



FOR IMMEDIATE RELEASE

July 9, 2021

Early Music Vancouver Presents 2021 Vancouver Bach Festival

The adapted festival includes online concerts, theatrical releases, in-person recording sessions, and live outdoor events

Vancouver, BC – This year’s 5th annual Vancouver Bach Festival, presented by **Early Music Vancouver (EMV)**, will take place **Tuesday, July 27 to Friday, August 6, 2021. Tickets will go on sale from 1PM on Friday, July 9.** Embracing a hybrid model, the 2021 Festival includes five concert films that will premiere online and in-person at The Cinematheque, seven limited audience recording sessions at the Chan Centre for the Performing Arts, and outdoor concerts at the UBC Botanical Garden and the VanDusen Botanical Garden.

“We are delighted to welcome back audiences for live recorded concerts in the Chan Centre and in two of Vancouver’s premiere garden spaces,” said Suzie LeBlanc, Artistic & Executive Director of Early Music Vancouver. “In offering this hybrid model of live and online events, we are ready for a safe return while catering to our patrons’ needs. Anyone, regardless of geography or income, can enjoy our online concerts while our live events will remain distanced and with reduced capacity. There is a wide array of music for patrons to discover and experience including medieval treasures, 17th century Métis songs, and the timeless works of J.S. Bach with music by his four accomplished sons.”

Four of the filmed concerts fall under The City of Ladies Festival, a collaboration with Montreal’s Le Nouvel Opera. The City of Ladies theme is inspired by Christine de Pizan, a 14th century poet, feminist, and the first professional woman of letters in Europe who supported herself after becoming a widow at the age of 25. In her most famous work, *Le Livre de la Cité des Dames (The Book of the City of Ladies)*, Pizan constructs an allegorical city in which the foundation, walls, and population of the city are built from the stories of women. It was to be a place where women could imagine a better world for themselves, free from misogyny and the limitations society had placed on them. Written over 600 years ago, this text was revolutionary and heavily criticized.

The City of Ladies, Barbara Strozzi: From Tears to Laughter, Cozzolani Reunited, and A Tribute to the Hospitalières all fall under The City of Ladies banner, with each filmed concert paying homage to influential women. These filmed concerts will be joined by *Nightingales in the Garden*, recorded at Vancouver’s VanDusen Botanical Garden. All will premiere online on July 27 and be available to stream until the end of the Festival on August 6, completely free to access with donations welcome. These films will also debut at The Cinematheque in downtown Vancouver as ticketed events.

The public is invited to purchase tickets to attend live recording sessions at the Chan Centre for the Performing Arts. These recordings will debut on EMV’s Digital Concert Hall in the fall. Tickets will vary in price and seats will remain distanced with limited audience numbers. Highlights from these sessions include *Chaconne*, dedicated to the memory of Jeanne Lamon and includes cellist Christina Mahler, Lamon’s partner. The Pacific Baroque Orchestra led by Alexander Weimann will perform concertos showcasing the solo debuts of two young female musicians, both of whom represent the next generation of period instrument stars in Canada: violinist Chloe Kim, named one of Canada’s top 30 under 30 musicians last year by CBC Music at just 23-years-old and JUNO-nominated cellist Elinor Frey.

EMV’s summer artist-in-residence Jonathon Adams will perform in several events. *Lab’rinths* evokes the spiritual mystery and human turmoil captured beautifully in songs by Purcell and his contemporaries. In *Pilgrimage to Bach*, a collaboration with Sound the Alarm: Music/Theatre and their director Alan Corbishley, Adams performs cantatas by J.S. Bach. The master composer’s cantata “Ich habe genug” will be presented to the public as a staged performance. Adams will also sing in *Le Rossignol Sauvage* at the UBC Botanical Garden with Les Voix Humaines members Susie Napper and

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Mélanie Corriveau. They will perform a medley of French and Métis songs and gigue. The Métis songs, which thrived in the memories of travelers from Quebec to the Prairies, are in Michif, French and English. Only admission to the Garden is required to watch this concert.

The finale on August 6 will conclude with an evening of music at the VanDusen Botanical Garden. Details for this outdoor concert are forthcoming.

EVENT LISTINGS:

NIGHTINGALES IN THE GARDEN – Double bill with LE ROSSIGNOL SAUVAGE

July 27 11AM Live Screening at The Cinematheque & Online

Instrument inventor, music and dance instructor, celebrated player of Scots tunes on the violoncello, founder of a secret musical society, music arranger and publisher, and Chamber Composer to the King, James Oswald (1710-1769) was a fascinating character. Although his music is rarely heard on the concert stage today, it remains influential elsewhere. His chamber music on this programme comes from his two collections of *48 Airs for the Seasons*, multi-movement pieces named after plants and grouped into sets celebrating each of the four seasons. We have the great pleasure of sharing Oswald's music with you from the grounds of Vancouver's own 55-acre garden oasis, VanDusen Botanical Garden. Drawing in another of Oswald's sources of inspiration, two of Ballet BC's dancers, Jordan Lang and Justin Rapaport, choreograph and dance several of the airs with poetry interspersed between the airs.

This film will be followed by *Le Rossignol Sauvage*, performed by baritone Jonathon Adams and Les Voix Humaines viol consort. The programming includes a medley of French and Métis songs recorded at the McCord Museum in Montreal.

COZZOLANI REUNITED

July 27 at 1PM Live Screening at The Cinematheque | Online

Chiara Margarita Cozzolani has been steadily receiving recognition in recent decades as one of the most skillful and expressive of a handful of published nun composers from seventeenth-century Italy. She took her vows at age 18, adopting "Chiara" as her religious name as she entered the Benedictine monastery of Santa Radegonda, where she would serve as maestra di cappella, abbess, and prioress.

This programme focuses on her 1648 collection of motets for solo soprano, Scherzi di sacra melodia. No copy of the accompanying basso continuo partbook has been found, making the collection inaccessible to performers until now. The bass part for the motets in this concert were reconstructed by lutenist Lucas Harris. The concert ends with Non tema nò di morte, a trio from the sole surviving collection of another Italian nun composer, Maria Francesca Nascinbeni. Of Nascinbeni's life we know little, though in her publication's preface she casually mentions being only sixteen years old.

A TRIBUTE TO THE HOSPITALIÈRES

July 27 at 3PM Live Screening at The Cinematheque | Online

Marrying music with history, this tribute to the Hospitalières is a journey across time, weaving words from the archives of the first Hospitalières with the reflections of today's nuns on the state of the world. The concert offers insight into the heroic lives of these women and the music from their religious establishments in 17th century France and Quebec. With the magnificent female singers of the Studio de Musique Ancienne de Montréal and the French actress Célia Laguitton as Sister Marie-Ange, this musical and theatrical creation honours the lives of those who took part in the foundation of Montréal and of the Hôtel-Dieu, where the concert was filmed.

BARBARA STROZZI: FROM TEARS TO LAUGHTER

July 27 at 5PM Live Screening at The Cinematheque | Online

This programme is a tribute to the Venetian composer and singer Barbara Strozzi, one of the most important composers of Italian cantatas and baroque arias. Her sensitivity to text and experimentation with form and style produced nuanced and exquisitely emotional music. In 1638, she read both sides of a debate about whether tears or song is the more powerful weapon in love. Not surprisingly, song won and Strozzi ended the debate by saying: "I do not question your decision, gentlemen, in favor of song, for well I know that I would not have received the honor of your presence at our last session had I invited you to see me cry and not to hear me sing." This concert explores Strozzi's lighter side and includes her famous lament "Lagrime mie". A rich mix of plucked and string instruments from Iran, Turkey and Italy (two

theorbo, baroque guitar, kanun, setar, cello, gamba, viola d'amore and violin) complements the vocal pieces with lively earlier Italian instrumental dances.

THE CITY OF LADIES

July 27 at 7PM Live Screening at The Cinematheque | Online

Poetry, dramaturgy, and musical text transport the listener back to an era of dazzling creation. With the music and texts as points of departure, social engagement is an intrinsic part of each of Servir Antico's programs. In this concert film, they tell the story of Christine de Pizan (1364 - ca.1430), a revolutionary woman who questioned the treatment of women and their prescribed place and role in society in her magnum opus, *The Book of the City of Ladies*. The poet Martin Le Franc, unlike most other men, championed her cause and helped spread awareness of the importance of women as active and multifaceted citizens. The programme is a musical praise of womankind, with works from the Ars Subtilior composed by Baude Cordier and Soulage, and anonymous compositions alongside works by Binchois and Dufay. Catalina Vicens, director of Servir Antico, presents this exquisite concert, which was recorded in the medieval chapel of Notre-Dame-à-la-rose in Belgium.

All online screenings premiere simultaneously with the live theatrical screenings and are available to watch until August 6th, 11PM PDT. Online films are free to access. Donations welcome.

All tickets for The Cinematheque can be purchased at a flat rate of \$10.

PROPHETS OUTSIDE THEIR COUNTRY

July 28 at 4:15PM Recording Session at the Chan Centre for the Performing Arts

The history of European music has been shaped by the uprooting and travels of artists seeking work, fame, knowledge or financial stability. In this programme, we tell the stories of Italian composers Geminiani, Brescianello, Locatelli, and Corelli who left home to seek a better future. This concert will showcase the virtuosic brilliance of violinist Chloe Kim, named as one of Canada's top 30 under 30 by CBC last year when she was just 23-years-old.

CHACONNE

July 29 at 1:15PM Recording Session at the Chan Centre for the Performing Arts

Eight notes of one famous bass line have placed Johann Pachelbel among the world's most well-recognized composers. Yet there is much more to him than his ever-popular Canon. This program presents two rarely heard suites from Pachelbel's major surviving chamber music work, *Musikalische Ergötzung* (Musical Delight). Featured gems for solo violin and continuo include *ciaconnas* by Italian composers Antonio Bertali and Nicola Matteis. Both were violin virtuosos who left their native country for successful careers in Vienna and London, respectively. Matteis contributed to steering the English taste toward the florid and fiery Italian school of violin playing. From the earthly to the ethereal, explore the remarkable spectrum of what the chaconne has to offer with these four talented local artists: Chloe Kim (violin), Christina Mahler (cello), Christi Meyers (viola), and Christina Hutten (harpsichord). This concert is dedicated to the memory of Jeanne Lamon.

LAB'RINTHS

July 29 at 6:45PM Recording Session at the Chan Centre for the Performing Arts

The programme name 'Lab'rINTHS' evokes the spiritual mystery and human turmoil captured so clearly by Purcell and his contemporaries. Taken from a collection of sacred songs published in 1688 by Henry Playford, 'Harmonia Sacra', these devotional songs by Purcell can often be interpreted as biblical 'mad scenes': they offer the listener a glimpse into his most dramatic and harmonically adventurous explorations of personal loss, confusion, spiritual angst and delirious ecstasy. These songs will be sung by baritone Jonathon Adams and accompanied by Mélisande Corriveau on viola da gamba and Eric Milnes on organ and harpsichord. Interpolating these vivid scenes are instrumental pieces written for two viols by contemporaries of Purcell, including the works of John Jenkins, William Lawes and John Withy, performed by Corriveau, Milnes, and Susie Napper on viola da gamba.

LE ROSSIGNOL SAUVAGE

July 30 at 11AM & 1PM Outdoor Concert at the UBC Botanical Garden

***Only garden admission is needed to attend this concert**

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The nightingale, at liberty to sing of love and longing, is the star of this program devoted to songs of nature and nurture. These multicultural songs and giges encompass many aspects of Canadian history with French, Scottish, Irish and English colours woven into a complex and beautiful tapestry. The Métis songs, which survived in the memories of travelers from Quebec to the Prairies, are in Michif, French and English. The earliest songs can be traced back to their European origins, with melodies that are remarkably similar to airs de cour, a form popular in 17th century France, that were often accompanied by viols. We hope you'll enjoy hearing these beautiful songs, often plaintive, of the Rossignol Sauvage, a voice of the Métis people.

GUIDED BY VOICES

July 30 at 12:45PM Recording Session at the Chan Centre for the Performing Arts

Today, the five-string cello is treated as an exotic and rarely-played cousin of the standard cello. However, in the 17th and 18th centuries it was simply one of the many instruments used in the family of bass violins and was particularly important for virtuosic sonatas and solos. This programme centres around the five-string cello's most enduring work, Bach's Sixth Solo Cello Suite (BWV 1012). Each movement reveals the instrument's incredible versatility and remarkable colours. Elinor Frey explores these qualities further through two newer works she commissioned: "Guided By Voices" by Scott Godin (based on Hildegard von Bingen's "O Vis Aeternitatis") and "With concord of sweet sounds" by Isaiah Ceccarelli.

BACH'S SONS

August 3 at 4:15PM Recording Session at the Chan Centre for the Performing Arts

Of J.S. Bach's children that survived into adulthood, four became composers whose music we still perform. While their musical facility reflects their father's influence, each son had a very different path of travel, employment, and development of their musical voice. Johann Christian's Chromatic Fugue on B-A-C-H pays homage to the serious, contrapuntal style of the past, but usually the Bach sons write in the *galant* style of their own generation, characterized by simplicity and immediacy of appeal. The closeness of the Bachs sometimes complicates the attribution of their music. The Orchestral Suite in G minor, BWV 1070, once thought to be by father Johann Sebastian, was more likely written by Wilhelm Friedemann. The Cello Sonata in A Major of Johann Christoph Friedrich seems liberated, natural, and comprehensible when played on a cello fit with a fifth string whereas the Cello Concerto in A minor of his older brother, Carl Philipp Emanuel fits well on the more popular 4-string instrument. Each work demonstrates the language of *Sensibility (Empfindsamkeit)*: intimate, sensitive, and subjective as performed by the Pacific Baroque Orchestra and soloist Elinor Frey.

PARDESSUS IN PARADISE

August 4 at 12:15PM Recording Session at the Chan Centre for the Performing Arts

The works selected by Mélisande Corriveau and Eric Milnes for this programme present a vibrant array of French musical styles developed during the 18th century before the French Revolution. The origin and development of the pardessus de viole - known in France as "the woman's violin" - coincided with the increasing prominence of the violin in French instrumental fashion. The crowning glory of the viola da gamba family, the pardessus - the smallest of the viola da gamba family of instruments - facilitated the instrument's rise in popularity in France. Most of the works which will be performed were selected from the microfilm collections of the Bibliothèque Nationale de France, and few had been recorded until Mélisande's recent recording. They are charming, playful, luminous and exquisitely elegant.

PILGRIMAGE TO BACH

August 5 at 3PM Recording Session at the Telus Theatre at the Chan Centre for the Performing Arts

The recording sessions conclude with a solo Bach performance by EMV's summer artist-in-residence, Jonathon Adams, a Two-Spirit, nêhiyaw michif (Cree-Métis) baritone and the Pacific Baroque Orchestra led from the organ and harpsichord by Alexander Weimann. BWV 56 - "Ich will den Kreuzstab gerne tragen" (I will carry the burden) is particularly relevant to current times, representing a solo journey from this world to the next. A co-production with Sound the Alarm: Music/Theatre.

MUSIC IN THE GARDENS

August 6 at 7PM Outdoor Concert at the VanDusen Botanical Garden

The finale for this year's Vancouver Bach Festival will be set at the spectacular location of Heron Lake at the VanDusen Botanical Garden. Programming details will be revealed at a later date.

For tickets and complete details of all 2021 Vancouver Bach Festival events, please visit: earlymusic.bc.ca

LISTING INFORMATION:

Early Music Vancouver presents the Vancouver Bach Festival

Dates: July 27 – August 6, 2021

Tickets: \$10 - \$72 (plus fees)

Box Office: earlymusic.bc.ca or 604.822.2697

ABOUT EARLY MUSIC VANCOUVER (earlymusic.bc.ca)

Founded in 1970, Early Music Vancouver (EMV) has a long-standing international reputation for the presentation, production and study of classical and traditional repertoires using “historically informed performance practices”. Historically informed performance is based on two key aspects: the application of the stylistic and technical aspects of performance, known as performance practice; and the use of period instruments which may be reproductions of historical instruments that were in use at the time of the original composition. EMV now offers the second largest program of its type in North America, presenting and producing an average of 40- 50 concerts per year featuring internationally-renowned local, regional and guest artists. Since January 2021, EMV has been led by Artistic & Executive Director Suzie LeBlanc.

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