



## MUSIC FROM PARIS 1738

Elizabeth Walker – flute

Lucy Russell – violin

Sebastian Comberti – violoncello

Michael Overbury – harpsichord

The far-reaching influence of the French baroque musicians and composers, are the feature in this recital. The Suites TWV 43, known as the 'Nouveaux Quatuors' or "Paris Quartets" composed by Goerg Philipp Telemann, were written and premièred in Paris by musicians and fellow composers Michel Blavet (flute), Jean-Pierre Guignon (violin), Jean-Baptiste-Antoine Forqueray (gamba) and Prince Edouard (harpsichord) and Continuum perform one of these complete suites alongside works that would have influenced the creation of the Paris Quartets.

J.B. Boismortier (1689 – 1755) Trio Sonata in G major, op 41 no. 6 This collection of Trio Sonatas from 1732 are possibly the earliest example of Trio Sonata composed for flute, violin and continuo, and are written in the 'Italian Style', but remain unmistakably French in melody and harmonic structure. **Allegro, Corrente,**

M. Blavet "La Vibray" (1700 – 1768) The 6 flute sonatas were published in 1732 by the flautist Michel Blavet and contain both wit and charm. I will play the opening two movements, the first movement, marked **Andante** has an expressive motif that stops and starts in a rondo-like form and is followed by the second movement marked **Allemanda (Allegro).**

J.S. Bach (1685 – 1750) French Suite no 4 in E flat for harpsichord BWV 815 The French Suites were written for Bach's highly musical young wife Anna Magdalena in 1722 shortly after they were married. The 4th French Suite includes the following dance movements, each in binary form. **Allemande**, A flowing texture in 4/4 style *brisé* is imitative of lute music. **Courante** is a graceful and lively Italianate 9/8 dance movement. **Sarabande** is a stately 3/4 movement with a stress on the second beat of the bar. **Gavotte** in duple metre has phrases starting typically at the half-bar. **Air** is a light, flowing, melodic Italianate movement. **Minuet** is a graceful triple-time dance. **Gigue** in 6/8 is an example of the flowing Italian version (rather than the French jerky rhythms).

J-M Leclair (1697 – 1764) Deuxième recreation de musique, opus 8 Published in 1737, the Recreation de musique yet again shows the influence of flamboyant artistry of the Italian influence but also the formal structures of the French dance forms. The Chaconne is a long and involved movement that could stand on it's own, with contrasting major and minor sections, multiple rhythmical, rhetoric and emotional changes. **Chaconne**

L.F.J.Patouart (1719 – 1793) Cello Sonata no 3, opus 2 One of the earliest virtuoso cellists working in Paris, Patouart published 2 sets of sonatas in the 1740s. Although undoubtedly influenced by the popular Italian style, these sonatas, unpublished since their first appearance, have a distinctive Gallic charm. **Grazioso, Prestissimo, Grazioso, Minuet**

J-P. Rameau (1683 – 1764) Pièces de Clavecin en concerts – Cinquieme Concert **La Forqueray**, Rameau was a highly influential French operatic composer. This chamber work, published in 1741, represents the only chamber piece composed by Rameau. He entitled this movement Forqueray, who he admired.

Jean-Pierre Guignon (1702 – 1774) Violin Sonata no 9 in C min.  
A renowned violinist-composer. He made his début in Paris in April and May 1725 in three appearances at the newly founded Concert Spirituel. **Andante, Allegro, Allegro poco, Allegro grazioso**

G.P. Telemann – 'Paris Quartet' (Paris 1738) no 1 in D major TWV 43 **Prélude (Vivement), Tendrement, Vite, Gaîment, Modérément, Vite**

**CONTINUUM** have performed a variety of exciting and varied concerts in Festivals and Music Series, offering crafted programmes of baroque music for flute, cello and harpsichord. They have

performed together in festivals such as the Chichester Music Festival (2011), the British Flute Society (2012) and more recently in Somerset, Lincolnshire and at the Handel House museum, London. This year they have concerts in Early Music series in Newark, Chichester and Wells Cathedral, and in London at the Handel House (May 2018). An extract from one of the Flute Sonatas of J.S. Bach, can be viewed on YouTube <https://www.youtube.com/watch?v=TIYjrwykNZQ>

**ELIZABETH WALKER (flute)** studied as a graduate at the Guildhall School of Music and Drama. She went on to study Early Music at the Koninklijk Conservatorium in The Hague. She currently teaches flute at the specialist music school in Wells and runs a successful summer course, 'Flutes in Tuscany'. Her first solo CD recording of Telemann Fantasias won critical acclaim, **"if you like her sound as much as I do, you will want to listen to them over and over again"** BFS review. She has also recorded the Flute Sonatas by J.S. Bach with Continuum. Find out more at [www.lizwalker.co.uk](http://www.lizwalker.co.uk)



**LUCY RUSSELL (violin)** shows great versatility as a violinist. Her work on both modern and 'period' instruments as leader of the Fitzwilliam Quartet has taken her across the world and has encompassed a breadth of repertoire stretching from Purcell to the present day. She has premiered works for baroque violin by several composers, including, most recently, John Woolrich (Scherzi) for the Buxton Festival. Her CD of Bach's Obligato Violin Sonatas with John Butt (Linn) has received overwhelmingly positive critiques and was nominated BBC Disc of the Week. BBC Music Magazine - **"sheer freshness, insight and life-enhancing joy."**

Born in London, **SEBASTIAN COMBERTI** studied in Italy with Amedeo Baldovino and later with Derek Simpson and Sidney Griller at the Royal Academy of Music. He was a founder member of the Bochmann Quartet until 1983 when he became principal cello with the London Mozart Players. As soloist, and a member of chamber groups including Trio Goya and Divertimenti he has recorded several cds for CRD, EMI, Harmonia Mundi, Hyperion, Meridian, RCA, CPO and Cello Classics.



**MICHAEL OVERBURY (harpsichord)** was awarded an Organ Scholarship to Corpus Christi College, Cambridge. After graduating he was successively, an assisting organ scholar at King's College, Cambridge, Assistant Organist at New College, Oxford, a deputy organist and choir master at the Cathedral and Abbey Church at St Alban's, Director of Music at Eagle House Preparatory School for Boys, and Master of the Song School at Newark, Nottinghamshire. After winning First Prize in the 1982 Manchester International Organ Competition, he appeared twice as soloist at the Royal Festival Hall.