

LSO ST LUKES

BBC  
RADIO 3

# LUNCHTIME CONCERTS

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Thursday 16 April 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**THOMAS DUNFORD AND FRIENDS**

## **Thomas Dunford and Keyvan Chemirani**

A selection of works by **John Dowland**,  
**Keyvan Chemirani**, **Thomas Dunford**,  
**Marin Marais**, **J S Bach** and **Joan Ambrosio Dalza**

**Thomas Dunford** lute  
**Keyvan Chemirani** percussion

Recorded for future broadcast on BBC Radio 3

LSO

# 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**

A Dream

King of Denmark's Galliard

## **Keyvan Chemirani**

To Bandégui

## **Thomas Dunford**

She is a mystery

## **John Dowland**

Lachrimae

The Frog Galliard

## **Thomas Dunford**

A better love

## **Keyvan Chemirani**

Improvisation Zarb

## **Marin Marais**

L'américaine

## **Thomas Dunford**

Now I see you

## **J S Bach**

Cello Suite No 1:

Prelude

Sarabande

Minuet No 1

Minuet No 2

## **Keyvan Chemirani**

Shérazade

## **Joan Ambrosio Dalza**

Calata ala Spagnola

## **Thomas Dunford**

Trust the wind

## **Keyvan Chemirani**

Dawâr

# Programme Note

**John Dowland** (1563–1626) is celebrated today as one of England's most important Renaissance lute composers. Like many of his compositions, the four works in today's concert are inspired by two contrasting 17th-century popular dance styles. *A Dream* and *Lachrimae* are both pavaues (a slow melancholic professional dance), while *King of Denmark's Galliard* and *The Frog Galliard* are both, as their titles suggest, galliards (a lively upbeat dance in triple time). In this programme, the pieces are deliberately grouped to reflect Elizabethan dance traditions in which a lively galliard would usually have been preceded by a gentle pavane. The galliard was one of Queen Elizabeth I's favourite dances, and the title *Frog Galliard* purportedly refers to one of her failed suitors, Duke François of Anjou, who she mockingly nicknamed 'the frog'. *Lachrimae* was reworked many times throughout Dowland's career, most famously into his melancholy song *Flow my Tears*. This was one of the most popular and widely played pieces of its period. During his lifetime, his name became so inextricably linked with this piece that on a number of occasions he signed his name as 'Jo Dolandi de Lachrimae'.

Reflecting both his French and Iranian heritage, virtuoso Zarb player **Keyvan Chemirani's** works bring together elements of traditional Persian and Western classical music. Acknowledging the difference between the two musical styles, Chemirani has explained that 'the softness and warmth

of the instruments, and the importance of ornamentation and improvisation are all in common'. When performing these pieces and improvising with Thomas Dunford, the Persian and Baroque styles coexist 'as if in a mirror game', ensuring the uniqueness and authenticity of each idiom is retained.

Inspired in a similar way by both early lute songs and modern pop songs, **Thomas Dunford** says that his compositions broach eternal themes of 'love, passion, life and peace'. In particular, these songs pay homage to Bach, often featuring bubbling Baroque textures and lively rhythmic counterpoint. In Dunford's words, these songs feature 'a great deal of improvisation, embracing a variety of genres, ranging from jazz, rock and pop to Indian classical and Baroque music'.

As composer-performers, Dunford and Chemirani embody the performance practices of the Baroque period in which performers were also expected to be adept improvisers and composers. An example of this is **Marin Marais** (1656–1728), who studied composition with the famed French Baroque composer Jean Baptiste Lully, but was also employed as Louis XIV's private viol player. Published in 1701 as part of his *Suite d'un Goût Étranger* (Suite in a Foreign Style), *L'américaine*, a strophic song with a light uplifting refrain, was originally composed for solo viol and continuo. Its quirky title, meaning 'The American Woman', exemplifies the cultural influence that French colonial ventures in the Americas had on Baroque music.

# Programme Note (continued)

Marais' pioneering viol repertoire is often credited as an influence on **Johann Sebastian Bach's** (1685–1750) solo-string compositions, including Cello Suite No 1. The cello suites were written while Bach was kapellmeister at the court of Prince Leopold of Anhalt-Köthen. Strict Calvinist doctrine at the court excluded elaborate vocal music from church services. As a result, Bach's music from Köthen is predominantly secular, including a number of his best-known instrumental works, such as the *Brandenburg Concertos* and *The Well-Tempered Clavier*. The Prelude from the first Cello Suite features a continuous arpeggiated line that has spontaneous quasi-improvised character reminiscent of the 'C major Prelude' from *The Well-Tempered-Clavier*. This movement is then followed by movements four and five, entitled Sarabande and Minuet – both dance styles that, like Dowland's earlier galliards, are in triple time.

As a contrast to the later Baroque works in this programme, **Joan Ambrosio Dalza's** (c 1500) *Calata ala Spagnola* offers a glimpse into an earlier Renaissance instrumental tradition. Published as part of one of the earliest printed collections of lute music, the piece reflects the strong influence of Spanish dance styles in Italian courts. The term 'calata' suggests a processional or descending motion, and the music unfolds in a series of repeating sections enriched with subtle variation. Combining rhythmic vitality with elegant simplicity, Dalza's work highlights the improvisatory character and dance origins that underpin much of the repertoire heard in today's concert.

## 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

lute



© 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. He 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, the Vancouver Recital Society, Cal Performances at Berkeley, the Banff Centre, the Palau de la Música in Barcelona, Concertgebouw Bruges and Amsterdam, and the Konzerthaus Vienna. In addition, he has taken part in numerous international festivals, including 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.

# Keyvan Chemirani

percussion



© Jean-Baptiste Millot

Keyvan Chemirani was born in 1968 in Paris. It is in the hills above Manosque in the Southern Alps that he grew up, immersed in Eastern and Mediterranean music. His father and teacher, Djamchid Chemirani, passed on to him traditional knowledge. It was Djamchid's own teacher, Ostad Hossein Tehrani, who elevated the zarb from a simple accompanying instrument to that of a solo instrument.

In 1989, Chemirani graduated with a master's degree in mathematics, before beginning an international career as a soloist and accompanist. He also plays the Iranian daf, a frame drum fitted with multiple metal rings; the udu, an earthenware jar used in the Orient and in Africa; as well as the bendir and riqq, two Mediterranean percussion instruments.

With his father Djamchid and his brother Bijan, he forms the Trio Chemirani, performing worldwide. Drawing on

Persian poetry (on which traditional rhythms are based), the Trio Chemirani compose and develop modern forms in which the focus is on polyrhythms and the richness of sound. The Trio reveals to its audience the full range of possibilities of Persian percussion. The concision of their musical language, the dynamic interplay between them, and the infinite variation of touch, combined with an exceptional rapport, contribute to the ensemble's international success, both on stage and in recordings. His many musical encounters (flamenco, Ottoman music, Greek, Arab-Andalusian, Carnatic, jazz) have enabled him to understand both the particularities of different traditions and their common ground.

He approaches Iranian percussion as a kind of musical language that allows him to engage with oral and written music from around the world and to create new works.

# SEASON HIGHLIGHTS

## At The Barbican

### **Elgar's The Dream of Gerontius**

with Sir Antonio Pappano

Sunday 19 April 7pm

Tuesday 21 April 7pm

### **Beethoven, Wagner and Strauss**

with Nathalie Stutzmann

and Leif Ove Andsnes

Thursday 14 May 7pm

### **Wagner's Siegfried Idyll & Excerpts from Götterdämmerung**

with Sir Simon Rattle

Sunday 24 May 7pm

Thursday 28 May 7pm

### **LSO on Film: Blockbusters**

with Dirk Brossé

Sunday 7 June 7pm

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

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Friday 17 April 2026 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**SIMON CRAWFORD-PHILLIPS AND FRIENDS**

## **Rebecca Clarke:** **A Musical Odyssey**

**Rebecca Clarke**

Viola Sonata

**Ernest Bloch**

Lento from Suite for Viola and Piano

**Bohuslav Martinů**

Allegro non troppo from Viola Sonata

**Maurice Ravel**

Allegretto from Violin Sonata No 2

**Béla Bartók arr Zoltán Székely**

Romanian Folk Dances

**Simon Crawford-Phillips** piano

**Lawrence Power** violin and viola

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Thursday 30 April 2026 1–2.05pm  
Jerwood Hall, LSO St Luke's

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**SPOTLIGHT ON ANTOINE TAMESTIT**

## **Antoine Tamestit &** **Bertrand Chamayou**

**Johannes Brahms**

Viola Sonata No 1 in F minor

**Dmitri Shostakovich**

Viola Sonata

**Antoine Tamestit** viola

**Bertrand Chamayou** piano

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