

Latitude 37

Bach's Circle

Tuesday 14 June 6pm, Salon

Presented by Melbourne Recital Centre and Latitude 37

LOCAL
HEROES

ARTISTS

Julia Fredersdorff, violin

Laura Vaughan, viola da gamba

Donald Nicolson, harpsichord

PROGRAM

DIETERICH BUXTEHUDE (1637-1707)

Trio Sonata Op.2 No.4 in C minor

I *Poco Adagio*

II *Allegro-Lento*

III Triple: *Vivace*

JOHANN SEBASTIAN BACH (1685-1750)

Toccatà in G, BWV 916

PHILIPP HEINRICH ERLEBACH (1657-1714)

Sonata Quarta in C

I *Grave-Vivace-Adagio*

II *Allemande*

III *Courante*

IV *Sarabande*

V *Gigue*

GEORGE FRIDERIC HANDEL (1685-1759)

'Col partir la Bella Clori' from *Ah Che Pur*, HWV 77

JOHANN SEBASTIAN BACH (1685-1750)

Violin Sonata in E minor, BWV 1023

I [Toccatà]

II *Adagio ma non tanto*

III *Allemanda*

IV *Gigue*

GEORG PHILIPP TELEMANN (1681-1767)

Trio Sonata in E, TWV 42:E6

I *Allegro*

II *Largo*

III *Allegro*

ABOUT THE MUSIC

Today, when we hear the name of **Johann Sebastian Bach**, we picture a towering musical giant, perhaps the greatest composer of all time. In his day, his fame was less spectacular; Bach lived in an age that required music to fulfil a functional purpose, be it the exegesis of the Word of God, or glorifying an aristocrat whose patronage he sought. Bach's unsurpassed musical talent was tempered by a deep religious faith and humility, so it is perhaps not surprising that he never sought personal fame. This evening we place the music of Bach within the context of his admired contemporaries.

Dieterich Buxtehude was a well-known organist at the Marienkircher in Lübeck whose music, performance style and reputation carried great influence across the German lands. Both Telemann and Handel visited him, as did a young Johann Sebastian, who walked over 400 miles for the opportunity. Buxtehude's 14 trio sonatas for violin, gamba (he played this instrument too) and harpsichord are creative and highly rhetorical works with short, interlinked movements and sudden changes of character. This highly inventive and dramatic manner of composition was inspired by Italian virtuosity and bravura; known in Germany as the *Stylus Phantasticus*.

Bach was well acquainted with the *Stylus Phantasticus* and it can be heard in his Toccatà in G for solo keyboard. It opens with brilliant scalic runs and powerful block chords; both motives are subjected to a variety of showy treatments. Bach's Violin Sonata in E minor BWV 1023 for violin and continuo begins with another example of the toccatà, although in this case using cross fingering known as bariolage (Bach's E major Partita for solo violin is another example of this). Similarly, in the final part of the keyboard toccatà, the middle voice requires a great deal of forethought from the performer, since it is often shared between the thumbs of both hands!

Philipp Heinrich Erlebach's prolific output earned him a reputation far beyond his working base in Thuringia, the ancestral home of the Bachs. Tragically a fire in 1735 destroyed most of his output, with only about 70 of his 1000 composed works surviving. Musicologist Alfred Einstein described his six trio sonatas as showing an "Italian feeling for form and melodic expression with German intellectual depth and sound compositional technique". The Sonata Quarta has the violin in a bright scordatura (retuning) of E-C-G-E, replacing the conventional E-A-D-G.

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We also feature an instrumental arrangement of an aria by that great operatic composer **George Frideric Handel**. Handel hailed from nearby Halle, not far from Bach's birthplace in Eisenach (they were both born in the same year), and while the composers held each other in the highest regard, they never had the occasion to meet.

Georg Philipp Telemann was another close acquaintance of Bach; he was godfather to Carl Philipp Emmanuel Bach. Once most well-known for his prolificacy (he composed over 3000 works), his works have only recently become appreciated by modern audiences. The trio sonata in E major captures the humour of this lively composer given shape by sure compositional skill.

ABOUT THE ARTISTS

Latitude 37, named after the latitudinal position which links Melbourne, Australia, to New Zealand, is an exciting baroque trio whose members were drawn together by their passion for historically informed performance of 16th, 17th and 18th century music.

Comprising some of the top graduates of the Royal Conservatory in The Hague, reunited after years of extensive research and international experience playing with many of the finest ensembles and artists in Europe, America and Australasia, Latitude 37 represents a new generation of period instrumentalists who share a unified interest in cultivating and communicating their art. Their spontaneity is inspired by a passion for the art of improvisation, communication, and the humanity of a genre of music intended to charm and enchant its audience.

After their sold-out Melbourne debut in June 2008, the ensemble has become an active presence on the Australasian early music scene, with regular festival appearances, concerts at Melbourne Recital Centre, tours for Chamber Music New Zealand and regular broadcasts on ABC Classic FM. Their first two CD recordings for ABC Classics received ARIA nominations, with their latest CD Royal Consorts receiving critical acclaim. latitude37baroque.com

Latitude 37 wishes to thank the following lovely people for their generous support of our 2016 Series in Melbourne: Kirsty McCahon, Anne Frankenburg, Amanda Gabrielle, Ching Yee Ng, Matthew Crawford, Anthony Albrecht, Simon Rickard, Matt Greco, Andrea Katz, Lucinda Moon, Staniforth Ricketson, Nicholas Dinopoulos, Rob Schieron, Aleksandra Acker, Simone Walters, Andrew Hinkley, Julienne Wight, Victoria Watts, Simon Martyn-Ellis, David Stefano, Simon Strong, Christina Scott, Wendy McLeod, Tom Vincent, Alison Johnston, Haigelbagel Productions, John Griffiths, Philip Sagers, Brendan Joyce, Jennifer Kerr, Greg Coldicutt, Adele Schonhardt, Kay Jamieson, Marion Moncrieff, Laura Moore, Enid Meldrum, Martin Elhay, University of Melbourne, Albert Comper, Melbourne Recital Centre, ARC Centre for Excellence for the History of the Emotions

NEXT CONCERT

Bach & The New Generation

Monday 21 November 6pm, Salon

For more information and tickets, please visit localheroes.melbourne

ABOUT LOCAL HEROES 2016

Local Heroes is the easiest way to rediscover your love of chamber music or take delight in experiencing it for the first time. From strings to piano, early music to contemporary, art song to tango, there's something for every musical taste. This year *Local Heroes* showcases 19 acclaimed ensembles in 44 concerts in the award-winning acoustics of Melbourne Recital Centre's Salon and Elisabeth Murdoch Hall. Want to get to know the artists and learn more about the music they love to perform? Visit localheroes.melbourne to discover more.



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