

# The Burney Travelogue

News and  
Views from  
The Burney  
Ensemble

Fall 2001

## bach circle

### The Burney Ensemble

Sonja Boon - baroque flute  
Paul Luchkow - baroque violin  
Nan Mackie - viola da gamba  
Valerie Weeks - harpsichord

### Johann Sebastian Bach (1685-1750):

Trio Sonata in G major,  
BWV 1038  
Violin Sonata in G major,  
BWV 1021

### Johann Philipp Kirnberger (1721-1783):

Trio Sonata in g minor (1763)  
Flute Sonata in G major (1769)

### Carl Philipp Emanuel Bach (1714-1788):

Trio Sonata in C major (1731)  
Duetto for flute and violin (1770)

### Johann Gottlieb Goldberg (1727-1756):

Trio Sonata in C major

### Producer:

Liz Hamel

### Assistant Producer:

Búi Petersen

### Recording Engineer:

Don Harder

Recorded July 17 and 18, 2001  
in St. Mark's-Trinity Church,  
Vancouver.

*What the critics had to say about  
Telemann: The Cantata Project:*

*"A delightfully coherent program,  
illuminating one of the most  
respected composers of the  
age of reason."*

*The Georgia Straight  
October 4, 2001*

## The Bach Circle

Concert and CD Release – December 8 and 9, 2001  
St. Mark's-Trinity Church, 1805 Larch Street at West 2nd

You asked for it – you've got it! After three years of questions and pestering, The Burney Ensemble finally buckled down and made its first CD!

We gathered for two long days in July, in the very same space we use for our concerts, to record a project of music close to our hearts – the music of Johann Sebastian Bach and his students. Those of you who have been with us for a while will certainly recognise some of the works on the disc: solo sonatas, duos and trio sonatas by Carl Philipp Emanuel Bach, Johann Philipp Kirnberger, Johann Gottlieb Goldberg and good old J. S. himself.

After 18 intense hours together we were all still friends (!), and recessed to a nearby restaurant, where we conversed and relaxed over a tasty dinner.

The recording was not without its moments of hilarity.

The first day started well: we were set up on time and seemed to flow through everything well...until the crows appeared.

Desirous of their moment of glory, they lined themselves up along the pointed roof of the church, while one, their leader, planted himself firmly upon the air vent. They then proceeded to comment on all of our work, which, as you can well imagine, ceased rather quickly.

Quick thinking on the part of the church caretaker saved the day, and as the crows flew off into the sunset we continued our C. P. E. Bach trio sonata.

We seemed safe from the crows on the second day, but 2nd and Larch turned into Picadilly Circus at around dinner time. Not an unusual thing for that time of day, but certainly curious, because we didn't have that problem the previous day. Either everyone went out for dinner, or nobody came home. We'll never know.

Without a producer and recording engineer we'd be nowhere – so we'd like to extend our thanks and gratitude to Liz Hamel and Don Harder, who were our ears and committed our voice to posterity.

Don Harder was the recording engineer for The Burney Ensemble's very first CBC broadcast, way back when in January 1999!

Don and Liz were a calming (and civilising!) influence on us during two strenuous days of recording.

So, after all that, what's actually ON the recording? Well, pop your eyes over to the sidebar and you'll see the complete list.

J. S. Bach certainly needs no introduction, so we'll focus instead on his students.

Carl Philipp Emanuel Bach was a brilliant genius, schooled in the style of his father but changing it radically into the sensitive style favoured by North German composers of the mid-eighteenth century. He spent most of his career as first harpsichordist to Frederick the Great, before taking over his godfather Telemann's position in Hamburg.

Johann Gottlieb Goldberg, on the other hand, stayed closer to his master's teachings. The Sonata in C major, in fact, with its triple fugue in the second movement and canonic Largo, was long thought to be the work of J. S. Bach, and was only recently reattributed to Goldberg.

And Kirnberger? Well he's the focus of our composer profile this time around. Flip over the newsletter and you'll find out all about him.

Have we given it all away? Not nearly. Join us on December 8 and 9, 2001 for a special CD celebration!

What could be more satisfying than a concert (and CD) devoted to the rich and velvety music of Bach, his colleagues and his students?

# Versailles

Saturday, February 9 and Sunday, February 10, 2002  
St. Mark's-Trinity Church, 1805 Larch Street at West 2nd

Somehow it seems that the typeface of this newsletter doesn't quite do justice to the elaborate opulence and grandeur that epitomised the Versailles of Louis XIV.

We've moved into an IKEA world - loving simplicity, clean lines and fresh colours. Most of all, we seem to crave 'space' rather than closeness.

Yet the Versailles of the late seventeenth and early eighteenth centuries was anything but that, bursting at the seams with courtiers and their entourages, everyone drawing close to dance attendance on the king.

Elegant ladies walked demurely along mirrored and gilt-laden halls. Ornamental mirrors graced brocade filled bedrooms. The Versailles of Louis XIV was steeped in pomp and ceremony.

At the height of Louis XIV's power, over 10 000 people called Versailles

home, squished into tiny quarters, and living scandal-filled lives.

The Burney Ensemble's **Versailles**, on February 9 and 10, 2002, explores the intimate chamber music written by the "Musiciens du Roy" - composers such as Marin Marais, Jacques-Martin Hotteterre and the great François Couperin.

This is 'Zen' music; it must not be pushed in any particular direction, it must just 'be'.

Intricate, delicate, transparent and almost completely intangible, the music of the French Baroque seems to float on fairy wings, suspended in time and space, wafting gently through the rooms of the great palace.

Please join us on February 9 and 10, 2002, for a magical programme of very special chamber music for flute, violin, viola da gamba and theorbo.

## The Garden of Eden

This past summer, after recording our CD, we spent an idyllic morning in the famous Arthur Erickson Garden, in West Point Grey.

Entering through a simple gate on the side, we beheld a magical sight. No longer were we in the busy, bustling city of Vancouver; we had, instead, entered an oasis of quiet and calm. A pond with lilies, a moon viewing platform, rushes of bamboo and the sweet, clean smell of earth all around us.

We came with instruments in hand, but we didn't come to play - we were there to have our pictures taken.

We wanted our ensemble photos to reflect our environment - we wanted to see 'Vancouver' in the background, and

what more perfect location than the Arthur Erickson garden?

Our photographer, Alex Waterhouse-Hayward, a strong supporter of both the ensemble and The Arthur Erickson House and Garden Foundation, took us through our paces, exhorting us to smile, to look natural and, above all, to keep our eyes open!

The pictures will be added to our webpage, and our smiling faces also grace the booklet of our new CD.

Our sincere thanks to Alex for his brilliant photography and to the Foundation for allowing us to be photographed in such a wonderful space. For more information about the garden, call 604.738.4195.

## Composer Profile

*Our series of composer profiles continues with a composer who appears on our first CD and on our next concert - Bach's student and the keeper of his legacy, the great eighteenth century theoretician, musician and composer, Johann Philipp Kirnberger.*

### Johann Philipp Kirnberger (1721-1783)

The German theoretician and composer Johann Philipp Kirnberger is perhaps best known to musicians today for the development of various keyboard temperaments, or tuning systems. But Kirnberger was also an accomplished performer and composer in his own right, with a distinctive personal style that was influenced both by the teachings of his master, Johann Sebastian Bach, as well as by the emerging 'empfindsamer stil' favoured by C. P. E. Bach.

Born in 1721, he received his earliest musical training, on organ and violin, at home. Kirnberger studied composition and performance with J. S. Bach from 1739 to 1741. He was to be one of Bach's last pupils.

Kirnberger regarded Bach as the supreme pedagogue, and resolved, through his own writings and teachings, to pass on Bach's method of teaching to future generations of students. While in the service of Anna Amalia of Prussia, he also established the *Amalien-Bibliothek*, now an important repository of the works of J. S. Bach.

Bach's biographer Forkel commented that Kirnberger was "one of the most remarkable of Bach's scholars, full of the most useful zeal and genuine noble sense of the art."

## Chickens, Donkeys and Cuckoos

Dr. Burney Goes to the Zoo - a special children's presentation  
Saturday, February 16, 2001 at 3:00 pm

We had so much fun with last year's children's concert, that we decided to develop another one for this season.

**Dr. Burney Goes to the Zoo** will explore animal-inspired music from the Baroque and Classical periods, featuring music by Biber, Hoffmeister, Couperin and others. We'll be looking at how

composers created animal sounds in music, and we'll also creating our very own animal sounds on the spot.

Join us for a high-spirited musical romp through Dr. Burney's menagerie - with chickens, cuckoos, donkeys, cats and so much more.

Meow!

### The Burney Ensemble

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