

# Lammermuir Festival

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Secret Places I • Recorded at Gosford House, Longniddry

Available to view online from 19 Nov to 18 Dec

## Huw Daniel violin

### Georg Philipp Telemann

Fantasie No. 7 in E-flat major, TWV 40:20

Dolce–Allegro–Largo–Presto

### Johann Sebastian Bach

Cello Suite No. 1 in G Major, BWV 1007

I. Prelude • II. Allemande • III. Courante • IV. Sarabande  
V. Menuet I & II • VI. Gigue

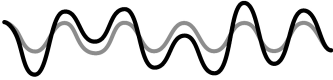
### Johann Sebastian Bach

Partita No. 3 in E Major for Solo Violin, BWV 1006

I. Preludio • II. Loure • III. Gavotte en Rondeau • IV. Menuett I  
V. Menuett II • VI. Bourrée • VII. Gigue



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## Programme notes

### *Sei solo.*

Prominently placed at the head of the cover page of Johann Sebastian Bach's autograph manuscript of the Sonatas and Partitas for Solo Violin, these two words have long mystified scholars and performers of Bach's music alike.

Translated literally, they state, 'You are alone.' Did Bach intend that the six pieces contained within the collection were to be performed — and heard — with a certain sense of existential implication? Was it simply that his Italian was deficient (*Sei soli* being the Italian for the more prosaic 'six solos')? Or was this a more subtle piece of wordplay, incorporating both senses, and offering a rare glimpse of a more jocular Bach than the figure rendered by historians?

Regardless, there is a particular resonance with this sense of intimacy in this programme, which marks the first of Lammermuir Festival's *Secret Venues* performances as part of this winter's online series.

During his time at Weimar and Cöthen, Bach came into contact with Johann Paul von Westhoff and Johann Georg Pisendel, two of the leading lights of the German violin school. Their approaches undoubtedly influenced Bach's music. Pisendel enjoyed a particularly close relationship with **Georg Philipp Telemann**, who dedicated a violin concerto to him. The pair corresponded about their shared love of gardening, with Pisendel sending rare plants to Telemann in Hamburg in the late 1740s. Bach and Telemann's solo violin writing share several characteristics, with both composers taking advantage of the kinds of techniques developed by Pisendel and his school in the early eighteenth-century German-speaking world.

The **Fantasia No. 7 in E-flat major, BWV 40:20** is taken from a collection of twelve fantasies by Telemann published in 1735. The theorist Johann Gottfried Walther (a cousin of Bach's) described the *fantasie* (or *fantasia*) genre in his *Musicalisches Lexicon* (1732) as where, 'One plays what one wills...one composes to please himself.' Like Bach's violin writing, Telemann's fantasies explored the wide range of the violin's qualities, as an instrument equally capable of executing rapid passagework as drawing out sinuous melodies. This fantasia is divided into four sections, alternately slow–fast–slow–fast. The first, marked *dolce* ('sweetly'), gives the impression of the violin accompanying itself, with a lower bass voice supporting an elaborate melody above. The Allegro that follows is much more Italianate, with sequences of quickfire semiquavers. However, the Largo is disarmingly beautiful, with its large melodic leaps framing a simple but elegant triple-time dance. The concluding Presto is succinct but rounds things off in a blaze of energy.

Bach's autograph manuscript for the solo violin sonatas and partitas is dated 1720. At this point, Bach was in his third year at Cöthen, where he was employed as

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Capellmeister to Prince Leopold of Anhalt-Cöthen. Cöthen was a Calvinist court, and while this limited Bach's opportunities for composing and performing sacred vocal music, it provided him with a platform that allowed him to produce some of his most compelling instrumental music. As well as being a keyboard virtuoso, Bach was also a more-than-capable string player, as later attested by his son Carl Philipp Emanuel.

Among the most familiar of works in all of Bach's output, the **Cello Suite No. 1 in G Major, BWV 1007** was probably composed during his time as Capellmeister in Cöthen. Though the six suites each explore the cello in a highly idiomatic way, this first suite — with its iconic opening prelude — works particularly well in transcription for the violin, as its broken chords open out on top of the resonating open fifths G, D and A. The Allemande uses similar techniques as Telemann's writing in suggesting two distinct voices, while the other movements retain a real sense of the physical embodiment that characterises Bach's dance music — particularly in the concluding Gigue. It is possible that Bach ultimately intended his cello suites to be published alongside the violin sonatas and partitas in a single collection, so it is fitting to hear them side-by-side here.

The **Partita No. 3 in E Major for Solo Violin, BWV 1006** is an example of the sonata da camera tradition's influence on Bach's violin writing. Bach generally used the term *partita* (and *partia*) for sequences of dances inspired by the Italian style — the works labelled 'sonata' in the collection, by contrast, maintain more of a French flavour. This partita, the final work of the set, is also the most expansive, made up of seven distinct movements. It is the most experimental of the set, insofar as it only contains one of the traditional dances of the German partita as it had been consolidated by the early eighteenth century (the gigue; the other three being the allemande, courante and sarabande). The partita opens with a thrilling *moto perpetuo* Preludio, which Bach would later re-use in transcriptions for organ and orchestra in the cantatas BWV 29 and 120a. The Loure that follows is an example of Bach breaking with his own models and inserting a relatively modern French dance, while the Gavotte is extended with an accompanying Rondeaux. Two comparatively conventional minuets precede the final Gigue, in which the violin seems virtually to become a complete ensemble, answering the musical questions it asks itself in an appropriately upbeat manner.

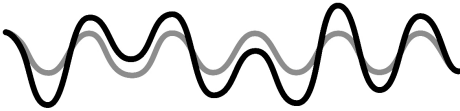
David Lee

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**Huw Daniel** was a pupil at Ysgol Gyfun Ystalyfera, South Wales, and was then an organ scholar at Robinson College, Cambridge, graduating with first-class honours in music in 2001. He then studied the baroque violin at the Royal Academy of Music for two years with Simon Standage. In 2004, Huw was a member of EUBO, the members of which formed Harmony of Nations and went on to play together and record two CDs.

He is a member of the Dunedin Consort, and the Irish Baroque Orchestra, and is the leader of Orquestra Barroca Casa da Música, Porto since 2004. He is also one of the leaders of the Orchestra of the Age of Enlightenment. As guest-leader he has played and recorded with EUBO, the English Concert, AAM, the King's Consort, the Sixteen, and Barokkanerne Oslo. He has recorded two CDs of Purcell trio sonatas with Cecilia Bernardini and The King's Consort and has also recorded the Bach double violin concerto with Cecilia Bernardini and the Dunedin Consort.

Huw is an Associate of the Royal College of Organists and in 2014 was elected Associate of the Royal Academy of Music. In 2010 he was selected to take part in Jumpstart Junior Foundation's instrument loan programme and now plays a violin by Jacob Stainer, 1665. Huw is also a keen viola d'amore player.



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David Lee

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