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### Tafelmusik Baroque Orchestra

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WEDNESDAY, MARCH 8, 2017, 8PM LOBERO THEATRE, SANTA BARBARA

## Tafelmusik

### J.S. Bach: The Circle of Creation

Conceived, programmed, & scripted by **Alison Mackay**

**Blair Williams** Narrator

Directed by **Jeanne Lamon**

**Marshall Pynkoski** Stage Director

**Glenn Davidson** Production Designer & Technical Director

**Raha Javanfar** Projections Designer

**Jane MacRae** Film Editor

#### JOHANN SEBASTIAN BACH (1685–1750)

Sinfonia to Cantata 249a

Sonata for 3 violins in C Major, after BWV 1005:  
*I. Adagio*

Orchestral suite no. 1 in C Major, BWV 1066: *Ouverture*

Chorale tune "Gloria laus et honor"

Orchestral suite no. 1 in C Major, BWV 1066:  
*Bourrée & Forlane*

Sinfonia in G Minor, BWV 797, for solo harpsichord

Prelude in C Major, BWV 933, for solo harpsichord

Suite no. 3 for violoncello in C Major, BWV 1009:  
*Sarabande*

Brandenburg Concerto no. 3 in G Major, BWV 1048:  
*I. Allegro*

Adagio, after Cantata 202/1: "Weichet nur, betrübte  
Schatten" (Depart, melancholy shadows)

Brandenburg Concerto no. 3 in G Major, BWV 1048:  
*II. Allegro*

Tish Nign (18<sup>th</sup>-century Klezmer tune)

Cantata 140: Chorale "Wachet auf, ruft uns die Stimme"  
(Awake, calls the voice to us)

Orchestral suite no. 3 in D Major, BWV 1068: *Gavottes*

Sonata for 2 violins and continuo in G Major, BWV 1039:  
*Adagio & Allegro ma non presto*

Canons on the first 8 notes of *Goldberg Variations*,  
BWV 1087

*Simplex – Duplex a 4 – Duplex a 5*

Excerpts from *Goldberg Variations*, BWV 988

*Air – Variation #18: Canone alla sexta –*  
*Variation #22: Alla breve – Variation #10: Fughetta*

Canon triplex on the first 8 notes of *Goldberg Variations*,  
BWV 1087/13

Adagio, after Cantata 42/3: "Wo zwei und drei  
versammelt sind" (Where two and three are gathered  
together)

Sinfonia, after Cantata 11/1: "Lobet Gott in seinen  
Reichen" (Praise the Lord in his riches)

#### INTERMISSION

Andante, after Cantata 208/9: "Schafe können sicher  
weiden" (Sheep may safely graze)

Partita for violin in D Minor, BWV 1004: *Allemande*

*Movements from Cantatas 249a, 202, 208, 42, & 11, and Goldberg  
Variations #18 & 22 transcribed & arranged by Alison Mackay.*

*Sonata BWV 1005 arranged by Christopher Verrette*

Programs and artists subject to change

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**H**ailed as “one of the world’s top baroque orchestras” by *Gramophone Magazine*, **Tafelmusik** was founded in 1979 by Kenneth Solway and Susan Graves. At the heart of Tafelmusik is a group of remarkably talented, enthusiastic, and dynamic permanent members, each of whom is a specialist in historical performance practice.

Delighting audiences worldwide for more than three decades, Toronto-based Tafelmusik reaches millions of people through its touring, critically-acclaimed recordings, broadcasts, new media, and artistic/community partnerships. The vitality of Tafelmusik’s vision clearly resonates with its audiences in Toronto, where the orchestra performs more than 50 concerts every year for a passionate and dedicated following of all ages. For over 35 years Tafelmusik has maintained a strong

presence on the world stage, performing in some 350 cities in 32 countries.

Tafelmusik has also invested much energy and many resources into supporting the next generation of period performers through its artist training programs, most notably through the renowned annual Tafelmusik Baroque Summer Institute. Musicians from around the globe gather to study period performance in an intensive and varied program. This year’s Institute takes place in Toronto May 29–June 11, 2016.

An integral part of Tafelmusik’s worldwide success has been its critically acclaimed discography of over 80 baroque and classical albums, which have garnered many national and international awards. A number of new and past recordings have been released on the Tafelmusik Media label, available from Tafelmusik’s online shop ([www.tafelmusik.org/Shop](http://www.tafelmusik.org/Shop)). ✱

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### JEANNE LAMON

Music Director of Tafelmusik from 1981 to 2014, Jeanne Lamon has been praised by critics in Europe and North America for her strong musical leadership. She has won numerous awards, including honorary doctorates from York University, Mount Saint Vincent University, and University of Toronto, and the prestigious Molson Prize from the Canada Council for the Arts. In 2000, Jeanne Lamon was appointed a Member of the Order of Canada and in 2014, a Member of the Order of Ontario. She is in demand as guest director of symphony orchestras in North America and abroad. She is Adjunct Professor at the University of Toronto, and is Artistic Director of the Health Arts Society of Ontario. Jeanne Lamon serves as Music Director Emerita of Tafelmusik.



### ALISON MACKAY

Alison Mackay, who has played the violone and double bass with Tafelmusik since 1979, is active in the creation of cross-cultural and multi-disciplinary programs for the orchestra. A number of her projects, which include *The Four Seasons*, a *Cycle of the Sun*; *The Galileo Project*; *House of Dreams*; and *Leipzig & Damascus: Tales of Two Cities*, have been made into feature documentary films and have toured extensively around the world. Her musical tale of adventure, *The Quest for Arundo Donax*, was awarded the 2006 Juno Award for Children's Recording of the Year, and she is the recipient of the 2013 Betty Webster Award for her contribution to orchestral life in Canada.



### BLAIR WILLIAMS

Based in Toronto, Blair Williams works as a director and actor in theatres across Canada and the US, notably at the renowned Shaw Festival. Blair has previously collaborated with Tafelmusik on the narrative concerts *House of Dreams*, *Chariots of Fire*, *King Arthur*, *The Grand Tour*, and *The Quest for Arundo Donax*, the recording of which won a Juno Award for Best Children's Album of the Year. He was born in North Bay Ontario, and is a graduate of the National Theatre School of Canada.



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## NOTES ON THE PROGRAM

*J.S. Bach: The Circle of Creation* is a celebration of the genius of Johann Sebastian Bach, with an emphasis on the instrumental music which he created for his family, his students and his colleagues. Using words and images, the performance also honors the artisans and tradespeople whose labor and expertise made the performances of Bach's music possible, both in his own time and in the 21st century.

The concert begins and ends with poetry about the honorary patrons of Bach's city of Leipzig — the Roman god of music, Apollo, and his brother Mercury, who made a glorious musical instrument from the shell of a tortoise and seven strings of sheep gut.

Two millennia later, the instrument makers of the eighteenth century still used materials from the natural world — bird feathers for the

quills that pluck harpsichord strings, maple and spruce for the bodies of stringed instruments, and boxwood for oboes. Sheep intestines were still used to create strings for Bach's instruments, and brass strings were made by hand for his harpsichords.

Centuries-old methods are still used today for the making of historical strings for period instruments. Because the guild members of early modern Europe were obliged to guard their trade secrets, modern makers have had to be detectives, using forensic evidence from scraps of old strings and sources such as Diderot's eighteen-century encyclopedias to determine the materials and techniques that would have been used for Bach's instruments.

The images seen in the concert portray artisans from Bach's time as well as modern instrument





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builders who use historical techniques to create instruments for the Tafelmusik Orchestra. Film footage and still photographs created specially for this performance feature Toronto builder and restorer Quentin Playfair, who made a cello inspired by an instrument from the Stradivarius workshop in 1726; the English harpsichord and string maker Malcolm Rose; the American oboe maker Harry vas Dias; German bassoon maker Pater Wolf; Toronto bow maker Stephen Marvin; and the artisans of the Aquila String factory in Italy. A special contribution has also been made by Dr. Daniel Geiger of the Museum of Natural History in Santa Barbara, California, who has created a set of stunning magnified images of the materials described in the concert.

Much of the music on the program is typical of the works which would have been performed at Zimmerman's Coffeehouse in the center of Leipzig. In 1695, the merchants' guild of Leipzig had petitioned the town council for "street lanterns that would, as in Vienna and Berlin,

burn all night to prevent incessant nocturnal crime." On Christmas Eve of 1701, 700 oil-fuelled streetlights were installed in the city, making it safe for the first time for all citizens to walk freely at night, transforming coffeehouses into venues for recreation and music.

Bach directed an ensemble which performed on Friday nights at the cafe for which the owner, Georg Zimmerman, acquired a set of musical instruments. The orchestral suites BWV 1066 and 1068, the third Brandenburg concerto, the Trio Sonata BWV 1039, the *Goldberg Variations*, and the shorter solos for harpsichord, violin, or cello are typical of music which Bach would have performed with members of his family, university students, and amateur players of the ensemble known as the Collegium Musicum. Professional players from the Leipzig town band also participated in these performances.

These municipal musicians had responsibilities for outdoor performances from balconies at City Hall or one of the church steeples in town.



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*Gloria laus et honour* and *Wachet auf, ruft uns die Stimme* are well-known hymn tunes which would have been played instrumentally by these performers. They were given salaries, clothing, music, instruments, and housing for themselves and their families in the Stadtpeiffer Gässchen (City Pipers’ Lane), which was also the traditional street for the city’s midwives.

In 1746, the Dresden official court painter Elias Gottlob Haussmann painted a portrait of the 61-year-old Bach holding, as was customary, an emblem of his art. Rather than being pictured with a keyboard, the famous virtuoso chose instead to hold a small piece of paper with three short lines of music — the first eight notes of the bass line of the *Goldberg Variations* with a six-part canon written in code. It was a powerful symbol of Bach’s roles as composer, performer, and teacher. Like the instrument makers who made his violins and harpsichords, Bach regarded himself as a craftsman who had inherited much from the guild musicians who were his forebears.

In June of 2014, the members of Tafelmusik were invited to live in the city of Leipzig for two weeks as orchestra-in-residence at the annual festival which celebrates his legacy. Immersed in the atmosphere of Bach’s hometown, we were able to explore the craft of Bach’s own artisans, guided by our generous partners and advisors at the Bach Museum, who have provided many of the images for this project. The concert ends with a reflection on human hands and the thousands of hours it takes to master the use of a violin bow or a chisel. In the long hours of labor, musicians, and artisans are sustained by the beauty of materials, the artistry of their tools, the guidance of inspiring mentors, and the exhilaration of exploring the art of a great genius. We share with our audiences around the world an abiding love for the music of J.S. Bach, and it is a privilege to be able to perform it in celebration of his art and in recognition of the artisans, scholar, tradespeople, and music lovers who have made our performing lives possible. ■

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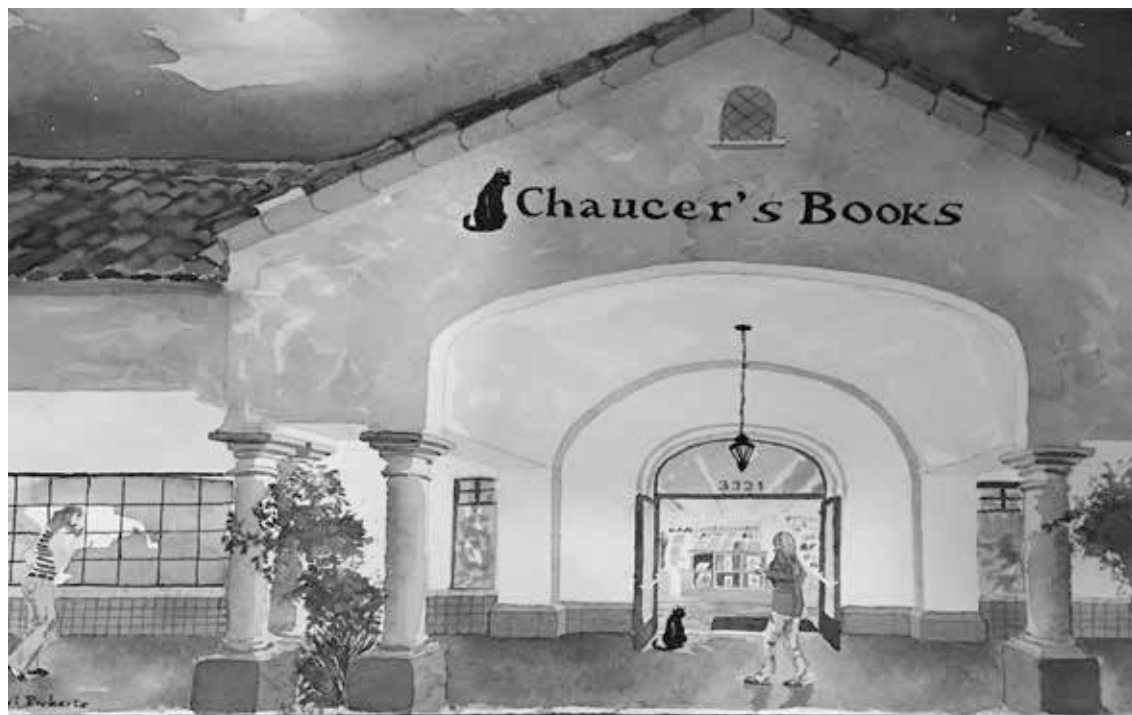
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# Tafelmusik Baroque Orchestra

Directed by Jeanne Lamon

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**Jean-Marc St. Pierre** of *MAJ Productions* in Montréal for permission to use his footage of the Aquila factory.

**Timothy Barrett**, Director of the Iowa Centre of the Book, and filmmaker Avi Michael, creator of the film *Chancery Papermaking*, for the footage of paper being made as in the time of Bach.

**Dr. Daniel Geiger** of the Museum of Natural History, Santa Monica, California for his magnified images of materials from Bach's world.

**The Bach Museum**, Leipzig for permission to use images from the museum.

Production designer **Glenn Davidson** for creating the photo sequences of hands and Saxon sheep.



“Age is an issue of mind over matter.  
If you don’t mind, it doesn’t matter.”

– Mark Twain



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20. Microscopic views of feather, woods, bow hair, gut strings, and rosin. Wood shavings provided by Olivia Pelling (Finestrings, Ottawa). Feather material provided by Dr. Krista Fahy, Curator of Ornithology at the Santa Barbara Museum of Natural History. Photo credit: Daniel Geiger.
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22. Images of millwheel stampers, rag sorters, papermakers, and candlemakers from Denis Diderot, *Encyclopédie des sciences, des arts, et des métiers*, 1750–1765, by kind permission of the Thomas Fisher Rare Book Library, University of Toronto.
23. Bernard Picart, *Outdoor concert*, 1709. Rijksmuseum, Amsterdam.
24. Vincent Laurensz van der Vinne, *Gold Shop*, 1714. Rijksmuseum, Amsterdam.
25. Photo of Doubrava used by kind permission of Petr Kečkeš.
26. Photo of Grüen paper mill, by kind permission of the AS/Doubrava Museum. Many thanks to Jitka Klimova, Consulate General of the Czech Republic in Toronto.
27. Film footage from *Chancery Papermaking* created by Avi Michael used by kind permission of Timothy Barrett, Director of the University of Iowa Centre of the Book
28. Film footage of wire drawing and harpsichord making at the workshop of Malcolm Rose, Lewes, U.K. Filmed by Mike Grippo for Tafelmusik.
29. Workshop of luthier Quentin Playfair, Toronto. Photo credits: Sue Dickin & Quentin Playfair.
30. Oboe and bassoon making at the Guntram Wolf family workshop, Kronach, Germany. Photo credit: Anna Marsh.
31. Workshop of Harry vas Dias, Atlanta, GA. ©Hastings Huggins.
32. Saxon Merino Sheep. Photo credit: Glenn Davidson.
33. Film footage of the Aquila String Factory created for *How It's Made* by Productions MAJ, Montreal.
34. Workshop of Stephen Marvin. Photos kindly provided by Stephen Marvin.
- Song of Songs images:
35. Philip van Gunst, *Celebrating the Sabbath in a Jewish family*, c.1725. Rijksmuseum, Amsterdam.
36. Abraham Mignon, *Still life with fruit*. Rijksmuseum, Amsterdam
37. Ottmar Elliger, *Still life with lilies*. Rijksmuseum, Amsterdam
38. Anonymous gouache, *Collegium musicum concert in a tavern*, c.1740, by kind permission of Germanisches Nationalmuseum, Nürnberg.
39. Three versions of the first eight notes of the bass line of Bach *Goldberg Variations*, drawn by Ivars Taurins.
40. Leonardo da Vinci, *Drawing of the anatomy of the hand*. Photo credit: Depositphotos (lollok).
41. Hand montage photo credits: Glenn Davidson, Mike Grippo, Avi Michael, Sue Dickin, and Sian Richards.
- Final montage:**  
Childhood and youthful photos of Tafelmusik players kindly provided by members of the orchestra.
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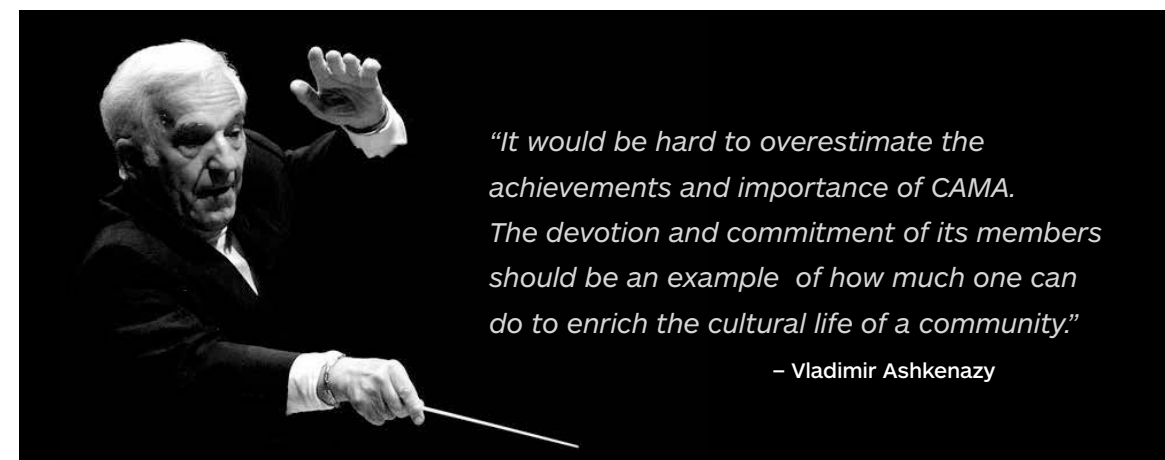


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– Vladimir Ashkenazy

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## SPOTLIGHT



**JAMES H.  
HURLEY, JR.**  
on the  
Importance of  
CAMA's Legacy  
Society

CAMA has been  
fortunate to have Jim  
Hurley as a Board  
member since 1983.

Over those years, Jim has served in numerous significant Board capacities. Yet one that he feels most strongly about is the Legacy Society, which he helped bring into existence seven years ago. **"As a Board member of Community Arts Music Association for over 30 years, I have seen the cost of presenting orchestras rise tremendously. Since ticket prices cannot cover the cost of the orchestras, and since CAMA wishes to keep prices in line so as many people as possible can appreciate the artists we bring to Santa Barbara, we have established the Legacy Society to help fund those orchestras in the future. Our Legacy Society helps our endowment which in turn helps us to supplement the cost of presenting the world's finest classical music to Santa Barbara audiences."** For more information on how to include CAMA in your estate planning, please contact CAMA's Development Director Elizabeth Alvarez at (805) 966-4324.

We gratefully acknowledge CAMA Legacy Society members for remembering CAMA in their estate plans with a deferred gift.

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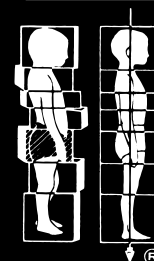
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