

Tafelmusik

Elisa Citterio, Music Director



Passions of the Soul

February 26 – March 15, 2024

Leclair: Overture to *Scylla et Glaucus*

Vivaldi: Concerto for Bassoon

Locatelli: Sinfonia funebre or Pianto d'Arianna

Lalande: Chaconne from *Les fontaines de Versailles*

Pez: Suite in D Minor

Bach: Concerto for 3 violins OR Vivaldi Concerto TBA

Telemann: Suite "La Bourse"

The musician's ultimate goal is to be able to touch the heart of the listener, to evoke emotion, to calm troubled minds and leave space to allow that subtle energy to transport us to another dimension -- to describe the passions of the soul. There are infinite fleeting emotions to convey, and researching a specific composition allows us to arrive exactly where we want music to take us. The tempo, the instrumentation, the historical context in which a composer lived, the performer: all this inspires different emotions and contributes to what makes each page of music unique.

Colbert Artists Management

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2024 PROGRAM OFFERING

If a voice is added to instruments, it's natural to listen to the text, and savour the words and music together while entering into the vivid retelling of a story, feeling a little more immersed in it. Without resorting to text, musicians try to evoke what the music itself suggests; they try to express everything they have to say through sound, the choice of tempo, dynamics, articulation, and breath.

This program, curated by Tafelmusik Music Director Elisa Citterio, was designed based on the rich, evocative emotion each piece inspires. The program opens with a very theatrical curtain raiser, the overture by Lully. Initially rather solemn and dramatic, it flows into an allegro that inspires dancing and festivities.

Two pieces devoted to the torments of love come next: First, the bassoon concerto D Minor, with its dark sonorities that are, at times, angry, at others mournful. In the second movement, the oboe plays very softly —at the extreme limits of the instrument's capacities — you can imagine something like a funeral lament for the death of a beloved person, almost a desperate cry. And then there's the famous *Arianna's Lament* that evokes the 17th century laments of betrayed lovers. In this piece, the violin impersonates Arianna, reciting and singing her rage and desperation.

This is followed by the wonder and awe inspired by French grandeur, the emotions we feel when gazing upon the stunning fountains of Versailles, one of the world's most glorious palaces. The Telemann suite, with its movements dedicated to specific emotions and temperaments fits in perfectly with this program.

Music by Bach and Vivaldi close the program. These two contrasting composers share a similar story, seeing as Bach was inspired by the Red Priest. They describe, like no others, the perfection of a complex structure (in Bach's case) and the joy conveyed through simple writing (in Vivaldi's case) that easily reaches the listener.

- Elisa Citterio

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