

THE BRANDENBURG CONCERTOS

Experience the unbridled
joy and musical energy of
J.S Bach's instrumental
masterpieces.



Friday 14 November 7.30pm
The Joan Penrith
(Concertos 1, 3, 4, 5) **Joan**

Saturday 15 November 7.30pm
Sunday 16 November 2.30pm
The Neilson, ACO on the Pier,
Dawes Point

Bach
AKADEMIE
AUSTRALIA

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If you would like to assist us at future concerts, please contact us on 1300 785 377.



FROM THE ARTISTIC DIRECTOR

There are few works more recognisable than J.S. Bach's Brandenburg Concertos. They have become famous, even amongst non-classical music listeners, permeating popular consciousness in a way few other works ever have. And they are considered amongst the highest artistic achievements of the human race, demonstrated by the inclusion of a movement from Concerto No.2 on the Golden Record of 1977, cast into space on the Voyager probes as an example of the best the world can produce.

This set of six concertos is brilliantly conceived, with unity and diversity across the arch of the collection. As always, Bach takes his music, and us, to a higher level with innate spirituality built into every note.

Presenting all six concertos in one program is a huge technical and logistical undertaking. It is also a right of passage for any Bach ensemble – a journey we must take. The technical challenges these concertos present for Bach's chosen soloists are colossal. Even now, on modern instruments, these works are considered amongst the most difficult in the repertoire. But they are also some of the most joyful works Bach ever wrote, inspiring happiness time and time again in listeners and performers.

It is nothing short of a privilege to perform these seminal works, to delve head first into this music, so we can bring these concertos to you. And as always with Bach, the more you put into his music, the more he gives back to you, enriching us over and over again.

Madeleine Easton

ARTISTIC DIRECTOR
BACH AKADEMIE AUSTRALIA

ARTISTS

Solo Violin	Madeleine Easton
Violin	Rafael Font
Violin	John Ma
Violin	James Tarbotton
Viola	Karina Schmitz
Viola	John Ma
Viola	Heather Lloyd
Cello	Daniel Yeadon
Cello & Gamba	Anton Baba
Cello & Gamba	Anthea Cottee
Violone	Pippa MacMillan
Solo Harpsichord	Neal Peres Da Costa
Harpsichord	Nathan Cox
Solo Flute & Recorder	Mikaela Oberg
Recorder	Alicia Crossley
Oboe	Adam Masters
Oboe	Kailen Cresp
Oboe	Fiona McMillan
Fagotto	Ben Hoadley
Trumpet	Richard Fomison
Corno	Michael Hugh Dixon
Corno	Jenny McLeod-Snyed



PROGRAM

Johann Sebastian Bach (1685–1750)

Six Concertos for the Margrave of Brandenburg

Brandenburg Concerto No.1 in F major, BWV 1046

[Allegro]

Adagio

Allegro

Menuetto – Trio I – Menuet da capo – Polacca

– Menuet da capo – Trio II – Menuet da capo

Brandenburg Concerto No.2 in F major, BWV 1047

[Allegro]

Andante

Allegro

Brandenburg Concerto No.3 in G major, BWV 1048

[Allegro] –

Adagio

Allegro

— INTERVAL —

Brandenburg Concerto No.4 in G major, BWV 1049

Allegro

Andante

Presto

Brandenburg Concerto No.5 in D major, BWV 1050

Allegro

Affettuoso

Allegro

Brandenburg Concerto No.6 in B flat major, BWV 1051

[Allegro]

Adagio ma non tanto

Allegro

*The Penrith program will run for approximately 95 minutes including a 20 minute interval.
Concertos 1, 3, 4 and 5 only.*

The Sydney program will run for approximately 125 minutes including a 20 minute interval.



Supporting Bach Akademie Australia

Thank you for joining us at The Brandenburg Concertos and we hope the performance brings you the same joy that we have in performing the extraordinary music of Johann Sebastian Bach alongside that of his contemporaries.

We are also very grateful to everyone who has supported us already this year. Creating and sustaining an arts organisation such as ours is both exciting and challenging. As we currently receive sporadic government funding, our generous family of individual donors is what sustains and enables us to continue to perform and plan future programs.

Research has shown that audiences of all ages value the emotional and social benefits of live music, and attending concerts has a very big impact on their sense of wellbeing and happiness. For Madeleine Easton and the musicians, there is no more joyful composer than J.S Bach. If you are not yet a supporter, we invite you to consider making a donation to support Madeleine's artistic vision of bringing the composer's wonderful music to life for Australian audiences through this dedicated ensemble, illuminating the power of his music for a contemporary world.



Donations can be made on our website at www.bachakademieaustralia.com.au/make-a-donation or scan QR code

ABOUT THE MUSIC

THE BRANDENBURG CONCERTOS

On 24 March 1721, one week before his 36th birthday, J.S. Bach finished copying his own manuscript of a collection of six concertos. He took special care in the selection and presentation of these pieces: *Six Concerts à plusieurs instruments* (Six Concertos for several instruments). The elaborate dedication to the Margrave Christian Ludwig of Brandenburg-Schwedt – a masterpiece of calligraphy – continues in French (mistakes and all), of which the first sentence reads in translation:

As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to

several instruments; begging Your Highness most humbly not to judge their imperfection with the rigour of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him.

Bach had met this very "discriminating" margrave in 1719 during an instrument buying visit to Berlin upon instruction from Prince Leopold of Anhalt-Cöthen, his then employer. Christian Ludwig, who made no secret of professing his love for the music of a certain "G.F. Händel", deigned himself to show some interest in Bach's compositions, which prompted this dedication two years hence – all in all a thinly disguised job application. Not much came of it: there's no record of Bach receiving an acknowledgment, and as far as we know, the pieces were never played in Christian Ludwig's lifetime, probably considered too difficult for the court musicians and, who knows, not a match on Händel anyway. Sold upon the margrave's death in 1734, the untouched manuscripts languished in an attic

until discovered in 1849 by a servant on cleaning duty. By that stage, the first Bach revival was in full swing, and the “Brandenburgs”, as they became known, were published the following year.

At the court in Cöthen, Bach had a small band of 18 players at his disposal, and as music-loving Prince Leopold was a Calvinist, the job at hand was to play secular music outside of the church. Bach had a formidable reputation as a player and improviser, the kind of musician who would gladly push others to raise the bar. If anything in these six works is to go by, the overall standard of those 18 musicians would have been, or might have become, seriously high.

The French word *concerts* (concertos rather than suites) specifically hints at the opportunities to show off virtuosic skills across the board. By showcasing different instruments in ever new combinations, decades before the notion of a “symphony” as we now understand it was born, Bach created a little instrumental universe in which instruments of different provenance should play *with* as well as *against* one another. While this specifically excluded the human voice, the organ (church territory) and percussion (outdoors territory, and never notated in those days), Bach’s instrumental universe notably included a wide range of the new (the transverse flute, recent versions of keyboards, higher trumpets) and the old (viola da gamba, recorders). These instruments did

not necessarily match in volume or range, but in their splendid diversity they made merry bedfellows for concerted music making.

Brandenburg Concerto No.1 in F major, BWV 1046

Concerto 1^{mo} à 2 Corni di Caccia, 3 Hautb: è Bassono, Violino Piccolo concertato, 2 Violini, una Viola è Violoncello, col Basso Continuo.

[Allegro]

Adagio

Allegro

Menuetto – Trio I

– Menuet da capo

– Polacca – Menuet da capo

– Trio II – Menuet da capo

Heading Bach’s gift to the Margrave is this weighty work, the only one laid out in four extensive movements and requiring bigger forces than any of the other concertos. As such, it almost resembles a suite, complete with novelty features, an abundance of instrumental variety and plenty of dance rhythms – in short, a level of entertainment value clearly designed to impress. We now know that most of the building blocks of the piece had been composed during Bach’s Weimar years, around 1712–13, probably for a hunting cantata, and that our composer never hesitated delving further into its material on later occasions. We also know that the two featured hunting horns were not part of the regular ensemble in Cöthen. They literally are the two outsiders here with a raucous sound more associated with outdoor sport than indoor music-making. But the particular nature of the

instrument still has a lot in common with the oboes and bassoon, equally prominent in this work. The uneven effect of open and stopped notes on 18th-century wind instruments creates character, colour and nuance, entirely lost on modern instruments. Add to that a *violino piccolo* – a smaller, and therefore higher and somewhat softer, version of the normal violin – and you have a veritable smorgasbord of sound and colour.

Brandenburg Concerto No.2 in F major, BWV 1047

Concerto 2^{da} à Tromba, à Flauto, à Hautbois, à Violino, concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo.

[Allegro]

Andante

Allegro

The dizzying heights of the clarino or baroque trumpet in its top register created opportunities too good to refuse. Whether he was writing for the court trumpeter in Cöthen, J.L. Schreiber, or J. Altenburg, whom he'd heard in Weissenfels in 1713, Bach did not shy away from stratospheric virtuosity when he heard a player up for a challenge. What is required for the F-trumpet part in this concerto has daunted many a player over the past 150 years. Yet, with the right combination of instrument, lips, ears, courage and musical imagination, the second concerto in Bach's collection reaches for the skies as no other, and "in concert" with the small group of

flute, violin and oboe, the instrument shines not through its volume, but through its nimbleness and nobility of sound.

Composed around 1717–18, the concerto adopts the simple Italian three-movement style and throws the four instruments around in playful semi-quaver fashion as Bach nearly always does in the key of F major. The effect is nothing short of miraculous – appropriately sent into outer space on the 1977 Golden Voyager Record.

Brandenburg Concerto No.3 in G major, BWV 1048

Concerto 3^{zo} à tre Violini, tre Viole, è tre Violoncelli col Basso per il Cembalo.

[Allegro] –

Adagio

Allegro

The third and shortest of the six concertos concentrates entirely on string instruments, making this the most homogenous of the set in terms of sound. More peculiar, though, is the second movement, truncated to little more than two chords with the indication 'Adagio'. Bach thus leaves the initiative to the players entirely. Many examples of this practice can be found in the Italian repertoire, and we should never forget that in those days, good players were also good improvisers. Bach himself led by example, amply described in eyewitness accounts.

The most extraordinary feature of this concerto lies in its detailed high-density scoring: three times three of the regular string instruments: violin,

viola and cello. One may ponder Bach's religious motivation in this otherwise openly secular context – was he alluding to the Holy Trinity or, as some have suggested, Apollo and the nine Muses? Yet by exploiting constantly evolving groupings and solo flights, Bach wrote a concerto grosso as no other, painted exuberantly in the Italian style while holding a very German brush.

Brandenburg Concerto No.4 in G major, BWV 1049

Concerto 4^{to} à Violino Principale, due Fiauti d'Echo, due Violini, una Viola è Violone in Ripieno, Violoncello è Continuo.

*Allegro
Andante
Presto*

The curious case of two Fiauti d'Echo or "echo flutes" defines the sound of this particular concerto. Scholarly speculation has ranged from a kind of flageolet to an odd double instrument that survives in a Leipzig museum. Another line of thinking is that Bach intended recorders – as we use in this performance – and the term refers specifically to the literal echo effect in the *Andante* second movement.

Regardless, it is the ambiguity of who-concerts-with-whom that keeps everyone, players and listeners alike, on their toes. While we are easily swept away by the obvious joy and buoyancy of the rhythm as well as the playfulness of the tunes, Bach went out of his way to diffuse the structural interplay of the three solo

instruments and the typical sequence of ritornello and passaggio (let's call it chorus and verse). Nothing is ever as we might expect it. Does the violin lead? Or rather, is it led astray by those two fluty birds? Is it all going to end with a fugue? Bach leaves us guessing, and so our ears are ever drawn to the next thing.

Brandenburg Concerto No.5 in D major, BWV 1050

Concerto 5^{to} à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato.

*Allegro
Affettuoso
Allegro*

It is generally assumed that the fifth Brandenburg was the last one written, possibly as a vehicle for the new harpsichord that had arrived in Cöthen some time after the Berlin shopping trip. The harpsichord part has to fulfill both its obligatory basso continuo role as well as step up as the main soloist in a way that had not been heard before. Surviving copies suggest that of the six concertos, this seems to have been the only one distributed and played after Bach's death. The continuing developments of keyboard manufacture and the gradual emergence of keyboard prodigies, aka "stars", made the work relevant, even "modern" in the burgeoning musical marketplace of the 18th century. It would not take long before the keyboard concerto would find its place on the concert platform proper.

Setting aside the two open bars of the third concerto, this is the only Brandenburg concerto with a real cadenza, that is, an elaborate solo section in the first movement when everyone else falls silent. In an earlier version (known through posthumous copies by others) this was 18 bars long. Bach's final version in his fair copy for the Margrave counts no less than 65 bars and effectively "goes crazy" through increasingly frenzied figurations of fast notes, eventually suspended chromatically until the opening material returns to conclude the movement. The arch thus created was something quite novel, and the energy generated by ten busy fingers on keys defines the two remaining movements, connecting somewhat more demurely with solo flute and solo violin.

Brandenburg Concerto No.6 in B flat major, BWV 1051

Concerto 6^{to} à due Viole da Braccio, due Viole da Gamba, Violoncello, Violone è Cembalo.

[Allegro]

Adagio ma non tanto

Allegro

Often considered the oldest of the set, the sixth concerto omits violins and elevates the two violas to leading the action. Bach loved to play the viola and be "in the middle of the harmony", as he himself put it. More than seeking to gratify himself, however, he aimed to please his masters. The Margrave had two very capable viola players on his payroll, and in Cöthen, one of the

uncomplicated gamba parts would have almost certainly been played by Prince Leopold, all of which made the work utterly fit for purpose.

While no small degree of pragmatism was involved, the intrinsic musical purpose is more subtle. By giving the viola a place of prominence, the foundations were laid for the string ensemble that emerged during the middle of the 18th century in which all members of the string family competed on an equal basis, including the viola, albeit held by hand (*da braccio*) as opposed to rested on the legs (*da gamba*). The tight canonic work between the two violas drives much of the action, creating lightness and often humour in their constantly interchanging parts. Elsewhere, the combined textures of viola da gamba, cello and bass (*violone*) explore multiple shades of grain and timbre in the *demi-teinte* of middle-to-low register.

– Roland Peelman AM © 2025

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BACH AKADEMIE AUSTRALIA

Bach Akademie Australia is a dynamic and expert group of internationally recognised instrumentalists and singers which aims to share with all Australians the inspiration and joyful excitement found in the music of Johann Sebastian Bach.

Established in late 2016 by Australian violinist Madeleine Easton, Bach Akademie Australia makes the musical story of Bach immediate, rich and accessible through performances, recordings, and educational opportunities. The virtuosity of the ensemble has been honed by Madeleine and its members to create uniquely Australian experiences of Bach's timeless masterpieces.

Bach Akademie Australia is focused on forging close links with academic and other institutions around the country in order to establish educational and learning opportunities for young musicians.

In 2024, Bach Akademie Australia made its debut appearances in the Sydney Festival and returned to the Canberra International Music Festival. In November, the Orchestra and Choir performed Bach's Christmas Oratorio in Sydney's City Recital Hall.

In 2025, the group returned the Sydney Festival, made its first national tour with acclaimed countertenor Reginald Mobley, performed for the first time at the Sydney Opera House and appeared at the ABC Radio National The Science Show with Robin Williams fifty year celebration.

MEET THE ARTISTS



Madeleine Easton

Madeleine Easton is an established artist on the international stage, appearing as soloist, concertmaster and director of

some of the world's most respected ensembles. She has performed as concertmaster with the Orquesta Sinfonica de Madrid, the Gulbenkian Foundation Orchestra of Lisbon, The English Baroque Soloists, the Australian Brandenburg Orchestra, The Orchestra of the Age of Enlightenment, The Gabrieli Consort, the Melbourne Symphony Orchestra, The Australian World Orchestra and the Northern Ballet Orchestra of England. She held the position of concertmaster of The Hanover Band from 2006–2017. Madeleine formed a special relationship with the Royal Academy of Music, London where she directed the Bach Cantata Series from 2009–2019 and is regularly invited to return and give masterclasses. In late 2016 she founded Bach Akademie Australia, now a mainstay on the Australian music scene, regularly achieving 5 star reviews. Madeleine was chosen to perform with the English Baroque Soloists at the coronation of King Charles III in May 2023, and continues to perform with them worldwide. Madeleine plays on a 1682 Giovanni Grancino violin.



Rafael Font

Rafael Font is a Sydney-based violinist and violist specialising in historically informed performance from early Baroque

to the Romantic period. He performs with leading Australian ensembles including the Australian Brandenburg Orchestra, Pinchgut Opera, and Bach Akademie Australia. Rafael has taught at the Sydney Conservatorium of Music, Sydney Baroque Festival, and the Australian Haydn Ensemble Academy. Born in Caracas, Venezuela, he studied at Guildhall School of Music and The Hague, and has performed across Europe with ensembles such as the Academy of Ancient Music and the Orchestra of the Age of Enlightenment.



John Ma

John Ma is a violinist, violist, and viola d'amore player specialising in Early Music and is the co-founder of

Apeiron Baroque in the ACT. He has performed with leading international ensembles including the Amsterdam Baroque Orchestra, the Orchestra of the Age of Enlightenment, Bach Collegium Japan, and Collegium 1704. In Australia, John appears regularly with Pinchgut Opera, the Australian Brandenburg Orchestra, the Australian Romantic & Classical Orchestra, Salut! Baroque, the Canberra Symphony, and Sinfonia Australis.



James Tarbotton

James Tarbotton began studying violin and piano at the age of four, performing in eisteddfods and the Even Younger

Performer series on 2MBS-FM. He earned a Bachelor of Music (Historical Performance) at the Sydney Conservatorium of Music, participating in the Early Music Ensemble and masterclasses with Rachel Podger, Shunsuke Sato, and Louis Creac'h. James has performed with Bach Akademie Australia, The Muffat Collective, the Australian Brandenburg Orchestra, Pinchgut Opera, and more, collaborating across baroque, contemporary, improvised, and Indigenous music, showcasing his versatility on violin, piano, and voice.



Karina Schmitz

Karina Schmitz is principal violist with Pinchgut Opera/Orchestra of the Antipodes and the Australian Haydn

Ensemble. Schmitz performs with the Australian Chamber Orchestra, the Tasmanian Symphony Orchestra, Van Diemen's Band, Bach Akademie Australia, the Australian Romantic & Classical Orchestra, Salut! Baroque, and Ensemble Galante. Karina holds viola performance degrees from New England Conservatory of Music (Boston) and the Cleveland Institute of Music.



Heather Lloyd

Heather Lloyd enjoys a versatile and rewarding career of performing and teaching, freelancing in chamber music

ensembles and the viola sections of the Opera Australia Orchestra, Sydney Symphony Orchestra, Orchestra Victoria and the Auckland Philharmonia. An accomplished early music specialist, Heather is enjoying playing Baroque viola with Bach Akademie Australia this year and has previously worked with the Australian Brandenburg Orchestra for a decade, played guest Principal Viola with Pinchgut Opera and was a founding member of Ironwood Ensemble.



Daniel Yeadon

Daniel Yeadon is an exceptionally versatile cellist and viola da gamba player, and a passionate chamber musician.

He loves a wide range of musical genres and performs repertoire from the Renaissance through to Contemporary. Daniel is a senior lecturer in cello, chamber music and historical performance at the Sydney Conservatorium of Music. His research interests include historical performance practices and science-music collaborations at The University of Sydney.



Anton Baba

Anton Baba, an Australian cellist with expertise in classical and historical performance. Baba studied at the East-

man School of Music and the Royal Conservatorium in The Hague, specialising in Baroque cello and viola da gamba. He has performed with leading ensembles including the Amsterdam Baroque Orchestra and The Gabrieli Consort. Now with the Orchestra of the Antipodes, the Australian Romantic & Classical Orchestra, and the Australian Brandenburg Orchestra, Anton also mentors young musicians through the ACO Foundations program at St Mary's North Public School.



Anthea Cottee

Anthea performs on a variety of instruments from Modern, Baroque and Classical cello to viola da gamba, lirone,

and basse de violon. She works as principal cello for Sydney Philharmonia Choirs and performs with many ensembles including the Australian Brandenburg Orchestra, Bach Akademie Australia, Orchestra of the Antipodes and Pinchgut Opera, including for their 2021 film "A Delicate Fire". She recently performed in Belvoir Street Theatre's production of The Spare Room.



Pippa Macmillan

Pippa Macmillan studied at the Royal Academy of Music, London, and The Juilliard School, New York, before be-

ing appointed Professor of Baroque Double Bass at the Royal College of Music, London and playing with various period instrument ensembles in the UK. After three years as a core member of Tafelmusik Baroque Orchestra, Toronto, she moved to Australia in 2022 where she performs regularly with Australian Brandenburg Orchestra, Pinchgut Opera and the Australian Haydn Ensemble.



Neal Peres Da Costa

Neal Peres Da Costa is Associate Dean (Research) and Professor of Historical Performance at the

Sydney Conservatorium of Music. He is a world-recognised performing scholar on historical keyboards, lauded for his monograph *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford University Press, 2012), co-edited performance editions of Brahms chamber music (Bärenreiter Verlag), and award-winning (ARIA 2008) and practice-led recordings. He is lead chief investigator on three prestigious Australian Research Council Discovery Projects. He performs with leading Australian historically informed ensembles and is Artistic Advisor to the Australian Romantic & Classical Orchestra.



Nathan Cox

Nathan Cox is a Sydney-based harpsichordist known for his work across a wide range of eighteenth century repertoire.

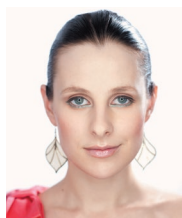
He has appeared as guest principal continuo player with major orchestras across Australia and New Zealand, and is a core member of Bach Akademie Australia. Nathan has performed on stage with some of the world's leading artists, including violinists Pekka Kuusisto (NZSO), Joshua Bell (Academy of St Martin in the Fields), and countertenor Andreas Scholl (Australian World Orchestra).



Mikaela Oberg

Mikaela is a respected flautist and recorder player specialising in historical performance practice. She holds

degrees in Historical Performance from the Royal Conservatory of The Hague and a Bachelor of Music Education and Recorder Performance from the Sydney Conservatorium of Music. She performs with leading ensembles including Bach Akademie Australia, Pinchgut Opera, the Sydney Symphony Orchestra, the Australian Chamber Orchestra, and the Australian Haydn Ensemble. Since 2005, she has been a core member of the Australian Brandenburg Orchestra, performing as both soloist and orchestral flautist nationwide.



Alicia Crossley

Alicia Crossley is an ARIA nominated recorder player who performs a wide variety of repertoire from Renaissance

dance tunes to contemporary electro-acoustic works. An experienced recorder player, Alicia regularly performs throughout Australia and has toured in the USA and New Zealand. A passionate supporter of Australian Art Music, Alicia has collaborated with some of Australia's leading composers to create new recorder compositions, and has presented the world premiere of more than 30 new works for recorder.



Adam Masters

Born in Perth, Adam Masters first studied medicine before earning a Bachelor's and Master's degree in Baroque oboe

from the University of Melbourne and Universität der Künste Berlin under Xenia Löffler. He performed with leading European ensembles including Akademie für Alte Musik Berlin and Collegium 1704. After returning to Australia, Adam has played principal oboe with major period-instrument orchestras and teaches Baroque oboe at the University of Melbourne.



Kailen Cresp

Kailen is an Australian oboist based in Naarm. He has performed with leading orchestras, including the Australian

Brandenburg Orchestra and The Orchestra of the Antipodes. A graduate of the Melbourne Conservatorium of Music, Kailen has a passion for historical performance practice and can frequently be seen playing the more exotic instruments in the double reed family. Alongside his performance career, he is dedicated to music education, inspiring the next generation of musicians through teaching and outreach programs.



Fiona McMillan

Fiona is a Sydney-based oboist who transitioned from modern to historical instruments in 2018.

She plays Baroque oboes crafted by Marcel and François Ponsele and has attended workshops, lessons and academies in Belgium and Germany. Fiona performs with Bach Akademie Australia, Canberra Bach Ensemble, Sydney Cantata Project, Quatorze, and at St Andrew's Cathedral. She is an active contributor to Australia's early music scene through regular ensemble work and ongoing professional development.



Ben Hoadley

Ben Hoadley is a leading Australasian bassoonist and Principal Bassoon with the Canberra Symphony Orchestra.

His appearances as guest principal include the Sydney, Adelaide, Tasmanian and Queensland Symphony Orchestras, the Australian Chamber Orchestra, the Australian Brandenburg Orchestra, Opera Australia, Malaysian Philharmonic, and the NZSO. A dedicated educator, he has taught at the Sydney and Melbourne Conservatoriums of Music, the Australian National Academy of Music, and for Australian Youth Orchestra programs. An avid chamber musician, Ben performs at festivals nationwide, and has been featured on Naxos, ABC Classic, and Atoll recordings.



Richard Fomison

Richard Fomison studied trumpet at the Royal Academy of Music with Ray Allen, Paul Archibald, Robert Farley, and David Staff (natural trumpet). He has performed with leading ensembles worldwide, including the Philharmonia Orchestra, City of London Sinfonia, the Academy of Ancient Music, Orchestra of the Age of Enlightenment, Gabrielli Consort, Florilegium, Kings Consort, Freiburg Baroque Orchestra, Armonico Consort, Drottningholm Baroque, and Belmont Ensemble of London. In Australia, he appears with the

Australian Chamber Orchestra, Queensland Symphony Orchestra, the Australian Brandenburg Orchestra, and Adelaide Baroque.



**Michael
Hugh Dixon**

Michael held full-time positions as Principal Horn with the Queensland Philharmonic Orchestra (1987–2000) and Associate Principal Horn with the Queensland Orchestra (2001–2005). As a freelancer, he has performed with OAO, the Australian Brandenburg Orchestra, the Australian Haydn Ensemble, Bach Akademie Australia, and others, including AYNIL Beatles concerts. He teaches at Inaburra School, Ascham, Wollongong Conservatorium of Music, and the Australian Romantic & Classical Orchestra's Young Mannheim Symphonists. Michael holds a Doctor of Creative Arts from the University of Wollongong, publishes compositions in extended just intonation with Wirripang, and has co-curated Sydney-MicroFest since 2017.



**Jenny
McLeod-Snyed**

Born in Canberra, McLeod-Snyed began playing the horn in high school. She was

a scholarship student at the ANU Canberra School of Music, and then furthered her studies in Germany having been awarded a DAAD, German Government Scholarship. Jenny has enjoyed a performance career that has seen her perform with many leading orchestras in Australia and Germany, holding permanent positions with the State Opera Stuttgart, the Deutsche Kammerphilharmonie Bremen and West Australian Symphony Orchestra.

We are very grateful to our supporters who help us to bring the wonderful music of J.S. Bach to life.

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Anonymous (1)

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Kathryn Greiner AO
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Anonymous, in memory
of Anthony Ashbolt
Anonymous, in memory
of Andy Lloyd James
Anonymous (1)

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Ann and Larry Turner
Ian and Helene Wechsler
Anonymous (8)

This list is current as at October 20, 2025 and we gratefully acknowledge all donations received since January 1, 2023.

BACH AKADEMIE AUSTRALIA in 2026



Thank you for being part of the Bach Akademie Australia family and supporting our uniquely Australian approach to Johann Sebastian Bach's timeless masterpieces.

Our 2026 Season once again explores the profundity, originality and joy of the composer's music, with four programs featuring some of Bach's most well known works alongside that of his contemporaries and the musical institutions he was a part of. Performances will take place across Sydney, in a number of NSW regional centres and Brisbane and Melbourne.

The season commences in February with performances of Bach's complete motets in association with The Song Company. Considered works of unmitigated genius, the six motets will be performed alongside contemporary choral and solo Bach instrumental works.

In June, we take a look inside the 'Collegium Musicum', the famous concert society started by Bach's great friend Telemann and which Bach nurtured and fostered into a place where many of his most famous works were adapted and born. In August, we feature Australia's own internationally acclaimed soprano Miriam Allan in a program featuring Bach's mini opera, the Coffee Cantata, and we close the year

with a special Christmas celebration featuring our full choir and orchestra in Charpentier's beautiful 'Messe de Minuit pour Noel' alongside two of Bach's most loved cantatas.

We cannot wait to share all this and more with you throughout the year. Tickets for *Bach – The Motets* will go on sale on Monday 1 December, and the other programs in February 2026.

Information and ticketing will be available at:

www.bachakademieaustralia.com.au

BACH – THE MOTETS

Thursday 5 February, 7.30pm

St John's Church Southgate,
Melbourne

Friday 6 February, 7.30pm

Wollongong Art Gallery

Sunday 8 February, 2.30pm

Mosman Art Gallery

Thursday 12 February, 7.30pm

St James' Church, Sydney

Friday 13 February, 7.30pm

Bowral Memorial Hall

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We invite you to consider joining our generous family of individual donors by either purchasing a ticket to one of our forthcoming events, or making a donation to support our work.

"The value and legacy of Bach's music to us, the human race, simply cannot be adequately expressed nor overstated. This deeply humble and devout man single handedly changed music forever by drawing on his inexhaustible well of creativity and inspiration for the benefit of all mankind. Bach is worth it, in every way..."

Madeleine Easton
ARTISTIC DIRECTOR



Please visit our website:
www.bachakademieaustralia.com.au/make-a-donation
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