

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

ORNAMENTS OF THE BAROQUE

Thursday 3 October 2024 1-2.05pm
Jerwood Hall, LSO St Luke's

Georg Philipp Telemann

Trio Sonata in A minor TWV 42:a1

Trio Sonata in A minor TWV 42:a4

Sonata in D minor TWV 41:d4

Sonata in C major TWV 41:c5

Trio Sonata in D minor TWV 42:d10

Forma Antiqua

Recorded for future broadcast on BBC Radio 3

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THE CRYPT BAR

The Crypt 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

Andrew Frampton is a musicologist, pianist and harpsichordist. He is the Stipendiary Lecturer in Music at St Catherine's College, Oxford. His research centres around Central European music of the eighteenth century, especially the music of J S Bach and his circle, with a current focus on source-based methodological approaches to creative processes and musical networks in this period.

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

Music historians of the past have not been kind to Georg Philipp Telemann. Born in Magdeburg, and almost entirely self-taught in music, in his own time he was regarded as Germany's leading composer. In the 19th century, however, his music was unfairly judged against that of J S Bach, and denigrated as light, overly 'fashionable', and lacking in intellect and gravitas. (Ironically, the same musicologists who criticised Telemann's church music also praised cantatas attributed to Bach that are now known to be by Telemann.) In addition, the sheer volume of his output (over 3,000 works) led many to suspect a lack of quality, leading to the dismissive view, articulated by Gerhard Ebeling, that 'in general, [Telemann] would have been greater had it not been so easy for him to write so unspeakably much. Polygraphs seldom produce masterpieces'.

Fortunately, today we recognise this is not at all the case, and that Telemann's long, prolific career allowed him to have a hugely important influence on the development of musical style in the 18th century. Telemann was one of the driving forces behind the creation of the *vermischter Geschmack*, or 'mixed taste', which synthesised features of the French, Italian and Polish styles. This can already be seen in his *Six Trios*,

composed in Frankfurt in 1718. The opening movement of the **Trio Sonata in A minor TWV 42:a1**, the second in the collection, links the Affettuoso style with the operatic aria: here, the lyrical recorder acts like a soprano, accompanied by an unsettled violin moving in triplets. In the following Italianate Vivace, the recorder and violin imitate each other, a device that features again (after an expressive Grave) in the concluding Menuet. A striking, magical contrast is created in the middle section of this movement, however, where the continuo bass line drops out.

In the early 18th century, the trio sonata was held in higher esteem than almost any other form of instrumental composition, due to the special challenges of balancing harmony, counterpoint and melody in three equal parts. As Telemann himself wrote: 'I particularly devoted myself to the composing of trios, and arranged it so that the second part appeared to be the first, and that the bass progressed as a natural melody ...every note of which had to be that way and not otherwise. People even flattered me as having done my best work here'. One of those was the noted composer and flautist Johann Joachim Quantz, who called Telemann's sonatas 'models of their kind'.

Today's Programme

Three of the sonatas in today's programme are drawn from the *Essercizii musicali*, a self-published collection of twelve solo and twelve trio sonatas written around 1727–28. In these works, Telemann engages with the newly fashionable galant style, which emphasised naturalness and simplicity, whilst still utilising older musical devices. For instance, after an opening Largo, the second movement of the **Trio sonata in A minor TWV 42:a4** eschews complex counterpoint in favour of simpler melodic imitation; the Affettuoso that follows, meanwhile, is again reminiscent of an aria. The final movement is a rustic Allegro in the Polish style.

The **Sonata in D minor TWV 41:d4** is an unusual work that displays extremes of tempo and emotion. In the first movement, the fragmented melody of the recorder (including an 'echo effect' created by playing the same pitch three times at different dynamics) sits in stark contrast to the steady walking bass of the continuo, as if the players are in different worlds. Although they then come together in a lively Presto, a darker mood returns in the brief but intense Grave. The final movement is a strange Gigue, set in an unusual metre (9/8) and requiring the recorder to use almost its entire range.

Gloominess of a different sort pervades the slow movement of the **Sonata in C major TWV 41:C5**: it is in F minor, which in the 18th century was seen as a melancholic key that suggested death and loss. However, Telemann ultimately brings us back to a happier place with a joyous Vivace.

Although long attributed to Telemann, the authorship of the **Trio Sonata in D minor TWV 42:d10** is now disputed: recent research has shown it is probably by Pierre Prowo (1697–1757), an organist who—like Telemann—resided in Hamburg. This work deviates from the standard model of the four-movement trio sonata by beginning with a fast Allegro, featuring extended virtuoso passagework; an exquisite, mournful Adagio and a lively Italianate Allegro follow. Like TWV 42:a4, the finale is a thrilling Presto in the Polish style, filled with 'musical barbarisms' that evoke an exotic, rustic character: here, they include ornamental snaps and slides, unison passages and a driving bass. Perhaps Prowo took his musical inspiration from Telemann himself, who, as he wrote in the preface to his collection *Die kleine Cammer-Music*, 'endeavoured to provide something for everyone's taste'.

Forma Antiqua

Alejandro Villar flutes
Daniel Pinteño violin
Pablo Zapico baroque guitar
Aarón Zapico harpsichord

The instrumental and vocal ensemble Forma Antiqua is the joint artistic project of the brothers Aarón, Daniel and Pablo Zapico. Founded in Langreo, Asturias, over two decades ago, the ensemble is considered one of the most important and influential classical music groups in Spain.

With a variable formation, ranging from the trio formed by the Zapico brothers themselves as soloists, to the Baroque orchestra, they play repertoire of the 17th and 18th centuries with an original and daring approach: from Iberian dance music and operatic works to the great choral repertoire of the late Baroque, while also championing the work of lesser-known composers like Baset, Liteses and Blas de Laserna.

Forma Antiqua has performed at the Teatro Real, Teatro de la Zarzuela and Auditorio Nacional in Madrid, Palau de la Música in Barcelona, Teatro de la Maestranza in Seville, Teatro Campoamor in Oviedo, Palacio de Festivales in Santander or the Teatro Arriaga in Bilbao, among many other locations.

They have been ambassadors for Spanish heritage at the Rudolfinum in Prague, at the Expo 2020 in Dubai and at the Sharjah International Book Fair 2021 (United Arab Emirates), of Bach's work in the Eisenach festival, and for Handel's music in his festival in Halle. They are frequently invited to the most renowned European festivals and are active performers and teachers throughout Latin America

Always at the cutting edge, Forma Antiqua are committed to challenging creative projects that push the boundaries of traditional performance, and erase barriers with the audience. They have inaugurated the Jazzaldia Festival in La Concha beach in San Sebastián, have performed live music in screenings of historical movies, and have paid homage to Martin Scorsese with music from the Italian *seicento* in the Princesa de Asturias Foundation, among many other initiatives.

FUTURE CONCERTS

At LSO St Luke's

Thursday 3 October 6pm

ORNAMENTS OF THE BAROQUE

A selection of pieces by **Francesco Geminiani, Johann Sebastian Bach, Benedetto Marcello, and Antonio Vivaldi**

Victor Julien-Laferrière cello
Justin Taylor harpsichord

Friday 18 October 1pm

NEW GENERATION ARTISTS

A selection of pieces by **John Corigliano, Ludwig van Beethoven, Franz Liszt, and Frédéric Chopin**

Alexander Gadjević piano

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

Thursday 7 November 1pm
LSO St Luke's

BEETHOVEN DEDICATIONS

Ludwig van Beethoven String Quartet No 8
in E minor, 'Razumovsky'
Wolfgang Amadeus Mozart String Quartet
No 3 in G major

Quatuor Modigliani

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At the Barbican

Wednesday 30 October 6.30pm

HALF SIX FIX: BEETHOVEN

Ludwig van Beethoven Symphony No 1
Thomas Adès conductor and presenter
London Symphony Orchestra

Thursday 31 October 7pm

ADAMEK AND BEETHOVEN

Ludwig van Beethoven Symphony No 1
Ondřej Adámek Follow Me (Concerto for
Violin and Orchestra)
Interval
Ludwig van Beethoven Symphony No 4

Thomas Adès conductor
Isabelle Faust violin
London Symphony Orchestra

Thursday 7 November 7pm

MENDELSSOHN AND SCHUBERT

Franz Liszt Les préludes
Felix Mendelssohn Violin Concerto Op 64
Interval
Franz Schubert Symphony No 9,
'The Great'

Daniele Rustioni conductor
Francesca DeGo violin
London Symphony Orchestra

Wednesday 27 November 6.30pm

HALF SIX FIX: LACHENMANN AND BEETHOVEN 1

Helmut Lachenmann My Melodies (Music
for Eight Horns and Orchestra)
Ludwig van Beethoven Excerpts from
Symphony No 7

Ilan Volkov conductor and presenter
LSO Horns
London Symphony Orchestra

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