

LSO St Luke's

# CHAMBER MUSIC

BBC  
RADIO 3

**NEW GENERATION ARTISTS  
SOLO CELLO**

**Friday 6 September 2024 6-7.05pm**  
**Jerwood Hall, LSO St Luke's**

**J S Bach** Cello Suite No 5 in C minor BWV 1011  
Cello Suite No 3 in C major BWV 1009

**Andrei Ioniță** cello

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

LSO

# STILL TO COME

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## THE CRYPT CAFÉ & BAR

The Crypt café and bar is open from one hour before concerts and during the interval (where applicable). Please note, card payments only. Only cold drinks are permitted inside the Jerwood Hall.

## PROGRAMME NOTE WRITER

Kate Hopkins is English-language editor (concerts) for Salzburg Festival. She has written articles for organisations including the London Symphony Orchestra, the Philharmonia, the Salzburg Festival and the Royal Opera House, Covent Garden, and book reviews for NB Magazine and The Wagner Journal.

*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.*

# Today's Programme

Tonight's concert explores two of Johann Sebastian Bach's six Cello Suites, which are among the first significant solo works for the instrument. Bach is thought to have written them during the period (1717–23) when he was Kapellmeister to the music-loving Prince Leopold of Anhalt-Köthen. The Prince was a Calvinist – an austere branch of Protestantism – and so did not require elaborate music for liturgical worship. Accordingly, much of the music Bach wrote in Köthen was secular. It includes some of his greatest instrumental works, such as the six Brandenburg Concertos, the Sonatas and Partitas for solo violin and these Cello Suites.

After Bach's death much of his music fell into obscurity. Fortunately, the Cello Suites survived in manuscript copies made by his wife Anna Magdalena, and in the 1820s they were published. However, they were largely used as exercises until 1901, when the cellist Pablo Casals began to introduce them to the concert hall. They are now among the most performed works for solo cello.

Each Suite is in six movements, all of which except the opening Prelude are based on Baroque dance forms. The second, third, fourth and sixth movements

are universally an Allemande, Courante, Sarabande and Gigue. The courtly Allemande is a moderately-paced duple-metre dance that originated in Germany. The lively triple-metre Courante (literally, 'running') evolved from an Italian folk dance. The Sarabande is a stately triple-metre dance of Spanish origin, while the spirited Gigue (also in triple metre) evolved from the English jig. The fifth movements alternate between elegant Minuets (Suites 1 and 2), brisk Bourrées (Suites 3 and 4) and graceful Gavottes (Suites 5 and 6). Throughout, Bach creates textural variety by using multiple stopping, in which the cellist plays two or more notes simultaneously to form chords.

Many scholars believe Bach conceived his Cello Suites as a cycle of interlinked works. For the cellist Richard Tunnicliffe, they represent 'a parallel journey to our journey through life' and encourage us to 'aspire beyond the earthly realm'. By contrast, fellow-cellist Colin Carr wittily suggests they depict 'Bach's children at various stages of life'.

# Johann Sebastian Bach (1685–1750)

Cello Suite No 5 in C minor BWV 1011

- 1 **Prelude**
- 2 **Allemande**
- 3 **Courante**
- 4 **Sarabande**
- 5 **Gavotte I and II**
- 6 **Gigue**

Cello Suite No 5 has been described as the most 'French' of the Suites, due to its noble mood and prevalent dotted rhythms. Bach instructs the cellist to tune their A string down throughout (a technique known as *scordatura*), which gives the instrument a distinctively dark, 'shadowy' sound. The Prelude is a French overture: a musical form in which a slow, stately opening section is followed by a fast, contrapuntal one, in which two or more melody lines are heard simultaneously. Here, Bach cleverly creates the illusion of counterpoint through use of the cello's extensive range.

A stately Allemande and a regal Courante are followed by a brooding Sarabande, in which the texture is reduced to a single, mournful melody line. Cellist Mstislav Rostropovich described this movement as expressing the 'essence' of Bach's genius. The Suite's remaining movements are notably more light-hearted: a rustic Gavotte (Gavotte I) with a contrasting *moto perpetuo* central section (Gavotte II), and an elegant and tuneful Gigue.

Cello Suite No 3 in C major BWV 1009

- 1 **Prelude**
- 2 **Allemande**
- 3 **Courante**
- 4 **Sarabande**
- 5 **Bourrée I and II**
- 6 **Gigue**

Cello Suite No 3 in C major is perhaps the most popular of the set. Striking features of the Prelude include the use of pedal points (sustained low notes) to underpin a restless and rapid melody. A light-hearted Allemande follows, characterised by strong accents and graceful trills. In the sprightly ensuing Courante, the texture is largely reduced to a single line; by contrast, the soulful, rich-hued Sarabande makes much use of multiple stopping.

The fifth movement's genial outer sections (Bourrée I), containing one of Bach's best-loved melodies, frame a pensive central episode (Bourrée II). The closing Gigue is fast and exuberant, with brilliant passagework (strings of fast notes), exciting athletic leaps and several harmonic and melodic surprises.

# Andrei Ioniță

## cello



© Nikolaj Lund

Described as 'one of the most exciting cellists to have emerged for a decade,' by *The Times*, Andrei Ioniță is one of the most admired cellists of his generation. Since winning the gold medal at the XV International Tchaikovsky Competition, Ioniță has proved that he is a versatile musician focused on giving gripping, deeply felt performances. His debut album on Orchid Classics combined a Brett Dean world-premiere with Bach and Kodály, prompting *Gramophone* to declare him 'a cellist of superb skill, musical imagination and a commitment to music of our time.'

Ioniță made his US debut in 2017 with recitals in Chicago and Washington DC, and gave his New York debut recital in Carnegie Hall's Zankel Hall. Previous season highlights include performances with the Munich Philharmonic, Orchestre symphonique de Montréal and the BBC

Philharmonic Orchestra. He has worked with conductors including Herbert Blomstedt, Cristian Macelaru and Sylvain Cambreling. He has given recitals at Konzerthaus Berlin, Elbphilharmonie, Zurich Tonhalle, LAC Lugano, and L'Auditori in Barcelona, as well as at the Mecklenburg-Vorpommern, Schleswig-Holstein, Verbier, and Martha Argerich Festivals. In his chamber music concerts, he regularly joins forces with Martha Argerich, Christian Tetzlaff, Sergei Babayan, and Steven Isserlis, among others.

Ioniță was a BBC New Generation Artist from 2016–18 and was the Symphoniker Hamburg's artist-in-residence for the 2019–20 season.

Born in Bucharest, Romania in 1994, he first became a student of Ani-Marie Paladi and later of Professor Jens Peter Maintz at the University of the Arts in Berlin. A scholarship recipient of the Deutsche Stiftung Musikleben, Andrei performs on a cello made by Giovanni Battista Rogeri from Brescia in 1671, generously on loan from the foundation.

# FUTURE CONCERTS

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Thursday 12 September 1pm

## NEW GENERATION ARTISTS

**Dmitri Shostakovich** Piano Trio No 1  
**Johannes Brahms** Piano Trio No 1

**Aleksey Semenenko** violin  
**Andrei Ioniță** cello  
**Alim Beisembayev** piano

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Thursday 19 September 1pm

## NEW GENERATION ARTISTS

**Karol Szymanowski** String Quartet No 2  
**Robert Schumann** String Quartet No 3

**Quatuor Arod**

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Friday 19 September 6pm

## NEW GENERATION ARTISTS

**Sergei Prokofiev** Selections from Ten Pieces for Piano Op 12  
**César Franck** Piano Quintet

**Quatuor Arod**  
**Elisabeth Brauß** piano

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Thursday 26 September 1pm

## BEETHOVEN DEDICATIONS

**Ludwig van Beethoven** 12 Variations on 'Se vuol ballare' (from Mozart's 'The Marriage of Figaro')  
Violin Sonata No 9, 'Kreutzer'

**Chloë Hanslip** violin  
**Danny Driver** piano

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Thursday 3 October 1pm

## ORNAMENTS OF THE BAROQUE

Programme to include a selection of Sonatas by **Georg Philipp Telemann**

**Forma Antiqua**

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Thursday 3 October 6pm

## ORNAMENTS OF THE BAROQUE

**Francesco Geminiani** Sonata in A minor Op 5 No 6  
**Johann Sebastian Bach** Adagio BWV 974  
**Alessandro Marcello** Sonata in G minor No 4 Op 2  
**Francesco Geminiani** Sonata in C major Op 5 No 3  
**Johann Sebastian Bach** Larghetto BWV 972  
**Antonio Vivaldi** Sonata in E minor No 5

**Victor Julien-Laferrrière** cello  
**Justin Taylor** harpsichord

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Friday 18 October 1pm

## NEW GENERATION ARTISTS

**John Corigliano** Fantasia on an Ostinato  
**Ludwig van Beethoven** Eroica Variations  
**Alexander Gadjiev** Improvisations  
**Franz Liszt** Funerailles  
**Frédéric Chopin** 'Heroic' Polonaise in A flat major

**Alexander Gadjiev** piano

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Thursday 24 October 1pm

## BEETHOVEN DEDICATIONS

**Ludwig van Beethoven** Sextet in E flat major Op 71  
Octet in E flat major Op 103  
Rondino in E flat major

**LSO Wind Ensemble**

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