

Tafelmusik

THE GALILEO PROJECT: MUSIC OF THE SPHERES





Made by hand
to touch your heart



FREDERIQUE CONSTANT GENEVE

www.frederique-constant.com

T. +61 2 9363-1088

E. info@frederique-constant.com.au



CANADA

Tafelmusik

The Galileo Project: Music of the Spheres

Jeanne Lamon	music director
Alison Mackay	concept, script, program
Glenn Davidson	production design
Marshall Pynkoski	stage director
Raha Javanfar	production assistant
Ben Chaisson	projection coordinator
John Percy	astronomical consultant
Shaun Smyth	narrator
Jeanne Lamon, Patricia Ahern, Thomas Georgi, Aisslinn Nosky, Christopher Verrette, Julia Wedman, Cristina Zacharias	violin
Patrick G. Jordan, Elly Winer	viola
Christina Mahler, Allen Whear	cello
Alison Mackay	double bass
John Abberger, Marco Cera	oboe
Dominic Teresi	bassoon
Lucas Harris	lute, guitar
Olivier Fortin	harpsichord



Tafelmusik Tour Partner

TOUR DATES

ADELAIDE

Presented in association with the Adelaide Festival

Sunday 11 March, 5pm

Adelaide Town Hall

Non-subscription concert

Free pre-concert talk at 4.15pm

Meet the Artists after concert

Monday 12 March, 7.30pm

Adelaide Town Hall

Free pre-concert talk at 6.45pm

Meet the Artists and Star Party after concert

BRISBANE

Wednesday 14 March, 7pm

QPAC Concert Hall

Steven Kinston Tribute Concert

Free pre-concert talk at 6.15pm

CANBERRA

Thursday 8 March, 7pm

Llewellyn Hall, ANU School of Music

Free pre-concert talk at 6.15pm

Meet the Artists after concert

MELBOURNE

Saturday 3 March, 8pm

Elisabeth Murdoch Hall,
Melbourne Recital Centre

Free pre-concert talk at 7.15pm

Meet the Artists and Star Party after concert

Tuesday 6 March, 7pm

Elisabeth Murdoch Hall,
Melbourne Recital Centre

Free pre-concert talk at 6.15pm

PERTH

Thursday 1 March, 7.30pm

Perth Concert Hall

Presented in association with the Perth International Arts Festival

Free pre-concert talk at 6.45pm

Meet the Artists after concert

SYDNEY

Monday 5 March, 7pm

City Recital Hall Angel Place

Hetty and Egon Gordon Tribute Concert

Free pre-concert talk at 6.15pm

Star Party after concert

Saturday 10 March, 2pm

City Recital Hall Angel Place

Free pre-concert talk at 1.15pm

Approximate durations: First half 40 mins • 20 min interval • Second half 40 mins

ADDITIONAL ACTIVITY

Members of Tafelmusik will present masterclasses in Melbourne on Saturday 3 March, and in Brisbane on Wednesday 14 March. Please visit www.musicaviva.com.au/tafelmusik for further information.

PROGRAM

The Harmony of the Spheres I

Antonio VIVALDI (1678–1741)

Concerto for two violins in A major,
op 3 no 5

- I Allegro* (Quick) –
- II Largo* (Slow)

Music from Phaeton

Jean-Baptiste LULLY (1632–1687)

Selections from *Phaeton* (c 1683)

Ouverture

Suite des quatre saisons

(Dances for the Four Seasons)

Entrée des furies

(Entrance of the Furies)

Chaconne

Music from the Time of Galileo

Claudio MONTEVERDI (1567–1643)

Ritornello from *Orfeo* (c 1607)

Ciaccona after *Zefiro torna*

Tarquinio MERULA (1595–1665)

Ciaccona

Michelangelo GALILEI (1575–1631)

Tocatta for solo lute from *Il primo libro
d'intavolatura di liuto* (First Book of
Lute Intabulations)

Biagio MARINI (1594–1663)

Passacaglia

Claudio MONTEVERDI

Moresca from *Orfeo*

INTERVAL

Henry PURCELL (1659–1695)

Song Tune 'See, even night herself is
here' from *The Fairy Queen* (c 1692)

Rondeau from *Abdelazer* (c 1695)

The Dresden Festival of the Planets

Jean-Philippe RAMEAU (1683–1764)

Entrée de Jupiter (Entrance of Jupiter)
from *Hippolyte et Aricie* (c 1733)

George Frideric HANDEL (1685–1759)

Allegro from Concerto grosso in D major,
op 3 no 6

Jean-Philippe RAMEAU

Entrée de Venus (Entrance of Venus)
from *Les surprises de l'Amour*
(Love's Surprises) (c 1748)

Georg Philipp TELEMANN (1681–1767)

Allegro from Concerto for four violins
in D major, TWV40:202

Jan Dismas ZELENKA (1679–1745)

Adagio ma non troppo from Sonata
in F major, ZWV 181/1

Jean-Philippe RAMEAU

Entrée de Mercure (Entrance of Mercury)
from *Platée* (c 1745)

Jean-Baptiste LULLY

Air pour les suivants de Saturne
(Air for the followers of Saturn) from
Phaeton

Silvius Leopold WEISS (1687–1750)

Allegro from Concerto for lute in C major

Anonymous 18th century

The Astronomical Drinking Song

The Harmony of the Spheres II

Johann Sebastian BACH (1685–1750)

*Sinfonia Wie schön leuchtet der
Morgenstern* (How brightly shines the
morning star), after BWV1

*Sinfonia Wir danken dir, Gott, wir danken
dir* (We thank you, God, we thank you),
after BWV29

TOUR SUPPORT

THE AMADEUS SOCIETY

The tour of Tafelmusik is made possible with the generous support of the Amadeus Society.

The competitive international landscape, coupled with the tyranny of distance, has made concert tours to Australia by some stellar international artists increasingly difficult to secure. In Sydney and Melbourne a selection of generous individuals have joined together as members of the Amadeus Society to build an Artistic Initiatives Fund to bring otherwise unattainable concert artists to Australia. Amadeus Society members also enjoy an annual series of concerts in private homes, which in 2012 include such artists as Jeanne Lamon from Tafelmusik, the St Lawrence String Quartet, the Amarcord singers, the Takács String Quartet, Anthony Marwood and Aleksandar Madžar.

Musica Viva is deeply grateful to the current members of the Amadeus Society who are listed on page 23 of this concert guide.

Musica Viva is the only means by which the extraordinary inspiration of such artists as Tafelmusik can be shared, live on stage, right across Australia. With the support of the Amadeus Society, we can continue to do so. ♪

HETTY AND EGON GORDON

The Sydney concert on 5 March is presented in memory of Hetty and Egon Gordon.

Hetty and Egon Gordon arrived in Australia just prior to World War II as Jewish refugees seeking asylum. While the pair had met in Berlin before emigrating to Australia, their relationship only blossomed once they met again in Sydney.

During the war, Egon was called up to service and in years to come often spoke proudly about his time in the army. Despite the war, their relationship continued to thrive, and Hetty and Egon happily became husband and wife.

Throughout their lives they shared their greatest passions, including family, music and travelling. Both Hetty and Egon were Musica Viva subscribers for more than fifty years, an association of which they were extremely proud.

Hetty passed away in 1991 at the age of 81. Egon, while missing Hetty profoundly, never lost his sense of humour and his *joie de vivre*. He maintained an active social life and continued to attend concerts into his ninetieth year. He donated generously and widely to the arts and other charities. Egon passed away in early 2007, having just celebrated his ninetieth birthday. ♪

DR STEVEN KINSTON (1908–1996)

The Brisbane concert on 14 March is presented in memory of Dr Steven Kinston.

A dental practitioner and a fine pianist, Dr Steven Kinston was one of a number of European immigrants whose contribution to Australia's artistic life in the 1950s and 1960s helped transform the soul and face of the nation.

When he and his younger brother, Paul, arrived in Brisbane in 1938 as Jewish refugees, they found a place where the arts were struggling to gain a foothold in a relatively new nation. Over the next decade, Dr Kinston contributed substantially to the development of Brisbane's artistic life, founding the Brisbane branch of Musica Viva Australia.

Born in 1908 in the small town of Kolomea, Romania, Steven Kinston grew up in Czernowicz (Cernăuți), where anti-Semitism and discrimination marred his childhood. Although possessing high intelligence and musical ability, he was barred entrance to any local university. He travelled to Italy, where anti-Jewish feeling was less pronounced, and was welcomed into both the University of Florence and, simultaneously, that city's Luigi Cherubini Conservatorium of Music. In 1933 he graduated with an unprecedented two degrees: one in medicine, with a speciality in dentistry, and another from the Conservatorium, where he also won a national piano competition.

At this time it became obvious to Dr Kinston that his family needed to find a new life and a new country if they were to survive Mussolini's alliance with Hitler. He was granted refugee status by Australia and before emigrating returned to Romania to say farewell to his parents. The Romanian government immediately conscripted Dr Kinston into the army and prevented his leaving the country.



Only a series of undercover arrangements allowed him and his brother to cross the border to freedom.

After his arrival in Brisbane he auditioned for the ABC and was accepted on its roster of soloists. He also established a successful dental practice.

When business and personal commitments necessitated the family's move to Sydney many years later, Dr Kinston remained a passionate supporter of Musica Viva and of the arts in general. His achievements were made possible through the support and encouragement of his wife, Lena. Throughout their 53 years together, he was intensely devoted to her and to their two children.

His lifetime commitment to his adopted country was epitomised by one of his favourite sayings: 'The soul of a country is expressed in its art.' ✨

David Colville

FOR YOUR CONCERT ENJOYMENT

GIVE THIS CONCERT YOUR BEST PERFORMANCE...

We offer these suggestions in the knowledge that you want to enjoy every Musica Viva Australia concert to the full. So please...

ARRIVE IN PLENTY OF TIME.

In most venues, staff will not admit latecomers until a suitable break in the performance. Musica Viva and venue management reserve the right of refusing admission.

SWITCH OFF YOUR MOBILE PHONE, PAGER, ALARM or ALL OTHER ELECTRONIC DEVICES before the concert commences. Most venues request that these devices be placed in the Cloak Room and not brought into the auditorium. Patrons expecting emergency calls should leave their seat numbers with the House Manager.

ACCESSIBILITY.

Musica Viva concert venues are committed to providing the best possible services for patrons with disabilities. Please let the staff know of your special requirements at the time of booking or when you arrive.

For hearing impaired patrons, most halls provide a hearing induction loop you may access. In order to do this please switch your hearing aid to the "T" position.

NOTE THE LOCATION OF THE CLOSEST EXIT SIGN.

In the unlikely event of an emergency, please listen carefully to the staff's instructions. Venue staff are trained in emergency procedures and will assist and direct you should such an occasion arise.

DO NOT TAKE FLASH PHOTOGRAPHS, VIDEO OR SOUND RECORDINGS OF THE PERFORMANCE.

Most venues strictly prohibit this, and it may also breach copyright.

COVER YOUR MOUTH WHEN COUGHING IS UNAVOIDABLE.

Other patrons will appreciate your consideration and health-consciousness when you muffle unavoidable coughing.

RESERVE APPLAUSE UNTIL THE CONCLUSION OF EACH WORK.

A good rule of thumb is to show your appreciation at the conclusion of a work – then you can clap as long and loudly as you like!

DON'T CHAT DURING THE PERFORMANCE.

We're all used to the informality of listening to the radio or a CD/DVD at home, but imagine how distracting it could become if you had hundreds of people at home with you.

WAIT UNTIL THE PERFORMERS HAVE TAKEN THEIR FINAL BOW BEFORE LEAVING THE HALL.

It's difficult to squeeze past other seated patrons, and you might just miss an unforgettable encore.

Smoking is not permitted in this venue.

Musica Viva Australia reserves the right to alter without notice programs, performers, dates, times, venues and/or prices as may become necessary.

...FELLOW PATRONS WILL APPRECIATE YOUR THOUGHTFULNESS AND COURTESY.

FROM THE ARTISTIC DIRECTOR

Tafelmusik is a remarkable ensemble by any measure. Like most world-class chamber orchestras it has, in the person of Jeanne Lamont, a tireless and endlessly inventive director who is also a phenomenal musician. Less evident at first, hidden away behind a double bass, is Alison Mackay, whose uncommon skill at combining elements of theatre, literature and history with a passionate love of Baroque music has resulted in a string of extraordinary staged musical events that have placed the ensemble in a class without peer.

Previous spectacles devised by Alison for the Toronto-based group include a multidisciplinary festival inspired by Ovid's *Metamorphoses*, a multicultural creation based on 'The Four Seasons', and a musical celebration of Canadian architecture.

Professor of Astronomy at the University of Toronto, Dr John Percy, is an avid fan and long-term supporter of Tafelmusik who had followed these events with interest. He wanted, in 2009, the International Year of Astronomy, to celebrate the 400th anniversary of Galileo's use of the astronomical telescope, and wisely reasoned that this should form the basis of the group's next theatrical presentation.

The result is an amazing concert that opens with Shakespeare, Bach and Kepler, and wends its mesmerising way through centuries



© Karen Steatins

of musical, philosophical and scientific evolution, led by meandering musicians, an actor, and projected images whose impact is as astronomical as their content.

It is disarmingly easy to create multidisciplinary events that falter on every one of their axes. Tafelmusik hews the infinitely harder path, not just of making every component shine, but also of having the totality far exceed the sum of its parts. ✨

CARL VINE

Artistic Director

Musica Viva Australia

MUSICA VIVA CONCERT INSIGHTS

There is now a range of opportunities to enhance your Musica Viva concert experience: live, online and in print. Our **Online Concert Talks** which you can watch at your leisure offer a deeper dimension to the concert experience. These will be available online at least two weeks before each concert, as well as afterwards.

You can also download your **Concert Guides** online and read them in advance of the concert. For patrons who prefer to pick up a hard copy guide at the concert venue, we would ask that you share concert guides, one between two.

Please visit musicaviva.com.au/concertinsights for more information.

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ABOUT THE MUSIC

The Galileo Project: Music of the Spheres was created as Tafelmusik's contribution to the International Year of Astronomy, marking 2009 as the 400th anniversary of Galileo's development and use of the astronomical telescope. The performance uses music, words and images to explore the artistic, cultural and scientific world in which 17th- and 18th-century astronomers lived and did their work.

In late 16th-century Florence, the house of the lutenist and composer Vincenzo Galilei was a fertile breeding ground for important innovations in the realms of music and of science. Vincenzo's experiments with the expressive power of accompanied solo song influenced the creation of opera as a musical form, and the style of music that we now describe as 'Baroque'.

He also conducted repeated trials under controlled conditions with lute strings to find the mathematical formulas that express the relationships among length, tension and musical pitch. He is thought to have been assisted in these experiments by his oldest son, Galileo Galilei, a brilliant young teacher of mathematics who went on to apply his expertise to world-changing discoveries about the universe.

Galileo inherited his spirit of scientific inquiry and a love of playing the lute from his father, and it is fitting that a musical tribute should honour an astronomer whose intellectual and artistic vitality stemmed from a place where music and science intersected.

Ancient civilisations depended on an awareness of the natural world for their livelihood and survival, and enjoyed an intimate relationship with the daily, monthly and yearly patterns of the night sky. The Greeks and Romans identified characters in their mythological stories with planets and stars, and gave them names that we still use today. In Ovid's story of Phaeton,

the impetuous son of the sun god Apollo, the minutes, hours, days and seasons are personified as denizens of the palace of the sun.

At Versailles, the French 'Sun King', Louis XIV, created his own palace of the sun, a building that strongly reflected the cosmology of the ancient world in its statuary and decoration. Jean-Baptiste Lully, the resident composer at Versailles, wrote some of his most magnificent music for his opera *Phaeton*. We include excerpts from the opera in our concert as an example of the cultural inheritance that the world of Baroque music received from the observations of ancient stargazers.

The first important opera, Claudio Monteverdi's *Orfeo*, was composed in 1607 and published in Venice in 1609, the year that Galileo travelled from Padua to Venice to offer his newly created telescope as a gift to the Venetian Doge. Monteverdi and Galileo were exact contemporaries and near the end of their lives Galileo arranged for Monteverdi to procure a beautiful Cremonese violin (probably built by Nicolò Amati) for his nephew Alberto Galilei, the son of Galileo's brother Michelangelo who composed the lute solo in the first half of our program. Monteverdi, Tarquinio Merula and Biagio Marini were the most important composers in Galileo's world and we present some of their most beautiful works as a backdrop to his own account of his discovery of the moons of Jupiter and the events that followed.

England's most important astronomer, Isaac Newton, was born within a year of Galileo's death, in 1642, and was buried in 1727 in Westminster Abbey near the tomb of Henry Purcell. This period saw the establishment of a Royal Observatory in Greenwich, Newton's creation of the reflecting telescope, his discoveries about the properties of refracted light, and his development of the principles of universal gravitation.

Newton used the musical analogy of a seven-note scale in explaining the seven colours of the rainbow, but unlike Galileo, he does not appear to have been a music lover. Having been to hear Handel play a concert, he complained that there was nothing to admire except the elasticity of his fingers.

George Frideric Handel made more of a sensation when he travelled from his adopted country of England to his homeland of Germany in order to play at a glittering royal wedding celebration in Dresden in September 1719. It was a month-long 'Festival of the Planets', with numerous operas, balls, outdoor events and special concerts in honour of each of the known planets: Mercury, Venus, Earth, Mars, Jupiter and Saturn. (Uranus was discovered in 1781 by oboist, organist, composer and amateur astronomer Sir William Herschel who, like Handel, had moved to England from Hanover. Herschel also built the largest and finest telescopes of his day, catalogued nebulae and discovered infrared radiation with the help of his musician sister Caroline, the discoverer of several comets.)

There are detailed archives of the musical events at the 1719 Festival of the Planets, and we know that not only Handel but also Georg Philipp Telemann, who was living in Frankfurt at the time, joined the renowned musicians employed by Augustus the Strong in Dresden. These included double bass player Jan Dismas Zelenka and Silvius Leopold Weiss, Europe's most famous lutenist. We present excerpts from works by these four composers, and we are particularly grateful to Lucas Harris for his reconstruction of the *Allegro* from Weiss's Lute Concerto in C major: all that survives of the original is the solo lute part, but the title page confirms that the lute was accompanied by two violins, viola and violoncello. Lucas has composed the missing parts.

Our program begins and ends with reflections on the ancient concept of the 'Music of the Spheres', a heavenly ensemble of planets and stars making music together as they move through space. The concert's opening

speech from *The Merchant of Venice* contains Lorenzo's beautiful expression of this idea: 'There's not the smallest orb which thou behold'st but in his motion like an angel sings, still quiring to the young-eyed cherubins.'

The subject was treated extensively in *Harmonices Mundi* (Harmony of the World, 1619) by Johannes Kepler, who used the formulas from his laws of planetary motion to derive musical intervals and short melodies associated with each planet. We perform these short tunes on their own, and then weave them into the chorale tune *Wie schön leuchtet der Morgenstern* (How brightly shines the morning star).

This is followed by music adapted from the opening sinfonia of Johann Sebastian Bach's cantata of the same name (BWV1), and from the opening sinfonia of Bach's Cantata BWV29. We chose these works by Bach to end our concert because they speak profoundly and eloquently of what lay at the heart of the International Year of Astronomy – a celebration of the wonders of the cosmos and the achievements of the human spirit. ✨

Alison Mackay © 2011

Tafelmusik would like to express its gratitude to Dr Ray Norris, astrophysicist at CSIRO Australia Telescope National Facility, and Director of the Aboriginal Astronomy Project at Macquarie University in Sydney, for his kind advice and permission to use a section from Emu Dreaming by Ray Norris and Cilla Norris in the narration of this concert.

ABOUT THE MUSIC

Galileo and his milieu: music and science in late Renaissance and early Baroque Italy

Galileo Galilei (1564–1642) was born in the duchy of Florence, into an eminent, musical family. His father Vincenzo Galilei (c 1520–1591) was by training and profession a lutenist and composer. A year before Galileo's birth, Vincenzo's first publication appeared. It was issued at Rome, and was a collection of arrangements (intabulations) for the lute of vocal compositions by some of his Italian and Netherlands contemporaries, plus works specifically for the lute by him and the composer Francesco da Milano. This publication was followed by two books of madrigals by Vincenzo, in 1574 and 1587 respectively. In between came a substantial collection of contrapuntal instrumental music, and an instruction manual on playing and composing for the lute, entitled *Fronimo* ['practical wisdom', or 'the wisdom of experience']: this in turn contained a vast quantity of lute intabulations – 96 in the first edition and 108, many of them different pieces, in the 1584 revision, including a set of 24 *ricercars* in all the major and minor keys. A great deal more lute music, as well as arrangements for solo voice and lute, were left in manuscript at his death.

Clearly, Vincenzo was a very experienced and talented composer. However, he was also strongly attracted to the theory of music, and it is for his contribution in this area that he is most famous. In fact, he is now regarded as the most important music theorist writing in Italy during the late 16th century. He was also the first important music theorist of the Renaissance not to have been a priest. Perhaps not surprisingly, given that he was a layman, his main interest was in secular music. By the early 1560s he had attracted the patronage of the influential Florentine aristocrat and humanist, Giovanni Bardi,



Galileo Galilei

Count of Vernio. With Bardi's sponsorship Vincenzo spent the years 1563 to 1565 in Venice studying with Gioseffo Zarlino (1517–1590), *maestro di cappella* at the Basilica of San Marco, and the most famous and influential music theorist in Italy at that time.

Around 1572, back in Florence under Bardi's patronage, Vincenzo began to compile a compendium of what he had learned from Zarlino. He also started to draft an original treatise, which he entitled *Dialogo della musica antica et della moderna* (Dialogue on ancient and modern music). However, he realised that he needed to unravel some puzzles relating to ancient Greek music and its relationship to the music of his own time before continuing. From Bardi he learned that a Florentine scholar living in Rome, Girolamo Mei, was doing research into ancient Greek music, and he began a scholarly correspondence with him, which lasted for seven years. The detailed information that Vincenzo learned from Mei's investigative methods and from his ten years of research into ancient Greek music treatises led him to question much of what

he had been taught by Zarlino. Around 1577 he abandoned the compendium and began the *Dialogue* in earnest. It was published at Florence in late 1581 or early 1582.

In this *Dialogue* Galilei adopts a practical, scientific approach to musical questions, putting aside appeals to authority, and applying instead the findings of reason and experience. His phrase ‘the perception of truth’ (*apparenza di verità*) indicates that he believed that the final judge must always be the commonsense experience of truth, and in assessing the music of his own time he relies primarily on his own experience. The most famous section of this treatise is Vincenzo’s critique of the contrapuntal style of composition (which was the dominant style of the 16th century), and the advocacy of monody (accompanied melody), which he rightly believed approached more closely the musical style of the ancient world. This monodic style was to play a leading role in the earliest operas and the emergence of the Baroque style around 1600.

Galileo from an early age no doubt absorbed his father’s investigative methods and scientific, objective approach to problem solving. Like his father, in his own scientific work he brushed aside received authority when it was in conflict with reality perceived through the senses and through experimentation. While he no doubt studied the lute with his father, and continued to play the instrument competently throughout his life, unfortunately little is known of Galileo’s personal view of and reaction to the music of his time. His attendance at operas, concerts, and other musical events is not recorded. However, indicative of the influence of the contemporary scientific spirit on the music of the time is the fact that even the composer Monteverdi was addressed as a ‘Great Professor of Chemistry’ in a laudatory poem published after his death. This was probably on account of his interest in alchemy, which is revealed in a letter that he wrote on 23 August 1625, since alchemy was then still regarded as a science.

Johannes Kepler and the Harmony of the Spheres

The Harmony of the Spheres is a concept formulated by the ancient Greek philosopher Pythagoras (c 570–c 495 BC). For Pythagoras and his followers, harmony had cosmic significance, and they believed that the heavenly bodies (the spheres) produced a sound as they whirled through space. Since these spheres moved at different speeds, the Pythagoreans surmised that they must each produce different but harmonious notes. The philosopher Plato (c 428–347 BC) also taught this idea, stating that on each of the eight concentric circles in which the spheres rotate, there stands a Siren uttering a note of constant pitch, the eight notes forming a scale. The Roman writer Cicero (106–43 BC) believed that Venus and Mercury were in unison, and that therefore the spheres ‘make seven distinct tones, with measured intervals between...but the ears of men are deafened by being filled with this melody; nor is there in mortals a duller sense than hearing... so that this harmony of the whole universe in its intensely rapid movement is so loud that men’s ears cannot take it in’ (The Dream of Scipio, from Book VI of Cicero’s *Republic*).

Johannes Kepler was born in 1571 in Weil der Stadt, a small village west of Stuttgart. He studied at the local *Lateinschule* (Latin grammar school) and won a scholarship to nearby Tübingen University. While studying for his Master’s degree there, he met the astronomer Michael Maestlin, who openly taught the heliocentric Copernican system. Kepler whole-heartedly adopted this system and decided to focus his research on three questions: the number, dimensions and motions of the planets. He then taught mathematics at a school in Graz for several years, writing during this time his book *Mysterium cosmographicum*; it was published at Tübingen in 1596. In this work, while considering why the zodiac divides into twelve parts, Kepler became aware of the importance of music theory. He wrote that harmony, like the archetypal celestial

ABOUT THE MUSIC



Johannes Kepler

arrangements, is grounded in geometry, not in arithmetic, as had been previously believed.

He moved to Prague in 1600 to work with the renowned astronomer Tycho Brahe, and remained there for several decades. In 1617 he travelled to Württemberg in southern Germany to help his mother, who was involved in a trial for witchcraft. Perhaps surprisingly, he mentions in a letter that the book he took along with him on the journey was Vincenzo Galilei's *Dialogo della musica antica e della moderna*. Kepler had remained interested in the relationship between musical harmony and geometry, and soon after writing the *Mysterium* he had outlined a more ambitious book on celestial harmonies. Galilei's treatise helped to stimulate his interest in music theory and it became Kepler's most quoted musical source; he made numerous notes on it.

Kepler was back in Prague by the beginning of May 1618, when the Thirty Years War began.

As the world around him collapsed into confusion and the mayhem of sectarian violence, Kepler focused more and more on the idea of celestial harmony, turning to music as a model. In Book V of his *Harmonices mundi* (Harmony of the World) of 1619, Kepler gave written musical examples of the intervals which each planet 'sings', with the range of notes ascribed to each planet depending on its speed. Mercury, with the most eccentric orbit and the greatest speed, has the highest and largest range of all the planets. (The earth, he notes, sings 'mi-fa-mi' [E-F-E], 'so that even from the syllables you may guess that in this home of ours **M**isery and **F**amine hold sway.')

Despite the intervals worked out by Kepler, he believed, as indeed did his ancient predecessors, that these notes were silent: 'There are no sounds in the heavens, nor is the movement so turbulent that any noise is made by its rubbing against the ether.' The 'most wise Creator', however, could appreciate these solemn, majestic harmonies. Kepler also believed that with the seven known planets simultaneously singing their silent tones, sometimes in consonance, mostly in dissonance, the celestial harmonies produced a grand cosmic polyphony. Inspired to poetic expression by his vision, he wrote: 'It should no longer seem strange that man, the imitator of his Creator, has finally discovered how to sing polyphonically, an art unknown to the ancients. With this symphony of voices man can play through the eternity of time in less than an hour and can taste in small measure the delight of God the Supreme Artist by calling forth the very sweet pleasure of the music that imitates God' (translations adapted from Owen Gingerich). ♫

Robert Forgács © 2012

MEET THE MUSICIANS

TAFELMUSIK BAROQUE ORCHESTRA

Jeanne Lamon *Music Director*



© Keith Saunders

Hailed as 'one of the world's top Baroque orchestras' by *Gramophone* magazine, Tafelmusik 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. 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. With its artist-focused mandate and commitment to excellence and innovation, Tafelmusik is actively creating new contexts for the performance of Baroque and Classical music.

For over 30 years, Tafelmusik has maintained a strong presence on the world stage, performing in over 325 cities in 30 countries. In recent months, the orchestra has been on the road in Germany, the US and Canada.

Tafelmusik performs over 55 concerts each season in its subscription series in Toronto. It is Baroque Orchestra-in-Residence at the Faculty

of Music of the University of Toronto, which offers graduate programs in Baroque performance. The Faculty of Music is also home to the annual Tafelmusik Baroque Summer Institute, an intensive two-week training program for senior students, pre-professional and professional musicians. This season's Institute will take place from 3 to 16 June.

Tafelmusik has released 78 CDs on the Analekta, Sony Classical, CBC Records, BMG Classics, Hyperion and Collegium labels, and has been awarded numerous international recording prizes. Tafelmusik recently launched a new recording label – Tafelmusik Media – with nine CDs and DVDs slated for release and re-release in early 2012, including *The Galileo Project*.

The Galileo Project was premiered at The Banff Centre and in Toronto in January 2009, and has toured in Canada, Mexico, the US, Malaysia and China. The orchestra was honoured by the International Astronomical Union, which named an asteroid after Tafelmusik in recognition of this project. 

www.tafelmusik.org

MEET THE MUSICIANS

© Sian Richards



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, she regularly guest directs symphony orchestras in North America and abroad. Upcoming and recent engagements include Les Violons du Roy, Detroit Symphony, Montréal's Orchestre Métropolitain, Orchestra London Canada, Victoria Symphony and Symphony Nova Scotia. 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 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. She holds two honorary doctorates, one from York University and one from Mount Saint Vincent University in Halifax, and teaches at the University of Toronto.

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Alison Mackay, who has played violone and double bass with Tafelmusik since 1979, is active in the creation of cross-cultural and multidisciplinary programming for the

orchestra. In the spring of 2005 she was co-director of the Metamorphosis Festival, a Toronto-wide festival of music, art, dance, film

and theatre inspired by the stories from Ovid's *Metamorphoses*. Her multicultural creation *The Four Seasons: A Cycle of the Sun* has been made into a feature documentary by Toronto's Media Headquarters, and a concert version of this project has toured in Asia and across North America. In 2008 she organised *Sacred Spaces, Sacred Circles*, a celebration of architecture and the arts in the varied worship spaces of many cultures in the city of Toronto. In 2006 her children's tale *Baroque Adventure: The Quest for Arundo Donax* (Analekta), was awarded the JUNO Award for Children's Recording of the Year.

© Mark Brennan



Actor **Shaun Smyth** is honoured to have been part of *The Galileo Project* since its initial development at The Banff Centre, and has performed this program on tour in Canada and the US.

He works across Canada in both theatre and film and has more than 74 film and television roles to his credit. He has been nominated for four Betty Mitchell and Dora Mavor Moore Awards for acting and is the recipient of two Tyrone Guthrie Awards. Highlights include *One Flew Over the Cuckoo's Nest*, for which he was nominated for a Betty Mitchell Award for best actor, *The Glass Menagerie*, *Rock'n'Roll*, *Of Mice and Men*, *Trainspotting*, and two seasons performing at Canada's Stratford Shakespeare Festival. Shaun Smyth is a graduate of the University of Alberta Bachelor of Fine Arts acting program. A native of Glasgow, Scotland, he was raised in Calgary, Alberta.

This is Tafelmusik's debut tour for Musica Viva.

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The Galileo Project received its premiere in January 2009 at The Banff Centre, where it was co-produced in a residency.



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Brisbane: double manual harpsichord after J. D. Dulcken by Robert Goble, 1989, supplied by Queensland Conservatorium.

Canberra: double manual harpsichord by Bill Bright, 1985, supplied by Musica Viva Australia.

Melbourne: single manual harpsichord based on Hans Moermans, 1584, by Hubbard Harpsichords, supplied by Melbourne Recital Centre.

Perth: double manual harpsichord based on Goermans/Taskin by Michael Johnson, 1987, supplied by Perth Concert Hall.

Sydney: single manual Italian harpsichord after Grimaldi, 1697, by Carey Beebe, Sydney, 1990, supplied & prepared by Carey Beebe.



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We are deeply grateful to Alan Dyer for making a stunning collection of his images available for this concert, and to the Canadian Planetarium Consortium for the use of their Galileo animations.

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2. Full Moon: Alan Dyer
3. Owl and Night Sky: A. Dyer

Palace of the Sun Montage

4. A Perfect Storm of Turbulent Gases: ESA / NASA / Jeff Hester (Arizona State University)
5. Light and Shadow in the Carina Nebula: NASA / ESA, The Hubble Heritage Team (AURA / STScI)
6. Giant 'Twisters' in the Lagoon Nebula: A. Caulet (ST-ECF, ESA) & NASA
7. The Eagle Nebula: J. Hester & Paul Scowen (Arizona State University), NASA / ESA
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9. Demise in Ice and Fire: ESA / NASA & Albert Zijlstra
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11. Starburst Galaxy Messier 82: NASA, ESA & The Hubble Heritage Team (AURA / STScI). J. Gallagher (University of Wisconsin), M. Mountain (STScI) & P. Puxley (NSF)
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18. Orion over Lake Louise: A. Dyer
19. Great Balls of Fire: Yves Grosdidier (University of Montreal & Observatoire de Strasbourg), Anthony Moffat (Université de Montréal), Gilles Joncas (Université Laval), Agnes Acker (Observatoire de Strasbourg) & NASA / ESA
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59. Galileo Galilei: *B. Chaisson*
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62. Venus Rising in Winter Sky: *A. Dyer*

Final Image Sequence

63. Ghost Head Nebula: *ESA, NASA & Mohammad Heydari-Malayeri (Observatoire de Paris, France)*
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69. Uncovering the Veil Nebula: *NASA, ESA & The Hubble Heritage Team (STScI / AURA) – ESA / Hubble Collaboration. Acknowledgment: J. Hester (Arizona State University)*

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70. Zoom on Pismis 24-1: *Credit: Akira Fujii, Digitized Sky Survey 2, Robert Gendler & Martin Pugh (www.robgendlerastro.com), www.astroworks.com & ESA / Hubble*
71. Galaxy: *ESA / Hubble (M. Kormmesser & L.L. Christensen)*
72. Star Cluster: *ESA / Hubble (M. Kormmesser & L.L. Christensen)*
73. Final Image – Pinwheel Galaxy: *ESA & NASA*
74. Post-Concert Image – Galaxy NGC 253: *Carnegie Institution of Washington*

Abbreviations:

ESA	European Space Agency
NASA	National Aeronautics and Space Administration
STScI	Space Telescope Science Institute
AURA	Association of Universities for Research in Astronomy
ST-ECF	Space Telescope – European Coordinating Facility
NSF	National Science Foundation
NOAO	National Optical Astronomy Observatory
GSFC	Goddard Space Flight Center



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INTERVIEW WITH TAFELMUSIK

JEANNE LAMON, ALISON MACKAY AND SHAUN SMYTH

Most of us know that Galileo was a seminal astronomer, a brilliant scientist and a visionary. Less well known is the fact that he played the lute. His father was an influential composer, and his circle of friends included Claudio Monteverdi.

The link between pioneering astronomy and Baroque music might have remained obscure if Canadian astronomer John Percy had not happened to be a subscriber and fan of the Toronto-based period instrument ensemble Tafelmusik. From his post on the organising committee of the International Year of Astronomy in 2009, he approached the group. They were celebrating the 400th anniversary of Galileo's first use of the telescope. Would it not be good to put together an evening of music around this idea?

Alison Mackay, a double bass player with Tafelmusik, had long been dreaming of creating an evening of music for which the musicians would all play from memory. In the Galileo idea, she saw an opportunity.

At first, music director Jeanne Lamon was sceptical. 'I was one of the last people to think that there would be any point in learning a program by heart,' she remembers. 'But in fact I found that it has given us a relationship to the music and an intimacy with each other as players which is deeper than anything we've ever experienced with music stands.'

Inspired by the idea of a program that linked astronomy and music, Tafelmusik teamed up with actor Shaun Smyth, stage director Marshall Pynkoski and designer Glenn Davidson for a seven-day residency at Banff, Canada's utopic Rocky Mountains arts centre.

That time of intensive rehearsal, which culminated in a presentation attended by both music-lovers and astronomers, with a chance for all to view the night sky through historic telescopes, was the tip of the iceberg in terms of the work invested in *The Galileo Project*.



© Glenn Davidson

INTERVIEW WITH TAFELMUSIK

'In my 30 years of directing Tafelmusik, this is the best-prepared music we've ever presented,' says Lamon. Anxious about their capacity to memorise the music, the players added extra 'play dates' to their rehearsal schedule, meeting wherever and whenever they could – including, memorably, the abandoned ballroom of a Canadian railway hotel at midnight – to run through the music.

'We were joking the other day that if we had Alzheimer's, the last thing we would forget would be the music from *The Galileo Project*, because it's so deeply embedded in our cells now,' Lamon observes. 'All that painstaking work paid off.'

Tafelmusik and the *Galileo* team created a performance that breaks the boundaries of conventional formats. With projected images of historical and contemporary astronomical observations, a broad and engrossing narration from Smyth in a wide range of different characters, and a fastidiously choreographed series of musical performances that use the entire space of the concert hall and become a kind of dance in themselves, *The Galileo Project* tells the story of humanity and the universe, from Galileo's thrilling discoveries and unjust imprisonment through to the free, enlightened future that he predicted.

'Alison did a brilliant job of putting this program together,' Lamon enthuses. 'It appeals to people who love music as well as people who are interested in science. It is so well paced and beautifully interwoven that it never feels didactic. People in the audience see it as a joyful experience; some are moved to tears by the beauty and breadth of the experience.'

In a glorious coup at the end of the evening, Smyth reads from German astronomer Johannes Kepler's 1619 *Harmonices Mundi*, in which the laws of planetary motion are given harmonic expression. Kepler attributes a small melody to each planet, and the musicians of Tafelmusik weave these into Bach's *How brightly shines the morning star*.

'Kepler's idea is that the celestial orbs create their own music, and are in harmony with each other,' explains Mackay. 'The night sky inspires so much wonder that it's not surprising people thought of expressing that in terms of music. And we wanted to finish the program with Bach, because Bach seems the most appropriate expression of wonder at the achievements of the human spirit.'

It is this double sense of awe, at the magnitude of the universe and at the magnificence of human creation, that gives *The Galileo Project* its grandeur.

'You're on this little speck called Earth, and you're just a little speck on this speck,' says Lamon. 'It makes you feel very small and very human and very vulnerable, but it also makes you feel very privileged to be a part of it.'

Galileo, in his 1632 *Dialogue Concerning the Two Chief World Systems*, comments on both the wonder of the night sky and the greatness of the achievements of the human spirit. 'And actually, that's what we're doing for the entire two hours,' says Smyth, 'showing what humans have created. Against the backdrop of the universe, you come down to the speck that we're on. And then you look at the incredible discoveries that have been made, the music that has been written, and the artistry of the musicians on stage – counterbalancing those two things are part of what the program is about.'

Far from fizzling out when the 2009 astronomical anniversary was over, *The Galileo Project* has gained a life of its own, taking Tafelmusik as far afield as China. But this *Musica Viva* tour will be more than just the Canadian ensemble's Australian debut. It will also be the performers' first chance to see the Southern Cross. And they will, they insist, be rushing out to search the sky for the new constellation after each concert. ✨

Shirley Apthorp © 2011

FURTHER EXPLORATION


An excellent edition of Vincenzo Galilei's *Dialogue on Ancient and Modern Music* is edited and translated by Claude Palisca (Yale University Press, 2003). It contains an introduction which discusses the influence of Vincenzo's work on Galileo Galilei. Also full of detail is *Music and Science in the Age of Galileo*, edited by Victor Coelho (Kluwer Academic Publishers, 1992). It has particularly good chapters by Owen Gingerich ('Kepler, Galilei, and the Harmony of the World'), Claude Palisca ('Was Galileo's Father an Experimental Scientist?'), and Howard Mayer Brown ('Vincenzo Galilei in Rome: His First Book of Lute Music (1563)', including musical examples). On a completely different note, try *Galileo's Daughter* by Dava Sobel (Fourth Estate, 1999, or available as an eBook from Bloomsbury), a fictional account based on actual letters to Galileo from his elder daughter Virginia, who became a nun at the age of 16, taking the religious name Maria Celeste – a reflection of her father's fascination with the heavenly spheres.

A very approachable and entertaining outline of Kepler's life and work is in John Banville's *Prague Pictures, Portraits of a City* (Bloomsbury, 2003). There are many online sites on Kepler and the Harmony of the Spheres: one of the best is by the harpsichordist Joscelyn Godwin at hermetic.com/godwin/kepler-and-kircher-on-the-harmony-of-the-spheres. For general introductions to astronomy, try Australian astronomer Fred Watson's *Stargazer: The Life and Times of the Telescope* or the light-hearted *Why is Uranus Upside Down? and other questions about the universe* (Allen & Unwin, 2004 and 2007, respectively). *Emu Dreaming* by Ray and Cilla Norris (www.emudreaming.com/book.htm) is an introduction to Aboriginal astronomy exploring mystical astronomical stories and their

practical applications in navigation, harvesting and more.

There are numerous studies of Louis XIV. One very detailed recent exploration by Ian Dunlop (*Louis XIV*, Chatto & Windus, 1999) includes a lot of information on Lully and the musical and theatrical performances at Louis' court. It also has a very good discussion of the construction of Versailles. The classic book on the French Baroque is James R Anthony's *French Baroque Music from Beaujoyeulx to Rameau* (revised and expanded edition, Amadeus Press, 1997).

On Handel, Dresden and the Festival of the Planets there is useful information in Donald Burrows' *Handel* (Oxford University Press, 1994), and H C Robbins Landon's *Handel and his World* (Weidenfeld and Nicolson, 1984). The most detailed information, though, can be found in an article by Fiona McLaughlan entitled 'Lotti's "Teofane" (1719) and Handel's "Ottone" (1723): A Textual and Musical Study', which appeared in 1997 in the journal *Music and Letters* (vol 78 no 3, pp 349–390).

Tafelmusik's own discography of the repertoire featured in this concert includes *The Galileo Project* (Tafelmusik Media TMK1001 DVD CD), *Handel: Concerti Grossi op 3* (Sony Classical SK52553), *Purcell: Ayres for the Theatre* (SK66169; Tafelmusik Media TMK1010 CD), and *Vivaldi: L'estro armonico* (Analekta AN29835). Also highly recommended is a recording of Handel's Concerti Grossi op 3 by the Academy of Ancient Music, directed by Richard Egarr (Harmonia mundi HMU907415.) 

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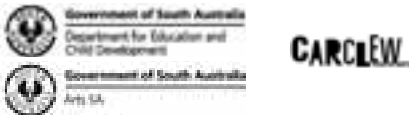
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Presenting the world's finest chamber musicians to audiences around Australia.

Musica Viva In Schools: Australia's leading and most extensive music education program, presenting more than 2,000 performances and educational events to more than 320,000 children and their teachers annually.

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A morning concert series held in Sydney and Melbourne with diverse and exciting artists in intimate surrounds.

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The Streeton Trio: winners of the Sydney Eisteddfod Musica Viva Chamber Music Award in 2011 and touring for CountryWide in 2012

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Viva Voices: Building on a successful pilot research project investigating how participation in a singing workshop can benefit the health and well-being of seniors, the program was further trialled throughout 2011 in three states, including Mandurah in WA, Orange in NSW and Mornington Peninsula in VIC. During 2012 a package of support resources will become available for local communities, institutions and agencies working with and for seniors.

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Each year, over 300,000 school children from every state and territory of Australia attend our Music Education Programs. These programs are heavily subsidised, in part with the money raised at our special events.

By supporting Musica Viva's events in your state, you'll be helping to bring the gift of quality music education and live music performances to even more Australian children in 2012.

Please check the Special Events page in our concert guides and on our web site for details of this year's upcoming activities, or for further information call Rosemary Carrick on (02) 8394 6616.

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PUBLISHER Playbill Proprietary Limited / Showbill Proprietary Limited ACN 003 311 064 ABN 27 003 311 064

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Fox Studios Australia, Park Road North,
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Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
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