

Early Music Society  
OF THE ISLANDS



29<sup>TH</sup> SEASON

*Great 17th Century  
German Bass Cantatas*



Monica Huggett, violin  
Harry van der Kamp, bass soloist  
Chamber Soloists of  
Portland Baroque Orchestra

Saturday, 12 April 2014 at 8pm  
Alix Goolden Hall, Victoria Conservatory of Music

2013-14 OPERATING GRANTS



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The Society wishes to thank the many donors who contributed to the operating fund in 2013–2014. As ticket sales do not completely cover operating expenses, the Society depends on annual contributions to this fund to help pay for artists' fees and expenses, advertising and publicity, venue rental and insurance, concert programmes, and box office expenses. These generous individuals helped ensure that EMSI's 2013–14 international concert season was among the most affordable of its kind in North America.

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## 2013 Early Music Endowment Fund

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The Early Music Endowment Fund is owned and managed on our behalf by the Victoria Foundation. Each year, part of the investment income is given as a grant to EMSI and the balance is re-invested to help the Fund grow. These grants assist in presenting artists that would otherwise be unaffordable and to ensure the long-term sustainability of the Society. The following gifts enjoyed a 100% match by Canadian Heritage's Endowment Incentives Component of the Canada Cultural Investment Fund.

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# Great 17th Century German Bass Cantatas

Monica Huggett, *violin*  
Harry van der Kamp, *bass soloist*  
Stephen Stubbs (guest artist), *chitarrone*  
Erin Headley, *viola da gamba (continuo)*  
Carla Moore, *violin*  
Josh Lee, *tenor and bass viola da gamba*  
Elisabeth Reed, *bass viola da gamba*  
Curtis Daily, *violone*  
Jillon Stoppels Dupree, *organ*



- Canzon super intradam æthiopicam a 5 . . . . . Samuel Scheidt (1587–1653)
- De profundis clamavi (Psalm 130) . . . . . Nikolaus Bruhns (1665–1697)  
Harry van der Kamp, *bass*
- Sonata for three bass viols . . . . . Johann Michael Nicolai  
Erin Headley, Josh Lee, Elisabeth Reed, *viola da gamba* (1629–1685)
- Rosary Sonata for violin, No. 1: The Annunciation . . . . . Heinrich Ignaz Franz Biber von Bibern  
(from the Five Joyful Mysteries) (1644–1704)  
Monica Huggett, *violin*
- Ich bin eine Blume zu Saron (Song of Solomon 2:1-3) . . . . . Dietrich Buxtehude  
Harry van der Kamp, *bass* (c. 1637/39–1707)

## INTERMISSION

- Sonata No. 3 in A minor . . . . . Romanus Weichlein  
from *Encaenia Musices*, Opus 1 (1695) (1652–1706)
- Sonata in D major for bass viol, BuxWV 268. . . . . Buxtehude  
Josh Lee, *viola da gamba*
- Nisi Dominus ædificaverit domum (Psalm 127) . . . . . Biber  
Harry van der Kamp, *bass*; Monica Huggett, *violin*
- Wie bist du denn, o Gott, in Zorn auf mich entbrannt . . . . . Johann Christoph Bach  
Harry van der Kamp, *bass* (1642–1703)

# Texts and Translations

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## De profundis clamavi (Psalm 130)

De profundis clamavi ad te, Domine.  
Domine, exaudi vocem meam.  
Fiant aures tuæ intendentes  
in vocem deprecationis meæ.

Si iniquitates observaveris,  
Domine, quis sustinebit?  
Quia apud te propitiatio est  
et propter legem tuam  
sustinui te, Domine.  
Sustinuit anima mea in verbo ejus.

Speravit anima mea in Domino.  
A custodia matutina usque ad noctem.  
Speret Israël in Domino.

Quia apud Dominum misericordia  
et copiosa apud eum redemptio.  
Et ipse redimet Israël  
ex omnibus iniquitatibus ejus. Amen.

*Out of the depths I cry to you, O Lord!  
O Lord, hear my voice.  
Let your ears be attentive  
to the voice of my pleas for mercy.*

*If you, O Lord, should mark iniquities,  
O Lord, who could stand?  
But with you there is forgiveness,  
that you may be revered.  
I trust in the Lord.  
My soul trusts in his word.*

*I wait for the Lord, my soul waits,  
more than watchmen for the morning.  
O Israel, hope in the Lord.*

*For with the Lord there is mercy,  
and with him is plentiful redemption.  
And he will redeem Israel  
from all his iniquities. Amen.*

## Ich bin eine Blume zu Saron

(Song of Solomon 2:1-3)

Ich bin eine Blume zu Saron und eine Rose im Tal.  
Wie eine Rose unter den Dornen so ist meine  
Freundin unter den Töchtern.  
Wie ein Apfelbaum unter den wilden Bäumen  
so ist mein Freund unter den Söhnen.  
Ich sitze unter dem Schatten, des ich begehre,  
und seine Frucht ist meiner Kehle süß

*I am the flower of the field, and the lily of the valley.  
As the lily among thorns, so is my love  
among the daughters.  
As the apple tree among the trees of the woods,  
so is my beloved among the sons.  
I sat down under his shadow, of him I desired,  
and his fruit was to my palate sweet.*

## Nisi Dominus (Psalm 127)

Nisi Dominus ædificaverit domum,  
in vanum laboraverunt qui ædificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.  
Cum dederit dilectis suis somnum.

Ecce hæreditas Domini, filii:  
merces, fructus ventris.  
Sicut sagittæ in manu potentis:  
ita filii excussorum.

Beatus vir qui implevit desiderium suum  
ex ipsis: non confundetur  
cum loquetur inimicis suis in porta.

Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper,  
et in sæcula sæculorum. Amen.

*Unless the Lord builds the house,  
those who build it labor in vain.  
Unless the Lord watches over the city,  
the watchman stays awake in vain.*

*It is in vain that you rise up early  
and go late to rest,  
eating the bread of anxious toil;  
for he gives to his beloved sleep.*

*Behold, children are a heritage from the Lord,  
the fruit of the womb a reward.  
Like arrows in the hand of a warrior  
are the children of one's youth.*

*Blessed is the man who fills his quiver with them!  
He shall not be put to shame  
when he speaks with his enemies in the gate.*

*Glory be to the Father and to the Son  
and to the Holy Spirit.  
As it was in the beginning, now and forever,  
world without end. Amen.*

### **Lamento: Wie bist du denn, o Gott, in Zorn auf mich entbrannt**

Wie bist du denn, o Gott, in Zorn auf mich entbrannt,  
ist deine Güte gar in Eifer umgewandt?  
Vor Trauern hab ich fast kein Mark mehr in  
den Beinen,  
die Augen werden Blut und schwellen auf von Weinen  
Des Jammers Unmut hat mir allen Mut genommen,  
ich bin vor Kummernis fast von mir selber kommen.

Wenn alles in der Nacht empfindet siene Ruh,  
so wach ich ganz allein und tu kein Auge zu;  
dann ist es mir bequem, mich inniglich zu kränken,  
dann pfleg ich meiner Not am meisten nachzudenken,  
dann überkomm ich Lust, die Unlust nicht  
zu hemmen,  
dann könnte man mich sehn mein Lager  
recht durchschwemmen.

Ach Gott, willst du mit mir nun zürnen ewiglich,  
will denn dein Antlitz gar vor mir verbergen sich?  
Wie streck ich Tag und Nacht zu dir aus meine Hände!  
Du aber fluechst, je mehr ich, Herr, mich zu  
dir wende.

Ich dacht, du würdest mich auf einen Fels erhöhen,  
so mußich tief hinab fast in den Abgrund gehen.  
Du gibst mir manchen Stoß zu meinem kranken Herzen;  
du schlägst mich, da es mich am meisten pflegt  
zu schmerzen.

Warum verfolgst du mich, was willst du von mir haben?  
Was hat ein Mensch für dich, was forderst du  
für Gaben?

Begehrst du Herzensangst, der hab ich g'nug bei mir.  
Vielleicht ist dir gedient mit Tränen, die sind hier,  
vielleicht is dir gedient mit Demut, lieg ich doch oft vor  
dir auf Erden;  
vielleicht is dir gedient mit Seufzern, ihrer kann nicht  
mehr gefunden werden.  
Mein Gott, sei länger nicht in Zorn auf mich entbrannt,  
laß deinen Eifer sein in Güte umgewandt.

*Why are you then, o God, inflamed with wrath  
against me?  
Is your loving kindness quite transformed into zeal?  
I can barely stand for grief,  
my eyes turn to blood, and are swollen with weeping.  
Vexation at lamenting has taken all my spirit,  
I am almost beside myself with sorrow.*

*When others at night find their repose,  
I alone am awake, and do not sleep;  
then it is timely for me to grieve most deeply,  
then I am most wont to contemplate my anguish,  
then desire not to curb my sorrow overtakes me,  
then might I be seen, my bed quite soaked with tears.*

*Oh God, will you rage against me forever,  
will your countenance be entirely hidden from me?  
Day and night I stretch out my hands to you!  
But you fly from me, Lord, the more I turn towards you.*

*I thought you would set me high upon a rock,  
yet I must go deep down all but into the abyss.  
Many a stab you give my ailing heart;  
you smite me where my grief is most acute.  
Why do you persecute me, what would you have from me?  
What can a man give you, what do you ask as tribute?*

*If you desire a heart's anguish, I have enough.  
If tears might be of service, they are here.  
Or humility? I lie often before you on the ground.  
Or sighs? There are no more to be found.  
My God, be no longer inflamed with wrath against me,  
let your zeal be transformed into loving kindness.*

# Programme Notes

No fewer than three of the German composers featured on this programme share a connection through the famous Dutch organist Jan Pieterszoon Sweelinck (1562–1621), who was called the “German Organist-Maker”. **Samuel Scheidt** (1587–1654), composer of the opening piece on this programme, belonged to the first group of students who went to study with Sweelinck. This group included Peter Hasse, Heinrich Scheidemann, and Jacob Praetorius. Sweelinck performed in the Oude Kerk of Amsterdam once or twice a day for the city’s inhabitants (that was virtually all he had to do as a City-Organist, since the Calvinists did not allow any instrumental music during their religious services). This became the origin of “Abendmusiken”, or evening concerts, that Franz Tunder (1614–1667) established at the Marienkirche in Lübeck, Germany, where Tunder had succeeded Sweelinck’s student Peter Hasse (ca 1585–1641) as organist. Tunder was succeeded by **Dietrich Buxtehude** (1637?–1707), composer of *Ich bin eine Blume zu Saron*. Buxtehude taught **Nikolaus Bruhns** (1665–1697), whose father Paul supported Abendmusik in Lübeck, and Buxtehude continued the tradition with a famous series of concerts that attracted the twenty-year old J.S. Bach for three months in 1705.

This, in a nutshell, is the connection between the North German composers on this programme. They wrote very expressive music, based on rhetorical principles, and each played several instruments,

no doubt singing as well! The story (probably true) about Nikolaus Bruhns goes that he would play the violin (he was considered a “world-famous” violinist) seated on the organ bench and at the same time play the organ pedals and sing! Bruhns belonged to a big musical family, including a grandfather, also Paul, who played lute in the ducal band at Gottorf. In 1681, Nikolaus and his brother Georg were both sent to Lübeck to new teachers: Nikolaus became the student of Buxtehude and Georg was taught by Olffson, organist of the Church of St. Aegidius. In 1689, Nikolaus assumed the post of cathedral organist in Husum. After his audition for that job the jury wrote that they had never heard before such a master-composer and master-player of all sorts of instruments. The cantata *De profundis* is an excellent example of his art. The text is meticulously composed and imitated by the instruments, or the other way around, e.g. the “overture” opens with the rhythm that is to follow later in the vocal part. This technique features prominently in all the cantatas on this programme.

The programme includes works by two other virtuoso violinist-composers. **Johann Christoph Bach** (1642–1703) is a member of the greatest musical family ever. His father, Heinrich, was the brother of an elder Christoph, who was Johann Sebastian Bach’s grandfather. In his history of the Bach family of musicians, J.S. Bach’s son, Carl Philip Emanuel, specifically mentions this Johann Christoph as a “great and expressive composer”. The cantata



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*Wie bist du denn, o Gott, in Zorn auf mich entbrannt* can be described as a precursor of J.S. Bach's *Kreuzstabkantate* (BWV 56), with its paraphrased text from the penitential Psalms. In these works, the impressive way the violin and the singer hold a dramatic conversation reinforces their textual content.

Bohemian-Austrian composer **Heinrich Ignaz Franz Biber** (1644–1744) was probably the most virtuoso of all 17th-century violinists, and became “von Bibern” after being knighted in 1690 by Leopold I. His cantata *Nisi Dominus aedificaverit domum* was unknown until 1972, when it was published for the first time by the German musicologist Wolfgang Steude. The score was found in a library in Grimma, Germany, between Dresden and Leipzig. In this unique work, “Sigr. Bieber,” as he is called on the title page of the manuscript, displays his virtuosity in much the same way as in his 1681 Sonatas for violin and basso continuo. In the cantata, the text of Psalm 127 is set like a meditative reading, either unaccompanied or imitatively, commented on by the violin. His predilection for variations over an ostinato bass is heard in the *Gloria Patri*, which is quasi-sung in a low unornamented tessitura, accompanied by all sorts of technical balancing acts on the violin.

HARRY VAN DER KAMP

### About the instrumental works

The instrumental works featured in our programme reflect the rich and diverse musical landscape of Germany in the 17th century, a landscape made more fertile by practices imported from its geographical neighbours. The most important of these was Italy—German composers adopted and integrated into their older, more conservative polyphonic style such Italianate forms and practices as polychoral writing, the madrigal, and the new recitative style.

The combining of musical expressivity with rhetoric, labeled “*musica poetica*” by Heinrich Schütz's pupil Christoph Bernhard, is also evident everywhere, as are influences from France, Austria, Bohemia, and Poland, as well as from the northern states. Though central Europe was ravaged by the Thirty Years War (1618–48) and by the disastrous plagues that came in its wake, they seem hardly to have diminished Germany's musical vitality or her fruitful exchanges with musicians beyond her borders.

Not far from Schütz's workplace of Dresden is Halle, birthplace of Handel. Its population had been halved by war and pestilence, and the court Kapellmeister there, Samuel Scheidt, not only lost all four of his children to the plague but also suffered severe financial losses in the war. So it is perhaps remarkable that he was able to produce at this time such light-hearted programmatic music as the exotic *Canzon super intradam aethiopicom a 5*. Scheidt conjures up the magnificent spectacle of an Ethiopian royal procession, and by means of rhetorical figures, madrigalisms, and shifting textures kaleidoscopically transports us from one exotic marvel to the next—all in the key of C.

Southwest of Halle lies Stuttgart, where **Johann Michael Nicolai** (1629–1685) spent his life as a member of the court orchestra, principally playing the violone. His instrumental and sacred vocal output is slight, but his ensemble sonatas are a godsend for gamba players. Structurally they unfold in slow, richly harmonic adagios punctuated by lively imitative movements and French dances, the last reflecting the fashion in Stuttgart for the music of Lully.

Further south, in Salzburg, we encounter the soundworld of Catholic ecstasy, which is no surprise given the city's many and close connections with Rome. In his fifteen “*Rosary*” Sonatas, Heinrich



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Biber achieves a monumental tour de force in which he explores in depth new musical and technical possibilities for his instrument. Pushing further the style of earlier violin composers like Castello and Marini, Biber exploits brilliant passage-work, multiple stops in polyphony, *scordatura* retunings, and higher positions not so much for virtuosity's sake, but to portray in sheer theatricality the life of the Virgin Mary, from the Annunciation to the Coronation, through a vivid spectrum of colours and rhetorical gestures. Biber would have played the sonatas for services in Salzburg Cathedral and at the Rosary Confraternity in October, the month especially devoted to the Mysteries. We hear the first sonata, which portrays the appearance of the angel Gabriel, complete with fluttering wings; the Aria and Variations narrate Mary's pondering on her calling, and the piece ends with the prediction of the imminent appearance of the Holy Ghost and the divine conception.

Another Austrian, **Romanus Weichlein** (1652–1706), was Biber's most devoted disciple:

every aspect of his output shows the influence of his master. Like Nicolai, he was not prolific, though recent research holds the promise of exciting new discoveries. Weichlein's ensemble sonatas feature virtuoso writing for the top two violins over accompanying lower voices.

The gamba had all but disappeared from Italy in the 17th century (except in Rome), but it came to the forefront in Germany as a favourite virtuoso and consort instrument. The Baroque concept of *stylus fantasticus* in Buxtehude's organ preludes—a free and unrestrained, improvisatory approach—was said by the theorist Kircher also to be associated with the sonata genre; at the end of Buxtehude's *Gamba Sonata in D* we find traces of the fantastic style, particularly in its cadenza-like figures and rapid tempo changes. Its plangent timbre also made the gamba the ideal accompanist of the voice in Passions and Histories. At the same time, the apparently unfeasible combination of gambas and violins in consort was eminently suited to the German preference for both polyphonic textures and homophonic accompaniment.

ERIN HEADLEY

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# The Artists

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**Monica Huggett**, Artistic Director and Violin, took up the violin at age six and at age sixteen entered the Royal Academy of Music as a student of Manoug Parikian. Beginning as a freelance violinist in London at the age of seventeen, she has earned her living solely as a violinist and artistic director, and in 2008 was appointed inaugural artistic director of The Juilliard School's historical performance programme, where she is now artistic advisor and artist in residence.

In the intervening four decades, she co-founded, with Ton Koopman, the Amsterdam Baroque Orchestra; founded her own London-based Ensemble Sonnerie; worked with Christopher Hogwood at the Academy of Ancient Music and Trevor Pinnock with the English Concert; toured the United States in concert with James Galway; and co-founded, in 2004, the Montana Baroque Festival. In addition to her position as artistic director of Portland Baroque Orchestra, she is also the artistic director of the Irish Baroque Orchestra.

Ms. Huggett is a frequent guest director and soloist around the world, including engagements with Arion Baroque Orchestra (Montreal), Tafelmusik (Toronto), Los Angeles Chamber Orchestra, Philharmonia Baroque (San Francisco), Columbus Symphony, Norwegian Chamber Orchestra, Seville Baroque Orchestra, Concerto Copenhagen, and the City Chamber Orchestra of Hong Kong. She regularly directs performances in New York of

Juilliard415, the student baroque orchestra of the historical performance programme, as well as playing with Juilliard Baroque, the programme's faculty ensemble. Her expertise in the musical and social history of the baroque era is unparalleled among performing musicians. This huge body of knowledge and understanding, coupled with her unforced and expressive musicality, has made her an invaluable resource to students of baroque violin and period performance practice through the 19th century.

Ms. Huggett's recordings have won numerous prizes, and most recently her CD "Flights of Fantasy" with the Irish Baroque Orchestra was named by Alex Ross in the *New Yorker* as Classical Recording of the Year for 2010. Her recording of J.S. Bach's "Orchestra Suites for a Young Prince" with Gonzalo X. Ruiz (Portland Baroque Orchestra's principal oboist) and Ensemble Sonnerie was nominated for a Grammy Award and won the Diapason d'Or in 2009.

Bass vocalist **Harry van der Kamp** is internationally renowned for his performances of repertoire from the 17th and 18th centuries. In his forty-year career, he has performed with leading baroque specialists such as Gustav Leonhardt, Nikolaus Harnoncourt, Jos van Immerseel, Ton Koopman, William Christie, Sigiswald Kuijken, Franz Brüggen, René Jacobs, Hermann Max, and Philippe Herreweghe. He has sung over thirty roles in operas from Peri and

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Monteverdi to Vivier and Knaifel, in requiems from De la Rue to Verdi, in lamentations from Tallis to Stravinsky and made over 120 recordings, many of them award-winning. Mr. van der Kamp received a Grammy nomination in 2008 for the role of Aegée in Lully's *Thésée*, conducted by Stephen Stubbs.

Recent recordings include: J.S. Bach *Cantatas* 81, 72, 156, 155 (Montreal Baroque, Eric Milnes, ATMA); Giovanni Gabrieli, *Sacrae Symphoniae* (Oltremontano, Wim Becu, ACCENT); Bach *Cantatas* 80, 4/93, 153, 88/101, 102 (three volumes with Musica Amphion, Pieter-Jan Belder, ETCETERA); Sebastian Knuepfer, *Sacred works*, Johann Philipp Förtsch, *Church Cantatas*, and Heinrich Schütz, *Symphoniae Sacrae* I (three volumes with Weserrenaissance, Manfred Cordes, CPO); William Byrd, *Sacred works* (Collegium, Philippe Herreweghe, PHI); György Kurtag, *Pilinszky Songs* (Schönberg Ensemble, Reinbert de Leeuw).

Mr. van der Kamp was a founding member of Cappella Amsterdam and long-time member and artistic advisor of the Netherlands Chamber Choir. He is the founder and director of the Gesualdo

Consort Amsterdam, and under his direction, the Consort finished recording the complete vocal works of Jan Pieterszoon Sweelinck, a 17-CD/6-book edition (*The Sweelinck Monument*), released by GLOSSA. The full series was presented to Her Majesty Queen Beatrix of the Netherlands in 2010 and on that occasion he was appointed *Knight in the Order of the Netherlands Lion*. The first volume of this Sweelinck edition was awarded the Edison Award in 2009 and the full series was given the Edison Award in 2011. The Monument will be completed this year with the organ and harpsichord works. The Consort is involved in the "Bach in Context" series of recordings and is about to reconstruct and record the complete works of Gesualdo. Other acclaimed recordings by the Consort includes Cavalieri's *Lamentationes Jeremiae* (SONY); C.P.E. Bach's *Litaneien, Psalmen and Motets* (SONY—Echo Klassik Prize); and Lacorcia's *Third Book of Madrigals* (SONY, Musica Volcanica series—2007 Edison nomination).

Mr. van der Kamp has taught at the Academy for Early Music Bremen (Germany) since 1986, and was appointed Professor of Voice at the University of

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the Arts Bremen in 1994. He has been guest professor at the Sibelius Academy in Helsinki Finland and has taught masterclasses and judged competitions throughout Europe.

After a thirty-year career in Europe, **Stephen Stubbs** (chitarrone) returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists. Before his return, he was based in Bremen, Germany, where he was Professor at the Hochschule für Künste. In 1987 he founded the ensemble Tragicomedia, which toured throughout Europe, Japan and the United States, and recorded numerous CDs. Stephen is permanent artistic co-director of the Boston Early Music Festival along with his long-time colleague Paul O'Dette, where they are musical directors of all BEMF operas. BEMF's recordings of Conradi's *Ariadne*, Lully's *Thésée*, and *Psyché* were nominated for Grammy awards in 2005, 2007, and 2009, respectively.

In 2007 Mr. Stubbs established his new production company, Pacific MusicWorks, based in Seattle, reflecting his lifelong interest in both early music and contemporary performance. Productions have included performances of the Monteverdi *Vespers*, described in the press as "utterly thrilling" and "of a quality you are unlikely to encounter anywhere else in the world." This spring PMW collaborates with the Seattle Symphony for the "the Passions Project," with the Symphony presenting J.S. Bach's *St. Matthew Passion*, and PMW presenting its first performances of the *St. John Passion*.

Other recent appearances include *Messiah* with the Edmonton Symphony, *St. Matthew Passion* in Denver, Handel's *Giulio Cesare* and Gluck's *Orfeo* in

Bilbao, Mozart's *Magic Flute*, and *Così fan Tutte* for the Hawaii Performing Arts Festival. In 2013, Mr. Stubbs was appointed Senior Artist in Residence at the University of Washington School of Music, where he will produce Handel's *Semele* in May 2014. His discography includes over 100 CDs, many of which have received international acclaim and awards.

Thirty years of performing with such top-flight ensembles as Tragicomedia and Les Arts Florissants, countless recordings on major labels, and her unique status as the world's leading authority on the lirone have made **Erin Headley** (viola da gamba) preeminent in the field of early music. In 2007 she received a prestigious UK Arts and Humanities Research Council (AHRC) award at the University of Southampton, where she is now an honorary fellow; in 2012 she was made a Distinguished Alumna of Penn State University; and in 2013 she was musician in residence at Villa I Tatti, Harvard University's Center for Italian Renaissance Studies in Florence.

With the founding of her new group Atalante, Ms. Headley received two generous grants in 2009 and 2011 from the AHRC to record the extraordinary Roman repertoire associated with the lirone. The resulting series *Reliquie di Roma* features works by Carissimi, Marazzoli, Mazzocchi, and Luigi Rossi. In order to offer a fully immersive experience, each CD includes video excerpts of staged performances with subtitles (clips can be viewed at [www.atalante.co.uk](http://www.atalante.co.uk)). Among the international press, Iain Fenlon in *Early Music* best expressed Atalante's contribution as "revelatory...a milestone...a more powerful and persuasive advocacy for these pieces could hardly be imagined."

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Emerging in the early 1980s as a grassroots co-operative of musicians, the **Portland Baroque Orchestra** has matured into a polished, professional organization within the ranks of the best period instrument orchestras in North America and Europe. Succeeding its regular guest director and artistic advisor Ton Koopman, Monica Huggett has been the group's artistic director for nineteen years.

In addition to its October to May Portland subscription series, PBO presents the Pacific Northwest's only annual performances of Handel's *Messiah* on period instruments, and is a regular collaborator with arts organizations in the Pacific Northwest. PBO has twice collaborated with Portland Opera for fully staged performances of Baroque opera at Portland's intimate Newmark Theater: Cavalli's Venetian masterpiece *La Calisto* in 2009 and Handel's *Rinaldo* in 2013. Since 2009, PBO has been period ensemble-in-residence of the Oregon Bach Festival and has since represented the Festival

annually in Ashland, Astoria, Bend, Corvallis and Lincoln City, as well as in Portland and Eugene, Oregon. Portland Baroque is committed to presenting audiences with the finest productions available in the greater region and has presented select guest performances in Portland by peer organizations such as Pacific Music Works (Seattle) and Early Music Vancouver.

In 2011, PBO collaborated with Montreal's Les Voix Baroques and Portland's Cappella Romana to produce and record Bach's *St. John Passion*. The recording of that production, the orchestra's first complete studio recording of a major baroque work, is available on the AVIE label. PBO's commercial recordings of ten concertos by J.S. Bach will be available later this year: The Complete Oboe Concertos, featuring Gonzalo X. Ruiz; and Concertos for One, Two and Three Violins, featuring Monica Huggett and violin soloists of Portland Baroque Orchestra.



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