



Saturday July 16 2022, 20:00

ISABELLE FAUST, violin
KRISTIN VON DER GOLTZ, violoncello
KRISTIAN BEZUIDENHOUT, harpsichord

Johann S. BACH (1685-1750)

Sonata in G major for Violin & Continuo,
BWV 1021 (1735), 10'

I. Adagio – II. Vivace –
III. Largo – IV. Presto

Johann PISENDEL (1687-1755)

Sonata in D major for Violin & Continuo (1751), 12'

I. Allegro – II. Larghetto – III. Allegro

Johann S. BACH (1685-1750)

Sonata in E minor for Violin & Continuo,
BWV 1023 (ca. 1714-1717), 13'

I. [Prelude] – Adagio ma non troppo –
II. Allemanda – III. Gigue

INTERMISSION

Johann S. BACH (1685-1750)/

Johann PISENDEL(1687-1755)

Sonata in C minor for Violin & Continuo,
BWV 1024, 13'

I. Adagio – II. Presto
III. Affetuoso – IV. Vivace

Værker af Johann S. BACH (1685-1750)

Sonata No. 6 in G major for Violin & Obligato
Harpsichord, BWV 1019a (1717-23), 17'

I. Allegro – II. Largo. – III. Allegro –
IV. Adagio – V. Allegro

Fuga in G minor for Violin & Continuo,
BWV 1026 (year of composition unknown), 5'

Sonata in G minor for Violin & Obligato
Harpsichord, BWV 1029 (1730-1740), 14'

I. Vivace – II. Adagio – III. Allegro

10:00 Artist talk

15:30 Joachim Becerra, Theodor Lyngstad & David Munk-Nielsen

20:00 Isabelle Faust, Kristin von der Goltz & Kristian Bezuidenhout



About the music

J.S. Bach (1685-1750) and J.G. Pisendel (1687-1755): Sonatas for violin, continuo and obligato

Today, there probably aren't that many people who know of Johann Georg Pisendel. But in 18th-century Germany, he was a superstar, the leading violinist of the time and a rallying point in Europe's prestigious music milieu.

Pisendel was trained by the Italian violin virtuoso Giuseppe Torelli and founded i.a. close friendship with Antonio Vivaldi, who dedicated a number of violin concertos and sonatas to his German colleague. Baroque masters such as Georg Philipp Telemann and Tomaso Albinoni also saw the light in Pisendel and wrote works directly for him.

Today's lack of knowledge of Pisendel is probably due to the fact that he was a violinist before he was a composer. Only a few of his own works have been preserved for posterity. On the other hand, his life as a performing musician is well described.

Pisendel was employed at the court chapel in Ansbach 1697-1709, toured the following decades as a violinist and was from 1730 conductor in Dresden until his death 25 years later. In 1709, Johann met Sebastian Bach for the first time. On that occasion, Bach had the opportunity to study Pisendel's pioneering violin works. And when Bach a decade later began composing violin sonatas himself, his wish was certainly that Pisendel should play them. Pisendel and Bach also have a common connection to the ensemble Collegium Musicum in Leipzig, which Pisendel was guest conductor for several times in the 1710s, and of which Bach became permanent director from 1729 until his death in 1750.

Among Pisendel's surviving works are two rarely heard and undated sonatas for violin and basso continuo. Bach's 13 chamber works for accompanied violin (BWV 1014-1026) - in particular the six sonatas, BWV 1014-1019 - are, on the other hand, the standard repertoire for violinists around the world. They were composed in the years 1720-1723, while Bach was conductor in Cöthen, just before he traveled to Leipzig and immersed himself in religious music.

The musical terms continuo and obligato may require an in-depth explanation for contemporary music lovers. For as early as the middle of the 18th century, the compositional technique underlying the concepts became obsolete.

In the Baroque era (approx. 1600-1750) the composers did not have fixed requirements as to which instruments were to be used exactly in their works. A violin sonata, of course, required a solo violin. But there was no tradition that the exact accompaniment instruments should appear on the score. The composers simply wrote a so-called general bass voice (also called basso continuo), which the available musicians improvised according to current musical rules. So sonatas have been played according to the principle of the available seams. The same work may have sounded miles different, depending on which instruments played. And therefore, even today, baroque violin sonatas can be accompanied by either a harpsichord / piano alone, or a gambe / cello can be added as a tonal reinforcement of the accompaniment.

In cases where the composer attributed the cello to a larger and more individual role, he wrote a so-called obligato voice, ie an extra melody that must be considered an obligatory part of the overall expression.

Bach was generally more precise in his instrumental instruction than his contemporaries. Thus, for example, he distinguishes between the terms Sonata for violin and harpsichord (which only requires harpsichord accompaniment) and Sonata for violin and basso continuo (where the accompaniment role can be interpreted more freely). The former designation points in time towards the classical tradition of carefully written sonatas, while the latter points backwards in the baroque tradition that Bach knew from his role models - not least Pisendel.

Mathias Hammer

About the artists

“...the performer at the harpsichord was Kristian Bezuidenhout, a musician who could probably conjure sweet music from a piece of dry toast...”

- Geoff Brown, The Times, 18 May 2017

Born in South Africa, Kristian Bezuidenhout is one of the musicians who have revolutionized the way we listen to music from the Classical period. He's equally at home with the piano, the harpsichord and the hammerklavier/fortepiano; during his studies he came across the hammerklavier and everything seemed to fall into place: “[The fortepiano] is unbelievably refined, with its light, delicate, sort of un-user friendly action. It's so small, but it just resonates with me somehow and perhaps it also embodies what it means to play Mozart in my mind.” His prize-winning recordings of Mozart's complete oeuvre for piano have been prominent in giving him his reputation as one of the leading pianoforte-pianists in the world, and in 2013 he was made Artist of the Year by the Gramophone Magazine.

At the age of 5 Isabelle Faust went along with her father to his violin lesson. He had always wanted to learn to play, but soon realized that his daughter's talent was bigger than his own. Isabelle's flair for and immediate understanding of the string instrument was evident at once. Known all over the world the violinist is praised for her ability to enthrall her audience with her artistic curiosity and original interpretations of a very diverse repertoire.

Bezuidenhout and Faust have played together for many years, and in 2018 they released a CD with Bach's Sonatas for Violin and Harpsichord which was very well received by the critics. Tonight they add yet another member to the ensemble and become a trio. Together with the cellist Kristin von der Goltz they will be playing Bach-sonatas for Violin, Continuo and Obbligato. From 1991-2004 Goltz was a permanent member of the Freiburger Barockorchester, an ensemble which today has Kristian Bezuidenhout and Kristin's brother Gottfried von der Goltz as their artistic directors.

Hindsgavl Festival is sponsored by:



Statens
Kunstfond



AUGUSTINUS FONDEN A.P. MØLLER FONDEN

STIFTET 25. MARTS 1942

William
Demant Fonden

KNUD HØJGAARDS FOND
- GRUNDLAGT 1944 -

AAGE OG JOHANNE
LOUIS-HANSENS FOND



BECKETT-FONDEN
HOFFMANN & HUSMANS FOND



Middelfart

WILHELM HANSEN FONDEN
DEN FABERSKE FOND



DET
OBELSKE
FAMILIEFOND



GOETHE-INSTITUT

HINDSGAVL FESTIVAL VENNERN
GANGSTEDFONDEN



HINDSGAVL SLOT

SOLIST
FØRENINGEN
17 1921