CHARLOTTE SALUSTE-BRIDOUX, violin

Love is merely a madness

Biber - Selection of Rosary Sonatas - subject to change (c. 45 mins) E.G
Sonata No. 1 in D minor ‘The Annunciation’ (6’)
Sonata No. 3 in B minor ‘The Nativity’ (7’)
Sonata No. 9 in A minor ‘Jesus Carries the Cross’ (8’)
Sonata No. 10 in G minor ‘The Crucifixion’ (9’)
Sonata No. 11 in G major ‘The Resurrection’ (9’)
Passacaglia in G minor (8’)

INTERVAL

Eccles - The mad lover’s suite - Aires V (3.40’)
Eccles - Sonata Quinta in E Minor (13’) (1720)
  I. Andante
  II. Courante
  III. Largo
  IV. Presto

Pandolfi - sonata op.3 n.2 la Cesta (7’) (1660)
Matteis - Suite in G Major (10’) (1676)
  I. Preludio
  II. Grave
  III. Sarabanda
  IV. Aria Burlesca
  V. Capriccio

NB: available as a one-hour program

In this programme I wanted to bring together both the improvisatory freedom and raw simplicity of some of my favourite baroque styles. Biber’s tormented and virtuosic writing in the Rosary sonatas graciously ends on a reflective passacaglia. The very lachrymæae motiv if features is also present in Eccle’s mad lover’s Ayre and the contrast between the Christic inspired work and Eccle’s more profane scenery I found was so effective when performed segue.
Pandolfi’s stylus fantasticus is so extravagant it pairs wonderfully with Biber’s writing, who through his capricious virtuosity carries across a freedom reminiscent of his talents as an improviser. Matteis and Eccles both lived in London at the turn of the 18th century, and their music conveys the dark times musicians lived through in that era. I found that the simplicity of those heart wrenching Ayre, the slow and melancholic sarabandes, conveys an emotion as raw as the popular songs they echo.

**Lost voices of the violin**

Biber - Passacaglia  
J. S. Bach - Partita n2 (D)  
INTERVAL  
Telemann - Fantasie no. 7 Locatelli - Labyrinth  
J. S. Bach 2nd sonata (A minor)

The very first time I tried gut strings I was working on Bach’s Chaconne and immediately played it through; not only is this movement considered to be the pinnacle of his solo violin works, to me it triggered an entire shift in my musical understanding. Never before had I structurally or harmonically analysed a piece, or worked on it hours with the sheer pleasure of knowing that I’d never get it right. And although I enjoyed this painful process, with the gut strings and the right bow, something unlocked and immediately made sense.

This recital comprises five works that were instrumental in my journey to mastering the old new-found tools of a baroque set up and vocabulary. Biber’s Passacaglia for it challenges the performer to ‘do’ nothing and let the lachrymae motif drive you into a trance. Bach’s mastery of structure in both dance based movements in the Partita and monuments like the fugue of his 2nd Sonata, which features his B-A-C-H’s signature. Telemann’s fantaisies where I worked on my first ornaments, and Locatelli’s devilish Labyrinth which I grew up with on my grandfather’s CD player, complete this journey.