

barbican



15–17 Jun

Bach Weekend with Sir John Eliot Gardiner

Hear JS Bach's Violin Sonatas, Cello Suites, Goldberg Variations and a selection of his glorious Cantatas led by Sir John Eliot Gardiner.



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Bach Weekend

Fri 15 Jun

7:30pm, Barbican Hall

JSBach 'Wachet! betet! betet! wachet!', BWV70

Gallus 'Jerusalem gaude gaudio'

JSBach 'Nun komm, der Heiden Heiland', BWV61

interval 20 minutes

JSBach 'Jesus schläft, was soll ich hoffen?', BWV81

Schütz 'Ach Herr, du Schöpfer aller Ding'

JSBach 'Unser Mund sei voll Lachens', BWV110

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner conductor

Hana Blažiková, Julia Doyle sopranos

Reginald Mobley alto

Ruairi Bowen, Hugo Hymas, Gareth Treseder

tenors

Peter Harvey bass

Sat 16 Jun

11am, LSO St Luke's

JSBach

Sonata No 3 for violin and harpsichord, BWV1016

Partita No 2 for solo violin, BWV1004

Sonata No 1 for violin and harpsichord, BWV1014

Toccatto for harpsichord, BWV913

Sonata No 6 for violin and harpsichord, BWV1019

Isabelle Faust violin

Kristian Bezuidenhout harpsichord

3pm, St Giles' Cripplegate

JCBach 'Fürchte dich nicht'

JSBach 'Fürchte dich nicht'

JSBach 'Komm, Jesu, komm'

JCBach 'Lieber Herr Gott, wecke uns auf'

JSBach 'Lobet den Herrn, alle Heiden'

interval 20 minutes

JCBach 'Herr, nun lässest du deinen Diener'

JSBach 'Jesu, meine Freude'

JCBach 'Der Gerechte, ob er gleich zu zeitlich stirbt'

JSBach 'Singet dem Herrn ein neues Lied'

Solomon's Knott

7:30pm, Barbican Hall

JSBach 'Weinen, Klagen, Sorgen, Zagen', BWV12

Gumpelzhaimer Jubilate Deo (canon in 5 parts)

JSBach 'Ihr werdet weinen und heulen', BWV103

interval 20 minutes

JSBach 'O ewiges Feuer, o Ursprung der Liebe', BWV34

G Gabrieli Timor et tremor

JSBach 'O Ewigkeit, du Donnerwort', BWV20

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner conductor

Hana Blažiková soprano

Sarah Denbee, Reginald Mobley altos

Hugo Hymas, Gareth Treseder tenors

Alex Ashworth, Peter Harvey, Samuel Pantcheff

basses

Sun 17 Jun

11am, Milton Court Concert Hall

JSBach Goldberg Variations, BWV988

Jean Rondeau harpsichord

3pm, Milton Court Concert Hall

JSBach

Cello Suite No 1 in G major, BWV1007

Cello Suite No 2 in D minor, BWV1008

Cello Suite No 3 in C major, BWV1009

Jean-Guihen Queyras cello

7:30pm, Barbican Hall

JSBach 'Es erhub sich ein Streit', BWV19

Buxtehude 'Nimm von uns, Herr, du treuer Gott'

JSBach 'Nimm von uns, Herr, du treuer Gott', BWV101

interval 20 minutes

JSBach 'Jesu, der du meine Seele', BWV78

Schein Freue dich des Weibes deiner Jugend

JSBach 'Wachet auf, ruft uns die Stimme', BWV140

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner conductor

Hana Blažiková, Julia Doyle sopranos

Sarah Denbee, Emma Lewis altos

Ruairi Bowen, Hugo Hymas, Graham Neal tenors

Alex Ashworth, Peter Harvey basses

Welcome

Welcome to this very special weekend of concerts marking the 75th birthday of Sir John Eliot Gardiner. He is renowned for many things but his relationship with the music of Bach is a particularly close one, so it's fitting that this weekend is centred around the music of a composer whose music he has not only recorded (and re-recorded) to great acclaim but who was the subject of Sir John Eliot's eloquent book *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*.

Sir John Eliot, together with his Monteverdi Choir and English Baroque Soloists, famously undertook their Bach Cantata Pilgrimage in 2000, so it's apt that these sacred pieces should form the centrepiece of the weekend, with a focus on key points in the Christian calendar: Advent to Christmas (on Friday 15 June), Easter to Ascension (Saturday), and Trinity (Sunday).

Bach was, of course, part of an exceptional musical dynasty and Solomon's Knot

under director Jonathan Sells counterpoint motets by J S Bach with those of his cousin Johann Christoph Bach in a concert on Saturday afternoon.

Prior to that, Isabelle Faust and Kristian Bezuidenhout present a recital of three of the violin and harpsichord sonatas, together with the famous D minor Partita for solo violin and one of Bach's keyboard toccatas.

On Sunday morning Jean Rondeau, one of the most exciting of the younger generation of harpsichordists, performs the Goldberg Variations, while in the afternoon Jean-Guihen Queyras plays the first three Solo Cello Suites.

It promises to be an extraordinary weekend. I hope you enjoy the concerts. And please join me in wishing Sir John Eliot Gardiner a very Happy Birthday.

Huw Humphreys
Head of Music

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We appreciate that it's not always possible to prevent coughing during a performance. But, for the sake of other audience members and the artists, if you feel the need to cough or sneeze, please stifle it with a handkerchief.

If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or the pods located around the foyers.

Friday 15 June 7.30pm

Johann Sebastian Bach (1685–1750)

'Wachet! betet! betet! wachet!', BWV70

Jacobus Gallus (1550–91)

'Jerusalem gaude gaudio'

Johann Sebastian Bach

'Nun komm, der Heiden Heiland', BWV61

Johann Sebastian Bach

'Jesus schläft, was soll ich hoffen?', BWV81

Heinrich Schütz (1585–1672)

'Ach Herr, du Schöpfer aller Ding', SWV450

Johann Sebastian Bach

'Unser Mund sei voll Lachens', BWV110

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner conductor

Hana Blažíková, Julia Doyle sopranos • **Reginald Mobley** alto

Ruairi Bowen, Hugo Hymas, Gareth Treseder tenors • **Peter Harvey** bass

Bach's *Christmas Oratorio* of 1734 is rightly celebrated as his most mature, extended offering of music for Christmas. As a result of its popularity today, though, it is all too easy to neglect the wonderful cantatas for Advent and Christmas

from earlier in his career. Tonight we hear four of these works: Cantatas Nos 70 and 61 for Advent, and Cantatas Nos 81 and 110 for Christmas. As ever with Bach, they are astonishingly varied in scope. From the galvanising opening of Cantata

BWV70 (whose title translates as ‘Watch! Pray! Pray! Watch!’) – what an impression this must have made when it was first heard – to the almost frenzied first chorus of Cantata BWV110 (‘May our mouth be filled with laughter’) Bach exhorts the listener to engage with Christ’s arrival on earth. Alongside a mood of celebration, there is also the sense that, for Bach, Advent and Christmas are times to consider faith in its totality, including some rather troubling themes.

Reflecting Lutheran practice, we also hear motets by Heinrich Schütz and the late-16th-century master Jacobus Gallus. (Gallus is also sometimes known as ‘Handl’; both of these names are merely translations into Latin and German, respectively, of his original Slovenian name: ‘Petelin’ – ‘rooster’.) Gallus’s work is characterised by Venetian-style antiphonal exchanges between different sections of the choir. His music seems remarkably tonal – despite having been written more than a century before this became the accepted norm – particularly in its use of major/minor polarity: this is clearly heard in *Jerusalem gaude gaudio*. Gallus’s greatest achievement is the four-volume *Opus musicum* (1586–90), a set of 374 pieces for performance throughout the church year. Along with comparable cycles by Calvasius, Paminger and Raselius, *Opus musicum* helped to establish the gospel motet as an important part of Lutheran choral liturgy. We know that Bach inherited this tradition: it is reflected, for example, in a record he took of the Leipzig service order. Coincidentally enough, this valuable source is preserved within the manuscript copy of the second cantata we hear tonight, *Nun komm, der Heiden Heiland*.

As always with Schütz, the text-setting of *Ach Herr, du Schöpfer aller Ding* is masterful. Every musical line is written in a kind of elongated, heightened speech-rhythm. Schütz’s genius lies in combining these rhetorical lines in such a way as to create heavenly-sounding harmonies, which in turn imbue the text with greater significance and meaning. Listen for the unexpected harmonic turns of the phrase ‘dass du da liegst auf dürrem Gras’ (‘that you lie there on the dry grass’), which invite us to ponder anew the lowly circumstances of Christ’s earthly incarnation.

The Advent cantatas in the first half of tonight’s concert originate in the later Weimar years, when Bach was around 30 years old. Some of what became Book 1 of *The Well-Tempered Clavier* dates from this period, as do many of his best-loved organ works: arguably, this is the period in which Bach came of age as a composer. The

quality of Cantata BWV70 would certainly accord with this view. Perhaps surprisingly, its focus is not Jesus’s birth but his second coming, at the end of days. As the scholar Andrew White has shown, this makes sense when one considers that the gospel lessons for the season suggest a conflation of three theological aspects of Jesus’s ‘Advent’: his birth, his continued sustaining of the Church, and his second coming. The original version of Cantata BWV70 is mostly lost (only some string parts survive); it was premiered on the second Sunday of Advent, 1716. Seven years later, in Leipzig, Bach was evidently keen to find a place for it in his first annual cycle of cantatas. However, unlike in Weimar, concerted music was not permitted in Leipzig during the penitential season of Advent, except on its first Sunday. Bach therefore expanded the work into two parts, altering its emphasis; this second version, which we hear tonight, was first unveiled on 21 November 1723 (the 26th Sunday after Trinity).

Bach’s aim in the revised version seems to be to explore a dichotomy: that the believer should anticipate the Day of Judgement with both joy and trepidation. In each of the cantata’s two parts, initial confidence gives way to a sense of the stark reality of Armageddon. Both parts find reconciliation in a concluding statement of faith (a chorale, in each case). In the first part, the way the bass recitative erupts from the opening chorus is a dramatic masterstroke. However, the intensity of the different moods is arguably even greater in the second part; given that the cantata was probably intended to frame the sermon, this growth in intensity may be intended to emphasise the transformative power of preaching. The sprightly tenor aria that opens the second part, ‘Hebt euer Haupt empor’ (‘Lift up your heads’), gives way to a violent bass recitative, in which the strings pick up the image of the world’s collapse (‘der Welt Verfall’) with startling vividness. However, the ace up Bach’s sleeve in this extraordinary movement is that, at the mention of the last ‘Posaune’, the trumpet enters on cue, with the melody of the topical chorale ‘Es ist gewisslich an der Zeit’ (‘Indeed the time is here’). The music would sound complete even without the trumpet; indeed, it would be as pictorial and dramatic as anything in the *Passions*. With the trumpet, the effect is of too much going on – Bach conjuring a dizzying representation both of Armageddon, and perhaps of man’s inability to comprehend God’s plan. The sophistication of the drama present throughout this cantata prompts Sir John Eliot Gardiner to argue that ‘Bach attempts the impossible: to overcome the sequential way in

which musical (and therefore human) time unfolds by suggesting ways in which it is subordinate to, and subsumed within, God's eternal time.' This cantata is an extraordinary example of musical drama, even by Bach's standards; it is only too easy to imagine the fury it must have evoked from those who objected to operatic music in church!

Cantata BWV61, *Nun komm, der Heiden Heiland* ('Now come, Saviour of the gentiles'), was written for Advent Sunday 1714. Bach chooses the French overture style of Lully – then the height of musical fashion – as a grand, austere backdrop for the chorale melody. Thereafter, a tenor sings of mankind's need for Jesus's redemption, imploring him to enter the world anew. Jesus's absence is palpable; it is not until the fourth movement that his voice is heard. At this point, the librettist (Erdmann Neumeister) uses the image of Jesus knocking on the door, inviting the believer to let him enter their soul. Bach picks up on this, using gentle pizzicato strings to depict knocking; the unexpectedness of this gesture lends the movement a particular poignancy. It gives way to a soprano aria depicting the joyful willingness of the believer to receive Jesus. As Gardiner notes, the decreasing instrumentation across the third, fourth and fifth movements creates a sense of increasing intimacy with God. The brief final chorus quotes from the final verse of the chorale 'Wie schön leuchtet der Morgenstern' ('How brightly shines the morning star'). The identification of Christ with the morning star (taken from Revelation 22:16) is a potent image, and one brilliantly exploited here by Bach. While the continuo and lower voices bustle excitedly underneath the sopranos, the violins shimmer above it, finally coming to rest on a daringly high G – the star imagery can hardly be missed. And so the cantata concludes with a sense of bright, bold confidence in the Saviour's imminent incarnation.

The first of Bach's cantatas for the Christmas season heard in tonight's programme, BWV81 *Jesus schläft, was soll ich hoffen?* ('Jesus sleeps; for what can I hope?') is far from joyful. It takes as its cue the gospel for the day (the fourth Sunday after Epiphany): Jesus's calming of the storm on Lake Galilee (Matthew 8:23–27). The cantata uses this story as the basis for a metaphor: life as a sea voyage. Just as in BWV61, the voice of Jesus is withheld until the fourth movement; his absence is felt particularly in the third, which depicts the storm. The drama of this movement, which seems almost Mozartian at times, leads Gardiner to write

that '[i]f asked what kind of opera composer Bach would have been, I would point immediately to BWV81'. When Jesus finally enters, his tone is perhaps surprising: rather than offering comfort, he seems almost impatient 'Ihr Kleingläubigen, warum seid ihr so furchtsam?' ('O ye of little faith, why are you so fearful?'). The storm returns for the fifth movement, this time with Jesus continually intervening. Though the storm imagery is clear, the effect is far more ordered than before, even graceful in places, perhaps reflecting the effortless control of Jesus's control over it. The cantata ends with a short recitative and chorale, both of which gratefully acknowledge the protection offered by Jesus.

Tonight's concert ends with a cantata for Christmas Day itself, BWV110, *Unser Mund sei voll Lachens* ('May our mouth be filled with laughter'), which received its premiere in 1725. Lovers of Bach's instrumental music will recognise the opening chorus as the first movement of the Fourth Orchestral Suite. This is an opulent, regal French overture on the grandest scale. Unexpectedly, but to superb effect, Bach audaciously adds the choir to the movement's ebullient middle allegro section. The instrumentally conceived lines turn out to be perfect – if technically challenging! – vehicles for the depiction of laughter and joy. Following this monumental opening movement, a tenor aria serves to bring a more personal quality to the proceedings, which sets the tone for the succeeding movements. One almost pities Bach for having to set the following text for a Christmas Day service: 'Ach Herr, was ist ein Menschenkind, dass du sein Heil so schmerzlich suchest?' ('Ah, Lord, what is a child of man that you should seek his salvation with so much pain?'). In this alto aria, his musical response is introspective, even convoluted, without being tragic. The theme of joy returns in the subsequent duet for soprano and tenor, 'Ehre sei Gott in der Höhe' ('Glory be to God on high'). Here, though, the joy is of a contented nature, felt particularly in the long melismas on 'Ehre' ('glory') and 'Friede' ('peace'). A more stirring *affekt* is felt in the bass aria 'Wacht auf, ihr Adern und ihr Glieder' ('Awaken, you veins and limbs'), which seems to anticipate 'Grosser Herr' from the *Christmas Oratorio*. In the middle section, the bass sings of the 'devoted strings'; accordingly, the oboes drop out for this passage. A brief chorale of praise concludes this wide-ranging, yet ultimately joyful cantata.

Programme note © Tom Wilkinson

Saturday 16 June 11am

Johann Sebastian Bach (1685–1750)

Sonata No 3 for violin and harpsichord in E major, BWV1016

Partita No 2 for solo violin in D minor, BWV1004

Sonata No 1 for violin and harpsichord in B minor, BWV1014

Toccata for harpsichord in D minor, BWV913

Sonata No 6 for violin and harpsichord in G major BWV1019

Isabelle Faust violin

Kristian Bezuidenhout harpsichord

The Six Sonatas for violin and obbligato harpsichord, BWV 1014–19 are among the works of Johann Sebastian Bach to which he returned again and again. Even the earliest surviving source, a harpsichord part in the hand of Bach's nephew Johann Heinrich Bach dated to 1725, already shows signs of further development and polishing on the composer's part. A new revision is documented in a copy by Johann Friedrich Agricola, written out around 1741, and a third source is a copy by Johann Christoph Altnickol dating from the period around 1750. A note by Bach's second-youngest son Johann Christoph Friedrich ('He wrote these trios before

his death') is probably to be interpreted as meaning that Bach was still busying himself with the sonatas in the last years of his life. We may assume from this evidence that he played the works regularly in his domestic environment, with the violin parts executed by experienced violinists from his circle of family and friends.

What fascinated the composer in these sonatas over the course of a lifetime is explained by a glance at the contemporary musical literature. In both the theory and practice of instrumental chamber music during the first half of the 18th century, the trio texture was elevated to the status

of a compositional ideal, since it appeared to achieve a perfect synthesis of linear counterpoint, full-sounding harmony and *cantabile* melody. Music theorists such as Johann Mattheson, Johann Joachim Quantz and Johann Adolph Scheibe flatly declared trio writing to be a touchstone for every composer of rank. Mattheson, for example, described the special requirements of the genre as follows: 'here each of the three voices must unfold a fine melody of its own; and yet, as far as possible, they must affirm the three-part harmony as if it came about only by chance'. No composer of his time realised this ideal as perfectly as Johann Sebastian Bach, whose son Carl Philipp Emanuel enthusiastically declared of his violin sonatas, as late as 1774, that they 'still sound very good now ... even though they are over 50 years old', and that they contained 'a few adagios that one could not compose in a more melodious fashion today'. The undiminished admiration for this group of works long after Bach's death may also be explained by the fact that the trio principle, as realised in the violin sonatas, not only corresponded to his own ideas of perfect harmony (which, in his view, could only be attained if all the voices 'work wonderfully in and about each other'), but also satisfied the primacy of an individually and sensitively shaped melody, such as was favoured by the generation of his sons and pupils.

The fact that Bach's trio compositions still occupy a prominent position in the tradition of the genre makes it easy to forget that he created only relatively few works of this kind. In addition to a few pieces that have come down to us in isolation, they comprise the Violin Sonatas, BWV1014–19, the Flute Sonatas, BWV1030–32, the three Sonatas for viola da gamba, BWV1027–9 and the Organ Trios, BWV525–30. As can be seen from the different combinations of instruments, Bach's trio writing is not tied to a particular scoring, but functions as what might be called an abstract compositional principle, whose tonal realisation was often determined by external conditions.

The six Sonatas for violin and obbligato harpsichord form a unified collection. In spite of their consistent formal scaffolding, however, each of the sonatas has its own profile. Sonata No 1 launches the opus with a remarkable

experiment – in the expressive lament of the first movement, the number of obbligato voices is sometimes extended to five by means of double-stopping in the violin and a three-part texture in the harpsichord part. The two fast movements realise the trio principle completely, since here all three voices participate equally in the working-out of the thematic material, whereas in the third movement the broad cantilenas of the two upper voices (violin and harpsichord right hand) unfold over the even pulse of the bass.

In all four of its movements, Sonata No 3 in E major combines superior technical mastery with the highest demands on the performers. The virtuoso element is shown in the first movement, with its extended demisemiquaver garlands on the violin and its dense harpsichord textures; in the second movement, the fast *alla breve* time signature allows the entries of the songlike fugue theme to do no more than scurry past. The Adagio in C sharp minor resembles the central movement (in the same key) of the E major Violin Concerto in tone and atmosphere, while the finale, with its jaunty passagework, almost reaches the limits of what is playable.

The last work in the set, Sonata No 6 in G major, passed through several clearly differentiated versions. This composition breaks free of the narrow boundaries of the genre, not only in its five-movement structure, but also in its idiosyncratic integration of *concertante* elements. A graceful Largo follows an extensive Allegro in large-scale *da capo* form. In the latest version, Bach placed at the centre of the work a binary movement of ample dimensions for solo harpsichord, which leads us musically into the world of the Partitas that constitute Part 1 of the *Clavier-Übung*. The Adagio, whose rhythmically intricate chromaticism and strict triple counterpoint already point forwards to the canons of *The Art of Fugue*, is a moment of filigree abstraction. The cheerful mood of the opening movement is taken up again in the brilliant concluding fugue. Here compositional skill is combined with exuberant delight in performance.

Bach's cycle of three sonatas and three partitas for solo violin undoubtedly marks a high point in Western violin music. These works set new

standards in both playing and compositional technique, and have lost none of their relevance over the centuries. Their exceptional nature was already recognised in the 18th century, although their artistic significance was variously interpreted. For Bach's second son, Carl Philipp Emanuel, these compositions represented first and foremost a document of his father's profound knowledge of the idiomatic handling of string instruments, which made them valuable as unique material for study: 'J S Bach understood to perfection the possibilities of all stringed instruments. This is evidenced by his solos for the violin and for the cello without bass. One of the greatest violinists told me once that he had seen nothing more perfect for becoming a good violinist, and could suggest nothing better for anyone eager to learn, than the said violin solos without bass.' Bach's pupil Johann Philipp Kirnberger, on the other hand, emphasised the works' achievement in terms of compositional technique: 'It is even more difficult, without the slightest accompaniment, to write a simple melody so harmonically determined that it is impossible to add a voice to it without making mistakes; not to mention the fact that the added voice would be quite unsingable and clumsy. In this style we possess six sonatas for the violin and six for the cello, entirely without accompaniment, by J S Bach.'

In his works for unaccompanied solo instrument Bach was venturing into a field that had been explored by few composers before him, and whose potential was very far from being exhausted.

From the set for solo violin, Isabelle Faust performs the Second Partita in D minor, which presents a modified version of the four-movement suite form. The four core movements (Allemanda, Corrente, Sarabanda, Giga), here retained without change, are followed by a monumental Ciaccona which may be ranked with Bach's most impressive creations. The first, second and fourth movements are dominated by a monophonic style characterised by motor rhythms, with the wide-ranging harmonic excursions indicated by broken triads and emphatic top notes. In the third-movement Sarabanda the double-stopping and the rhythm

already point forwards to the final Ciaccona, so expansive at 257 bars that it is longer than the four preceding movements combined.

Here Bach ventured into a type of movement he rarely tackled, which set him an additional challenge because of its unchanging basic four-bar pattern (the harmonisation of a descending tetrachord). In the course of his systematic exploration and expansion of this exceedingly plain raw material through continuous variation, the composer demands of the performer an incomparable wealth of virtuoso passages, combinations of chords and arpeggios which had never before been thought of in this form. Bach here opened up entirely new dimensions in the technique of the violin, but at the same time, and to an even greater degree, in compositional technique itself.

Programme note by Peter Wollny © Harmonia Mundi

'Toccare' simply means 'to touch', yet the word 'toccata' has become inextricably associated with keyboard music that is brilliant, dazzling and improvisatory-sounding. It's a genre that has attracted composers as diverse as Schumann and Prokofiev – and, above all, Bach, whether at the organ console or the harpsichord.

The D minor Toccata, BWV913, was one of a group most likely composed in the wake of the epic journey Bach undertook in 1705, travelling from Arnstadt to Lübeck on foot in order to hear Buxtehude play.

Common to all seven of the Toccatas, BWV910–16, is an improvisatory-sounding opening in which unlike is juxtaposed with unlike in true Baroque fashion, rhythmically free writing jostling with passages of driving rhythm to exhilarating effect. In the D minor Toccata this gives way to two fugues, the first of which, moderately paced, is built on a musing subject, and opens *sotto voce*. After a linking passage which gradually increases the tempo, a second, jauntier fugue arrives, D minor again but ending in D major thanks to the final *tierce de Picardie*, with Bach conjuring richly sonorous textures.

Saturday 16 June 3pm

Johann Christoph Bach (1642–1703)

'Fürchte dich nicht'

Johann Sebastian Bach (1685–1750)

'Fürchte dich nicht', BWV228

'Komm, Jesu, komm', BWV229

Johann Christoph Bach

'Lieber Herr Gott, wecke uns auf'

Johann Sebastian Bach

'Lobet den Herrn, alle Heiden', BWV230

Johann Christoph Bach

'Herr, nun lässest du deinen Diener'

Johann Sebastian Bach

'Jesu, meine Freude', BWV227

Johann Christoph Bach

'Der Gerechte, ob er gleich zu zeitlich stirbt'

Johann Sebastian Bach

'Singet dem Herrn ein neues Lied', BWV225

Solomon's Knot • Jonathan Sells director

During J S Bach's lifetime, motets were often sung as intros to the opening of the liturgy, or for special services. In Leipzig, where Bach was appointed cantor of the Thomasschule at the Thomaskirche in 1723, these introductory motets were usually chosen from the *Florilegium Portense* of 1603, an anthology of traditional works compiled by Erhard Bodenschatz. With this wealth of music on which to fall back, Bach generally wrote motets only for special occasions; in many cases, it seems, for funerals. It is also possible that Bach used or even composed some of his motets as choral exercises for his Thomaskirche choristers. More singers than usual were made available to Bach on the occasions for which he composed motets, enabling him to write in an array of rich textures ranging from four to eight parts.

It had been a requirement since the 17th century that motets performed in Leipzig, including those from the *Florilegium Portense*, should include a continuo part. This usually consisted of organ, harpsichord or lute, with cello, bassoon or violone (an early type of bass viol) – or combinations of these instruments, depending on the circumstances. For truly illustrious occasions more instruments may have been added, sometimes doubling the voices, and in Leipzig the designation 'motet-harpsichord' implied that the keyboardist was also expected to act as conductor.

J S Bach inherited the central German tradition of motet writing, especially the use of double choruses. His family was steeped in this tradition, and motets are particularly well represented in the Bach musical archive. Six surviving motets by J S Bach have been catalogued as BWV225–230. A seventh, *Ich lasse dich nicht*, BWV Anh159, now considered to be Bach's earliest motet, was for a long time attributed to his father's cousin, Johann Christoph Bach of Eisenach, whose motets Johann Sebastian performed in Leipzig.

Johann Christoph Bach was probably the most significant Bach before Johann Sebastian. He was organist of St Georg's church in Eisenach and harpsichordist in the Duke of Eisenach's court chapel, both roles he retained until his death in 1703. Within the Bach family he was highly respected, and was described in J S Bach's obituary as being 'as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a *galant* and *cantabile* style, uncommonly full-textured ... On the organ and the keyboard [he] never played with fewer than five

independent parts.' Johann Sebastian referred to his relative as 'the profound composer'.

Johann Christoph Bach's motets epitomise the central German tradition inherited by his younger cousin. He included both *Spruch* passages (in this context, using Biblical poetry) and chorales, as well as lyrical melodies and animated alternations of solo and *tutti*. A lack of reliable sources makes it difficult to establish an exact chronology of Johann Christoph's works, but his motets seem to evolve from the use of clear distinctions between different choral textures, to a more fluid style with complex, lively melodic writing.

J C Bach studied with one of Heinrich Schütz's students, Jonas de Fletin, and so his music represents a bridge between the pivotal styles of Schütz and J S Bach. His five-part motet *Fürchte dich nicht* is a supreme example of this. The work's authorship has been questioned, but it bears many of the hallmarks of Johann Christoph's style. It combines texts from Isaiah 43:1 – 'Do not be afraid, for I have redeemed you, I have called you by your name; you are mine' – with Luke 23:43: 'Truly I tell you, today you will be with me in paradise'. The motet begins with the lower four voices, the sopranos eventually entering with an additional text, from Johann Rist's hymn *O Traurigkeit, O Herzeleid* ('O Sorrow, O Heartache'): 'O Jesu, du mein Hilf und Ruh' ('O Jesus, you are my help and my peace.'). The use of the intimate 'du' (which is repeated for emphasis) from this point onwards represents a significant and moving shift to a more personal, vulnerable relationship between God the Father, Jesus, and believer.

J S Bach's eight-part setting of *Fürchte dich nicht*, BWV228, is very different, showing the influence of Johann Michael Bach's *Fürchtet euch nicht* (also in eight parts), closely emulating the earlier work's structure. The motet's date is disputed, some arguing that its style is in keeping with Bach's Weimar period (1708–17), with others suggesting that it was written for the funeral of the wife of Leipzig official Stadthauptmann Winkler on 4 February 1726. It is in two parts, the first setting Isaiah 41:10, the second a combination of Isaiah 43:1 and verses from Paul Gerhardt's hymn, *Warum sollt ich mich denn grämen* ('Why, then, should I grieve?'). Both Isaiah passages begin with 'Fürchte dich nicht' ('Do not be afraid'). The first movement features a series of concise exchanges between the two choirs, an updated take on the antiphonal music of the late

16th century. There is particular emphasis on the phrase 'Ich stärke dich' ('I strengthen you'), which is reiterated many times. In the second movement, Bach weaves his text into a chromatic three-part fugue using the lower voices of both choirs, before the sopranos are given Gerhardt's text. A climactic moment is reached when Bach links the two texts, leading from the Biblical line, 'I have called you by your name' into the hymn text, 'Ich bin dein, weil du dein Leben ...' – 'I am yours, for you have given your life ...'

Freely composed poetry is found in just one surviving motet by J S Bach: *Komm, Jesu, komm*, BWV229, which uses a text by Leipzig poet Paul Thymich, although the poetry conforms to the hymnal style and is a paraphrase of John 14:6 ('I am the way, the truth and the life ...'). Bach may have found the text in an earlier setting by Johann Schelle for the funeral of a Thomaskirche rector in 1684, but the exact function of his own work is uncertain. Its first performance probably took place in Leipzig in 1731 or 1732. More intimate than the grand *Fürchte dich nicht*, the first part, with its chordal writing for double chorus, is nevertheless another instance of Bach's indebtedness to 17th-century German tradition, and includes several shifts in pace and time. The second section is, unusually, an Aria, an exquisite four-part chorale setting of what seems to be an original melody by Bach himself.

Johann Christoph's *Lieber Herr Gott, wecke uns auf* dates from around 1672 and again maintains the traditional motet format of double choir with continuo. The setting is of an Advent text derived from Matthew 25:1–13 (also set by Schütz in his 1648 motet *O lieber Herre Gott*). Jesus tells the parable of 10 young virgins waiting for the bridegroom to arrive; some are prepared with oil for their lamps, others forget. The wise virgins are admitted to the wedding banquet, the foolish ones are not and the parable concludes with Jesus cautioning his disciples to stay awake and be ready. The motet begins with a plea inspired by this passage: 'Lieber Herr Gott, wecke uns

auf dass wir bereit sein' – 'Dear Lord God, wake us up so that we are ready'. The work opens in a lilting triple metre, its pithy chordal statements alternating with florid imitation. The second part's shift to duple metre increases the work's sense of gravitas, with richly interwoven textures culminating in a decisive 'Amen'.

J S Bach's *Lobet den Herrn, alle Heiden* ('Praise the Lord, all ye nations'), BWV230, is a setting of Psalm 117:1–2, and is unusual among the motets for being in a relatively light four parts, and for specifying an instrumental accompaniment. The earliest source is a score published by Breitkopf in 1821, which has led to speculation as to the work's authenticity, but stylistically it is hard to imagine anyone but Johann Sebastian producing a work of such vigour and concision, its quick-flowing counterpoint contrasted with a final 'Alleluia' in triple time.

Johann Christoph Bach's *Herr, nun lässest du deinen Diener*, for eight voices, is based on Luke 2:29–33 – the same passage used for the *Nunc dimittis* in choral evensong. Modified versions of the German text were also set by Schütz in 1647, and later by Felix Mendelssohn, who was at the forefront of the Bach revival in the 19th century. (Interestingly, J S Bach's motets are his only pieces which continued to be performed between his death and the revival.) Rich and intricate, the work is an excellent example of the interim stage between Schütz and J S Bach, both harking back to older polyphonic styles and anticipating the elegant word-setting that was to come.

J S Bach's *Jesu, meine Freude* ('Jesus, my joy'), BWV227, is an expansive, five-part (SSATB) chorale motet linking Johann Franck's hymn of c1653 with a key passage in Romans (8:1, 2, 9–11), which begins: 'Therefore there is no condemnation for those who are in Christ Jesus'. The chorale melody is by Johann Crüger, also dating from 1653, and it is possible that Bach wrote the motet for the funeral of Johanna Maria Käsin, wife of the Leipzig postmaster, on 18 July 1723.

Bach exploits every nuance of the texts in some particularly dramatic word setting, heightening the contrasts between sin and death on the one hand, and Christ's comforting spirit on the other.

Der Gerechte, ob er gleich zu zeitlich stirbt by Johann Christoph Bach is in the older style of motet writing, and includes particularly fine examples of his expressive harmonies. It is in five parts (SATB), with clear alternations between sublime chordal writing and livelier imitative passages, creating a sincere, madrigalian style. The choice of text, from Wisdom 4:7–14, suggests that this motet was written for a burial service: 'The righteous, even when they may die too soon, nevertheless find rest.'

There is no doubt about the authorship of the extraordinary *Singet dem Herrn ein neues Lied* ('Sing unto the Lord a new song'), BWV225, composed by J S Bach in 1727. Cast in three movements, almost like a choral concerto, the outer sections use texts from Psalms 149:1–3 and 150:2 and 6. The ambitious first movement is in ritornello form, with the main theme separated by contrasting episodes. In the central movement, the second choir sings words from the chorale *Nun lob, mein Seel, den Herren* ('Now praise, my soul, the Lord', Johann Gramann's 16th-century Lutheran hymn after Psalm 103), answered by the first choir freely singing words derived from the chorale text, *O Ewigkeit, du Donnerwort* ('O eternity, you thunderous word'). The work culminates in an irresistible four-part fugue starting at 'Alles, was Odem hat, lobe den Herrn!' ('All that have breath, praise the Lord!') Mozart heard this motet at the Thomaskirche in 1789 and, according to the writer and critic Friedrich Rochlitz, was profoundly impressed:

'Hardly had the choir sung a few bars when Mozart sat up, startled; a few bars more and he called out: "What is this?" And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: "Now, there is something one can learn from!"'

Programme note © Joanna Wylid

Saturday 16 June 7.30pm

Johann Sebastian Bach (1685–1750)

'Weinen, Klagen, Sorgen, Zagen', BWV12

Adam Gumpelzhaimer (1559–1625)

Jubilate Deo (canon in 5 parts)

Johann Sebastian Bach

'Ihr werdet weinen und heulen', BWV103

Johann Sebastian Bach

**'O ewiges Feuer, o Ursprung der Liebe',
BWV34**

Giovanni Gabrieli (c1555–1612)

Timor et tremor

Johann Sebastian Bach

'O Ewigkeit, du Donnerwort', BWV20

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner conductor

Hana Blažíková soprano • **Sarah Denbee, Reginald Mobley** altos

Hugo Hymas, Gareth Treseder tenors • **Alex Ashworth, Peter Harvey,**

Samuel Pantcheff basses

As a young organist at the Blasiuskirche in Mühlhausen, frustrated by theological disputes and lack of funds, Bach famously informed the authorities that his artistic goal was to preside over 'eine regulierte Kirchenmusik zu Gottes Ehren' ('a well-regulated church music to the honour of God'). Only when he became Thomaskantor in Leipzig in 1723 was he finally able to fulfil his aspiration. In the interim, Bach's duties as Konzertmeister to Duke Wilhelm Ernst of Saxe-Weimar from March 1714 – when he was promoted from organist/chamber composer – to late 1716 included the provision of a monthly cantata for the court chapel, dubbed the Himmelsburg, or 'castle of heaven'.

After his promotion Bach immediately set to work on the Psalm Sunday cantata *Himmelskönig, sei willkommen*, BWV 182, quickly following it with *Weinen, Klagen, Sorgen, Zagen*, (BWV 12), first performed on 22 April 1714. The sombre, penitential text, probably by the Weimar court poet Salomo Franck, may seem a strange choice for the third Sunday after Easter, known to Lutherans as 'Jubilate Sunday'. But the gospel reading for the day, from St John 16, is Christ's farewell discourse to his disciples, beginning with the words: 'Amen, amen. I say to you, that you shall lament and weep, but the world shall rejoice; and you shall be made sorrowful, but your sorrow shall be turned into joy.' Never one to waste good music, Bach revived the cantata in Leipzig on 30 April 1724.

After a Sinfonia with a keening – and distinctly Italianate – oboe solo comes one of Bach's greatest choral threnodies: a tramping passacaglia built on a chromatically descending bass, time-honoured symbol of mourning and death (a famous example is Dido's Lament in Purcell's *Dido and Aeneas*). More than three decades later Bach would adapt this mighty passacaglia as the 'Crucifixus' of the B minor Mass. In an A–B–A (*da capo*) structure, a more animated middle section brings temporary relief, before a reprise of the lamenting opening.

The oppressive mood continues in the alto's accompanied recitative, propounding the cantata's central message ('We must enter the kingdom of God through much tribulation'), and a tortuous aria with oboe solo. Amid this chromatic dissonance, a simple rising scale offers a glimmer of hope: heard on the first violin in the recitative, and later used to illustrate the words 'in das Reich Gottes eingehen' ('to enter the kingdom of God').

The spirit lightens with the major-key robustness of the bass aria 'Ich folge Christo nach', whose imitative scales for violins, continuo and soloist charmingly illustrate the idea of following.

In the tenor aria 'Sei getreu, alle Pein', Bach counterpoints a questing, jagged vocal line – steadfastness is only achieved after an arduous struggle – with the ringing certainty of Johann Crüger's chorale melody 'Jesu, meine Freude' on the trumpet. The believer proclaims his unswerving trust in God's goodness in the closing four-part chorale, to which Bach adds a high descant, probably for first violin (his intentions here are unclear) doubled by trumpet.

For this Jubilate Sunday selection the Monteverdi Choir continues with the uplifting five-part canon *Jubilate Deo* by the Bavarian composer Adam Gumpelzhaimer, long-serving cantor at Augsburg Cathedral.

On his arrival in Leipzig in May 1723, Bach immediately set about realising his goal of 'a well-regulated church music'. Working with a zeal phenomenal even by his standards, between 1723–4 and 1726–7 he completed three annual cantata cycles and at least part of a fourth, in a weekly schedule that involved selecting the texts, composing the music, overseeing the copying of parts (often by his pupils), rehearsing on Saturday, and performing on Sunday.

Jubilate Sunday was a resplendent occasion in the Leipzig church calendar. For Sunday 22 April 1725, when the city was thronged with visitors to the trade fairs, Bach duly produced a *tour de force* in Cantata No 103, *Ihr werdet weinen und heulen*, to a text by the Leipzig poet Christiane Mariane von Ziegler. The theme of Christ's farewell to his disciples, the travails that await them and their eventual joy in reunion prompts the same theological progression as in Cantata No 12. But whereas the earlier cantata was predominantly sorrowful and sin-drenched, this one maintains a balance between darkness and light.

The dazzling opening choral fantasia is Bach at his most theatrical, with the chorus morphing rapidly from disciples to unbelievers and back again. In the orchestral ritornello a soprano recorder (changed to a solo violin or flute when Bach revived the cantata in 1731) frolics high above two oboes d'amore and the string band. But the impression of the disciples' unbridled joy is illusory. The tenors enter with a chromatically

wailing fugue theme evoking the disciples' suffering, while a dancing counter-subject, derived from the ritornello, expresses the world's ironic mockery. The animation is suddenly stilled by the bass soloist, who in a tortuous accompanied recitative proclaims 'And ye shall be sorrowful'. When the choral double fugue resumes, the once-mocking coloratura can at last express the disciples' joy after sorrow ('Doch eure Traurigkeit soll in Freude verkehret werden').

This thrilling movement – opera by other means – is in danger of dwarfing the rest of the cantata, though the two arias that follow, each preceded by a recitative, are both theologically apt and musically compelling. In the alto's tonally restless 'Kein Arzt ist ausser dir zu finden' ('No doctor can be found but You'), in the rare key of F sharp minor, the recorder (or, in the 1731 version, solo violin) seems to pour out the longed-for balm. Before the final chorale, tenor and obligato trumpet celebrate the certainty of Christ's return in a euphoric D major aria. True to form, Bach stretches both trumpeter and singer to their limits. The trumpet is required to produce 'sour' non-harmonic notes at the mention of 'betrüübte Sinnen' ('troubled minds'), while the tenor's melisma on 'Freude' ('joy'), to approving trumpet fanfares, has claim to being the longest in all Bach – and there is plenty of competition.

Celebrated over three days in Leipzig, Pentecost was an exceptionally hectic period in the Lutheran calendar. Always ready to recycle his own music when the occasion demanded, Bach saved himself time by reworking a wedding cantata from 1726 for Pentecost Sunday the following year.

With their relatively simple harmonies and ready melodic appeal, the framing choruses and central aria of Bach's Cantata No 34, *O ewiges Feuer, o Ursprung der Liebe*, performed on 1 June 1727 and revived two decades later, breathe a hedonistic, secular air. Or so it seems with hindsight. As with the *Christmas Oratorio*, compiled largely from birthday and homage cantatas, the wonder is that music composed for a wedding fits so aptly into its new sacred context.

The 'himmlische Flammen' ('heavenly flames') of the secular cantata become 'ewiges Feuer' ('eternal fire') in another of Bach's opulent choral fantasias, resplendently scored for three trumpets, oboes, timpani and strings. The tongues of flame are graphically evoked in the incendiary orchestral ritornello; and, when the chorus enters, Bach seizes on the pictorial potential of eternity (cue for long-held notes) and fire, evoked in bouts of glittering coloratura. Trumpets and timpani are silent in the central 'B' section ('Lass himmlische Flammen durchdringen und wallen' – 'Let heavenly flames penetrate and engulf us'), where the voices cavort, madrigal-like, in pairs – sopranos and tenors in counterpoint with altos and basses, followed by duetting sopranos and basses.

The cantata's sole aria, for alto, on the text 'Wohl euch, ihr auserwählten Seelen' ('Happy are you, you chosen souls'), is one of Bach's loveliest: a gently lilting berceuse, sensuously scored for two transverse flutes and muted strings. In response to the text's pastoral imagery, there is a hint of musette drones in the open fifths between viola and bass, while violins and flutes carol in dulcet thirds and sixths. After a brief bass recitative the chorus bursts in with two declamatory bars of overwhelming grandeur – a stunning *coup de théâtre* – before the faithful join in thanksgiving to the strains of a rollicking march, gloriously capped by a soprano top B.

The mood shifts again, for the six-part supplicatory motet *Timor et tremor* by the Venetian composer Giovanni Gabrieli, published posthumously in 1615. Whether or not Bach ever performed this motet, he would surely have relished its daring chromaticism (shades here of Gesualdo) and vivid, quasi-operatic word-painting, culminating in the evocation of a crowd panicking at the prospect of eternal damnation.

More consistently than his first Leipzig cantata cycle of 1723–4, Bach's second annual cycle is based on traditional Lutheran chorales, all of which would have been familiar to his congregation – though there is no evidence

that they actually sang along with the choir. Launching the 1724–5 cycle in spectacular style is the two-part *O Ewigkeit, du Donnerwort*, BWV20, performed in the Thomaskirche on the First Sunday after Trinity, 11 June 1724. In the opening chorus the apocalyptic terror provoked by the prospect of eternal damnation inspires a stupendous tableau in the form of a French overture. The outer sections superimpose the 17th-century chorale melody over the insistent (admonitory?) dotted rhythms of alternating oboes and strings. In the dancing central *Vivace* oboes and strings weave a double fugue (with a chromatically falling countersubject) while the sopranos intone the chorale melody against a controlled riot of cross-rhythms in the lower voices.

After an anguished tenor aria with characteristic Baroque word-painting – long-held notes to evoke ‘Ewigkeit’ (eternity), fiery coloratura on ‘Flammen’ (flames) – come a bass recitative and an aria accompanied by a trio of oboes plus bassoon. The aria’s diatonic jauntiness suggests that Bach seized on the text’s opening line ‘Gott ist gerecht’ (‘God is just’) and, for the moment, ignored the stern *memento mori* that follows. Part 1 of the cantata closes with a short triple-time alto aria for strings and continuo that makes great play with disruptive hemiolas (perhaps symbolising ‘Satan’s slavery’), and a simple setting of the chorale melody.

In 1724 Part 1 would have been followed by a lengthy sermon on the gospel reading for the day, the parable of the rich man and the poor man Lazarus (Luke 16: 19–31). At the start of Part 2 the ‘verloren Schafe’ (‘lost sheep’) are aroused from their slumber in a dramatic aria for bass and solo trumpet whose dotted rhythms evoke the opening French overture. After a minatory alto recitative, alto and tenor combine in an imitative duet built on brief, fretful phrases, accompanied by continuo alone. The final chorale, musically identical to that which ended Part 1, brings a shred of hope for deliverance from the terrors of eternity.

Programme note © Richard Wigmore

Sunday 17 June 11am

Johann Sebastian Bach (1685–1750)

Goldberg Variations, BWV988

Jean Rondeau harpsichord



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Bach published his so-called 'Goldberg' Variations in 1741, as the final part of his *Clavier-Übung* ('Keyboard Practice') cycle. In 1802 his first biographer, Johann Forkel, claimed that these variations were originally composed for Count Keyserlingk, the Russian Ambassador to the Saxon court. The story goes that Keyserlingk 'once said to Bach that he should like to have some clavier pieces for his [harpsichordist Johann Gottlieb] Goldberg, which should be of such a soft and somewhat lively character that he might be a little cheered up by them in his sleepless nights.'

There's probably very little truth to this story. Goldberg certainly became a virtuoso performer, but in 1741 he was just 14 years old. It's possible that Bach himself played the Variations to Keyserlingk when he stayed at the Ambassador's residence in Dresden in November 1741, but it's more likely that they were first heard some months earlier at one of Bach's final public concerts with the Leipzig Music Society (the Collegium Musicum). In all probability, the Goldberg Variations were not composed to an outside commission at all, but were intended from the start to provide the grand finale to Bach's great, four-part keyboard anthology – the *Clavier-Übung*. Even if Forkel's account can't be strictly relied upon, it may still contain a grain of truth. It seems entirely plausible that Goldberg, as a gifted harpsichordist and one of Bach's most talented pupils, made his reputation performing his master's most virtuosic keyboard work, which Bach had simply called the *Aria mit verschiedenen Veränderungen* (Aria with Diverse Variations), but which Goldberg popularised and to which he forever lent his name.

The Goldberg Variations begin with a 32-bar 'Aria' – captivating but contentious. Some scholars argue strongly for Bach's authorship while others, who consider the melody untypically ornate and the texture unexpectedly simple and *galant*, suggest that Bach either borrowed the music or was strongly influenced by the style of French keyboard dances. The argument is largely irrelevant since the 30 variations are actually constructed over the Aria's bass line and its implied harmonies, and not the melody itself. Using a repeated bass line and its associated harmony as the basis for a set of variations was one of the most important compositional methods of the age and was much used by Bach's predecessors as a way to bring a clearly unified structure to ambitious, large-scale keyboard works.

As listeners, one of the most useful ways of navigating our way through the Goldberg Variations is to understand Bach's underlying plan for the work. Although there is evidence that his design evolved over time, the final result is elegantly simple, with a symmetrical layout which is easy to recognise. The original printed edition of 1741 presents 32 movements – 30 variations, introduced and concluded by an Aria – a number apparently chosen to mirror the 32 bars of the Aria itself. Bach decided on a clear and audible alternation of movements in groups of three. Starting with Variation 4 we get a 'character piece' (each exploring a very different style); then a virtuoso movement (usually a duet); and every third variation is a strictly contrapuntal canon.

These three types of variation continue to alternate regularly, while also introducing a gradual sense of intensification as the work progresses: the 'character' pieces constantly surprise with their variety; the virtuoso variations grow in brilliance, culminating in a pair of daring movements – Nos 28 and 29; and the canons rise by a note each time – Variation 3 is a canon at the unison, No 6 at the 2nd, No 9 at the 3rd, and so on until No 27 at the 9th. Added to this, Bach's concern for overall continuity is felt in the subtle connections he sometimes makes between consecutive variations. Not only does one variation often end in the same register as the succeeding movement, but Bach occasionally establishes simple thematic links as well, as in the start of the first variation, which echoes the last three notes of the Aria, or the opening left-hand theme of Variation 17, which is first heard in the second half of No 16.

The most remarkable feature of the Variations is their deliberately encyclopaedic nature. Whereas most large-scale variations of the time usually explored a single affect with brilliant and idiomatic figuration, Bach pioneered a much more wide-ranging approach. His 30 variations offer a succession of dramatically varied styles and *affekts*: old and new, free and contrapuntal, simple and complex, serious and light-hearted – all held firmly in check by the strict unifying harmony of the Aria. This striving for the maximum diversity within the utmost unity was a hallmark of Bach's maturity, as he strove to sum up his own art, and that of his age, in great comprehensive 'legacy' works such as the Mass in B minor, *The Art of Fugue* and the whole *Clavier-Übung* cycle.

Exemplifying a wealth of styles, the variations are very differently weighted, with certain movements deliberately designed to stand out. Variation 16, one of the character pieces, is a majestic French overture, complete with dotted rhythms, sweeping gestures and a clinching fugal section, all written within the constraints of the unifying harmonic formula. Its appearance was no accident: a centrally positioned movement in French overture style is one of the only common features shared by all four parts of the *Clavier-Übung*. If Variation 16 is one of the grandest and most demonstrative movements, Variations 13 and 25 explore altogether more intimate emotions. Although not labelled as such, they are both aria movements which develop the

texture and style of the opening Aria. The left hand provides a two-part accompaniment to an elaborately spun-out melody in the right hand. The filigree melodic embellishments offer insights into Bach's fabled abilities as an improviser, though the music is nevertheless very carefully composed. The minor-key Variation 25 shimmers with poignant chromaticisms, and is the slowest, most intensely expressive movement – the emotional heart of the Variations.

Bach seems to have been aware that his delight in artful counterpoint should not overwhelm either performer or listener, nor dominate the stylistic hierarchy. Far from being relentlessly academic, the nine canons are beautifully integrated into the larger design of the work and are remarkably different in character. The chromatic inflections and intense harmony of Variations 15 and 21 offer concentrated emotional insights a world apart from the carefree tunefulness of Variations 3 and 9. There are suggestions of humour too. At the point where we are led to expect a final canon at the 10th Bach smiles and offers us instead a 'Quodlibet' which pokes fun at his own obsession with canon and fugue. Quodlibets were musical jokes – much loved by the Bach family – in which irreverent and popular songs of the day were treated with mock seriousness. So, rather cleverly, the ungainly tune of 'Cabbage and turnips have driven me away' rubs shoulders in dense four-part counterpoint with 'I have for so long been away from you.'

The virtuoso variations (5, 8, 11, 14, 17, 20, 23, 26, 28 and 29) are linked by their use of brilliant figuration and hand-crossing techniques that Bach may have encountered in the sonatas of Domenico Scarlatti, whose *Essercizi* were published in 1738–9. However, the straightforward crossing of hands in Variations 1 and 5 had clear precedents in several of Bach's own earlier keyboard works, such as the Giga from Partita No 1. In later variations Bach's exploration of hand-crossing goes beyond the Scarlattian model, explicitly calling for a harpsichord with two manuals, not merely to facilitate virtuoso display, but to offer greater creative scope by allowing each hand unrestricted access to the complete range of the keyboard – something which is harder to achieve today when the work is played on the piano.

Programme note by Simon Heighes © Erato

Sunday 17 June 3pm

Johann Sebastian Bach (1685–1750)

Cello Suite No 1 in G major, BWV1007

Prelude · Allemande · Courante · Sarabande · Menuet I & II · Gigue

Cello Suite No 2 in D major, BWV1008

Prelude · Allemande · Courante · Sarabande · Menuet I & II · Gigue

Cello Suite No 3 in C major, BWV1009

Prelude · Allemande · Courante · Sarabande · Bourrée I & II · Gigue

Jean-Guihen Queyras *cello*

Bach's Cello Suites had two births: the first at the moment of their composition, the second in 1890 when the 13-year-old Pablo Casals discovered a copy of the music in a second-hand shop in Barcelona. It took 12 years for the young cellist to perform the suites in public, but from the moment he did, and particularly after his iconic 1936 recording, this music was reborn, rapidly establishing itself at the very core of the classical repertoire.

Perhaps it's because we know so little of the music's first birth that this later episode has become so defining a part of the suites' mythology. We cannot even date them with any great certainty, beyond the fact that they were very probably written during Bach's time in the service of Prince Leopold of Anhalt-Cöthen between 1717 and 1723.

The cello was still a new and uncertain addition to ensembles in the early 18th century – a young pretender to the more familiar *viola da gamba*. Its popularity was growing but was hindered by a lack of solo repertoire. It may have been this challenge, and the new expressive and dramatic possibilities the instrument represented, that drew Bach to compose works

that seem to have been written without either a specific occasion or performer in mind.

This leads us to one of the most pervasive mysteries concerning this music: why was it written at all? One rather appealing theory looks to Bach's own biography for the answer. Bach's first wife, Maria Barbara, died in the summer of 1720, unknown to the composer himself, who returned from an extended trip in the Prince's service to find her dead and buried. It doesn't seem too great a stretch to connect this shocking event and Bach's sudden new focus on solo instruments – a search to find new ways for a single instrumental voice to offer musical wholeness and completeness. Another tantalising hint to support this theory may be found on the title-page of the Violin Sonatas, designated by Bach 'Sei solo a violino senza basso accompagnato'. Since the correct Italian for 'six solos' would be 'sei soli' rather than 'sei solo', some have seen this as a deliberate error or, rather, piece of word-play, since the Italian phrase 'sei solo' means 'you are alone'. That both sets of Cello Suites and Violin Sonatas and Partitas open in the key of 'sol' (G major and minor, respectively), only adds further fuel to this argument.

Bach sought to transform his solo instrument into its own orchestra, creating actual harmonies through double- and triple-stopping, but also virtual counterpoint through judicious use of arpeggiation and *Durchführung* – the development or ‘leading through’ of a musical idea. The multiple lines we hear sustained though the suites are not really continuous; fugal passages are illusions, musical sleights of hand. Bach’s skill here is in tricking the ear, persuading it to fill in the gaps, to provide what a single cello cannot possibly supply.

The six suites are traditionally seen as two sets of three – each triptych representing a continuous arc of musical development. Today Jean-Guihen Queyras plays the first of them. The basic model for each suite is built around four dances, the Allemande, Courante, Sarabande and Gigue. To these Bach adds to each suite a freely composed Prelude as well as a pair of *galant* courtly dances; Suites Nos 1 and 2 have Minuets, Nos 3 and 4 Bourrées, while Nos 5 and 6 have Gavottes.

Though each dance has its own distinctive character, Bach creates unity of mood through each suite, with the opening Prelude setting the tone for the music to come. As we progress through the cycle, the music begins to lose its grip on its origins; dances that start off regular and even, as movements to which you could quite easily dance, become gradually less literal. What starts in the opening G major Suite as figurative becomes by the final D major Suite an abstraction: movements become longer, structures more elaborate, and dance itself gives way to the idea of dance.

The First Suite is arguably the sunniest and most extrovert of the cycle. The mood is set by the bustling arpeggios of the Prelude, which evolve with an almost improvisatory elan. It’s a movement that gives the lie to anyone stressing the purely pedagogical aspects of the suites, filled with character and colour as well as technical endeavour. Bach’s name, so often referenced in the B–A–C–H (B flat–A–C–B natural) themes of his music, translates from German as ‘brook’, and it’s surely no coincidence that this opening musical signature resembles nothing so much as the rolling, bubbling flow of a stream.

Thereafter the dance movements set out patterns that will be echoed and developed through the remaining five suites. The Allemande is measured and stately but with just the slightest

hint of a twinkle in its eye, as befits the only dance requiring men and women to hold hands throughout. The G major Courante, by contrast, is typically athletic and effervescent, much more Italian in spirit than we might anticipate in these nominally French suites.

Though originally a lively dance, the Sarabande evolved into something altogether more expressive and delicate. The emotional core of every suite, these movements boast some of Bach’s loveliest and most expansive melodies – moments of introspection and lyricism that give the listener pause at the mid-point of the cycle. The pair of Menuets set against darker shades. Menuet II is a dance, certainly, but one undertaken in mourning. Joy returns and sorrow is swiftly forgotten with the good-humoured closing Gigue, concise and unassuming.

The key of D minor is the one of tragedy – think of the mournful intensity of Mozart’s Requiem or Brahms’s *Tragic Overture*. In Bach’s hands the key is no less sombre, a mood quickly established in the Second Suite’s exploratory rising minor arpeggio. A spirit of improvisation guides the music, its rhetorical gestures and fluid movement held in thrilling tension with the movement’s sophisticated contrapuntal suggestions, sustaining the sense of multiple melodic voices without ever actually providing them.

Highly embellished, the Allemande of the Second Suite maintains the dance’s traditionally contemplative spirit but spices it with moments of florid expression – sighs, perhaps, or at any rate their poetic exaggerations. In spirit, however, the movement is very much the continuation of the Prelude, strongly anchored in the home key of D minor. We’re jolted out of meditative elegance by the breathless Courante that follows. Semiquavers dash frenziedly, pausing briefly but only to gather strength for the next sprint. Despite its swift pace and virtuoso demands, the movement is never less than serious – still rooted by the distant memory of tragedy.

It’s a memory that returns to the foreground in the Sarabande – the emotional epicentre of the suite, a musical monologue of rare beauty and intensity. Bach’s gift for implied harmonies is nowhere better demonstrated than here, where the ear so naturally supplements the gaps within the bass line. Chords give a sense of weight and stature to the movement, a wordless

aria charged with poignant dissonances and delayed resolutions. Contrast animates the pair of Menuets – the first knotty and conflicted, the second altogether lighter and more graceful, though never quite forgetting the earlier angst. The suite closes with a Gigue of unusual weight and stature, its second half developing earlier themes extensively, creating a sense of ongoing narrative. Harmonic ambiguity leaves us unclear, however: has the music found a happy ending against the odds, or are we left still mourning?

Deemed heroic by some, sunny by others, the Third Suite in C major combines both these modes to create one of the most appealing works of the cycle. Perhaps the most distinctive aspect of this suite is its sonic directness – a product of the key signature, which exploits the resonance of the cello's natural tuning to its fullest degree. The open strings – C, G, D and A – all serve significant harmonic functions within the key signature, and with the tonic especially falling on what is not only an open string but also the instrument's lowest, the music feels unusually grounded and rooted. The key signature also makes chords and drones much easier to achieve, facilitating movements such as the Allemande and Sarabande, with open strings adding a richness to their harmonies.

After the suite's Prelude, the unusually lively Allemande comes as a surprise, its rhythmic energy deriving from the snappy demi-semiquavers, breaking the flow with their assertive embellishments. Rhythms settle into a more predictable pattern with the Courante – in fact an Italian 'Corrente' – which unfolds in bubbling quavers. While for the most part the music flows in an untroubled 3/4, each section intensifies into its final cadence with a shift to 6/8.

The Sarabande brings us back to earth, restoring calm with its grave beauty. Dominated by chordal writing, the music glows with resonance and harmonic richness. Contrapuntal lines – both real and implied – dialogue with courtly elegance, while underneath the dance continues its measured tread. A pair of contrasting Bourrées sets urgency and joy against a more thoughtful dance in C minor, the latter an obvious answer and counterbalance to the first. The suite ends with a vivacious Gigue. More jig than gigue in spirit, the music playfully imitates a musette (a type of French bagpipe), setting its melody against a persistent drone. Light-footed and folkish, thrumming with energy, it's the only possible conclusion to this most ebullient of the suites.

Programme note © Alexandra Coghlan

Sunday 17 June 7.30pm

Johann Sebastian Bach (1685–1750)

‘Es erhub sich ein Streit’, BWV19

Dietrich Buxtehude (1637–1707)

‘Nimm von uns, Herr, du treuer Gott’,

BuxWV78 – verse 1

Johann Sebastian Bach

‘Nimm von uns, Herr, du treuer Gott’,

BWV101

Johann Sebastian Bach

‘Jesu, der du meine Seele’, BWV78

Johann Hermann Schein (1586–1630)

Freue dich des Weibes deiner Jugend

Johann Sebastian Bach

‘Wachet auf, ruft uns die Stimme’, BWV140

Monteverdi Choir

English Baroque Soloists

Sir John Eliot Gardiner conductor

Hana Blažíková, Julia Doyle sopranos • **Sarah Denbee, Emma Lewis** altos

Ruairi Bowen, Hugo Hymas, Graham Neal tenors

Alex Ashworth, Peter Harvey basses

As a young organist in Mühlhausen, frustrated by theological disputes and lack of funds, Bach informed the town authorities that his artistic goal was to preside over 'eine regulierte Kirchenmusik zu Gottes Ehren' ('a well-regulated church music to the honour of God'). With his appointment as Thomaskantor in Leipzig in 1723 he finally realised that aspiration. Working with a zeal stupendous even by his standards, by the end of 1727 he had completed three annual cantata cycles plus part of a fourth, the *Magnificat*, and the *St John* and *St Matthew Passions*.

Performed on alternate Sundays in the two main Leipzig churches, the Thomaskirche and the Nikolaikirche, Bach's instrumentally accompanied cantatas were designed to illuminate the gospel reading during the *Hauptgottesdienst*, the Lutheran equivalent of the Catholic Mass. Occasionally he recycled existing music. But unlike, say, his friend Telemann in Hamburg, Bach rarely made things easy either for himself or for his performers. No-one in the 18th century composed such challenging sacred music, technically, expressively and intellectually. If genius is 'a transcendent capacity of taking trouble', as Thomas Carlyle maintained apropos Frederick the Great, then Bach surely possessed it to a degree unrivalled by any musician of the century.

The text of *Es erhob sich ein Streit*, BWV19, composed to celebrate St Michael's Day on 29 September 1727, was a gift to a composer of Bach's pictorial imagination. The description of the archangel Michael and the angels warring with 'the infernal dragon', paraphrased from the Book of Revelation, inspires a trumpet-festooned opening chorus that combines monumentality with unremitting ferocious energy. This is Bach the proto-film composer, graphically depicting each phase of the cosmic battle: from the gleeful tumult of a fugue at the opening (there is no orchestral ritornello), to the toppling of 'Satan's cruel might', courtesy of a grinding chromatic descent in the sopranos. In a vast ternary (A–B–A) structure, the battle then commences anew.

A bass recitative, with a vivid illustration of the roaring dragon ('sein Brüllen schrecke'), proclaims the victory of 'the uncreated Michael and his angelic host'. Assured of God's protection, the soprano sings a serene aria accompanied by two oboes d'amore, with sustained notes to paint 'Ruh' ('peace'). After a recitative replete with sin-drenched dissonance, the tenor soloist pleads for heavenly guidance in a bittersweet

siciliano aria. In counterpoint with the voice, a solo trumpet intones a 16th-century chorale melody ('Herzlich lieb' hab ich dich, o Herr') traditionally associated with St Michael's Day. The final chorale is enriched by independent parts for the three trumpets, with the first adding a thrilling high descant to the soprano line.

The gospel reading for 13 August 1724, the 10th Sunday after Trinity, was Jesus's prophecy of the impending destruction of Jerusalem, as related in St Luke. The traditional hymn for the day in Leipzig, written at a time of plague, was sung to the tune of 'Vater unser im Himmelreich' – the Lutheran Lord's Prayer. Bach duly based his Cantata BWV101, *Nimm von uns, Herr, du treuer Gott*, on this famous chorale melody. The Monteverdi Choir prefaces this with the first verse of the cantata on the same chorale by Bach's famous North German (though Danish-born) predecessor Dietrich Buxtehude, organist at the Marienkirche in Lübeck from 1668 until his death in 1707. The young Bach was profoundly influenced by Buxtehude's organ music, and visited the ageing composer in the winter of 1705–6.

In the Bach cantata the chorale melody occurs in each movement except the second one, a tenor aria. The opening chorus, launched by an oboe-led ritornello with (pleasurably) grating harmonic clashes, introduces the chorale in the sopranos above an intricate contrapuntal weave in the lower voices. Ferocious stabbing chords in the orchestral interludes seem to evoke the tribulations inflicted upon the suffering sinners. The whole, magnificent movement has an austere, archaic feel, enhanced by the darkly luminous scoring for flute, cornetto and trombones (all doubling the voices) and strings, plus an independent choir of two oboes and *taille* (a tenor oboe).

In the tenor aria, in the rhythm of an Italian *corrente*, the soloist's anxious, contorted lines – a plea for grace – are counterpointed with a dashing, *moto perpetuo* violin obbligato which Bach originally wrote for flute. Lines of the chorale melody permeate the next three movements: alternating with recitative in No 3 (where the tune's plain outline is delicately ornamented by the soprano) and No 5, dramatically contrasted with the vengeful flames (portrayed with relish by Bach) in the bass aria (No 4), scored for the oboe trio and continuo.

Before the final chorale – a prayer that the city of Leipzig may be spared Jerusalem's

fate – comes a ravishing duet for soprano and alto, like a spiritualised love duet triste. In a miraculous sound tapestry that combines sensuousness with poignant unease, Bach incorporates chorale fragments into the Italianate vocal lines, counterpointed with a florid double obbligato for flute and oboe da caccia.

Outstanding even among Bach's great series of chorale cantatas of 1724–5 is the justly popular *Jesu, der du meine Seele*, BWV78, first performed on the 14th Sunday after Trinity, 10 September 1724, and revived with revisions in the mid-1730s. The text is based on the 1641 hymn by Johann Rist, written amid the catastrophe of the Thirty Years War that ravaged the German lands in the first half of the 17th century.

The massive opening tableau, in sarabande rhythm, is a choral lament to rival the sarabande choruses that close the *St John* and *St Matthew Passions* in poignancy and cumulative power. It unfolds as a free passacaglia whose chromatically descending bass, traditional Baroque symbol of mourning and death (compare, say, Dido's Lament), often migrates to the alto and tenor voices. Bach further ratchets up the chromatic tension by turning the falling *lamento* figure upside down at the mention of Christ's bitter death ('durch deinen bittern Tod'). While the lower voices anticipate and comment upon the chorale text, the sopranos, reinforced by a flute and, in the original version, corno da tirarsi (slide trumpet), intone the noble chorale melody associated with Johann Rist's hymn. Independent lines from two oboes, violins and viola add to the intricacy of music that is often in eight separate parts. In this mighty chorus Bach is here at once mathematician, orator and visionary, setting himself a complex compositional challenge and triumphing in music that combines theological aptness, piercing beauty and profound personal expressiveness.

The spirit now craves relief. Bach duly supplies it in a skittish soprano–alto duet over a *moto perpetuo* obbligato for cello and pizzicato violone – Bach as proto-jazzier. Free canonic imitation between the voices and joyous flurries on 'eilen' charmingly evoke the disciples hastening to join Christ. After this oasis of innocence, a self-lacerating tenor recitative revives the mood of the opening chorus. Only with the following tenor aria, in a dancing 6/8 rhythm and coloured by the flute's cool pastoral grace, and a pair of movements for the bass, is mankind's oppressive sense of

sin gradually resolved through understanding and acceptance of Christ's sacrifice.

The bass's recitative opens with a reflection on the Crucifixion beneath a halo of strings, continues with a terrifying glimpse of the Last Judgement and finally morphs into a tender *arioso*, 'Dies mein Herz' ('This my heart'), as the believer entrusts himself to Christ. The singer then proclaims his certainty in Christ's faithfulness in an energetic aria, fashioned as a double concerto for oboe and voice. Crowning the final victory over doubt and sin, the cantata ends with an unadorned presentation of the chorale melody, in plain yet glowingly resonant four-part harmony.

Between the last two Bach cantatas, the Monteverdi Choir sings a motet by Johann Hermann Schein, one of the famous three Ss (with his friends Heinrich Schütz and Samuel Scheidt), and Leipzig Thomaskantor a century and more before Bach. The blithe, five-part (SSATB) *Freud dich des Weibes deiner Jugend*, to a typically erotic text from the Song of Solomon, comes from Schein's 1623 publication *Israelis Brünlein* ('Israel's Fountain'), composed, as he put it, 'in a specially graceful Italian madrigal manner'.

In the Church calendar the number of Trinity Sundays is determined by the date of Easter. A 27th Sunday after Trinity occurs only when Easter falls unusually early, between 22 and 26 March, something that happened only twice during Bach's years in Leipzig, in 1731 and 1742. First heard in the Nikolaiirche on 25 November 1731, *Wachet auf, ruft uns die Stimme*, BWV140, thus filled a gap in Bach's three Leipzig cycles of 1724–7. Thanks to its use of the familiar late-16th-century hymn by Philipp Nicolai, the cantata – a 'song of the night' – became popular in Bach's lifetime. Manuscript copies even remained in circulation long after his death, when the vast bulk of the cantatas lay forgotten.

Typically for Bach, *Wachet auf* has a carefully symmetrical construction. The choral outer movements, glowingly scored for horn, oboes, taille, violino piccolo and strings, frame two duets, each preceded by a recitative, while at the centre stands the chorale arrangement made famous in Bach's transcription for organ. Nicolai's hymn tells the parable of the wise and foolish virgins, culminating in the entry of the wise virgins to Zion. In the opening chorale fantasia – thrilling in its rhythmic impetus and its sheer sonic splendour – the hymn shines out in sopranos

and solo horn above excited imitation in the lower voices, while the contrasting instrumental choirs of strings and oboes hammer out in turn an insistent dotted rhythm. The ninth line of the chorale, consisting of the single word 'Alleluja', provokes a delighted bout of fugal coloratura.

The first of the two soprano–bass duets (No 3) expresses the longing of the Bride (the Soul) for the Bridegroom (Jesus), in mystical-erotic imagery derived from the Song of Solomon. As in Cantata BWV101, this is a transfigured love duet in *siciliano* rhythm. Above the yearning question-and-answer phrases of the singers, now dovetailed, now contrapuntally enmeshed, the violino piccolo (tuned a third higher than a normal violin) spins rhapsodically embellished lines. In the famous fourth movement the choral tenors sing stanza

two of Nicolai's hymn while unison violins and violas – a rich, warm sonority – intone a supple, swaying melody evoking the virgins as they go forth to meet the Heavenly Bridegroom.

After an accompanied bass recitative – listen to the wonderfully consolatory harmonies at 'Vergiss, o Seele' ('Forget, O soul') after the pain of 'Dein betrübtetes Aug'' ('your troubled eye') – a second duet celebrates the blissful union between Christ and the Soul. This is another spiritualised operatic love duet, though, unlike in No 3, the solo parts are closely interwoven, with a solo oboe dancing in airy counterpoint. The cantata ends with a noble four-part harmonisation of stanza 3 of Nicolai's chorale – a vision of the new Jerusalem – rising to fervent intensity in the final lines.

Programme note © Richard Wigmore

About the performers



Steve J Sherman

Sir John Eliot Gardiner

Sir John Eliot Gardiner conductor

Sir John Eliot Gardiner is regarded as one of the world's most innovative and dynamic musicians, constantly in the vanguard of enlightened interpretation and standing as a leader in contemporary musical life. His work, as founder and artistic director of the Monteverdi Choir, English Baroque Soloists and Orchestre Révolutionnaire et Romantique, has marked him out as a key figure both in the early music revival and as a pioneer of historically informed performances.

As a regular guest of the world's leading symphony orchestras, such as the London Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra and Leipzig Gewandhausorchester, he conducts repertoire from the 17th to the 20th centuries. He was awarded the Concertgebouw Prize in 2016.

The extent of his repertoire is illustrated in his extensive catalogue of award-winning recordings on major labels both with his own ensembles and leading orchestras such as the Vienna Philharmonic. This includes music by Mozart, Schumann, Berlioz, Elgar and Kurt Weill, in addition to works by Renaissance and Baroque composers. Since 2005 the Monteverdi ensembles

have recorded on their independent label, Soli Deo Gloria, established to release the live recordings made during Sir John Eliot Gardiner's Bach Cantata Pilgrimage in 2000, for which he received *Gramophone's* Special Achievement Award in 2011 and a *Diapason d'Or de l'Année* in 2012. His many recording accolades include two Grammy awards and he has received more *Gramophone* awards than any other living artist.

He has also conducted opera productions at the Royal Opera House, Covent Garden, Vienna State Opera and Teatro alla Scala, Milan. From 1983 to 1988 he was artistic director of Opéra de Lyon, where he founded its new orchestra. Following the success of *Simon Boccanegra* at the Royal Opera House in 2008, he returned there to conduct *Rigoletto* in 2012 and *The Marriage of Figaro* in 2013, to coincide with the 40th anniversary of his ROH debut. In 2015 he returned to the ROH for Gluck's *Orphée et Eurydice*, with the Monteverdi Choir and English Baroque Soloists, co-directed by Hofesh Shechter and John Fulljames.

He is an authority on the music of J S Bach, and his book, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, was published in 2013 by Allen Lane, for which he received the Prix des Muses award (Singer-Polignac). Among numerous awards in recognition of his work, Sir John Eliot Gardiner holds several honorary doctorates. He was awarded a knighthood for his services to music in the 1998 Queen's Birthday Honours List.

More recently he and the Monteverdi ensembles celebrated the 450th anniversary of Monteverdi's birth with staged performances of his three surviving operas across Europe and in the USA; this received an RPS Music Award for opera and music theatre earlier this year. Recordings in 2017 included two Bach releases with SDG – the *Magnificat* and *St Matthew Passion* – along with a recording with the LSO of Mendelssohn's *Symphony No 2* ('Lobgesang').



Hana Blažíková

Hana Blažíková soprano

Hana Blažíková was born in Prague. As a child she sang in the children's choir Radost Praha and played the violin, before later turning to solo singing. In 2002 she graduated from the Prague Conservatory in the class of Jiří Kotouč and later she undertook further study with Poppy Holden, Peter Kooij, Monika Mauch and Howard Crook.

Today she specialises in the interpretation of Baroque, Renaissance and medieval music, performing with ensembles and orchestras around the world, including Collegium Vocale Gent, Bach Collegium Japan, Sette Voci, Amsterdam Baroque Orchestra, L'Arpeggiata, Gli Angeli Genève, La Fenice, Nederlandse Bachvereniging, Tafelmusik, Collegium 1704, Collegium Marianum, Musica Florea and L'Armonia Sonora, among others.

Hana Blažíková has performed at many leading festivals, including the Edinburgh International Festival, Oude Muziek Utrecht, Tage Alter Musik Regensburg, Resonanzen, Festival de Sablé, Festival de La Chaise-Dieu, Arts Festival Hong-Kong, Chopin and his Europe Festival, Bachfest Leipzig, Concentus Moraviae, Summer Festivities of Early Music and Festival de Saintes.

In 2010 and 2013 she took part in a highly praised world tour of Bach's *St Matthew Passion* under the direction of Philippe Herreweghe and in 2011 made her debut at Carnegie Hall with Masaaki Suzuki's Bach Collegium Japan, the same year as singing in Bach's *St John Passion* with the Boston Symphony Orchestra. In 2014 she participated in *Orfeo chamán* with L'Arpeggiata in Bogotá.

She appears on more than 30 CDs, including the acclaimed series of Bach cantatas with Bach Collegium Japan.

Hana Blažíková also plays the Gothic and Romanesque harps and presents concerts in which she accompanies herself on this instrument. She is also a member of Tiburtina Ensemble, which specialises in Gregorian chant and early medieval polyphony.



Raphaëlle Photography

Julia Doyle

Julia Doyle soprano

Julia Doyle comes from Lancaster and read Social and Political Sciences at Gonville and Caius College, Cambridge, before embarking on a singing career. She has since performed all over the world and become established as a specialist soprano in Baroque repertoire.

She has performed Bach's *St John Passion* at the Concertgebouw Amsterdam under Sir John Eliot Gardiner and in Toronto with Tafelmusik; *St Matthew Passion* at Alice Tully Hall in New York under Philippe Herreweghe; *Christmas Oratorio* in Sydney and Melbourne with the Australian Chamber Orchestra under Richard Tognetti; Bach Cantata, BWV202, with Music of the Baroque in Chicago under Nicholas Kraemer; BWV199 with Bach Vereniging under Alfredo Bernardini; Mozart's *Exsultate, jubilate* at the Cité de la Musique in Paris with Arsys Bourgogne; Mass in C minor in Budapest under Györgi Vashegyi; Handel's *Occasional Oratorio* at the Halle Handel Festival with The English Concert; *La Resurrezione* at the Wigmore Hall with the London Handel Orchestra; *Messiah* at the Royal Albert Hall and the Palace of Versailles; *Apollo e Dafne* with Concerto Copenhagen under Alfredo Bernardini; Haydn's 'Nelson' Mass in the Canary Islands with the Orchestra of the Age of Enlightenment; Haydn's *Paukenmesse* and Beethoven's Symphony No 9 with the J S Bach Stiftung under Rudolf Lutz; and Haydn's *The Creation* in St Paul's Cathedral with the Orchestra of the Age of Enlightenment.

Julia Doyle's discography includes *Messiah*, *Israel in Egypt*, *L'Allegro, Il Penseroso ed Il Moderato*, *Israel in Egypt*, Bach's *Magnificat* and *Cantatas*, BWV107, BWV9 & *Mass in B minor* with the J S Bach Stiftung and *Lutheran Masses* with The Sixteen under Harry Christophers; and Lutosławski's *20 Polish Christmas Carols* with the BBC Symphony Orchestra under David Zinman.

Recent and future engagements include Mozart's *Mass in C minor* in Toronto with Tafelmusik; Vivaldi's *Juditha triumphans* at the Concertgebouw, Palace of Versailles and Theater an der Wien with The King's Consort; Handel's *Acis, Galatea e Polifemo* at the Halle Handel Festival under Peter Neumann; *Messiah* with the Royal Scottish National Orchestra and The King's Consort; Bach cantatas with the Monteverdi Choir and orchestras; concerts and recordings of Bach's *St John Passion* and Handel's *Occasional Oratorio*.



Reginald Mobley

Reginald Mobley countertenor

Countertenor Reginald Mobley fully intended to convey his art through watercolours and oil pastels until circumstances demanded that his own voice should speak for itself. Since reducing his visual colour palette to the black and white of a score, he has endeavoured to open a wider spectrum on stage.

Particularly noted for the purity of his tone and his imaginative musicality, he is rapidly making a name for himself as a soloist in Baroque, Classical and modern repertoire. His natural habitat is within the works of Bach, Charpentier, Handel, Purcell and other major names of the period. Not to be undone by a strict diet of cantatas, odes and oratorios, he finds himself equally drawn to later repertoire and other

genres, ranging from Haydn's *Theresienmesse* and Mozart's *Requiem* to Bernstein's *Chichester Psalms* and Orff's *Carmina burana*. He has also performed the title-role in the Florida premiere of John Eccles's *The Judgement of Paris* under the direction of Anthony Rooley and Evelyn Tubb.

He is a longtime member of the twice Grammy-nominated Miami-based vocal ensemble Seraphic Fire and has also appeared with other ensembles both in the USA and internationally. These include the Dartmouth Handel Society, Apollo's Fire, Vox Early Music, Portland Baroque Orchestra, North Carolina Baroque Ensemble, Ensemble VIII, San Antonio Symphony, Early Music Vancouver and Symphony Nova Scotia; he has also sung at the Oregon Bach Festival under the direction of Matthew Halls.

In addition to standard countertenor repertoire, he has appeared in several musical theatre productions, notably Rupert Holmes's *The Mystery of Edwin Drood* and Meredith Willson's *The Music Man*. In addition to his work in musical theatre, he has performed many cabaret shows and sets of jazz standards and torch songs in jazz clubs in and around Tokyo.

Reginald Mobley studied voice at the University of Florida with Jean Ronald LaFond, and at Florida State University with Roy Delp.



Peter Harvey

Peter Harvey baritone

Peter Harvey initially studied French and German at Magdalen College, Oxford, before changing to Music, and a love of languages has always remained at the heart of his singing. On leaving university he went on to the Guildhall School of Music & Drama, during which time he won prizes in numerous competitions, including the Walther

Grüner International Lieder Competition, the English Song Award and the Peter Pears Award.

He has made nearly 150 recordings in repertoire spanning eight centuries, with an emphasis on the High Baroque. Along with works by Handel and Purcell he has recorded all the major vocal works of J S Bach and many of the cantatas with conductors including Sir John Eliot Gardiner, Philippe Herreweghe and Paul McCreesh. A fluent French speaker, he has recorded a great many sacred works of the French Baroque (Campra, Gilles, Lully, Charpentier, Lalande) including Rameau's *Grands Motets* (with Le Concert Spirituel) and the secular cantatas for bass voice (with London Baroque). Of his two recordings of Fauré's Requiem with Michel Corboz, the latest was given a Choc de l'année by *Le Monde de la Musique*. His recording of Haydn's *The Creation* with the Gabrieli Consort, on which he sings Adam, won a Grammy in 2008, while his *Winterreise* with Gary Cooper on Linn garnered outstanding reviews.

Recent and upcoming highlights include his debut at the Royal Danish Opera, as well as performances with Concerto Copenhagen, the Monteverdi Choir and English Baroque Soloists, Orchestra of the Age of Enlightenment, Akademie für Alte Musik Berlin, Gaechinger Cantorey, Freiburger Barockorchester, Mahler and Netherlands Chamber orchestras, Tafelmusik Toronto, Ensemble Pygmalion, Gulbenkian Orchestra, Orquesta Sinfónica de Bilbao, the Oslo and Rotterdam Philharmonic orchestras and the Bavarian Radio and Montreal Symphony orchestras.

Peter Harvey has also appeared with The King's Consort, Netherlands Bach Society, Israel Camerata, The Sixteen, BBC Symphony Orchestra, Scottish Chamber Orchestra, Bach Collegium Japan, Budapest Festival Orchestra and the Royal Concertgebouw Orchestra.



Felix Broede

Isabelle Faust

Isabelle Faust violin

Isabelle Faust fascinates her listeners with her outstanding interpretations. With every piece she performs, she considers musical context and historically appropriate instruments and strives for the most authentic approach using up-to-date research. She applies this to repertoire ranging from Biber to Helmut Lachenmann.

After winning the Leopold Mozart Competition and the Paganini Competition at an early age, she began to appear regularly with leading orchestras, including the Berlin Philharmonic Orchestra, Boston and NHK Symphony orchestras, Chamber Orchestra of Europe and the Freiburger Barockorchester.

She has enjoyed longstanding collaborations with leading conductors, including Claudio Abbado, Giovanni Antonini, Frans Brüggen, Sir John Eliot Gardiner, Bernard Haitink, Daniel Harding, Philippe Herreweghe, Andris Nelsons and Robin Ticciati.

Her profound artistic curiosity has led her to perform music of many genres across several centuries. Besides the major violin concertos, for instance, she also plays Schubert's Octet as part of a period-instrument ensemble, György Kurtág's *Kafka Fragments* with soprano Anna Prohaska and Stravinsky's *The Soldier's Tale* with actor Dominique Horwitz.

She is particularly committed to contemporary music and forthcoming seasons will see premieres of works by Peter Eötvös, Ondřej Adámek, Marco Stroppa, Oscar Strasnoy and Beat Furrer.

Isabelle Faust's many recordings have been widely praised by critics and her awards include the Diapason d'Or, Gramophone Awards and the

Choc de l'année, among many others. Her most recent recordings include Mozart's complete violin concertos with Il Giardino Armonico under Giovanni Antonini, which won *Gramophone's* Record of the Year in 2017, Schumann's Violin Concerto with the Freiburger Barockorchester under Pablo Heras-Casado and Bach's Sonatas for violin and keyboard with Kristian Bezuidenhout. Other highlights include Bach's Solo Sonatas and Partitas and concertos by Beethoven and Berg under Claudio Abbado. She has also enjoyed a longstanding collaboration with the pianist Alexander Melnikov, with whom she has recorded the complete Beethoven violin sonatas and Schubert duos, among others.

This season Isabelle Faust is Artist-in-Residence at the Wigmore Hall.



Marco Borggreve

Kristian Bezuidenhout

Kristian Bezuidenhout harpsichord

Kristian Bezuidenhout is one of today's most notable and exciting keyboard artists, equally at home on the fortepiano, harpsichord and modern piano. Born in South Africa in 1979, he began his studies in Australia, completed them at the Eastman School of Music and now lives in London. After initial training as a pianist with Rebecca Penneys, he explored early keyboards, studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson and continuo playing and performance practice with Paul O'Dette. He first gained international recognition at the age of 21 after winning first prize and the audience prize at the Bruges Fortepiano Competition.

He regularly appears with the world's leading ensembles, including the Freiburger Barockorchester, Les Arts Florissants, Orchestra of the Age of Enlightenment, Orchestre des

Champs-Élysées, Royal Concertgebouw Orchestra, Chicago Symphony Orchestra and the Leipzig Gewandhausorchester. He has also guest-directed (from the keyboard) The English Concert, Orchestra of the 18th Century, Tafelmusik, Collegium Vocale, Juilliard 415, Kammerakademie Potsdam and Dunedin Consort (in the *St Matthew Passion*).

He has performed with celebrated artists, including Sir John Eliot Gardiner, Philippe Herreweghe, Frans Brüggen, Trevor Pinnock, Giovanni Antonini, Jean-Guihen Queyras, Isabelle Faust, Alina Ibragimova, Rachel Podger, Carolyn Sampson, Anne Sofie von Otter, Mark Padmore and Matthias Goerne.

Kristian Bezuidenhout's varied and award-winning discography on Harmonia Mundi includes the complete keyboard music of Mozart (*Diapason d'Or de l'Année*, *Preis der Deutschen Schallplattenkritik* and *Caecilia Prize*); Mozart violin sonatas with Petra Mülleians; Mendelssohn and Mozart piano concertos with the Freiburger Barockorchester (ECHO Klassik); Beethoven and Mozart Lieder, and Schumann's *Dichterliebe* with Mark Padmore (Edison Award). In 2013 he was nominated as *Gramophone Magazine's* Artist of the Year. Recent releases include *Winterreise* with Mark Padmore and Bach's sonatas for violin and harpsichord with Isabelle Faust.

This season he became an Artistic Director of the Freiburger Barockorchester and Principal Guest Director with The English Concert. He has play-directed programmes with both orchestras and also with Camerata Salzburg, Tafelmusik Baroque Orchestra and the Zurich Chamber Orchestra. As a soloist he has performed with the Orchestre des Champs-Élysées under Herreweghe, Les Violons du Roy under Jonathan Cohen and Le Concert Olympique under Jan Caeyers. Solo recitals and chamber music take him to London, Rome, Amsterdam, Stuttgart, Munich, Cologne, Berlin, USA and Japan.



Jean Rondeau

Jean Rondeau harpsichord

Jean Rondeau studied harpsichord with Blandine Verlet for over 10 years, followed by training in basso continuo, organ, piano, jazz, improvisation and conducting. He pursued further studies at the Paris Conservatoire, graduating with honours, and the Guildhall School of Music & Drama.

In 2012, at just 21 years old, he became one of the youngest performers ever to win first prize at the Bruges Harpsichord Competition, also winning the EUBO Development Trust prize – an accolade given to the most promising young musician in the European Union. The same year, he gained second place at the Prague Spring International Harpsichord Competition, along with best interpretation of the contemporary piece composed for that year's contest. In 2013 he also won the Prix des Radios Francophones Publiques.

Jean Rondeau is in demand as a recitalist, chamber musician and orchestral soloist throughout Europe and in the USA. He frequently performs with the Baroque quartet Nevermind. In addition to his activities as a harpsichordist, he founded the ensemble Note Forget, presenting his own jazz-oriented compositions and improvisations on the piano.

He has an exclusive recording contract with Erato and released his debut album, *Imagine* – devoted to the music of J S Bach – in January 2015; it received a Choc de Classica and Prix Charles Cros. His second recording, *Vertigo*, paid tribute to two Baroque composers from his native France: Jean-Philippe Rameau and Pancrace Royer. His latest album, *Dynastie*, explores keyboard concertos by Bach & Sons. In 2016 Jean Rondeau composed his

first original film soundtrack, for Christian Schwochow's *Paula*, which was premiered at the 2016 Locarno Film Festival.



Jean-Guihen Queyras

Jean-Guihen Queyras cello

Jean-Guihen Queyras's approach to music-making is characterised by curiosity, an interest in a wide range of repertoire and a desire to be true to the score. Pierre Boulez, with whom he had a long artistic partnership, was a profound influence in this regard.

He has worked with the period-instrument Freiburger Barockorchester, Akademie für Alte Musik Berlin and Concerto Köln, as well as giving world premieres of works by, among many others, Ivan Fedele, Gilbert Amy, Bruno Mantovani, Michael Jarrell, Johannes-Maria Staud and Thomas Larcher. In 2014 he recorded Peter Eötvös's Cello Concerto to mark the composer's 70th birthday.

Jean-Guihen Queyras is a founding member of the Arcanto Quartet and part of an acclaimed trio with Isabelle Faust and Alexander Melnikov; in duo repertoire he works regularly with Melnikov and Alexandre Tharaud. He has also collaborated with zarb specialists Bijan and Keyvan Chemirani.

He regularly appears with leading orchestras, including the Philadelphia Orchestra, Bavarian Radio and NHK Symphony orchestras, Philharmonia Orchestra, Orchestre de Paris, Leipzig Gewandhausorchester and the Zurich Tonhalle Orchestra, working with conductors such as Iván Fischer, Philippe Herreweghe, Yannick Nézet-Séguin, the late Jiří Bělohlávek, Oliver Knussen and Sir Roger Norrington. He has held artistic residencies at the Amsterdam

Concertgebouw, Aix-en-Provence Festival, Wigmore Hall, the Vredenburg music centre in Utrecht and the Bijloke music centre in Ghent.

His wide-ranging, award-winning discography includes concertos by Elgar, Dvořák, Philippe Schoeller and Gilbert Amy. As part of a Harmonia Mundi project dedicated to Schumann, he has recorded the complete piano trios with Isabelle Faust and Alexander Melnikov and the Cello Concerto with the Freiburger Barockorchester under Pablo Heras-Casado. His latest album, *THRACE – Sunday Morning Sessions*, is a collaboration with the Chemirani brothers and Sokratis Sinopoulos and explores the intersections between contemporary music, improvisation and Mediterranean traditions.

Highlights of this season include a tour with the Czech Philharmonic Orchestra, a joint project with the choreographer Anne Teresa De Keersmaeker and engagements with the Orchestre Métropolitain, Akademie für Alte Musik, Mahler Chamber Orchestra and the Bavarian Radio Symphony Orchestra.

Jean-Guihen Queyras holds a professorship at the Freiburg University of Music and is Artistic Director of the Rencontres Musicales de Haute-Provence festival in Forcalquier. He plays a 1696 instrument by Gioffredo Cappa, made available to him by the Mécénat Musical Société Générale.

Monteverdi Choir

The Monteverdi Choir was founded by Sir John Eliot Gardiner as part of the breakaway period-instrument movement of the 1960s and it has always focused on bringing a new perspective to its repertoire. With a combination of consummate choral technique and historically informed performance practice, its real difference as an ensemble lies in its ability to communicate music to its audiences worldwide. The choir goes beyond the music, seeking to make the visual impact of its performance enhance the experience, even exploiting the venues themselves in the search for immediacy and drama. This approach has led the Monteverdi Choir to be consistently acclaimed over the past 50 years as one of the best choirs in the world.

Among a number of trailblazing tours was the Bach Cantata Pilgrimage in 2000, during which

the Choir performed all 198 of JS Bach's sacred cantatas in more than 60 churches throughout Europe and America. The entire project, recorded by the company's record label Soli Deo Gloria, was hailed for its ambition by *Gramophone* magazine. The choir has over 150 recordings to its name and has won numerous prizes.

The choir is also committed to training future generations of singers through the Monteverdi Apprentices Programme. Many apprentices go on to become full members of the choir, while former choir members have also subsequently enjoyed successful solo careers.

The Monteverdi Choir has also participated in several staged opera productions, including *Der Freischütz* (2010) and *Carmen* (2009) at the Opéra Comique in Paris, and *Les Troyens* (2003) at the Théâtre du Châtelet. In 2015 it performed Gluck's *Orphée et Eurydice* at the Royal Opera House, Covent Garden, working in collaboration with the Hofesh Shechter dance company.

In addition, the choir has taken part in a variety of projects across different repertoires – from an extensive tour of Bach's *St Matthew Passion* (performed from memory) with the English Baroque Soloists to Berlioz's *Roméo et Juliette* at the BBC Proms and Festival de Berlioz with the Orchestre Révolutionnaire et Romantique. Under the direction of Sir John Eliot Gardiner it has also collaborated with both the London Symphony Orchestra in Mendelssohn's *A Midsummer Night's Dream* and the Zurich Tonhalle Orchestra in Janáček's *Glagolitic Mass*.

The choir's most recent achievements include the acclaimed Monteverdi 450 trilogy tour, which saw it performing all three of Monteverdi's surviving operas across Europe and in the USA (which won an RPS Music Award for opera and music theatre earlier this year), and recordings of Mendelssohn's *Symphony No 2* ('Lobgesang') with the LSO and Bach's *Magnificat* with the English Baroque Soloists.

English Baroque Soloists

The English Baroque Soloists has long been established as one of the world's leading period-instrument orchestras. Throughout its repertoire, ranging from Monteverdi to Mozart and Haydn, it is equally at home in chamber, symphonic and operatic genres and the

distinctive sound of the ensemble's warm and incisive playing is instantly recognisable.

The group has performed at many of the world's most prestigious venues, including Teatro alla Scala, Milan, the Amsterdam Concertgebouw and the Sydney Opera House. During the course of the 1990s it performed Mozart's seven mature operas and recorded all of his piano concertos and mature symphonies.

It is regularly involved in joint projects with the Monteverdi Choir, including the iconic Bach Cantata Pilgrimage in 2000, performing all of Bach's sacred cantatas throughout Europe. They also toured Gluck's *Orphée et Eurydice* to Hamburg and Versailles, following a staged production at the Royal Opera House, Covent Garden, in collaboration with the Hofesh Shechter dance company.

Last year the English Baroque Soloists was involved in several tours, including performances of Bach's *Magnificat*, Lutheran Mass in F major and Cantata BWV51, *Süsser Trost*, with the Monteverdi Choir in venues around Europe, and the *St Matthew Passion*, as well as a mixed programme of Mozart's last three symphonies, Requiem and Great Mass in C minor.

Most recently the ensemble has taken part in the Monteverdi 450 trilogy tour, which saw it performing all three of Monteverdi's surviving operas across Europe and in the USA (which won an RPS Music Award for opera and music theatre earlier this year). It has also released two Bach recordings on the SDG label, of the *St Matthew Passion* and the *Magnificat*.

Solomon's Knot

The collective Solomon's Knot was founded in London in 2008 and is led by joint artistic directors James Halliday and Jonathan Sells. Its aim is to communicate the full power of music, especially that written before 1800, as directly as possible

– performing without conductor, and often from memory. To explore new possibilities, the group also collaborates with directors, composers, choreographers, sound and lighting designers, visual artists and other ensembles. These have included Spira mirabilis, Sven Werner, James Hurley, Tim Carroll, Federay Holmes, Mira Calix, and Les Passions de l'Ame.

Its flexible approach enables it to explore a wide range of repertoire, from the madrigals of Gesualdo set within a freshly composed 'sound sculpture garden', to J S Bach's Mass in B minor with 10 singers and 20 players.

Solomon's Knot made an acclaimed debut at the Bachfest Leipzig and has also appeared at the Aldeburgh Festival ('The Discovery of Bomarzo'), Händel-Festspiele Halle (*Messiah*), Newbury Spring Festival, Thüringer Bachwochen (Bach's *St John Passion*), Regensburger Tage Alter Musik (Linley's *Shakespeare Ode and Messiah*), Spitalfields Music Winter Festival (Bach's *Christmas Oratorio* and Mass in B minor), London Handel Festival (Telemann's *Die Tageszeiten*), and St John's Smith Square Christmas Festival (*Magnificats* by Kuhnau and Bach and the Mass in B minor).

The group's first opera production, the anonymous *l'Ospedale* (c1650) at Wilton's Music Hall, London, was hailed as a triumph and will soon be released on DVD.

The group appears regularly on BBC Radio 3's *In Tune* and its concerts have also been broadcast by Deutschlandradio Kultur.

As inaugural members of Aldeburgh Music's Open Space residency scheme 2013–17, the collective had the chance to develop its artistic vision and collaborations with great freedom. Plans include the revival and live recording of the project 'Christmas in Leipzig' in Nottingham and Milton Court in December 2018, its Wigmore Hall debut, and a return to the Bachfest Leipzig with the 1725 version of Bach's *St John Passion*.

Monteverdi Choir

15 & 17 June

Soprano

Hana Blažíková *soloist*
 Julia Doyle *soloist*
 Amy Carson
 Angela Hicks
 Gwendolen Martin
 Angharad Rowlands

Alto

Reginald Mobley *soloist*
 Sarah Denbee *
 Emma Lewis *
 Simon Ponsford

Tenor

Ruairi Bowen *
 Hugo Hymas *
 Graham Neal *
 Gareth Treseder *

Bass

Peter Harvey *soloist*
 Alex Ashworth *
 Daniel D'Souza
 Samuel Pantcheff *

16 June

Soprano

Hana Blažíková *soloist*
 Charlotte Ashley
 Amy Carson
 Angela Hicks
 Gwendolen Martin
 Angharad Rowlands

Alto

Reginald Mobley *soloist*
 Sarah Denbee *
 Emma Lewis
 Simon Ponsford

Tenor

Ruairi Bowen *
 Hugo Hymas *
 Graham Neal
 Gareth Treseder *

Bass

Peter Harvey *soloist*
 Alex Ashworth *
 Daniel D'Souza
 Samuel Pantcheff *

** soloist from Monteverdi Choir*

Solomon's Knot

Soprano

Zoë Brookshaw
 Clare Lloyd-Griffiths

Alto

Roderick Morris
 Kate Symonds-Joy

Tenor

Peter Davoren
 Thomas Herford

Bass

Frederick Long
 Jonathan Sells *

Organ

Michael Papadopoulos

** Artistic Director*

English Baroque Soloists

15 & 16 June

Violin 1

Kati Debretzeni *Leader*
Iona Davies
Madeleine Easton
Jane Gordon
Davina Clarke

Violin 2

Alison Bury
Henrietta Wayne
Jean Paterson
Håkan Wikström

Viola

Fanny Paccoud
Monika Grimm
Małgorzata Ziemkiewicz
Aliye Cornish

Cello

Marco Frezzato
Catherine Rimer

Double Bass

Valerie Botwright

Flute/Recorder

Rachel Beckett
Christine Garratt

Oboe

Michael Niesemann
Rachel Chaplin
Mark Baigent

Bassoon

Györgyi Farkas

Trumpet/Tromba da Tirarsi

Neil Brough

Trumpet

Robert Vanryne
Michael Harrison

Timpani

Robert Kendell

Keyboards

James Johnstone
Antonio Greco

17 June

Violin 1

Kati Debretzeni *Leader*
Iona Davies
Madeleine Easton
Jane Gordon
Davina Clarke

Violin 2

Alison Bury
Henrietta Wayne
Jean Paterson
Håkan Wikström

Viola

Fanny Paccoud
Monika Grimm
Małgorzata Ziemkiewicz

Cello

Marco Frezzato
Catherine Rimer

Double Bass

Valerie Botwright

Flute/Recorder

Rachel Beckett

Oboe

Michael Niesemann
Rachel Chaplin
Mark Baigent

Bassoon

Györgyi Farkas

Trumpet/Tromba da Tirarsi

Neil Brough

Trumpet

Robert Vanryne
Michael Harrison

Horn

Anneke Scott

Cornet

Richard Thomas

Trombone

Adam Woolf
Miguel Santos Sevillano
Christian Jones

Timpani

Robert Kendell

Keyboards

James Johnstone
Antonio Greco