

The Tafelmusik Baroque Orchestra

Tafelmusik, Canada's orchestra on period instruments, was founded in 1979. Since the arrival of Music Director and concertmaster Jeanne Lamon in 1981, Tafelmusik has achieved international recognition for their concerts and recordings. Based in Toronto, the ensemble has sixteen permanent members and is expanded as the need arises. All members of the orchestra are specialists in historical performance practice, and their collaboration results in performances renowned for their refinement and vitality.

Tafelmusik's success has taken them around the world, with regular tours across Canada, the United States, Europe and Asia. Tafelmusik also performs an annual 40-concert season at their home base, a historic church in downtown Toronto.

The ensemble has been associated with major record companies, and since 1990 has had an exclusive recording contract with Sony Classical. Among their many awards and accolades, Tafelmusik has been awarded three Junos.

Jeanne Lamon

Since 1972, Jeanne Lamon has specialized in the performance of baroque and classical music on period instruments. Music Director of Tafelmusik since 1981, Ms. Lamon has been praised by critics in Europe and North America for her virtuosity as a violinist and her strong musical leadership. Jeanne Lamon teaches at the University of Toronto, Wilfrid Laurier University in Waterloo, and Toronto's Royal Conservatory of Music. In November 1994 she received an honorary Doctor of Letters from York University.

WHITE ROCK CONCERTS BONUS CONCERT!

Canada's outstanding chamber ensemble

THE ST. LAWRENCE STRING QUARTET

appears for White Rock Concerts on Friday, March 24,
at 8 p.m. at the White Rock Baptist Church
Admission free to all White Rock Concert Subscribers

Don't miss this year's bonus event



Now, here's news about our 95-96 season:

Argentinian-Canadian cellist - ANTONIO LYSY appears for us in October.

Canadian duo-pianists, ANAGNOSTIN & KINTON conclude our season in April.

Others under consideration include soprano NANCY ARGENTA, CANADIAN GUITAR TRIO, SHOSTAKOVICH STRING QUARTET, SONI VENTORUM WINDS.

Watch for the full announcement of the 95-96 season. Come to the BONUS EVENT, March 24, prepared to renew for next year.

The Tafelmusik Royal Bank 1995 Tour is made possible through the generous support of Royal Bank and the Canada Council Touring Office.

The White Rock Concert Series is made possible by the generous assistance of Cultural Services Branch, Victoria, B.C.



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White Rock Concerts
Presents

Tafelmusik

BAROQUE ORCHESTRA



Jeanne Lamon *Director*

TAFELMUSIK
ROYAL BANK 1995 TOUR

WHITE ROCK CONCERTS PRESENTS

Tafelmusik

The Tafelmusik Royal Bank 1995 Tour

Programme

Suite from *Ayres for the Theatre* Henry Purcell
Overture 1659-1695

Hornpipe
Air
Song Tune "How blest are shepherds"
Country Dance
Song Tune "Let the soldiers rejoice"
Trumpet Tunes
Dance for the followers of the night
Song Tune "Sing while we trip it"
Chaconne

Concerto for two violins in D Minor, Johann Sebastian Bach
BWV 1043 1685-1750

Vivace
Largo ma non tanto
Allegro

Jeanne Lamon & Linda Melsted violins

INTERMISSION

Water Music George Frederic Handel
Overture 1685-1759

Adagio e staccato
[Allegro] - Andante - [Allegro] da capo
[Menuet]
Air
Menuet
Bourrée
Hornpipe
[Andante]
[Allegro]
Alla Hornpipe
[Menuet]
Rigaudon
Lentement
Bourrée
Menuets I/II
Country Dance I/II
Menuet

The Tafelmusik Baroque Orchestra
Jeanne Lamon Director

The Tafelmusik Royal Bank 1995 Tour Tafelmusik Baroque Orchestra

Jeanne Lamon Director

Violin I

Jeanne Lamon
Thomas Georgi
David Greenberg
Stephen Marvin

Violin II

Linda Melsted
Rona Goldensher
Kevin Mallon
Christopher Verrette

Viola

Ivars Taurins
Patrick Jordan
Elly Winer

Violoncello

Christina Mahler
Sergei Khoklov

Bass

Alison Mackay

Oboe

John Abberger
Washington McClain

Bassoon & Recorder

Michael McCraw

Horn

Ab Koster
Derek Conrod

Trumpet

John Thiessen
Norman Engel

Harpichord

Charlotte Nediger

Managing Director

Ottie Lockey

Director of Marketing & Development

Heather Clark

Director of Operations

Glenn Hodgins

The Tafelmusik Royal Bank 1995 Tour

Programme Notes

Purcell Suite from *Ayres for the Theatre*

Purcell's regular connection with the London theatres seems to have begun about 1690, and in the years that followed his most "operatic" works appeared: *Dioclesian*, *The Tempest*, *King Arthur*, *The Fairy Queen*, and *The Indian Queen*. They were by no means operas in the modern sense, for the musical portions were kept entirely distinct from the dramatic portions. Their performance entailed a double company, the actors being of primary importance, and the singers and dancers being added, together with lavish machines and scenery, to make up a true "spectacle." The musical selections were often excerpted to be performed on their own. Purcell's instrumental music for the theatre was particularly popular, and was published posthumously in a collection entitled *Ayres for the Theatre*. We present a selection of dances from the latter to open tonight's programme.

Bach Concerto for Two Violins

J.S. Bach composed his *Concerto for Two Violins* while employed as Director of Music to His Highness the Prince of Anhalt-Cothen from 1717-1723. These years were probably the happiest creative period of his life. They saw the composition of most of Bach's instrumental music, including the famous *Brandenburg Concertos*, the *Well-Tempered Clavier*, the suites for solo violin, solo cello and solo harpsichord, and virtually all of his chamber music. His various concertos for violin, including the *D-Minor Concerto for Two Violins*, were based on models he had studied by Vivaldi, but leave Vivaldi far behind in their depth and mastery.

Handel Water Music

At about eight in the evening the King repaired to his barge. Next to the King's barge was that of the musicians, about 50 in number – trumpets, horns, oboes, bassoon, German flutes, French flutes, violins, and basses, but no singers. The music had been composed specially by the famous Handel, a native of Halle, and his Majesty's principal court composer. His Majesty's approval of it was so great that he caused it to be played three times in all; twice before and once after supper, even though each performance lasted an hour. The evening was fine as could be desired for the occasion and the number of barges and boats full of people wanting to listen was beyond counting.

It was the occasion of the royal river excursion of July 17, 1717, described above by the *Brandenburg Resident* in London, Friedrich Bonet, that Handel's "Celebrated Water Music" was first performed. River parties were regular occurrences during the summer season in 18th-century London, and royal excursions were important social occasions. Handel's reputation, both with the royal family and the more general public, was served well by his contribution to the "royal cruise." Movements from the so-called *Water Music* appeared in various publications for several decades, and concert performances were very popular. Throughout the work the wind instruments, so well suited for outdoor use, figure prominently. The *Water Music* can be divided into three suites: an extended suite in F Major featuring the oboes, bassoon and horns; a small suite in G Major featuring the recorder; and a majestic suite in D Major featuring the trumpets, in combination with horns, oboes, bassoon and strings. For tonight's programme we are performing the entire *Water Music*, in an arrangement of movements commonly used in 18th-century concert versions.