghetto
Allegro
Larghetto
A tempo di Gavotti
Allegro

Johann Sebastian Bach (1685-1750):

Violin sonata in E minor BWV 1023

—
Adagio ma non tanto
Allemande
Gigue

INTERVAL

Georg Philipp Telemann (1681-1767):

Sonata in G for Flute and Violin (from *Der getreue Music-Meister*) TWV 40:111

Dolce
Scherzando
Largo e misurato
Vivace e staccato

Nicola Antonio Porpora (1686-1768):

Cello Sonata in F major

Largo
Allegro
Adagio
Allegro ma non presto

Georg Philipp Telemann:

Paris Quartet ("Concerto") in D major TWV 43:D1

Allegro
Affettuoso
Vivace

PROGRAMME NOTES

BY CHRISTINA HUTTEN

Just off the market square, on the most elegant street in Leipzig, step with me under the coloured awnings and through the door into Herr Zimmermann's café. The smell of brewing coffee is intoxicating, the garden patio is open, and listen! I hear music!

In the cosmopolitan trade city of Leipzig, coffee was all the rage. First introduced to the city in 1694, by 1707, the drink was so popular that a Leipzig printer began publishing a magazine dedicated entirely to coffee culture, *The New and Curious Coffee House*. Some, however, regarded the brew with distrust, denouncing it as a dangerous stimulant and frowning on the emerging café nightlife, as Johann Sebastian Bach's "Coffee Cantata" amusingly reveals. Women were forbidden from frequenting coffee houses, but were welcome at public concerts, such as those arranged by Gottfried Zimmermann, whose café consequently became a social meeting place for a diverse clientele of men and women, book traders, university students, socialites, and intellectuals.

Every Friday evening from 8pm until 10pm, Zimmermann invited the musicians of the Leipzig Collegium Musicum to perform informal concerts in his establishment. Every Wednesday afternoon in summer, they took their music out onto the patio. Admission to the concerts was free, and Zimmermann kept a collection of instruments on the premises for the performers to use, including strings, horns, and a harpsichord. Zimmermann's idea was an original one, one of the earliest examples of public music-making and concert-going by the middle class – a relaxed venue where music lovers, performers and audience alike, could gather to listen, chat, and enjoy their favourite drink.

Georg Philip Telemann founded the Leipzig Collegium Musicum, an ensemble consisting of talented university students and professional musicians, in 1702 while he was a law student at the Leipzig University. At the time, he was also directing the Leipzig Opera, often recruiting instrumentalists from his Collegium Musicum to perform there. When Telemann left, the ensemble was led by successive music directors of the university chapel, but the opera floundered and eventually closed in 1720. The concerts at Zimmermann's filled this gap in city musical life and gave the students a lively new performance opportunity.

J.S. Bach took over the leadership of the Collegium Musicum in 1729 and began to direct the café concerts. His son C.P.E. Bach concedes, "His serious temperament drew him by preference to music that was serious, elaborate, and profound; but he could also when the occasion demanded, adjust himself, especially in playing to a lighter and more humorous way of thought." Besides giving him a chance to exercise his sense of humour, the Collegium Musicum connected J.S. Bach with talented young university students, who often assisted him in performances at the Thomaskirche, with intellectuals like writer and philosopher Johann Christoph Gottsched, who wrote the texts of two of Bach's secular cantatas and went on to become a distinguished professor at Leipzig University, and with fellow professional musicians visiting the city. C.P.E. Bach notes, "it was seldom that

a musical master passed through [Leipzig] without getting to know my father and playing for him."

Concerts at Zimmermann's featured a mixture of appealing and progressive instrumental and vocal music, including overtures, concertos, secular cantatas, instrumental sonatas, and harpsichord music. They were an opportunity to explore musical styles and showcase the talents of individual musicians. Bach, for instance, undoubtedly for the use of the Collegium Musicum, subscribed to Telemann's publications of Paris Quartets, one of which is on today's programme. Written during Telemann's visit to Paris for four of France's greatest musicians, they were some of the most elegant, avant-garde, and cosmopolitan music of the day. Although exact programmes for coffee house concerts do not survive, some manuscript parts for the Collegium Musicum do, many copied by C.P.E. Bach, who also honed his performance skills as harpsichordist and violist in the ensemble and composed his first harpsichord concerto for it. So, it is possible to ascertain that in addition to writing new music, J.S. Bach often recycled and arranged older compositions for the Collegium. Parts copied in Leipzig survive for Bach's rather mysterious Violin Sonata in E Minor, BWV 1023, an emotionally complex piece that marries the seventeenth-century virtuosic violin playing of musicians like Heinrich Biber with an intense up-to-date harmonic style. Some scholars suggest that BWV 1023 is a reworking of some of Bach's very earliest chamber music.

In addition to his own music, Bach programmed music by his colleagues, including his Bach cousins and the composers on today's programme, all favourites of amateur music-lovers: his predecessor and friend Telemann, George Frideric Handel, born near Leipzig in Halle, and the widely-traveled Italian composer Nicola Antonio Porpora, teacher of Joseph Haydn. Handel's solo sonatas, Op. 1, and his trio sonatas, Op. 2, were secretly published by John Walsh under the name of another publisher around 1730, then soon reissued with corrections by Walsh under his own name. No one knows why he engaged in this deception, but perhaps Handel had refused to publish the chamber music, and Walsh wished to force his hand without incurring his wrath, knowing how popular the publications would be. Porpora likely composed his Cello Sonata in F Major while in London, where he founded an opera house in competition with Handel's. The sonata brings all the drama and lyricism of the opera house into the intimate world of chamber music. Telemann's Sonata, TWV 40:111 comes from his musical periodical *Der Getreue Music-meister*, "The Faithful Music Teacher". It is one of several pieces that he cleverly published with a variety of clefs and key signatures so that it could be performed by different pairs of instruments, depending on what was available. It is delightfully approachable music that the audience members at Zimmermann's coffee house not only enjoyed listening to but might also have attempted to play in their own homes. What fun to hear a concert, sip a cup of coffee, enjoy a generous slice of German cake, and discuss music and ideas with friends! ■

THE PERFORMERS

Soile Stratkauskas flute

Finnish-born Soile Stratkauskas found her passion in the pure and eloquent sound of the wooden flute. As a soloist, orchestral and chamber musician, her performance on early flutes ranges from Bach to Tchaikovsky. Soile started her flute studies at the Conservatory of Joensuu, Finland. She completed her education in the UK, first at the Royal Northern College of Music in Manchester and then at the Royal Academy of Music, where she studied early flutes with Lisa Beznosiuk.

She has played with many prominent period instrument orchestras in the UK, including the Orchestra of the Age of Enlightenment and the Gabrieli Consort & Players and has toured Europe with them. With her chamber ensemble, The Four Temperaments, she has performed in various festivals including the London Handel Festival, Saintes Festival in France and Musica Antigua in Barcelona.

In 2010, Soile moved to Canada and is now based in Victoria. She has quickly established herself in the West Coast early music scene and has performed on the Early Music Society of the Islands' series, Early Music Vancouver's series, and at the Pacific Baroque Festival. Soile is the founder and artistic director of the Victoria Baroque Players, which is now in its third full season. In 2018, Soile was elected an Associate of the Royal Academy of Music (ARAM), an award offered to past students of the Academy who have made a significant contribution to their field. When not playing her flute, Soile enjoys hiking, biking, swimming and singing.

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.

Beiliang Zhu violoncello

Beiliang Zhu won the 1st prize and the Audience Award at the 2012 International Bach Competition in Leipzig (Violoncello/Baroque Violoncello). She was the first string player to receive this honour for performance on a baroque instrument. She completed her Master of Music from the Juilliard School in

Historical Performance with Phoebe Carrai (Baroque cello) and Sarah Cunningham (Viola da Gamba), her Bachelor of Music and a 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, as well as 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 as being "elegant and sensual, stylishly wild", Beiliang has given solo recitals at the Bach Festival Leipzig, Boston Early Music Festival, The Vancouver Bach Festival, the Seoul Bach Festival and the Helicon Foundation.

She has also performed with internationally acclaimed artists and ensembles, such as William Christie, Masaaki Suzuki, Monica Huggett, Paul O'Dette, the Boston Early Music Festival Orchestra, Juilliard Baroque, the Philadelphia Orchestra and the Trinity Wall Street Orchestra. She won a section cellist position in the Rochester Philharmonic Orchestra while still an undergraduate and continues to hold the principal cellist position of Mercury Houston.

Alexander Weimann harpsichord

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, and as frequent guest with Cantus Cölln, the Freiburger Barockorchester, Gesualdo Consort and Tafelmusik, he now focuses on his activities as conductor of the Pacific Baroque Orchestra in Vancouver, Music Director of the Seattle Baroque Orchestra and regular guest conductor of ensembles including the Les Violons du Roy, Symphony Nova Scotia, Arion Baroque Orchestra in Montreal and the Portland Baroque Orchestra.

Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a summa con laude thesis on Bach's secco recitatives), theatre, mediæval Latin, and jazz piano, supported by a variety of federal scholarships. From 1990 to 1995, Weimann taught music theory, improvisation, and Jazz at the Munich Musikhochschule. Since 1998, he has been giving master classes in harpsichord and historical performance practice at institutions such as Lunds University in Malmö and the Bremen Musikhochschule, and at North American universities such as The University of California in Berkeley, Dartmouth College in New Hampshire, McGill in Montreal, and Mount Allison in New Brunswick. Since 2007, he has conducted several acclaimed opera productions at the Amherst Early Music Festival. He now teaches at the University of British Columbia and directs the Baroque Orchestra Mentorship Programme there.

A multiple Juno and Grammy nominee, Weimann can be heard on some 100 CDs. Recent highlights include an Opus and Juno award winning CD of Handel oratorio arias with soprano Karina Gauvin, a recording of Bach's *St. John's Passion* with Les Voix Baroques/Arion Baroque Orchestra, and a Juno nominated recording of Handel's *Orlando* with the Pacific Baroque Orchestra that was also awarded a Gramophone Editor's Choice award.

Alex lives with his wife, three children and pets in Ladner BC, and tries to spend as much time as possible in his garden.

DOCUMENTARY AND PERFORMANCE SCREENINGS DURING THE FESTIVAL

AFTERNOONS AT 4 PM AT CHRIST CHURCH CATHEDRAL'S PARISH HALL (DOWNSTAIRS)

- ADMISSION FREE -

WEDNESDAY AUGUST 1 AT 4 PM:

Tales of Two Cities: The Leipzig Damascus Coffee House

Alon Nashman and Maryem Tollar, narrators, Trio Arabica, Tafelmusik Baroque Orchestra, Jeanne Lamon, conductor, Marshall Pynkoski, stage director, Glenn Davidson, production designer

It's 1740, and coffee houses are the places to listen to music and share stories, in both the famous trading centre of Leipzig and one of the oldest cities in the world, Damascus. Experience the visual splendour, music, and contemporary tales of these historic locations, with music by J.S. Bach, Handel, and Telemann.

Tafelmusik Media 2017, 97 minutes

THURSDAY AUGUST 2 AT 4 PM

Franz Schubert: The Greatest Love and the Greatest Sorrow

Christopher Nupen, director

"The Greatest Love And The Greatest Sorrow" tells of the last 20 months of Schubert's life and tries to bring audiences a closer understanding of his emotional state during that time and how it affected the kind of music he produced in those final months. It is not done in the form of a traditional music documentary. The watcher is not fed dates, compositions and life events but rather excerpts from his diary, his correspondences, the lyrics of his songs and the farewell letters he eventually sent to his friends and family.

Allegro Films 1994, 120 minutes

FRIDAY AUGUST 3 AT 4 PM

BBC - Great Composers: J.S. Bach

Kenneth Branagh, narrator

"The Great Composers" is a BBC documentary series narrated by Kenneth Branagh, presenting the lives and works of some

of the most important figures in Western classical music, with outstanding performances, dramatizations, and insightful interviews with respected artists and scholars.

BBC Documentary 1997, 59 minutes

WEDNESDAY AUGUST 8 AT 4 PM

The Hidden Heart (The Life of Benjamin Britten & Peter Pears)

Teresa Griffiths, director

This is a story about how two great musical talents, Benjamin Britten and the tenor Peter Pears met and fell in love and how their subsequent lifelong relationship influenced the course of twentieth century classical music.

Oxford Film and Television for Channel Four Television and RM Associates 2001, 78 minutes

THURSDAY AUGUST 9 AT 4 PM

Monteverdi's "Combattimento": Two different approaches

Two highly contrasting performances of Monteverdi's dramatic madrigal "Il Combattimento di Tancredi e Clorinda", from his 8th Book of Madrigals.

The first version is presented as a fierce and exhaustive battle scene between the two knights in full armour, as staged by Pierre Audi for The Netherlands Opera (1993), in a musical adaptation of the score by Luciano Berio, and with tenor Guy de Mey in the main role of narrator.

This version will be followed by a simpler, but gripping and highly evocative concert presentation as a madrigal, directed by tenor Paul Agnew (who also appears in the main role of narrator) with the musicians from Les Arts Florissants.

Opus Arte, Netherlands Opera (1993)
Medici tv, Les Arts Florissants (2016)

VANCOUVER



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