

Heinrich Ignaz Franz von Biber (1644-1704), hailing from Austria, was a well-known virtuoso violinist and violin composer. He left his first position as musician for the Archbishop of Olomouc in Kromeriz, Moravia, without permission and eventually worked his way up to deputy kapellmeister at the Salzburg court and kapellmeister of the school choir. His violin sonatas are known for their technical difficulty and advancements in violinistic resources. The Rosary Sonatas are especially known for the use of scordatura (changing the tuning of the violin strings) and their artistic and dramatic effect.

Jean-Fery Rebel (1666-1747) and Joseph Bodin de Boismortier (1689-1755) are included here as representatives of the French Baroque style. The collective attitude of the French toward Italian Baroque music and performers was that it was crude, grotesque, overtly in-your-face, and absurd. French baroque music, meanwhile, originated from dance forms and the spoken language. Rebel was a virtuoso violinist and respected harpsichordist, born to a distinguished musical family who worked in the court of King Louis XIV. At only 8 years old, he was brought before the King and Jean-Baptiste Lully, who were amazed by his skills. As a composer, Rebel kept up with the musical trends from Italy, but always composed with a refined, graceful French style without the virtuosic demands that was so much like the Italian style. Boismortier was an elegant French composer whose career success was supported by the spread of music printing and publishing. He was able to compose refined music that was not necessarily specific to one instrument. Rather, a violin work could be suitable for the oboe or flute. His successes brought criticism, mostly saying that he is more a businessman than an artist. To this, his answer was "I make money."

Johann Pachelbel (1653-1706) is nowadays is known as a one-work composer, namely his violin trio Canon in D. Nevertheless, he was an important figure in the development of keyboard music and church music, combining Catholic Gregorian chant with Northern Germanic organ style. He was an organist who held many positions as church, cathedral and court organist around Germany and Vienna. One of his positions was as a court organist in Eisenach, the town where Johann Sebastian Bach was born. He became friends with the Bach family and was keyboard teacher to Johann Sebastian and Johann Christoph Bach.

Gallo Chamber Players Debut Concert

St. Philip's Anglican Church
3737 W. 27th Ave., Vancouver BC
Sunday January 27 2019, 4PM

Sonata in ecco con tre Violini	B. Marini
Sonata XXI con tre violini	G. Gabrieli
Violin Sonata Op. 5 No. 5	A. Corelli
Three parts on a ground	H. Purcell
- Intermission -	
Sonata No. 1 A Major, C138	H.I.F. Biber
Violin Sonata No 5	J.F. Rebel
Sonata Op. 34 no. 6	J.B. de Boismortier
Canon and Gigue	J. Pachelbel

The Gallo Chamber Players would like to thank their coaches, Chloe Meyers, Alex Weimann, and Christina Hutten, as well as Michael Murray, St. Philips Anglican Church, and Early Music Vancouver.

Connor Page (harpischord) is currently pursuing his Bachelor of Music at the University of British Columbia, studying with Dr. Terence Dawson and Alexander Weimann. A recent recipient of the Early Music Vancouver Scholarship, Connor has lately been involved in local presentations of Pergolesi's Stabat Mater, Vivaldi's Gloria, Mozart's Requiem, and diverse programs of early music in various Vancouver venues. Connor is grateful to his teachers and fellow players for their musicianship and camaraderie.

Elana Cooper (violin) was born in Ashland, Oregon and completed her BMUS degree in 2017 at the University of British Columbia, studying with David Gillham. In 2014 she joined the Baroque Orchestra Mentorship Programme at UBC and began studying baroque violin with Chloe Meyers. Elana has continued her historical performance studies at the Tafelmusik Baroque Summer Institute, Tafelmusik Winter Institute, and the Berwick Academy. Elana is excited for the debut concert of Gallo Chamber Players.

Jiten Beirsto (violin), a Vancouver native, completed his graduate studies at the University of British Columbia in 2017 under the instruction of David Gillham. Prior to this he studied at the University of Victoria as a student of Sharon Stanis. He currently splits his time between freelance orchestral playing, presenting chamber music recitals, and cleaning windows. Since joining the Baroque Orchestra Mentorship Programme at UBC, he has made historical performance a significant focus of his development as a musician. He enjoys it enough that he recruited his cellist wife to the cause.

Majka Demcak (violin) completed her Bachelor's degree in violin performance at the University of British Columbia and is currently pursuing studies in historical performance. She is a freelance baroque violinist in Vancouver and Victoria, has worked with the Pacific Baroque Orchestra and is part of a baroque mass series at Christ Church Cathedral. Currently, Majka is pursuing further studies in historical performance. She is excited to be one of the founding members of the Gallo Chamber Players baroque ensemble and is looking forward to future concerts!

Emily Burton (cello) is originally from Vernon and received her Bachelor's degree in music performance from the University of Victoria, studying with Pamela Highbaugh-Aloni. Later Emily attended UBC to study pharmacy, and now she works as a pharmacist and continues to play cello as much as she can. She joined the Baroque Orchestra Mentorship Programme at UBC this September because she loves baroque music and her husband seemed to enjoy it a lot.

Biagio Marini (1594-1663) and Giovanni Gabrielli (1557-1612) were two performers and composers who held major roles in the transition of Renaissance to Baroque musical style. In their time, Italy was the center for the introduction of solo instrumental music. Marini was a virtuoso violinist whose career started by being hired by Monteverdi to work at St. Mark's Cathedral in Venice. He traveled often, performing in Neuburg an der Donau, Milan, Brussels, Dusseldorf, Padua and Brescia, his home town. Gabrielli was an organist who lived and worked in the court of the Duke of Albrecht V in Germany and moved back to Venice after his death. There he became organist and principal composer at the St. Mark's Cathedral. His compositions have the earliest recorded dynamic markings found to date, and his Sonata per Tre Violini was one of the earliest works of music that included a basso continuo, which became the norm for the baroque trio sonata.

Arcangelo Corelli (1653-1713) was another master Italian violinist. He was born into a wealthy family in Fusignano, studied in Bologna and worked in Rome. Here he had devoted patrons and achieved wide fame and great wealth. In his violin sonatas, the development of beautiful tone, lyricism, and advanced bowing and fingering techniques demonstrated Corelli's absolute mastery and virtuosity as a performer and composer. The violin sonatas also use chord progressions that are more recognizable to our modern ears.

Henry Purcell (1659-1695) was one of England's greatest composers in the Baroque era. He became a master keyboard player and eventually went on to be the organist at Westminster Abbey. Purcell's compositions varied in genre. He composed instrumental works, sacred songs and anthems, incidental music for stage productions, music for royal occasions and his most well known and praised opera, Dido and Aeneas.