

Enjoy life more with Music!



Our 2009-2010 season

- **"Glamour and Grace"** [Saturday, November 21, 2009 at 8:00 p.m.](#)
French chamber music from the last decade of the Ancien Régime (1779-1789).
- **"Bach and the King"** [Saturday, February 13, 2010 at 8:00 p.m.](#)
"The Musical Offering" - the King's theme transformed by Bach into a polyphonic masterpiece.
- **"The Mighty Handful"** [Saturday, April 17, 2010 at 8:00 p.m.](#)
The Papadimitri-Tarasov-Kats Trio celebrates its 5th Anniversary, with The Russian Five.

All concerts take place on Saturday evenings at the [Eastminster United Church](#), 310 Danforth Ave., Toronto (just west of Chester subway station). Concerts start at 8 p.m. and doors open at 7:30 p.m.

Single Ticket Prices are \$17 regular/\$11 students and seniors (65+).

Subscriptions are still available! Subscribers save 20% -- See all three concerts from the best seats in the house for only \$ 39 (regular) or \$24 (senior/student).

Tickets and more information are available through our on-line [Box Office](#).



Saturday, November 21, 2009 @ 8:00 p.m. Eastminster United Church

Glamour and Grace -- French chamber music from the last decade of the *Ancien Régime* (1779-1789).

In the mid 18th century, France was a shining model of the elegant, sensitive and expressive musical style inspired by the aesthetic ideals of [Enlightenment](#) and Reason. With a musical language that is neat, precise, lucid, and economical - truly the equivalent to [Antoine de Bivarol's](#) (1753-1801) famous summation 'ce qui n'est pas clair n'est pas français' ('that which is not clear is not French') - French composers like [Jean-François Tapray](#) (1738-1819), [François Devienne](#) (1759-1803), [Nicolas Dalayrac](#) (1753-1809), and [Jean-Baptiste Bréval](#) (1753-1823), whose works are featured in this programme, were creating opuses for a most specific and worthy purpose: to convey pleasurable, joyful feelings and delicate sentiments to the audience!

Lightness, grace, intrinsic glamour and refinement are at the core of this music. It is rare to find in it any latent tension or fleeting anxiety. It is as though it were composed in a different world, one that did not know - or pretended not to know - darkness or misery, as though there is nothing but elegance, beauty, and joy on earth.

This is a one-of-a-kind programme, presented on 18th century original instruments and performed by historical instruments experts [Sharon Burlacoff](#) (fortepiano), [Nicolai Tarasov](#) (clarinet), [Anthony Rapoport](#) (viola), [Robin Howell](#) (bassoon). The audience will not only experience a glimpse into the glamorous, graceful and refined musical ambience of Pre-Revolutionary France, but also gain insight into why it was a source of imitation for great composers like Haydn and Mozart.

Now [programme notes](#) and the [review](#) of this concert are available on our site. For more details on this performance please [click here](#).



Saturday, February 13, 2010 @ 8:00 p.m. Eastminster United Church

Bach and the King -- *The Musical Offering: the King's theme transformed by Bach into a polyphonic masterpiece*

The idea of "The Musical Offering" was conceived by

J.S. Bach in 1747 during his visit to the Prussian court. [Frederick the Great](#), enlightened monarch and amateur composer, challenged Bach to improvise a fugue on a theme, one that the King had prepared ahead of time. It was a test to Bach's skills, since some elements in the royal theme posed a special challenge for contrapuntal treatment. Not only did Bach play to the monarch's astonishment, he also asked for permission to write a proper composition for later presentation to the King. Upon his return home, Bach developed the royal theme in an ingenious series of twelve canons and figures and a Trio Sonata, which he subsequently presented to Frederick as *The Musical Offering* (*Musikalisches Opfer*).

As a monument to Bach's contrapuntal genius, *The Musical Offering* is without equal in its symmetry and proportion. However, the work requires an exceptional amount of input from the performers for its realisation in sound, since only a portion of the counterpoint within the 16 sections is explicitly written. The remainder is presented in the form of musical puzzles, with few clues to their solution, instrumentation and performance.

Musicians have attempted to perform this unique chamber music using many different interpretations. Our concert will offer a new version of this work, performed, in its entirety, by a team of Baroque music experts - [Rona Goldenshler](#), (baroque violin), [Lauri Jones](#) (baroque cello), [Nicolai Tarasov](#) (baroque oboe/recorder) and [Paul Jenkins](#) (harpsichord). This will be an evening of musical discoveries and delights!

Now [programme notes](#) and the [review](#) of this concert are available on our site. For more details on this performance please [click here](#).



Saturday, April 17, 2010 @ 8:00 p.m. Eastminster United Church

The Mighty Handful -- *The Papadimitri-Tarasov-Kats Trio celebrates its 5th Anniversary, with The Russian Five.*

This season, the always-anticipated trio of [Lari Papadimitri](#) (violin), [Alexander Kats](#) (piano) and [Nicolai Tarasov](#) (clarinet) celebrates its ensemble's 5th anniversary, with a programme of chamber works by one of most influential group of composers in the history of Russian musical culture - The Russian Five, known in Russia as *Moguchaya Kuchka* ("The Mighty Handful").

In the early 1860's, a group of young men ([Modest Mussorgsky](#), [Nicolai Rimsky-Korsakov](#), [Alexander Borodin](#) and [César Cui](#)) gathered around [Mily Balakirev](#), a brilliant pianist and innovative composer, in an attempt to create an unfettered and profoundly national Russian music style. They admired Russian folklore, the depth and beauty of Russian songs, and wanted to bring their heritage to the professional music scene, which was at the time dominated by Westernized musical taste. Driven by their passion and talent, members of [The Russian Five](#) created an original, unmistakably Russian musical style that continues to capture our imagination.

On this programme, each composer of The Russian Five is presented by one work that reflects his individual contribution to the development of Russian musical culture: "Pictures at an Exhibition" by Mussorgsky, Russian Fantasy in B minor op.33 by Rimsky-Korsakov, Trio for Clarinet, Violin and Piano by Borodin, "Romanza" for clarinet and piano by Balakirev, Five pieces for Clarinet, Violin and Piano op.56 by Cui.

Please click on [programme notes](#) to learn more about this concert.

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