

Early Music

House of Dreams

Tafelmusik Baroque Orchestra
Jeanne Lamon, music director

—◆◆◆—
Sunday, March 3, 3:00 p.m.
American Academy of Arts and Letters
—◆◆◆—



Early Music

House of Dreams

Tafelmusik Baroque Orchestra
Jeanne Lamon, director

Blair Williams, narrator
Marshall Pynkoski, stage director
Glenn Davidson, production designer
Raha Javanfar, projections designer
Conceived, programmed and scripted by Alison Mackay

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Act I: Triptych

The First House: London George Frideric Handel (1685-1759)
Prelude to “As with rosy steps” from *Theodora*

Allegro from Concerto grosso op. 6, no. 5

Vivace from Concerto grosso op. 3, no. 2

Allegro from Concerto grosso op. 6, no. 1

Dances from *Alcina*:

Entrée des songes agréables – Gavotte – Tamburino

The Second House: Venice Antonio Vivaldi (1678-1741)
Largo from Concerto in D Major for lute, RV 93

Allegro from Concerto in D minor for 2 oboes, RV 535

Allegro from Concerto in E minor for bassoon, RV 484

Allegro from Concerto in G minor for 2 cellos, RV 531

The Third House: Delft

Engelse Fortuin

Jan Pieterszoon Sweelinck (1562-1621)

Fantasia upon a Ground in 3 parts

Henry Purcell (1659-1695)

Third act tune from *The Indian Queen*

Purcell

Symphony from *St. Cecilia Ode*

Purcell

INTERMISSION

Act II: Mirror Image

The Fourth House: Paris

Suite from *Alcyone*

Marin Marais (1656-1728)

*Tambourins – Marche en rondeau – Ritournelle Acte III – Marche des matelots
– Ritournelle Acte III reprise – Tempeste – Ritournelle Acte V – Chaconne*

The Fifth House: Leipzig

Gigue from Trio sonata in C Major, BWV 1037

J. S. Bach (1685-1750)

(possibly composed by J. G. Goldberg)

Largo for two oboes, bassoon, and continuo

J. S. Bach

after Aria “Im Tod ist alles stille” (In death all is still) from Cantata 135

Allegro from Concerto for two violins in D minor, BWV 1043

J. S. Bach

Overture from *Wassermusik*

Georg Philipp Telemann (1681-1767)

Reprise

Prelude from *Theodora*

Handel

Allegro from Concerto grosso op. 6, no. 5

Handel

About the Program

House of Dreams is a virtual visit to five private homes where great masterpieces of Baroque art were displayed on the walls and music was performed by the leading composers and instrumentalists of the day. The five historic houses are all still in existence, and our project is a collaboration with their present owners and administrators. Visits to the Handel House Museum (London), The Palazzo Smith Mangilli-Valmarana (Venice), the Golden ABC (Delft), the Palais-Royal (Paris), and the Bach Museum and Archive (Leipzig) have allowed us to situate our performance in the rooms where guests were entertained with beautiful art and music long ago.

The title comes from the “House of Dreams” in Book 11 of Ovid’s *Metamorphoses*. *Dreams* enter the houses in many guises, first during Handel’s music for the “Entrance of the agreeable dreams” from his opera *Alcina*, which premiered April 16, 1735 at Covent Garden. Shortly before, a read-through had been directed by the composer himself in the music room of his home, which would have been hung with wonderful paintings. After Handel’s death, an auction catalogue of 80 paintings and 64 engravings from his private collection was published. This document came to light in 1985 and revealed Handel to have been a dedicated collector of works by Antoine Watteau, Marco Ricci, Canaletto, and Rembrandt. Two paintings depicting dancers and groups of instrumentalists have been chosen for our performance because of an important link between *Alcina* and the Parisian dance world. *Alcina* featured dance music composed for the Parisian dancer Marie Sallé. The pair of dancers depicted in Watteau’s *Plaisirs du bal* would have been virtuoso performers of the French gavottes and other dance forms used by Handel for Sallé.

Handel also owned a painting of the ducal palace in Venice by Canaletto. A version of the same painting was hanging in the Venetian home of Consul Joseph Smith, a wealthy trader who had moved from London to Venice as a young man in 1700 and lived there until his death in 1770. His house above the Rialto on the Grand Canal was famous all over Europe as a place of intellectual ferment and artistic activity. Smith’s reputation as a serious collector rested in part on his patronage of Canaletto. His walls were covered in dozens of exquisite scenes of Venice, as well as many paintings by old masters set in matching ornate frames (our framed projection surface is a copy of one of these). In 1742 he purchased the famous Vermeer painting now known as *The Music Lesson*.

Fifty years earlier the painting had been sold at auction in the estate of Jacob Dissius, a Dutch bookbinder with a shop called “The Golden ABC” on the main square of Delft.

In 1680, Dissius had married Magdalena van Ruijven, who died after only two years of marriage. The widower had to borrow money for the funeral, yet the walls of his tiny house were covered with one of the great treasure troves of Western art: 21 paintings by Vermeer that he had inherited from his wife. Vermeer had lived close by and had enjoyed the patronage of Magdalena’s father and mother who had bought many of the 34 Vermeers known to be in existence. Magdalena’s estate inventory lists the paintings and a chest of musical instruments and books. The young woman playing the virginals in *The Music Lesson* might have been playing a piece like *Engelse Fortuin*, the early seventeenth-century set of variations on the English tune “Fortune my foe” by the great Dutch keyboard composer Jan Pieterszoon Sweelinck.

The Palais-Royal in Paris began life as the residence of Cardinal Richelieu, first minister to Louis XIII. It contained a private theatre with sets and lighting designed by Bernini. In 1660 the young Louis XIV granted use of the theatre to Molière’s acting company and then to Jean-Baptiste Lully, who renovated it for opera. It became the venue for every Paris performance of Lully, Marais, and Rameau operas for the next seventy years. In 1692 the entire house became the property of the brother of Louis XIV, the Duc d’Orléans. The Palais-Royal became a sparkling centre of Parisian social life, and a magnificent setting for the Duke’s collection of 500 paintings. Now known as the Orléans Collection, it was in its time the most important private collection of art in Europe, with paintings by Titian, Tintoretto, and Correggio, many of which were inspired by the stories in Ovid’s *Metamorphoses*, which also provided the plots for many of the operas performed in the palace theatre, including Marin Marais’s *Alcyone*.

The style of décor found in the Palais-Royal spread across Europe as far east as the city of Leipzig. Across from St. Thomas’s Church was the house of the Bose family, friends and neighbors of Johann Sebastian Bach. Scholars think it highly likely that the Bach family often performed in the music room at the top of the Bose house, which also contained the Bose collection of paintings by Rembrandt, Holbein, and Rubens.

No digitized projection can rival the experience of being in the room with an original painting. But we can be grateful for the technology that allows us to step back into a time when Canaletto and Watteau were creating art, Bach was creating music, and visitors could spend an hour or two in a room full of delights for the ear and the eye.

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For full program notes, please visit www.millertheatre.com

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 2. Jean-Baptiste Siméon Chardin, *Silver goblet with apples*, Louvre, Paris, France. Photo credit: Erich Lessing/Art Resource, NY
 3. Marco Ricci, *Rehearsal of an opera*. Yale Centre for British Art, Paul Mellon Collection
 4. Exterior and interior photos of Handel's house taken by Andy Lepki, with gracious permission of Handel House Museum, London
 5. John Buckler, *Handel's House* watercolour, 1839. Handel House Collections Trust
 6. Portrait of Handel, copy by Hans List after the Benson portrait after a painting by Philippe Mercier, Händel-Haus, Halle, Germany. Photo credit: bpk, Berlin/Händel-Haus, Halle/Alfredo Dagli Orti/Art Resource, NY
 7. Portrait of Handel, Anonymous, Civico Museo Bibliografico, Bologna, Italy. Photo credit: bpk, Berlin/Civico Museo Bibliografico/Alfredo Dagli Orti, Art Resource, NY
 8. Watteau, *Les Plaisirs du bal*, Dulwich Picture Gallery, London. Photo credit: Erich Lessing/Art Resource, NY
 9. Canaletto (Antonio Canal), *The Palazzo Ducale*, Venice, Uffizi, Florence. Photo credit: Erich Lessing/Art Resource, NY
 10. Canaletto, *Piazza San Marco*, The Metropolitan Museum of Art, New York, NY. Image © The Metropolitan Museum of Art/Art Resource, NY
 11. Canaletto, *The Church of S. Giacomo di Rialto*, Gemäldegalerie, Dresden. Photo credit: Erich Lessing/Art Resource, NY
 12. Canaletto, *The Grand Canal looking northwest from near the Rialto*, The Royal Collection, London. Image ©2011 Her Majesty Queen Elizabeth II
 13. Photos of the present-day Ducal Palace in Venice, the Piazza San Marco, the Church of S. Giacomo di Rialto, the Grand Canal looking northwest from near the Rialto, the Piazzetta and Bacino di San Marco, Venice at night, the interior of the Smith Palazzo and scenes along the Grand Canal, taken by Elizabeth Ganiatsos. All photos of the interior of the Smith palazzo taken with gracious permission of the Claudio Buziol Foundation.
 14. Photos of the Smith palazzo facade by day and by night, the *piano nobile* reception room with chair, Grand Canal facades, and the square in front of S. Giacomo di Rialto, taken by Raha Javanfar
 15. Jan Vermeer, *The Music Lesson*, The Royal Collection, London. Photo credit: HIP/Art Resource, NY
 16. Carel Fabritius, *A View in Delft*, with the New Church, town hall and musical instrument stall, National Gallery, London. Image © National Gallery, London/Art Resource, NY
 17. Vermeer, *Girl with a red hat*, National Gallery of Art, Washington DC/Bridgeman Art Library International
 18. Vermeer, *Girl with the pearl earring*, Mauritshuis, The Hague. Photo credit: Scala/Art Resource, NY
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19. Vermeer, *Study of a young woman*, The Metropolitan Museum of Art, New York NY. Image © The Metropolitan Museum of Art/Art Resource, NY
20. Pieter de Hooch, *The linen cupboard*, Rijksmuseum, Amsterdam. Photo credit: Alinari/Art Resource, NY
21. Photos of flax fields and linen production, courtesy of the Saskatchewan Flax Development Commission, Alvin Ulrich and Biolin Research
22. Vermeer, *A maid asleep*, The Metropolitan Museum of Art, New York. Image ©The Metropolitan Museum of Art, Art Resource, NY
23. Vermeer, *Young woman with a water pitcher*, The Metropolitan Museum of Art, New York. Image ©The Metropolitan Museum of Art, Art Resource, NY
24. Vermeer, *The Milkmaid*, Rijksmuseum, Amsterdam. Photo Credit: Erich Lessing/Art Resource, NY
25. Vermeer, *The little street in Delft*, Rijksmuseum, Amsterdam. Photo Credit: Alinari/Art Resource, NY
26. All photos of the present-day Het Gulden ACB taken by Dennis Verbruggen, with kind permission of Dirk Wijtman, Het Gulden ABC
27. Photo of French 17th-century mirrored wall, used with kind permission of David New
28. Palais-Royal, Paris, lithograph, 1679. Photo credit: Lebrecht Images
29. Titian (Tiziano Vecellio), *The Death of Actaeon*, National Gallery, London. Image ©National Gallery, London/Art Resource, NY
30. Vittore Carpaccio, *The Departure of Ceyx*, National Gallery, London. Image ©National Gallery, London/Art Resource, NY
31. Carpaccio, *The Dream of St. Ursula*, Accademia, Venice. Photo credit: Erich Lessing/Art Resource, NY
32. Carpaccio, *The Metamorphosis of Alcyone*, Philadelphia Museum of Art: John G. Johnson Collection
33. Photos for cloud montage taken by David Fallis and Glenn Davidson
34. Exterior and interior photos of the Heinrich Bose house taken by Gert Mothes, with gracious permission of the Bach Museum, Leipzig
35. Chardin, *Vase of Flowers*, National Gallery of Scotland, Edinburgh. Photo credit: Snark/Art Resource, NY
36. Johann Ernst Hebenstreit, *Illustration from Museum Richterianum*, Leipzig, 1743. Image credit: Wendell Wilson
37. Chardin, *Silver goblet with apples*, Louvre, Paris. Photo credit: Erich Lessing/Art Resource, NY
38. Chardin, *Pipes and Jug*, Louvre, Paris. Photo Credit: Erich Lessing/Art Resource NY
39. Chardin, *Copper cauldron*, Louvre, Paris. Photo Credit: Réunion des Musées Nationaux/Art Resource, NY
40. Francesco Fieravino, *Still life with lemons and violin*, Louvre, Paris. Photo credit: Erich Lessing/Art Resource, NY
41. Photo of lapis lazuli taken by Raha Javanfar
42. Opening and closing video footage of Ava the dog taken by Steven McKay



About the Artists

Hailed as “one of the world’s top baroque orchestras” by Gramophone Magazine, **Tafelmusik Baroque Orchestra** was founded in 1979 and has been under the inspired leadership of Music Director and Concertmaster Jeanne Lamon since 1981. At the heart of Tafelmusik is a group of talented 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. Tafelmusik maintains a strong presence both nationally and on the world stage, performing in some 350 cities in 32 countries. Tafelmusik has released over 75 CDs on the Analekta, Sony Classical, CBC Records, BMG Classics, Hyperion, and Collegium labels, and has been awarded numerous international recording prizes, including nine Juno Awards. Earlier this year Tafelmusik announced the creation of its own label, Tafelmusik Media, and has released a number of new and past recordings. Among recent releas-

es are live-performance CDs of Handel’s *Messiah* and Beethoven’s *Eroica Symphony*, and DVDs of two of Tafelmusik’s most popular performance events: *The Galileo Project* and *Sing-Along Messiah*. Visit www.tafelmusik.org for more information.

Jeanne Lamon, *music director and violin*

Patricia Ahern, *violin*

Thomas Georgi, *violin*

Aisslinn Nosky, *violin*

Christopher Verrette, *violin*

Julia Wedman, *violin*

Cristina Zacharias, *violin*

Patrick G. Jordan, *viola*

Elly Winer, *viola*

Christina Mahler, *violoncello*

Allen Whear, *violoncello*

Alison Mackay, *bass*

John Abberger, *oboe*

Marco Cera, *oboe*

Dominic Teresi, *bassoon*

Lucas Harris, *lute*

Olivier Fortin, *harp*

Glenn Davidson, *production designer and technical director*

Rick Banville, *lighting director*

Raha Javanfar, *projections designer and production assistant*

Music Director of Tafelmusik since 1981, violinist **Jeanne Lamon** has been praised by critics in Europe and North America for her strong musical leadership. In addition to performing with and directing Tafelmusik, Jeanne regularly guest directs symphony orchestras in North America and abroad. She has won numerous awards for her work with Tafelmusik, including the Prix Alliance from the Alliance Française, the 1997 M. Joan Chalmers Award for Artistic Direction, 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 in recognition of her work with Tafelmusik. Jeanne Lamon holds two honorary doctorates, one from York University and one from Mount Saint Vincent University in Halifax. She teaches at the University of Toronto.

Alison Mackay has played the violone and double bass with Tafelmusik since 1979. She has been active in the creation of cross-cultural and multi-disciplinary projects for the orchestra including *The Four Seasons*, *A Cycle of the Sun*, *Metamorphosis*, *Chariots of Fire*, *The Galileo Project*, *Bach in Leipzig*, and *House of Dreams*, along with her musical tale of adventure *The Quest for Arundo Donax*, which won the 2006 Juno award for Children's Recording of the Year. Three of her shows created for the Toronto Consort—*The Da Vinci Codex*, *The Ambassadors*, and *A Woman's Life*—are being performed in Toronto or on tour this year as part of the ensemble's 40th anniversary season.

Narrator **Blair Williams** is very pleased to be working with Tafelmusik again. Past collaborations include *Purcell King Arthur*, *The Grand Tour*, *Chariots of Fire*, and *A Baroque Adventure: The Quest for Arundo Donax*. Other selected credits include more than 30 productions over 17 seasons with the Shaw Festival, most recently as director of *The Millionairess*. Other credits include appearances with Segal Centre, Souleppper Theatre Company, Theatre Calgary, Shakespeare Works, Theatre Aquarius, Walnut Street Theater (Philadelphia), Theatre Front, CanStage, Geva Theater (Rochester NY), and Everyman Theatre (Liverpool). He has recently directed *The President*, *Ways of the Heart* (Shaw Festival), *The Play's the Thing* (Segal Centre), and *The Sugar Witch* (Rep 21). Blair was born in North Bay, Ontario and is a graduate of the National Theatre School in Montreal, Canada.

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House of Dreams received its premiere on February 3, 2012 at The Banff Centre, where it was co-produced in a residency.



The Banff Centre
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House of Dreams is performed with the kind patronage of the Domaine National du Palais-Royal (Paris) and in partnership with Handel House Museum (London), Claudio Buziol Fondation (Venice), Het Gulden ABC (Delft), and Bach Museum (Leipzig)

About Miller Theatre

Miller Theatre at Columbia University is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

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Tuesday, March 12, 6:00 p.m.

POP-UP CONCERTS

It's Complicated

Ensemble Signal

Wednesday, March 13, 8:00 p.m.

BACH, REVISITED

Two x Four

Jaime Laredo, *violin and conductor*

Jennifer Koh, *violin*

Curtis Chamber Orchestra

Thursday, April 4, 8:00 p.m.

COMPOSER PORTRAITS

Rebecca Saunders

Either/Or

Richard Carrick, *conductor*

Saturday, April 6, 8:00 p.m.

EARLY MUSIC

Age of Indulgence

Les Délices

Thursday, April 18, 8:00 p.m.

COMPOSER PORTRAITS

Oliver Knussen

Ensemble Signal

Brad Lubman, *conductor*

Rachel Calloway, *mezzo-soprano*

Jamie Jordan, *soprano*

Courtney Orlando, *violin*

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