LAKE SIDE ARTS

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ENSEMBLE AUGELLETTI

Thursday 11 June, 7.30pm
Djanogly Recital Hall

PROGRAMME

Fugue in D Major	**Anna Amalia Princess of Prussia (1723-87)**
Sonata No.1 in A major TWV43:A1 *Soave – Allegro – Andante – Vivace*	**Georg Philipp Telemann (1681-1767)**
Canata per Flauto *Untitled – Adagio – Allegro*	**Johann Adolph Hasse (1699-1783)**
Sonata in G minor BWV1029 *Vivace – Adagio – Allegro*	**Johann Sebastian Bach (1685-1750) arr. Ensemble Augelletti**
Interval	
Sonata No.4 in G minor TWV43:g1 *Andante – Allegro – Largo – Allegro*	**Telemann**
Sonata in D major Op.5, No.5 *Pastoralle*	**Pietro Antonio Locatelli (1695-1764)**
Sonata in D minor *Presto – Grave – Allegro*	**Giuseppe Torelli (1685-1709)**
Trio sonata in A minor, TWV 42:A1 *Affettuoso – Vivace – Grave – Menuet*	**Telemann**
Sonata in D major. FaWV N:D1 *Largo – Allegro – Largo – Allegro*	**Johann Friedrich Fasch (1688-1758)**

Please ensure all mobile phones are switched off. Photographs and videos of the performance are not permitted. Please ensure hearing aids are switched to the appropriate concert setting.

There is a Sennheiser Infrared enhanced hearing system in the Djanogly Recital Hall; please request a headset from our front-of-house staff to enhance your enjoyment of this evening's concert.

PROGRAMME NOTES

'Departed Bach…So sleep! For never forgot shall be thy fame; The pupils thou hast schooled, and those they school in turn, shall forge a crown of honour for thy name' wrote Georg Philipp Telemann (1681-1767) in a poem that was published after the death of Johann Sebastian Bach in 1750.
Telemann's sonnet is full of praise for the many musical skills of his long-term friend. Though most of us speak of Bach first as a composer, Telemann's poem highlights Bach's dedication as an educator. Proudly describing Bach's sons and students as 'jewels that brightly burn', Telemann celebrated the skills that Bach fostered in the next generation who he believed would ensure a bright future for music and would be 'what shall truly make [Bach] prized in times to come'.

This programme takes us to the heart of 18th-century Leipzig where Bach's students performed weekly as part of an ensemble known as the Collegium Musicum. The Collegium was formed by Telemann in 1701 and it flourished for 50 years under the guidance of several musical directors including J.S. Bach who took up the post from 1729-c.1744. The Collegium performers were mostly students at Leipzig University alongside guest players invited by the ensemble directors. The ensemble performances were sometimes large-scale events with up to 40 musicians playing in a concert and Telemann recalled that it was frequently 'listened to with great appreciation and pleasure.' The ensemble gained a reputation amongst the students for being a fun place to play; 'In my very first days in Leipzig, I immediately wanted to join [the Collegium] not only because it had a large number of good musicians, but also because it sounded great' wrote new university student and composer Gottfried Heinrich Stölzel (1690-1749) whose roommate was already an oboist in the ensemble.

The music by Telemann in today's programme was written long after the composer passed on directorship of his Leipzig Collegium and they are known as 'Paris Quartets' as Telemann wrote them for a specific line-up of performers to play in advance of his trip to Paris in 1737. The musical writing is inventive and virtuosic, and Bach subscribed to the publication - seemingly for his Leipzig students to perform at Zimmerman's Coffee House

Flautist Lorenz Christoph Mizler (1711-1778) recalled that 'there are always good musicians…as is known, later they develop into famous virtuosi' and mused that under Bach's direction 'every musician has the right to make himself heard in these musical concerts'. During Bach's directorship the performances took place at Zimmermann's Coffeehouse, 'once each week, excepting during the fair [when they performed twice a week], Fridays of an evening from 8 till 10 o'clock on Catherine-Strasse' and audiences were presented with a mixture of instrumental chamber music and secular cantatas. There was no ticket admission fee, and all genders of audience member were welcome to attend.

BWV1029 (originally a sonata for the viola da gamba) is one of a set of sonatas that Bach's younger sons Carl Philipp Emanuel (1714-1788) and Johann Gottfried Bernhard (1715-1739) appear to have copied out in transcription for other instruments, perhaps for performance within the à la carte programmes given by the Collegium. Taking inspiration from the arrangements and transcriptions that Bach's students made during this period, we have created our own version to perform with our instrumental forces.

Guest performers at the Collegium seem to have inspired the students and these included violinist Johann Georg Pisendel (1688-1755). On arrival in Leipzig to act as the guest leader of the Collegium he reportedly played a virtuosic solo by his own teacher Giuseppe Torelli (1658-1709). Initially unimpressed by Pisendel's tatty appearance, one of the student cellists Johann Christoph Götze heckled Pisendel until he started to play. Captivated by the sound, Götze became quiet and put his cello down to lean forwards and listen. As the slow section of the concerto started, Götze was apparently so moved by the performance that he tore his wig from his head and threw it on the floor.

He rushed to embrace and compliment Pisendel at the end of the session, and they became friends for life. We combine a virtuosic sonata by Torelli with a short movement by Pietro Antonio Locatelli (1695-1764) whose violin solos were also performed in the weekly Collegium concerts.

Some catalogues of the music performed by the Collegium survive, and they highlight instrumental overtures by Johann Friedrich Fasch (1688-1758). Fasch was a violinist and student at Leipzig University who taught himself to play by following the structures of music by his 'most beloved' friend Telemann and he formed his own group 'the second Collegium Musicum' in 1708. None of his music was published during his lifetime, and much of it survives in copies scribed by Bach's Collegium students from the 1730s.

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ENSEMBLE AUGELLETTI

Olwen Foulkes - recorders
Ellen Bundy - violin
Kate Conway - cello & viola da gamba
Toby Carr - lutes
Oliver John Ruthven – harpsichord

Ensemble Augelletti specialise in creating engaging programmes that tell the everyday stories of people living in the 17th and 18th centuries through baroque chamber music. They are known for compelling performances that demonstrate an 'equal capacity for elegant pathos and rip-roaring technical dexterity' (The Arts Desk, 2024) and are often praised for 'a profound understanding of their innovative repertoire' (Charles Hutch Press, 2024).

Founded in 2019, Ensemble Augelletti were the New Generation Baroque Ensemble in partnership with BBC Radio 3, the National Centre for Early Music, and the Royal College of Music (2023-5) and City Music Foundation Artists (2024-6).

Ensemble Augelletti perform regularly on BBC Radio 3's 'In Tune' and 'Early Music' Shows and in arts festivals across the UK including York, London, Brighton, Beverley Early Music festivals. They were finalists of the York International Young Artist Competition and released their debut CD recording entitled 'The Library of a Prussian Princess' on Barn Cottage Records in 2022. Their year-long digital project 'Pick a Card...' explored historical playing cards from the British Museum's collection reaching more than 50K online viewers and is available to explore on their website. Their KS1 outreach programme 'Augelletti's Aviary' in collaboration with Voces8 Foundation launched in September 2024, bringing music to year 2 children from across Hackney and Islington. Six of Augelletti's projects including cd recordings, concert tours, digital projects and outreach concerts have received generous Continuo Foundation grants since 2020 and their kind support has enabled the development stage of several concert programmes.

2026-7 brings the ensemble the release of two new albums, several radio appearances, and performances across Europe with 8 different programmes in venues from pubs to universities, primary schools, concert halls, churches, restaurants and gardens.