



Tilford Bach Society



Amelia Shakespeare



Mafalda Ramos

**Flute Ensembles from
Royal College of Music**
(kindly arranged by Rachel Brown)

26 February 2018

www.tilbach.org.uk

Programme

This programme spans the late Baroque and early Classical periods. The music exemplifies the poise and elegance associated with transition from the Baroque to the Classical period.

Amelia Shakespeare - Baroque Flute

Mafalda Ramos - Baroque Flute

Aidan Phillips - Harpsichord

Carl Philipp Emanuel Bach (1714-1788)

Sonata in A minor for Solo Flute (H.562)

Poco Adagio; Allegro; Allegro

CPE Bach was a son of the great Johann Sebastian Bach. Arguably the most talented member of the family, he survived his father by thirty-eight years. Despite his originality and adventurous "modern" style, he never forgot what his illustrious father had taught him. For a time, was chief harpsichordist to Frederick the Great, King of Prussia (1712-1786). The King was a keen flutist and composer, whose flute master and official composer was J. J. Quantz. This solo Sonata, published in 1763, is among the composer's finest works for flute.

Wilhelm Friedemann Bach (1710-1784)

Sonata in E minor for Flute and Continuo (WFB.17)

Allegro ma non tanto; Siciliano; Vivace

Of JS Bach's two eldest sons, Wilhelm Friedeman was less well known and not as successful professionally as CPE Bach but was said to have been Bach's favourite. His E minor Sonata is a rhythmically vivacious work. The music has a distinctive character with technical challenges and a lovely sense of melodic line throughout.

Carl Friedrich Abel (1723-1787)

Sonata in C major for Flute and Continuo (Op.6)

Adagio; Allegro; Vivace

Carl Abel was a composer and a renowned player of the. He composed important music for that instrument. In the late 1750s he went to and became chamber-musician to Queen. In 1762, Johann Christian Bach, the eleventh son of J.S. Bach, joined him in London, and the friendship between him and Abel led a few years later to the establishment of the famous Bach-Abel concerts, England's first subscription concerts. In those concerts, many celebrated guest artists appeared, and many works of Haydn received their first English performance.

Wilhelm Friedemann Bach (1710-1784)

Sonata in F major for Two Flutes (F.57)

Allegro moderato; Lamentable; Presto

INTERVAL

Mafalda Ramos - Baroque Flute
Abel Cziczzer Balazs - Baroque Violin; Luke Challinor - Viola da Gamba
Aidan Phillips - Harpsichord

Michel Blavet (1700 – 1768)

Sonata In B minor Op.3

Andante e spicato; Allegro; Minuetto

Michel Blavet was a French composer and virtuoso. Although Blavet taught himself to play almost every instrument, he specialized in the bassoon and the flute which he held to the left, the opposite of how most flautists hold theirs today.

Georg Philipp Telemann 1681-1767

Telemann was a contemporary and friend of JS Bach and GF Handel. He held important positions in Leipzig, Sorau, Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of the city's five main churches. Telemann was one of the most prolific major composers of all time his all-encompassing oeuvre comprises more than 3,000 compositions. He composed many concertos for combinations of instruments that no other composer of the time composed and was considered by his contemporaries to be one of the leading German composers of the time. He remained at the forefront of all new musical tendencies throughout his career and his music is an important link between the late Baroque and early Classical styles.

'Paris Quartet' no 1. in G Major

Grave; Allegro; Grave; Allegro; Largo; Presto; Largo; Allegro

The Paris Quartets were written for a visit to Paris by Telemann in the 1730s where he had been invited by French prominent musicians including Michel Blavet who no doubt played the flute part in this quartet with the composer probably at the harpsichord.

Fantasia no 7 'Alla Francese'

Johann Joachim Quantz (1697 – 1773)

Quantz was a German flautist, flute maker and Baroque music composer. He composed hundreds of flute sonatas and concertos, and wrote "On Playing the Flute", a treatise on flute performance which is a valuable source of reference regarding performance practice and flute technique in the 18th century. He was employed by August II, Elector of Saxony and King of Poland, but when Frederick II became King of Prussia in 1740, Quantz accepted a position as flute teacher, flute maker and composer at the court in Berlin. He joined that court in December 1741 and stayed there for the rest of his career. He made flutes from at least 1739 and was an innovator in flute design, adding a second key (D#, in addition to the standard Eb) to help with intonation.

Trio Sonata in G minor (QV 2:35)

Allegro ma non Troppo; Cantabile; Allegro

Amelia Shakespeare: Historical flute

Amelia is studying towards a Masters in Music Performance at RCM and has been taught by Lisa Beznosiuk and Rachel Brown, and has performed in masterclasses led by internationally-acclaimed musicians. As a freelance baroque flautist Amelia has played with the Dunedin Consort, Oxford Baroque Soloists and Oxford Baroque. Recent projects have included performances of Monteverdi's Vespers and Orfeo in the UK and Malta. Future projects include working alongside the Orchestra of the Age of Enlightenment as part of their Experience Scheme for young artists.

Mafalda Ramos: Historical Flutes

I come from the small town of Matosinhos - Portugal, where I live with my family and 3 cats. I have played the one keyed flute for all my life and I enjoy making music in replicas of historical instruments, from renaissance to classical flutes. But don't let that make you think that I am stuck in the past, as my biggest passion is to create something new as often as I can ! Alongside music I enjoy drawing and printmaking and visiting a good exhibition at the National Gallery, Tate Modern or the Wallace Collection.

Abel Balazs: Historical Violin

I come from Lisbon and was born into a family of musicians; my father is a violinist and my mother a harpsichordist. I have been playing the violin since I was three years of age and I now play the baroque, classical and modern violins. My repertoire spans the early 17th and 20th century. I also enjoy playing recorder and viola da gamba. One of my favourite hobbies is scuba diving.

Luke Challinor: Viola da Gamba

I come from Manchester and have been playing the Viol for Five years, and also play the Theorbo. In my spare time, I enjoy making instruments, as well as making gut strings for use on them, and I also like to look at all the beautiful old instruments in museums such as the V&A!

Aidan Phillips: Harpsichord

I come from West Nottingham and I also play the violin and the piano. I enjoy an interesting performance life, having played in many places around the globe from Austria to Australia. History is one of my interests and I am especially interested in the Romans and France in the Baroque era and particularly the music of Jean-Marie Leclair, which is a combination of French and Italian baroque styles. Currently moment I am working with a lot of music by François Couperin as 2018 marks his 350th birthday.

Mafalda, Abel, Luke and Aidan are all connected to the Royal College of Music. Mafalda and Abel are currently students of the RCM Masters of Music and Masters of Performance, Luke is currently studying in the RCM Bachelors of Music and Aidan is a Graduate and former Junior Fellow for Historical Keyboard at this institution.