

Program Guide

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No unauthorized photography or electronic recordings are allowed during today's performance.

Programme

Eine Kleine Nachtmusik KV 525*W.A. Mozart**Allegro**Minuet and Trio**(1756-1791)**Romance**Rondo***Come, Heavy Sleep***John Dowland**(1563-1626)***The Night Watch***Anthony Holborne**(1545-1602)***Nachtwächter***Heinrich Ignaz Franz Biber**(1644-1704)*

INTERMISSION

Musica Notturna delle Strade di Madrid*Luigi Boccherini**Le campane de l'Ave Maria [The Bells of Ave Maria]**(1743-1805)**Il tamburo dei Soldati [The Drum of the Soldiers]**Minuetto dei Ciechi [Minuet of the Blind]**Il Rosario [The Rosary]**Passa calle [Passa Calle]**Il tamburo [The Drum]**Ritirata [Retreat]***Nightly Timpani Solo***Ed Reifel***Serenata Notturna KV 239***W.A. Mozart**March**Minuet**Rondo*

Artist Profiles



Pacific Baroque Orchestra

The 'house band' of Early Music Vancouver, The Pacific Baroque Orchestra (PBO) is recognized as one of Canada's most exciting and innovative ensembles performing "early music for modern ears." Formed in 1990, the orchestra quickly established itself as a force in Vancouver's burgeoning music scene with the ongoing support of Early Music Vancouver. In 2009, PBO welcomed Alexander Weimann as Director. His imaginative programming, creativity and engaging musicianship have carved out a unique and vital place in the cultural landscape of Vancouver.

PBO regularly joins forces with internationally-celebrated Canadian guest artists, providing performance opportunities for Canadian musicians while exposing West Coast audiences to a spectacular variety of talent. The Orchestra has also toured throughout BC, the northern United States, and across Canada. Their 2019 East Coast Canadian tour with Canadian soprano Karina Gauvin culminated in a critically acclaimed album, *Nuit Blanches*, released by Atma Classique.

MD/HARPSICHORD Alexander Weimann

VIOLIN 1 Chloe Meyers (C), Elyssa Lefurgey-Smith, Paul Luchkow (S),
Majka Demcak

VIOLIN 2 Laura Veeze (P), Angela Luchkow, Erin Dorfer

VIOLA Joanna Hood (P), Joshua Gomberoff

CELLO Diederik van Dijk (P), Julian Lee De Vita

VIOLONE Natalie Mackie

DOUBLEBASS Todd Larsen

TIMPANI/PERCUSSION Ed Reifel



Alexander Weimann

Alexander Weimann is one of the most sought-after ensemble directors, soloists, and chamber music partners of his generation. After traveling the world with ensembles like Tragicomedia, Cantus Cölln, the Freiburger Barockorchester, the Gesualdo Consort and Tafelmusik, he now focuses on his activities as Artistic Director of the Pacific Baroque Orchestra in Vancouver, and as music director of Les Voix Baroques, Le Nouvel Opéra and Tempo Rubato.

Recently, he has conducted the Montreal-based baroque orchestra Ensemble Arion, Les Violons du Roy, and the Portland Baroque Orchestra; both the Orchestre Symphonique de Québec and the Montreal Symphony Orchestra have regularly featured him as a featured soloist. In the last years, he has repeatedly conducted the Victoria Symphony and Symphony Nova Scotia, most recently with Handel's "Messiah".

Alexander Weimann can be heard on some 100 CDs. He made his North American recording debut with the ensemble Tragicomedia on the CD *Capritio* (Harmonia Mundi USA), and won worldwide acclaim from both the public and critics for his 2001 release of Handel's *Gloria* (ATMA Classique). Volume 1 of his recordings of the complete keyboard works by Alessandro Scarlatti appeared in May 2005. Critics around the world unanimously praised it, and in the following year it was nominated for an Opus Prize as the best Canadian early music recording. Recently, he has also released an Opus Award-winning CD of Handel oratorio arias with superstar soprano Karina Gauvin and his new Montreal-based ensemble Tempo Rubato, a recording of Bach's *St. John's Passion*, various albums with Les Voix Baroques of Buxtehude, Carissimi and Purcell, all with rave reviews. His latest album with Karina Gauvin and Arion Baroque Orchestra (*Prima Donna*) won a Juno Award in 2013, and a complete recording of Handel's *Orlando* was released in the fall of 2013, with an exciting group of international star soloists and the Pacific Baroque Orchestra performing.

Alexander Weimann was born in 1965 in Munich, where he studied the organ, church music, musicology (with a summa cum laude thesis on Bach's secco recitatives), theatre, medieval Latin, and jazz piano, supported by a variety of federal scholarships for the highly talented. In addition to his studies, he has attended numerous master classes in harpsichord and historical performance. To ground himself further in the roots of western music, he became intensely involved over the course of several years with Gregorian chant.

Alexander Weimann moved to the Vancouver area with his wife, 3 children and pets, and tries to spend as much time as possible in his garden and kitchen.



Program Notes

When it came to making music, Wolfgang Amadeus Mozart preferred the night hours. His sister Maria Anna (“Nannerl”) Mozart recalled in 1792 that

[f]rom his early childhood onwards, he liked best to play and compose at night and in the early morning. When he sat down at the keyboard at nine in the evening, he could not be persuaded to leave it before midnight. I believe he would have played all night long.

Banner composer of the Enlightenment though Mozart may be—master of all that is musically lucid, beautiful, and intelligible—there is a sense in which all his music is night-music.



Some of that music was not only written during the night but also written for the night: words such as “serenade,” “notturmo,” and “Nachtmusik” alert us to the nocturnal purposes of many compositions. A well-established if somewhat amorphous genre by Mozart’s time, the serenade arose as a nighttime vocal entertainment in the sixteenth and seventeenth centuries. The word “serenade” stemmed not from Italian *sera* for evening but from Latin *sereno* for the “serene” or open air; these pieces were performed outdoors under artificial light at night, a benign time for gathering in the summers of the Mediterranean south.

Eine Kleine Nachtmusik KV 525, with the opening “Mannheim rocket” motif of its first movement, is one of the most recognizable pieces in the Western canon; surprisingly little, however, is known of the circumstances of its composition in Vienna during the summer of 1787. It is “little” in both size and scoring, being for just four-part strings. Evidence from the manuscript’s layout and the norms of the genre suggest that one movement—another minuet—may have gone missing: a surprising gap in an otherwise so familiar piece!

Earlier in his life, Salzburg, Mozart wrote serenades both for private parties and for a special local tradition of *Finalmusiken*: at the end of the academic year, students of the Salzburg Benedictine university would serenade their professors and the Archbishop in turn, making music as they paraded through



the city streets. The *Serenata Notturna* KV 239, which pits a group of solo strings against the orchestra and adds timpani to the mix, resembles these *Finalmusiken* in having a march for its first movement. The “notturmo” of the title may suggest that this music was to be given even later than the usual serenade hour of around nine o'clock; the cheerful and very public music makes it clear that the term hadn't acquired the moody and introspective associations John Field and Frédéric Chopin would give the term “nocturne.”

Originating in the Salzburg of a century before, Heinrich Ignaz Franz Biber's “Nachtwächter” *Serenada à 5* (composed around 1673) inhabits quite a different world of night. At a time before widespread street lighting, urban darkness was viewed with suspicion and fear; city gates were shut for the night, bells rang the curfew (after which citizens should keep behind locked doors), and watchmen called the hours and patrolled the streets. The figure of the Nightwatchman, as Biber points out in a note on the manuscript of this piece, appears in the Ciacona movement, where the violone player is given a texted part calling out the hours of nine and, later, ten:

Lost Ihr Herrn undt last eüch sagen,
der hammer der hat Neyne gschlagen,
hüets feyer, hüets wohl,
undt lobet Gott den herren
undt unser liebe frau.

Listen, you people, and let it call to you,
the clapper has struck nine,
tend the fire, tend it well,
and praise the Lord God
and our beloved Lady.

Biber writes that this is, in fact, the way “one currently around here does call out the hour”—perhaps from the tower of the old Salzburg town hall.

In the string quintet *La musica notturna della strade di Madrid*, Luigi Boccherini gives an even fuller portrait of the soundscape of a city. Born in Lucca and eventually travelling to Spain as part of an opera orchestra, Boccherini spent much of his life around Madrid. A virtuoso cellist who created the double-cello string quintet format, Boccherini was attentive to the local musical colours of the Spanish capital. While the evening bells, drum rolls, and retreat of the night-watch (depicted with diminishing dynamics) would have been familiar to someone like Biber, the strumming guitars (assigned first to the cellos and then the violins) and the folky *Passa calle* (ancestor of the “passacaglia” whose name refers to “walking the streets”) were distinctly Spanish. Boccherini, who typically had his music published in Paris, chose

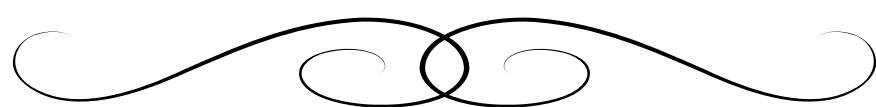


not to have this piece printed because he thought anyone not from Madrid would find it unintelligible. (It became famous anyway, and has been arranged for many different kinds of ensembles.)

Stepping back to the sixteenth century, we see John Dowland coupling violently sad poetry and sweet music in his own aesthetic of nocturnal melancholy. Issued in Dowland's *First Book of Songes or Ayres* (1597), "Come, Heavy Sleep" was presented in versions both for four voices and for solo voice and lute accompaniment.

Similarly, Anthony Holborne adapted much of his own music to be performed either by an ensemble or a solo instrument, specialising in the plucked string instruments of the Elizabethan broken consort: lute, cittern, and bandora. Hundreds of years later, gentle plucked strings remained indicative of the serenade in its more intimate moods, such as in the mandolin aria, "Deh, vieni alla finestra," in Mozart's *Don Giovanni*.

In times of restricted afterhours movement, any outdoor musical occasions during the night must have had the character of a festival: a joyful, public reclamation of the hours of darkness. For us, this music has, perhaps, a different appeal: who would deny, in our overlit and oversaturated age, the charm of a little night music?



About the Valley Concert Society

Beginnings

The Vancouver Symphony Orchestra was key to creating the society. They had been performing outreach concerts in Clearbrook with the help of some Abbotsford residents taking care of local arrangements. The symphony suggested that this group form a local society that would present programs offered by the symphony for a fixed fee.

On July 12, 1983, a group gathered in the home of Paul Moritz and elected an organizing committee with Paul as its president. On August 31, 1983, the BC Government issued the Certificate of Incorporation that made The Valley Concert Society a reality.

An intense campaign of mailing and phoning as well as advertising and fund-raising followed, all of it intent on procuring an audience and sufficient funding for their opening season. They achieved their goals with little time to spare, and the season opened with a chamber group from the VSO playing the program you will hear today. The rest of the first season consisted of two performances by the full symphony and a concert featuring the VSO's concertmaster Gerald Jarvis on violin and pianist Linda Lee Thomas.

A similar season was planned for the next year, but the society was not able to sell sufficient subscriptions, and the season was cancelled. They did receive a grant for \$500 and were able to present one concert featuring the Vancouver Cantata Singers.

A period of grappling with various organizational and promotional ideas resulted in a new beginning with a new format. Instead of relying exclusively on the Vancouver Symphony Orchestra, the society presented a variety of small-group performers. The Purcell String Quartet opened the season on November 1; they were followed by programs featuring the Vancouver Chamber Choir, pianist Robert Silverman, and the quintet A Touch of Brass. The VSO did perform once to close the season.

Over Forty Years of Outstanding Music

The Valley Concert Society has brought more than 200 remarkable musical experiences to the residents of Abbotsford. The most frequent performer has been the Vancouver Symphony Orchestra, which performed sixteen times in the first nineteen seasons. The Victoria Symphony and the North Shore Sinfonia also played three times each. Smaller chamber orchestras made



frequent appearances including such outstanding groups as I Musici de Montreal, Tafelmusik, and the Pacific Baroque Orchestra.

Choral groups were often booked. They came from near—the Vancouver Chamber Choir, the Vancouver Cantata Singers, and Chor Leone—and from far—the Soweto Choir of South Africa, the Cuban National Choir, and the Little Eagles of Siberia. Smaller vocal ensembles included Chanticleer, QuintEssence, and Gesualdo Six. Some of Canada's greatest singers made solo appearances: Maureen Forrester, Isabel Bayrakdarian, and Ben Heppner.

Solo piano recitals included such transcendent talents as Robert Silverman, Janina Fialkowska, Charles Richard-Hamelin, and David Jalbert.

Classic chamber music repertoire held an important place in the society's history. The Shostakovich, Minguet, and St. Lawrence String Quartets all made memorable visits to Abbotsford. The Gryphon Trio played in Abbotsford three times, and the recent performance by Ehnes, Tsang, and Armstrong was unforgettable.

Other diverse strings made an appearance. Guitars came in solo, trio, and quartet combinations. Rita Constanzi performed on a solo harp while harp ensembles brought several varied programs, as did the Langley Ukulele Ensemble.

There were some definite favourites among the many brass groups that performed. A Touch of Brass, Foothills Brass, and Cosmos Brass played here a combined fourteen times. Less common were woodwind ensembles such as the Prairie Winds from Chicago and the Winds of the Southern Cross from Brisbane, Australia.

The diversity of performing groups was endless. The Sidestreet Strutters were a Dixieland combo, Acclarion came with a clarinet and accordion, Sal Ferreras performed twice with a percussion ensemble, Trio Voronezh brought Russian music, there was a concert featuring only a bassoon and a guitar. Chris Jarrett performed a piano accompaniment to the silent film classic Battleship Potemkin. The actor Colin Fox narrated a program based on letters between Robert and Clara Schumann along with music by a soprano and piano.



People to Remember

George Zukerman was never a part of The Valley Concert Society, but he looms as an enormous figure throughout the history of the organization. He was a critical contributor during the restructuring of the society in its third year by providing performers who were touring in the area. He himself performed in Abbotsford more than once on his bassoon as part of varied groups. He came to the rescue on one occasion when the Kiev Symphony Orchestra did not come as scheduled, and he filled in with a program entitled The Great Mozart Hunt. He also narrated programs, including his last one in April of 2022 less than a year before his death at age 95.

Paul Moritz was the founding president of The Valley Concert Society and provided effective leadership for that intrepid group that had the vision to bring this kind of music to our city. He served intermittently in that position until 1997. The society recognized his important contribution by naming a bursary in his honour.

Lorna Keith was the longest serving president in the society's history. She assumed that position after Paul Moritz stepped down until her retirement in 2014. She guided the organization through the transition from the Abby Arts Centre to the Matsqui Centennial Auditorium as performing venues. The society named the endowment fund that it holds at the Abbotsford Community Foundation in her honour, a fitting tribute as she played a key role in establishing that fund.

Liz Carter was the last remaining charter member of the board when she passed away during the season in 2015. While not very visible publicly, she was enormously valuable behind the scenes. She chaired the committee that programmed each season. She was the Volunteer Coordinator. She was the House Manager. Liz had her hands on most of the organization's key functions. It was a considerable challenge to replace her many roles on short notice. The society honoured her memory by giving her name to its pre-concert talk.



VCS Contributes to the Community

The Valley Concert Society has two key elements in its mission statement. Providing concerts and other musical performances is the obvious one. The second is to support the musical education of young people in the community. The organization addresses this goal in several ways.

■ *Bursaries*

The Valley Concert Society has created two bursaries to be given annually to deserving music students in the community. They are named in honour of two founding board members, Paul Moritz and Marjorie Nixon. The value of the awards has increased over the years and currently stands at \$1,000. The society also provides a scholarship for the Abbotsford Music Festival named in honour of former board member Rudy Baerg at a value of \$200.

■ *Master Classes*

Since 2016, The Valley Concert Society has been holding master classes which give talented young music students the opportunity to work on a prepared piece of music with some of the artists that we bring to our stage. Piano students have had the privilege of working with such luminaries as Jane Coop and Charles Richard-Hamelin. In alternate years, string students have worked with the likes of Bryan Cheng, Nancy Dahn, Molly Carr, and violinist Karl Stobbe.

■ *Performances*

The society has provided several opportunities for local music students to perform publicly. At its 25th and 35th anniversaries, it presented a concert of former bursary winners. This gave the audience the opportunity to experience the talent of these remarkable young people. The society has also programmed two past bursary winners in its regular season, recognizing their growth as musicians.

■ *Community Outreach*

In the season just past, The Valley Concert Society has initiated a new venture aimed at allowing various members of the community to enjoy the wonderful artistry of our performers. Axiom Brass played for seniors in a high-rise complex, and for children participating in a Day Camp at The Reach. This year the society is presenting an outreach concert to the community served by the Salvation Army. These concerts come at no cost to the audience.



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Valley Concert Society Membership

Valley Concert Society (VCS) is a not-for-profit society incorporated in BC.

We invite you to become a member of the society.

COST: \$10 per person annually

BENEFITS: Vote at General Meetings.

Invitations to special events.

Reserved seating at concerts.

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We appreciate the support of our patrons in so many ways. If you would like to leave a legacy in your will to provide for quality music in the future, contact John Wiebe: (604-856-9490) or wiebej@shaw.ca

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Our 2026–27 Season

OUR 44TH
SEASON
2026–2027



Subscriptions can be purchased for all 6 concerts at \$150 for adults, \$140 seniors and \$60 for students. The Tickets for individual concerts will be available online at \$35 for adults/seniors and \$20 for students.

Pacific Baroque Orchestra Friday, October 16, 2026



Mozart's *Eine Kleine Nachtmusik* headlines a program of night music by one of Canada's most exciting ensembles under the leadership of Artistic Director Alexander Weimann.

Butterfield & Hagen Friday, November 20, 2026



One of Canada's leading tenors is joined by pianist Sarah Hagen to bring a program of two song cycles by the romantic Robert Schumann and the witty Randy Newman.

Fire & Grace & Ash Friday, February 12, 2027



This eclectic collaboration between violinist Edwin Huizinga, guitarist William Coulter, and mandolinist Ashley Hoyer explores the connections between classical, folk, and contemporary traditions.

Stobbe & Williamson Friday, March 5, 2027



Karl Stobbe, concertmaster of the Winnipeg Symphony Orchestra, joins Mission's own Paul Williamson, a piano instructor at the U. of Manitoba, in a program of Biber, Beethoven, Morlock, and Strauss.

Swensen & Pohjonen Friday, April 9, 2027



Danish cellist Jonathan Swensen and Finnish pianist Juho Pohjonen are both prize-winning musicians. Their program includes works by Fauré, Pärt, Poulenc, and Chopin.

Federico Colli Friday, April 30, 2027



Known both as a brilliant pianist and a creative original thinker, the Italian Federico Colli brings an insightful sensibility to the music of Scarlatti, Debussy, Schubert, and Mozart.

