

# emv: PACIFIC BAROQUE SERIES | 201920

A series of concerts co-presented by the Pacific Baroque Festival, Christ Church Cathedral and EMV

## TON KOOPMAN - ORGAN -

SATURDAY NOVEMBER 16 AT 7:30 PM

CHRIST CHURCH CATHEDRAL  
VICTORIA BC



# GIVE THE JOY OF MUSIC!

## AN INVITATION FOR YOU TO JOIN US

The Christ Church Cathedral Music Endowment Fund has moved to the Victoria Foundation. We're excited to announce that already, several people have come forward, issuing a challenge to the rest of us. They are generously offering a total of \$40,000 in **matching funds**, and are inviting us to join them. All contributions of \$25 or more received by December 31st will be matched dollar for dollar, effectively having their value doubled. As always, all donations are fully eligible for charitable tax receipts.

*The young chorister scholarship program has improved our son's confidence, discipline and leadership skills while expanding his musical knowledge."*

Peter, a Young Chorister's parent

## MUSICAL EXCELLENCE IN A SACRED SPACE

Christ Church Cathedral's music programming is dedicated to facilitating **inspiring, transformational** experiences through music. Our mandate is to maintain and extend the Anglican Cathedral music tradition in this time and place.

There is a special commitment to nurture and support **young musical talent**, through such initiatives as our young choristers scholarship program for children aged 8 to 13 and our choral scholarships for senior students.

For more information on how you can make a **matched donation** to the Music Endowment Fund, please contact:

Donald Hunt (dhunt@christchurchcathedral.bc.ca),  
Canon Ian Alexander (ianalexan@gmail.com),  
or visit **christchurchcathedral.bc.ca**



# OLIVIER MESSIAEN

## *La Nativité du Seigneur*

Donald Hunt, organ  
**Sunday December 29 | 2.30 pm**  
**Christ Church Cathedral**

Admission by Donation



Quadra at Rockland | Victoria, BC | 250.213.7639  
[www.christchurchcathedral.bc.ca](http://www.christchurchcathedral.bc.ca)

SUNDAY  
NOVEMBER 16 AT 7:30 PM  
CHRIST CHURCH CATHEDRAL  
VICTORIA

## Ton Koopman

ORGAN

Supported by



Pre-concert interview with  
host Ian Alexander at 6:45:

**Ton Koopman**

## PACIFIC BAROQUE SERIES 2019-2020

A SERIES OF CONCERTS CO-PRESENTED BY  
THE PACIFIC BAROQUE FESTIVAL, CHRIST CHURCH CATHEDRAL AND EMV

Anonimo:

**Batalha Famosa in C major**

Pablo Bruna (1611-1679):

**Tiento sobre la letanía de la Virgen in g minor**

Dieterich Buxtehude (1627-1707):

**Preludium in E major, BuxWV141**

**Ein feste Burg ist unser Gott in C major BuxWV 184**

**Partita Auf meinen lieben Gott in e minor BuxWV 179**  
(Allemande, double, Sarabande, Courante, Gigue)

Louis-Nicolas Clerambault (1676-1749):

**Suite du premier ton**

Carl Philipp Emanuel Bach (1714-1788):

**Sonata in D major Wq 70/5**  
(Allegro di molto - Adagio e mesto - Allegro)

### INTERVAL

Johann Sebastian Bach

**Preludium and Fuga in c minor BWV 546**

**Schmücke dich, o liebe Seele in E flat major BWV 654**

**Passacaglia in c minor BWV 582**



THE UNAUTHORISED USE OF ANY VIDEO OR AUDIO RECORDING DEVICE IS STRICTLY PROHIBITED

# Upcoming Musical Events at Christ Church Cathedral

Saturday, November 23 / 9.00 am – 5.30 pm

## St Cecilia's Day musical open house

Hear bellringers, choirs and musicians give short concerts in this inspiring music-filled day in honour of St. Cecilia, patron saint of the arts. A great family event!

Kids' Organ-building workshops that integrate science, engineering and music as kids build a wooden tabletop organ. Small group sessions so sign up in advance to secure your spot. (1pm and 2pm starts)  
admin@christchurchcathedral.bc.ca Admission by donation

Sunday, December 1 / 4.30 pm

## The Advent Procession: The 'O' Antiphons

We enter a darkened cathedral, lit by only a few candles. We hear again that ancient message of the coming of the Saviour through readings, choral motets, and hymns, all punctuated by the singing of the so-called "O antiphons." *O Wisdom, coming forth from the mouth of the Most High...* Over the course of this 90-minute service, the candles are gradually lit and the cathedral is bathed in the glow of the light, and that light is the Saviour of the World. Freewill offering.

Saturday, November 30 / 3.30 pm

## UVic Choirs: 'Tis the Season

More than 250 voices from the University of Victoria choirs join in harmony for this popular seasonal concert. Get into the holiday spirit with the UVic Chorus, Chamber Singers, and Vocal Jazz Ensemble directed by Adam Con, Susan Young, and Wendell Clanton, plus UVic brass players. Arrive early to get a seat!

Admission by donation.

Monday, December 9 / 7 pm

## Victoria Children's Choir: A Classical Christmas

Join the Victoria Children's Choir for their annual Christmas celebration.

Thursday, December 19 / 7.30 pm

## Festive Cantatas: Christmas in Gabrieli's Venice

Giovanni Gabrieli, who died in 1612, was without a doubt the greatest composer of the Venetian High Renaissance. We celebrate the holidays this year with music by this Venetian master, his uncle Andrea, and their contemporaries. Bruce Dickey, cornetto and director, with the participation of the Cathedral Chorists led by Donald Hunt. Tickets \$45

Sunday, December 22 / 4.30 pm

## Festival of Nine Lessons and Carols for Christmas

A seasonal staple, the festival of nine lessons and carols has been celebrated at Anglican Churches and Cathedrals for well over 100 years. This year, the readings and music will be chosen to highlight characters in the Christmas narrative: Mary, Joseph, Herod, shepherds, angels, animals, and Magi. As always, the service opens with a lone chorister, singing the beginning of the greatest story ever told: "Once in Royal David's city stood a lowly cattle shed..." Freewill offering.

Sunday, December 29 / 2.30 pm

## Organ Meditation: Olivier Messiaen's *La Nativité du Seigneur*

French organist and composer Olivier Messiaen wrote his landmark piece in 1935, and it is a thoroughly modernist take on the Christmas story. His shepherds play pipes, his angels dance playfully, and his depiction of the arrival of the Word of God ("Dieu parmi nous") is quite simply earth shattering. The Cathedral's Director of Music, Donald Hunt, plays the mighty Wolff organ. Admission by donation.



Quadra at Rockland / Victoria, BC / 250.213.7639  
[www.christchurchcathedral.bc.ca](http://www.christchurchcathedral.bc.ca)



# TON KOOPMAN

Born in Zwolle (The Netherlands) Ton Koopman had a classical education and studied organ, harpsichord and musicology in Amsterdam. He received the Prix d'Excellence for both instruments. Naturally attracted by historical instruments and fascinated by the philological performance style, Koopman concentrated his studies on baroque music, with particular attention to J.S. Bach, and soon became a leading figure in the "authentic performance" movement.

As organist and harpsichordist Ton Koopman has appeared in the most prestigious concert halls of the world and played the most beautiful historical instruments of Europe. At the age of 25, he created his first baroque orchestra; in 1979 he founded the Amsterdam Baroque Orchestra followed in 1992 by the Amsterdam Baroque Choir. Combined as the Amsterdam Baroque Orchestra & Choir, the ensemble soon gained worldwide fame as one of the best ensembles on period instruments. With a repertoire ranging from the early Baroque to the late Classics, they have performed at the Concertgebouw in Amsterdam, Théâtre des Champs-Élysées and Salle Pleyel in Paris, Barbican and Royal Albert Hall in London, Musikverein and Konzerthaus in Vienna, Philharmonie in Berlin, Lincoln Center and Carnegie Hall in New York, Suntory Hall in Tokyo as well as in Brussels, Milan, Madrid, Rome, Salzburg, Copenhagen, Lisbon, Munich, Athens, etc.

Among Ton Koopman's most ambitious projects has been the recording of the complete Bach cantatas, a massive undertaking for which he has been awarded the Deutsche Schallplattenpreis "Echo Klassik", the BBC Award, the Hector Berlioz Prize and has been nominated for the Grammy Award (USA) and the Gramophone Award (UK). In addition to the works of Bach,



Koopman has long been an advocate of the music of Bach's predecessor Dieterich Buxtehude and following the completion of the Bach project, he embarked in 2005 on the recording of the Buxtehude-Opera Omnia. The edition consists of 30 CDs, the last having been released in 2014. Ton Koopman is President of the International Dieterich Buxtehude Society.

In 2006 he was awarded the Bach-Prize of the City of Leipzig, in 2012 the Buxtehude Prize of the city of Lübeck, and in 2014 he received the Bach Prize of the Royal Academy of Music in London. In 2016 he received an honorary professorship with the Musikhochschule Lübeck and became Honorary Artistic Advisor of Guangzhou Opera House. In November 2017 Koopman received the prestigious Edison Classical Award. In recent years, Ton Koopman has been very active as guest conductor working with the most prestigious orchestras as Berlin Philharmonic, Concertgebouw Orchestra, New York Philharmonic, Munich Philharmonic, Chicago Symphony, Symphonieorchester des Bayerischen Rundfunks, Vienna Symphony, Boston Symphony, Philadelphia and Cleveland Orchestra.

Among his recent engagements are performances of Bach's B Minor Mass with Berlin Philharmonic Orchestra and St. Matthew Passion with The Concertgebouw Orchestra, followed by concerts with Orchestre Philharmonique de Radio France, Tonhalle Orchestra Zurich, NHK Orchestra Tokyo and Gulbenkian Orchestra Lisbon. In 2018-19, he will return to the Deutsches Symphonie-Orchester Berlin, Santa Cecilia Orchestra in Rome, Stockholm Philharmonic, Orchestre National de Lyon, Staatskapelle Dresden and National Orchestra and San Francisco Symphony in the USA. The future will include concerts with Los Angeles Philharmonic, Cleveland Orchestra, DSO Berlin and many others.

Ton Koopman has recorded an enormous number of records for Erato, Teldec, Sony, Deutsche Grammophon and Philips. In 2003 he founded his own label "Antoine Marchand", a sub label of Challenge Classics. Ton Koopman publishes regularly. He has edited the complete Händel Organ Concertos for Breitkopf & Härtel and recently published new editions of Händel's Messiah and Buxtehude's Das Jüngste Gericht for Carus Verlag. Ton Koopman is Professor at the University of Leiden, Honorary Member of the Royal Academy of Music in London and artistic director of the Festival "Itinéraire Baroque."

 **victoria  
baroque**

2019/2020  
SEASON

<b>SUNDAY, NOVEMBER 24</b> 7:30 PM	<b>FRIDAY, JANUARY 10</b> 7:30 PM
<i>Glory in the Highest</i> with <b>St. John Chamber Singers</b> <i>Bach</i> , Cantata 147 <i>Lotti</i> , Missa Sapientiae	<i>Forces of Nature</i> with <b>Kati Debretzeni, violin (UK)</b> <i>Vivaldi</i> , Four Seasons <i>Rebel</i> , Les Éléments

**St. John the Divine, 1611 Quadra Street, Victoria**  
**Tickets: \$30/\$25 senior/\$5 student & child**  
from Royal & McPherson Box Office, Munro's, Ivy's, and at the door  
**victoria-baroque.com victoria-baroque@shaw.ca 250.590.9770**

## PROGRAMME NOTES

The pipe organ has assimilated many changes and experiments over the course of its long history. In the 17<sup>th</sup> and 18<sup>th</sup> centuries, when its musical potential attracted the interest of almost every important composer, several distinct national styles evolved. Often borrowing from each other while also diverging in taste and techniques, the organ schools of Europe shared a complicated history of mutual influence and independent national achievements.

In Spain and Portugal, organists delighted in recreating the sounds of the battlefield in their elaborate compositions called *batalhas* (*battaglias*) filled with special effects that invoked fanfares, cannons, and drum rolls. To meet the demands of these popular pieces, the Iberian organs often boasted loud trumpet pipes which protruded horizontally from the front of the organ cases like great heraldic trumpets. Another feature of the Spanish organ was its divided keyboard which allowed the player to use a different sound for the right and left hands while playing on a single keyboard. Pieces like **Pablo Bruna's** *Tiento sobre la letania de la Virgen* take advantage of this distinct innovation.

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In protestant northern Europe, where the organ played a significant role in both religious and civic life, instruments were constructed on a massive scale. These large organs had several "divisions" of pipes controlled by multiple keyboards

with brilliant choruses that could be played together or independently. The contrasting sections of **Dieterich Buxtehude's** *Praeludium in E* showcase the various divisions of the organ (including the large pedal division) balancing fiery improvisatory sections with strict fugal counterpoint.

Another hallmark of the north German tradition was its incorporation of chorale melodies, the congregationally sung hymns of the Lutheran Church. Chorale settings for the organ often followed the same improvisatory techniques of the *praeludia* with fanciful embellishments of the chorale melody. In Buxtehude's setting of Luther's monumental *Ein feste Burg ist unser Gott*, the highly ornamented melody is played on a second keyboard with colourful solo stops. Similarly, the north German chorale partita functioned essentially as a theme and variations on the chorale melody. In the case of *Auf meinen lieben Gott*, Buxtehude used



Christ Church Cathedral, Victoria, BC, Canada

Organ by Hellmuth Wolff & Associés Ltée - Op.47 (2005)

Rückpositiv		Hauptwerk		Unterwerk (enclosed)		Oberwerk		Pedalwerk	
Quintadena	16	Praestant	16	Lieulich Gedackt	16	Suavial	8	Bordun	32
Principal	8	Octave	8	Principal	8	Copula major	8	Principalbaß	16
Rohrflöt	8	Spitzflöt	8	Bordun	8	Quintadena	8	Subaß	16
Octave	4	Flöt travers	8	Salicional	8	Octava	4	Octavbaß	8
Koppelflöt	4	Octave	4	Unda maris	8	Copula minor	4	Flötbaß	8
Nasat	2 2/3	Hohlflöt	4	Octava	4	Violetta	4	Choralbaß	4
Superoctave	2	Quint	2 2/3	Nachthorn	4	Hörnli	II	Rauschpfeife	V
Terz	1 3/5	Superoctave	2	Flagiolet	2	Fletl	2	Kontraposaune	32
Mixtur	V	Cornet	V	Mixtur	V	Oberquinte	1 1/3	Posaunenbaß	16
Dulcian	16	Mixtur	V-VI	Basson	16	Mixtur	IV	Trompetenbaß	8
Trompete	8	Fagott	16	Trompette	8	Trompete	8	Trompette	8
Krummhorn	8	Trompette	8	Oboe	8	Vox humana	8	Schalmey	4
Tremulant		Tremulant		Clairon	4				
				Tremulant					

### Accessories

Wind stabiliser (winkers) | Echo (opens Unterwerk rear louvres) | Nachtigall (bird song) | Zimbelstern

the traditional movements of the French suite to craft his variations.

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In catholic France, the organ's specific liturgical functions led to a highly codified and instantly recognizable French style. The primary function of the French organ at the mass and daily offices was to accompany the plainchant singing *in alternatim*, meaning that the organ played on its own in between the sung lines of the chants. Collections of pieces, like **Louis-Nicolas Clérambault's *Suite***, allowed organists to pick and choose pieces for their services according to the key of the chant and the number of verses required. Each of the pieces has a title that specified the stops to be drawn (*Cromorne*, *Trompette*, *Cornet*, etc.) and how they should be played (*Basse et Dessus*, *en Dialogue*, etc.)

+ + +

**C. P. E. Bach** did not always live up to his father's prowess as an organist, once confessing that he had "lost the use of the pedals." His lack of facility on the organ did not prevent him from writing several works for it. Of his most exquisite pieces are his collection of ***Organ Sonatas*** written for the aficionada Princess Anna Amalia of Prussia (1723-1787) who had an organ built specifically for her own use. A rather snide note attached to the sonata manuscript indicated that the composer and princess may have had a lot in common. It reads: "These four sonatas were written for a princess who couldn't use the pedal or play difficult works, although she had a fine organ with two keyboards and a pedal built and loved to play it."

+ + +

The 17<sup>th</sup> and 18<sup>th</sup> century also saw a significant exchange of ideas between national styles. **J. S. Bach** was highly concerned with absorbing (and in his own way, perfecting) the continental styles of the time. In his large-scale ***Preludes and Fugues*** for the organ he channels his mentor Buxtehude by pairing down the multi-sectional north German *praeludium* into two colossal parts. In the case of the C minor Prelude and Fugue, the two parts are highly structured and function as standalone pieces. Indeed, they may have been conceived at different times in Bach's life and only to be paired together later.

In the chorale settings like *Schmücke dich, o liebe Seele*, Bach, like Buxtehude, ornaments the chorale nearly beyond recognition. Played "auf 2 Klavier" (on two keyboards) like his north German contemporaries, Bach's interpretation also adorns the melody with stylish ornaments that he borrows from his French counterparts.

Bach may also be somewhat indebted to Buxtehude for his ***Passacaglia*** which bears a passing resemblance to the elder master's work of the same name. However, it may also be that Bach's inspiration for the famous Passacaglia theme came from the melodies of a mass by André Raison (who coincidentally was Clérambault's teacher). Whatever the case may be, Bach's work is arguably the culmination of the genre. His epic construction of 22 variations on the ostinato theme is followed (in true Bach fashion) with a monumental fugue that expertly weaves the Passacaglia theme through episode after episode of contrapuntal genius.

— Mark McDonald



## Host a 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 Pacific Baroque Series supporters who house visiting guest musicians.

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

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

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For more information  
please contact Jonathan Evans, Production Manager:  
[specialprojects@earlymusic.bc.ca](mailto:specialprojects@earlymusic.bc.ca)  
or 604.732.1610, extension 2004

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### Special thanks to the following for hosting our guest musicians:

Roger Charles, Sarah Frizelle and Ian Collet, Hilary & Russ Groos, John Hillian, Joanna Hood, Patricia Kidd, Emma Mason, Jerry McDonald, Martha McGinnis, Christi Meyers and John Fletcher, Mieka Michaux, Soile Stratkauskas, Liz Vickers, Catherine Webster and Matthew White.



**emv:** PACIFIC  
BAROQUE  
SERIES

| 201920



Interior of the San Marco in Venice

## **FESTIVE CANTATAS: CHRISTMAS IN GABRIELI'S VENICE**

Thursday, DECEMBER 19 7:30pm at Christ Church Cathedral

**Bruce Dickey** cornetto and guest music director

Eight solo voices, choir, cornetti, sackbuts, lutes and baroque strings join forces to recreate the early baroque splendour of Christmas music by Giovanni Gabrieli from St. Mark's Cathedral in Venice circa 1615.

## **THE PACIFIC BAROQUE FESTIVAL A GALANT FEAST**

**MARCH 5-8, 2020**

Discover the brilliant galant period of music of the mid 18th century, whose masterful composers created a new musical style that exhibited charm, elegance and clear melody. Festival Artistic Director Marc Destrubé (baroque violin) and his friends Jaap ter Linden (gamba), Wilbert Hazelzet (baroque flute), Jacques Ogg (harpsichord) will join Lorenzo Ghielmi (organ - Basel) and others for another remarkable musical journey of discovery.

FULL CONCERT DETAILS & TICKETS AT **PACBAROQUE.COM** | **1.855.842.7575**

In person at Cathedral Office (930 Burdett), Munro's Books, Ivy's Book Shop, or 1050 Meares Street