
Camerata Novesia (*German Chamber Orchestra Neuss*) was formed in 1957 in order to encourage talented local musicians in their creative endeavours. The ensemble particularly pursues this aim by participating in the Young Neuss Artist Concert Series. Since its inception more than 240 soloists have been presented to the public.

In 1999 Joachim Neugart, choirmaster and organist of St. Quirin Minister Neuss, became conductor of the orchestra. Since then, he has directed the orchestra in various large oratorio performances as well as in several CD recordings.

In October 1992 went on its first tour to the U.S. giving concerts in St. Paul and New Ulm (Minnesota). This was followed by a successful tour to Japan in 2005 and further tours to the US in 2007 and 2010.

This is the orchestra's first tour to the Southern Hemisphere, visiting Australia and New Zealand - welcome to Melbourne!

Joachim Neugart was born in 1960. He studied the organ at the University of Music of the Federal State of Saarland (close to the French border), passing his final examination as choirmaster and music teacher in 1985. In 1986 he was awarded a prize for Young Artist of the City of Kaiserslautern. Since 1986 he has been director of music at St. Quirin-Minister. Since 1999 Jochen Neugart has been the conductor of the Neuss Chamber Orchestra and other choirs. He also lectured choir conducting at the Robert Schumann University of Music in Duesseldorf. Many courses on choir conducting and CD recordings as conductor and organist are further testimony to his diverse musical activities.



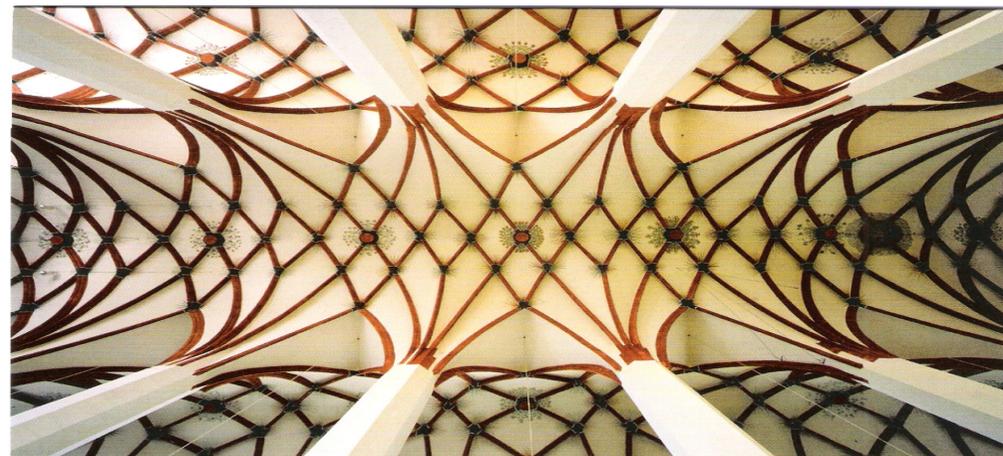
We welcome Joachim Neugart back to Melbourne after a highly acclaimed concert tour in 2011 with the *Chamber Choir Quirina Neuss* (Germany).

Australian Bach Society Inc.

22 Parliament Place East Melbourne VIC 3002

Ph: 0425 802 046—www.bach.org.au - Online Bookings: www.trybooking.com/events

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presents



Brilliant Baroque and Classic at St. Paul's

Camerata Novesia (German Chamber Orchestra Neuss)

Conductor: Joachim Neugart

Tuesday 22 October 2013, 7:30—8:45 pm

St. Paul's Cathedral Melbourne

Tickets: \$35 and \$25 (concession) Bookings: www.bach.org.au/events

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Camerata Novesia (German Chamber Orchestra Neuss)

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Program

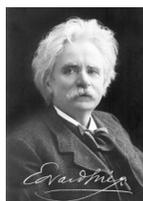
Johann Sebastian Bach **Concerto for oboe and strings in D-minor**
(1685 - 1750) **(BWV 1059R)**

Soloist: Stefanie Sassenrath

Felix Mendelssohn Bartholdy **Symphony for strings no. 5 in B-flat major**
(1809 - 1847) *Allegro vivace - Andante - Presto*

Carl Philipp Emmanuel Bach **Symphony for strings no. 1 in G major**
(1714 - 1788) **(Wq 182) - 3 movements**

Edvard Grieg **Suite 'From Holberg's Time'**
(1843 - 1907) *Praeludium - Sarabande - Gavotte - Musette*
Air - Rigaudon



Program Notes:

Many of **JS Bach's** works were lost. Several attempts were undertaken to reconstruct these works. The Oboe Concerto in D-minor after the incomplete concerto movement BWV 1059 exists in two reconstructions both of which draw on remaining movements from Cantata 35 to make an attractive piece.

The young **Mendelssohn** was greatly influenced in his childhood by the music of Bach, Beethoven, and Mozart and traces of these can all be seen in the 12 early string symphonies – mainly written for performance in the Mendelssohn household, and not published or publicly performed until long after his death. He wrote these from 1821 to 1823, when he was between the ages of 12 and 14.

Recently, Murray Black in *The Australian* wrote: '*Overshadowed by geniuses before (his father JS Bach) and after (Haydn, Mozart and Beethoven) him, CPE Bach is one of the most under-appreciated composers in the pantheon of Western classical music. In his lifetime, he was lauded as a musician of striking originality and the three aforementioned geniuses who followed him all acknowledged his influence on their own music.* – With strong themes, sensitive melodies, and startling harmonies set in unconventional structures, CPE Bach's String Symphonies absolutely deserve a place in Haydn's Sturm und Drang symphonies as the most brilliant works of the classical period.

In 1884, **Edvard Grieg** was one of several Scandinavian composers who were commissioned to write a commemorative piece for the celebration of the Norwegian writer Ludvig Baron Holberg (1684-1754). Holberg was a contemporary of Bach and Händel, so Grieg chose to cast his tribute in the form of a Baroque period keyboard suite, called '**From Holberg's Time**'.

The work was well received when the composer played it at the Bergen Holberg celebration in December 1884; so well, in fact, that a few months later he transcribed the music for string orchestra. Grieg cast the movements of his charming suite in the musical forms of the 18th century, but filled them with the spirit of his own time and style. A vivacious Praeludium, a miniature sonata-form movement, is followed by a series of dances: a touching Sarabande; a perky Gavotte, which is linked to a Musette built above a mock-bagpipe drone; a solemn Air, modeled on the Air on the G String from Bach's Third Orchestral Suite; and a lively closing Rigaudon.- The suite remains one of the most frequently performed works for string orchestras.

(From Internet sources)

Events in 2014: will include JS Bach's '**The Art of Fugue**' and '**Goldberg Variations**' with Ann-Helena, '**Guitar Homage to Bach**' in collaboration with Classical Guitar Society of Victoria and eminent concert guitarist Friedemann Wuttke, celebrating **CPE Bach's 300th birthday**, '**Melbourne Bach Forum**' with leading Bach scholar Prof. Dr. Dr. h.c. multi Christoph Wolff, Harvard University and Leipzig Bach Archiv and more. Visit our website www.bach.org.au for regular updates.