



# White Rock Concerts *Presents*

The Pacific Baroque Orchestra  
Phoebe McRae - soprano



*Friday, October 26, 2001*

*Our Next Concert:*

**Mark Dubois**

*Friday, Nov. 23, 2001*



## **The Handel Society**

chorus soloists and orchestra presents:

Saturday December 1, 2001 at 8:00 p.m.

At Good Shepherd Church  
2250 – 150th St. South Surrey

**Mozart Requiem**

**Schubert Mass in A-Flat Major**

**Guest Soloists:** Marisa Gaetane, Soprano,  
Wendy Hatala-Foley, Alto, Paul Ouellette, Tenor,  
Jonathan Liebich, Bass,

**Johan Louwersheimer, conductor**

**Tickets:** call Rita Lok 604-597-8855 and available at: BBB Bakery, Guildford,  
The Country Mailbox, Ocean Park, Keith Ridge Men's Apparel, Tapestry Music,  
Long and McQuade Langley, and at the door  
Adults \$20 Seniors/Students \$15

## **Meet your Executive Committee**

Rick Gambrel, President  
Erika Bennedik, Vice President  
George Zukerman, Artistic Director  
Doreen Harvey, Treasurer  
Anne Helps, Secretary  
Emerson Reid, Membership  
Martha Gambrel, Publicity

### **Board Members:**

David Cann  
Joan Marsh

Cheryl Steinhauer  
Monika Tusnady

R. David Clark  
Eileen Reid

Olive Moffett  
Val Marten

# Programme

**Antonio Vivaldi**  
(1675-1711)

**Concerto for strings in G Major, RV 151,  
Alla Rustica**

Presto  
Adagio  
Adagio

**Jean-Philippe Rameau**  
(1683-1764)

**Aria. Une Planete from Castor et Pollux  
(Tragedie 1737)**

**Georg Muffat**

**Sonata V from Armonico Tributo (1682)**

Allemanda - Grave  
Adagio  
Fuga  
Adagio  
Passacaglia

**Jocelyn Morlock**  
(1969- )

**Golden (2001)  
In memory of Nikolai Korndorf**

## Intermission

**Joseph Haydn**

**Violin Concerto in C Major, Hob. VIIa: 1**

Allegro Moderato  
Adagio  
Finale - Presto

**G.F. Handel**

**Gloria in Bb Major for soprano and strings**

Gloria                      Et in terra pax  
Laudamus te              Domine deus  
Qui tollis                      Quoniam  
                                    Cum sancto spiritu

This tour has been made possible by the generous assistance of the Canada Council for the Arts.



The Canada Council  
for the Arts | Le Conseil des Arts  
du Canada

## Programme Notes

This program represents a Grand Tour' of music being written across Europe in the one hundred years between 1680 and 1780. It also presents two exciting premieres: a newly-rediscovered work by Handel for soprano and strings and a brand new work by Winnipeg native, Vancouver resident Jocelyn Morlock written specially for this tour which starts in Winnipeg and finishes in Vancouver.

### **Antonio Vivaldi (1675 – 1741)**

#### **Concerto for strings in G Major, RV 151, Alla Rustica**

*Vivaldi's concerti* without soloists are the antecedents of the Classical-period *symphony*. Probably written for highly skilled professional orchestras, these works, mostly written in a contrapuntal style, show what the orchestra can do in the absence of a soloist. All of these features manifest themselves in this concerto. Despite the idea of provincialism implied in the title, this work is a brilliant, sophisticated example of late Baroque style. The first movement *Presto* is a virtuoso showpiece for *Baroque* orchestra, with a bouncy melody that never stops moving. However, the high spirits are quickly and dramatically countered by an unexpected juxtaposition of the same material in a fierce *minor*, which ends the movement. Ornamental runs from a solo violin decorate the simple melody of the brief *Adagio* which follows, while the final movement, in dance rhythm, has a busy cello line to support its graceful violin melody. In this exciting work, Vivaldi packs much musical content into a brief time interval.

### **Jean-Phillipe Rameau (1683 – 1764)**

#### **Aria, Une Planete from Castor et Pollux (Tragedie 1737)**

Castor and Pollux was the brilliant success of the Paris Opera in 1754. Its success followed heated debate over the future of the French Opera, debate which Rameau had initiated with his production of Hippolyte et Aricie. Rameau was seen as too revolutionary, and as a betrayer of French tastes. Rameau however, was an original and creative orchestrator; traces of Vivaldi can be heard in portions of Castor and Pollux, and his winds are given special prominence. In any event, when Castor and Pollux premiered, it was acclaimed a masterpiece by all.

### **Georg Muffat (1645 – 1705)**

#### **Sonata V from Armonico Tributo (1642)**

Among Muffat's early works, the Armonico Tributo, a collection of five *sonatas* for strings and *basso continuo*, is notable for its five-part string writing and mixture of French and Corellian influences. In the end, despite these influences, Muffat must be viewed as a generally original composer, who in his versatility and multi-faceted approach managed to unite the French, Italian and German styles in his music.

Though he was primarily a composer of instrumental works, he also wrote *operas*, though none have survived.

## **Jocelyn Morlock (1969 -)**

### **Golden (2001) In Memory of Nicolai Korndorf**

*The composer writes:* I am writing this piece for the Pacific Baroque Orchestra in memory of my teacher Nikolai Korndorf, who died suddenly this past May. He had intended to write for the PBO, but had just started his piece at the time of his death. The piece is relatively short. It will use all the string players of the PBO, plus the soprano, Phoebe MacRae, who is joining them on their tour. The subject of the piece is transformation. Musically, there is a transformation of sounds over the course of the work. At the beginning of the piece, the sounds are short and percussive, several of the instrumentalists play simple percussion instruments, and there is vocalizing (whispering) by some of the players. Later, there are more melodious and traditional string and vocal sounds.

The text of the piece is based on the following story:

Iron pyrite is a metallic crystal that glitters in the sun. There is a pool fed by a stream in Manitoba that carries the mineral in its sediment. Swimmers who immerse themselves in the waters of the pool emerge sparkling as if with flecks of sun on their skin. If you swim in this water, you will emerge golden.

## **Joseph Haydn (1732 – 1809)**

### **Violin Concerto in C major, Hob. VIIa:1**

The delightful C major Violin Concerto, as with many of Haydn's concerti only relatively recently rediscovered, was composed for the well-known Italian violinist Luigi Tomasini. The exact date of composition is unknown (it has been ascribed to the year 1769, but only because it appears in a publisher's catalog for that year), but it is certainly one of the most attractive concerti (Haydn's or otherwise) from the mid-eighteenth century.

## Programme Notes

**G.F. Handel (1685 – 1759)**

**Gloria in Bb Major for soprano and strings (ca. 1707)**

It is unusual, and always exciting, when there emerges a newly discovered work by such an established great composer as George Frideric Handel. Such was the case during the past year when a sacred work of Handel was noticed in the library of the Royal Academy of Music in London by Hans Joachim Marx, a German musicologist. The piece had resided in the Academy library for many years but had gone undetected by musicological sleuths until now.

The rediscovery has sparked great interest in the musical world and has resulted in many performances and, already, a recording. The first modern performance fittingly took place at the Royal Academy of Music last Spring involving the Academy orchestra and an international soloist. Pacific Baroque Orchestra's performances in October and November of 2001 will introduce the piece to the Canadian West.

The work is a setting of part of the Roman Catholic Mass, the Gloria, and is scored for soprano soloist and a mini-orchestra of two violin sections and a bass continuo group (cello, bass, harpsichord). It almost certainly would have been intended for performance by a castrato owing to the prohibition on women's participation in divine service. Countertenors or sopranos are today's options for performing such parts. Handel sets the piece in many sections, the music of each inspired by some central idea in the Gloria text. Several sections have expressions of exultation for which Handel provided virtuoso writing for both singer and violins; other sections, with more reflective texts, invoke a variety of moods through contrapuntal, lyrical and rhythmic means. Such musical variety and contrast, inspired by the verbal texts, became a hallmark of Handel's lifelong style, informing his sacred music, oratorios and operas alike. [Handel programme note by John Sawyer]

### **The Pacific Baroque Orchestra**

**Marc Destrube - Artistic Director and violi solo**

**Phoebe MacRae - soprano**

Violins:

Marc Destrube, Alice Blankenship, Lise Boutin, Elizabeth Lupton-Enns,  
Jenny Essers, John Sawyer, Michelle Speller, Nicki Stieda

Violas:

Paul Luchkow, Angela Malmberg

Bass Group:

Laura Kramer - cello, Nan Mackie - violone, Doreen Oke - harpsichord

Harpsichord provided by The Early Music Society of Vancouver

## The Orchestra

Founded in 1990, the *PACIFIC BAROQUE ORCHESTRA* consists of leading West Coast musicians dedicated to the music of the Renaissance, Baroque and Early Classical periods, performed in an historically informed style. Under the artistic direction of internationally renowned *Marc Destrube* members of the orchestra are recognized as leaders in their field of early music. This first major Canadian tour is generously supported by the Canada Council for the Arts and includes performances in Winnipeg; Brandon, Edmonton, Kelowna, Abbotsford, Grand Forks, Trail, Nelson, Oliver, White Rock., Salt Spring Island and Whitehorse.

### **Marc Destrube, Artistic Director, Violin soloist**

Internationally recognized as a violinist of extraordinary talent, *Marc Destrube* has been leader and Artistic Director of the *PACIFIC BAROQUE ORCHESTRA* since its inception in 1990.

With electrifying interpretations of baroque and classical repertoire *Marc Destrube* has been invited to perform with many of the world's leading period instrument ensembles. He was a founding member of the renowned *Tafelmusik Orchestra*, and has been guest concertmaster with both *the Hanover Band* and the *Academy of Ancient Music* under Christopher Hogwood. In addition to leading the *PACIFIC BAROQUE ORCHESTRA*, Marc Destrube is concertmaster of the CBC Radio Orchestra and co-concertmaster of Frans Bruggen's Amsterdam based *Orchestra of the 18th Century*.

### **Phoebe MacRae, soprano**

Phoebe MacRae, soprano, is sought after for her work in opera, chamber music, oratorio and recital presentation across Canada. Born in Toronto and raised in Victoria BC, she is well known for her diverse abilities and varied repertoire. In recital and oratorio Ms. MacRae has been featured with the Vancouver Symphony Orchestra, the Pacific Baroque Orchestra, and the Victoria Symphony, and as a soloist with many choirs in the Vancouver area. Her concert and oratorio performance repertoire include *Messiah*, *The Creation*, *Carmina Burana*, *Monteverdi's Vespers* and the *Haydn Lord Nelson Mass*.

On the opera stage Ms. MacRae has toured Europe performing at the Nimmberg Opera House, Germany and the Silesian State Opera, Czech Republic. In North America Ms. MacRae has sung with Vancouver Opera, Pacific Opera Victoria, Aspen Opera Theatre, and the Modern Baroque Opera Company.

# Help us support the arts in White Rock when you shop at Tapestry Music!

*Our community rebate program donates 3% of your purchase to  
the White Rock Concerts Society to support young musicians.  
Just mention White Rock Concerts when you shop in our store!*

Sheet Music & Books • Classical & Jazz CDs • Accessories  
Keyboards • Guitars • Band Instruments • Rentals • Lessons

**Tapestry**  
MUSIC

1371 Johnston Rd. White Rock, B.C.

**538-0906**

Open 9:30-5:30 Monday through Saturday. Major Credit Cards Accepted.

in person

17 branches throughout  
the Fraser Valley

by phone

one call does it all  
517-7000

on-line

[www.metro.savings.com](http://www.metro.savings.com)



**Surrey Metro Savings**

*The friendly way to bank*

