



BACHFEST!
Michael Tsalka
Harpsichord and Fortepiano

LYNN
Conservatory of Music

BACHFEST!
Michael Tsalka
Harpsichord and Fortepiano
Tuesday October 3rd, 2017
7:30 pm

Johann Sebastian Bach (1685-1750)

Aria mit verschiedenen Veränderungen (1741)
Goldberg Variations, BWV 988

Aria (in G)

Variatio 1. a 1 Clav.

Variatio 2. a 1 Clav.

Variatio 3. Canone all' Unisono, a 1 Clav.

Variatio 4. a 1 Clav.

Variatio 5. a 1 ô vero 2 Clav.

Variatio 6. Canone alla Seconda. a 1 Clav.

Variatio 7. a 1 ô vero 2 Clav. Al temp di Giga

Variatio 8. a 2 Clav.

Variatio 9. Canone alla Terza. A 1 Clav.

Variatio 10. Fugetta a 1 Clav.

Variatio 11. a 2 Clav.

Variatio 12. Canone alla Quarta. a 1 Clav.

Variatio 13. a 2 Clav.

Variatio 14. a 2 Clav.

Variatio 15. Canone alla Quinta. a 1 Clav. andante

Intermission

Variatio 16. Ouverture. a 1 Clav.

Variatio 17. a 2 Clav.

Variatio 18. Canone alla Sexta. a 1 Clav.

Variatio 19. a 1 Clav.

Variatio 20. a 2 Clav.

Variatio 21. Canone alla Settima. a 1 Clav.

Variatio 22. a 1 Clav. alla breve

Variatio 23. a 2 Clav.

Variatio 24. Canone all'Ottava. a 1 Clav.

Variatio 25. a 2 Clav. adagio

Variatio 26. a 2 Clav.

Variatio 27. Canone alla Nona. a 2 Clav.

Variatio 28. a 2 Clav.

Variatio 29. a 1 ô vero 2 Clav.

Variatio 30. Quodlibet. a 1 Clav.

Aria

BACHFEST!

Michael Tsalka, Piano

Wednesday October 4th, 2017

7:30 pm

JOHANN SEBASTIAN BACH: *THE ART OF THE FUGUE*, BWV 1080

Incomplete at the time of the composer's death

Published by his son C. P. E. Bach in 1751

PROGRAM:

(based on the formal and sequential reconstruction by
Reinhard Goebel)

Group I (Simple Four-Voice Fugues)

Contrapunctus 1 (Fugue on principal subject)

Contrapunctus 2 (Fugue on principal subject accompanied
by French-style dotted rhythms)

Contrapunctus 3 (Fugue on principal subject in inversion,
very chromatic)

Contrapunctus 4 (Fugue on principal subject in inversion,
employs counter-subjects)

CANON ALLA OTTAVA (following voice in imitation of the
subject begins an octave below)

Group II (Counter-Fugues)

Contrapunctus 5 (with many stretto or "piled-up" entries of
the subject)

Contrapunctus 6 (*per Diminutionem, in Stylo Francese*.
Halving note-length of the subject)

Contrapunctus 7 (*per Augmentationem et Diminutionem*.
Doubling and halving note-length of subject and its
inversion.)

CANON ALLA DECIMA (following voice in imitation of the subject begins an octave and a third above)

Group III (Double and Triple Fugues)

Contrapunctus 8 (a 3, Triple fugue, with three subjects, having independent expositions)

Contrapunctus 9 (a 4, alla Duodecima. Double fugue, with two subjects occurring dependently and in invertible counterpoint at the 12th interval)

Intermission

Contrapunctus 10 (a 4, alla Decima. Double fugue, with two subjects occurring dependently and in invertible counterpoint at the 10th interval)

*Contrapunctus 11 (a 4. Triple fugue, employing the three subjects of *Contrapunctus 8* in inversion)*

CANON ALLA DUODECIMA (following voice in imitation of the subject begins an octave and a fifth above)

Group IV (“Straight” and “Mirror” Versions of entire Fugues)

Contrapunctus 12 (a 4, Rectus)

Contrapunctus 12 (a 4, Inversus)

Contrapunctus 13 (a 3, Rectus)

Contrapunctus 13 (a 3, Inversus)

CANON IN HYPODIATESSARON (*per Augmentationem in Contrario Motu*. Following voice, inverted and augmented, in imitation of the subject begins a fourth below)

Contrapunctus 14 (a 4) INCOMPLETE TRIPLE FUGUE MADE INTO A QUADRUPLE FUGUE,

Followed by *Contrapunctus 1* (Fugue on principal subject)

MUSICAL EXAMPLES:

The Art of the Fugue is based on a single subject in D minor

Example 1. *Contrapunctus 1*, mm. 1-5, Principal Subject or Theme



Example 2. Some Melodic and Rhythmic Transformations of the Principal Theme, appearing throughout the work.

Musical notation for Example 2, showing five staves of transformations of the Principal Theme. The first staff is the original theme. The second staff shows a rhythmic transformation with eighth notes. The third staff shows a melodic transformation with sixteenth notes and a sixteenth rest. The fourth staff shows a melodic transformation with eighth notes. The fifth staff shows a melodic transformation with quarter notes.

Example 3. *Contrapunctus 3*, mm. 1-5, Inversion or “Mirror” Version of Theme



Example 4. *Contrapunctus 14*, mm. 210-214, Third Subject or B-A-C-H Theme (B-flat-A-C-B)



Example 5. Four Subjects of Final Quadruple Fugue (*Contrapunctus* 14)



Early keyboard performer and pianist (Israel/Netherlands)

Michael Tsalka has won numerous prizes and awards in Europe, the U.S.A., the Middle East, Asia, and Latin America. A versatile musician, he performs with equal virtuosity a wide span of repertoire from the early Baroque to our days on the harpsichord, fortepiano, clavichord, square piano, chamber organ and modern piano. Dr. Tsalka was born in Tel-Aviv, Israel. After obtaining a bachelor's degree from Tel-Aviv University, he continued his studies in Germany and Italy. In 2001, he received a Piano Solo Diploma from the Scuola Superiore Internazionale del Trio di Trieste, where he studied with Dario di Rosa. From 2002-2008, he studied at Temple University under the guidance of Joyce Lindorff, Harvey Wedeen, and Lambert Orkis. Tsalka holds three degrees from that institution: a Master's degree in Chamber Music/Accompanying, a Master's degree in Harpsichord Performance and a Doctorate in Piano Performance. Other teachers included Sandra Mangsen, Klaus Schilde, Malcolm Bilson, and Charles Rosen.

Dr. Tsalka maintains a busy concert schedule. Recent engagements include performances at the Boston Early Music Festival, the Forbidden

City Hall in Beijing, Bellas Artes Theater in Mexico City, the Hermitage Museum in St. Petersburg, the Metropolitan Museum in New York, St. Denis Festival in Paris, Der Gasteig in Munich, Beethoven House in Bonn, Tokyo's City Opera, the National Gallery of Art in Washington, D.C., the Volksbuehne Hall in Berlin, the Jerusalem Music Center, Sydney Conservatorium of Music, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Accademia Bartolomeo Cristofori in Florence, and interviews and live performances for radio and T.V. stations in Hong Kong, Chicago, Buenos Aires, Berlin, Munich, St. Petersburg, Beijing, Stockholm, Helsinki, Auckland, St. Louis, Sydney, Amsterdam, Brussels, Shanghai, Geneva, London, Mexico City, and Jerusalem. He has performed as soloist with numerous orchestras, among them The Sydney Consort (Australia), the University of Birmingham Chamber Orchestra (U.K.), Temple University Chamber Orchestra (Philadelphia, U.S.A.), Krasnoyarsk Chamber Orchestra (Russia), Guatemala Symphony Orchestra, Musica Raritana (New Jersey, U.S.A.), Silvestre Revueltas Chamber Orchestra (Guanajuato, Mexico), St. Louis' City Orchestra (U.S.A.), Hermitage Festival Orchestra (St. Petersburg, Russia), Saarbrücken Symphony Orchestra (Germany), Baroque Camerata (Kaohsiung, Taiwan), Filharmonica Orchestra (Manila, Philippines), and ThoroughBass (Sydney).

Dr. Tsalka has recorded 20 CDs for labels such as Naxos, Grand Piano, Ljud & Bild (Stockholm), Brilliant Classics (Amsterdam) Paladino (Vienna), the Israeli Music Institute (Israel), and Wirripang (Australia). Current and future recording projects include CDs dedicated to keyboard works by Antonio Vivaldi, Johann Sebastian Bach, Daniel Gottlob Türk, Johann Baptist Wanhal, Carl Dittersdorf, Ferdinand Ries, Franz Schubert, F. Chopin, Felix Mendelssohn, Viktor Ullmann, Leonardo Coral, contemporary Australian Keyboard Music, and Yehezkel Braun. Tsalka often perform chamber music: recent ensembles he has established include the Mediterranean Trio (with Yiannis Miralis, saxophone, Miltiades Papastamou, violin and M. Tsalka, piano); a Trio with Alon Sariel (mandolin), Izhar Elias (guitar) and M. Tsalka (harpsichord, fortepiano), and the Filmharmonia Duo and Musica Curiosa Duo, together with historical keyboards, theremin and glass Armonica virtuoso Dennis James.

Together with Dr. Angelica Minero Escobar, he is preparing a critical edition of Daniel Gottlob Türk's 30 keyboard sonatas for Artaria Editions in New Zealand (artaria.com). Sonatas 1–12 were published in 2014. Sonatas 13-24 will be published in 2017:

Volume 1: ae540-sonaten-fur-das-clavier-collection1

Volume 2: ae541-sonaten-fur-das-clavier-collection2

Additionally, eight of his scholarly articles have been published by music journals, including *De Clavicordio* (Italy), *Piano Bulletin EPTA* (Netherlands), *Early Keyboard Journal* and *Early Music America* (U.S.A.). Dr. Tsalka often collaborates with composers: In 2016-2018, he will perform sixteen world premieres dedicated to him by composers of fourteen different nationalities. He has presented more than hundred master classes and lecture-recitals in academic institutions in all continents. During his doctorate years, he taught at the Esther Boyer College of Music. From 2009-2014, he was a professor of harpsichord and chamber music at the Escuela Superior de Música, National Center for the Arts (Mexico City), and a professor of early keyboards at Lilla Akademien (Stockholm). Currently, he is a visiting professor at Celaya Conservatory in Guanajuato, Mexico.

Currently, Dr. Tsalka is on the board of directors of ECMTA (European Chamber Music Teachers Association) and the HKSNA (Historical Keyboard Society of North America). In 2011, he was the artistic director of the Bach Festival, at the Forbidden City Concert Hall in Beijing, Qingdao's Grand Theatre and Wuhan's Qintai Concert Hall. From 2012-2015, he was the co-artistic director of the Nordic Historical Keyboard Festival in Kuopio, Finland. In December 2014, he was the artist director of a mini-festival, titled "Fanfares and Ornaments" for the Dutch Embassy in Stockholm. From 2014-2017, he became the artistic director of the Geelvinck Fortepiano Festival in the Netherlands. For the past two years, he also serves as the artistic director of the Across Bridges International Piano Summer Academy and Festival (in Mainland China: Shanghai, Lanzhou, Chengdu, and in Valencia, Spain: <https://acrossbridgespiano.com>). For more information, please visit: www.michaelttsalka.com

SEVERAL CONCERT AND CD REVIEWS:

"Michael Tsalka's recital at the Boston Early Music Festival was interpretatively revealing, ...showing almost incredible virtuosity throughout" (**The Berkshire Review, International Journal for the Arts**, N.Y. and Boston).

On his CD of Viktor Ullmann's Piano Sonatas

"Tsalka's articulate and sensitive reading gives each sonata palpable musical life, the works coming across as "contemporary" and as relevant to current musical thought today as when they were written. This is a great and lasting strength of Viktor Ullmann's writing. Michael Tsalka finds a fine balance between his understanding of the background and circumstances of each sonata and his objective playing of some of the finest piano music composed in the first half of the 20th century."

(Concert Critique Blog, Pamela Hickman, Jerusalem, April 2015)

On his CD of J. S. Bach's "Goldberg" Variations (Paladino Label)

"This is a brilliant recording by an artist with a passion. Stepping outside the well-worn path of keyboard music, he creates a performance that make you sit up and listen. Technicality and creativity meet in a beautifully balanced performance. (**Music Web International. RECORDING OF THE YEAR, Dec. 2013**)

"The concert was a smashing success..." (**Global Times, Beijing**)

"Tsalka is evidently a true, brilliant musician..." (**Clavichord International, Amsterdam**)



Welcome to the 2017-2018 season. The talented students and extraordinary faculty of the Lynn Conservatory of Music take this opportunity to share with you the beautiful world of music. Your ongoing support ensures our place among the premier conservatories of the world and a staple of our community.

- Jon Robertson, dean

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To learn more about joining the Friends and its many benefits, such as complimentary concert admission, visit [Give.lynn.edu/support-music](https://www.lynn.edu/support-music).

The Leadership Society of Lynn University

The Leadership Society is the premier annual giving society for donors who are committed to ensuring a standard of excellence at Lynn for all students. Leadership Society donors make an annual gift of \$2,500 or more and have the option of directing their gift to support the Conservatory of Music. Leadership Society donors receive invitations to exclusive events throughout the year that offer opportunities to engage with other Leadership Society donors and university administrators.

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Conservatory of Music

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