

LSO St Luke's

CHAMBER MUSIC

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ORNAMENTS OF THE BAROQUE

Thursday 21 November 2024 1-2.05pm

Jerwood Hall, LSO St Luke's

Johann Sebastian Bach arr **Chad Kelly** Toccata and Fugue in D minor
BWV 565 for Solo Violin

Georg Philipp Telemann Twentieth Lesson from 'Der getreue Musik-Meister'

Georg Philipp Telemann Fantasia No 7, 'Alla francese'

Carl Philipp Emanuel Bach Duet for Flute and Violin in E minor

Joseph Bodin de Boismortier Sonata in E minor Op 51 No 2

Johann Sebastian Bach Partita in A minor BWV 1013

Antonio Maria Montanari Giga senza basso from 'Violin Sonata in D minor'

Francesco Barsanti Selections from 'A Collection of Old Scots Tunes'

Traditional arr **Horsch & Podger** The Kid on the Mountain

Lucie Horsch recorder

Rachel Podger violin

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

LSO

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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

Mark Seow is a violinist, musicologist, writer and broadcaster from London. He has been a broadcaster for BBC Radio 3 since 2021, presenting over 50 editions of *The Early Music News*, appeared on *Record Review* and *Free Thinking*, and as a guest musicologist for the televised BBC Proms. He has been a critic and writer for *Gramophone* since 2019.

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

Johann Sebastian Bach arr Chad Kelly
Toccatina and Fugue in D minor BWV 565 for Solo Violin

The opening declamation of J S Bach's Toccata and Fugue in D minor is one of the most famous motifs in classical music. It's practically synonymous with the organ, and in our contemporary imagination, it booms in gothic suspense. Yet could it originally have been composed for solo violin? The musicologist Peter Williams provides Bach's extensive bariolage passages – idiomatic patterns for the violin – as evidence.

This transcription by Chad Kelly tests out the theory: the roaming touch of ten fingers and two feet is reconfigured for the violinist's fingers and bow. Kelly's arrangement of a work that Bach potentially arranged himself sets the stage for this malleable feast: musical 'works' in 18th-century Europe weren't yet cast in canonical stone. In Baroque times, the 'flute' was a more capacious term, too, and could refer to a plethora of wind instruments that included the traverso and various recorders.

Georg Philipp Telemann Twentieth Lesson from 'Der getreue Musik-Meister'

- 1 **Dolce**
- 2 **Scherzando**
- 3 **Largo e misurato**
- 4 **Vivace e staccato**

This flexibility is wonderfully illustrated by Georg Philipp Telemann's *Der getreue Musik-Meister* (The Faithful Music Master) aimed at amateur musicians for domestic use. It was originally released as a musical periodical with fortnightly four-page instalments. Telemann covered different genres and national styles, and many of the 'lessons' were conceived to work for different instruments.

Georg Philipp Telemann
Fantasia No 7, 'Alla francese'

- 1 **Allegro – Presto**

Despite this flexibility, Telemann composed expertly idiomatic writing for the flute and recorder. Fantasia No 7, 'Alla francese' comes from his set of twelve Fantasias for solo flute (Telemann also composed twelve for solo violin). They were first published in 1732–33 in Hamburg, where Telemann had been musical director of the city's five main churches since 1721. The first bar oozes in 'Frenchness' – the dotted rhythms and trills evoke the Overture of French Baroque opera.

Today's Programme Continued

The performance order for the following two pieces is as follows:

Andante – Allegro from C P E Bach's Duet for Flute and Violin in E minor

Vivace – Affettuoso from Boismortier's Sonata in E minor

Allegretto from C P E Bach's Duet for Flute and Violin in E minor

Carl Philipp Emanuel Bach

Duet for Flute and Violin in E minor

1 **Andante – Allegro**

2 **Allegretto**

The Duet in E minor by Carl Philipp Emanuel Bach is intriguingly only in E minor for the first Andante movement. In the switch to G major, we're again reminded that certain compositional traditions were only beginning to be codified. The final Allegretto is thoroughly elegant, but not without cheeky moments of call-and-response.

Joseph Bodin de Boismortier

Sonata in E minor Op 51 No 2

1 **Vivace – Affettuoso**

Joseph Bodin de Boismortier was one of the first composers to have no patrons: he obtained a royal licence for engraving

music in 1724, and amassed a huge fortune through music publishing. His music for flute – including the six sonatas for flute and harpsichord, Op 91, and the Six Concertos for five (!) flutes, Op 15 – were a public staple. His Sonata in E minor from Op 51, a duet, is characteristic of the Rococo style. The Affettuoso grows from a three-note motive, passed in imitation, becoming a charming dialogue that turns in cycles of fifths as well as some unexpected harmonic twists.

Johann Sebastian Bach

Partita in A minor BWV 1013

1 **Allemande**

2 **Corrente**

3 **Sarabande**

4 **Bourrée anglaise**

Unlike his second surviving son, the issue of music for flute and J S Bach has been surrounded with uncertainty. The earliest of these works, the Partita in A minor, BWV 1013, was excluded in an earlier volume. It has now been restored to the Neue Bach-Ausgabe, and is thought to be from Bach's years in Cöthen. Bach's writing for flute, unlike Telemann and Boismortier, is not particularly idiomatic. It's possible that Bach had grand plans for the Partita, and like the collections for solo violin and solo cello, envisaged a collection of six pieces.

The Partita is a dance-suite with an Allemande, Courante, Sarabande, and Bourrée. But the final movement, a punchy but filigree-filled Bourrée Anglais, a dance that was doing the rounds in Europe, shows that Bach was not the provincial backwater cantor so often depicted in the literature.

Antonio Montanari

Sonata in D Minor

4 **Giga senza basso**

Antonio Montanari was a composer-violinist who lived in Rome for the last 45 years of his life. He served in prominent households (including that of the music-loving Cardinal Ottoboni, a patron of Corelli, Scarlatti, and Vivaldi). The first three movements of the Sonata in D Minor are for violin and continuo, but its final movement, performed today, is a lively gigue for violin senza basso. Large intervallic leaps, stylishly curled phrases, and the somewhat incessant logic to its cadences make it unique.

Francesco Barsanti

Selections from 'A Collection of Old Scots Tunes'

1 **Johnnie Faa**

2 **The Lass of Pietie's Mill**

3 **Ettrick Banks**

4 **Lord Aboyne's welcome**

A Collection of Old Scots Tunes was first published in Edinburgh in 1742 where the Italian Francesco Maria Barsanti had made his home since 1735 (he was appointed 'Master' at the Edinburgh Musical Society) They are a true product of their time: Barsanti combines the simple, seemingly timeless folk melodies with a continuo part, reconfiguring folk tunes for drawing room entertainment. But the occasional odd harmonisation reveals the unique historical strangeness of this fit.

Traditional arr Rachel Podger and Lucie Horsch

The Kid on the Mountain

And from the drawing room to the pub: any traditional Irish musician worth their salt knows *The Kid on the Mountain*. An example of a slip jig, the tune is a common Irish stepdance in 9/8 time, with unintuitive accents on the 5th and 9th beats. At a competitive level, it is danced almost exclusively by women, and so it is a fitting close to this concert of Baroque virtuosas.

Lucie Horsch

recorder



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Lucie Horsch, at 24 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.

Horsch was nominated by Amsterdam's Concertgebouw and the Cologne Philharmonie as ECHO Rising Star and toured in Europe's most prestigious halls. In 2022 she was given a much-coveted Borletti-Buitoni Trust Fellowship, which supports outstanding young musicians (BBT Artists). In June 2020, Horsch received the prestigious Dutch Music Award, the highest honour 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.

Rachel Podger

violin



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'Rachel Podger, the unsurpassed British glory of the baroque violin' (*The Times*) has established herself as a leading interpreter of the Baroque and Classical. She was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015, *Gramophone* Artist of the Year 2018, and the Ambassador for REMA's Early Music Day 2020. A creative programmer, Podger is the founder and Artistic Director of Brecon Baroque Festival and her ensemble Brecon Baroque; is Principal Guest Director for Tafelmusik; Patron for The Continuo Foundation and an Ambassador for the Learned Society of Wales. She was awarded *BBC Music Magazine* Recording of the Year and Instrumental Award 2023 for her solo album *Tutta Sola*.

Podger continues to broaden her relationships with orchestras, ensembles

and venues worldwide. Upcoming highlights include her inaugural performance with Tafelmusik as Principal Guest Director and a tour of Asia, her debut directing Scottish Chamber Orchestra, a long-awaited return to the Netherlands Bach Society and tours of *Biber 1681 Sonatas* and *The Muses Restor'd* with her ensemble Brecon Baroque.

As a soloist and chamber musician, recent collaborations have included the Austrian premiere of *A Guardian Angel* with VOCEs8 at Vienna Konzerthaus, a tour of *Angels and Demons* with I Fagiolini, a Vivaldi tour with Arte dei Suonatori, Bach's *Goldberg Variations Reimagined* and Vivaldi *The Four Seasons* with Brecon Baroque, and tours of new programme, 'Duologue', with Lucie Horsch.

A dedicated educator and inspirational coach, Podger has begun her own training programme BOGA (Bow Yoga), she holds the Micaela Comberti Chair for Baroque Violin at the Royal Academy of Music and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama. She also has a regular relationship with The Juilliard School in New York. Rachel Podger is managed worldwide by Percius.

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