



## An Evening of Bach and sons

**Elizabeth Walker – baroque flute**  
**Rachel Beckett – baroque flute and recorder**  
**Sebastian Comberti – baroque violoncello**  
**Michael Overbury - harpsichord**

J.S. Bach     Trio Sonata in G-Major, BWV 1038  
*Largo, Vivace, Adagio, Presto*

W.F. Bach     Duet no 2 for two flutes in D major F59  
*Allegro ma non troppo, Cantabile, Allabreve, Gigue*

C.P.E. Bach     Two Marches and Two Polonaises (Anna Magdalena Bach Notebook)  
(harpsichord solo)

J.S. Bach     Organ Trio Sonata no 5 BWV 529  
(arranged for flute, alto recorder and continuo)  
*Allegro, Largo, Allegro*

Interval

J.S. Bach     Organ Trio Sonata, no 1 BWV 525  
(arranged for 2 flutes and continuo)  
*Allegro, Adagio, Allegro*

J.S. Bach     Cello suite no 2 in D minor BWV 1009  
*Prelude – Allemande – Courante – Sarabande – Minuet 1 and 2 - Gigue*

J.S. Bach     Trio Sonata for Two Flutes BWV 1039  
*Adagio, Allegro ma non presto, Adagio e piano, Presto*

### Programme notes

'Continuum' presents a programme that includes two new arrangements by Elizabeth Walker of J. S. Bach's Organ Trio Sonatas BWV 525 and 529, together with one of the most reliably attributed Trio Sonatas by J.S. Bach for two flutes and continuo, BWV 1039. We also include the beautiful smaller Trio Sonata, BWV 1038, also likely to have been composed in Leipzig in 1729, for a series of 500 concerts or more that Bach composed for at this time, and in which his pupils and his sons would have performed as soloists.

The six sonatas for organ "à Clav. E Pedal" are extremely beautiful but challenging to play for any organist. It is believed these sonatas were also compiled around 1720, written out by his son, Wilhelm Friedemann Bach and his stepmother, Anna Magdalena.

Johann Nikolaus Forkel (22 February 1749 – 20 March 1818) Bach's biographer commented

*"Six sonatas or trios for two keyboards with obbligato pedal.*

*Bach composed them for his eldest son, Willhelm Friedemann, who, by practising them, prepared himself to be the great organist*

*he later became. It is impossible to say enough about their beauty. They were written when the composer was in his full maturity and can be considered his principal work of this kind”.*

It is not known exactly when Wilhelm Friedemann Bach wrote his youthful flute duets, but we do know that Quantz would have had them before 1741, because they appear in his book of ‘Solfeggi’ which Quantz compiled for Frederick the Great. Scholars have looked at the manuscripts and detected from the handwriting, that W. F. Bach could have written the first two duets as early as 1724, when he was still in Leipzig with his father.

Carl Philipp Emanuel Bach was the fifth child and second (surviving) son of J S Bach. He became an extremely influential composer working at a time of transition between his father's Baroque style and the classical and romantic styles that followed. His personal approach, an expressive and often turbulent one known as *empfindsamer Stil* applied the principles of rhetoric and drama to musical structures. The manuscript *Notebook* was presented by J S Bach to his second wife in 1725, so C P E Bach was no more than 11 years of age when he composed these *Two Marches* and *Two Polonaises*. Simple, but well characterised, they shed an interesting light on domestic music-making in the Bach household.

**CONTINUUM** performed in what became an annual St Cecilia Day concert in Wells Cathedral, and they sorely missed performing there in November 2020. However, their last concert before lockdown was in February 2020 for the Totnes Early Music Society in Devon, where they performed an all J. S. Bach programme to a large and particularly appreciative audience. Their next concert will be for the Chichester Music Society in January 2022, postponed from January 2021 and Rachel and Elizabeth are performing all 6 sonatas by W.F. Bach for the Benslow Concert series in November 2021.

**ELIZABETH WALKER (flute)** teaches flute at the specialist music school in Wells and runs the 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. She has also recorded the Flute Sonatas by J.S. Bach with Continuum and recorded a CD of Schubert’s works for flute and piano for ‘Devine Music’ using a Louis Lot flute, no 435 coupled with Chopin's original Ignace Pleyel piano from 1848. She has given solo recitals in London, Holland, Toronto, Chicago and most recently, Orlando (2018). She ran seven online flute courses in lockdown for Benslow Music and presented a solo recital for them in December 2020, which was highlighted live on BBC Radio 3’s drive-time show, In Tune.



Elizabeth has published two award winning study books, ‘Baroque Flute Studies’ and ‘Baroque Studies for Modern Flute’ (Best Flute Method NFA 2015/17) and the J.S.Bach Trio Sonata arrangements in this concert have also been awarded ‘Best Newly Published arrangement at the NFA 2021 awards and are now published by Alry Publications. Find out more at [www.lizwalker.co.uk](http://www.lizwalker.co.uk)



**RACHEL BECKETT (flute and recorder)** plays regularly with some of the most distinguished orchestras in the period instrument world. As principal flute and recorder with the English Baroque Soloists, conducted by Sir John Eliot Gardiner, she features prominently in their series of Bach Cantatas recordings which have met with great critical acclaim. She is also principal recorder for the Orchestra of the Age of Enlightenment.

Recent recordings include Monteverdi's opera, *Il Ritorno d'Ulisse*, Bach B Minor Mass, St Matthew Passion, Magnificat and Cantata 151 Süßer Trost.

Future concerts include the Cartagena Festival in Columbia playing Bach's Suite in B minor, seasons of Handel's Rinaldo at Glyndebourne Festival Opera and Agrippina at the Royal Opera House. She also has a thriving teaching practice in her home town of Chesham.

Born in London, **SEBASTIAN COMBERTI (violoncello)** 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.

A keen interest in historically informed performance has resulted in participation with a great many of London's period instrument groups, appearing as principal cello and soloist with the Orchestra of the Age of Enlightenment and the Hanover Band.



As a member of several chamber groups he has recorded for CRD, EMI, Harmonia Mundi, Hyperion, Meridian, Phoenix and RCA and CPO. In April 2001 Sebastian Comberti founded the Cd label Cello Classics, devoted to recordings of rare repertoire and artists, himself releasing several Cds of sonatas by Boccherini, Stephen Paxton and early 19th Century works with fortepiano, and concertos by Haydn and Zumsteeg with the OAE



**MICHAEL OVERBURY (harpsichord)** Michael has been an assisting organ scholar at King's College, Cambridge, Assistant Organist at New College, Oxford, a deputy organist and choir master at St Alban's Abbey, Director of Music at Eagle House Prep School, Master of the Song School at Newark, Nottinghamshire, and, for 25 years, Director of Music of Nottingham Boys Choir. He has appeared twice as soloist at the Royal Festival Hall, and in countless other cathedrals and concert venues, has played with numerous choirs and orchestras, and has featured on several recordings, including five solo discs.

Michael was for 15 years Director of Music of the Priory Church of Our Lady and St Cuthbert, Worksop, is currently a founder member of *Mvsica Donvm Dei*, and harpsichordist for the chamber trio *Continuum*. Michael plays his own Flemish-type harpsichord built in 1984 in the style of instruments by Andries Ruckers. He lives in Newark.