

# THE BRANDENBENDIGONIANS

**Concertmaster: Marjorie Sutton**

## Flutes

Sally Pell  
Effie Hamilton

## First Violins

Marjorie Sutton\*  
Chris Creely  
Frances Thompson  
Sean Woodley  
Jessica Ledwich

## Second Violins

Jayne Russell-Clarke\*  
Joan Ledwich  
Ellis Omerod  
Alf Thompson  
Emma Robertson  
Thea Morton  
Nicole Pethica  
Heather Parsons (on recorder)

## Violas

John Gault\*  
Alfred Artingstall  
Krista Phillips (on clarinet)

## Cellos

Beth Pennington\*  
Cally Bartlett  
Travis Perera  
Toni Meehan  
Dianne Chapman  
Bob Long  
Laura Myles  
Sheri Thomas  
Jo Russell-Clarke (on bassoon)

## Bass

Andrew Apostolou  
Graeme Balaam  
Ning Hall

## Harpichord

Brandenburg:  
Judi Russell-Clarke  
(Movements 1 & 3)  
Judy Oliver (Mvt 2)  
Purcell & Bach Flute:  
Alison Dullard

## Librarian

Andrew Apostolou

Performance and rehearsals under the auspices of the Bendigo Symphony Orchestra, with performers drawn from the larger Bendigo community & beyond.



• indicates section leader.

Websites: [www.brandenbendigo.org](http://www.brandenbendigo.org) [www.home.vicnet.net.au/~bgoso/](http://www.home.vicnet.net.au/~bgoso/)

email [bendigosymphony@hotmail.com](mailto:bendigosymphony@hotmail.com) to be added to the mailing list for BSO concerts, and join us on [www.facebook.com/bendigosymph](http://www.facebook.com/bendigosymph)



This performance is supported by the City of Greater Bendigo, Bendigo Bank Theatre Performance Subsidy



Programme, website & posters : Jaynee Russell-Clarke  
Cover background: from the original manuscript of Bach's Brandenburg No.5

# BRANDENBURG IN BENDIGO

Friday 14th September 2012

The Capital Theatre, View St. Bendigo

## J S Bach

**Brandenburg Concerto No. 5**  
*Harpichord: Judi Russell-Clarke & Judy Oliver*

*Flutes: Sally Pell & Effie Hamilton*

## Henry Purcell

**Chacony in G minor**

~ interval ~

## J S Bach

**Flute Sonata in E Major**  
*Soloist: Effie Hamilton*

## J S Bach, Pachelbel

**Jesu, Joy of Man's Desiring, Canon**

## Vila-Lobos

**Bachianas Brasileiras No. 5**

## ***Not just the BSO, then...***

Late last year, a group of Bendigo Symphony Orchestra members took the opportunity provided by the Council's Bendigo Bank Theatre Subsidy to invite as many other local musicians as they could find to join them in a performance of the Bach Brandenburg Concerto No. 5. Why? Well, there are many fine classical musicians in Bendigo who cannot commit to the schedule normally required to perform as a regular member of an orchestra or other group, or who have just never considered playing in a community group before, but who *could* be tempted into playing a Brandenburg.

Again, why? Well, Bach's Brandenburg Concertos are consistently rated amongst the most popular pieces of music to play *and* listen to by classical music fans, so the organisers decided that one of them should be irresistible as the kernel to what has been described recently as Bendigo's own Baroque flash mob. It seems to have worked!

In another interesting departure from standard practice for classical music groups, this project has almost exclusively used electronic media; emails, and their own web and facebook pages to organise themselves. Indeed, the project would probably not have been possible without this innovation.

### *Harpichord Soloists*

#### **Judi Russell-Clarke**

Since retiring from a rich musical life in Melbourne, Judi is currently pianist and conductor for the Wonthaggi Theatrical Group and the Bass Coast Chorale. She also hosts the Coastal Classics programme on South Gippsland Radio 3MFM.

#### **Judy Oliver**

Originally from Zimbabwe, Judy Oliver emigrated to Australia and has lived in Bendigo for the last 8 years. She teaches piano at Girton, and plays keyboard and percussion for the Bendigo Symphony Orchestra.

### *Flutes*

#### **Sally Pell**

A founding member of the BSO, Sally has 35 years experience teaching wind instruments in Bendigo, privately and in schools. She particularly enjoys playing chamber music, on either flute or viola.

#### **Effie Hamilton**

Effie has recently left Bendigo to continue her music studies in Melbourne, but we are pleased to have cajoled her back temporarily for the Brandenburg, as well as a performance of the Bach Flute Sonata in E.

#### **Johann Sebastian Bach (1685-1750)**

##### Brandenburg Concerto No. 5

**Allegro.** The main tune played by all, with conversations between the "solo" flutes and violins. Contains a wonderful harpsichord cadenza, which means that this is arguably the first ever keyboard concerto. Listen for the subtle variations in how the scale runs are written in this solo.

**Affetuoso.** Only the solo flute(s) and violin(s) play this lyrical movement with the harpsichord, which now demonstrates its virtuosity in adding ornaments (eg trills & turns) to the tune.

**Allegro.** Back to a brisk pace, with a dotted quaver and triplet tune batted between the soloists, faithfully echoed and supported by the other parts.

#### **Henry Purcell (1659-1695)**

##### Chacony in G Minor

Eighteen variations on an eight bar theme, which range from stately melancholy to brisk and forceful figures passed across the various instruments of the orchestra. One of the defining pieces of string writing in English music.

#### **Johann Sebastian Bach (1685-1750)**

##### Flute Sonata In E Major, BWV 1035

Effie & Alison. Adagio ma non tanto, Allegro, Siciliano, Allegro assai.

#### **Jesu, Joy of Man's Desiring**

Jayne & Heather, Anna, Joan & Jess, Bob, Laura & Jo. An arrangement of the chorale (10th) movement of Bach's cantata *Heart & Mouth & Deed & Life*.

#### **Johann Pachelbel (approx 1653-1706)**

##### Canon In D

A "round" of variations, played 2 bars apart by 3 instruments, and accompanied by a bass part. Lost for many centuries, and rediscovered in the 20th century.

#### **Hector Villa-Lobos (1887-1959)**

##### Bachianas Brasileiras No. 5, Aria (Cantilena)

Beth, Cally, Toni, Travis, Dianne, Sheridan, Lauren & Brenda.

"An attempt freely to adapt a number of Baroque harmonic and contrapuntal procedures to Brazilian music" (Béhague). The fifth movement for soprano and "orchestra of cellos" is arguably Villa-Lobos' best-known work, and although not strictly speaking Baroque, is well within the spirit of this concert. Our soprano is Brenda Kinsella, who has performed regularly with the BSO.