

present...

**THOMAS DUNFORD** | Lute

Saturday, March 29, 2025 | 7:30pm

St. Mark's Lutheran Church

**JOHN DOWLAND****A dream**  
**The king of Denmark's galliard****Melancholy galliard**  
**Mrs. Winter's jump****Lachrimae pavan**  
**Frog galliard****ERIK SATIE**  
*Arr. Dunford***Gymnopédie 1****MARIN MARAIS**  
*Arr. Dunford***Les voix humaines in D Major from Suite No. 3**  
**L'américaine in E Major from Suite d'un goût étranger****ERIK SATIE**  
*Arr. Dunford***Gnossienne 1****J.S. BACH**  
*Arr. Dunford***Suite for Cello in G Major, BWV 1007***Praeludium*  
*Allemande*  
*Courante*  
*Sarabande*  
*Menuet I*  
*Menuet II*  
*Gigue***GIROLAMO  
KAPSBERGER****Toccata VI from Primo Libro d'intavolatura de lauto****JOAN AMBROSIO  
DALZA****Calata alla Spagnola from Quarto Libro d'intavolatura de lauto****Thomas Dunford** is represented by Arts Management Group  
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## ARTIST PROFILES

*Tonight is the San Francisco Performances debut of Thomas Dunford.*

Born in Paris in 1988, **Thomas Dunford** discovered lute at the age of nine thanks to his professor Claire Antonini. He continued his studies at the Conservatoire de Paris where he earned a First Prize (unanimous) in the class of Charles-Edouard Fantin, and then at the Schola Cantorum of Basel with Hopkinson Smith. He attended several masterclasses with lutenists such as Rolf Lislevand, Julian Bream, Eugène Ferré, Paul O'Dette, Pascale Boquet, Benjamin Perrot and Eduardo Eguez.

From 2003 to 2005, Thomas made his debut in the role of the lutenist in Shakespeare's *Twelfth Night* on the stage of La Comédie Française. Since then, he has been performing worldwide, most notably at Carnegie Hall and Frick Collection in New York City, Wigmore Hall in London, Washington's Kennedy Center, Vancouver Recital Society, Palau de la Musica in Barcelona, Paris and Berlin Philharmonies, TAP Poitiers, WDR Köln, Bozar Brussels, among others. He also performs in festivals such as Saintes, Radio France Montpellier Occitanie, Ambronay, Leipzig Bachfest, Utrecht, and Folles Journées de Nantes. In addition, Thomas has been seen in performance throughout Europe, Scandinavia, North and South America, the Middle East and Asia.

Thomas Dunford is regularly invited to appear with or to conduct chamber en-

sembles and orchestras. Among them are Les Arts Florissants, Academy of Ancient Music, Cappella Mediterranea, and Pygmalion to name a few. He has been conducting productions at Opera Lafayette in Washington, DC since 2017. He frequently performs with chamber music partners harpsichordist Jean Rondeau and mezzo-soprano Lea Desandre.

In 2018 at the age of 30, he created his own ensemble, Jupiter, formed out of a meeting and friendship with brilliant young musicians of his generation. Their multi-award-winning first disc devoted to Vivaldi was released by Alpha in 2019. The discography continues with *Amazon* in 2021, a Franco-Italian recital program with Lea Desandre, and *Handel—Eternal Heaven* in 2022, with soloists Lea Desandre and Iestyn Davies. Jupiter has already been programmed in the greatest concert halls in Europe and the United States: Philharmonie de Paris, Philharmonie de Berlin, Auditorium Radio-France, ElbPhilharmonie Hamburg, Carnegie Hall in New York, Wigmore Hall in London, Festival de Pâques d'Aix-en-Provence, among others.

As a soloist, Thomas Dunford has received numerous awards for his recordings (on Alpha): *Lacrimae* (2012), *Labirinto d'Amore* (2014) and solo *Bach Suites* in 2018. In 2023, he released a new album *Idylle* with mezzo-soprano Lea Desandre, as well as a five-track EP mixing original compositions with covers, including some from the Beatles.

Thomas Dunford is fond of many musical genres, particularly jazz, and has been working on chamber music projects with

conductors and soloists such as Paul Agnew, Leonardo Garcia Alarcon, Nicola Benedetti, Keyvan Chemirani, William Christie, Jonathan Cohen, Christophe Coin, Iestyn Davies, Lea Desandre, Isabelle Faust, Bobby McFerrin, Philippe Herreweghe, Monica Huggett, Alexis Kosenko, Francois Lazarévitch, Anne-Sophie von Otter, Trevor Pinnock, Patricia Petibon, Sandrine Piau, Anna Prohaska, Hugo Reyne, Anna Reinhold, Jean Rondeau, Skip Sempé, and Jean Tubéry.

## PROGRAM NOTES

### A dream

**The king of Denmark's galliard**  
**Melancholy galliard**  
**Mrs. Winter's jump**  
**Lachrimae Pavan**  
**Frog galliard**

**JOHN DOWLAND**  
 (C. 1563–1626)

John Dowland was an English composer and lutenist with an international reputation for his songs published between 1596 and 1612 and highly acclaimed for his compositions for solo lute. He was one of the last great Renaissance lute virtuosi, belonging to a tradition that was essentially improvised and only secondarily written down. *A dream* is composed in the form of a pavan, a solemn, duple measure dance-form and the most serious of dances, frequently used for high ceremony and even as a funeral music. Its fixed tripartite ABC structure, with each section repeated in a decorated form appears rigid, but the slow pulse, the long phrase lengths, the measured harmonic movement and the freedom of decoration and variation give many opportunities for an inspired performer to transcend the formal strictures and communicate deep emotion. The best pavans are transcendental and form is used to go beyond form. John Dowland's *Lachrimae pavan*, based on his song *Flow my tears*, was popular throughout Europe during the 17th century and was used in the 20th century by Benjamin Britten as the basis for his monumental guitar solo *Nocturnal* and was recorded by the pop star Sting.

If the pavan is an attempt to represent a higher world, the galliard roundly enjoys being of this world and delights in that fact. It is frequently a dance for the dancer to show skill and character. More than any other Re-

naissance dance form, the galliard formally channels the display of ego. The *King of Denmark's galliard*, dedicated to the monarch who made Dowland the highest paid musician in Europe, is an outstanding representative of the form. While retaining the typical galliard rhythm and triple time, *Melancholy galliard* is unusual in its very slow tempo, emphasizing Dowland's attraction to sad, reflective moods. *The Frog galliard*, an instrumental set of variations on Dowland's song, *Now, O now, I needs must part*, is a brilliant display of virtuosity and the joy of life. Finally Mrs. *Winter's jump* is a whimsical light-hearted trifle, essentially rustic in mood and reminiscent of a scene in a comedy by Shakespeare.

## Gymnopédie 1 Gnossienne 1

ERIC SATIE  
(1866–1925)

Eric Satie was a French composer whose spare, unconventional, often witty style avoids sentiment or transcendent significance, disregards traditional forms and tonal structures, often takes the form of parody, and represents a definite break with 19th-century Romanticism. His *Trois Gymnopédies* (Three Nude Dances) and *Gnossiennes* (Ritual Dances) disregard traditional forms and tonal structures and employ mild, dissonances in the melody, producing a piquant, melancholy effect. Satie was dismissed as a charlatan by musicians who misunderstood his irreverence and wit but was nonetheless deeply admired by composers of the rank of Darius Milhaud, Maurice Ravel, and, in particular, Claude Debussy—of whom he was an intimate friend for close to 30 years. His influence on French composers of the early 20th century and on the later school of Neoclassicism was profound.

## Les voix humaines in D Major from Suite No. 3

## L'américaine in E Major from Suite d'un goût étranger

MARIN MARAIS  
(1656–1728)

Marin Marais was a French Baroque composer best known for his compositions for viola da gamba. His early music took the form of traditional suites consisting of an unmeasured or improvisatory Prelude

followed by traditional dance forms but he also composed outside of that tradition. *Les voix humaines* (The Voices of Humanity) is a simple melody with rich harmony creating a deeply moving effect. *Suite d'un goût étranger* (Suite in a Foreign Style) presents a group of virtuosic character pieces. *L'américaine* is a fantastical description of the exotic land of America.

## Suite for Cello in G Major, BWV 1007

JOHANN SEBASTIAN BACH  
(1685–1750)

Bach wrote six suites for solo cello primarily made up of Baroque social dances that Bach transforms, without disrupting the element of dance, into personal and profound spiritual statements. In these works Bach creates the illusion of a full harmonic and contrapuntal texture by means of single melodic lines that outline or suggest an interplay of independent voices—a technique originally developed by lute composers and perfectly suited to the cello. The *Suite BWV 1007* is the first of this set. The *Prelude* is a joyous exploration of resonating open strings which flows into an exultant cascade. The *Allemande* highlights a melodic line which features the freedom of soaring melodic arabesques and the discipline of latent body rhythms. The *Courante* is an exuberant and comic piece which rejoices in its own energy. The *Sarabande*, with its ceremonial rhythm and poignant harmony, is suffused with the sweet sadness of nostalgia and is the emotional center of gravity of the suite. The pair of *Minuets* brings us back down to earth with their rhythms reminiscent of the refined entertainment of aristocratic courts. The *Gigue* embodies an earthy, peasant energy which provides a rousing conclusion.

## Toccata VI from Primo Libro d'intavolatura de lauto

GIOVANNI GIROLAMO KAPSBERGER  
(1580–1651)

Giovanni Girolamo Kapsberger was a musician active in early 17th century Rome known for his virtuosity on the lute and theorbo as well as for his flamboyant compositions. Kapsberger *Toccata VI* is characterized by its spontaneous changes of mood and texture, sharp contrasts, and unusual rhythmic groupings. Though opinions of the quality of his music varied widely both during his life and today, Kapsberger was undoubtedly one of the principal composers of lute and theorbo music during the early Baroque era.

## Calata alla Spagnola from Quarto Libro d'intavolatura de lauto

JOAN AMBROSIO DALZA  
(FL. 1508)

Joan Ambrosio Dalza was a lutenist and composer active in Milan and Venice in the early 16th century. His surviving works comprise the fourth volume of Ottaviano Petrucci's influential series of lute music publications, *Intavolatura de lauto libro quarto* (Venice, 1508). The collection includes 42 dances, nine ricercars, five preludes, and *Calata alla Spagnola*, which reflects the contemporary influence of Spanish culture on the Italian peninsula. Easy to listen to and perform, Dalza's music was very popular and influential.

—Program notes by Scott Cmiel



MANUEL  
BARRUECO  
Guitar

SATURDAY  
MAY 3

Program to Be Announced

415.392.2545

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