

The Ocean in a Drop:
Music for unaccompanied violin
David Wilson, baroque violin

*On one staff, for a small instrument, Bach writes a whole world
of the deepest thoughts and the most powerful feelings.*
- Johannes Brahms

Georg Philipp Telemann (1681-1767)

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| <p>1) Fantasia in E major, TWV 40:10
Affettuoso
Allegro
Grave
Vivace</p> | <p>3) Fantasia in e minor, TWV 40:18
Grave
Presto
Siciliana
Allegro</p> |
| <p>2) Fantasia in G major, TWV 40:12
Allegro
Adagio
Vivace
Allegro</p> | <p>4) Fantasia in a minor, TWV 40:25
Moderato
Vivace
Presto</p> |

Intermission and Wine Tasting

Johann Sebastian Bach (1685-1750)

Partia 2^{da} á Violino Solo senza Basso, BWV 1004

Allemanda
Corrente
Sarabanda
Giga
Ciaccona

In the spring of 2020, aka the pandemic lockdown, with everything cancelled and with instructions to stay at home if at all possible, I decided to learn some music I'd always meant to get around to but hadn't, and to revisit familiar pieces I hadn't played in a long time. Eventually in the process I realized I'd only played four of the twelve Telemann fantasias for violin alone, and I had a great time learning all the rest of them. I so enjoyed the process and was so impressed with the music that when I got the end I thought, "Hmm, what else like this can I learn?" I was aware there was a book of fantasias for unaccompanied flute but didn't know anything about those pieces, so I thought I'd take a look. Lo and behold, on the title page of the first published edition it says "Per il Violino" (For a Violin). Now, I assume this was either a mistake or a marketing ploy—it's certainly flute music—but I told myself it was all the permission I needed to try them out. And in fact all twelve of the flute fantasias work very nicely on the violin.

A monument of the violin repertoire is the Ciaccona (or Chaconne for those who prefer French spellings) from Bach's d minor unaccompanied suite. During those surreal, idle months in 2020 I also revisited that work, and grew in admiration and respect for its technical demands and its emotional power. I believe it remains the pinnacle of the repertoire for unaccompanied violin, and since it sums up all the movements that came before it, that description applies to the entire d minor Partia.

I've called this program "The Ocean in a Drop" partly because it sounds better than "What I Did in My Pandemic Lockdown," and partly because Telemann and Bach have so beautifully exploited the capabilities of the violin that this music really does partake of a much larger universe of experience than you'd expect from one instrument all by its lonesome. Playing this music the violinist gets to be melody (sometimes several of them), bass line, and harmony, often all at once. Doing so is far from easy, but is also deeply satisfying. I hope you will find it so as well.

-David Wilson

The Music House

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\$20 per concert minimum

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themusichousegreenvillenc@gmail.com