



Musica Viva
Australia

M O R N I N G

M A S T E R S

S Y D N E Y

The Muffat Collective



The Concourse, Chatswood
Wed 16 March, 11am





Musica Viva
Australia

M O R N I N G M A S T E R S

S Y D N E Y

Wed 1 Jun, 11am

Andrew Goodwin & Sonya Lifschitz

Wed 13 Jul, 11am

Harry Bennetts & Vatche Jambazian

Wed 7 Sep, 11am

Goldner String Quartet

Wed 26 Oct, 11am

Vocal Detour

The Concourse, Chatswood

Tickets now available - from \$48
musicaviva.com.au/sydney-morning-masters
1800 688 482



Wenkart Foundation

Musica Viva Australia acknowledges the Traditional Custodians of the Cammeraygal people and we pay our respects to their Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations, and who continue to do so.

P R O G R A M

John PLAYFORD (1623-1687)

Paul's Steeple (1685)

Arranged by the Muffat Collective 3 min

Henry PURCELL (1659-1695)

Sonata No. 1 in four parts in B Minor, Z. 802 (1697) 6 min

Thomas BALTZAR (1630-1663)

Prelude for Solo Violin (c.1670) 3 min

Tobias HUME (1579-1645)

"Loves Farewell" from Musical Humours (no. 47) (1605) 3 min

Thomas BALTZAR (1630-1663)

Variation on 'John Come Kiss Me' for violin (c.1656) 4 min

William BOYCE (1711-1779)

Trio Sonata No. 10 in E Minor (1747) 8 min

George Frideric HANDEL (1685-1759)

Trio Sonata in F Major, HWV 392 (c.1719-24) 12 min

John PLAYFORD (1623-1687)

Stingo, or Oyle of Barley

with variations by the Muffat Collective (1651) 3 min

ANON

Nobody's Jig

with variations by the Muffat Collective 5 min

The Muffat Collective

Matthew Greco Baroque violin

Rafael Font-Viera Baroque violin

Anton Baba Baroque cello

Anthony Abouhamad Harpsichord

Please feel free to remain in your seat and enjoy a Meet The Artists session, which will take place onstage directly following the concert.

ABOUT THE ARTISTS



The Muffat Collective

Matthew Greco is a concertmaster, soloist and core member of some of the world's leading period instrument ensembles. He has been a regular member of the Australian Brandenburg Orchestra and concertmaster of the Orchestra of Antipodes (Pinchgut Opera) since 2006. In 2010 he moved to The Netherlands where he studied Baroque violin at The Royal Conservatory of The Hague and worked with leading European ensembles including De Nederlandse Bachvereniging and Les Talens Lyriques. He is a founding member of the Sydney ensemble The Muffat Collective, and a core member of the Australian Haydn Ensemble.

Matthew currently enjoys teaching Baroque violin at the Sydney Conservatorium of Music as well as performing with a variety of international ensembles and festivals in Australia and Europe. Committed to producing a unique and individual sound based on historical performance practices, Matthew believes that 17th- and 18th-century music is full of vitality and emotions that speak to us now, as much as they did in the past.

Rafael Font-Viera started his violin studies at the age of five in his hometown of Caracas, Venezuela. After completing studies at Guildhall School of Music and Drama, he worked with many leading British early music groups including the Academy of Ancient Music, and Orchestra of the Age of Enlightenment. Rafael pursued postgraduate studies in Baroque and Classical violin at the Royal Conservatory of The Hague and since moving to Sydney, has become a regular member the Australian Brandenburg Orchestra and Orchestra of the Antipodes (Pinchgut Opera).

Rafael is a highly versatile performer, with interests ranging from Monteverdi to Tchaikovsky on both violin and viola. Rafael is also a dedicated music teacher, regularly tutoring violin and viola and conducting ensembles across several schools in Sydney.

Australian-born violoncellist, **Anton Baba** studied Classical cello at the Eastman School of Music (USA) after his initial studies in Perth. He completed postgraduate studies on the Baroque cello at the Royal Conservatory of The Hague (2013), where he simultaneously undertook studies in viola da gamba. Anton has worked as a skilled viola da gamba and Baroque cello player in the most experienced Baroque ensembles of Europe including Amsterdam Baroque Orchestra and The Gabrieli Consort. Since returning to Australia in 2018, Anton has been a regular member of Orchestra of the Antipodes (Pinchgut Opera), Australian Romantic and Classical Orchestra and Australian Brandenburg Orchestra.

Anton is also a dedicated educator and a founding member of the ACO Foundations team providing music lessons and fostering creative skills for students at St Mary's North Public School.

Anthony Abouhamad performs on a wide variety of historical keyboard instruments including the harpsichord, organ, fortepiano and clavichord. He earned his PhD at the University of Sydney in the study of historical performance practices. Building an awareness of music's cultural context is central to his attitude towards music-making.

After studying harpsichord and fortepiano at the Royal Conservatory of The Hague, he was employed with chamber groups and orchestras in The Netherlands, France, United Kingdom and the United States. At home, Anthony enjoys performing with the Sydney, Adelaide, Melbourne and Hobart Symphony Orchestras as well as the Australian Romantic and Classical Orchestra and Orchestra of the Antipodes (Pinchgut Opera).

Currently teaching both musicology and historical performance at the Sydney Conservatorium of Music, Anthony focuses on clarifying the connection between theory and practice, providing students with the fundamental tools to refine their own historical performing.

Musica Viva Australia: Making Australia a more musical place

At Musica Viva Australia, we're proud to be one of the world's leading presenters of chamber music. Passionate about creating a vibrant musical future for Australia's artists and audiences, we feel fortunate to nurture both established and emerging talent from around the country. We're also committed to learning from our First Nations friends and colleagues how to most effectively include in our work the many peoples and languages that, together, comprise the oldest living culture in the world.

Musica Viva Australia is committed to the future of classical music, and to being at the forefront of its evolution. Our dedication to the commissioning and programming of new Australian works is key to our vision, and through eclectic and thoughtful programming, we endeavour to lead the industry in presenting concerts that challenge and thrill all audiences.

ABOUT THE MUSIC

In late 17th-century London you would expect to hear a combination of Italian and French styles when listening to the King's 'four and twenty violins' performing music by Blow and Locke, or one of the many other English composers whose names have fallen into obscurity. By this time England had become a great importer of musical styles. After the Restoration, for instance, the Stuarts modelled their royal court's musical establishment on that of the Bourbons in Versailles. Reflecting this import are the many French courtly dances that appear in the English masques of Henry Purcell. Italian styles, on the other hand, were less prevalent but also present. Italian influence is evident in the sonata by Purcell performed by the Collective in this program, which follows a similar structure to trios written by Italian composers like Legrenzi, Torelli and Arcangelo Corelli. (Baroque 'trios' usually have three musical lines but four players, with harpsichord and lowest string instrument both reading from the third line.)

Corelli's music largely shaped England's musical taste throughout the 18th century, which became increasingly Italianate. In addition to his chamber music, it was the Italian style of opera and oratorio that delighted English audiences. One of the masters of this style was Handel who, like many other Germans, refined his musical craft on the Italian peninsula. While being an instrumental composition, the trio by Handel in this program carries the hallmark traits that define his operas and oratorios.

The melodies in the slower movements, for instance, clearly follow the model Handel uses to compose the solo vocal parts in his arias and the second movement is akin to a choral fugue. Meanwhile, the dazzling writing in the trio's last movement clearly shows the influence of Corelli's contributions to this form.

Written in a similar vein is the trio composed by William Boyce contained in our program, with the middle two movements attesting to its Corellian heritage. The outer movements display elements of the graceful and refined galant style, characterised by distinct melodies accompanied by a supporting bass, in clearly distinguished phrases (like elegant little sentences).

Contrasting and complementing the trios are the folk tunes of our program, which reflect music's central place in the life of London's taverns and dance halls. The distinctive dance rhythms connect traditional folk music to music heard at court, forming a link across social classes that is further reflected in the brilliant virtuosity displayed by performers from both musical traditions.

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Ruckers Double Harpsichord by
Carey Beebe, Sydney 2003

Supplied & prepared by
Carey Beebe Harpsichords

PARTNERS



Wenkart Foundation



 Musica Viva Australia

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VAN DIEMEN'S BAND

National Tour: 26 April–14 May

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Australia's finest early music specialists invite you to experience the beautiful melding of cultures in Europe's historical borderlands.

With special thanks to our Ensemble Patrons Ian Dickson & Reg Holloway.





Music brings us together

At Musica Viva Australia we are proud to share exceptional music with audiences of every age, location and circumstance — it's what we have always done, and what we will always strive to do.

With your contribution, we can support our professional musicians, introduce children to live music in schools, commission new works, create innovative and engaging online content, and develop future generations of artists.



Scan the QR code to give today.
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