

LSO ST LUKES



LUNCHTIME CONCERTS

Friday 21 November 1–2.05pm
Jerwood Hall, LSO St Luke's

Antoine Tamestit & Alexandra Preucil

Johann Sebastian Bach

Suite in C major

Béla Bartók

Selected Duos

Johann Sebastian Bach

Selected Two-Part Inventions

Alexandra Preucil violin

Antoine Tamestit viola

Recorded for future broadcast on BBC Radio 3



Today's Programme

The Hawksmoor Space 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.

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.

Please recycle this programme after use.

Johann Sebastian Bach

Cello Suite in C major

Béla Bartók

Duo No 36, 'The Bagpipe'

Duo No 21, 'New Year's Song 1'

Duo No 42, 'Arabian Song'

Duo No 26, 'Teasing Song'

Johann Sebastian Bach

Invention BWV 772

Béla Bartók

Duo No 9, 'Play Song'

Johann Sebastian Bach

Invention BWV 786

Béla Bartók

Duo No 43, 'Pizzicato'

Duo No 19, 'A Fairy Tale'

Johann Sebastian Bach

Invention BWV 780

Béla Bartók

Duo No 11, 'Cradle Song'

Duo No 22, 'Mosquito Dance'

Johann Sebastian Bach

Invention BWV 779

Béla Bartók

Duo No 16, 'Burlesque'

Duo No 28, 'Sorrow'

Johann Sebastian Bach

Invention BWV 784

Béla Bartók

Duo No 14, 'Pillow Dance'

Johann Sebastian Bach

Invention BWV 775

Béla Bartók

Duo No 31, 'New Year's Song 4'

Duo No 32, 'Dance of Maramaros'

Suite No 3 in C major BWV 1009

Johann Sebastian Bach

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

Johann Sebastian Bach (1685–1750) is the most famous member of the Bach family dynasty which flourished in central Germany between the 16th and 18th centuries. Although orphaned at age ten, he received a thorough schooling in music, in his home town of Eisenach and later in Lüneberg.

Bach served musical apprenticeships supplying music for the courts of Weimar and Köthen, before taking up the position of Director of Music at the court of Leipzig and Kantor of the city's Thomasschule. In this capacity, he specialised in choral and organ music, supplying huge amounts of music for services on Sundays and feast days, though in later life, his focus returned to secular music.

His extensive output is revered for its formal sophistication and complexity. The Suite in C major, BWV 1009, was the third of six solo suites Bach wrote originally for the cello (and performed in today's concert on the viola). It is in six movements based upon conventional dance movements: a Prelude, Allemande, Courante, Saraband pair of Bourrées and a Gigue. The Prelude begins with an assertive scalic passage and makes much use

of repeated, string-crossing chords to create a drone-like effect. The Allemande is agile yet possesses a certain grandeur in mood. The Courante is animated, almost agitated, while the Sarabande is more leisurely introspective. The bourrées have a simple rustic feel, and the Suite ends with a virtuoso, athletic Gigue, which, once again, features many double-stopping chordal effects.

Two-Part Inventions

Johann Sebastian Bach

During his time in Köthen, Bach wrote many Inventions, originally for keyboard. They are in two-part counterpoint, meaning that the music consists of two independent melodies, with a theme introduced first in one line, then in the other, with the two then playing off against each other.

Inventions were typically written as exercises for students or as a teaching aid. The selection performed here show Bach at his most dynamic and inventive, in works that are intellectually satisfying for players and listeners alike, whilst also being melodically catchy.

Selected Duos

Béla Bartók

The Hungarian composer Béla Bartók (1881–1945) spent his formative years in Pressburg (now Bratislava) and studied at the Budapest Academy, where he studied piano and composition. Later, having established himself as a professional pianist, he would himself become a teacher at the Academy. From an early age, he began collecting and transcribing Hungarian folksongs, a project on which he collaborated with Kodály Zoltán.

Although his early influences were Richard Strauss, Debussy and Mussorgsky, Bartók's music would increasingly be informed by the rhythms and modal language of Hungarian, Romanian and Slovakian folk music. After World War I, he also learnt much from the style of Stravinsky and Schoenberg, and his works began to attract international attention in the 1920s.

A vocal critic of Naziism, Bartók migrated to New York in 1940. As well as writing vocal, choral and

instrumental works based on folksong, his oeuvre includes orchestral works, concertos, ballets, string quartets and an opera, *Bluebeard's Castle*.

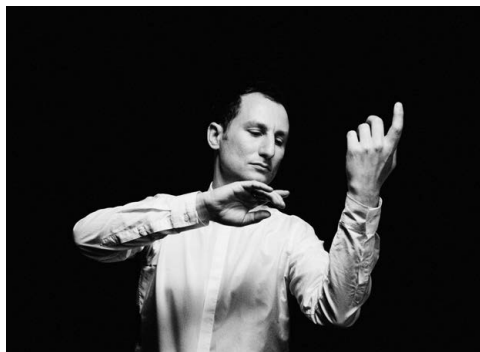
Bartók wrote his 44 duos for two violins, of which we hear a selection today, in 1931. Like the Bach Inventions with which they are interspersed here, they were intended as pedagogical pieces. Though technically demanding, each is very short and gives us merely a hint of a mood. Some ('Teasing Song' and 'Pillow Dance') are animated and sprightly, others more eerie and sombre than their titles might suggest ('New Year's Song', 'Fairy Tale' and 'Lullaby'). 'Mosquito Dance', with its odd rhythms, is a brilliant evocation of the insect's unpredictable movement. Some of the songs were drawn from the folk music of other regions, as illustrated here by 'Arabian Song' and 'The Bagpipe', or from Bartók's native land (the animated, angular 'Dance of Máramaros').

Programme Note Writer

Alexandra Wilson received her PhD from Royal Holloway, University of London in 2002. In addition to writing about music, she is Professor of Music at Jesus College, University of Oxford, and has a special interest in research that straddles the disciplines of music and history.

Antoine Tamestit

viola



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Antoine Tamestit opened his 25/26 season at the Tanglewood Music Festival in a recital with Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax and follows this with return visits to the Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, Cleveland Orchestra, Gewandhausorchester Leipzig and Orchestre de la Suisse Romande. Further highlights include his debut with Filarmonica della Scala and Israel Philharmonic Orchestra; a chamber residency with SWR Linie 2; and the Finnish premiere of John Williams' Viola Concerto with the Helsinki Philharmonic Orchestra.

In recent seasons, Antoine has performed with orchestras including the Berlin Philharmonic, New York Philharmonic, Wiener Symphoniker, Orchestre Philharmonique de Radio France, Tonhalle-Orchester Zürich and NHK Symphony Orchestra, among many others. He performs regularly with major conductors including Sir John Eliot Gardiner, Daniel

Harding, Paavo Järvi, Klaus Mäkelä, Yannick Nézet-Séguin, Sir Antonio Pappano, Kirill Petrenko, Sir Simon Rattle, François-Xavier Roth, Christian Thielemann and Jaap van Zweden.

Antoine has premiered major contemporary works by composers such as Jörg Widmann, Thierry Escaich, Bruno Mantovani, Gérard Tamestit and Olga Neuwirth. Recent premieres include Marko Nikodijević's *Psalmody* with the SWR Symphonieorchester and Francesco Filidei's Viola Concerto with the Bavarian Radio Symphony Orchestra. A passionate advocate for new music, Tamestit believes that performing contemporary works is essential to keeping the viola repertoire vibrant and evolving – an artistic responsibility he embraces as both an interpreter and a collaborator.

He was a founding member of Trio Zimmermann with Frank Peter Zimmermann and Christian Poltera, performing in Europe's most prestigious concert halls for more than ten years. As a passionate chamber musician, Antoine performs regularly with Emmanuel Ax, Martin Fröst, Leonidas Kavakos, Yo-Yo Ma, Emmanuel Pahud, Yuja Wang, Shai Wosner and the Quatuor Ébène.

Antoine Tamestit plays on the very first viola made by Antonio Stradivari in 1672, generously loaned by the Habisreutinger Foundation.

Alexandra Preucil

violin



Violinist Alexandra Preucil is internationally recognised for her communicative leadership and expressive artistry. She is a member of the Mahler Chamber Orchestra and collaborates regularly in leadership positions with the Bavarian Radio Symphony Orchestra, Concertgebouw Orchestra, Louisiana Philharmonic Orchestra, Cleveland Ballet Orchestra and Tonkünstler Orchestra. Former Assistant Concertmaster of the Cleveland Orchestra, Alexandra relocated to Vienna, Austria in 2017.

Deeply committed to education and community engagement, Alexandra is creating 'Harmony the Hare', an interactive adventure with a menagerie of musical mammals and string quartet. Her passion for teaching led her to establish her own violin studio and to work extensively with the Cleveland Orchestra's education department.

As Director of the Britt Festival Fellowship Program, she developed a summer academy for string players to be mentored in a professional orchestra while guiding them to develop unique community and education programmes.

She continues to teach masterclasses worldwide, focusing on chamber music and orchestral repertoire. Alexandra also serves as Vice President of the Starker Foundation, carrying forward her grandfather's mission to support aspiring professional cellists.

Born into a musical family, Alexandra began the violin at the age of three. She graduated from the Cleveland Institute of Music with a bachelor's degree in music performance and a minor in dance. She performs on a violin by Sanctus Serafin from 1744.

SEASON HIGHLIGHTS

At The Barbican

Ralph Vaughan Williams Flos Campi

with Sir Antonio Pappano
and Antoine Tamestit

Sunday 7 December 2025 7pm

Wednesday 10 December 2025 6.30pm

William Walton Viola Concerto

with Sir Antonio Pappano
and Antoine Tamestit

Thursday 11 December 2025 7pm

The Makropulos Affair

concert performance with surtitles
with Sir Simon Rattle

Tuesday 13 January 2026 7pm

Thursday 15 January 2026 7pm

Frédéric Chopin Piano Concerto No 2

with Gianandrea Noseda
and Seong-Jin Cho

Thursday 12 February 2026 7pm

Sunday 15 February 2026 7pm

Laura Bowler The White Book

with Barbara Hannigan
and Bar Avni

Wednesday 4 March 2026 6.30pm

Thursday 5 March 2026 7pm

Explore the full season

[iso.co.uk/2526](https://www.bbc.co.uk/2526)

FUTURE **BBC** **3** RADIO **CONCERTS**

Friday 5 December 2025
Jerwood Hall, LSO St Luke's

1–2.05pm

THOMAS DUNFORD AND FRIENDS

Thomas Dunford & Niamh O'Sullivan

John Dowland

Come again; Flow my tears; Can she excuse my wrongs

Thomas Dunford & Doug Balliett

Blind man; Sometimes; That's so you; We are the ocean; Love will find a way

The Beatles

Something; Blackbird; Let it be

Henry Purcell

If Love's a sweet passion; Strike the viol; An Evening Hymn; Ah Belinda; Dido's Lament

John Lennon

Imagine

Thomas Dunford lute

Niamh O'Sullivan mezzo-soprano

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Thursday 5 February 2026
Jerwood Hall, LSO St Luke's

1–2.05pm

THOMAS DUNFORD

Solo Recital

John Dowland

A selection of songs

Giovanni Girolamo Kapsberger

Toccata No 6 from 'Libro Primo d'intavolatura di lauto'

Joan Ambrosio Dalza

Calata alla Spagnola from 'Intabolatura de Lauto, Libro No 4'

Robert de Visée

Sarabande and Chaconne

Marin Marais

Les Voix Humaines

Erik Satie

Gymnopédie No 1 and

Gnossienne No 1

J S Bach

Chaconne from Partita for Violin No 2 BWV 1004

Thomas Dunford lute

Recorded for future broadcast on BBC Radio 3