LAKE SIDE ARTS

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RACHEL PODGER, VIOLIN & LUCIE HORSCH, RECORDERS

DUOLOGUES

Saturday 31 October, 7.30pm
Djanogly Recital Hall

PROGRAMME

Toccata and Fugue in D minor, BWV565	Johann Sebastian Bach (1685–1750) arr Chad Kelly
Der getreue Musik-Meister, TWV 40:107	Georg Philipp Telemann (1681–1767)
Fantasia no. 7 'a la Francese'	Telemann
Duet for flute and violin in E minor	Carl Philipp Emanuel Bach (1714–1788)
Canonic Sonata No.1 in G major, TWV 40:118-23	Telemann
Partita No.3 for Solo Violin in E major BWV1006: VI	Johann Sebastian Bach arr Brüggen/Horsch
Sonata for violin in D minor, Giga senza basso	Antonio Maria Montanari (1673–1755)
Sonata for flute and violin in E minor Op.51	Joseph Bodin de Boismortier (1689–1755)
Traditional tune set	

There will be a CD signing after the concert.

Please ensure all mobile phones are switched off. Photographs and videos of the performance are not permitted.

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.

Please ensure hearing aids are switched to the appropriate concert setting.

PROGRAMME NOTES

From the telegraph to email, through fax and the landline telephone, instant messaging and video conferencing – communication has dramatically changed over the last 100 years. In comparison, communication for all the composers featured in this concert would have been more or less stable across their lifetimes. Letters were written with ink, frequently drafted first, and with that came a deliberation of thought, clarity of phrasing and a generic contract to this to-ing and fro-ing. The opening of Johann Sebastian Bach's letter to his old school friend, Georg Erdmann (28 October 1730), traces a kind of awkwardness to the genre's formality:

"Your Honour will have the goodness to excuse an old and faithful servant for taking the liberty of disturbing you with the present letter. It must be nearly four years since Your Honour favoured me with a kind answer to the letter I sent you; I remember that at the time you graciously asked me to give you some news of what had happened to me, and I humbly take this opportunity of providing you with the same..."

Four years! Waiting was part and parcel of correspondence in 18th-century Europe. Johann Sebastian's letter dated 6 October 1748 to his secretary and first-cousin-once-removed, Johann Elias Bach, carries the notation "p. occasion". This abbreviation of "par occasion" indicated that the letter was not transmitted through official postal systems but rather through a private traveller "by opportunity".

Letters were written to seek out opportunities quite literally. Bach used the postal system to sniff out jobs, attempting to secure patronage and the dissemination of his compositions. Then there are Bach's complaint letters, whether about the size of his choir to the town council, his salary, or about the "out of shape" town musicians (Stadtpfeifer). In contrast, the prolific French composer Joseph Bodin de Boismortier did not require patrons. In 1724, he obtained a royal licence for engraving music, and published over 100 collections of instrumental and vocal works that were sold directly to the public. In his letter of 1753, Boismortier cites the Querelle des Bouffons, the clash of French and Italian opera styles in Paris, as the reason for hanging up his coat: "the Italians, who have taken over at the Opéra, have reduced me to retirement".

Letters were sometimes accompanied by gifts, which for the flower-loving Georg Philipp Telemann included bulbs and seeds. In December 1750, George Frideric Handel promised Telemann that a shipment of plants was on its way: "I therefore send you a gift of a case of flowers, which the connoisseurs of these plants assure me are carefully chosen and of a charming rarity."

Of course, music itself could be the gift. In January 1734, Bach composed a canon – 'Canon a 2. perpetuus.' – as a memento for one of his godchildren (possibly Johann Gottfried Walther the Younger). "Unwrapping" such a gift involved figuring out its hidden internal logic. When in 1747 Bach was admitted to the Corresponding Society of Musical Sciences (Correspondierende Societät der musikalischen Wissenschaften), whose membership also included pen-pals Telemann and Handel, he presented the society with a puzzle canon. A triple canon in six voices – a nod to the secret language of a very exclusive club (membership was limited to twenty people).

On the page, such canons don't look like much. Their permutations are frequently left unwritten, with the reader left to work out the mechanics from little more than a cryptic title (there are, apparently, 480 solutions to Bach's Society puzzle canon). Musicology, therefore, has reasonably framed them in the realm of the cerebral. But for Bach, invention was bound up with practical music-making. According to Carl Philip Emanuel Bach, his father's teaching method emphasised "the invention of ideas" (die Erfindung der Gedanken). Inventions were Bach's way of teaching his students how to play cleanly in two or three parts on the keyboard, before then developing these inventions in order to "acquire a strong foretaste of composition". Invention straddled the mental and physical, occupying

both the logical act of “before” composition as well as the temporal act of working something out in real time at the keyboard.

Beyond pedagogy, there is something intrinsically playful about Bach’s mode of invention. In “Duologues”, we hear duos that thematise the student-master relationship – the copy and paste of canon – as well as those that emphasise curiosity, freedom, and, even, rebellion. We’re taken back to the 18th-century pastime of duo-playing as a recreational activity. The sense of ad hoc socialising and merriment is enhanced by the three modes of duet featured here: violin and viola, violin and recorder, as well as violin and cello. No basso continuo to hand? That’s fine, as these single-line instruments – though there’s the occasional double stopping – can slip into different musical personas. Indeed, that’s all part of the fun.

Invention becomes conversation, and here, of course, there’s no four-year wait. In musical conversation, one can speak and listen at the same time, offering up answers to questions that become questions themselves, spooling off sentences replete with rhetoric, grammar, and even punctuation. Imitation isn’t something inscribed, but bounces off the page with adoration, flattery, curiosity, sarcasm, persuasion or provocation. To-ing and fro-ing take on a different nature as voices overlap, inflecting one another to change one’s very own voice.

Mark Seow, 2026

RACHEL PODGER, VIOLIN

“Rachel Podger, the unsurpassed British glory of the baroque violin,” (*The Times*) has established herself as a leading interpreter of the Baroque and Classical. Rachel is in demand as a soloist, director and chamber musician; she is also a passionate pedagogue and presenter.

Rachel was the first woman to be awarded the prestigious Royal Academy of Music/Kohn Foundation Bach Prize in October 2015, was Gramophone Artist of the Year 2018, and the Ambassador for REMA’s Early Music Day 2020. A creative programmer, Rachel is the founder and Artistic Director of Brecon Baroque Festival and her ensemble Brecon Baroque; is Principal Guest Director for Tafelmusik; Patron for The Continuo Foundation and an Ambassador for the Learned Society of Wales. Rachel was awarded BBC Music Magazine’s 2023 Recording of the Year and Instrumental Award for her solo album *Tutta Sola*.

Rachel continues to broaden her relationships with orchestras, ensembles and venues worldwide. Recent highlights include performances with Tafelmusik as Principal Guest Director, her debut directing Bavarian Radio Symphony, a European tour with Les Musiciens du Louvre, and a long-awaited return to the Netherlands Bach Society. Upcoming performances include her return to Scottish Chamber Orchestra, Handel and Haydn Society, Boston Early Music Festival, Zurich Chamber Orchestra and Philharmonia Baroque, as well as tours of *Duologues* with Lucie Horsch, *A Guardian Angel* with VOCES8, *Nature’s Voice* with Lucie Horsch and Eleonore Cockerham, *Just Biber* (Biber 1681 Sonatas) and *The Muses Restor’d* with her ensemble Brecon Baroque. Upcoming disc releases include *Duologues* with Lucie Horsch, Jane Rogers, and Alex Rolton (October 2026).

A dedicated educator and inspirational coach, Rachel has begun her own training programme BOGA (Bow Yoga), she holds the Micaela Comber Chair for Baroque Violin at the Royal Academy of Music and the Jane Hodge Foundation International Chair in Baroque Violin at the Royal Welsh College of Music and Drama. Rachel also has a regular relationship with The Juilliard School in New York.

LUCIE HORSCH, RECORDER

Sparkling rising star Lucie Horsch is a passionate and charismatic advocate of her instrument. First revealed as a recorder wunderkind before emerging as a stylish Baroque virtuoso, Lucie is a smart and innovative musician who brings her curiosity into approaching multiple musical genres and developing new repertoire all with the same incredible talent.

Born into a family of professional musicians, Lucie began to study the recorder at the age of five. At the age of 11 after winning many competitions, she moved to the Sweelinck Academie at the Amsterdam Conservatory where she studied the recorder with Walter van Hauwe. In 2022, Lucie was awarded a Borletti-Buitoni Trust Fellowship. In 2024/25 season, she was appointed a 'Junge Wilde' at the Konzerthaus Dortmund for three seasons.

Lucie Horsch performs as a soloist with orchestras and ensembles such as the Tonhalle Orchester Zürich, Iceland Symphony Orchestra, Finnish Radio Symphony Orchestra, Hong Kong Philharmonic Orchestra, Amsterdam Sinfonietta, Los Angeles Chamber Orchestra, Orchestre National d'Île-de-France, Academy of Ancient Music, Orchestra of the Eighteenth Century and B'Rock Orchestra. She is the guest of major halls and festivals including the Wigmore Hall, Concertgebouw Amsterdam, Konzerthaus Vienna, Philharmonie de Paris, Kölner Philharmonie, Elbphilharmonie, Philharmonie du Luxembourg, Rheingau Musik Festival, and Schleswig-Holstein Musik Festival. In October 2025 she premiered a piece by Finnish composer Lotta Wennäkoski with the Royal Concertgebouw Orchestra, co-commissioned by the Royal Concertgebouw, Finnish Radio Symphony Orchestra and the Borletti-Buitoni Trust on behalf of Lucie. Other highlights in the 2025/26 season included tours with B'Rock Orchestra and the Orchestra of the Eighteenth Century.

Lucie is an exclusive Decca Classics artist. Her debut album *Vivaldi* received the 2017 Edison Klassiek Award. Her second album *Baroque Journey*, recorded with the Academy of Ancient Music and Thomas Dunford, reached No. 1 in the UK Classical Charts and was awarded the prestigious Opus Klassik prize in Germany in 2019. In her third album *Origins*, released in 2022, Lucie explored folk-inspired and traditional music from all over the world with dazzling arrangements of works by 20th century composers such as Bartók, Debussy, Stravinsky, Piazzolla, Isang Yun and Charlie Parker, together with traditional tunes from the four corners of the world. *Origins* was awarded the Edison Klassiek Audience Award in 2023. For her 4th album *The Frans Brüggen Project*, Lucie was given special access to the late Frans Brüggen's unique collection of historic recorders transporting listeners back to the golden age of instrument making. The album is recorded with the Orchestra of the Eighteenth Century, founded by Brüggen and features various composers of the 17th and 18th century. The album was awarded an Edison prize in 2025.

Lucie plays on recorders made by Seiji Hirao, Frederick Morgan, Stephan Blezinger, Francesco LiVirghi and others.