

B

AUSTRALIAN
BRANDENBURG
ORCHESTRA

BACH'S UNIVERSE

Enter Bach's Universe with
Jonas Zschenderlein

In the spirit of reconciliation, the Australian Brandenburg Orchestra acknowledges the Traditional Custodians of country throughout Australia and their connections to land, sea and community.

We pay our respect to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples today.



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Bach's Universe

ARTISTS

Jonas Zschenderlein (Germany) Guest Director, Baroque violin

Paul Dyer (Sydney) Artistic Director, harpsichord
Australian Brandenburg Orchestra

Sidney Younger (Melbourne) Lighting Designer

Trent Suidgeest (Sydney) Creative Consultant

Leinad Walker (Sydney) Narrator

Christopher Lawrence (Hobart) Script

DATES

Melbourne Recital Centre

Thursday, 27 October, 7PM

Saturday, 29 October, 7PM

Sunday, 30 October, 5PM

City Recital Hall, Sydney

Wednesday, 2 November, 7PM

Friday, 4 November, 7PM

Saturday, 5 November, 2PM

Saturday, 5 November, 7PM

Wednesday, 9 November, 7PM

Friday, 11 November, 7PM

Concert duration approximately 100 minutes, including one interval. Please note concert duration is approximate only and is subject to change.

We kindly request that you switch all electronic devices to silent.

Bach's Universe

PROGRAM

- JS BACH** *Prelude* from Sonata for violin & continuo in E minor, BWV 1023
Jonas Zschenderlein
- JS BACH** *Prelude* from Suite No. 1 in G major for solo cello, BWV 1007
Jamie Hey
- JS BACH** *Allegro assai* from Sonata No. 3 in C major for solo violin, BWV 1005
Ben Dollman
- JS BACH** *Preludio* from Partita No. 3 in E major for solo violin, BWV 1006
Shaun Lee-Chen
- JS BACH** Violin Concerto in E major, BWV 1042
Jonas Zschenderlein
i *Allegro*
ii *Adagio*
iii *Allegro assai*

Bach's Universe

INTERVAL

- JS BACH** Concerto for three violins in D major, BWV 1064R
i *Allegro*
ii *Adagio*
iii *Allegro*
- JS BACH** Orchestral Suite No. 3 in D major, BWV 1068
i *Ouverture*
ii *Air*
iii *Gavotte I & II alternativement*
iv *Bourrée*
v *Gigue*



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DYNAMIC YOUNG HANDS

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Poet of the Violin

VIRTUOSO'S DAZZLING
FLIGHTS OF FREEDOM

SERIES 06 DEC

Noël! Noël!

BELOVED FESTIVE TRADITION BRINGS
UNITY AND HOPE

A message from Jonas Zschenderlein

Dive with us into a fantasy world created some 300 years ago in the mind of a man from a small village in Saxony.

Johann Sebastian Bach had his very own way of speaking in the language of music – it seems he absorbed every musical style and element from compositions by contemporaries (including those he never even met), and brought them together into an incredible new whole. Then, and now, musicians, artists and listeners have sought to translate Bach's music, to follow its threads and make sense of it in their own minds.

We will never know to what degree Bach intended to instil hidden messages and meanings in his works, but their potential is infinite, like an ever-expanding universe. The more imagination you have, the deeper you can hear. In this program, we will try to showcase as many angles and perspectives as can be found in Bach's works, building to a climax with one of his most famous works ever written for orchestra.

I am more than grateful to be able to play my definite favourite music together with the Brandenburg and Paul Dyer for you, especially after the program had to be cancelled twice in the last two years!



Paul Dyer



Paul Dyer is one of Australia's leading specialists in period performance.

Paul co-founded the Brandenburg in 1989 after completing postgraduate studies at the Royal Conservatorium in The Hague, and has been Artistic Director and conductor since that time. He is a performing artist comfortable in his unique music arena – whether working in ancient music, contemporary music, opera, with artists such as circus performers, contemporary dancers, or visual artists. His busy performing schedule in Europe, Asia, the USA and Canada over the years has synchronised perfectly alongside his bold stage work in Australia.

Paul is an inspiring teacher and has been a staff member at various conservatories throughout the world. In 1995, he received a Churchill Fellowship and he has won numerous international and national awards for his CD recordings with the Australian Brandenburg Orchestra and Choir, including the 1998, 2001, 2005, 2009 and 2010 ARIA Awards for Best Classical Album.

Paul Dyer

Paul has performed with many international soloists including Andreas Scholl, Cyndia Sieden, Marc Destrubé, Hidemi Suzuki, Stefano Montanari, Xavier de Maistre, Shunske Sato, Maurice Steger, Riccardo Minasi, Yvonne Kenny, Emma Kirkby, Philippe Jaroussky and many others.

In 1998, he made his debut in Tokyo with countertenor Derek Lee Ragin, leading an ensemble of Brandenburg soloists, and in August 2001, Paul toured the orchestra to Europe with guest soloist Andreas Scholl. In 2015, he was featured on the soundtrack of the James Bond 007 movie, *Spectre*.

A passionate cook, entertainer, foodie, teacher, swimmer and traveller, he is friends with people and artists from Istanbul to India, Japan and Italy, and creates a unique platform for overseas performing artists to work with him and the Brandenburg in Australia.

Among his list of achievements, Paul was awarded the Officer of the Order of Australia (AO) in 2013 for his 'distinguished service to the performing arts in Australia'. Paul is Patron of St Gabriel's School for Hearing Impaired Children. In 2003, Paul was awarded the Australian Centenary Medal for his services to Australian society and the advancement of music, and in 2010, Paul was awarded the Sydney University Alumni Medal for Professional Achievement.

Jonas Zschenderlein



Born and raised in Koblenz, Germany, Jonas Zschenderlein started to play the violin at the age of 5 and at just 11 years old he began the Baroque violin. As a teenager he was already playing with professional early music groups, and at this time he also founded his own ensemble, *4 Times Baroque*.

Between 2008 and 2014 Jonas was one of the leaders of the baroque youth orchestra *Bachs Erben*, which performs without a conductor and is coached by members of the *Akademie für Alte Musik Berlin*.

As member of the Baroque ensemble *Concerto +14* he was awarded a scholarship at the German Music Competition (Deutscher Musikwettbewerb) 2012 in Bonn, and was chosen for the 57th Federal Selection of Concerts for Young Artists (BAKJK).

Today Jonas plays regularly with many early music ensembles throughout Europe, such as *Gaechinger Cantorey (Bachakademie Stuttgart)*, *The English Concert*, *Dunedin Consort*, *Dorothee Oberlinger (Ensemble 1700)*, and *Il Pomo d'Oro*, and he is in great demand as a leader. Concert tours have taken him all over Europe, as well as to Japan, Korea, China, USA, Canada and South America. He has performed – often

Jonas Zschenderlein

as leader or soloist – at Carnegie Hall, the Wigmore Hall, Barbican Centre, Concertgebouw Amsterdam, Musikverein Vienna, Philharmonie de Paris and in nearly all the major concert venues in Germany.

Jonas studied modern violin from 2009 until 2013 with Professor Ariadne Daskalakis and Sebastian Gottschick at the University of Music and Dance (Hochschule für Musik und Tanz) in Cologne.

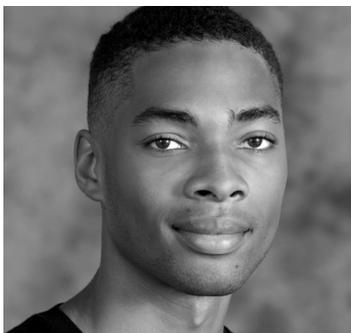
Studying the Baroque violin has always been an important part of his life and brought him to the CNSNDP (Conservatoire National Supérieur de Musique et de Danse de Paris) with Professor François Fernandez and to the University of Music in Würzburg (with Prof. Dr. Pauline Nobes and Dr. Tassilo Erhardt).

He has also been influenced by close collaborations with musicians such as Riccardo Minasi, Petra Müllejans, Maurice Steger and Hans-Christoph Rademann.

Together with the harpsichord player Alexander von Heißen he has recorded a solo album of violin sonatas by Bach, Corelli, Westhoff and Montanari, which was released to great critical acclaim on the label Deutsche Harmonia Mundi/Sony in 2018.

Jonas plays a violin made by an anonymous maker in Bologna, Northern Italy around 1750. He is a passionate cyclist and gets inspiration for his work while riding his bike in the mountains.

Leinad Walker



NIDA graduate Leinad Walker recently made his mainstage debut at the Sydney Theatre Company in the acclaimed production *A Raisin In The Sun*, and he will next be seen in the upcoming web series *Zach and Kiki*.

Equally at home on screen as on stage, Leinad has been part of triple j Unearthed music video shoots and was cast as lead actor on an international advertising campaign for Taco Bell/Xbox, which premiered during the 2020 NBA finals, MBL World Series and in cinemas across America.

Born in Barbados, raised in London and Singapore, Leinad discovered a passion for acting at a very early age whilst studying theatre as part of the International Baccalaureate program, taking on roles like John Proctor in *The Crucible*, Mau in *Nation*, and Macduff in *Macbeth*.



Christopher Lawrence



Christopher Lawrence's career has encompassed broadcast and print media, studio recording and public speaking over more than 45 years.

He has worked variously as Artistic Director of Musica Viva Australia and the Sydney Youth Orchestras; radio presenter on ABC Classic, Radio National and ABC Local Radio; concert commentator on BBC TV; recording producer for Dame Joan Sutherland, Stuart Challender, Peter Sculthorpe and Baz Luhrmann; and Executive Director (Arts) on ABC TV.

The *Swoon* CD collections that evolved out of his ABC Classic breakfast program are the highest-selling classical compilations ever released in Australia with sales of more than 500,000 units, earning him three Platinum and three Gold album awards.

Christopher has interviewed hundreds of artists for radio and television, discussing recording techniques with k.d. lang, the art of singing while running uphill with Julie Andrews, and making pasta with Stéphane Grappelli. He has also conducted a series of public conversations with music legends including Victoria de los Angeles, Simone Young, Philip Glass and Stephen Sondheim.

Christopher Lawrence

His studio productions have been awarded three ARIA (Australian Record Industry Association) Awards for Best Classical Recording, and the 1989 International Emmy from the US television industry. In 1991 he was made a Churchill Fellow, and in 1999 received an Honorary Doctorate in Communications from the University of Central Queensland for his career in broadcasting.

Christopher has published four books about music including *Swooning – A Classical Music Guide to Life, Love, Lust and other Follies*; *Swing Symphony* and *Symphony of Seduction* that are available in Australia, the US, UK, Hungary and China.

Sidney Younger



Sidney is an emerging Lighting Designer based in Melbourne, and a 2021 graduate of the Bachelor of Fine Arts (Design and Production) degree at the Victorian College of the Arts (VCA). Here his coursework efforts were recognised, being awarded the Cassidy Bequest Scholarship for Production.

His design credits include 'Still Buried' (Dir. Kathryn Yates), 'Monark' (Scimm Dance), 'American Opera Double Bill' (Dir. Linda Thompson), 'The Spook' (Dir. Daniela Farinacci), 'The Hello Girls' (Dir. Jason Langley), and 'The Cripple of Inishmaan' (Dir. Georgina Naidu). His love for light allows him to enjoy working across theatre, dance, opera, art, and music.

Alongside his performance lighting design, Sidney works part-time as an architectural Lighting Designer at Glowing Structures, where he works on a range of high-end residential, retail, hospitality, and multi-use developments across Australia. He identifies as an artist with a disability and is passionate about increasing access and diversity within creative and technical teams.

Sidney enjoys bringing together design ideas from his multiple passions, blending the creativity of performance lighting design with the practicality of architectural techniques to create unique, tailored, and creative outcomes regardless of genre.

Trent Suidgeest



Trent is a lighting designer based in Sydney. Living and working mostly on the Gadigal lands of the Eora people.

Trent works across all genres and scales of live performance; theatre, opera, musicals, events and public art installations.

His work has been seen at most of the major performing arts companies, festivals and performing arts venues across the country.

A recipient of both Australia Council Artstart and Creative Professionals grants, a WA Young People Fellowship and a Mike Walsh fellowship.

A graduate of the Western Australian Academy of Performing Arts, with a Bachelor of Performing Arts (Production & Design).

Australian Brandenburg Orchestra

Jonas Zscenderlein (Germany) Guest Director,
Baroque Violin
Paul Dyer (Sydney) Artistic Director, Harpsichord
Australian Brandenburg Orchestra

ORCHESTRA (ON PERIOD INSTRUMENTS)

BAROQUE VIOLIN

Shaun Lee-Chen* (Perth)
Matthew Bruce* (Sydney)
Ben Dollman* (Adelaide)
Aaron Brown (Brisbane)
Rafael Font (Sydney)
Matthew Greco (Sydney)
Catherine Shugg (Melbourne)
James Tarbotton (Sydney)
Timothy Willis (Melbourne)

BAROQUE VIOLA

Monique O'Dea* (Sydney)
Yoko Tanaka-Zschenderlein (Germany)
Marianne Yeomans (Sydney)

BAROQUE CELLO

Jamie Hey* (Melbourne)
Anton Baba (Sydney)
Anthea Cottee (Sydney)

VIOLONE

Rob Nairn*^I (Adelaide)

BAROQUE OBOE

Adam Masters (Melbourne)
Kailen Cresp (Melbourne)

Australian Brandenburg Orchestra

BAROQUE BASSOON

Jane Gower (Denmark)

BAROQUE TRUMPET

Leanne Sullivan (Sydney)
Alexandra Bieri (Sydney)
Richard Fomison (Melbourne)

TIMPANI

Chiron Meller (Sydney)

* Denotes Brandenburg Core Principal musician

I Rob Nairn appears courtesy of The Conservatorium of Adelaide (staff)

Harpsichord and chamber organ preparation by Nathan Cox

Orchestral Chair Supporters

Artistic Director position supported by Mick and Lyndall McCormack

Concertmaster Chair supported by Jacqui and John Mullen

Principal Second Baroque Violin Chair supported by Dr Edward Curry-Hyde and Dr Barbara Messerle

Principal Baroque Viola Chair supported by Patricia H Reid Endowment

Principal Baroque Cello Chair supported by Mrs W.G. Keighley

Principal Baroque Bass & Violone Chair supported by Lois Roffey

Principal Baroque Flute & Recorder Chair supported by Robyn Martin-Weber and Victoria Taylor

Principal Theorbo & Baroque Guitar Chair supported by the Alexandra and Lloyd Martin Family Foundation and friends in memory of Lloyd Martin AM



Australian Brandenburg Orchestra

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer, celebrates the music of the 16th, 17th and 18th centuries with excellence, flair and joy.

Comprising leading specialists in historically informed performance practice from all over Australia, the Brandenburg performs using editions based on original scores and instruments of the period, breathing fresh life and vitality into Baroque and Classical masterpieces – as though the music has just sprung from the composer's pen.

The Orchestra's name pays tribute to the Brandenburg Concertos of Johann Sebastian Bach, whose musical genius was central to the Baroque era.

The Brandenburg has collaborated with such acclaimed and dynamic virtuosos as Avi Avital, Dmitry Sinkovsky, Riccardo Minasi, Shunske Sato, Stefano Montanari, Xavier de Maistre, Andreas Scholl, Philippe Jaroussky, Kristian Bezuidenhout, Simone Kermes and more.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 58,000 people, and hundreds of thousands more through national broadcasts on ABC Classic FM. The Orchestra also has a regular commitment to performing in regional Australia. In 2003, the Australian Brandenburg Orchestra became a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts. In 2021, the National Performing Arts Partnership was established with the Orchestra invited as a founding company. The Orchestra began regular touring to Queensland in 2015.

Australian Brandenburg Orchestra

Since its beginning, the Brandenburg has been popular with both audiences and critics. In 1998, *The Age* proclaimed the Brandenburg "had reached the ranks of the world's best period instrument orchestras". In 2010, the UK's *Gramophone* magazine declared "the Australian Brandenburg Orchestra is Australia's finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty".

The Australian proclaimed that "a concert with the Australian Brandenburg Orchestra is like stepping back in time, as the sounds of period instruments resurrect Baroque and Classical works with reverence and authority".

The Brandenburg's 20 recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010). In 2015, the Australian Brandenburg Orchestra was the recipient of the Sidney Myer Performing Arts Group Award, and in 2016, the Helpmann Award for Best Chamber Concert.

Discover more at brandenburg.com.au

"...what stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile and laugh... there's a warmth and sense of fun not often associated with classical performance."

Sydney Morning Herald

Australian Brandenburg Orchestra



Jonas Zschenderlein
Guest Director / Baroque Violin



Paul Dyer
Harpisichord



Shaun Lee-Chen
Baroque Violin



Matthew Bruce
Baroque Violin



Ben Dollman
Baroque Violin



Aaron Brown
Baroque Violin



Rafael Font
Baroque Violin



Matthew Greco
Baroque Violin



Catherine Shugg
Baroque Violin



James Tarbotton
Baroque Violin



Timothy Willis
Baroque Violin



Monique O'Dea
Baroque Viola



Yoko Tanaka-Zschenderlein
Baroque Viola



Marianne Yeomans
Baroque Viola

Australian Brandenburg Orchestra



Jamie Hey
Baroque Cello



Anton Baba
Baroque Cello



Anthea Cottee
Baroque Cello



Rob Nairn
Violone



Adam Masters
Baroque Oboe



Kailen Cresp
Baroque Oboe



Jane Gower
Baroque Bassoon



Leanne Sullivan
Baroque Trumpet



Alexandra Bieri
Baroque Trumpet



Richard Fomison
Baroque Trumpet



Chiron Meller
Timpani



Bach's Universe

JOHANN SEBASTIAN BACH (1685-1750)

If Sebastian Bach and his admirable son, Emmanuel, . . . had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, doubtless they would have simplified their style; . . . both, by writing in a style more popular, and generally intelligible and pleasing, would have extended their fame, and been indisputably the greatest musicians of the present century.

CHARLES BURNEY, ENGLISH MUSICOLOGIST, WRITING IN 1789

This was the 18th century's opinion of JS Bach. In his lifetime, Bach was widely recognised as a virtuoso keyboard player whose technical skills, musicianship, and creativity were unparalleled, but he was not regarded as a unique musical genius nor as one of the most influential composers in the Western classical tradition as he is now.

At least part of the reason for this is that unlike his better-travelled contemporaries Handel and Telemann, Bach lived his whole life confined to a small area of approximately 100 square kilometres in central Germany, apart from rare visits to Berlin and Dresden, and one to Hamburg, about 300 kilometres away. He was born in the small German town of Eisenach where his father was director of the town musicians, and after the death of both parents he was raised by his older brother, a church organist.

Bach's Universe

Bach began working as a musician himself at the age of 18, mainly in the households of minor nobility interspersed with periods as a church organist. By 1708, when he started work at the court of the dukes of Weimar, he was already renowned for his organ playing and looked to become *Kapellmeister* (music director) there sooner rather than later. Due to politics at the court, however, this did not happen and by 1717 he began to look for another post elsewhere.

Towards the end of that year, Bach was offered the role of *Kapellmeister* by Prince Leopold of Anhalt-Cöthen but he could not simply resign from his position at Weimar. At that time, a musician was regarded as a servant, and so he required his noble employer's permission to leave his current post. This did not happen until after Bach had been imprisoned for a month for insubordination:

On November 6, the erstwhile concertmaster and organist Bach was confined to the County Judge's place of detention for too stubbornly forcing the issue of his dismissal and finally on December 2 was freed from arrest with notice of his unfavourable discharge.

WEIMAR COURT SECRETARY REPORT, 1717

Bach's Universe

Prelude from Sonata in E minor for violin & basso continuo, BWV 1023

Bach composed this sonata some time after 1723. In the Baroque period, 'sonata' was a catch-all term which could be used to refer to any instrumental work, or more specifically to a piece of music in three or four movements, played by a soloist or small ensemble, and to be performed in an intimate space, not a concert hall. Unlike Bach's earlier solo violin sonatas, this particular sonata has an accompanying bass part, played in these concerts on cello. Very unusually, the bass part in this opening movement consists of only one note, a low E held continuously throughout the entire piece, while the violin plays swift arpeggiated figures above it.

CÖTHEN 1717-1722

Prince Leopold was a sophisticated man, a good musician, and a music connoisseur who appreciated Bach's value and acknowledged this in his salary, which was twice that of his previous music director. He maintained an excellent orchestra, due primarily to the presence of a number of virtuoso musicians who had found themselves out of a job when King Friedrich-Wilhelm I of Prussia, no music lover, dissolved the Berlin court orchestra in 1713. They were snapped up by the Cöthen court, and with the arrival of Bach, the ensemble numbered 18. Prince Leopold also employed several singers, and so Cöthen compared favourably with the musical establishments of much larger courts.

Bach's Universe

Bach's five years there were among the most productive and artistically satisfying of his career, but they were difficult ones for him personally. During this time, two brothers and his fifth child died, a son named after Prince Leopold. High rates of infant mortality were a part of everyday life in the 18th century, and only 10 of Bach's 20 children survived past childhood. In 1720, while Bach was away accompanying the prince on a visit to the spa town of Carlsbad, his wife, Maria Barbara, died – a shocking event described by their son, Carl Phillip Emmanuel Bach, who was only six years old at the time:

After 13 years of blissful married life with his first wife, the misfortune overtook him, in the year 1720, upon his return to Cöthen from a journey with his Prince to Carlsbad, of finding her dead and buried, although he had left her hale and hearty on his departure. The news that she had been ill and died reached him only when he entered his own house.

JOHANN SEBASTIAN BACH'S OBITUARY, CPE BACH
AND JOHANN FRIEDRICH AGRICOLA 1750/54

Bach married again the following year, however circumstances at Cöthen had changed in other ways. Prince Leopold's marriage at the end of 1721 to a woman described by Bach in a letter to a friend as having no interest in the arts, meant that music would no longer be held in such esteem at court. A possible debt crisis looming for the overstretched court may also have contributed to the impetus to leave.

Bach's Universe

Prelude from Suite No. 1 in G major for solo cello, BWV 1007

Bach composed some of his most famous instrumental music at Cöthen, including the French Suites, the Brandenburg Concertos, and his set of six suites for solo cello. All six suites have five movements based on common dance forms of the period, with an introductory prelude as the first movement. Bach's original score has been lost, but the work survives in a manuscript copy by Bach's second wife Anna Magdalena. Described by one critic as 'music wherein a man has created a dance of God', the suites' profound nature and their technical difficulty meant that they were rarely performed until they were rediscovered by the virtuoso cellist Pablo Casals in the early 20th century.

Allegro assai from Sonata No. 3 in C major for solo violin, BWV 1005

As well as the six suites for solo cello, Bach composed six sonatas and partitas for solo violin (BWV 1001 – 1006) while he was at Cöthen, in 1720. As with most of Bach's works, there is no record of why he composed them or for whom, but he intended them as a set and probably wrote them for one of the excellent violinists employed by the prince. While Bach's main instrument was keyboard, he was also an exceptionally fine violinist, and the sonatas and partitas pushed the boundaries of contemporary violin technique and remain among the most challenging works in the violin repertoire.

Bach's Universe

Bach intended the sonatas and partitas for solo violin, yet the harmonic progression is clearly defined through compositional techniques which create the illusion that there are two parts being played at the same time.

Even though Bach specified in the title that the works were 'without bass accompaniment' the 19th-century view was that something was lacking, and both Schumann and Mendelssohn wrote piano accompaniments for them.

Preludio from Partita No. 3 in E major for solo violin, BWV 1006

Bach and some other German composers used the term 'partita' as a synonym for 'suite', which was a set of movements based on dance forms. This introductory prelude is a *perpetuum mobile*, characterised by a continuous rapid stream of notes. A lower note appears to be continually sounded and this provides the piece's harmonic foundation, as well as giving the illusion that a second lower instrument is also playing. It is not until the very end of the piece that the performer does in fact play two notes at once.

Bach's Universe

LEIPZIG 1723-1750

Remaining at Cöthen became untenable and Bach began to look for a new and better position, but it took nearly three years until he was able to move his family and new wife Anna Magdalena to Leipzig where he had been hired by the town council as Cantor and Music Director at St Thomas' church and school. Bach was their third choice: they had wanted 'a famous man', but 'since the best could not be obtained, a mediocre candidate would have to be accepted.' The family's arrival—and the fact that they brought four wagonloads of household goods—was reported in a newspaper as far away as Hamburg, an indication of the significance of the appointment.

Leipzig was a major commercial centre and by the time Bach moved there it had become known as 'the marketplace of Europe', regularly attracting thousands of visitors to its three annual trade fairs. During the Easter trade fair, visitors could buy everything from shrunken Turks' heads to imported coffee, ivory crucifixes from Florence, woolen jumpers from England or even tobacco from America. The affluence brought by all this commercial activity supported a thriving musical scene which took in all of the city's major churches. It also included an opera company, and at various times up to three musical societies, one of which, the 'Gross Konzertgesellschaft', represented the beginning of a tradition of publicly funded orchestral music. This tradition has continued to this day in the famous Gewandhaus orchestra. Leipzig was also home to Germany's largest university, and the centre of the publishing industry.

Bach's Universe

Between 1723 and 1729, Bach produced around 250 cantatas, the *St Matthew Passion* and *St John Passion*, the *Magnificat*, and the first two sections of the gigantic *Mass in B minor*. That was on top of teaching at St Thomas' school and rehearsing and performing every week with the stretched resources of the school choirs and a few professional musicians, who had to provide music for three city churches.

Despite this heavy workload, Bach seems to have taken particular pleasure in his other main musical outlet—composing and performing with the *Collegium Musicum*, a university musical society which had been founded by Telemann, Bach's predecessor at St Thomas' and included the best musicians of Leipzig. The *Collegium* met on Friday evenings at Zimmermann's coffee-house where they played outdoors in summer and indoors in winter, and they also performed on important civic occasions. During trade fairs, performances were given twice weekly, and Bach also devised series of special concerts. The repertoire of the *Collegium* encompassed instrumental music for small and large groups, providing ample scope for Bach to compose instrumental sonatas, suites and concertos for them.

Bach's Universe

Violin concerto in E major, BWV 1042

Allegro

Adagio

Allegro assai

It is thought that Bach's approximately 30 surviving orchestral works represent just a fraction of his entire output. After his death, many manuscripts of his works were divided between his two eldest sons, but Wilhelm Friedemann sold off much of his share and most of it has been lost. Only three solo concertos survive in their original form, one of which is this Violin Concerto in E major. The precise date of composition is unknown, but it probably dates from around 1725. Like many composers of the time Bach frequently re-used his own material, and he later re-worked this concerto to produce the harpsichord concerto in D major, (BWV 1054).

WHAT TO LISTEN FOR

In this, as in most of his concertos, Bach followed the new Italian concerto form popularised by Vivaldi, with two fast movements separated by one slower one. He based the fast movements on Vivaldi's innovative *ritornello* form, in which ritornellos (recurring refrains) are played by the full orchestra, punctuated by episodes of new material played by a solo instrument, in this case the violin. Bach applied his own original approach to Vivaldi's form, and here he unusually overlays the refrain structure of ritornello form with other structural devices. The opening *Allegro* is structured in three sections like a Baroque aria, in which the *ritornello* begins and ends the movement. The final movement is in the form of a *rondo*: the ritornello is regularly repeated as a straightforward refrain in the home key, between variations by the violin.

Bach's Universe

Concerto in D major for three violins, BWV 1064R

Allegro

Adagio

Allegro

In the 1730s, Bach arranged a number of his violin concertos for harpsichord, possibly so that he could show off his virtuoso keyboard skills on a new instrument, 'the like of which no-one here has ever yet heard', which the *Collegium Musicum* announced they had acquired in June 1733. A copy of Bach's arrangement of this concerto for three harpsichords exists, but Bach's original score for three violins is now lost. Working backwards from the harpsichord version, musicologists have been able to reconstruct this concerto so we can hear it in the form in which Bach originally conceived it.

WHAT TO LISTEN FOR

In his Cöthen years, Bach acquired scores of some of Vivaldi's violin concertos, studying and transcribing some of them for keyboard. Here, Vivaldi's influence is apparent in the typical Italian structure of three movements in the order fast-slow-fast, and the use of recurring refrains played by the full orchestra. However, Bach coupled this structure with a complex interweaving of parts to develop his own particular style. The concerto is an intense and texturally dense work, and it is not hard to imagine it being played in the harpsichord version by Bach and his similarly virtuosic sons Wilhelm Friedemann and Carl Phillip Emmanuel. For the most part, the three solo violins play together or share the musical material in both the first movement and the second slow movement where they play a long-breathed lyrical melody over a melancholy repeated bass part. The fast fugal third movement calls for extreme virtuosity by the soloists, their remarkably difficult and adventurous solo episodes featuring leaps, arpeggiated figures and chromaticism.

Bach's Universe

Orchestral Suite No. 3 in D major, BWV 1068

Overture

Air

Gavotte I & II alternativement

Bourrée

Gigue

The repertoire of the *Collegium musicum* included instrumental music for small and large groups, and it is probable that Bach composed his four Orchestral Suites for them. This particular suite was composed in about 1731. The addition of three trumpets, timpani, and two oboes to the usual strings suggest that it was for a grand outdoor occasion involving a member of the nobility, however as for much of Bach's music, its intended purpose is not known.

WHAT TO LISTEN FOR

For large works like this with trumpets, Bach augmented his student ensemble with the town *Stadtpfeifer*, a corps of professional wind and brass players, and the writing for brass and woodwinds throughout the work reveals the virtuosic standard of the players Bach had at his disposal.

All the Orchestral Suites follow the same structure, being collections of dance movements prefaced by a grand *Overture* (literally 'opening' or 'entrance') in two parts—a majestic opening section contrasted with a faster fugal second one. With both parts repeated this movement occupies about half the length of the entire suite. The form was developed by Jean-Baptist Lully in the 1650s as a suitably pompous piece to announce the beginning of an opera or ballet at the court of the

Bach's Universe

King of France, Louis XIV. Known as a French overture, the form quickly gained wider popularity throughout Europe and continued in use through the first half of the 18th century. The trumpets are particularly active in the overture and in the dances which follow, with the exception of the second movement, a lyrical song-like *Air* now famous as the 'Air on the G string'.

The suite is completed by three vigorous dance movements which make the most of the variations of instrumental colour provided by trumpets and oboes. The oboes mostly play along with the first violins, while the trumpets provide a kind of musical punctuation, highlighting the beginnings and ends of sections and important cadences. A suite was meant to entertain, to please the ear, and the dances were light-hearted and joyful ones that the audience would have known well. The *Gavotte* was particularly lively, the original dance being done with many small leaps and crossings of the legs, while a *Bourrée* was a humorous, rustic dance. The suite concludes with a final bouncy *Gigue*.

BAROQUE FAQ

After the title of each work the letters 'BWV' appear, followed by a number. The letters stand for *Bach Werke Verzeichnis* (Bach works catalogue), and the number uniquely identifies every individual piece of music that Bach wrote. Handel's works can be similarly identified by their HWV number. Cataloguing has been done for all major composers and many minor ones. The name of the cataloguing system often includes the initial of the person who undertook the mammoth job of compiling the catalogue, so for example Mozart's works are given 'K' numbers after the cataloguer Ludwig Köchel.

Bach's Universe

Year	JS Bach
1685	Born in Eisenach
1703	First job as lackey and musician at court of Weimar, then organist at Arnstadt church
1705	Walks 400 km to Lübeck to hear Buxtehude play the organ
1707	Accepts organist position at Mühlhausen and marries his second cousin Maria Barbara Bach
1708	Appointed organist at Weimar
1714	Appointed Konzertmeister (director of music) at the Weimar ducal court
1717	Accepts post as music director at Cöthen; jailed by Weimar court for asking to leave
1719	Fails in attempt to meet Handel in Halle
1720	Wife Maria Barbara dies; composes chamber music including sonata BWV 1005 and partita BWV 1006
1721	Sends concertos to the Margrave of Brandenburg; marries Anna Magdalena Wilcke
1722	Begins work on the <i>Well-tempered Clavier</i>
1723	Appointed cantor of St Thomas' Leipzig; composes sonata BWV 1023 some time after this
1724	First performance of <i>St John Passion</i>
1727	First performance of <i>St Matthew Passion</i>
1729	Invites Handel to visit Leipzig then falls ill; son Wilhelm Friedemann visits Handel in Halle instead
1736	Appointed Royal Polish & Electoral-Saxon court composer
1747	Travels to Potsdam to visit his son CPE Bach; meets Frederick the Great
1749	Suffers "eye disease", probably diabetes
1750	Undergoes two eye operations; dies on July 28 aged 65

Bach's Universe

Contemporary Events
Handel born in Halle
Sir Isaac Newton elected president of the Royal Society in London
Edmund Halley publishes <i>A Synopsis of the Astronomy of Comets</i> , predicting a comet will return in 1758
England and Scotland become United Kingdom of Britain
Construction of St Paul's Cathedral in London completed
Son CPE Bach born; Queen Anne dies and Elector of Hannover becomes George I, King of Great Britain
Voltaire imprisoned in the Bastille for satirical writing
Robinson Crusoe written by Daniel Defoe first published
Mozart's mother Anna Maria Walburga Perti born in Saint Gilgen, Austria
The Treaty of Nystad is signed, ending the Great Northern War between the Tsardom of Russia and the Swedish Empire
Telemann turns down offer of cantor position in Leipzig
The Regency of Philippe II, Duke of Orléans ends as King Louis XV of France turns 13 and reaches maturity
The Paris Bourse, the stock exchange for France is created
Janet Horne, the last person in Britain to be tried for witchcraft, is legally executed in Scotland
A tornado destroys buildings in Sussex and Kent; influenza outbreak in Great Britain with very high mortality estimated at more than 6,500 deaths
The Town of Baltimore, then Susquehannock hunting grounds, is founded in an area inhabited by Native Americans since at least the 10 th millennium BCE
Scottish doctor and navy surgeon James Lind formally demonstrates supplementary citrus fruit prevents scurvy
German poet Goethe born in Frankfurt
Following an increasing number of proposals to create a public gallery in the Louvre, Louis XV decides on a display of 96 pieces from the royal collection



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Dr Alan Maddox*

*Dr Alan Maddox appears courtesy of
the Sydney Conservatorium of Music,
The University of Sydney (Staff)

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Tales of Baroque



TALES OF BAROQUE 16 – BACH'S UNIVERSE

Following two cancellations, Jonas Zschenderlein is finally going to be able to make his live concert debut in Australia and Paul Dyer's personal tribute to Bach will come to fruition! Ahead of opening night at the Melbourne Recital Centre, join host Hugh Ronzani and esteemed guest Dr Alan Maddox as they get a second chance to dive into Johann Sebastian Bach's life story and musical universe with you.



Tales of Baroque will be released and available on brandenburg.com.au

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JONAS ZSCHENDERLEIN

