



2024
JACQUELINE DU PRÉ
CHARITY CONCERT

7.30pm, Sunday 14 April 2024

EMMANUEL PAHUD
TREVOR PINNOCK
JONATHAN MANSON

THE
ROYAL
SOCIETY
OF
MUSICIANS

36 Wigmore Street, London, W1U 2BP
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WELCOME

On behalf of The Royal Society of Musicians, it gives me great pleasure to welcome you to this evening's concert which celebrates the life and work of the great cellist Jacqueline du Pré and is given in aid of the work of RSM.

We are delighted to welcome tonight's artists, Emmanuel Pahud, Trevor Pinnock and Jonathan Manson and we are most grateful to them for their generosity in giving us such a wonderful programme of music. We would also like to extend our heartfelt thanks to Vermeer Partners for their generous sponsorship of tonight's concert and for the ongoing work that they do for us as our investment brokers.

The Royal Society of Musicians is the UK's oldest musical charity, a charity run since its foundation in 1738 by musicians for the support of musicians. Handel and his associate founders understood that professional musicians dedicate their lives to their art but with very little security for themselves or their families. The Society was founded to provide help to any musician who could no longer work, through illness, accident, age or stress and today we continue this work in the same spirit. In recognising the spirit and courage of Jacqueline du Pré, whose playing life was cut short by infirmity, this annual concert is an emblem of the respect and care that our musicians deserve in encountering hardship of any kind.

In the last year, we have provided over £600,000 in assistance to 482 beneficiaries. Our small staff team works tirelessly to meet the need for support by offering advice and guidance and ensuring that all applicants receive appropriate attention and help. Our help can be short term or long term, it can be a smaller gift or be more substantial when required to ensure a specific outcome. Our team arrange for referrals where necessary and through a wide network of doctors, therapists and health professionals they make sure that the right help is offered to every individual. Most of the aid we provide goes to musicians of working age, but the Society also gives support to older and retired musicians who need more long-term care.

Most essentially, RSM is about people. We are a Society of musicians who stand to help our colleagues and we are always looking to expand our membership.



With over 2,000 Members today, we have grown to our highest levels in order to meet the ever-increasing demand on our resources. Our intention is to be able to help all those who are eligible and need us, and so we are constantly seeking to expand our numbers of supporters. My thanks go to our staff, our Governors and all our Members who give time and energy to expand our work, to encourage donations and legacies and connect our Society across our music and cultural sectors.

With these thoughts in mind, we would love to hear from you if you can support us in any way. I hope that you enjoy tonight's concert in the incomparable Wigmore Hall.

George Caird
RSM Chairman



The Royal Society of Musicians
26 Fitzroy Square, London W1T 6BT
020 7629 6137 enquiries@rsmgb.org

PROGRAMME

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.

Johann Sebastian Bach 1685-1750

Flute Sonata in E minor BWV1034

i. Adagio ma non tanto |||| *ii. Allegro* |||| *iii. Andante* |||| *iv. Allegro*

Johann Sebastian Bach 1685-1750

Chromatic Fantasia and Fugue in D minor BWV903

Georg Phillip Telemann 1681-1767

Fantasia No. 10 in F sharp minor for solo flute TWV40:11

i. A tempo giusto |||| *ii. Presto* |||| *iii. Moderato*

Johann Sebastian Bach 1685-1750

Flute Sonata in B minor BWV1030

i. Andante |||| *ii. Largo e dolce* |||| *iii. Presto*

INTERVAL (20 minutes)

Please check that your mobile phone is switched off, especially if you used it during the interval.

Johann Sebastian Bach 1685-1750

Cello Suite No. 1 in G BWV1007

i. Prelude |||| *ii. Allemande* |||| *iii. Courante* |||| *iv. Sarabande* |||| *v. Menuet I - Menuet II* |||| *vi. Gigue*

Johann Sebastian Bach 1685-1750

Flute Sonata in E BWV1035

i. Adagio ma non tanto |||| *ii. Allegro* |||| *iii. Siciliano* |||| *iv. Allegro assai*

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SCAN TO EXPLORE



PROGRAMME NOTES

This evening's recital presents a study in Bach's writing for flute. We hear three of J S Bach's sonatas for the instrument, interspersed with three extensive and entirely solo works for harpsichord, cello and flute.

Bach's **Flute Sonata in E minor, BWV1034** is part of a pair with the concert's closing sonata, **BWV1035**; it follows the four-movement pattern of the so-called sonata da chiesa or 'church sonata', alternating between slow and fast. In meeting these formal demands, Bach gives a particularly strong contrast between the propulsive, almost headlong qualities of the faster movements and the unfolding lyricism of the slower ones. Unlike **BWV1030**, the harpsichordist does not have its part fully written out by Bach here. Instead, as more typical for the harpsichord as an accompanying instrument, the player reads from a single bass line, filling out or 'realising' the harmony as necessary.

J S Bach's **Chromatic Fantasia and Fugue in D minor, BWV903**, is a swirling and monumental work, with the fantasia casting an overwhelming and improvisatory sweep across the tonal spectrum. This freedom even extends to a borrowing from vocal music, with one section marked as recitative. Likely to have begun its life as a transcription of one of his legendary improvisations, there is no manuscript in Bach's own hand but a plethora of early copies from notable composers and copyists suggests that Bach kept on revisiting the work through the 1720s. Copies crossed Europe and his first biographer Johann Nikolaus Forkel found it to stand alone in Bach's prodigiously inventive output: 'I have taken infinite pains to discover another piece of this kind by Bach, but in vain. This fantasia is unique, and never had its like.' The 'chromatic' of the title properly refers to the fugue and the opening motion of its subject. Creeping up in semitones leaves the question of a definite key to be answered later, as the fugue works itself out magisterially.

After Bach's display of the full chromatic palette, we hone in on just one colour. Georg Philipp Telemann, Bach's contemporary, wrote 12 Fantasias for solo flute, in a free-form and varied collection covering the full chromatic scale. In these unaccompanied works, Telemann achieves what the composer Brian Ferneyhough has called 'fictional polyphony'. Deprived of a continuo section or any accompanying bass instrument, the flautist conjures the effect of the broader harmony from the way they shape their solo line and invite the listener to fill in the gaps. In the **Fantasia in F sharp minor, TWV40:11**, this effect is most obvious in the first and second of the three movements. The final *Moderato* – in keeping with Telemann's eager adoption of national styles from across Europe – has a French flavour in its trills and rhythms, as though the Fantasia has drifted on in its reverie.

The first half ends with the most expansive and ambitious of Bach's sonatas for flute, the **Flute Sonata in B minor, BWV1030**. Written in the same key as his Second Orchestral Suite – which also casts the flute in a starring role – the apparent symmetry of two faster movements flanking the central *Largo e dolce* is undercut by the much greater length of the opening *Andante*. It unfurls much like a concerto, as the flute and the harpsichord – in the orchestral role – pass themes back and forth and dovetail as the modulations and lines spin on. The final *Presto* takes the form of a three-part fugue, with one line given to the flute, the second to the harpsichordist's right hand and the third to their left.

As in the Telemann Fantasia and Bach Fantasia earlier, a single instrument takes

Bach gives a particularly strong contrast between the propulsive, almost headlong qualities of the faster movements and the unfolding lyricism of the slower ones

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the spotlight at the start of the second half. J S Bach's **Cello Suite No 1 in G, BWV1007**, has a claim to be one of the most widely performed, quoted, sampled and recognised of all Bach's works. Each suite presents six movements, opening with a *Prelude* and then proceeding through five dances. The first suite's *Prelude* unrolls through inexorable sequences before the *Allemande* takes a more introspective and questing path. At the centre of the dances comes the *Sarabande*, in which the cellist negotiates the tension between the dance's triple time and its two chords per bar, deciding on just the right amount of time to keep the two connected. Either side of the *Sarabande* are the more rapid *Courante* and the flowing *Menuets*. Finally, the suite ends with the vigour and spring of a *Gigue*.

The concert closes with Bach's **Flute Sonata in E, BWV1035**. A relative of this evening's opening sonata, it is again written for flute and continuo and replicates the four movement, 'church' structure. As an illustration of just how far the form had moved from its liturgical origins, the second of the slow movements is explicitly a noble and lilting *Siciliana*. A dedication to Michael Gabriel Fredersdorf – private chamberlain to Frederick the Great and, like his master, an amateur flautist – in a nineteenth-century copy has led many to believe that the piece comes from Bach's visit to Frederick's court at Potsdam in 1741, where his son Carl Phillip Emmanuel held a position in the orchestra.

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EMMANUEL PAHUD

FLUTE

French and Swiss flautist Emmanuel Pahud began studying music at the age of six. He graduated in 1990 with the 1er Prix from the Paris Conservatoire, and went on studying with Aurèle Nicolet. He won 1st Prize at the Duino, Kobe and Geneva Competitions, and at age 22 Emmanuel joined the Berliner Philharmoniker as Principal Flute under Claudio Abbado, a position which he still holds today. In addition, he enjoys an extensive international career as soloist and chamber musician.

Emmanuel appears regularly at prominent concert series, festivals and orchestras worldwide, and has collaborated as a soloist with leading conductors such as Abbado, Antonini, Barenboim, Boulez, Fischer, Gergiev, Gardiner, Harding, Järvi, Maazel, Nézet-Séguin, Orozco-Estrada, Perlman, Pinnock, Rattle, Rostropovich, Zinman.

Emmanuel is a dedicated chamber musician and regularly gives recitals with pianists Eric Le Sage, Alessio Bax, Yefim Bronfman, Hélène Grimaud, Stephen Kovacevich, as well as jazzing with Jacky Terrasson. In 1993, Emmanuel founded the Summer Music Festival in Salon de Provence together with Eric Le Sage and Paul Meyer, which is still a unique chamber music festival today. He also continues chamber music performances and recordings with "Les Vents Français", one of the premiere wind quintets featuring François Leleux, Paul Meyer, Gilbert Audin and Radovan Vlatkovic.

He is committed to expanding the flute repertoire and commissions new flute works every year to composers such as Elliott Carter, Marc-André Dalbavie, Thierry Escaich, Toshio Hosokawa, Michaël Jarrell, Philippe Manoury, Matthias Pintscher, Christian Rivet, Eric Montalbetti, Luca Francesconi and Erkki-Sven Tüür.

Since 1996, Emmanuel has recorded 40 albums exclusively for EMI / Warner Classics, which all have received unanimous critical acclaim and awards, resulting in one of the most significant contributions to recorded flute music.

Emmanuel is the recipient of the Léonie Sonning Music Prize for 2024. Emmanuel was honoured to receive the Chevalier dans l'Ordre des Arts et des Lettres.



Photo: Josef Fischmaller

TREVOR PINNOCK

HARPSICHORD

Trevor Pinnock is renowned worldwide as a harpsichordist and conductor who pioneered the modern revival of early music performance.

In 1972 he founded the English Concert whose reputation for ground-breaking performances on period instruments led to an extensive contract with Deutsche Grammophon and international tours. In 2023, DG marked the 50th anniversary of the founding of the English Concert by releasing a 100-disc box set of their complete recordings. Pinnock's many solo recordings include suites by Rameau and Louis Couperin, Bach's Goldberg Variations and Partitas and, most recently, The Well-Tempered Clavier.

His most recent recording project - Bach keyboard Partitas in groundbreaking arrangements for chamber orchestra by Thomas Oehler - with students from the Royal Academy of Music and Glenn Gould School - was released in Autumn 2023.

In 2003, Pinnock stepped down from the leadership of the English Concert and since that time has divided his work between conducting, solo and chamber music engagements. He has worked regularly with Koninklijk Concertgebouworkest Amsterdam, Deutsche Kammerphilharmonie Bremen and Mozarteumorchester Salzburg. He returns to Concertgebouworkest this season with Bach's St John Passion and a chamber concert of Bach with Emmanuel Pahud and Jonathan Manson which they repeat at Wigmore Hall. He also continues his association with Orchestre National de France, Orquesta Filharmonica de Gran Canaria, Kioi Hall Chamber Orchestra Tokyo and the musicians of the Royal Academy of Music.

Trevor Pinnock is Artistic Director of the Anima Mundi Festival in Pisa and Principal Conductor of the Kioi Hall Chamber Orchestra, Tokyo and the Royal Academy of Music Chamber Orchestra, London. He was awarded a CBE in 1992 and in 1998 was made an Officier de l'Ordre des Arts et des Lettres.



Photo: Gerard Collett

JONATHAN MANSON

CELLO

Jonathan Manson enjoys a busy and varied career as a performer on both cello and viola da gamba. Born in Edinburgh to a musical family, he received his formative training at the International Cello Centre under the direction of Jane Cowan, later going on to study with Steven Doane and Christel Thielmann at the Eastman School of Music in Rochester, New York. A growing fascination for early music led him to Holland, where he studied viola da gamba with Wieland Kuijken at the Royal Conservatory in The Hague.

For ten years he was the principal cellist of the Amsterdam Baroque Orchestra, with whom he performed and recorded more than 150 Bach cantatas and, together with Yo-Yo Ma, Vivaldi's Concerto for two cellos. Nowadays Jonathan specialises mainly in chamber music, performing repertoire ranging from the Renaissance to the Romantic. He is a founding member of the viol consort Phantasm, which has toured worldwide and made more than twenty recordings; several of these have won major prizes, including Gramophone Awards in 1997, 2004 and 2017. Jonathan is also the cellist of the London Haydn Quartet, whose latest volume of Haydn's complete quartets has just been released on the Hyperion label. Highlights of their last season included tours to Australia, Japan, Canada and the USA.

A long-standing partnership with the harpsichordist Trevor Pinnock has led to critically acclaimed recordings of the Bach sonatas for viola da gamba and harpsichord, and, together with Rachel Podger, Rameau's *Pièces de clavecin en concert*. In recent years Jonathan and Trevor have

joined forces with flautist Emmanuel Pahud and violinists Matthew Truscott and Sophie Gent, leading to two best-selling recordings of Bach and tours of Europe, the USA and East Asia.

Jonathan frequently appears as a principal and continuo player with the Dunedin Consort, the Orchestra of the Age of Enlightenment, Arcangelo, The English Concert and other leading early music groups. Recent highlights have included recitals with Elizabeth Kenny, Carolyn Sampson, Iestyn Davies, Peter Whelan and Laurence Cummings, being invited to play the solo viol part in George Benjamin's opera *Written on Skin* at the Royal Opera House, and an appearance as viola da gamba soloist with the Vienna Philharmonic. As a concerto soloist he has appeared at Wigmore Hall and the Southbank Centre, as well as further afield, in Hong Kong, Potsdam, the Haydn Festspiele in Eisenstadt and New York's Carnegie Hall.

Equally passionate about teaching, Jonathan has been professor for baroque cello and viola da gamba at the Royal Academy of Music in London since 2003, and he is a regular guest at the Guildhall School of Music, the Royal College of Music, Trinity Laban Conservatoire, Birmingham Conservatoire and the Royal Welsh College. He has also been invited to teach on numerous courses around the world, including those in Germany, Israel, Hong Kong, Portugal, Iceland and the USA, as well as closer to home, at the Universities of Oxford and Cambridge.

Jonathan lives in Oxfordshire with his wife and young daughter, and their golden retriever.



Photo: Marco Berggreve

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THE ROYAL SOCIETY OF MUSICIANS

The Royal Society of Musicians is Britain's oldest music charity and our aims remain as relevant today as they were in the earliest years – to provide vital financial assistance, advice and guidance to those professionally active in the world of music whose lives have been impacted by physical or mental ill health. Being a charity run by musicians for musicians, we are uniquely placed to fully understand the challenges faced within the profession.

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As well as financial support, we offer a range of health and wellbeing initiatives for musicians. Our online Social Network provides a chance to catch up with colleagues on an informal basis twice a month. In partnership with BAPAM, we also run a regular series of Healthy Practice webinars, designed to cover some of the most common issues faced by music professionals. Run by expert clinicians, musicians can find out the ways to prevent injuries common to players of each instrument, as well as the best recovery techniques, learn how to face some of the most pressing mental health challenges of working in the music industry, ask questions about their unique situation and receive expert advice.

HOW YOU CAN HELP

Whether or not you're a music professional, you can help us to support the UK music sector. With the number of musicians coming to us for support increasing every year, your help is more important than ever.

If you're not a musician, you can support our work by donating, fundraising or leaving us a legacy. It's been a rough few years for musicians; Brexit, Covid, budget cuts and more, have all made earning a living from doing what they love that bit more difficult. That has meant should accident or illness strike, many don't have the safety net they once enjoyed and need to turn to us for help.

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Annual membership costs just £25 a year per person for those aged under 30, and £45 a year for those aged 30 and over. Life Membership costs £400 for those aged 50 and over, and £600 for those under 50.

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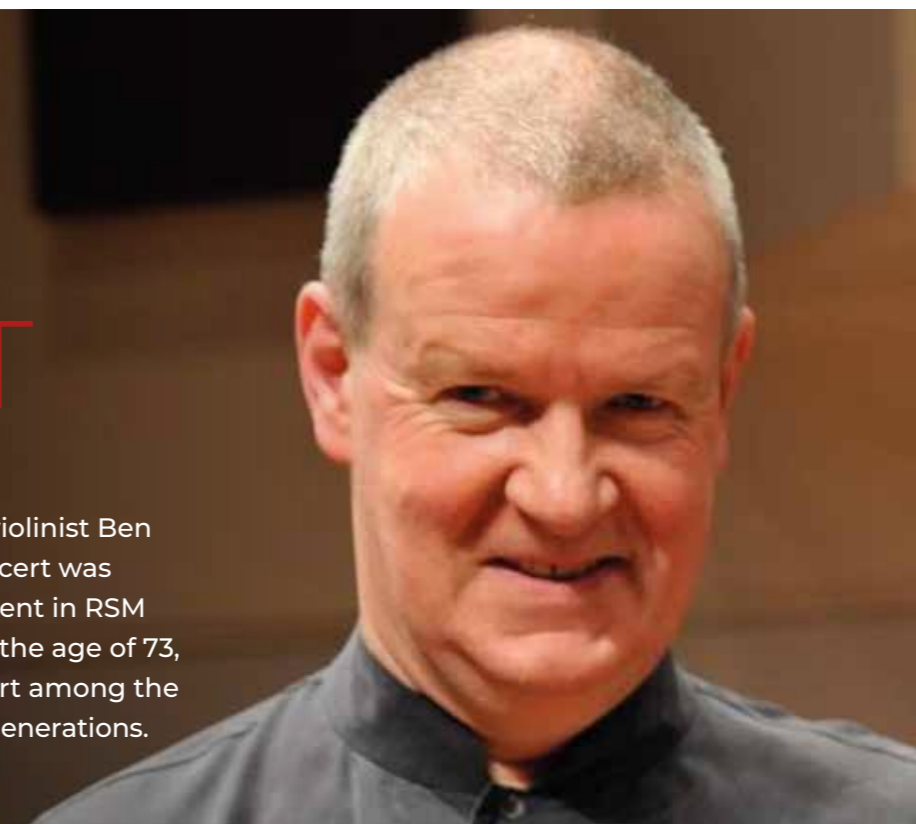
By bestowing a gift to The Royal Society of Musicians in your will, you are helping musicians across the UK to continue doing what they love, making music. Your support will continue the tradition began in 1738 of helping musicians in their time of need, which has allowed the musical life of our nation to flourish for centuries, and with your help, into the future.

Find out more at www.rsmgb.org/legacy

BEN CRUFT

1949-2022

It is thanks to the efforts of violinist Ben Cruft that this evening's concert was made possible. His involvement in RSM up until his death in 2022 at the age of 73, continued a legacy of support among the Cruft family that goes back generations. Thank you, Ben



TREVOR PINNOCK

Ben Cruft, my dear lifelong friend, asked me whether I could do this concert. Pandemic intervened but at last it can take place through the generosity of Emmanuel and Jonathan. Sadly, Ben cannot be here with us as he passed away in 2022. Many of you here will have known him through his music, his work for RSM, or as friend. He was a remarkable man whose generosity of spirit touched everybody who met him. In his years as Dean of the Music School at the Hong Kong Academy for Performing Arts he cared for generations of students. He was a compendium of knowledge which extended far beyond his love of music and the arts and the delight of fine wine and good food. I miss my friend greatly. Tonight, we play for him.

PATRICK GARVEY

Ben Cruft's spirit touched everyone and everything during his life through his playing, teaching, trusteeship, as Katia's husband, a family man and as a thoroughly fine human being. He had huge interests in life with an unquenchable fascination in things geographical, historical, gastronomic, the arts and everything musical. Together, these informed his gift of the finest musicianship against the background of a Cruft dynasty where his great grandfather (John, who was a founder member of the LSO), grandfather (Eugene), uncle (Adrian) and father (John) were all highly placed in London's musical world and committed

members of our Royal Society of Musicians. His father, John, had been the LSO's Secretary, then Director of Music and Drama of The British Council before moving to the Arts Council, and in Ben's youth it was not unusual to have people like Stokowski visiting the family home. Ben played in the LSO before becoming a member of the New Philharmonia. He moved to Hong Kong as Associate Leader of the Hong Kong Philharmonic and taught at the Hong Kong Academy for Performing Arts before returning to London to freelance, then back as the highly respected Dean of the Hong Kong Academy's School of Music. Whilst chamber music was at his core, he also demonstrated the highest craftsmanship when writing music for commercial use alongside his membership of the London String Quartet and, later, his String Trio with George Robertson and Anthony Pleeth. However, his special interest lay in Bach's works for Solo Violin, of which he gave over 100 performances in pairs of concerts with his recording of them demonstrating his ability to enable great music to speak for itself. His own interest in The Royal Society of Musicians was made manifest during his time as a Trustee where his was a voice of common sense in all matters. Truly a Renaissance Man.

He was a remarkable man whose generosity of spirit touched everybody who met him

2025 JACQUELINE DU PRÉ CHARITY CONCERT

We are delighted to announce pianist Imogen Cooper and cellist Adrian Brendel as the artists performing at the 2025 Jacqueline du Pré Charity Concert to raise funds for The Royal Society of Musicians



Taking place at 7.30pm on Sunday 16 March 2025 at Wigmore Hall, we will enjoy a wonderful programme of Beethoven, Liszt, Schumann and Debussy.

We hope you can join us!

THANK YOU

A huge thank you to Emmanuel, Trevor and Jonathan for agreeing to perform for us this evening, their support of The Royal Society of Musicians is invaluable.

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THE KIRKER MUSIC FESTIVAL IN MALLORCA

A SIX NIGHT HOLIDAY | 24 SEPTEMBER 2024

On the spectacular and dramatic north coast of Mallorca, far from the mass tourism of the south-east, is the pretty village of Estellencs in the dramatic Tramuntana Mountains. Mallorca has long been associated with Frederic Chopin who stayed on the island with his lover George Sand during the winter of 1838/39. The couple stayed at the Carthusian monastery at Valldemossa, scandalising the locals in this remote rural outpost, although Chopin composed some of his finest music whilst on the island. Pianist Melvyn Tan will play works by Chopin, and we are also joined by the Alkyona Quartet and the classical guitarist Morgan Szymanski, who will give a series of private concerts in the village church.



Price from £2,998 (single supp. £389) for six nights including return flights, transfers, six dinners, one lunch and five concerts

THE KIRKER MUSIC FESTIVAL IN ISCHIA

A SEVEN NIGHT HOLIDAY | 9 OCTOBER 2024

Our annual visit to the beautiful and verdant island of Ischia in the Bay of Naples is a highlight in the Kirker calendar. Each year we travel with a group of distinguished musicians who play in a series of private concerts exclusively for our guests in the music room at La Mortella. Sir William Walton and his wife Susana lived here for many years, and it is where Lady Walton created what is today one of the world's most famous gardens. This year we will be accompanied by the Kleio Quartet, soprano Mary Bevan, pianist Ashok Gupta, as well as Kirker's Director of Music and violist Simon Rowland-Jones, who perform works by Mozart, Schubert and Haydn.



Price from £2,976 (single supp. £395) for seven nights including return flights, transfers, seven dinners and six private concerts

Prices are per person based on two people sharing and include accommodation with breakfast, meals as described, a full programme of sightseeing, entrance fees and gratuities and the services of the Kirker Tour Leader.

Speak to an expert:
020 7593 2284
www.kirkerholidays.com



RSM

THE ROYAL SOCIETY
OF MUSICIANS
OF GREAT BRITAIN

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