

THE ARTISTS

**Cappella Borealis:**

**Ellen Marple**  
ALTO SACKBUT

**Alex Fisher**  
TENOR SACKBUT

**Jeremy Berkman**  
TENOR SACKBUT

**Nathan Wilkes**  
BASS SACKBUT

AND

**La Modestine:**

**Marc Destrubé**  
VIOLIN

**Linda Melsted**  
VIOLIN

**Majka Demcak**  
VIOLIN

**Natalie Mackie**  
VIOLA DA GAMBA

**Michael Jarvis**  
HARPSICHORD & ORGAN

WITH THE PARTICIPATION OF

**Madeline Lucy Smith**  
SOPRANO

**Sumner Thompson**  
BARITONE

Generously supported by

**Zelie & Vincent Tan**

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

**Alex Fisher**



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WEDNESDAY AUGUST 7 AT 1:00 PM | CHRIST CHURCH CATHEDRAL

**BEFORE BACH**

17TH-CENTURY MUSIC FOR STRINGS & WINDS

Giovanni Priuli (c.1575-1626):

**Canzone terza à 6**

Orlando di Lasso (1530/32-1594):

**German Lied: Der Wein der schmeckt mir also wol à 5 (1573)**

Annibale Padovano (1527-1575):

**Ricercare del Duodecimo Tono**

Philippe de Monte (1521-1603):

**Clamavi de tribulatione mea à 6**

Vincenzo Pellegrini (1562-1630):

**Dominus regit me** — Solo motet from *Parnassus musicus*

Orlando di Lasso:

**Luxuriosa res vinum à 6 (1594)**

Heinrich Pfendner (c.1590-1630):

**Canzona for organ**

Giovanni Priuli:

**Canzone prima à 6**

Giovanni Valentini (c.1582-1649):

**Canzona for organ**

Giovanni Priuli:

**Egredimini filiæ Sion** — Solo motet from *Parnassus musicus*

Antonio Bertali (1605-1669):

**Sonata in G**

Giovanni Battista Buonamente (c.1595-1642):

**Sonata à 6**

# PROGRAMME NOTES

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BY ALEX FISHER

## *Parnassus Musicus:* Music of the Austrian Habsburgs

At few times in Western music history did so much change as the years around 1600. Within a couple of decades, the rich legacy of Renaissance vocal polyphony had been shunted aside by a exciting array of new styles and genres gushing from Italy: virtuosic solo singing and the first glimmerings of opera; the rise of a persistent accompaniment of voices and instruments by bass and chord-producing instruments (the so-called *basso continuo* or thoroughbass); new kinds of music featuring independent instrumental parts; and techniques like the so-called “concerto” in which different timbres of voices and instruments were creatively juxtaposed. Once regarded as a reflection of a cosmic, ineffable harmony, music now sought to move the emotions of flesh-and-blood human beings.

Looking to the German-speaking regions north of the Alps, tradition has it that the Italian novelties were first adopted by the great Protestant composers of the early 17th century – notably the “three S’s”, Heinrich Schütz, Johann Hermann Schein, Samuel Scheidt. But this is to overlook the Catholic courts and cities to the south, closer to the Alpine peaks and the Italian frontier. Notably, the courts of the Austrian Habsburg princes and emperors at Prague, Innsbruck, Graz, and Vienna were cauldrons for a heady mixture of the German with the Italian, the mature Renaissance with the incipient Baroque. Much of the music cultivated here is obscure today, and some of it remains unpublished in modern editions. But what has been discovered so far suggests that at least some of the origins of German Baroque music are to be sought in these opulent courts, which were diverse culturally as well as linguistically.

Emperor Rudolph II (r. 1576–1612), a reclusive and hermetic figure, preferred to maintain his court in the Bohemian capital of Prague. Led by **Philippe de Monte** (1521–1603), Rudolph’s German- and Netherlandish-dominated musical ensemble represented the autumn of Renaissance polyphony, with music scored for balanced ensembles of voices and featuring carefully constructed counterpoint and motivic imitation. Monte’s six-voice motet “*Clamavi de tribulatione mea*” (I wailed of my tribulation), presented here in an arrangement for violins and trombones, is an exceptionally expressive and almost madrigalistic work in which we feel the desperation of a lost soul drowning in a sea of sorrows. As a contrast to this dark mood we offer two compositions by one of Monte’s correspondents, **Orlando di Lasso** (1532–1594), who had established himself as Europe’s favourite composer from his base at the ducal court of Bavaria in Munich. Lasso’s German lied “*Der wein, der schmeckt mir also wol*” (The wine tastes so good) was found etched into a stone tabletop from 1589 that is preserved today in the Herberstein Palace in Graz. Five singers seated around the table could read their individual parts, presumably emptying glasses of wine themselves. As a pendant we offer another of Lasso’s praises for the glories of

wine, the motet “*Luxuriosa res vinum et tumultuosa*” (Wine is a luxuriant thing, and turbulent), drawn from his last motet collection published at Graz in 1594.

There was then, a love for the Renaissance master’s music in the Styrian capital, but it was here in Graz where new musical breezes from the south were first felt. Archduke Ferdinand (1578–1637), later to become Emperor Ferdinand II in 1619, was as enthusiastic for Italian culture as he was a zealous promoter of the Catholic cause in his divided realm. Ferdinand’s father Archduke Karl II (r. 1564–1590) had already begun to invite Italian musicians to join his chapel in Graz, none more prominent than **Annibale Padovano** (1527–1575), who had been organist at the famed Basilica of Saint Mark in Venice for over a decade before his arrival in Austria. Padovano was one of the great innovators of the Venetian *ricercar*, a keyboard work balancing learned imitation, motivic development, and virtuosic fancies. Under Ferdinand the transition of the Austrian musical chapel from a German-Netherlandish to a largely Italian body was completed. Ferdinand sent several of his musicians to Venice for further study, and hired native Italians in ever greater numbers. Hired as Ferdinand’s chapelmaster at Graz around 1614, **Giovanni Priuli** (c. 1575–1626) drew on his former experience as a musician at Saint Mark’s to enrich the Austrian court music with new vocal and instrumental styles. Echoes of Venice are clearly heard in the two instrumental canzonas offered on today’s programme, scored here for three violins, three trombones, and basso continuo: the sectional construction and frequent tempo changes are signs of musical change to come.

The year 1615 saw one of the greatest musical tributes to a Habsburg emperor. Giovanni Battista Bonometti, a tenor at the Graz court, dedicated a vast collection of sacred vocal motets to Archduke Ferdinand called *Parnassus Musicus Ferdinandæus* (The Musical Parnassus of Ferdinand), featuring music by no less than thirty-two composers, almost all of them Italians – even Claudio Monteverdi, who later would dedicate his Eighth Book of Madrigals to the emperor’s son Ferdinand III

in 1638, was in the mix. The motets drawn from the *Parnassus* on tonight's programme, "Dominus regit me" by **Vincenzo Pellegrini** and "Egredimini filiæ Sion" by Priuli, are among the earliest sacred works for solo voice and organ continuo published north of the Alps, and testify to Graz as one of the earliest conduits for the Italian Baroque in the north. Perhaps it was his German background that excluded **Heinrich Pfendner** (d. 1630), Ferdinand's organist, from Bonometti's anthology. We pay tribute to him tonight by featuring one of his organ canzonas found in a south German manuscript, showcasing a strict imitative approach enlivened by alternations between duple and triple meter. The organ canzonas of his Graz colleague **Giovanni Valentini** (c. 1582-1649), the emperor's longtime chapelmaster, are not dissimilar, but show more willingness to explore chromatic musical territory.

Our programme of instrumental music is rounded out with explorations of a more "mature" Italian Baroque featured at the Vienna court of Ferdinand II in the 1620s and 1630s. The sonata for two violins, gamba and continuo by **Antonio Bertali** (1605-1669), one of the emperor's favourite composers, begins to show off the possibilities of idiomatic writing for the pair of high violins, with rapid dotted figures and leaps abounding. The final piece on our programme is a sonata for two violins and four trombones by **Giovanni Battista Buonamente** (c. 1595-1642), one of Ferdinand's chamber musicians. Like other sonatas and canzonas of the time, this piece revels in meter changes and timbral alternations between the violins and trombones, but is especially memorable for its introduction and conclusion, a sparkling and energetic outburst for all instruments combined. ■

## TEXTS AND TRANSLATIONS

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Orlando di Lasso

### Der Wein, der schmeckt mir also wol

Der wein der schmeckt mir also wol,  
macht mich sommer und winter vol,  
gfelt meiner Frauen nit wol,  
bringt ihr ein heimlichs leiden,  
doch kan ich jhn nit meiden,  
frisch auf es muß getruncken sein,  
es sey gleich bier oder wein,  
damit kum ich umb das mein,  
wann ich das mein thu verprassen,  
darnach so trinck ich wasser.

Wine tastes so good to me,  
and fills me up in summer and winter,  
but my wife doesn't like it;  
she suffers in secret,  
but I can't avoid it.  
Let's go, it has to be drunk!  
Whether it's beer or wine,  
that's how I come into my own;  
when I have spent everything,  
then I'll just drink water.

Philippe de Monte

### Clamavi de tribulatione mea

Clamavi de tribulatione mea  
ad Dominum, et exaudivit me;  
de ventre inferi clamavi,  
et exaudisti vocem meam.  
Et proiecisti me in profundum  
in corde maris, et flumen circumdedit me.

I called to the Lord out of my  
distress, and he answered me.  
Out of the fish's belly I cried,  
and you heard my voice.  
And you cast me into the deep  
of the sea, and the waters came over me.

Circumdederunt me aquæ,  
usque ad animam meam:  
abyssus vallavit me,  
pelagus operuit caput meum.

The waters came around me,  
as my life was ebbing away:  
the abyss swallowed me up,  
the waves covered my head.

— Jonah 2:3, 4, 6

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

Vincenzo Pellegrini  
**Dominus regit me**

Dominus regit me,  
et nihil mihi deerit:  
in loco pascuæ ibi me collocavit me:  
Super aquam refectiois educavit me:  
animam meam convertit.  
Deduxit me super semitas justitiæ,  
propter nomen suum.

The Lord is my shepherd,  
I shall not want:  
He makes me lie down in green pastures:  
He leads me beside still waters:  
He restores my soul.  
He leads me in the right paths,  
For the sake of His name.

— Psalm 23:1-3

Orlando di Lasso:  
**Luxuriosa res vinum**

Luxuriosa res vinum  
et tumultuosa ebrietas,  
quicumque his delectatur,  
non erit sapiens.

Wine is a luxurious thing  
and drunkenness riotous,  
and whoever delights in it  
shall not be the wiser.

Giovanni Priuli:  
**Egredimini filiæ Sion**

Egredimini Filiæ Sion,  
et videte Reginam nostram  
cum corona stellarum duodecim.  
Hæc est dilecta nostra,  
candida et immaculata,  
quasi aurora confulgens. Alleluia.  
Veni Regina nostra, Domina nostra  
advocata nostra, veni.  
Adjuva nos et protege nos in æternum.

Come out, daughters of Jerusalem,  
and see your Queen  
with a crown of twelve stars.  
She is our delight,  
bright and immaculate,  
like the shining daybreak. Alleluia.  
Come, our Queen, our Lady,  
our advocate, come.  
Help and protect us for ever.

— based on Canticles 3:11

## THANK YOU TO OUR VOLUNTEERS!

EMV's activities are made possible through the generous assistance of many volunteers who offer their time.  
We would like to thank the following:

Ju Dee Ang, Pam Atnikov, Nila Golmaghani Azar, Richard Cameron, Alexandra Charlton, Catherine Crouch, Phil Daum, Bill Doherty, Sandy Dowling, Al Dreher, Susan Edwards, Helen Elfert, Uchechi Emelogu, Elizabeth Ferguson, Bev Ferguson, Nel Finberg, Gail Franko, Maureen Girvan, Stanley Greenspoon, Satoko Hashigasako, Delma Hemming, Margaret Hendren, Murray Hendren, Margaret Hendren, Michiko Higgins, Maggie Holland, Gene Homel, Richard Huber, Nancy Illman, Ron Jobe, Gerald Joe, Susan Kaufman, Barb Knox, Susan Larkin, Marlene LeGates, Pat Lim, Christina MacLeod, Wanda Madokoro, Ina McLay, Kathryn McMullen, Vania Mello, Robert Middleton-Hope, Carole Nakonechny, Tom Nesbit, Sharon Newman, Veronika Ong, Betty Lou Phillips, Melanie Ross, Selma Savage, Joey Schibild, Traudi Schneider, Shilpa Sharma, Alison Stockbrocks, Eleanor Third, and Sharron Wilson.

**Interested in joining our volunteer corps? Phone 604.732.1610 for details.**

# THE ARTISTS

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## Cappella Borealis

Cappella Borealis was founded in 2015 as Vancouver's own ensemble for early brass music, in order to explore a range of repertoire from the renaissance and baroque periods featuring early brass, often in combination with voices and other instruments. The ensemble has appeared with *musica intima* and in previous editions of the Vancouver Bach Festival presented by Early Music Vancouver.

**Ellen Marple** (alto sackbut) took up the trombone at age 11 with dreams of playing swing and soon became fascinated with the instrument's incredible versatility, immersing herself in style and technique across genres. While a student at the University of North Texas, Ellen met Lyle Nordstrom and discovered a deep love for early music that she continued to explore in her subsequent studies at the University of British Columbia with Alex Fisher, Ray Nurse, Doreen Oke, Jeremy Berkman and Gordon Cherry. As a freelancer, Ellen can be found performing and recording an eclectic mix of music with ensembles including Cappella Borealis, the Hard Rubber Orchestra, Skim Milk, and the VSO.

**Alex Fisher** (tenor sackbut) studied modern trombone at Northwestern University (B.Mus. 1992), where he first encountered the sackbut and other early winds in the university's Early Music Ensemble. He has performed as a trombonist and singer with the Early Music Institute at Indiana University (M.A. 1995) and at Harvard University (Ph.D. 2001). A professor of musicology at the University of British Columbia since 2002, he specializes in music of Renaissance and Baroque Germany, teaches a range of courses in early music, and is the coordinator of UBC Early Music.

**Jeremy Berkman** (tenor sackbut) currently performs with a diverse set of outstanding musical colleagues that include Vancouver Opera's orchestra, Turning Point Ensemble, the Jill Townsend Big Band, and most recently Cappella Borealis, where he is feeling the thrill of opening a musical chest of extraordinary music that as a sackbut player he is now able to explore. Originally from Amherst, Massachusetts and with degrees from Oberlin Conservatory and the Juilliard School, Jeremy chose to reside in Canada after spending a transformative winter at the Banff Centre for the arts where he fell in love with Canada and his wife, Sheila McDonald. Jeremy is a Sessional Instructor of Trombone at the University of British Columbia, where, among many exciting projects with which he has been involved, he first performed as a sackbut player for Nathan Wilkes' Doctoral recital!

**Nathan Wilkes** (bass sackbut) studied bass trombone performance at Oberlin Conservatory (B.Mus., B.A.) and at the University of British Columbia (D.Mus.A.). Though Nathan has a wide range of musical interests, from performing 12th-century organa with Chanterie (as a singer) to renaissance winds (recorder, shawm, krummhorn) to premieres for modern bass trombone, he has a special affinity for concerted music of the early 17th century.

## La Modestine

La Modestine was formed in 2016 by four renowned musicians who discovered that playing together was one of their great joys. La Modestine's repertoire focuses on music of the Baroque for one or two violins, viola da gamba and basso continuo.

**Marc Destrubé** enjoys a diverse international career on historical and modern violins, performing as soloist, chamber musician, concertmaster or director/conductor. He is co-concertmaster of the Orchestra of the 18th Century (Amsterdam), first violinist of the Axelrod String Quartet (Smithsonian Institution, Washington, DC) and of the Vancouver quartet Microcosmos, and is a regular guest director and soloist with the Australian Brandenburg Orchestra, the Australian Haydn Ensemble and Lyra Baroque Orchestra. In Vancouver he has been director of the Pacific Baroque Orchestra, concertmaster of the CBC Radio Orchestra and first violinist with the Purcell String Quartet. He performs regularly for Early Music Vancouver, is Artistic Director of the Pacific Baroque Festival (Victoria), a member of the Turning Point Ensemble, and concertmaster of the Oregon Bach Festival Baroque Orchestra. His recording of Haydn violin concertos (ATMA) has been critically acclaimed, and he has commissioned and premiered numerous works by Canadian composers. A highly-respected teacher, he has been a visiting artist at the Paris, Utrecht and Moscow Conservatories, the Banff Centre, University of Indiana, Case Western University, UVic, UBC and VCC. He is on the faculty of the Berwick Academy at the Oregon Bach Festival and course co-director of the Twin Cities Baroque Instrumental Programme.

The passionate artistry of violinist **Linda Melsted** has won the hearts of audiences across North America, Europe, and Japan. Currently concertmaster of Seattle Baroque Orchestra, she has appeared as soloist, member, and leader of many outstanding ensembles, including Tafelmusik, Portland Baroque Orchestra, Pacific MusicWorks, Pacific Baroque Orchestra, and Freiburg Baroque Orchestra. Linda is the featured soloist in Tafelmusik's documentary "Le Mozart Noir", and has recorded for Sony, ATMA, Classique, and Harmonia Mundi. Linda's true love is chamber music. She has performed with many ensembles in chamber music series from Toronto to Seattle including Early Music Vancouver, Gallery Concerts, Northwest Showcase, Camerata Musica, Folia, Discovery Island Music Festival, La Primavera, and Toronto Music Garden. She is co-founder of the chamber ensemble sound|counterpoint ([www.soundcounterpoint.org](http://www.soundcounterpoint.org)) as well as the Cösi Quartet, a classical oboe quartet, and the Salish Sea Players ([www.salishseaplayers.org](http://www.salishseaplayers.org)), a group dedicated to bringing early music to retirement and nursing facilities in the greater Seattle area. Linda is also a cat lover and shares her home with three cute kitties - Gus, Gerome, and Kalli. Linda performs on a Nicolò Amati violin.

**Natalie Mackie** studied cello at the Conservatoire de Musique (Québec), followed by a degree from the School of Music,

University of British Columbia. While at UBC, she began studying viola da gamba as well, and later pursued further studies at the Koninklijk Conservatorium in The Hague. Natalie has played with many ensembles in Canada and the U.S., including New World Consort, Les Coucous Bénévoles, Tafelmusik Baroque Orchestra, Seattle and Portland Baroque Orchestras, Les Voix Humaines, Les Voix Baroques, Tempo Rubato, Oregon Bach Festival Orchestra, Victoria Baroque Players, Vancouver Intercultural Orchestra, and others. She has toured throughout Canada, the U.S. and Europe, playing in cities such as New York, Boston, San Francisco, at London's Wigmore Hall, Paris, Cologne, Strasbourg, Utrecht and Bologna, among others, and has recorded for Radio France, German Radio, BBC, CBC, and NPR, as well as the Canadian label Atma Classique. She plays violone, viola da gamba, and occasionally baroque cello, in Pacific Baroque Orchestra and the Bach Cantata Project players, and frequently appears in Early Music Vancouver's summer Festival. Natalie also has a passionate and abiding interest in new music and performs newly commissioned works both as a soloist and with the ensembles of which she is a member.

**Michael Jarvis** has been called one of Canada's finest harpsichordists, fortepianists and continuo players, and is in demand as a collaborative artist. He may be heard on Marquis, Hungaroton, ATMA, and Naxos CDs, as well as London Records, and has broadcast nationally for the CBC and in the US on NPR. Michael hosted three specials on Bravo-TV: "A Baroque Christmas", "A Baroque Easter" and co-hosted the 13-part series on 19th-century domestic music, "Come into the Parlour". He conducted in Toronto the premiere of the 12-tone opera "Cassandra" by Vancouver composer Ian McAndrew to rave reviews in Opera Canada. His performing editions of 17th/18th century choral and organ music have been published by GIA, Chicago. He has taught harpsichord at the University of Toronto, Wilfred Laurier in Waterloo, and Havergal College, Toronto, and fortepiano at UBC. Recently he has worked with violinist Paul Luchkow in an exploration of the Classical/Romantic sonata repertoire. Their recording of Hummel Sonatas (a Western Canada Music Award nominee, on a fortepiano from 1800) for fortepiano and violin/viola is available on Marquis Classics. His forthcoming CD on the Marquis label, the complete sonatas for harpsichord and violin (on mythological themes), op.25 by Michel Corrette, is currently in post-production. Michael lives in Victoria, BC.

**Majka Demcak**, who will join La Modestine as a guest player for this concert, is an emerging baroque violinist from Surrey, BC. She completed her Bachelor's degree in modern violin performance from the University of British Columbia, during which time she joined the Baroque Orchestra Mentorship Programme. Her historical studies have led her to masterclasses with Kati Debretzeni and Juilliard 415, working with the Pacific Baroque Orchestra, attending Tafelmusik Summer and Winter Institutes, taking part in the Juilliard at the Piccola Accademia chamber music fellowship, and as a freelance baroque musician throughout the lower mainland and Victoria. She has been awarded the Early Music Vancouver Scholarship for two consecutive years and has been studying with Chloe Meyers. Recently, Majka has been accepted into the Historical Performance program at The Juilliard School and is looking forward to her upcoming studies specializing in early music.

## VOCAL SOLOISTS

### **Madeline Lucy Smith** SOPRANO

A graduate with honours from the UBC Opera Program, Madeline Lucy Smith has recently arrived home in Vancouver after three years in the Netherlands, where she studied privately with the world's foremost experts in historical performance practice, and performed around Holland, Belgium and Italy. Highlights included singing in two projects at the Utrecht Early Music Fringe Festival in 2017.

No stranger to world stages, Lucy studied the art of stage craft performing operas on the stage of the Chan Centre and in historic houses in the Czech Republic throughout her schooling. She made her professional debut at the Melbourne Recital Hall in 2009 singing First Witch in *Dido and Aeneas* with the Royal Melbourne Philharmonic and subsequently premiered, toured and filmed the premiere of Australian composer Nicolas Buc's *Mary MacKillop Mass*.

In Vancouver, Lucy is in demand both as a soloist and an ensemble singer. This autumn will mark her 6th full season with the Vancouver Chamber Choir where she is often featured as a soloist.

Lucy is a soloist and section leader at Christ Church Cathedral, and also sings regularly with *musica intima*, as well as for Early Music Vancouver, both as part of Vancouver Bach Festival projects, and in larger scale choral works.

### **Sumner Thompson** BARITONE

Described as possessing "power and passion," and "stylish elegance," Sumner Thompson is in high demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles and orchestras including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival Orchestra, Apollo's Fire, Pacific Baroque Orchestra, Portland Baroque Orchestra, Les Voix Baroques, The Handel and Haydn Society, Tafelmusik, Arion Baroque Orchestra, Gli Angeli Genève, and the orchestras of Phoenix, Memphis, Indianapolis, Buffalo, and Charlotte.

Recent engagements include a repeat performance of Handel's *Messiah* with Boston's Handel and Haydn Society, Monteverdi's *1610 Vespers* with the critically acclaimed Green Mountain Project, Britten's *War Requiem* with the Boston Philharmonic, Bach's *St. John Passion* at the National Cathedral, and the title role in Britten's *Saint Nicolas* with Philadelphia Choral Arts. On the operatic stage he performed the role of El Dancaïro in *Carmen* with the Cincinnati Opera, and the role of Siegmund in a concert version of Act I of Wagner's *Die Walküre* in Boston.

Mr. Thompson can be heard on the Boston Early Music Festival's Grammy-nominated recording of Lully's *Psyché* on the CPO label, with the Handel and Haydn Society on their recording of Handel's *Messiah* on the Coro label, and also with Les Voix Baroques on "Canticum Cantorum", "Carissimi Oratorios", and "Humori", all on the ATMA label.

In addition to his musical pursuits, Mr. Thompson spends his time restoring his 1885 Stick-style Victorian home, building various types of bass guitars, and entertaining his 4 year old daughter.