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**Sunday 8 February**

London Chamber Music Series

Concertante of London

Presented in partnership with  
the London Chamber Music Society

## London Chamber Music Series

**Concertante of London, Director: Sir Nicholas Jackson**  
**Hall One, 6.30pm**

<b>Lisete da Silva</b>	baroque flute/recorder	<b>Elodie Kimmel</b>	soprano
<b>Madeleine Easton</b>	baroque violin	<b>Ben Sansom</b>	baroque violin
<b>Marianna Szucs</b>	baroque viola	<b>Nick Stringfellow</b>	baroque cello
<b>Jacqui Dossor</b>	double bass	<b>Nicholas Jackson</b>	harpsichord

**Antonio Vivaldi** (1678-1741)  
**Violin Concerto in D Major** (L'Estro Armonico)

**Johann Sebastian Bach** (1685-1750)  
**Harpsichord Concerto in D Minor** BWV 1059  
(Reconstructed by **Gustav Leonhardt** (born 1928))  
**6 Part Ricercar** (from The Musical Offering) BWV 1079

**Antonio Vivaldi** (1678-1741)  
**Recorder Concerto in C Minor** RV441

**INTERVAL** (20 minutes)

**William Lawes** (1602-1645)  
**Pavane**

**Henry Purcell** (1659-1695)  
**The Blessed Virgin's Expostulation**  
**Fantasia 3 Parts on a Ground**

**Johann Sebastian Bach** (1685-1750)  
**Trio Sonata in D Minor** arr Nicholas Jackson  
**Cantata 'Non sa che sia dolore'** BWV 209

**Concertante of London**  
**Director: Sir Nicholas Jackson**

Concertante of London is a versatile Baroque Ensemble formed in 2002 with players and singers chosen from the cream of interpreters of the new generation. It is a flexible ensemble capable of performing Nicholas Jackson's new realisation of Bach's *Musical Offering* with just four players or, with additional players, such works as *Brandenburg Concerto No 5* and with the Concertante Singers, cantatas and works by Monteverdi as well as Nicholas Jackson's reconstruction of William Lawes's *Masque The Triumph of Peace* first performed at the Banqueting House, Whitehall in 2004, 370 years after its initial rendering before King Charles 1 in 1634. The Ensemble has played for the London Chamber Music Society, at the Handel House Museum, Wigmore and Queen Elizabeth Halls, Victoria & Albert Museum, Holywell Music Room, Oxford and at Bangor University as well as in Spain. In 2009 the Ensemble returns to the Banqueting House, Whitehall for the sixth successive year.

**Antonio Vivaldi – L'EstroArmonico, Op. 3, Concerto No. 9 for Violin and Strings in D Major, RV230**

I. Allegro / II. Larghetto / III. Allegro

In 1711 Etienne Roger, the Amsterdam publisher, brought out a collection of concertos that would make Vivaldi's name in Europe. *L'EstroArmonico*, Op. 3, was quickly reprinted in London and Paris, and would become the most influential music publication of the first half of the eighteenth century. It comprised twelve concertos divided equally into works for one, two and four solo violins. The concertos are often regarded as *concerti grossi* due to their use of a concertino-style ensemble. Their title (literally, 'harmonic inspiration') befits the music nonetheless.

**Johann Sebastian Bach, reconstructed by Gustav Leonhardt – Harpsichord Concerto No. 8 in D Minor, BWV1059**

I. Allegro moderato / II. Larghetto (arr. Nicholas Jackson) / III. Allegro

Gustav Leonhardt (b. 1928) is a Dutch harpsichordist, organist and conductor whose career has been defined by its attachment to Bach. In 1967 he even acted the part of the composer in Jean-Marie Staub's biographical film, *Die Chronik der Anna Magdalena Bach*. This work is Leonhardt's reconstruction of the unfinished Eighth Harpsichord Concerto, based on the 1726 cantata 'Geist und Seele wird verwirret', BWV35. The connection between the two works was discovered when the cantata's Sinfonia was found to match a surviving, nine-bar fragment of BWV1059.

### **Johann Sebastian Bach, Six-Part from Ricercar from The Musical Offering, BWV1079**

BWV1079 is a collection of thirteen canons, ricercars and sonatas, all based on a theme given to Bach for extemporisation by Frederick the Great, King of Prussia. The famous *Ricercar a 6* (six-voice fugue) is the work's final piece and, as often the case, is performed here alone.

### **Antonio Vivaldi – Concerto in C minor, RV441**

I. Allegro non molto / II. Largo / III. Allegro non molto

Vivaldi used the recorder in just nine of his hundreds of concertos, that is, eight chamber concertos with combinations of oboe, violin and bassoon and a trio sonata with bassoon. This inventive Concerto in C minor for treble recorder and strings is probably the most virtuosic recorder composition of the Baroque era, full of brilliant passagework with angular writing and challenging cross-fingering.

### **William Lawes – Pavane**

A talented composer for dance and drama, Lawes's heyday came during the 1630s at the court of Charles I. He wrote mainly for voices and instruments, although his chamber music was also acclaimed. Its textural flair marked Lawes out, particularly because the conventionally paired treble parts did not always dominate. This style re-emerged for late appearances of a form that, as danced, was obsolete by his adulthood, the pavane.

### **Henry Purcell – Tell me, some pitying angel, z196 (The Blessed Virgin's Expostulation) (Nahum Tate)**

Published in 1693, 'Tell me...' applies to solo song the tradition of setting biblical dialogues. The words of Tate, the Irish-born poet laureate, vividly describe a mother who has lost her child; the musical setting is in five clearly differentiated parts. Purcell's great vocabulary of affective devices is used throughout and reaches a memorable climax with anguished, repeated cries let out to Gabriel.

### **Henry Purcell – Fantasia, Three Parts on a Ground, z731**

The *Fantasia a 3 on a Ground* which follows is thought to date from 1678. It combines elaborate counterpoint (including sections in strict canon) with more flamboyant writing and chaconne-like passages in dotted rhythms.

### **Johann Sebastian Bach, arr. Nicholas Jackson – Trio Sonata in D Minor**

I. Andante / II. Adagio, ma non tanto, e dolce / III. Allegro

The D-minor Trio Sonata is an arrangement by Nicholas Jackson of the Organ Sonata, the slow movement of which Bach himself arranged as the slow movement of his Triple Concerto, adding an extra line and transposing it up a fifth. This arrangement makes use of Bach's added line in this movement and restores it back to its original key.

### **Johann Sebastian Bach – Cantata 'Non sa che sia dolore', BWV209**

Sinfonia – Recitative – Aria – Recitative – Aria

BWV209 is a secular cantata from 1729 ('He knows not what true grief there is') about the departure of a young man to sea to enter military service. It is Bach's only surviving cantata set in Italian.

**Sunday evening concerts promoted by the  
London Chamber Music Society  
President: Levon Chilingirian OBE  
Artistic Director: Peter Fribbins**



**The London Chamber Music Society is a registered charity No 1075787  
For information please contact:  
Neil Johnson, Hon. Chairman  
55 Beardsley Way  
London W3 7YQ**

[neil@londonchambermusic.org.uk](mailto:neil@londonchambermusic.org.uk)

[www.londonchambermusic.org.uk](http://www.londonchambermusic.org.uk)