



ARTIST  
SERIES

**Tafelmusik**  
**Tales of Two Cities:**  
**The Leipzig-Damascus Coffee House**

**Monday, March 4, 2019**

# **Tafelmusik Baroque Orchestra**

## **Elisa Citterio, Music Director**

### **Tales of Two Cities: The Leipzig-Damascus Coffee House**

Conceived, programmed and scripted by Alison Mackay

Directed by Elisa Citterio

Alon Nashman, narrator

#### **Trio Arabica**

Maryem Tollar, voice and qanun

Naghmeh Farahmand, percussion

Demetri Petsalakis, oud

Marshall Pynkoski, Stage Director

Glenn Davidson, Production Designer

Raha Javanfar, Projections Designer

### **Tafelmusik's U.S. Tour (2019) is generously supported by:**



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# Program

Ouverture in D Major	G.P. Telemann
<i>Badat Min al Khidri</i>	Traditional
<i>Yamul 'Uyoun Issoud</i>	Traditional
Ritornello from <i>Orfeo</i> , Act II	C. Monteverdi
<i>Ya Malikan</i>	Omar Al-Batsh
Chaconne from <i>Cadmus et Hermione</i>	J.B. Lully
Concerto for 4 violins in G Major: <i>Largo – Vivace</i>	Telemann
Trio Sonata in G minor, Op. 2, No. 5: <i>Allegro</i>	G.F. Handel
Concerto for viola in G Major: <i>Presto</i>	Telemann
<i>Tish Nign</i> (After an 18c. source, from <i>The Book of Klezmer</i> by Yale Strom)	Traditional
<i>Dulab Bayat</i>	Traditional
Concerto grosso Op. 6, No. 6: <i>Musette / Darij Bayat</i>	Handel/Traditional
Ouverture reprise	Telemann

## Intermission

Concerto grosso Op. 6, No. 5: <i>Allegro</i>	Handel
Concerto for violin in E minor, Op. 8, No. 9: <i>Allegro</i>	G. Torelli
<i>Burlesque de Quixotte</i>	Telemann
<i>Le galope de Rosinante/Celui d'âne de Sanche</i> ("The gallop of Rosinante/That of Sancho's donkey") <i>Son attaque des moulins à vent</i> ("His attack on the windmills") <i>Musique de Table, Book III: Conclusion</i>	
Sinfonia after " <i>Ehre sei dir, Gott</i> " from <i>Christmas Oratorio</i>	J.S. Bach
<i>Zikrayati</i>	Mohamed Al-Qasabji
<i>Afdihi in Hafidhal Hawa Ow Diya'a</i>	Sheikh Abul Ela Mohamed (Lyrics by Ibn Alnabi)
Percussion improvisation	
<i>Adagio</i> after Aria " <i>Wo zwei und drei versammelt sind</i> ," from <i>Cantata 42</i>	Bach
<i>Tala'a Min Beyt Abouha/Ritornello</i> from Concerto in E minor	Traditional/Telemann

# Program notes

by Alison Mackay

*Tales of Two Cities: The Leipzig-Damascus Coffee House* is a celebration in music, words and images of 18th-century culture in two fascinating cities. Though separated by more than 1,800 miles, Leipzig and Damascus had a number of characteristics in common. Both lay at the crossroads of ancient commercial routes and became important centers for international trade fairs.

Leipzig lay at the intersection of the Via Regia (the east-west route from Santiago de Compostela to Kiev and Moscow) and the Via Imperii (the north-south route from Rome and Venice to the Baltic Sea). Merchants from many countries converged on the city three times a year, bringing furs, wines, textiles and books to be sold at trade fairs that were among the most famous in Europe.

Damascus lay at the intersection of the Via Maris, which linked the Mediterranean Sea with Syria, Iraq, Iran and the Far East, and the north-south route from Turkey to Yemen and the Arabian Sea. Important trade fairs were established for the sale of silks, jewels and coffee from the Levant and the Far East.

Leipzig and Damascus were also both famous centers of scholarship and learning. Leipzig was a vital center for book publishing and the dissemination of ideas. Its university was one of the oldest in Europe, attracting students and scholars of theology, philosophy and law from all over Germany.

The ancient city of Damascus, which had been conquered by the Ottoman Turks in 1516, was a cosmopolitan hub of intellectual activity. Scholars speaking Arabic, Persian and Greek used the services of the city's scribes for their treatises on medicine, astronomy and philosophy.

Leipzig and Damascus had another striking feature in common: They both enjoyed a lively tradition of coffee houses in which the finest musicians of the city performed. The autobiographical writings of Georg Philipp Telemann recount how he began to direct a music club called the Collegium Musicum for the students at Leipzig University in the early years of the 18th century. In 1702, the first public streetlights were installed in the city, making it possible for respectable people to be out after dark. Coffee houses soon became destinations for refreshments, conversation and entertainment, and the student musicians began to perform at several local establishments.

In 1729, the Collegium Musicum was taken over by Johann Sebastian Bach, who directed weekly concerts for the patrons of Zimmerman's Coffeehouse. He supplemented the ensemble of student performers with members of his family, visiting virtuosi and Stadtpfeiffers—elite performers from the town band. The repertoire by Telemann, Handel and Bach included in the concert is typical of the music performed there.

The public coffee houses of Syria were also venues for famous musicians who performed settings of strophic poems called muwashshahs, instrumental doulabs and improvised taqsims—forms of classical Arabic music that are the specialty of our guest ensemble, Trio Arabica.

Our performance includes the telling of a story about a destitute migrant, a tale told by Scheherezade in some manuscript collections of *The Arabian Nights*. It originates as a moral

tale in a work now known as *The Mirror for Princes* by the medieval Islamic philosopher Al-Ghazali. A copy of this work from the collection of an 18th-century Syrian coffeehouse storyteller named Ahmad al-Rabbat may be found in the library of the University of Leipzig.

Verses from a poem attributed to Al-Ghazali, who was highly esteemed in Damascus, decorate the exquisite room that has inspired our theatrical set piece. It is a room with exuberant Islamic designs and baroque European influences that was brought from Damascus to the Ethnological Museum in Dresden in 1899.

In its original setting, this room would have been a place for relaxation, for business and for cross-cultural encounters over coffee. The dividing lines between the ancient communities of Muslims, Jews and Christians who had been part of the fabric of Damascus for centuries were blurred, and the beautiful calligraphy around the room, which avoids overtly religious content, betrays a desire to make visitors from other traditions feel welcome in the house. In the present time, when so many Syrians are making new homes in Germany, the people of Leipzig and newcomers from Damascus are seeking similarly creative ways to accommodate and enrich each others' cultures in their new and challenging reality.

In the process of restoring the Damascus Room in nearby Dresden, young Syrian scholars are being trained by German mentors in the restoration of the historical interiors of their homeland. It is their and our dream that they will one day be able to practice their art and enjoy coffee and music in a peaceful Damascus.

For a list of the projected images and where they were obtained, please visit:

**[tafelmusik.org/talesimages](http://tafelmusik.org/talesimages)**

# Biographies

## Tafelmusik Baroque Orchestra

Renowned for its dynamic, engaging and soulful performances, Tafelmusik is one of the world's leading period-instrument ensembles, performing on instruments and in styles appropriate for the era of the music. Last season it welcomed Music Director Elisa Citterio. Only the second music director in Tafelmusik's history, she took over from Music Director Emerita Jeanne Lamon. Tafelmusik is Canada's most toured orchestra, having performed in over 350 cities in 32 countries, and is proud to call Toronto home. There, the orchestra performs some 80 concerts each year for a loyal and enthusiastic audience in diverse venues across the city. The orchestra is joined in performances by the critically acclaimed Tafelmusik Chamber Choir and its director Ivars Taurins.

Tafelmusik seeks to transport audiences to the baroque and classical periods through adventurous cross-cultural collaborations. Its musicians share their knowledge and experience through artist-training initiatives, such as the Tafelmusik Baroque Summer and Winter Institutes. Tafelmusik's recordings on the Sony, CBC Records, Analekta and Tafelmusik Media labels have garnered nine JUNOs and numerous international recording prizes. [tafelmusik.org](http://tafelmusik.org)

## Elisa Citterio

The brilliant violinist Elisa Citterio joined Tafelmusik as music director last season. She moved to Toronto from her native Italy, where she divided her artistic life between orchestral work and an intense schedule as a chamber musician. She has recorded and toured, often as leader, with ensembles such as Dolce & Tempesta, Europa Galante, Accademia Bizantina, Accordone, Zefiro, la Venexiana, La Risonanza, Ensemble 415, Concerto Italiano, Orquestra del Monsalvat, Il Giardino Armonico and Orchestra Academia 1750. From 2004 she was a member of the Orchestra del Teatro della Scala di Milano. Her discography includes more than 35 recordings of Vivaldi, Bach, Handel, Corelli, Monteverdi and Haydn.

## 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 *Tales of Two Cities: The Leipzig-Damascus Coffee House* 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.

## Alon Nashman

Alon Nashman is a performer, director and creator of theatre. He is co-creator of *Charlotte: A Tri-Coloured Play with Music* (Luminato), *Hirsch* (Stratford Festival) and *Kafka and Son* (World Stage). Nashman directed *Alphonse* (Theatre Direct) and *The Snow Queen* (for string quartet and narrator, Banff Centre). Under the banner of THEATURTLE, Nashman's work has been seen in New York, London, Prague, Germany, South Africa's National Arts Festival, Iceland's National Theatre, Vancouver's Chutzpah Festival, Winnipeg's RMTTC, Victoria's UNO FEST, Ottawa Chamberfest, Taiwan's World Stage Design Festival and Edinburgh Festival Fringe. He has appeared as an actor on stages across Canada.

**Trio Arabica**

Trio Arabica (also known as Al Qahwa Ensemble) features Maryem Tollar on vocals, qanun and percussion; Demetri Petsalakis on oud; and Naghmeh Farahmand on percussion. The trio performs traditional songs from Arabic classical and popular repertoire, including folk songs from Syria, Egypt and Iraq, and songs from the Muwashah tradition, where devotional poetry is set to exquisite melodies and hypnotic rhythms which Tollar learned in Aleppo, Syria.

# Personnel

**Tafelmusik Baroque Orchestra****Violin**

Elisa Citterio  
 Patricia Ahern  
 Thomas Georgi  
 Elizabeth Loewen Andrews  
 Christopher Verrette  
 Julia Wedman  
 Cristina Zacharias

**Viola**

Patrick G. Jordan  
 Brandon Chui

**Violoncello**

Allen Whear  
 Mime Yamahiro Brinkmann

**Double bass**

Alison Mackay

**Oboe**

John Abberger  
 Marco Cera

**Bassoon**

Dominic Teresi

**Harpsichord**

Stefano Demicheli

Glenn Davidson, Technical Director  
 Jason Golinsky, Lighting Associate  
 Raha Javanfar, Video Operator  
 Beth Anderson, Tour & Stage Manager



# Batsheva Dance Company

## "Venezuela" by Ohad Naharin

Wednesday, March 20, 7:30 p.m.  
Macky Auditorium

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CU employees at [cupresents.org/discounts](https://cupresents.org/discounts)



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