

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR



BACH

DIRECTED BY RICHARD TOGNETTI

BACH
J'S

Program
in short

The music you're
about to hear

p.10

The Bach
dynasty

From its 16th-century founder
to JS Bach and beyond

p.18

A life-changing cinematic
and musical journey
exploring our densely
populated planet.

Directed by Richard Tognetti
and Nigel Jamieson.



THE CROWD & I

6–15 AUGUST

Canberra, Melbourne, Sydney and Brisbane.

Tickets from \$49*

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*Prices vary according to venue, concert and reserve.
Booking fees apply. Transaction fee of \$7.50 applies.



Inside you'll find features and interviews that shine a spotlight on our players and the music you are about to hear. Enjoy the read.

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Director Richard Evans

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Program in short

The music you're
about to hear

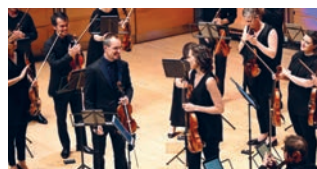
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Acknowledgements

The ACO thanks our
generous supporters

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WELCOME

If you ask any ACO musician who their favourite composer is, there's a very high chance that their enthusiastic response will be JS Bach. Richard Tognetti has even gone so far as to declare that "Bach is God to musicians". We are therefore delighted to bring you a concert that celebrates this most genius of composers, alongside the extraordinary works of his forebears and children.

During this tour we are proud to unveil the latest instrument in the ACO's instrument collection – the 1732 'ex-Dollfus' Stradivarius, played by the ACO's Principal Violin Helena Rathbone. You will hear this magnificent instrument for the first time when Helena takes centre stage alongside Richard Tognetti to perform JS Bach's Double Violin Concerto, one of the most remarkable pieces of music ever written.

The 'ex-Dollfus' joins the only other two known Stradivarius instruments within an orchestra in Australia: the 1726 'Belgiorno' Stradivarius, owned by ACO Chairman Guido Belgiorno-Nettis AM and Michelle Belgiorno-Nettis and played by ACO Principal Violin Satu Vänскä, and the 1728/29 Stradivarius violin, owned by the ACO Instrument Fund and currently played by ACO violinist Mark Ingwersen. The ACO has one of the finest instrument collections of any orchestra in the world and we are extremely grateful to the owners of this spectacular instrument for making it available to the ACO, where it can be heard by audiences in metropolitan and regional concert halls across the country.



Richard Evans
Managing Director

Join the conversation

#ACO22Season |     

@AustralianChamberOrchestra

News



Be a Part of Our Story

From humble beginnings in Sydney's Kings Cross to our exciting new home at Pier 2/3 in the Walsh Bay Arts Precinct, you, our audiences, have been at the heart of our story.

This year, as we turn the page to another exciting chapter in the ACO's story, your support will help us to blaze new trails. We ask you to join us on the adventure.

aco.com.au/donate



Welcome Tyrrell's

We are delighted to welcome Tyrrell's as the official wine partner of the ACO, alongside our champagne partner Taittinger.



ACO Academy

Thirty-nine talented young string players from across Australia have been selected to participate in our ACO Academy program for 2022. Directed by ACO violinist Aiko Goto since its beginnings ten years ago, ACO Academy will this year be held at the Conservatorium of Music and will culminate in a concert at the Hanson Dyer Hall on Friday 8 July.

Coming up

JULY



There's a Sea in My Bedroom

13-17 JULY

Pier 2/3, Sydney

20 JULY - 24 AUGUST

On tour in QLD, NSW & VIC

26-27 AUGUST

Melbourne Recital Centre

An immersive and theatrical introduction to live classical music, based on the beloved children's book by award-winning author Margaret Wild.

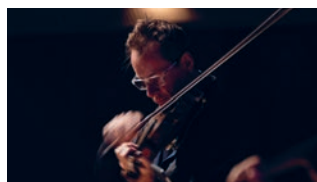


ACO Talks: An Unauthorised History of Classical Music

25 JULY - 15 AUGUST

Pier 2/3, Sydney

Join favourite ABC Classic presenters Genevieve Lang and Russell Torrance for a four-night tour through the remarkable, inspiring and often shocking history of classical music.



ACO Up Close: Richard Tognetti

31 JULY & 18 AUGUST

Sydney & Melbourne

Get to know our Artistic Director Richard Tognetti in these intimate recitals at Pier 2/3 and the University of Melbourne.

AUGUST



The Crowd & I

6-15 AUGUST

Canberra, Melbourne, Sydney, Brisbane

Richard Tognetti, director Nigel Jamieson and cinematographer Jon Frank contemplate the complexity of life on our densely populated planet.



ACO Up Close: Helena Rathbone

28 AUGUST & 20 SEPTEMBER

Sydney & Melbourne

Get to know our Principal Violin Helena Rathbone in these intimate recitals at Pier 2/3 and the University of Melbourne.



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AUSTRALIAN CHAMBER
ORCHESTRA &
WESFARMERS ARTS:
BRINGING PEOPLE &
MUSIC TOGETHER



PROGRAM

Richard Tognetti Director and Violin
 Anna Dowsley Mezzo-soprano
 Helena Rathbone Violin
 Timo-Veikko Valve Cello
 Erin Helyard Fortepiano and Harpsichord
 Australian Chamber Orchestra

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The concert will last approximately two hours, including a 20-minute interval.

The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.



ACO concerts are regularly broadcast on ABC Classic.

Bach will be broadcast on Sunday 31 July, 1pm.

MUSICIANS

The musicians on stage
for this performance.

Discover more

Learn more about our musicians, go behind
the scenes and listen to playlists at:
aco.com.au



Helena Rathbone
Principal Violin

Helena plays the 1732 'ex-Dollfus' Stradivarius violin kindly on loan from anonymous Australian private benefactors. Her Chair is sponsored by Margaret Gibbs & Rodney Cameron.



Richard Tognetti
Director and Violin

Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. His Chair is sponsored by Wendy Edwards, Peter McMullin AM & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



Satu Vänskä
Principal Violin

Satu plays the 1726 'Belgiorno' Stradivarius violin kindly on loan from Guido Belgiorno-Nettis AM & Michelle Belgiorno-Nettis. Her Chair is sponsored by David Thomas AM.



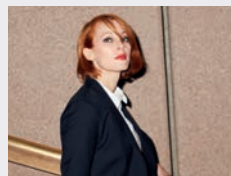
Mark Ingwersen
Violin

Mark plays a 1728/29 Stradivarius violin on loan from the ACO Instrument Fund. His Chair is sponsored by Prof Judyth Sachs & Julie Steiner AM.



Ilya Isakovich
Violin

Ilya plays a 1590 Brothers Amati violin on loan from the ACO Instrument Fund. His Chair is sponsored by Meg Meldrum.



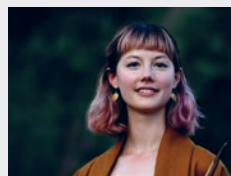
Maja Savnik
Violin

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreae violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



Elizabeth Woolnough
Viola

Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. Her Chair is sponsored by Terry Campbell AO & Christine Campbell.



Katie Yap #
Viola

Katie plays a 2017 Jan Pawlikowski viola.



Timo-Veikko Valve

Principal Cello

Tipi plays a 1616 Brothers Amati cello on loan from the ACO Instrument Fund. His Chair is sponsored by Prof Doug Jones AO & Prof Janet Walker.



Melissa Barnard

Cello

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.



Maxime Bibeau

Principal Bass

Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor. His Chair is sponsored by Darin Cooper Foundation.



Jane Gower

Bassoon

Jane plays a Baroque bassoon by Guntram Wolf, after a mid-17th-century monastery instrument.



Erin Helyard

Harpsichord & Fortepiano

Erin appears courtesy of Pinchgut Opera.

All cities except Perth:
Erin plays a Ruckers Double Harpsichord by Carey Beebe 2003 and a Fortepiano after Stein by D. Jacques Way, Stonington 1986. Early keyboards supplied & prepared by Carey Beebe.

Perth only:
Erin plays a French Double Harpsichord by Michael Johnson 1987, courtesy of Perth Concert Hall and a Fortepiano after Walter & Sohn c1805 by Paul McNulty, Divišov, Czech Republic, courtesy of UWA Department of Music. Early keyboards prepared by Colin van der Lecq.

Guest Musicians





BACH
J'S

Georges Braque was a major 20th-century French painter, collagist, draughtsman, printmaker and sculptor, who trained as a classical musician and was an ardent admirer of JS Bach's music.

Homage to J. S. Bach, 1911-12 © Georges Braque, ADAGP / Copyright Agency, 2022. Bridgeman Images.

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PROGRAM IN SHORT

Your five-minute read
before lights down.

Pre-concert talks take place 45 minutes before the start of every concert. See the ACO information desk for location details.

Melbourne Recital Centre

Toby Chadd

Sat 18 Jun 6.45pm

Mon 20 Jun 6.45pm

Arts Centre Melbourne

Toby Chadd

Sun 19 Jun 1.45pm

Adelaide Town Hall

Russell Torrance

Tue 21 Jun 6.45pm

Perth Concert Hall

Rosalind Appleby

Wed 22 Jun 6.45pm

City Recital Hall, Sydney

Toby Chadd

Sat 25 Jun 6.15pm

Sun 26 Jun 1.15pm

Tue 28 Jun 7.15pm

Wed 29 Jun 6.15pm

Llewellyn Hall, Canberra

Kim Cunio

Mon 27 Jun 7.15pm

Pre-concert speakers are subject to change.



Johann Ludwig Bach

(1677–1731)

Suite in G major: Overture

Johann Ludwig Bach was the third cousin of Johann Sebastian, and the two knew one another's music intimately: the former would perform the latter's music frequently, to the extent that several of JL's works were until recently misattributed to JS.

Like his cousin, JL was a director of church music for much of his life. His non-vocal works include this Suite in G major, written in 1715 and including French dance forms such as the *Menuet*, *Gavotte*, *Air* and *Bourrée*. The grand, stately *Overture* is reminiscent of the style of Handel, but also hints at the music that JS would take to greater heights in his *Orchestral Suites*.

Heinrich Bach

(1615–1692)

Sonata à 5 in F major

Heinrich Bach was the great uncle of JS Bach, and grandfather of Maria Barbara Bach (JS's first wife). He is generally acknowledged as the origin of the Arnstadt line of the Bach family, which would reach its zenith with JS. Heinrich kept the same position as organist in Arnstadt for some 51 years, and his music is reminiscent of an earlier age, drawing from the consort music tradition of the 16th and 17th centuries. This Sonata was one of a pair recently discovered in an archive in Wolfenbüttel, and is an example of the kind of music that would have been played by town bands at the time (and which JS may therefore have played growing up).



Robert Schumann

(1810–1856)

Six Fugues on B-A-C-H, Op.60: No.6 (excerpt) *Arranged for strings*

Robert Schumann, alongside Felix Mendelssohn and Franz Liszt, was central to the Bach Revival of the early 19th century, bringing JS's music to widespread public consciousness by programming, performing and arranging it for a new generation of audiences.

All three composers created music based on the motif derived from the German notation of Bach's surname: B-flat – A – C – B-natural. Schumann was particularly proud of his compositions, originally written for organ, prophesying that the collection "will, I believe, longest outlive my others". In paying homage to JS, he created a set of fugues: appropriately so, given that JS was renowned as a writer of fugues, which had fallen somewhat out of fashion since his death. Schumann takes the BACH motif as the subject, and in the final and grandest movement – the sixth – he creates a double fugue starting proudly with a musical statement of the name of his inspiration.



Johann Christoph Bach

(1642–1703)

Meine Freundin, du bist schön: Ciacona "Mein Freund ist mein"

Whenever the Bach family gathered, they performed music together – often in raucous, passionate style, according to contemporary accounts. This cantata falls within that tradition, likely written to celebrate the wedding of JS's uncle in 1679. This means that the young JS may well have been present at its first performance; certainly he knew the piece from a copy written out by Ambrosius, his father, in the Bach family archive.

Based on the *Song of Songs*, the piece tells the story of a young couple looking for a quiet spot to indulge their love for one another. In his copy of the work, Ambrosius gives us a commentary on the Chaconne that we hear in this program: "She is preoccupied with agreeable thoughts as she goes, and talks to herself incessantly, variously showing her pleasure and happiness the whole way, which the violin demonstrates with diverse variations. The beloved paints for herself a colourful picture of what might befall her when she reaches the garden (which will admittedly not be for the first time)."



Johann Sebastian Bach

(1685–1750)

Cantata “Widerstehe doch der Sünde”, BWV54: Aria “Widerstehe doch der Sünde”

Church cantatas were a constant thread through Johann Sebastian Bach's life, both as a young musician and a composer. For him and the broader church congregation, they were a way to contemplate humankind's relationship with one another and with God, and to mark the passing of the year. In his early life, JS would have shared performances of the cantatas with members of his family, and they marked births, weddings and funerals of loved ones.

This cantata was written during JS's time in Weimar in the early 1710s, and is his earliest surviving cantata for a solo voice. The cantata begins with a strikingly dissonant chord, grabbing our attention before exhorting us to 'Resist the devil'. Beneath the beguiling vocal line, JS divides the violas into two, creating intertwining musical lines that alternate between tension and harmony. Underpinning all of this with a pulsing bass chord, the young JS creates an irresistible musical experience.

Johann Sebastian Bach

Concerto for Two Violins in D minor, BWV1043

JS's Double Concerto is rightly regarded as one of the highlights of his entire output. Written during his years in Cöthen, when he was in his early 30s, the piece takes the Italian concerto models (including the fast–slow–fast structure) that JS had been studying and elevates them to a new level of virtuosity, integration and beauty.

There are two connections between this concerto and JS's family. The first is speculative but touching: the piece may have been written at the time that the widowed JS was falling in love with Anna Magdalena, soon to become his second wife, an intimacy that is writ large in the second movement. The second connection is that the concerto exists only because of a later manuscript in the hand of CPE Bach, indicating that JS would have performed this work with his sons later in life.



Sofia Gubaidulina

(1931–)

Reflections on the theme BACH *Arranged for strings*

Russian composer Sofia Gubaidulina shares a deep affinity with the music of JS Bach, and has written a number of pieces in homage to him: she marked the 250th anniversary of his death with a major new setting of the St John Passion. A composer of deep religious belief herself, Gubaidulina's tributes to Bach combine an intellectual admiration for his craft (and particularly his use of carefully wrought mathematical structures) with a raw, visceral soundworld.

In her *Reflections on the theme BACH*, Gubaidulina – like Robert Schumann – takes the Bach family motif as a starting point, adding other material from *The Art of Fugue* (Bach's last major work, which he left unfinished). But whereas Schumann attempts to imitate Bach's style (albeit through a Romantic lens), Gubaidulina responds to Bach's music with sounds seemingly from a different world. While the combination can seem anachronistic, Gubaidulina is reaching towards a deeper truth in Bach's music, glimpsing the profound mysticism at its heart through fragments of Bach's own compositions, as well as music that could only have been written after the passing of more than two centuries.

Johann Sebastian Bach

Cantata “Ich habe genug”, BWV82:

Aria “Schlummert ein, ihr matten Augen”

When he moved to Leipzig in 1723, JS immediately committed himself to several years of writing weekly cantatas. His family home would have doubled as a musical workshop – hosting rehearsals, preparing manuscripts, and accommodating travelling musicians and apprentices.

Ich habe genug is one of the last cantatas he wrote as part of these cycles, but its central aria ‘Schlummert ein’ has an earlier provenance. In 1725, Anna Magdalena copied it into a notebook that JS gave her, indicating that the music had a special place in their relationship. The full cantata into which it would be later incorporated is a meditation on overcoming death, and the recurring bass line and frequent pauses in this aria suggest the process of coming to a final peace.

It has been suggested that the cantata was first performed in its entirety just a few months after the death of JS and Anna Magdalena's three-year-old daughter, making the peaceful optimism of this lullaby both poignant and miraculous.



Wolfgang Amadeus Mozart (1756–1791) after Johann Christian Bach (1735–1782)

Piano Concerto No.12 in A major, K.414: II. Andante

Say the name 'Bach' in the late 18th century, and it would be assumed you were referring to Johann Christian Bach, the youngest of JS's sons, and – in his lifetime – the most influential. Known as 'the London Bach' after moving there in his late twenties, he became Master of Music to the Queen and her children, played a crucial role in extending copyright to musical compositions, and had his music performed in fashionable concerts and opera houses.

Perhaps his greatest musical legacy, though, was his impact on Mozart. The pair met during the young prodigy's English visit in 1764, and they became firm friends: Mozart would later write that "I love him with all my heart, and I have the highest regard for him". When JC died on New Year's Day 1782, Mozart (now in Vienna) was quick to pay musical tribute, quoting a theme from Bach's opera *La calamita de' cuori* in the slow movement of his latest piano concerto. In Mozart's original conception, this concerto could have been performed with either an orchestra of brass, winds and strings, or 'a quattro' (with a string quartet), leading to tonight's performance for string orchestra.



Johann Christoph Friedrich Bach

(1732–1795)

Die Amerikanerin: Aria “Mein Herz fleucht ihr entgegen”

Published in 1776, the title of JCF Bach's brief secular cantata ‘The American Girl’ was a last-minute amendment. It was originally set in the Middle East, but the enterprising composer moved its location over the Atlantic to capitalise on the interest generated by the signing of the Declaration of Independence. JCF called the piece “ein lyrisches Gemählde” (“a lyric picture”), but the plot is anything but picturesque: a man finds his lover, Saide, encircled by serpents, monsters and scorpions, fails to save her, and commits suicide by drinking her now-poisoned blood. The aria in today's program describes the final scenes, as our protagonist discovers Saide's body, laments her passing, and drinks her blood in order to “die with her a sweet death”.



Carl Philipp Emanuel Bach

(1714–1788)

Cello Concerto in A major, Wq.172

CPE Bach kept in close touch with his father until his death, but stylistically his music represents a seismic shift from JS. Full of shocking expressiveness and heart-on-the-sleeve emotion, he was at the forefront of a new style that sought to counteract the strict rationalism of the Enlightenment as well as the ‘niceness’ of the Baroque. So much did he forge a new path that a fellow composer was led to comment that “we have only one Bach whose manner is original and peculiar to him alone”.

Like his father, CPE was not afraid to adapt his music for different instruments, and this concerto exists in versions for cello, harpsichord and flute. One of a set of three, it is distinctive for its sheer virtuosity. In its opening movement the cello and orchestra engage in back-and-forth banter, with the orchestra interrupting the soloist and parroting his theme, upside down, back at him. The aria-like slow movement uses a falling motif to create an atmosphere of grief, with muffled strings (CPE instructs them to play ‘con sordini’ – with mutes) set against the unmuted cello. In the final movement the cello and orchestra seem to dance to a different rhythm, before finally joining together for a raucous finale.

GERMAN TEXTS & TRANSLATIONS

JC BACH

Meine Freundin, du bist schön: Ciacona “Meine Freund is Mein”

Mein Freund ist mein und ich bin sein,
Der unter den Rosen weidet,
Und er hält sich auch zu mir.
Seine Linke lieget unter meinem Haupt;
Und seine Rechte herzet mich;
Er erquickt mich mit Blumen,
Und labet mich mit Äpfeln;
Denn, ich bin krank vor Liebe.

My beloved is mine and I am his;
He walks among the roses,
And stays with me as well.
His left hand is under my head,
And his right hand embraces me.
He comforts me with flowers
And refreshes me with apples,
For I am sick with love.

JS BACH

Cantata “Widerstehe doch der Sünde”, BWV54: Aria “Widerstehe doch der Sünde”

Widerstehe doch der Sünde,
Sonst ergreift dich ihr Gift.
Laß dich nicht den Satan blenden;
Denn die Gottes Ehre schänden,
Trifft ein Fluch, der tödlich ist.

Stand firm against sin,
Or its poison will seize you.
Do not let Satan blind you;
For those who desecrate the glory of God
Strike a deadly curse.

JS BACH

Cantata “Ich habe genug”, BWV82: Aria “Schlummert ein”

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

Sleep, my weary eyes,
Close softly and blissfully!
O World, I will remain here no more.
For I find no part in you
That is good for the soul.
Here I am resigned to misery,
But there, there I shall find
Sweet peace and quiet rest.

JCF BACH

Die Amerikanerin: Aria “Mein Herz fleucht ihr Entgegen”

Mein Herz, fleucht ihr entgegen!
Ich will an ihre Brust mich legen,
Das kleinste Atmen spähn,
Und horchen, wie sie schlägt,
Und forschen, wo der Tod sich regt.
Wie Ambraduft will ich dich, Tod,
Aus ihren Adern trinken,
Auf ihren Busen sinken;
Und mit ihr sterben: süßter Tod!

My heart flies toward her!
I want to rest at her side,
Watch for the slightest breath,
Hear how her heart beats,
And explore where death stirs.
Like the scent of amber, O death,
I will drink you from her veins,
Sink into her bosom;
And die with her: a sweet death!

Translations by Bernard Rofe



Paul Klee was a Swiss-born German artist, whose artworks were often profoundly influenced by musical elements.

Fugue in Red, 1921 (detail)
Artwork by Paul Klee (1879–1940)

THE BACH DYNASTY

From its 16th-century founder to Johann Sebastian Bach and beyond, the many generations of Bach composers created one of the world's most iconic collections of music.

Written by Nicholas Kenyon

Sir Nicholas Roger Kenyon CBE is an English music administrator, editor and writer on music. He was the Managing Director of the Barbican Centre from 2007–2021 and wrote the Faber Pocket Guide to Bach, published in 2011.

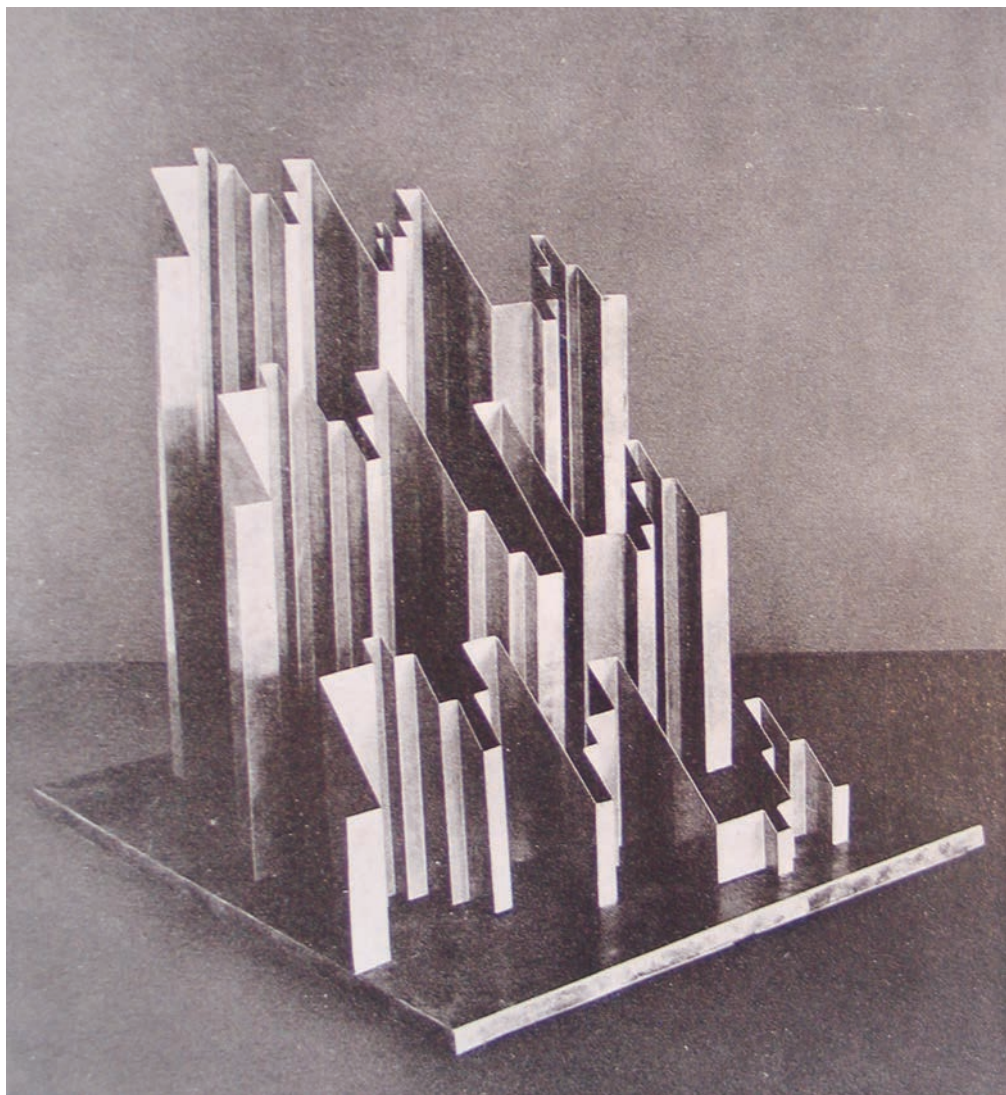
Families create their own mythologies, telling us the stories they want us to hear of their origins and aspirations. A sense of unity, coherence and dedication is felt powerfully in the accounts of the Bach family, which flourished in the 17th and 18th centuries in the region of Germany called Thuringia. The obituary of its most famous member, Johann Sebastian (1685–1750) – compiled by his son Carl Philipp Emanuel (1714–1788) – begins with a clear statement of the family's identity:

“Johann Sebastian Bach belonged to a family whose every member seems to have had, as a natural gift, a fondness for music and ability in its practice. At least it is certain that from the founder of the family (Veit Bach) to the descendants of the seventh and present generation, all the Bachs have been devoted to music and further, with one or two possible exceptions, they have all made it their profession.”

It was due to Johann Sebastian himself that the details of the clan were drawn together. When he turned 50 in 1735 – an age with biblical significance in the Old Testament – he seems to have felt the need to tell the story of his ancestors and contemporaries. He researched existing documents and updated the story of his remarkable musical family, which then numbered 83 members. Perhaps their musical abilities were no more significant than the skills of other trades that were passed down from generation to generation, but in the case of the Bachs there was a deeply symbolic aspect to the tale of its origin.

Veit Bach, the founder of the family, was a Lutheran breadmaker who lived in Hungary before he fled religious persecution under the Roman Catholic Hapburgs. He settled in Thuringia, where he could practice his faith, and continued to make bread. According to the 1735 family history: “What he most delighted in was a little cittern [a primitive violin] which he used to take with him to work to play while the mill was grinding. A pretty noise the pair of them must have made! However, it taught him to keep time, and that apparently is how music first came into our family...”

Johann Sebastian Bach
belonged to a family whose
every member seems to have had,
as a natural gift, a fondness for
music and ability in its practice.



Above: Henri
Nouveau, plastic
representation
of the Fugue in
E Flat Minor by
JS Bach.

The powerful commitment to the Lutheran faith and dedication to the development of music as a craft are already central to the story, threads which run throughout the life's work of Johann Sebastian. Veit Bach settled in Wechmar near Gotha and had three sons, of whom two were musicians. Johannes (1604–1673) became known as “The Wechmar Bach” and one of his three sons was Heinrich (1615–1692), the earliest of the composers whose music we will hear in this program. His brother was Bach’s grandfather Christoph (1613–1661).

All these Bachs were town musicians around Thuringia, in places such as Eisenach where JS Bach's father Ambrosius (1645–1695) worked and where his eight children were born. In the service of the town, these musicians would have mastered a wide variety of musical skills, contributing to both the sacred and the secular life of the place. Heinrich worked in the towns of Schweinfurt, Erfurt and Arnstadt – the last of which, not coincidentally, was where Johann Sebastian had an early post and where the Bach family's music was heard.

There is a certain defensiveness in the statement that “these honest Thuringians were so content with their fatherland and their circumstances that never once would they venture upon following their fortune far away.” That became less true as the mobility of the mid 18th century took over from the limited travel of the previous period, in which it was exceptional that the young Johann Sebastian walked for miles from his home to Lübeck in 1705–6 to hear Dietrich Buxtehude at the organ.

Later accounts possibly embroider the sense of unity in the clan but have a touching sense of togetherness. “The different members of this family had a very great attachment to each other,” writes an early biographer of Johann Sebastian, J.N. Forkel. “As it was impossible for them to live in one place, they resolved to see each other at least once a year, and fixed a certain day, upon which they were all to appear at an appointed place ... their amusements, during the time of their meeting, were entirely musical. Since the company consisted of none but cantors, organists and town musicians, first of all when all were assembled, a chorale was sung. From this devotional opening they proceeded to jesting ... they sang folksongs, the contents of which were partly comic and partly indelicate ... all together and extempore ... they called this a quodlibet ... and enjoyed a hearty laugh at it.”

The reference here to combining folksongs in a “quodlibet” finds a clear echo in one of JS Bach's greatest works, *The Goldberg Variations*, whose last variation before the return of the Aria is just such a quodlibet, albeit raised to the highest form of artistry and wit.

Another son of the original Veit, Caspar, was a carpet maker. His children included Johann Ludwig Bach (1677–1731) whose strong music opens this program. Sebastian clearly respected Johann Ludwig greatly, as he often performed his cantatas in combination with his own during his years in Leipzig from 1726 and later, perhaps when his enthusiasm began to flag for writing such demanding new works every week.

One of the most visible proofs of the tight-knit nature of the Bach family is how they copied, circulated and preserved their work between themselves.

The most significant composer of the family before Johann Sebastian was undoubtedly Johann Christoph (1642–1703). His music was acknowledged as “profound” by Johann Sebastian and Carl Philipp Emanuel made a special note in the Obituary to say “this is the great and expressive composer”. The lovely wedding cantata – from which today’s Ciaccona movement is extracted – is an example of that lyrical skill. It shows another set of family links, because it survives in a manuscript written out with commentary by Bach’s father Ambrosius and might have been intended for the marriage of his twin brother.

One of the most visible proofs of the tight-knit nature of the Bach family is how they copied, circulated and preserved their work between themselves. Ambrosius may have been the origin of the collection known as the Alt-Bachisches Archiv, a remarkable collection of vocal pieces which Johann Sebastian acquired and preserved, handing it on to Carl Philipp Emanuel after his death. The music was eventually published in 1935 but the original manuscripts were lost during World War II. They were dramatically rediscovered in the Ukrainian city of Kyiv in 1999 and returned to Berlin in 2002 with a wealth of other Bach family material. Several generations of the family are beautifully linked in a copy by old Heinrich of the vocal parts of the funeral motet *Lieber Herr Gott*, which was composed by Johann Christoph and then edited by Johann Sebastian for performance at the very end of his life in 1749–50.

Johann Sebastian’s death marked the end of one era of the Bach family. The world was changing dramatically. Sebastian had already adapted to new circumstances, becoming involved in Leipzig’s secular music-making by writing music for the Collegium Musicum of the town in the 1730s. It now seems likely that the famous Concerto for Two Violins, with its amazing concentration, eloquence and economy of expression, was written in this period



of his maturity. In his later years he published music to sell in Leipzig and was an agent for other composers, and he even became an agent for the new keyboard instrument, the fortepiano, made by his friend, the organ-builder Gottfried Silbermann.

Johann Sebastian's sons, whom he had trained to follow in the family path, were forced to find their fortune beyond Thuringia. Wilhelm Friedemann (1710–1784), his first son, worked in Halle, Brunswick and Berlin, but despite his compositional originality he was unreliable and increasingly unsuccessful. Johann Christoph Friedrich (1732–1795), son of Johann Sebastian and his second wife Anna Magdalena, worked in Bückeburg and his secular cantatas – such as *Die Amerikanerin*, from which we hear an extract – were highly praised. A great deal of his music has been lost and he never received his due from history.

Carl Philipp Emanuel was the most influential in the second part of the 18th century. He found himself in Berlin at the court of Frederick the Great, the enlightened king who was a keen flute player and composer. Though his status at court was lowly, Carl Philipp Emanuel was a constant collaborator with Frederick in chamber music performances and had the freedom to develop his own highly individual composing style, which matched the freedom of a newly emerging consciousness.

His invitation to his father to come to Berlin resulted in the creation of *The Musical Offering*, written on a theme reputedly given to Johann Sebastian by Frederick the Great, though almost certainly polished for publication. This work is a fascinating amalgam of old and new, with abstruse puzzle canons and a magnificently eloquent six-part Ricercare alongside new music for the fortepiano and a galant trio sonata. In a single compilation, Johann Sebastian expresses in dramatic form a revolution that was overtaking the music of the mid 18th century.

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Carl Philipp Emanuel's improvisatory keyboard fantasias and sonatas had a great influence on Mozart, who declared that "he is the father, we are the children".

With Carl Philipp Emanuel's music we are in a very different world of expression based on personal, intense feeling that is revealed to the audience. In his popular guide to keyboard technique, *Essay on the True Art of Playing the Keyboard*, he takes the spirit of individual performance into a new realm. "A musician cannot move others unless he himself is moved," he says. "He must of necessity feel all the affects that he hopes to arouse in his audience ... in languishing, the performer must languish and grow sad. Thus will be the expression of the piece be more clearly perceived by the audience."

This was radically different from Johann Sebastian's approach to his musical task; which is not to say that Johann Sebastian's music lacks feeling, but rather that its depth is not overt. The traveller and writer Charles Burney writes that when Carl Philipp Emanuel played, "he looked like one inspired. His eyes were fixed, his under-lip fell, and drops of effervescence distilled from this countenance". That kind of eloquence emerges in the slow movements of his pieces, such as the *Cello Concerto in A major*.

This is the origin of the concept of the performer as a demonstrative virtuoso, which led directly to the great artists of the following century, from Paganini to Liszt, who gloried in that personal grip over their audiences. Carl Philipp Emanuel's improvisatory keyboard fantasias and sonatas had a great influence on Mozart, who declared that "he is the father, we are the children". Carl Philipp Emanuel wasn't the only Bach to impress Mozart: there is a famous anecdote of his hearing a Johann Sebastian motet sung in Leipzig in the 1780s and crying out "Now here's something from which we can learn!" When he travelled to London as a young prodigy in the 1760s, Mozart also absorbed the music of Johann Christian Bach (1735–1782), who went to Italy, became a Catholic and settled in the service of Queen Charlotte.



Lyonel Charles Feininger was a German-American painter, and a leading exponent of Expressionism. After beginning his career as a violinist, he switched to fine art but continued to play music throughout his life and described himself as a disciple of JS Bach.

Market Church at Evening, 1930 (detail)
Artwork by Lyonel Feininger (1871–1956)
Alte Pinakothek, Munich, Bavaria, Germany

Johann Christian's style – open and predominately cheerful – suited the temper of the times in London and its galant poise led more directly to the classical style of the next generation than did Carl Philipp Emanuel's intensity. Mozart clearly learned from it, and paid a direct tribute to Johann Christian by echoing one of his themes in Piano Concerto in A major. This is part of a set which perfectly summed up Mozart's approach to his art. As he explained to his father, these concertos “are a happy medium between what is too easy and too difficult; they are very brilliant, easy on the ear and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, without knowing why.”

Thus music moved from the dominance of the church and court into the public concert hall and the marketplace – the critical forces in its future. The town musicians of Thuringia gradually gave way to new entrepreneurs in tune with the taste of rising middle-class audiences. The Bach clan failed to regenerate itself in the next generation and as the genealogy evaporated, even the family name vanished from sight.

The name lived on in another way, as it was translated into a memorable four-note musical theme that Johann Sebastian used towards the end of his life. B-A-C-H became notated as B flat, A, C, H (which is B natural). Johann Sebastian uses this theme in several compositions, notably in the famous incomplete work *The Art of Fugue*. Beethoven planned an Overture on it that he never completed. Composers in a more chromatic era found this theme a fruitful source of inspiration – notably Schumann in his fugues, one of which we hear – and also Liszt, Schoenberg, Rimsky-Korsakov, Bartók and many others up to the contemporary Sofia Gubaidulina. Thus the present pays its homage to the past.

Connoisseurs and composers kept the music alive after the death of Johann Sebastian. In our historically conscious age, the Bach name was increasingly invoked by the revival of their music and gradually – through performances by enthusiasts such as Mendelssohn in the 19th century – the wider public came to enjoy and to venerate its achievements. Through the broadening of the repertory, the lesser-known members of the family were revived as well, leading to today's extensive scholarly and practical explorations of the Bach dynasty's music. The local achievements of a Thuringian family have been translated into one of the world's iconic collections of great music.



Im Bachschen Stil (In the Style of Bach), 1919 (detail)
Artwork by Paul Klee (1879–1940). Bridgeman Images.

RICHARD TOGNETTI

Artistic Director



Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

Richard began his studies in his home town of Wollongong with William Primrose, then with Alice Waten at the Sydney Conservatorium, and Igor Ozim at the Bern Conservatory, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he led several performances of the Australian Chamber Orchestra, and that November was appointed as the Orchestra's lead violin and, subsequently, Artistic Director.

Richard performs on period, modern and electric instruments and his numerous arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, he has appeared with the Orchestra of the Age of Enlightenment, the Academy of Ancient Music, Slovene Philharmonic Orchestra, Handel & Haydn Society (Boston), Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, Orchestre Philharmonique du Luxembourg, Nordic Chamber Orchestra and all the major Australian symphony orchestras, most recently as soloist and director with the Melbourne and Tasmanian symphony orchestras.

Richard also performed the Australian premieres of Ligeti's Violin Concerto and Lutosławski's Partita. He was appointed the Barbican Centre's first Artist-in-Residence at Milton Court Concert Hall in London in 2016. Richard created the Huntington Festival in Mudjee, New South Wales and was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard was the co-composer of the score for Peter Weir's *Master and Commander: The Far Side of the World*, starring Russell Crowe; he co-composed the soundtrack to Tom Carroll's surf film *Storm Surfers*; and created *The Red Tree*, inspired by Shaun Tan's book. He also created the documentary film *Musica Surfica*, as well as *The Glide*, *The Reef* and *The Crowd*. Richard collaborated with Director Jennifer Peedom and Stranger Than Fiction to create the films *Mountain* and *River* for the ACO, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas ever following its release.

Richard was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on the 1743 'Carrodus' Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

ANNA DOWSLEY



Mezzo-soprano

Mezzo-soprano Anna Dowsley has been a prominent operatic and concert performer in Australia for many years. She is now based in Germany embarking upon her European career.

In 2021, Anna performed the title role of Carmen (Nürnberg Staatstheater, Germany) and Zerlina (*Don Giovanni*, Teatro Petruzzelli, Italy). She made her United Kingdom debut performing Meg Page alongside Sir Bryn Terfel as Falstaff (Royal Liverpool Philharmonic) in 2017. Anna received third prize in the 2019 Toulouse International Singing Competition and was the recipient of the prestigious 2019 Australian Opera Award, funded by the Youth Music Foundation.

With Opera Australia, her roles have included: Dorabella (*Così fan tutte*), Rosina (*The Barber of Seville*), Cherubino (*The Marriage of Figaro*), Zerlina (*Don Giovanni*), Siebel (*Faust*), Smeton (*Anna Bolena*), Flora (*La traviata*), Tebaldo (*Don Carlos*) and Zaida (*Il turco in Italia*). She received a Helpmann Award nomination for her performance of Dorabella and Green Room Award nominations for Tebaldo, Zaida and Siebel. With Sydney Chamber Opera, Anna performed the title role in Britten's *The Rape of Lucretia*.

On the concert platform, Anna has performed with the Sydney, Tasmanian, Adelaide and Queensland symphony orchestras; Pinchgut Opera; Van Diemen's Band; Sydney Philharmonia Choirs and Royal Melbourne Philharmonic, with repertoire including Beethoven's Mass in C and Symphony No. 9; Verdi's Requiem; Mozart's Requiem and Great Mass; JS Bach's Magnificat, Mass in B minor and Easter Oratorio.

During 2020, Anna performed online live-stream recitals for Phoenix Central Park and Opera Frankfurt. She also starred in Pinchgut Opera's full-length opera film *A Delicate Fire*.

Other 2022 engagements include her first stage production with Pinchgut Opera (performing the title role *Oronte*), performing again with Sydney Symphony (under the baton of Simone Young) and recording with Palazzetto Bru Zane in Monte Carlo.

HELENA RATHBONE

Principal Violin



Helena Rathbone grew up in North London in a family of musicians. She started playing the violin at the age of five with the London Suzuki group, and from the age of nine attended the 'Pro Corda' music camps on the Suffolk coast during the holiday season each year. It was here that Helena developed her lifelong love of chamber music and performing in chamber orchestras.

Helena went on to study at the Royal College of Music Junior department with Dona Lee Croft, and subsequently at the Guildhall School of Music and Drama with David Takeno. While in London she performed regularly with ensembles including the Academy of St Martin in the Fields before moving to Australia in 1994 to begin her first and only full-time job to date, as Principal Violin with the Australian Chamber Orchestra.

Helena regularly performs as soloist and guest leader with the ACO. She is also actively involved in the Orchestra's Learning & Engagement program, as an Orchestra Representative and Mentor with the ACO Emerging Artist program as well as being Director and Leader of ACO Collective, the ACO's regional touring and education ensemble.

In addition to performing with the ACO, Helena has been a tutor and chamber orchestra director for the Australian Youth Orchestra at National Music Camps. She has also appeared at the Australian Festival of Chamber Music, Four Winds Bermagui, Christchurch Arts Festival, Sangat Chamber Music Festival (Mumbai) at the Peasmarsh Festival (Sussex), and IMS Prussia Cove.

When she isn't onstage with the ACO, Helena adores her very busy family life with her husband and two young sons, Jack and Sam.

Helena plays the 1732 'ex-Dollfus' Stradivarius violin, kindly on loan from anonymous private benefactors.

TIMO-VEIKKO VALVE

Principal Cello



Timo-Veikko 'Tipi' Valve grew up in Helsinki, surrounded by a family who were "musical, but not musicians", and who wanted music lessons to be a part of their children's lives. Tipi was encouraged to pick up the cello because one of the teachers at the local music school, upon seeing him as a toddler, declared that he "looks like a cellist." Tipi is still not sure what this actually means.

Tipi describes the Australian Chamber Orchestra as his "first and only job to date". His audition for the Orchestra was also his first and only audition, done while he was nearing the end of his studies at the Edsberg Music Institute in Stockholm after studying at the Sibelius Academy in Helsinki. He jokes that it was appealing that the audition was for a position in Australia, because if he "totally crashed and burned", no one at home would ever find out.

Tipi has been the Principal Cello of the ACO for 16 years. He describes playing with a small, tightly knit community of people as the natural habitat for someone with his musical personality and says the close relationship he formed with his ACO colleagues, old and new, was instant.

He currently plays a 1616 Brothers Amati cello which is lent to him exclusively from the ACO Instrument

Fund. Tipi contributed to finding the instrument for the Fund and himself, which he says is important because the relationship between a player and their instrument is like "a marriage of some sort." He says, "I've been playing the Amati for over five years now, which in the lifespan of a relationship between a musician and their instrument is early days. We're still getting to know each other, but I knew immediately it was an instrument of immense power and great agility. The combination makes for a sound that is completely transformative."

Tipi plays on both modern and period instruments and describes the cello as flexible and adaptive, both in its role in an ensemble or as a soloist across all forms of music. As a player Tipi reflects this versatility, enjoying a varied career as a musician, play-directing from the cello, and having appeared as a soloist with many of the major orchestras across Finland and Australia. Tipi also has an active interest in new music, having commissioned and premiered a handful of cello concertos and other works written specifically for him.

ERIN HELYARD



Harpsichord & Fortepiano

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal.

As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney), he has forged new standards of excellence in historically-informed performance in Australia. The company won Best Rediscovered Opera (2019) for Hasse's *Artaserse* at the International Opera Awards in London. Operas under his direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015–17) and he has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival) in 2017 and the other for Hasse's *Artaserse* (Pinchgut Opera) in 2019. Together with Richard Tognetti, Erin won an ARIA for Best Classical Album in 2020.

He regularly appears as a collaborator with the Australian Chamber Orchestra, and as a conductor Erin has distinguished himself in dynamic performances with the Sydney, Adelaide, Tasmanian, and Queensland symphony orchestras, the Australian Haydn Ensemble, and as a duo partner on historical pianos with David Greco (baritone) and Stephanie McCallum (piano). In 2018 he was recognised with a Music and Opera Singers Trust Achievement Award (MAA) for contribution to the arts in Australia.

Erin is a Senior Lecturer at the Sydney Conservatorium of Music and appears courtesy of Pinchgut Opera.

THE ACO

“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

– The Australian

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, *Brahms Symphonies 3 & 4*, and the soundtrack to the cinematic collaboration, *River*.

In 2020 the ACO launched its inaugural digital subscription ‘ACO StudioCasts’, an acclaimed award-winning season of cinematic and immersive concert films.

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James Battersby has been working with Oticon Australia for 18 years. After joining the organisation as part of the audiology and sales team, James' passion and commitment to hearing care led him to be appointed Managing Director, ANZ, in 2013. Read on to hear from James about the new partnership between the ACO and Oticon Australia.

What does it mean for Oticon Australia to be in its first year of a cultural partnership with the ACO?

This partnership is meaningful for us as the ACO offers the joy of music, and this is something we're passionate about delivering for people with hearing loss.

Hearing technology is about the experience of those who wear it and their relationship with the world around them. Being able to enjoy music is a huge, wonderful part of that, so the ACO is an ideal choice of partner given our shared brand ethos of providing outstanding listening experiences.

Oticon and the Australian Chamber Orchestra share some key values and philosophies, including a strong desire to challenge convention. Can you elaborate on this?

Challenging convention is in Oticon's DNA. Our mission is to challenge conventions and push the limits of technology to change the lives of people with hearing loss, so being able to share this principle with the ACO certainly resonates with us.

One of our values is also to stay open and curious, so we're constantly innovating. It's fantastic to be partnered with an organisation equally devoted to this, as innovation is something we see in the ACO's approach to their craft as well.

What attracted Oticon to become the Series Partner of the ACO's newest recital series: ACO Up Close?

With the launch of our latest premium hearing aid, Oticon More™, we also launched a feature to enhance the music listening experience – MyMusic. To celebrate this, we wanted to align what we're working on with music.

ACO Up Close was an ideal series to focus on for multiple reasons. Everyone experiences sound differently, so a recital series emphasising the experience of each individual musician captures this perfectly. What's more, the commitment and dedication we see in the journey of each musician is something Oticon always strives for in creating and innovating technology for our hearing aid wearers.

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Wassily Wassilyevich Kandinsky was a Russian painter and art theorist who is generally credited as one of the pioneers of abstraction in western art, and often compared painting to making music.

Fuga, 1914 (detail)

Artwork by Wassily Kandinsky (1866–1944)



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A photograph of two female violinists performing on stage. They are both smiling and looking towards the camera. The violinist on the left is holding her violin and bow, while the one on the right is also holding her violin. They are both wearing black dresses. The background is dark, and there are other musicians visible in the background.

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