

LSO ST LUKES



# LUNCHTIME CONCERTS

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Thursday 5 February 1–2.05pm  
Jerwood Hall, LSO St Luke's

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## 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; 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



# Today's Programme

The Hawksmoor Space is open from one hour before the concert, 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.

## **John Dowland**

Praeludium

Fortune my foe

A fancy

Semper Dowland, semper dolens

Mrs Winter's jump

## **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; Gnossienne No 1

## **J S Bach**

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Violin No 2 BWV 1004'

# Programme Note

**John Dowland** (1563–1626) is celebrated today as one of England's most important Renaissance lute composers. During his tenure as lutenist to Christian IV of Denmark (1598–1606), he published *Lachrimae or Seaven Teares* (1604), a collection of influential instrumental compositions that included *Semper Dowland, semper dolens*. The piece's striking punning title, meaning 'always Dowland, always doleful', refers to his adopted nickname 'Doleful Dowland' as well as his famed proclivity towards melancholic music, as heard in the first four pieces of today's programme. *Mrs Winter's jump* makes for a striking, cheerful contrast.

In contrast, the Austrian-Italian lutenist **Girolamo Kapsberger's** (1580–1651) Toccata No 6 (1611) is characterised by a restless improvisatory quality, featuring fast, florid gestures that exploit the lute's virtuosic capabilities. Nicknamed 'the German of the Theorbo', Kapsberger is remembered for his seminal contributions to the development of solo lute and theorbo repertoire.

Also based in Italy, **Joan Ambrosio Dalza** (d 1508) was a Milanese lutenist responsible for the *Fourth Book of Lute Tablature* (1508) published by the printer Ottaviano Petrucci, one of few surviving sources of Italian lute music from this period. In contrast to those of his contemporaries, Dalza's compositions are written in a deliberately more 'accessible' style, featuring popular dance forms like the upbeat *Calata alla Spagnola*.

Written almost two centuries later, **Robert de Visée's** (1652–1725) *Sarabande* and *Chaconne* (1716) demonstrate a continued interest in popular dance forms. For most of his career, de Visée was a chamber musician to Louis XIV, eventually earning the title 'Guitar Master of the King' after Louis XV's ascension to the throne in 1715. In contrast to the preceding works, these pieces (as well as those in the rest of the programme) are written in staff notation rather than lute tablature, reflecting an important notational shift that occurred during the 17th century.

A contemporary of de Visée, **Marin Marais** (1656–1728) studied composition with Jean-Baptiste Lully and was employed as Louis XIV's private viol player. Published in 1701, *Les voix humaines* (meaning The Human Voices) was originally composed for solo viol. Its quirky title is probably an allusion to the viol's expressive singing qualities. It could also be an acknowledgement of the influence of polyphonic vocal music, as heard in its beautiful contrapuntal textures and expressive use of dissonance. Marin's pioneering solo-viol repertoire is often credited as an influence on Bach's solo-string compositions like the *Chaconne* featured last in the programme.

In this programme as in his career, **Erik Satie** (1866–1925) was in many ways a musical outsider: a bohemian Paris Conservatoire dropout labelled as 'the laziest student in the conservatoire' and described by Claude Debussy as a

# Programme Note

‘sweet medieval musician who strayed into our century’. Originally written for piano, his *Gymnopédies* (1888) and *Gnossiennes* (1890) are characterised by static harmonies and a rigid, proto-minimalist approach to structure and repetition that makes them feel startlingly modern and completely at odds with other late-19th-century classical music. By rearranging these pieces and placing them in the context of this recital, Satie’s interest in early music becomes strikingly apparent.

In 1717, **Johann Sebastian Bach** (1685–1750) was hired by Prince Leopold of Anhalt-Köthen to serve as Kappelmeister. Calvinist doctrine at the court excluded elaborate music from church services. As a result, Bach’s output at Köthen was predominantly secular, including a number of his best-known instrumental works like the *Brandenburg Concertos*, the Cello Suites and the Violin Partitas. Partita No 2 for Violin (1717–20) is famed for its elegiac last movement, the *Chaconne*, described by Johannes Brahms as ‘one of the most wonderful, incomprehensible pieces of music’. Indeed, the movement’s intensely emotional character has led numerous scholars to suggest that it may have been written to commemorate the death of his first wife in 1720.

## Programme Note Writer

Luca Zucchi is a London-based singer and composer. He read music at Clare College, Cambridge, graduating in 2024 with the Royalton Kisch Prize for the highest academic grade for music in the college and also an honorary scholarship to the university for outstanding performance.

# Thomas Dunford



© Julien Benhamou-Erato

Born in Paris in 1988, Thomas Dunford discovered the lute at the age of nine thanks to Claire Antonini, his first teacher. He completed his studies in 2006 at the Conservatoire Supérieur de Paris (CNR), where he graduated with First Prize, unanimously decided, in the class of Charles Édouard Fantin. He then continued his training at the Schola Cantorum in Basel with Hopkinson Smith and took part in numerous masterclasses with Rolf Lislevand, Julian Bream and Paul O'Dette, as well as workshops with Eugène Ferré, Pascale Boquet, Benjamin Perrot and Eduardo Eguez, graduating in 2009.

From September 2003 to January 2005, Dunford made his stage debut as the lutenist in Shakespeare's Twelfth Night at the Comédie-Française, and since then he has appeared in recital at many prestigious venues. These venues include

Carnegie Hall and the Frick Collection (where he is in residence in New York), Wigmore Hall in London, Kennedy Center in Washington, Vancouver Recital Society, Cal Performances at Berkeley, Banff Center, Palau de la Música in Barcelona, Concertgebouw Bruges and Amsterdam and Konzerthaus Vienna. As well as this, he has taken part in numerous international festivals: Saintes, Utrecht, La Chaise-Dieu, Maguelone, Froville, TAP Poitiers, WDR Cologne, Radio France Montpellier, Saffron Hall, Ambronay, Arques-la-Bataille, Bozar, La Folle Journée de Nantes and Bachfest Leipzig, among others, performing in over 30 countries across Europe, Asia and the Americas.

A multi-instrumentalist (lute, guitar, plucked strings, keyboard), composer and conductor, Dunford is drawn to a wide variety of musical genres, including classical, jazz and contemporary music.

# About LSO St Luke's

LSO St Luke's, the London Symphony Orchestra's home on Old Street, has recently reopened following a major transformation that enhances every aspect of our work – from performance and recording to learning and community engagement. The refurbishment has brought renewed acoustic excellence to the Jerwood Hall, new state-of-the-art recording facilities, improved front-of-house areas and step-free access, as well as low-carbon, energy-efficient upgrades throughout the building. Supported by a successful fundraising campaign and designed by Levitt Bernstein, the project marks the next chapter in our 20-year history as a creative hub for musicians, local communities and young people.

**[iso.co.uk/lsoatlukes](https://iso.co.uk/lsoatlukes)**

## **Free Friday Lunchtime Concerts**

6 February & 13 March 2026 12.30pm

Our popular Free Friday Lunchtime Concerts, with upcoming dates tomorrow, on 6 February, and 13 March, are informal, bite-size events to introduce listeners of all ages to classical music.

## **Euchar Gravina: ħsejjes iduru, iduru**

Jerwood Composer+ Showcase  
21 February 2026 7pm

Euchar Gravina presents a contemporary chamber music concert built around old, weathered recordings – including some of Malta's oldest.

## **LSO Helen Hamlyn Panufnik Composers' Scheme Workshops**

16 March 2026 10am & 2.30pm

In these free public workshops, witness a pivotal point in the process of writing a new three-minute orchestral piece, as the LSO play works by the latest cohort of Panufnik composers.

# SEASON HIGHLIGHTS

## At The Barbican

### **Colin Matthews and Rachmaninoff**

with Elim Chan  
and Olivier Stankiewicz  
Sunday 8 February 7pm

### **Laura Bowler The White Book**

with Barbara Hannigan  
and Bar Avni  
Wednesday 4 March 6.30pm  
Thursday 5 March 7pm

### **Edward Elgar The Dream of Gerontius**

with Sir Antonio Pappano  
Sunday 19 April 7pm  
Tuesday 21 April 7pm

**Explore the full season**  
**[iso.co.uk/2526](https://www.bbc.co.uk/2526)**

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

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Thursday 26 February 2026 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**VAUGHAN WILLIAMS AND HIS CIRCLE**

**Kitty Whately &  
William Vann**

**Ralph Vaughan Williams**

Four Poems by Fredegond Shove; The  
Sky Above the Roof; Four Last Songs

**Rebecca Clarke**

Return of Spring; Colour of  
Life; Tears; The Seal Man

**Elizabeth Maconchy**

In Fountain Court; Ophelia's  
Song; The Woodspurge

**Grace Williams**

Black-Eyed Susan from 'The  
Billows of the Sea'

**Kitty Whately** mezzo-soprano  
**William Vann** piano

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**VAUGHAN WILLIAMS AND HIS CIRCLE**

**Geneva Lewis &  
Sam Armstrong**

**Elizabeth Maconchy**

Violin Sonata No 2

**Grace Williams**

Violin Sonata

**Benjamin Britten**

Reveille: Concert Study  
for Violin and Piano

**Ralph Vaughan Williams**

The Lark Ascending

**Geneva Lewis** violin  
**Sam Armstrong** piano

Recorded for future broadcast on BBC Radio 3