

ACADEMY OF ANCIENT MUSIC

Richard Egarr, Director and harpsichord
Pavlo Beznosiuk, violin
Rachel Brown, flute
Joseph Crouch, cello

7.30pm Oundle School Chapel

Brandenburg Concerto No.5 in D major, BWV 1050

Johann Sebastian Bach (1685-1750)

Allegro; Affettuoso; Allegro

Bach presented his set of rather unusually scored concertos to the Margrave of Brandenburg in 1721. The first movement of the fifth concerto starts as if the flute and violin are the solo instruments, with a harpsichord line that is slightly more prominent than the usual continuo part. Gradually, though, the harpsichord's role increases, until all the other instruments drop silent for a cadenza of vast proportions. It is likely that Bach himself played this virtuosic part, which audaciously carves out one of the first concerted solos for a keyboardist. More decorous are the remaining movements: the Affettuoso is for the three soloists alone, while the concluding Allegro combines gigue rhythms with a fugue.

Concerto in D major for flute, TWV 51:D2

Georg Philipp Telemann (1681-1767)

Moderato; Allegro; Largo; Vivace

The careers of Telemann and Bach took similar paths but their attitudes to the concerto were strikingly different. Whereas Bach's imagination was fired by Vivaldi's concertos, Telemann showed apparent disdain for the genre. He did not care for the overt virtuosity of the Vivaldian style and his works are less a showpiece for the soloist, more a pleasurable exploration of varied sonorities. Telemann preferred to write in four movements; often with hints of the French orchestral suite, notably in the prominent dance rhythms or the tendency to write all movements in the same key. This concerto for flute begins with a bow to France in the form of a sprightly minuet. Subsequent movements include echo effects in the latest *galant* style, as well as a judicious use of thinner

textures to complement the solo instrument. Telemann himself was a flautist, having learned the instrument during his childhood alongside the violin, recorder, organ, oboe, chalumeau (precursor to the clarinet) and bass trombone.

Concerto in A minor for violin, BWV 1041

J S Bach

Allegro; Andante; Allegro assai

In contrast to the varied scorings of the Brandenburg Concertos, this Violin Concerto is a taut piece for a single soloist. The first movement again draws on the rhythmic energy of Vivaldi's music and gives it a characteristically Bachian twist by ensuring constant rhythmic momentum wherever possible. The upbeat pattern of the initial theme is elaborated in the solo violin part, creating a sense of similarity between all the themes. Bach frequently pushes the music to a climax, marked by chromatic harmonies and the instruments reaching extremes of their register. In the Andante the soloist spins a lyrical melody, while the continuo interjects regularly with a rhythmic figure similar to an ostinato. All the interest is in the outer parts, and the other instruments merely fill out the harmony. Then the finale is a fugal gigue; later the solo part becomes flashier, culminating in figuration over an expectant pedal before a pause; and then the fugal opening returns, adorned by solo bariolage.

Interval

Concerto in D minor for harpsichord, Wq 23

Carl Philipp Emanuel Bach (1714-1788)

Allegro; Poco Andante; Allegro assai

C P E Bach was trained by his father and they both used the three-movement concerto form of fast-slow-fast. But whereas Johann Sebastian's concertos have a sense of constant momentum in their rhythmic activity and motivic consistency, Philipp Emanuel delighted in bold contrasts.

In the first movement of this harpsichord concerto, the opening tutti has a variety of themes and moods: the dotted rhythms, trills and dramatic octave-jumps signal a new emotional world, as do the sudden contrasts of pianissimo with forte. The movement is also on a much broader scale than his father's writings, with long

solo episodes alternating with substantial tutti sections; indeed, there are several opportunities for the soloist to add a cadenza. The middle movement has *galant* gestures similar to those used by Telemann, notably the delicate ornaments, scotch snaps, and the mincing start on a dissonant chord. Then the finale brings an immense burst of energy, with the soloist taking the leading role.

Concerto in A major for flute, violin & obbligato cello from

Tafelmusik, Production I

G P Telemann

Largo; Allegro; Gratoso; Allegro

This triple concerto, in four movements, exploits the variety of textures possible with three contrasting soloists. In the initial Largo the upper instruments have slurred murmurings over a static bass, but there is little solo writing as such. The third movement is a pastoral-like Gratoso, with delicate ornamentation and teasing dissonance. Both of the fast movements, by contrast, have longer sections for the trio of soloists; the final Allegro, indeed, approaches an Italian concerto in its systematic contrast of tutti and solo. The concerto dates from Telemann's years in Hamburg,



Richard Egarr



Rachel Brown

being published in the three-volume collection *Musique de Table* of 1733. Each volume contains enough music for an evening's entertainment at a coffee house or banquet: each begins with an overture for full orchestra, proceeds with four pieces for smaller ensemble and concludes with another piece for the entire band.

Programme note by Stephen Rose

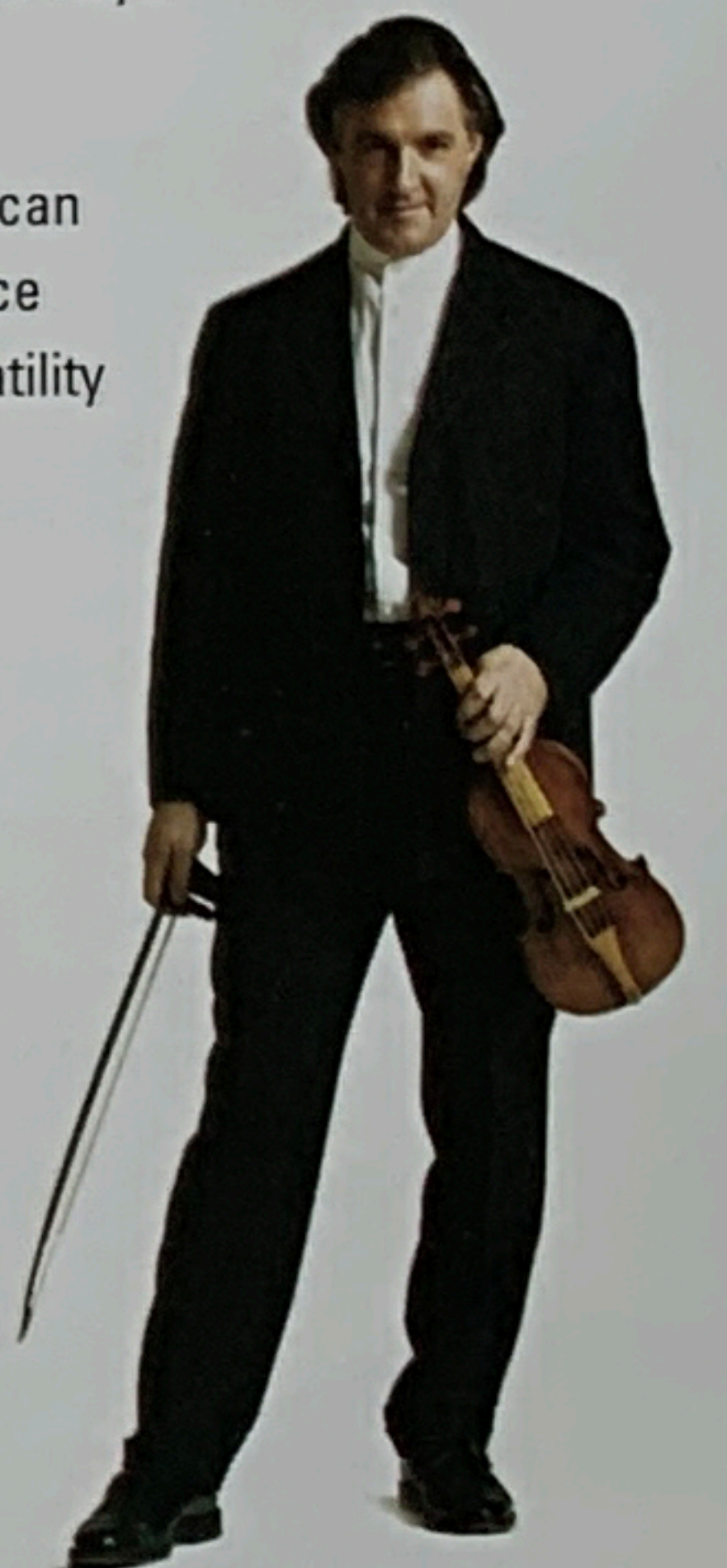
Richard Egarr sang as a choirboy at York Minster, studied at Chetham's School, and was organ scholar at Clare College, Cambridge. As a conductor, he has worked with specialist ensembles and modern orchestras alike and is Director of the Amsterdam-based Academy of the Begijnhof. Richard was recently appointed as Christopher Hogwood's successor as Music Director of the Academy of

Ancient Music with effect from September 2006. As soloist, Richard has performed throughout Europe, USA and Japan, and in chamber music he forms an "unequalled duo" (Gramophone) with violinist Andrew Manze. Richard has made numerous recordings including the complete Bach harpsichord concertos with the Academy of Ancient Music.

Pavlo Beznosiuk

Well known as a soloist, chamber musician and concertmaster, Pavlo Beznosiuk has led and directed numerous period-instrument orchestras including the Academy of Ancient Music, Amsterdam Baroque Orchestra, Orchestra of the Age of Enlightenment and the Hanover Band. As leader of the Parley of Instruments in the 1980s he was involved in pioneering work in the use of Renaissance violins and his improvisational abilities earned him the soubriquet 'Heifetz of the Mediaeval Fiddle'. He has recently featured in BBC documentary programmes on the life and music of Mozart and Beethoven. Pavlo teaches Baroque violin at the Royal Conservatory in The Hague and at the Royal Academy of Music.

Rachel Brown won first prize at the American National Flute Competition in 1984 and since then has become well known for her versatility on both modern and historical flutes and recorders. Her own collection of original and reproduction instruments covers four centuries. She plays principal flute with The Academy of Ancient Music, Hanover Band, Collegium Musicum 90, the King's Consort and the Brandenburg Consort, with whom she has given many concerto performances in Europe, America and Japan, and has made numerous recordings covering the Baroque repertoire. Rachel teaches at the Guildhall School of Music and Drama, the Royal College of Music and at Birmingham Conservatoire.



Pavlo Beznosiuk