

White Rock Concerts

Presents

**The BURNEY ENSEMBLE
& Soloist Phoebe MacRae**



Friday, January 23, 2004

The Burney Ensemble

Pleasure Gardens

“Imagine to yourself...a wonderful assemblage of the most picturesque and striking objects, pavilions, lodges, groves, grottoes, lawns, temples, and cascades....animated by an excellent band of musick.”

(Tobias Smollett, 1771)

Daffodils, tulips, and the sweet scent of English roses! Soprano Phoebe MacRae joins The Burney Ensemble in a programme of music from the pleasure gardens of London, featuring works by Handel, Pepusch, Boyce, Humphries and others, we offer you a tiny hint of spring in the middle of Vancouver's dark and rainy winter.

The Musicians

Phoebe MacRae – soprano

Búi Petersen – baroque trumpet

Paul Luchkow – baroque violin

Michelle Speller – baroque violin

Angela Malmberg – baroque viola

Nan Mackie – viola da gamba

Valerie Weeks – harpsichord

The Ensemble

The Burney Ensemble, founded in 1998, has quickly established a reputation for exciting and entertaining concerts. Through its innovative programming, the ensemble pairs music with literature and brings to life the music and culture of the seventeenth and eighteenth centuries. The Burney Ensemble takes its name and inspiration from the eighteenth century musician, historian and traveller, Dr. Charles Burney (1726-1814), who toured Europe during the 1770's. His travel diaries, published to great success upon his return to Britain, provide an informative and highly entertaining view of European cultural life. Ensemble members share readings and anecdotes drawn from the writings of Charles Burney and his contemporaries at every concert. The ensemble recorded its debut CD 'Bach Circle' in Vancouver in July 2001. The CD was released nationwide in March 2002.

Outside of its own series, the ensemble has appeared in concerts with Monica Huggett and Suzie LeBlanc for Early Music Vancouver, and has also appeared in Victoria for the Early Music Society of the Islands, and in Ottawa, as part of the Ottawa Chamber Music Festival. Recently the ensemble appeared together with members of Toronto's Opera Atelier in a special programme of music and dance.

The Burney Ensemble can frequently be heard on CBC Radio Two, and has been the subject of numerous radio, television, newspaper and journal articles.

Programme

The Musick

- G.F.Handel(1685-1759) Overture
- William. Boyce(1711-1779) A song by Mr. Boyce
- G. F. Handel [1685-1759] Instrumental offerings
Aire - Allegro, Bouree and Marche
- Thomas Arne(1710-1778) Songs from Shakespeare, [As You Like It]
Under the Greenwood tree
Blow, blow thou Winter wind
When Daisies Pied
Ms. MacRae
- J. C. Pepusch(1667-1752) English Cantata VI, Book 2
Recitative: While pale Brittainia pensive sate
Aria: How long, how long unhappy Isle
Recitative: She sigh'd and wou'd have further said
Aria: No more Brittainia sigh
Ms. MacRae
with trumpet obligato by Mr. Petersen

Intermission

- John Humphries (c. 1707 - c. 1740) Concerto, Opus 2, No. 12
for trumpet, strings and continuo
Allegro, Adagio, staccato, Vivace
Mr. Petersen
- A Second Set of Shakespeare Songs with instrumental interludes
- Thomas Arne(1710-1778) Ariel's song (The Tempest)
- G. F. Handel [1685-1759] Marche
- Thomas Arne (1710-1778) Tell me where is Fancy bred (Twelfth Night)
- G. F. Handel [1685-1759] Hornpipe
- Thomas Arne(1710-1778) Come Away Death (Twelfth Night)
Ms. MacRae and the ensemble
- G. F. Handel [1685-1759] Sonata in G major Op. 5 No. 4 (London, 1739)
A tempo ordinario, Allegro, Passacaille, Gigue, Menuett
- Thomas Arne(1710-1778) "The Song of Diana"

BIOGRAPHIES

Phoebe MacRae - soprano

Victoria BC raised soprano Phoebe MacRae is sought after for her work in opera, chamber music, oratorio and recital presentation. With a repertoire spanning the 17th to the 21st century she has performed across Canada and is frequently heard on regional and national CBC radio broadcasts. She has been a featured soloist with such companies and organisations as the Vancouver, Victoria and, Modern Baroque Opera as well as Symphony Nova Scotia, Vancouver Symphony Orchestra, Victoria Symphony, Festival Vancouver and the Pacific Baroque Orchestra, with whom she was last heard in White Rock as guest soloist.

Paul Luchkow - baroque violin

Violinist Paul Luchkow has been a member of the Nieuw Sinfonietta of Amsterdam and also has worked with the Netherlands Radio Symphony Orchestra and the Baroque Orchestra of the Netherlands Bach Society. A long-time member of the Pacific Baroque Orchestra, Mr. Luchkow appears frequently in concerts for Early Music Vancouver, is a founding member of The Burney Ensemble and of Vancouver's 17th century string band La Cetra and performs with the Portland Baroque Orchestra, the Trinity Consort (Portland) and BOMB in Seattle. Mr. Luchkow plays on a baroque violin made in 1986 by Christopher Dungey of Oregon, USA, after a 1667 instrument of J. Stainer. He plays on bows made by Ina Keller, Arnhem, Netherlands, in 1996 and Michelle Speller, made in Vancouver, BC, in 1998.

Búi Petersen - baroque trumpet

Búi Petersen is active in a variety of styles, ranging from early baroque to contemporary compositions as well as mainstream and avant-garde jazz. As a performer and composer he has a keen interest in the blending of "composed" and improvised music. Since moving to Vancouver in 1997, Búi has appeared on baroque trumpet with The Burney Ensemble, as principal trumpet with the Indianapolis Baroque Orchestra, Pacific Baroque Orchestra, Seattle Festival Baroque, Modern Baroque Opera, Vancouver Cantata Singers, and in Festival Vancouver's prestigious production of Monteverdi's Orfeo. As a jazz artist, he has worked with Vancouver's NOW Orchestra

Nan Mackie - viola da gamba

Nan Mackie has performed with many of the leading Canadian and US early music groups, including Tafelmusik, Seattle Baroque Orchestra and the Portland Baroque Orchestra. As a member of the New World Consort, Ms. Mackie has toured throughout Canada, the US and Europe. She has recorded extensively for CBC Radio, as well as with the BBC, Radio France and West German Radio. She is a member of the Pacific Baroque Orchestra and Les Coucoux Bénévoles, and is a regular faculty member and performer at the Vancouver Early Music Festival. Her viola da gamba was made in 1982 by Peter Tourin, in Vermont, USA, after a 1720 instrument of Nicolas Bertrand. She plays on a Louis Begin bow, made in 1999.

Valerie Weeks - harpsichord

Valerie Weeks is one of Canada's outstanding harpsichordists. She has performed as a recitalist and musician across Canada, the USA and Europe. Valerie has appeared as a soloist with the National Arts Centre Orchestra, Tafelmusik, the Calgary Philharmonic, Symphony Nova Scotia, the Toronto Chamber Winds and the Niagara Symphony. She has been the recipient of many awards and prizes, including first prize at the CBC National Talent Competition and second prize at the Edinburgh International Harpsichord Competition. She has made several CD's of chamber and solo music for RCA, EBS, Sony Classical and CBC, and is frequently heard on CBC Radio.

Her harpsichord was made in 1974 by Wolfgang Kater, in Rockburn, Québec, after a 1750 instrument of J. J. Dulcken.

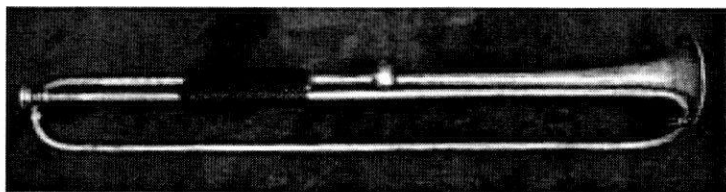
Angela Malmberg - baroque viola

A key figure in Vancouver's vibrant early music scene. Ms. Malmberg plays in the Vancouver Early Music Festival the Pacific Baroque Orchestra and the Burney Ensemble. She is also a member of Vancouver's renaissance string band, La Cetra, and a member of the Vancouver Opera Orchestra. Originally from Edmonton, she received her bachelor of music degree from McGill University in Montreal

Michelle Speller - baroque violin

Biography not available

During the course of the programme, there will be readings drawn from the writings of Charles Burney, as well as from a selection of London's newspapers. Excerpts will focus on the celebrated gardens of 18th century London, as well as on the musical entertainments offered there.



A Message from the Artistic Director:

When I invited the Burney Ensemble to appear for us in their utterly charming programme of a *Pleasure Garden* I made a special request. I asked that their programme included a Baroque trumpet, and as you see, my wish has been fulfilled!

There is reason behind my madness. I always knew that should there be an opportunity of reincarnation, I would want to return to Earth as a Bach trumpeter.

Those extraordinary musicians of the 17th and 18th centuries belonged to a remarkable league known as the “Knightly Guild of Trumpeters and Kettle drummers”. So exalted was their musical role, that they were forbidden by the Guild to play in the same room or on the same floor level as other musicians - hence so much of music for those instruments at that time was responsorial, with the Guild members seated somewhere off in a balcony, answering the rest of the band in festive bursts of celebratory sound.

Perhaps after twenty-five years of experience as an apprentice, playing only the lower overtones, the trumpeter finally reached that sanctified plateau where he was permitted to play the glorious penetrating melody lines utilizing only the upper “quint” or five high notes. [Remember that Trumpet passage in the Messiah Hallelujah chorus?] By then he was, indeed, a Master of the Guild.

Although originally primarily ceremonial, trumpets began to creep into both the secular and liturgical music of the time. Some trumpeters who wanted to challenge the Guild’s monopoly re-named their instruments *corni*, and composers like J.S. Bach played ball and scored for a mysterious “horn”, but in fact it was just a ruse to use the trumpet orchestrally. In any case, the masters of the Guild were remarkable virtuosi, and as they emerged from their rarified status into the ranks of the orchestra, composers such as Scarlatti, Torelli, Albinoni, Vivaldi, and of course Bach wrote magnificent [and fiendishly difficult] solo parts and concerti. The *Pleasure Gardens* of England also welcomed the trumpet, and I was therefore particularly pleased to see the Humphries concerto on tonight’s programme. John Dryden, the English poet, wrote of music’s immense and dramatic power

The trumpet shall be heard on high
The dead shall live, the living die,
And Music shall untune the sky!

Indeed, it must have been one of those magnificent Baroque trumpets that was assigned to do the job!

George Zukerman, Artistic Director

Meet your Executive Committee

Rick Gambrel, President
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Emerson Reid, Membership

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Concert Etiquette

For your enjoyment, and the enjoyment of others, please remember concert etiquette. Talking, coughing, leaning over the balcony railings, unwrapping cellophane-wrapped candies, and the wearing of strong perfume may disturb the artists as well as other audience members. Also, please turn off cell phones and please ensure that digital watches do not sound during performances.

The Season Ahead:

February 20, 2004 Ronan O'Hora

March 12, 2004 Via Salzburg

April 2, 2004 A Wind Serenade With Alain Trudel

*Our Next
Concert:*

*Ronan
O'Hora*

*Friday,
Feb. 20, 2004*

