

Clun Valley Music 2023 “Bach in Leipzig”

Friday 8th September 7.30pm St. George’s Church, Clun

Lisa Beznosiuk baroque flute Paul Nicholson harpsichord

Richard Tunncliffe baroque cello

Fantasia no.2 in A minor for solo flute	<i>Grave – Vivace – Adagio – Allegro</i>	Telemann
Sonata in A BWV 1032 in A for flute & harpsichord	<i>Vivace, Largo e dolce, Allegro</i>	Bach
Sonata in E minor for flute & b.c.	<i>Adagio ma non tanto, Allegro, Andante, Allegro</i>	Bach

INTERVAL

Rondeau by Michel Blavet,	Adagio & Minuetto by J.J.Quantz	
Sonata in B minor BWV 1030 for flute & harpsichord	<i>Andante, Largo e dolce, Presto</i>	Bach

J.S.Bach (1685-1750) was the chief representative of a musical “dynasty” stretching back several generations. In fact, during the 17th and early 18th centuries in the regions of North Germany known as Saxony and Thuringia, the name Bach was pretty much synonymous with ‘musician’. Very probably the greatest organist the world has ever known, he was also an accomplished violinist and his over-arching command of all aspects of composition effectively re-defined the language of music for subsequent composers.

When, in 1723, Bach travelled from Anhalt-Cöthen to Leipzig to take up a post as *Kantor* at St. Thomas’s Church his luggage would have contained the manuscripts of several of the pieces being performed during this weekend. His new employment was to give the world some of its greatest works of church music including the *St. Matthew* and *St. John Passions* and the *Mass in B minor*. Aside from his duties at the church, in 1729 he also became director of the *Collegium Musicum*, an association of student and professional musicians originally founded by his friend **Georg Philipp Telemann (1681-1767)** The Collegium gave a free two-hour concert each week at Zimmermann’s Coffee House in Leipzig where several of Bach’s instrumental works, as well as pieces by Telemann and Handel would have been performed.

LISA BEZNOSIUK had an instant conversion when she heard the baroque traverso for the first time having spent her teens dazzled by the shiny, powerful silver flute, listening to colourful orchestral music (Ravel, Mahler, Stravinsky, Rimsky-Korsakov) and longing to play in a symphony orchestra. The one-keyed, baroque flute was the instrument familiar to tonight’s composers and others throughout Europe during the 18th century. Lisa was captivated by its mellow, ‘woody’ tone and the expressive potential of the colour and articulation. As a direct consequence of playing the baroque flute she discovered the joys and challenges of playing Bach and was fortunate to be invited to play in many pioneering performances of his *St. Matthew Passion*, *St. John Passion* and *Mass in B minor* at the beginning of her career.

With a reputation as one of the world’s leading performers on early flutes, Lisa has performed and recorded a wide range of 18th and 19th century repertoire on a variety of historical flutes with many renowned ensembles. Her solo recordings include the complete sonatas of Bach and Handel for Hyperion (with Paul Nicholson and Richard Tunncliffe) and concertos by Vivaldi and Mozart with the English Concert, Orchestra of the Age of Enlightenment and the Academy of Ancient Music.

A passionate and dedicated teacher, Lisa is Professor of Historical Flute at London's Royal Academy, Royal College and the Guildhall School of Music. Many of her ex-students are now leading baroque and classical flute professionals and she has also influenced a generation of modern flute players. Lisa is delighted to be playing again with harpsichordist Paul Nicholson for this, her first appearance for Clun Valley Music.

PAUL NICHOLSON – harpsichord Before becoming ordained to parish ministry in the Church of England in 2002, Paul Nicholson worked as an Early Keyboard specialist in a career which included performance and recording as a soloist and director, chamber partnerships with baroque violinist Elizabeth Wallfisch, 'cellist Richard Tunnicliffe (as 'The Locatelli Trio') and the Viol Consort, Fretwork, and both continuo playing with, and directing the Orchestra of the Age of Enlightenment. With Denys Darlow he was Associate Musical Director of the London Handel and Tilford Bach Festivals from 1993 until 1998.

His recordings for Hyperion have included Handel's Organ Concertos and the Eight Harpsichord Suites of 1720. In BBC Radio 3's last 'Building a Library' comparison of those suites, Paul's disc was the reviewer's choice. At his parishes in Belsize Park and Chalk Farm, London, he hosted a number of concerts by distinguished soloists and ensembles during his time there as priest. Now retired from full-time ministry, he is once again enjoying practice and music-making with good friends.

In a long career, cellist **RICHARD TUNNICLIFFE** has performed as orchestral principal with some of the world's top conductors, played and recorded a huge range of chamber music from the 16th to the 21st centuries and made acclaimed solo recordings. In particular, his Bach cello suites on Linn records, was widely praised by critics and he also made the first recording of the 6 cello concertos by 18thC Durham-based composer John Garth which has been broadcast frequently on Classic FM.

He also plays the viola da gamba and was a member of viol consort *Fretwork* for 12 years.

The past season has included concerts with the Brodsky Quartet and performances at the BBC Proms and Glyndebourne Festival Opera. Next spring, he will be giving the first performance of a piece for cello and voices, "Lot's Wives" by composer Bruce Adolphe with the Martlet Voices, Oxford.

Richard teaches baroque cello at the Royal College of Music.

In 2018 Richard founded Clun Valley Music with his daughter Luba. This is their fifth season and will feature the premiere performance of his recently published string quartet arrangement of Bach's second cello suite.

The double manual harpsichord was made by Andrew Garlick and is a copy of an exceptional instrument by the famous Flemish maker Ruckers which is housed in the Museum Under the Lime Trees at Colmar. Dating from 1624 the instrument was taken to France and modified at the end of the 17th century.

<https://www.andrewgarlickharpsichords.co.uk/colmar-ruckers>

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