



# ***Tilford Bach Society***



## ***Ensemble Hippeastrum***

***Sophie Clayton, Baroque Flute***

***Hailey Willington, Baroque Violin***

***Guillermo Martinez, Viola da Gamba***

***Aidan Phillips, Harpsichord***

***27 February 2015***

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**We especially thank TBS member HSH Dr Donatus Prinz von Hohenzollern  
for very kindly sponsoring this concert**

## **Programme**

### **GEORG-PHILIP TELEMANN, 1681 - 1767**

Concerto I. in G major for flute, violin, viola da gamba and basso-continuo, 1736  
*Grave-Allegro-Grave; Largo; Presto; Allegro*

This concerto is part of the twelve 'Paris' Quartets and is a fine example of Telemann's tendency to write in exotic musical languages. The quartets were inspired by his famous eight-month journey to the French capital in 1737. This was a time when Telemann's personal style matured the most, writing instrumental music in Italian, French, and even Gypsy styles. Telemann was a fundamental contributor to the thematic development in Baroque music.

### **JOHANN-JOACHIM QUANTZ, 1697-1773**

Sonata for flute and basso-continuo in B-flat major, QV 1:161, No.275  
*Allegro di molto; Affettuoso; Vivace*

Johann Joachim Quantz (1697-1773) was a German flute player, teacher, writer, and composer. The son of a blacksmith, Quantz originally learned the violin and oboe, before he abandoned these to learn the flute, studying with Pierre-Gabriel Buffardin. After working in Dresden as a musician to Frederick Augustus II of Poland, in 1740 Quantz entered the service of Frederick II of Prussia (Frederick the Great) - one of the most musically active, and influential, courts in Europe. Quantz became Frederick's flute teacher, and composed many works to be performed by him and other musicians at his court - including a vast number of sonatas, and over 300 concertos. Sonata no.275, in B flat major, is one of few sonatas that do not follow the slow-fast-fast pattern seen in so many of his other sonatas, opening with a lively Allegro di molto, followed by a beautiful Affettuoso movement, and ending with an energetic Vivace.

### **JOHANN SEBASTIAN BACH, 1685-1750**

Trio Sonata from the Musikalisches Opfer in C minor BWV1079, 1747

One of the most substantial works of the baroque chamber music repertoire, This sonata is the final movement a set of keyboard works and trio sonatas often collectively referred to as 'The Musical Offering'. The work has its roots in a trip JS Bach took to Postdam in 1747 to visit his son, Carl Philip Emanuel, who was employed there as court composer to Frederick the Great. Frederick was keen to impress the famous elder Bach and during his visit, on May 7, 1747, invited Bach to view his new keyboard instrument, the forte piano. During this meeting, the King presented Bach with a complex theme and asked him to improvise a fugue upon it. Astounded at the ease with which Bach accomplished the task, Frederick then challenged him to write a six-part fugue on the same theme. This was too much for even the great JS Bach to improvise, so instead Bach took the Fugue back to Leipzig and two months later published the set of pieces known as the Musical Offering, which he dedicated to the King.

### **GEORGE-FRIDERIC HANDEL, 1685-1759**

Sonata in D major for Violin and basso-continuo, Opus 1, No 13, HWV 371, 1749  
Handel's D major Violin sonata was written during the period 1749-1750. Unlike the two A major and E major sonatas, the D major sonata was not included in the original publication of Opus 1. Instead, Handel included it as an amendment to the second publication of Op. 1 by John Walsh in 1732. Though not in the original publication, the D major sonata has become a firm favourite and perhaps one of the most well know of his six violin sonatas. The openness of the key suits the sonority of the violin and always an opera composer, both of the fast movements are familiar interludes from later operatic works.

### **CARL FRIEDRICH ABEL, 1723-1787**

Sonata in d minor, from his 27 pieces for solo viol  
*Preludio; Tempo de Minueto; Allegro; Adagio*

Abel was an exceptional performer of the viola da gamba. This set of unaccompanied pieces, grouped in key signatures, has the language of a traditional baroque style together with others like 'Galant' and 'Classical'. Charles Burney published a tribute to Abel in his history of music, in 1789:

*'...nothing was he so superior to himself and to other musicians , as in writing and playing and adagio, in which the most pleasing, yet learned modulations: the richest harmony; the most elegant and polished melody were all expressed with such feeling, taste, and science, that no music production or performance with which I was then acquainted seemed to approach nearer perfection".*

### **CARL-PHILIP-EMANUEL BACH, 1714-1788**

Trio Sonata in B-flat major, for flute, violin and basso-continuo Wq161/2, H578  
*Allegro; Adagio; Allegretto*

Carl Philipp Emanuel Bach was the second son of JS Bach and Maria Barbara Bach. CPE Bach moved to Berlin after obtaining an position at the court of the Crown Prince Frederick of Prussia (the future Frederick the Great). During his time in Berlin, Bach wrote many works, including his Magnificat, and many symphonies. Trio Sonata in B flat major, H. 578, written in 1748, consists of three movements – a playful Allegro, an expansive Adagio, and a lively Allegretto. This piece is evidence of the invention, unpredictability, and wide emotional range that CPE Bach's music has become known for.

**Saturday 28 March 2015 7-30pm**

St Thomas on the Bourne, Farnham, GU9 8HA

***Waverley Trio with Ishani Bhoola***  
***Beethoven, Rachmaninov & Schubert***

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**Saturday 25 April 2015 7-30pm**

St Andrews Church, Farnham, GU9 7PW

***Guildhall Cantata Ensemble***  
***Bach evening including Cantatas 82 & 202***

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**Saturday 16 May 2015 7-30pm**

St Andrews Church, Farnham, GU9 7PW

***Pegasus Choir***  
***Handel Dixit Dominus***  
***JS Bach Cantata BWV 4, JS Bach Motet: Lobet den Herrn***

### **Hailey Willington, Violin**

Hailey was born in the United States and began learning the violin at the age of three inspired by the violinist from her father's own early music ensemble. She began her undergraduate degree at the Royal College of Music in 2009 in Modern Violin and started playing baroque violin two years later taking it up full-time for the final year of her degree. Now completing a Masters of Historical Performance, an interest in history as well as a passion for collaborative chamber music fuels Hailey's love of early music.

### **Sophie Clayton, Baroque Flute**

Sophie began the flute at the age of eight and studied at the Junior Department of the Royal Academy of Music with Anna Pope, where she won the Junior Academy Wind Prize. She has performed as a soloist at St Martin-in-the-Fields and other prestigious venues. She has played in masterclasses given by renowned flautists such as Philippa Davies, Clara Andrada, Sir James Galway, Paul Edmund-Davies, and Wilbert Hazelzet (baroque flute). In 2015, Sophie will perform concerts of Bach's St Matthew Passion in Spain, and at the Barbican, London, with the Academy of Ancient Music. Sophie is currently a scholar in the fourth year of the BMus programme at the Royal College of Music, studying flute with Daniel Pailthorpe, Simon Channing, and Katie Bedford, and baroque flute with Rachel Brown. In 2013, she won the RCM Edward & Helen Hague Senior Woodwind Prize.

### **Guillermo Martinez, Viola da Gamba**

Guillermo was born in Mexico City. He started playing the violin age four at the Academia Amadeus and later on continued his formal education with violinist Alexander Klochkov, along with piano and music theory training with Izolda Stephanova. In 2010, Guillermo moved to London to study his main instrument at the Royal College of Music, but after an inspiring concert given by Jordi Savall at RCM in that same year, he was seduced by this new instrument he had never heard of before, the Viola da Gamba. Guillermo is currently in his fourth year as an undergraduate student at the Royal College of Music with Daniel Rowland as his violin professor and Richard Boothby as his gamba professor. Guillermo is generously supported by the Douglas & Kyra Downie Award, the Linda Hill Award, and by a scholarship granted by Mr. Enrique Gonzalez Torres.

### **Aidan Phillips, Harpsichord**

Aidan Phillips completed the BMus (Hons) and the MPerf in historical performance at the Royal College of Music, where he was the Ruth Dyson Junior Fellow in harpsichord. He studies privately with Terence Charlston and Jane Chapman, and has previously studied with Robert Woolley. In 2012, he was awarded a bursary to participate in a week of master-classes led by Maggie Cole at the Dartington International Summer School. He has also taken part in master-classes led by Kenneth Gilbert, Miklos Spanyi and Menno van Delft. He is a founding member of the Ensemble de Trianon, with which he appeared at the Brighton Early Music Festival in October 2012. Recent and future engagements include an appearance at the London Handel Festival, and concerts at the Cobbe Collection at the Hatchlands.

## **TBS Secretary**

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