



Elysium Ensemble

on period
instruments

Greg Dikmans *flutes* Lucinda Moon *violin & viola d'amore*

Sunday
21 September 2014
3:00 PM

Wyselaskie
Auditorium
Centre for
Theology & Ministry
29 College Cresc
Parkville, Victoria

Dialogue: The Art of Elegant Conversation

A selection of movements from the following works:

Jacques Hotteterre 'le Romain' (1674–1763)

Deuxième suite de pièces à deux dessus (Paris, 1717)

Joseph Bodin de Boismortier (1689–1755)

VI Sonates pour une flûte traversière et un violon par accords, sans basse (Paris, 1734)

Johan Helmich Roman (1694–1758)

Assaggio VI in B minor for violin solo

Johann Joachim Quantz (1697–1773)

Sei Duetti a due flauti traversi (Berlin, 1759)

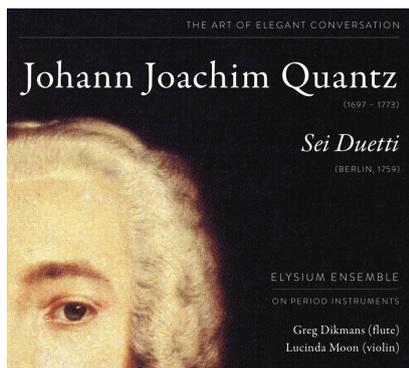
Georg Philipp Telemann (1681–1767)

Sonates sans basse (Hamburg, 1727 / London, 1746)

Carl Philipp Emanuel Bach (1714–1788)

Sonata per il Flauto traverso solo senza Basso (Berlin, 1763)

Duett für eine Flöte und Violine (Hamburg, 1748)



Sei Duetti (Berlin, 1759)

Johann Joachim Quantz (1697–1773)

Greg Dikmans (flute)

Lucinda Moon (violin)

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THE CONCERT

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About the Instruments and Pitch

3 Flutes – 3 Pitches – 3 Sound Worlds

Greg will be playing three different flutes. Each flute has its own particular sonority and character (partly because of the pitch/length, but also the internal construction). Different flutes are appropriate for different types of repertoire. The sonority of Lucinda's violin also changes with the different pitches. These pitches and sonorities create varied sound worlds which complement the music beautifully.

Flutes

Copy of flute originally made by **Jacques Hotteterre** in Paris c. 1700. Pitch A=390Hz (French opera pitch 1660–1750).

Copy of flute originally made by **Joannes Hyacinth Rottenburgh** in Brussels c.1720. Pitch A=400Hz (French chamber pitch 1680–1800 - used throughout Europe).

Copy of a four-keyed flute originally made by **Carl August Grenser** in Dresden c.1780. Pitch A=430Hz ("Classical" pitch).

All flutes made by Rudolf Tutz (Innsbruck, Austria).

Violin

Presumed Italian (c.1700).

Viola d'amore

Made by Peter Biffin (Armidale, NSW) in 2002.

Dialogue: The Art of Elegant Conversation

Baroque musicians and theorists saw many parallels between the Greek and Roman art of rhetoric (oratory) and music. According to ancient writers such as Aristotle, Cicero and Quintilian, orators employed rhetorical means to control and direct the emotions (conceived as universal states of the soul) of their audiences and so persuade and move them. It is not surprising, therefore, to find Marin Mersenne in *Harmonie universelle* (1636) describing musicians as 'harmonic orators'.

In his famous treatise on performance practice, Johann Joachim Quantz stresses the importance of an understanding of the art of oratory in the very first paragraph of Chapter XI — 'Of Good Execution in General in Singing and Playing':

Musical execution [the manner of performance] may be compared with the delivery of an orator. **The orator and the musician have, at bottom, the same aim** in regard to both the preparation and the final execution of their productions, namely **to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that.** Thus it is advantageous to both, if each has some knowledge of the duties of the other. (Emphasis added).

Rhetoric is the art of discourse and communication, of speaking with elegance and eloquence. According to Aristotle there are three equally important elements in oratory: the speech itself (in music this is the piece being performed), the speaker (the performers) and the audience. The audience plays an important role and can influence a live performance in a very real way. Direct communication with an audience was the primary motivation of most music from the 17th and 18th centuries.

In much 18th-century chamber music the melodic lines (which sometimes included the bass line) interact in a continuous musical dialogue, which was sometimes described as a *conversation galante* (courteous conversation). On the surface this music can be enjoyed for its charm and beauty, but a deeper appreciation is achieved when listened to attentively, following closely the various musical ideas as they are presented and developed.

About the Musicians

Greg Dikmans (flute) and **Lucinda Moon** (violin) have been working together for over 25 years. In this time they have developed a fruitful collaboration built around an approach to historically informed performance that is characterised by careful scholarship combined with subtle, tasteful and, above all, unpretentious musicianship.

Greg and Lucinda have both undertaken postgraduate studies in Europe, studying with leading exponents of Early Music including Barthold Kuijken (flute) and Sigiswald Kuijken (violin).

In recent years they have focused on the rich and varied genre of the 18th-century instrumental duet. In this time they have presented concerts exploring the theme of *Dialogue: The Art of Elegant Conversation*. Their recording of *Sei Duetti* by **Johann Joachim Quantz** was released in 2014. This is the first of a series of recordings they are undertaking as part of a Performance Research Project they initiated in 2010.

On returning to Australia, **Greg** founded the **Elysium Ensemble** in 1985 with the aim of bringing together musicians with an affinity for the music of the Baroque and Classical periods and an interest in historically informed performance. He continued his postgraduate research, completing a Masters thesis on the performance of 18th-century French flute music in 1991, and has been teaching at a number of tertiary institutions.

After completing her formal studies, **Lucinda** was appointed concertmaster of the Australian Brandenburg Orchestra (1995–2008). She has performed and recorded with baroque orchestras and ensembles in Australia, Mexico, Japan, Europe, Canada and Scandinavia.

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- ✓ Subscribe to our Mailing List
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- ✓ Learn more about our Recordings
- ✓ Read more detailed information about the music we perform

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Acknowledgements

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