



White Rock Concerts

Presents

TAFELMUSIK



Friday, October 29, 2004

JEANNE LAMON

Music Director of Tafelmusik since 1981, Jeanne Lamon has been praised by critics in Europe and North America for her virtuosity as a violinist and her strong musical leadership. In addition to performing with and directing Tafelmusik, Ms. Lamon regularly guest directs symphony orchestras across Canada. Recent engagements include the Victoria Symphony, the Vancouver Symphony, the Kitchener-Waterloo Symphony, Orchestra London, the Calgary Philharmonic and frequent appearances with Symphony Nova Scotia. Ms. Lamon's numerous awards include the Prix Alliance from the Alliance Française, the 1997 M. Joan Chalmers Award for Artistic Direction, an honorary Doctorate of Letters from York University, and the prestigious Molson Prize from the Canada Council for the Arts. In 2000, Jeanne was appointed a member of the Order of Canada in recognition of her exceptional achievements as Music Director of Tafelmusik. In 2003 she was named "Musician of the Year" by her peers at the Toronto Musicians' Association, a prize previously awarded to Oscar Peterson.

LINDA MELSTED

Violinist Linda Melsted, originally from Seattle, has made Toronto her home since 1992 when she joined the Tafelmusik Baroque Orchestra. Linda has performed as guest leader and soloist with the Portland Baroque Orchestra, Seattle Baroque Orchestra and Pacific Baroque Orchestra, and has played with Concerto Köln, Freiburg Baroque Orchestra, Philharmonia, and the New York Baroque Ensemble. She is active as a soloist and chamber musician, praised for her virtuosity, sweetness of tone, and for the musical commitment and fire that she brings to a performance. Her recent performances and recording of the Violin Concerto in D Major by Chevalier de Saint-Georges with Tafelmusik have received widespread acclaim. Linda performs on a Nicolo Amati violin and is a member of Duo Chiaroscuro, with harpsichordist Charlotte Nediger.

DOMINIC TERESI

Dominic Teresi joined Tafelmusik as principal bassoon in 2002. A native of California, Dominic performs and records in period and modern ensembles throughout the U.S., Canada and Europe. He holds a Master of Music degree from Yale University, a Médaille d'or from the Conservatoire National de Région in Bordeaux, France, and is a doctoral candidate at Indiana University-Bloomington, where he studied with Michael McCraw. Other important influences include Danny Bond, Stephen Maxym and Frank Morelli. Dominic recently became a new father and enjoys daily discoveries with his son.

Programme

Concerto grosso in B-flat Major, op. 3, no. 2

George Frideric Handel (1685-1759)

Vivace

Largo

Allegro

Vivace

[Allegro]

Concerto for violin in F Major op. 8, no. 3

Antonio Vivaldi (1678-1741)

("Fall" from *The Four Seasons*)

Allegro

Adagio

Allegro

Linda Melsted *violin*

Concerto for bassoon in A Minor, RV. 498

A. Vivaldi

Allegro

Larghetto

Allegro

Dominic Teresi *bassoon*

Intermission

Brandenburg Concerto no. 3 in G Major, BWV 1048

Johann Sebastian Bach (1685-1750)

Allegro

Allegro

Suite in A Minor for 2 oboes, bassoon & strings

Georg Philipp Telemann (1681-1767)

Overture

Les Plaisirs

Loure

Furies

Rigaudons

Menuet

Les Matelots

Gigue Angloise

Rondeaux

Hornepipe

PROGRAMME NOTES

Handel *Concerto grosso, op. 3, no. 2*

Handel's first set of published concertos, labelled "*Opera Terza*," appeared in 1734. The concertos seem, however, to have been compiled without the assistance, and possibly not even the knowledge, of Handel himself. The London publisher John Walsh, a shrewd businessman, wished to take advantage of the popularity of both Handel and of the Italian-style concerto grosso, so he set about compiling a set of concertos from manuscript copies of works he had obtained, legitimately or otherwise, during his long association with Handel. We are in retrospect thankful to Walsh for preserving many works which may otherwise have been lost, particularly the wonderful second concerto, with its exquisitely beautiful slow movement and its rollicking final gavotte.

Vivaldi *The Four Seasons*

The Four Seasons appeared in Vivaldi's 1725 publication of twelve violin concertos entitled *Il Cimento dell'Armonia e dell'Inventione*, which translates roughly as "bold experiments with harmony and invention." The *Seasons*, full of audacious experiments of every kind, were undoubtedly the main reason for the title. The four concertos are accompanied by four sonnets, giving detailed descriptions of the programmatic elements of the music. The author of the sonnets is unknown, and it is quite possible that Vivaldi penned them himself. To ensure that the musicians were aware of the effects they were to create, Vivaldi labeled the various lines of the sonnets to correspond with letters in each of the instrumental parts. He also included very detailed instructions for performance, including dynamics, bowing and articulations. The concertos are dazzling proof of Vivaldi's skill as a violinist and his ingenuity and inventiveness as a composer.

Vivaldi *Concerto for bassoon in A Minor*

For almost 40 years Vivaldi was violin teacher and orchestra director at the Ospedale della Pietà in Venice, a female orphanage at which the pupils received extensive musical training. One of Vivaldi's principal duties was to provide several concertos each month for performances by the Pietà's renowned orchestra. Although most of his over 400 extant concertos feature the violin, the constant demand for new and novel concertos inspired Vivaldi to turn to instruments not usually given solo roles in the orchestra. Interestingly, the instrument second in line to the violin in terms of numbers of concertos written by Vivaldi is the bassoon. The 37 solo bassoon concertos are very demanding

works, and there is much debate as to who inspired their composition. There was certainly no recent tradition of solo bassoon writing in Venice, though the same could be said of many of the instruments for which Vivaldi composed concertos. One concerto is inscribed with the name of Giuseppe Biancardi, a local musician, and another with that of the Bohemian Count Wenzel von Morzin, one of Vivaldi's patrons. There may certainly have been a skilled bassoonist among the women at the Pietà, and it is conjectured that some may have been composed for a virtuoso bassoonist at the Dresden court who had attracted the attention of many composers.

Bach *Brandenburg Concerto no. 3*

Bach prepared a carefully copied manuscript score of six concertos for Christian Ludwig, Margrave of Brandenburg, in 1721. The six concertos are scored for various combinations of instruments, the third and sixth calling for ensembles of solo string instruments. The third concerto is thought to have been composed as early as 1712, inspired by Bach's study of Vivaldi's landmark publication of concertos entitled *L'Estro armonico*. As in the Vivaldi model, Bach combines elements of the concerto grosso and the solo concerto, creating an orchestra out of a group of three solo violins, three solo violas and three solo cellos, with double bass and harpsichord continuo. Bach constantly shifts the roles of the players — at times the three groups play antiphonally, at other times an individual steps forward for a brief solo, and finally all eleven instruments come together to play an “orchestral” tutti. Bach later re-used the first movement of the concerto as the sinfonia for Cantata 174 “*Ich liebe den Höchsten von ganzem Gemüte*,” adding parts for two horns and three oboes to the already rich sound of the strings. [Note: We are performing the concerto in a slightly re-worked version with two cellos instead of the prescribed three.]

Telemann *Suite in A Minor*

Included in the vast catalogue of Telemann's output are some 135 orchestral suites for various combinations of instruments, from strings only to full orchestra with trumpets and timpani. The undated Suite in A Minor is scored for two oboes, bassoon and strings. As in most German orchestral suites, the work opens with a grand, extended French overture, followed by a selection of traditional dance movements and colourful character pieces. Telemann contrasts French and English sailor dances in *Les matelots* and *Hornepipe* [*sic*]

TAFELMUSIK

Tafelmusik, Canada's orchestra on period instruments, was founded by Kenneth Solway and Susan Graves in 1979. Under the inspired leadership of Music Director and concertmaster Jeanne Lamon since 1981, Tafelmusik has achieved international recognition for its concerts and recordings. The ensemble has eighteen core members and is expanded as the need arises. All members of the orchestra are specialists in historical performance practice and perform on original instruments or modern replicas faithful in design and construction to the originals.

Tafelmusik's success has taken it around the world, with regular tours across North America, Europe, and Asia. Tafelmusik performs over 50 concerts each season at its home base, the historic Trinity-St. Paul's Centre in downtown Toronto. It also presents a three-concert series at the George Weston Recital Hall, and performs regularly at the Royal Ontario Museum.

Tafelmusik's education programme continues to thrive, this year with numerous free student concerts and a special family matinee performance of *Metamorphosis: From Myth to Music*. Tafelmusik musicians will once again work directly with students in their classrooms, and students from several schools will spend a day at Trinity St-Paul's studying and playing with the orchestra. The season ends with the Tafelmusik Baroque Summer Institute, an intensive residency for senior students, pre-professional and professional musicians which focuses on instrumental and vocal baroque performance practice.

Tafelmusik has released over 60 CDs on the Analekta, Sony Classical, CBC Records, BMG Classics, Hyperion and Collegium labels, and has been awarded numerous international recording prizes, including five Junos. Tafelmusik's most recent release on the Analekta label is *The Italian Oratorio*, with countertenor Matthew White. Soon to be released by CBC Records is a recording of Cleopatra arias with soprano Isabel Bayrakdarian.

TAFELMUSIK

Jeanne Lamon - Music Director

John Abberger - Oboe

Christopher Palameta - Oboe

Dominic Teresi - Bassoon

Patricia Ahern - Violin

Thomas Georgi - Violin

Geneviève Gilardeau - Violin

Timothy Haig - Violin

Linda Melsted - Violin

Christopher Verrette - Violin

Cristina Zacharias - Violin

Patrick G. Jordan - Viola

Elly Winer - Viola

Christina Mahler - Violoncello

Allen Wear - Violoncello

Alison Mackay - Bass

Charlotte Nediger - Harpsichord, Organ

PRESIDENT'S MESSAGE

As I was away for the last concert, this is my first opportunity to welcome you all to another season of magnificent music. Sit back and relax and allow the music to sooth your spirit.

When I was on vacation last month, I had the occasion to read some articles on music's ability to not only heal the soul, but in fact to heal the body. The power of music is truly remarkable. Scientific studies have shown that music can lower heart rates, blood pressure and breathing rates. How music operates to benefit the body is not entirely clear, but scientists have theorized that the muscles of the body, including the heart, learn to synchronize to the beat of the music. I wonder, does this mean that we need to publish a health warning for particularly up-tempo performances?

Music also has been found to reduce the pain anxiety and nausea caused by a variety of illnesses. There are no claims that music can cure illness, but the experts do agree that music can reduce symptoms, aid healing, improve physical movement and enhance a patient's quality of life.

Music has been used in medicine for thousands of years. Ancient Greek philosophers believed that music could heal the body and the soul. Native Americans have used music in healing rituals for centuries. A more formal approach to music therapy began in World War II, when returning veterans were treated for shell-shock using music therapy.

Today, more than 70 colleges and universities in North America have degree programs in music therapy, and there are over 5000 music therapist working in health care in North America.

Do enjoy the performance tonight by one of this country's great national treasures, Tafelmusik.

Good listening and good health.

Rick Gambrel
President, White Rock Concerts



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.....*

Coast Capital Savings has taken a lead role in enhancing the lives of people living and working within our communities. We proudly support initiatives in the areas of arts and culture, education, health care, family services, and the environment.



*How can we help you?
.....*

Our Next Concert:

The Winter Winds

*Friday,
January 15, 2005*

