

LSO St Luke's

# CHAMBER MUSIC

BBC  
RADIO 3

**BAROQUE FANCIES**  
**LUCIE HORSCH & TOM FOSTER**

Thursday 16 November 2023 1–2.05pm  
Jerwood Hall, LSO St Luke's

**Jacob van Eyck** Fantasia & Echo from 'Der Fluyten Lust-hof'

**Dario Castello** Sonata Seconda

**George Frideric Handel** Sonata in F major

**Georg Philipp Telemann** Fantasia No 9 in G major;  
Sonata in C major

**Jacob van Eyck** Prince Robert's Masque & Boffons from  
'Der Fluyten Lust-hof'

**Nicola Fiorenza** Sonata in A minor

**Johann Sebastian Bach** Sonata in E major

**Lucie Horsch** recorder

**Tom Foster** harpsichord

Recorded for future broadcast on **BBC Radio 3**

LSO

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## ACOUSTIC TRIAL

While LSO St Luke's undergoes an acoustic trial, there will be window coverings in place until the end of January 2024. We welcome any feedback you may have on the impact of these coverings, be it acoustically, aesthetically and operationally. Please email [tickets@iso.co.uk](mailto:tickets@iso.co.uk) to share feedback.

## THE CRYPT CAFÉ & BAR

The Crypt café and bar is open from one hour before the concert and during the interval (where applicable), selling hot and cold drinks. Please note we can accept card payments only. Only cold drinks will be permitted inside the Jerwood Hall.

## PROGRAMME NOTE WRITER

**Wendy Thompson** studied at the Royal College of Music, before taking an MMus in musicology at King's College, London. In addition to writing about music she is Executive Director of Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

*In accordance with the requirements of Islington Council persons shall not be permitted to stand or sit in any gangway.*

*The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.*

*Please make sure that digital watch alarms and mobile phones are switched off during the performance.*

# Fantasia & Echo from 'Der Fluyten Lust-hof'

Jacob van Eyck



1644



3 minutes

The remarkable Dutch musician Jacob van Eyck, a contemporary of the Golden Age painters Rembrandt and Frans Hals, was probably born into minor nobility at Heusden in the Netherlands. Blind from birth, Jacob van Eyck became internationally renowned as a campanologist (someone who studies bells) and particularly for his incomparable skill in developing, tuning and playing the carillon, an instrument consisting of at least 23 bells.

From 1625 until his death he worked as carillonneur to the city of Utrecht, where two of the instruments he helped to assemble still survive at the Cathedral and the church of St Nicholas. At the same time van Eyck – who was dubbed 'the Orpheus of Utrecht' – taught himself to play the recorder, soon becoming extremely proficient. He liked to entertain his fellow citizens strolling through St John's Churchyard on summer evenings with 'the sound of his little flute'. In the late 1640s, two volumes of his recorder compositions, primarily consisting of variation sets on popular European tunes, dances and psalm melodies, were published in Amsterdam under the title *Der Fluyten Lust-hof* (The Flute's Garden of Delight).

At 143 pieces, it's the largest single collection of music for a solo wind instrument by one composer ever published. This Fantasia & Echo, one of three solo fantasias in the volume, is related to the similar 'echo' piece for keyboard by Jan Pieterszoon Sweelinck. A 14-bar statement is 'echoed' five times, getting gradually softer, and repeated at the octave.

# Sonata Seconda

Dario Castello



1621



5 minutes

The enigmatic Italian composer Dario Castello was active in Venice in the first half of the 17th century. He was leader of a wind ensemble known as a piffaro, usually consisting of cornetts, sackbuts, shawms, bagpipes, viols, recorders and drums. He apparently also worked at St Mark's Basilica as a wind player, probably under Claudio Monteverdi's direction.

In the 1620s he published two books of sonate concertate for organ or harpsichord with various other instruments 'in the modern style', containing a total of 29 works. In those works, old-fashioned polyphonic sections alternate with expressive recitative-like passages over a continuo bass, in the new operatic manner of Monteverdi. Book II opens with two dramatic and virtuosic sonatas for 'soprano solo' (either a high wind instrument or a violin) with continuo accompaniment: this is the second. It alternates Allegro and Adagio sections (marked in Venetian dialect) in order to indicate changes of speed and mood.

# Sonata in F major

George Frideric Handel



1732



9 minutes

- 1 **Grave**
- 2 **Allegro**
- 3 **Alla siciliana**
- 4 **Allegro**

George Frideric Handel's solo sonatas, for violin, flute, recorder and oboe, have recently been subjected to critical scrutiny that has revealed several to be spurious, and others to be variants or re-compositions. Handel seems to have composed around half a dozen recorder sonatas, of which the F major was originally published as No 11 of his Op 1, a collection of 20 sonatas for various instruments issued in London in 1732. Most were probably composed sometime between 1710 and 1730, when Handel was primarily occupied with operas for the London stage: the date of the F major recorder sonata has been suggested as either as 1712, or 1725/26. The piece has four movements; two fast Allegro movements separated by a gently flowing movement in siciliano rhythm, and prefaced by a dignified Grave.

# Fantasia No 9 in G major

Georg Philipp Telemann



1732



4 minutes

Although Johann Sebastian Bach and George Frideric Handel are now considered to be the greatest masters of the Baroque era, their contemporary Georg Philipp Telemann (who outlived them both) was more widely respected during his long lifetime.

Telemann, who spent much of his life as music director at Hamburg, and was still composing into his 80s, was one of the most prolific composers ever known, and his works were widely published and disseminated. Among them are four sets of fantasias for unaccompanied instruments, aimed largely at the domestic market and published in the 1730s: 36 for harpsichord, and twelve each for violin, viola da gamba, and transverse flute. The set for flute, which dates from 1732 to 1733, is unique in its inclusion of polyphonic pieces such as fugues and a passacaglia, which normally would be deemed impossible for a single-line instrument. Lucie Horsch is playing the Fantasia No 9, originally in the key of E major, but transposed into G major for treble recorder. It has four sections: Affettuoso – Allegro – Grave – Vivace.

# Sonata in C major

Georg Philipp Telemann



1739



9 minutes

- 1 **Adagio – Allegro – Adagio – Allegro**
- 2 **Larghetto**
- 3 **Vivace**

Telemann taught himself to play an impressive selection of string and wind instruments. This C major Sonata is the second piece published around 1739-40 in *Essercizi musici*, a collection of twelve solo sonatas for various instruments – violin, flute, viola da gamba, recorder and oboe, plus twelve trio sonatas for the same instruments. It has three movements: the first consists of two virtuosic Allegro sections separated by brief introductory Adagios; the second is a haunting minor-key Larghetto; and the last a brilliant contrapuntal Vivace.

# Prince Robert's Masque & Boffons from 'Der Fluyten Lust-hof' Jacob van Eyck



1644



6 minutes

These two pieces for descant recorder are found respectively in Books I and II of Jacob van Eyck's compendium, *The Flute's Garden of Delight*. Prince Rupert of the Rhine (1609–1682), a nephew of King Charles I, lived in The Hague, but fought on the side of the Royalists in the English Civil War. *Prince Rupert's March* is based on the march tune named for him. *Boffons* (Bouffons) is a set of variations on a ground bass, a variant of the Italian 'passamezzo moderno', a technique known in England as 'divisions upon a ground'.

# Sonata in A minor Nicola Fiorenza



1733



5 minutes

- 1 **Amoroso e Largo**
- 2 **Allegro**
- 3 **Largo**
- 4 **Allegro**

The Neapolitan composer and violinist Nicola Fiorenza was trained at the Conservatorio di Santa Maria del Loreto and in the late 1730s played in the orchestras of the Neapolitan royal chapel and the Teatro San Bartolomeo. In 1743 he became a string teacher at his own former conservatory, but fell out (sometimes violently) with colleagues and students, and was dismissed in 1763. He died the following year. His principal surviving works include sinfonias, concertos for various instruments, and a few sonatas including this one in the four-movement, slow-fast-slow-fast pattern of Arcangelo Corelli's sonata da chiesa.

# Sonata in E major

Johann Sebastian Bach



1741



10 minutes

- 1 **Adagio ma non tanto**
- 2 **Allegro**
- 3 **Siciliano**
- 4 **Allegro assai**

The last of J S Bach's six flute sonatas (today played on the Baroque treble recorder) was composed sometime after Bach paid a visit in 1741 to Frederick the Great's court in Potsdam, where his son Carl Philipp Emanuel was harpsichordist.

Although the king himself was an enthusiastic amateur flautist, Bach dedicated the E major sonata to Frederick's valet and private secretary, Michael Gabriel Fredersdorf. The Sonata opens with an expressive Adagio, full of sighing ornamentation and ornate figuration. The following Allegro is a sprightly dance movement in the style of a French rigaudon; the flute's opening theme of the slow, minor-key Siciliano is treated in canon by the keyboard continuo; and the sonata concludes with a dance-like Allegro assai resembling a polonaise.

# Lucie Horsch

## recorder



© Mark Kohn

Lucie Horsch, at 23 years old, is a passionate and charismatic advocate of her instrument. First revealed as a recorder Wunderkind, and having become a stylish Baroque virtuoso, she is an innovative musician bringing her curiosity to approaching multiple musical genres and developing new repertoire.

Lucie was nominated by Amsterdam's Concertgebouw and the Cologne Philharmonie as ECHO Rising Star and tours in Europe's most prestigious halls. In 2022 she was given a much-coveted Borletti-Buitoni Trust Fellowship. The Borletti-Buitoni Trust supports outstanding young musicians (BBT Artists). In June 2020, Lucie received the very prestigious 'Dutch Music Award', the highest honor bestowed by the Dutch Ministry of Education, Culture and Science to a musician working in classical music.

Recent and upcoming highlights include: debuts with the Royal Concertgebouw Orchestra under Ton Koopman, the Tonhall Orchester with Jan Willem de Vriend and the Hong Kong Philharmonic Orchestra with Benjamin Bayl; tours in Europe with the Academy of Ancient Music and Richard Egarr, the Amsterdam Sinfonietta and the Orchestra of the Eighteenth Century; and a tour in Japan with the B'Rock Orchestra.

Other orchestras she has worked with include the Los Angeles Chamber Orchestra, Manitoba Chamber Orchestra, Ensemble LUDWIG, Residentie Orkest, Arnhem Philharmonic, Staatsorchester Kassel, Lapland Chamber Orchestra, Uppsala Chamber Orchestra, Combattimento, Apotheosis and Anima Musicae.

# Tom Foster

## harpsichord



© Gianluca De Girolamo

Tom began his musical education as a chorister at Manchester Cathedral before going on to study piano and subsequently harpsichord at Chetham's School of Music, also in Manchester. He holds a first-class degree in Music from St Catherine's College, Oxford, as well as a master's degree in performance from the Royal Academy of Music, where he studied with Trevor Pinnock.

Tom Foster leads a busy career as both a soloist and a continuo player on harpsichord and organ. He has given recitals across the UK including concertos at the Edinburgh International Festival and made his USA solo debut at Carnegie Hall in 2020.

Respected for his sensitive and inventive continuo playing, Tom plays with some of the UK's foremost chamber and orchestral ensembles. He is the principal keyboard player of The English Concert and is a guest with Arcangelo, Academy of Ancient Music, Dunedin Consort, Early Opera Company, Ensemble Jupiter, Mahler Chamber Orchestra, Orchestra of the Age of Enlightenment, Scottish Ensemble and The Sixteen.

# FUTURE CONCERTS

## At LSO St Luke's

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Thursday 8 February 1pm

### SPANISH CONNECTIONS: NASH ENSEMBLE

**Joaquín Turina** Scene andalouse

**Maurice Ravel** Violin Sonata No 1,  
'Posthume'

**Enrique Granados**

The Maiden and the Nightingale

**Joaquín Turina** Piano Trio No 1

**Nash Ensemble**

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Thursday 15 February 1pm

### SPANISH CONNECTIONS: JUAN PÉREZ FLORISTÁN

**Franz Liszt** Spanish Rhapsody

Plus music by **Claude Debussy**, **Maurice Ravel**, **Manuel de Falla** and **Joaquín Turina**.

**Juan Pérez Floristán** piano

Friday 16 February 1pm

### SPANISH CONNECTIONS: CLARA MOURIZ & JOSEPH MIDDLETON

**Manuel de Falla**

7 canciones populares españolas

Plus music by **Joaquín Turina**, **Antoni de Lliteres**, **Blas de Laserna** and more.

**Clara Mouriz** mezzo-soprano

**Joseph Middleton** piano

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Thursday 22 February 1pm

### SPANISH CONNECTIONS: ALBAN GERHARDT & STEVEN OSBORNE

**Claude Debussy** Sonata for Cello

Plus music by **Gaspar Cassadó**, **Manuel de Falla** and **Maurice Ravel**.

**Alban Gerhardt** cello

**Steven Osborne** piano

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# At the Barbican

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Thursday 23 November 7pm

## BARTÓK, JANÁČEK, DEBUSSY

**Béla Bartók** Violin Concerto No 1  
**Leoš Janáček** Taras Bulba  
**Ernest Chausson** Poème  
**Claude Debussy** La mer

**Duncan Ward** conductor  
**Isabelle Faust** violin  
**London Symphony Orchestra**

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Thursday 30 November 7pm

## RACHMANINOFF, BENJAMIN & HINDEMITH

**George Benjamin** Concerto for Orchestra  
**Paul Hindemith**  
Symphony: Mathis der Maler  
**Serge Rachmaninoff** Piano Concerto No 3

**Susanna Mälkki** conductor  
**Kirill Gerstein** piano  
**London Symphony Orchestra**

Sunday 3 December 7pm

## DEBUSSY, RAVEL, SCRIBIN

**Claude Debussy** Three Nocturnes  
**Maurice Ravel**  
Piano Concerto for the Left Hand  
**Alexander Scriabin** Symphony No 4,  
'The Poem of Ecstasy'

**Susanna Mälkki** conductor  
**Kirill Gerstein** piano  
**Sopranos & Altos of the**  
**London Symphony Chorus**  
**London Symphony Orchestra**

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