



Johan Helmich Roman
To the Northern Star
Chamber Works for Flute

Yu-Wei Hu flute

FLAUGUISSIMO

Johan Löfving, Magdalena Loth-Hill,
Emily Atkinson, Henrik Persson

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Chamber works by Johan Helmich Roman (1694–1758)

Flauguissimo

Yu-Wei Hu *flute*

Johan Löfving *theorbo & baroque guitar*

Magdalena Loth-Hill *violin*

Emily Atkinson *soprano*

Henrik Persson *viola da gamba*

Johan Helmich Roman (1694–1758)

Sonata No. 4 for flute and basso continuo in G major, BeRI 204

- | | |
|---------------|--------|
| 1. Largo | [4:42] |
| 2. Allegro | [3:37] |
| 3. Larghetto | [2:17] |
| 4. Vivace | [0:57] |
| 5. Allegro | [2:24] |
| 6. Non presto | [0:53] |

Sonata No. 10 for flute and basso continuo in E minor, BeRI 210

- | | |
|----------------|--------|
| 7. Larghetto | [3:50] |
| 8. Andante | [3:22] |
| 9. Piva | [1:53] |
| 10. Non presto | [3:16] |
| 11. Villanella | [0:59] |

12. Aria 'Süße Zeiten eilet nicht' from <i>Cantata in einer Taffel-Music</i> , HRV 601	[6:57]
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Sonata No. 8 for flute and basso continuo in A major, BeRI 208

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|----------------------|--------|
| 13. Largo | [4:31] |
| 14. Allegro | [3:43] |
| 15. Andante | [2:15] |
| 16. Adagio – Allegro | [2:56] |
| 17. (Allegro) | [1:24] |

18. Aria 'I eder bästa vår' from <i>Bröllops Music</i> , HRV 600	[8:55]
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Trio Sonata No. 3 in E minor, BeRI 115

- | | |
|----------------|--------|
| 19. Largo | [1:57] |
| 20. Vivace | [2:19] |
| 21. Lento | [1:13] |
| 22. Non presto | [2:07] |

Total playing time	[66:42]
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Photography: Emmanuel Sowicz

To the Northern Star: Chamber Works by Johan Helmich Roman (1694–1758)

Frequently hailed by later historians as ‘The Father of Swedish Music’, Johan Helmich Roman was born into a musical family in Stockholm at the turn of the eighteenth century. In 1711, Roman started his career as a violinist and oboist at the Royal Chapel, where he studied and played alongside Johann Jacob Bach, J. S. Bach’s beloved brother and a skillful oboist. When royal permission to study abroad was granted by the King the following year, Roman nevertheless had to wait patiently due to the political and financial difficulties at court. After all, Sweden was at the heart of the Great Northern War and music was hardly a national priority. One can only imagine the young composer’s excitement in early 1716, when he finally arrived in the great metropolis of Georgian London.

Although few details of Roman’s English sojourn survive, sources indicate that Roman was employed as a violinist at the King’s Theatre and that he received lessons in composition from Handel and Pepusch. Roman is also reputed to have been able to demonstrate his considerable instrumental skill on both the oboe and violin at a moment’s notice. So much so that the Duke of Newcastle was so impressed

that he persuaded Roman to leave the opera in 1717 and join his own court. Further information on Roman’s English sojourn can be found in A. Ivarsdotter’s *Johan Helmich Roman Biography*, published by Swedish Musical Heritage, Stockholm, 2014.

Roman returned to the King’s Theatre in 1719–20 when the theatre reopened due to an improved financial situation. There he performed operas by George Frederick Handel, Giovanni Bononcini and Attilio Ariosti. Even if we cannot verify that Roman did in fact study with Handel and Pepusch, he most certainly engaged with many extraordinary musicians from all over Europe who had made London their home. Italian influence was enormous at the time and one can easily see how musicians like Francesco Barsanti and Francesco Geminiani made their mark on Roman’s future musical style. The entrepreneurial spirit of London’s concert scene might also have inspired Roman when he later pioneered public concerts in Stockholm.

Though reluctant to leave Handel’s orchestra in London, Roman returned to Sweden in 1721 to serve the newly crowned royal couple of Frederick I and Roman’s main patron Queen Ulrica Eleonora, to whom he dedicated the publication of twelve sonatas for flute and basso continuo

in 1727. Surprisingly, it was Roman's only published work during his lifetime. In this set of flute sonatas, the musical impressions and skills he absorbed during previous years blossomed. The movements are extremely varied, revealing an innovative and forward-looking approach, often pairing graceful melodic lines with stark harmonic contrasts. This is particularly striking in the opening movement of the G major sonata, which uses the form of a *da capo aria*, to truly make the flute sing and speak in equal measure. Other gems include the two renaissance dances, 'Piva' and 'Villanella', which lend a rustic character to otherwise highly intricate writing.

At the turn of the eighteenth century, the Northern Star gradually became a symbol of the Swedish Kings. Later, in 1748, King Frederick I created the Royal Order of the Northern Star (Kungliga Nordstjärneorden) and awarded it to personnel who made significant contributions to science and research in Sweden. The title and programme of this album – *To the Northern Star* – pay homage to the royal couple and to the Swedish Age of Enlightenment, under which Roman's musical talents flourished.

From the collection of twelve flute sonatas dedicated to the queen, we have selected

three beautifully contrasting ones to record for this album. Around the same time of the publication, Roman also wrote **Cantata in einer Taffel-Music** (Cantata of Table-Music) and **Bröllops Music** (Wedding Music). In the former one, the German text obviously aimed to glorify the new royal couple, particularly Frederick I, who was originally a Hessen-Kassel prince and never spoke fluent Swedish in his lifetime. Supported by a cascading flute part, the soprano aria honoured their supposedly 'peaceful' rule together with the parliament after the fall of the Swedish Empire.

On the other hand, *Bröllops Music* was written for an aristocratic wedding and set to Swedish text. It is a wonderful testimony to Roman's serious and pioneering interest in the musical qualities of the Swedish language. Here, an elaborate cadenza for solo violin precludes the soprano's entry in an almost theatrical fashion and then followed by violin obbligato with flute doubling the singer's line. As a fine violinist himself, Roman wrote extensive *Assaggi* for solo violin, and there are surviving manuscripts indicating that Roman created his own ornamentation and improvisations on Corelli's violin sonatas. The cadenza in the aria mentioned above, whether written by Roman himself or not, nevertheless reflects a thorough understanding of

instrumental technique as well as the high standard of violinists at the Swedish court at the time.

To finish the album, we have arranged a trio sonata in e minor, originally written for two violins and basso continuo, to be performed on flute and violin as treble instruments. The combination of these two instruments were not only crucial to the trio sonata genre and employed extensively across the continent; they also complement each other's timbres, thereby bringing out both subtlety and fire. We hope this piece will conclude the album as if it truly was a salon concert performed for the royal couple in early eighteenth-century Stockholm!

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Instruments

Yu-Wei Hu: One-keyed granadilla flute after C. Palanca, replica made by Martin Wenner, 2008.

Magdalena Loth-Hill: Original late 1600's Venetian violin by an unknown maker.

Henrik Persson: Original viola da gamba by Edward Lewis, 1703.

Johan Löfving: French fourteen-course theorbo replica made by Lars Jönsson, 2021. Five-course baroque guitar replica made by Marcos Kaiser Mori, 2017.

Acknowledgements

We would like to thank the Marchus Trust for making this recording possible.

Texts and Translations

12. Süße Zeiten eilet nicht

Süße Zeiten eilet nicht,
wartet angenehme Stunden.

Schweden hat nun überwunden,
Ruhe, Friede, Glaub und Licht
hat sich wieder eingefunden.

Text: Johan Köppen

Translation: Johan Löfving

18. I eder bästa vår

I eder bästa vår,
i skären mogen frukt,
och få i unga år
er lust fullkomna.

I eder bästa vår,
i skären mogen frukt,
och få i unga år
er fröjd fullkomna.

På åldern först bli nöjd,
det är en ögnefröjd
då man skall somna.

Text: Ulric Rudenschöld

Translation: Johan Löfving

Sweet times need not hurry,
pleasant hours will come.

Sweden is now victorious,
peace, joy, faith and light
return again.

*In your finest spring of youth,
you harvest the ripened fruits,
while you in youthful bliss
your lust fulfil.*

*In your finest spring of youth,
you harvest the ripened fruits,
while you in youthful bliss
your joy fulfil.*

*Then old age knocks your door,
a joyful sight for the content
who shall rest in peace forever.*



Photography: Emmanuel Sowicz

Flauguissimo

Flauguissimo was founded by flautist Yu-Wei Hu and guitarist/theorbo-player Johan Löfving whilst studying at the Royal College of Music in London. Their imaginative programmes have dazzled audiences across the UK, and their keen interest in both early and contemporary music has made them sought-after teachers at universities and music colleges. Recent venues include Kings Place, Cadogan Hall, St John's Smith Square, Sage Gateshead and St George's Bristol. Flauguissimo frequently expand their ensemble in collaboration with other artists as part of their vision to deliver relevant, inspiring performances of historical repertoires. In 2019 their debut album *A Salon Opera* was released under Resonus Classics to great critical acclaim.

Yu-Wei Hu (flute)

Born in Taipei, flautist Yu-Wei Hu discovered her passion for early music while studying at the National Taiwan Normal University, and it later brought her to the Royal College of Music (RCM) in London. Supported by a Taiwanese Government Scholarship, Yu-Wei studied historical flute with Lisa Beznosiuk and Rachel Brown as well as modern flute

with Susan Thomas and Daniel Pailthorpe at the RCM, where she was awarded the MMus in Performance with Distinction and an Artist Diploma degree.

As both recitalist and orchestral musician, Yu-Wei has performed modern and period flutes throughout the UK and Europe, including concerts at Royal Festival Hall, Royal Albert Hall, Royal Opera House Covent Garden, Palace of Versailles and MuTh – Konzertsaal der Wiener Sängerknaben. Festival appearances include BBC Proms, London Handel Festival, London Festival of Baroque Music, Radio France Festival in Montpellier, Bachwoche Festival in Vienna, and Carinthischer Sommer Festival in Austria. Her performances have been broadcasted on BBC Radio 3, Radio France and Austrian Radio Ö1. Currently the Principal Flute of Oxford Bach Soloists and Opera Warberg, Yu-Wei has also performed and recorded as part of many renowned period chamber ensembles and orchestras, including Arcangelo, the Academy of Ancient Music, Florilegium, Gabrieli Consort & Players, and the Orchestra of the Age of Enlightenment.

In 2021 Yu-Wei was appointed Modern and Historical Flute Professor at London Performing Academy of Music. Additionally, as a regular historical flute teacher at Wermland Early Music Festival in Sweden, she

is committed to teaching and inspiring the next generation of musicians.

Magdalena Loth-Hill (violin)

British-Polish violinist Magdalena Loth-Hill studied at Chetham's School of Music with Jan Repko and at the Royal College of Music (RCM) with Itzhak Rashkovsky, Adrian Butterfield and Lucy Russell. While studying for an Artist Diploma in baroque violin, Magdalena was awarded the Mills Williams Junior Fellowship.

Performing on both modern and period instruments, Magdalena has recorded for the British Library 'Georgians Revealed' exhibition and the ABRSM syllabus. She plays with the Academy of Ancient Music, the English Concert, the Orchestra of the Age of Enlightenment, English Baroque Soloists, Florilegium and Ex Cathedra. Concerto performances include Bach's E major concerto, Brandenburg Concerti four and five and the Bach Double Violin Concerto with the RCM Baroque Orchestra as well as the Mendelssohn and Bruch Violin Concerti with the City of Carlisle Orchestra. In 2016, Magdalena was invited to Bolivia, where her two solo recitals as 'Artist of the Festival' officially opened the 2016 Misiones de Chiquitos Festival.

Magdalena is a founding member of the Consone Quartet, the first period string quartet to be selected as BBC New Generation Artists. Magdalena also plays in Ensemble Hesperii whose 2019 project, 'The Pheasant's Eye', was featured by *Classical Music Magazine*. The group won first prize at the 2020 London International Festival of Early Music Competition and the following year won third prize at the International Van Wassenaer Competition in Utrecht.

Emily Atkinson (soprano)

Born in the Colorado Rockies, soprano Emily Atkinson studied at the Crane School of Music, New York and the Royal College of Music, London, and now enjoys performing both as a soloist and consort singer.

She has sung with many leading consorts, including The Cardinal's Musick, Alamire, The Taverner Consort, and La Grande Chapelle, and has performed with The Tallis Scholars in hundreds of concerts across five continents. She has also appeared in the UK and abroad with period orchestras such as the Academy of Ancient Music, The English Concert, Freiburg Baroque Orchestra, and Florilegium, including performances at the Valletta Baroque



Photography: Emmanuel Sowick

Festival, Edinburgh Festival, and BBC Proms.

Emily is proud to be a member of the City Bach Collective, carrying on a decades-long tradition of performing Bach cantatas liturgically at Lutheran services in the City of London. She is often a featured soloist with period chamber groups and has recorded an album of Italian cantatas with *Concentus VII*. She has also enjoyed singing fusion and contemporary music, including a recent performance in Morocco with *Passamezzo* and Sufi singer Abdou el-Haak, as well as new music by Jill Jarman with *Chelys Viol Consort* and world-famous percussionist, Dame Evelyn Glennie, a particular highlight for Emily, herself an amateur marimba player.

Henrik Persson (viola da gamba)

Born in Stockholm, Henrik moved to England to study cello at the Birmingham Conservatoire with Andrew Fuller and viola da gamba with Bill Hunt. After completing his BMus Hons degree, he undertook a postgraduate performance degree at the Royal Academy of Music in London where he studied baroque and classical cello with Jennifer Ward-Clarke and viola da gamba with the late Richard Campbell.

Henrik currently enjoys a rich and varied freelance career. He is a regular with *Florilegium*, the *Musical and Amicable Society*, with whom he also appears as a soloist, and for the *Blackdowns Early Music Projects*. He was first continuo player of Philip Pickett's two groups *New London Consort* and *Musicians of the Globe* with whom he regularly toured throughout the UK and the world for eight years. Henrik was also first continuo player for *La Nuova Musica* from 2007 to 2010 and a member of the *European Union Baroque Orchestra* 2002–03. He is a founding member of *Neuwe Vialles Consort* together with Caroline Ritchie. Henrik also teaches at the annual *Baroque Opera Course* at *Benslow Music*, together with Judy Tarling.

Recordings include appearances as continuo player on several discs such as Spiritato!'s *The Judgement of Paris* by Daniel Purcell, *Sweeter Than Roses* with soprano Anna Dennis and *Sounds Baroque*, Bach cantatas with *Amici Voices*, and *Odes, Songs and Sonatas, Divine, Moral and Entertaining from the English 18th Century* with the *Musical and Amicable Society*. He also appears as soloist together with Jonathan Rees and Martin Perkins on the *Weston Park Cello Music* recording with the same group.

Henrik is fortunate enough to be able to perform on an original cello by Nicholas Chappuy 1770 and an original viola da gamba by Edward Lewis 1703.

Johan Löfving (theorbo & baroque guitar)

Swedish-born guitarist and theorbo-player Johan Löfving has established himself as a truly exciting artist of a new generation. After studying at the Royal College of Music in London with Gary Ryan and Jakob Lindberg, he went on to complete his studies at the Mozarteum Salzburg under the guidance of Hans Brüderl and Robert Wolff.

Since being a prize winner in the prestigious London International Guitar Competition, Johan's solo recitals have taken him to some of the finest halls in Britain such as Kings Place and Sage Gateshead, followed by celebrated chamber music performances at major festivals and venues including Wigmore Hall, London Festival of Baroque Music and Brighton Early Music Festival. Abroad, he has had the honour to perform at the MuTh-Konzertsaal der Wiener Sängerknaben, Carinthischer Sommer Festival and the Swedish Guitar and Lute Festival.

Apart from his long-term work with Flauguissimo and flautist Yu-Wei Hu, he has worked with musicians such as baritone Thomas Guthrie, tenor Rob Murray and pianist David Owen Norris, who invited him to take part in the 'Playlist Series' on BBC Radio 4. Other radio appearances include Swedish Radio P2 and BBC Radio 3 where he was invited as 'Home Session' artist during the national lockdown.

His solo debut album *Fandango!* was released in 2020 by Resonus Classics to great critical acclaim and was recorded on an original nineteenth century guitar.

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Recorded in Holy Trinity Church, Weston, Hertfordshire, 22–24 November 2021

Producer, engineer & editor: Adam Binks

Recorded at 24-bit/96kHz resolution

Cover image: *Mountain Startrail* by Camillo Granchelli

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