



Bach's Mass in B minor Collegium Vocale Gent/ Herreweghe

Friday 14 June 2019 7.30pm, Hall

JS Bach Mass in B minor

There will be no interval

Collegium Vocale Gent
Philippe Herreweghe conductor

Dorothee Mields soprano

Hana Blažíková soprano

Alex Potter countertenor

Thomas Hobbs tenor

Krešimir Stražanac bass-baritone

Part of Barbican Presents 2018–19

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Welcome

A warm welcome to tonight's performance of Bach's searingly intense Mass in B minor. To perform it, a group that has long been particularly associated with this composer's music: Collegium Vocale Gent, under its founder-conductor Philippe Herreweghe.

The Mass is somewhat shrouded in mystery, having been compiled late in Bach's life from a mix of earlier pieces, though such is the composer's absolute mastery that you'd never guess this from the resulting work. But the questions of for what occasion it was written and for whom have never been successfully answered – it seems most likely that he created it for posterity. That being

the case, how lucky we are, for it touches and inspires in equal measure.

In Collegium Vocale Gent's early days its approach to performing Baroque sacred music – with singers stepping out of the modestly sized chorus to perform the solo parts – was ground-breaking. It says much for the group's influence that this is now very much an accepted way of interpreting Bach.

It promises to be a remarkable evening. I hope you enjoy it.

Huw Humphreys, Head of Music, Barbican

Johann Sebastian Bach (1685–1750)

Mass in B minor, BWV232 (assembled c1747–9)

‘The greatest musical work of art of all times and nations.’ Few people today would disagree much with the view of Hans Georg Nägeli, the first publisher of Bach’s Mass in B minor, despite almost 200 years of musical history having passed since he put it forward. To Hubert Parry this was ‘the mightiest choral work ever written’, while for Albert Schweitzer it was ‘as enigmatic and unfathomable as the religious consciousness of its creator’. All this for a Mass compiled and adapted by a sexagenarian composer with failing health and eyesight, largely from the music composed during 40 years of providing for the Lutheran liturgy; a work whose diverse origins have prompted some commentators to doubt its claim to the status of a unified whole and others to criticise it for unevenness; a work, above all, whose very reason for existence remains a tantalising mystery.

Tantalising, because the fact is that when Bach prepared the score of the Mass in the late 1740s, adding a Credo, Benedictus, Osanna, Agnus Dei and Dona nobis pacem to a pre-existing Kyrie, Gloria and Sanctus, there can have been no prospect of its receiving a complete performance. True, the Lutheran liturgy did allow for the use of the Latin Mass; Luther’s original purpose in advocating the use of the vernacular in church had not been to banish Latin but simply to ensure that an alternative was available where that language was not understood. Latin settings continued, therefore, to be heard in Lutheran churches until well into the 18th century, but usually it was only the Kyrie–Gloria unit or the Sanctus that would receive a concerted setting, and even then not both on the same occasion. Bach, it seems, cannot have intended his complete Mass for use in Leipzig, or indeed in any other Lutheran centre. And, although Lutheran composers (Bach included) did write Masses for Catholic patrons, at comfortably over 100 minutes in length this huge piece is simply too big to be included in any service. Lutheran or Catholic, no liturgy can contain it.

Numerous other theories, variously plausible, have been put forward: that Bach compiled the Mass for (though never actually presented it to) Frederick the Great of Prussia, the recipient in 1747 of the *Musical Offering*; or that he prepared it as a presentation to the learned Corresponding Society of the Musical Sciences, for whom he had earlier composed a number of contrapuntal test-pieces. Most recently the German Bach scholar Michael Maul has put forward the intriguing theory that it was commissioned for a St Cecilia’s Day celebration at St Stephen’s Cathedral in Vienna. Yet for all that, it is still hard to get away from the idea that the answer to the question ‘Why did Bach write the Mass in B minor?’ appears to be that he did it purely for his own satisfaction. Or, to put it more romantically, he wrote it for posterity.

The image of the composer before Beethoven’s time is often that of the resourceful pragmatist providing music to meet specific needs or circumstances. It is easy to view Bach, who during the 1720s speedily produced cycles of cantatas to cater for at least three entire Leipzig church calendars, often happily reusing material from earlier works in the process, as an especially skilful example of a composer writing primarily to order. Yet in his fifties and sixties, when his duties as Leipzig Kantor had become less demanding, he increasingly directed his activities towards the composition and organisation of cycles of works displaying great musical erudition but no discernible practical usefulness other than to demonstrate his own skill in a particular musical field. Placed in the context of a work such as *The Art of Fugue*, then, the giant, liturgically unwieldy Mass in B minor begins to look more and more like a final statement of Bach’s abilities as a composer of sacred vocal music, and perhaps of his Christian faith as well. By rescuing from all periods of his career music that would otherwise have remained rooted to its original, distinctly earthbound circumstances – a monarch’s nameday, or the

election of a town council – Bach was leaving his musical testament; by linking it to a sacred work that could not be performed as part of a service, he was producing what has been called a ‘universal Christian artwork’, a Mass which, though, for all the composer knew, might never be heard, was nevertheless public, for all and about all. It is a breadth of vision which makes the requirements of the Leipzig town council or of the Elector of Saxony look small indeed.

Yet it was to that same Elector, Friedrich August II, that, in 1733, Bach sent a copy of the Kyrie and Gloria which were later to become the first two main sections of the Mass in B minor. The Elector’s court in Dresden was one of the most prestigious musical establishments in Europe, and Bach, whose relations with his Leipzig employers had recently been under strain, was hoping with this carefully prepared *Missa* to win the honorary title of Court Composer. Many of its features – five-part choral writing, florid solo vocal lines, even the use of a solo horn in the ‘Quoniam’ – appear calculated to satisfy Dresden’s musical preferences. Yet it must be remembered that, like Bach’s other settings of the Kyrie and Gloria (the four short, so-called ‘Lutheran’ Masses of the 1730s), it was constructed from pre-existing material; although known models exist only for the ‘Gratias’ and the ‘Qui tollis’, there is sufficient internal evidence to suggest that each and every one of the other movements is an adaptation of some lost original. This is not necessarily as cavalier as it sounds; the ‘Gratias’, for example, uses a chorus from a German cantata which sets the words ‘We give you thanks, God, and proclaim your wonders’, while the model for the ‘Qui tollis’ is part of a chorus from another cantata carrying the text ‘Look now and see whether any pain be like unto my pain’.

The Credo (or ‘Symbolum Nicenum’, as Bach entitled it) was almost certainly compiled at the same time as the complete Mass in the late 1740s, and some of it may even have been composed specially. The choruses ‘Credo in unum Deum’ and ‘Confiteor unum baptisma’ both show the skills in classical or *stile antico* polyphony – here based on Gregorian plainchant melodies – which Bach perfected after assiduous study during the late 1730s and early 1740s. And the layout of the entire section also matches the organisational rigour demonstrated by such late works as the *Musical Offering* and *The Art of Fugue*. With the ‘Crucifixus’ as its focal point, the section pans out symmetrically with two further choruses, two solo

numbers and two linked pairs of choruses, and it is a mark of Bach’s genius for adaptation that the central panel of three choruses – in which even the ‘Crucifixus’ is borrowed from a cantata composed in 1714 – is perhaps the most moving and dramatic sequence of the entire Mass.

The Sanctus was originally written for performance on its own on Christmas Day 1724; for many people it is the highlight of the Mass in B minor. It is tempting to suggest that this sumptuous and magisterial movement for six-part chorus is what Shaw was referring to when he wrote of ‘the stupendous march of Bach’s harmonies’. After such a climax, the remainder of the Mass brings something of a relaxation: the ‘Osanna’ is an uncomplicatedly joyful movement for double choir which Bach adapted from the opening chorus of his ‘dramma per musica’ *Preise dein Glücke*, taking care as he did so to preserve momentum by omitting its orchestral introduction; the Benedictus is a lyrical still-point of great beauty; and the Agnus Dei (borrowed from the *Ascension Oratorio* of 1735) evokes the sacrificial lamb with warmth and nobility. The Mass is then brought to its dignified but inexorable close with a reprise for ‘Dono nobis pacem’ of the music of the ‘Gratias’.

This concept of a prototype super-denominational Mass is an attractive one, especially for those who long for the best Baroque music to be understood as being about life, death, love, pain, faith, the individual – all the things most great music is about. To learn of Bach’s extensive reuse of earlier music in the Mass in B minor might dent that ideal for some, but that is to ignore the degree to which the art of recycling extant music formed part of the technical armoury of the Baroque composer. For Bach, at least, it certainly was an art, a procedure which appears to have been not so much an expedient as an aim in itself, perhaps even a system of self-reference every bit as consciously applied as that of a Shostakovich or a Strauss. For those for whom a masterpiece must be sanctified by originality, the recycling found in the Mass in B minor is no doubt problematic, especially given the work’s spiritual flavour. But for those who relish the skill, care and discernment with which Bach selected and reworked his material to produce both a personal manifesto of his faith and a compendium of his choral-orchestral art, the piece is a never-ending source of wonder.

Programme note © Lindsay Kemp

Mass in B minor**Kyrie**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.

Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris,
Amen.

Glory to God in the highest,
And on earth peace to men of good will.
We praise thee, we bless thee,
We worship thee, we glorify thee.
We give thee thanks for thy great glory.

O Lord God, King of Heaven,
God the Father almighty.
O Lord, the only begotten Son Jesus Christ.
Lord God, Lamb of God, Son of the Father.
Thou that takest away the sins of the world,
Have mercy on us.
Thou that takest away the sins of the world,
Receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us.
For thou only art holy, thou only art the Lord.
Thou only, O Jesus Christ, art most high,
with the Holy Ghost in the glory of God the Father.
Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
Consubstantiali Patri:
Per quem omnia facta sunt.
Qui propter nos homines
Et propter nostram salutem
Descendit de coelis.
Et incarnatus est de Spiritu Sancto,
Ex Maria virgine; et homo factus est.

I believe in one God.
The Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men,
and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary; and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato,

Passus et sepultus est.
Et resurrexit tertia die secundum Scripturas.

Et ascendit in coelum:
Sedet ad dexteram Patris.

And was crucified also for us, suffered under
Pontius Pilate,
and was buried.
And the third day he rose again, according to the
Scriptures.
And ascended into heaven:
and sitteth on the right hand of the Father.

Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Cujus regni non erit finis.

Et in Spiritum Sanctum Dominum: et vivificantem,

Qui ex Patre Filioque procedit,
Qui cum Patre et Filio simul adoratur
et conglorificatur:
Qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum,
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Osanna

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Osanna

Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi,

Miserere nobis.

Dona nobis pacem

Dona nobis pacem.

And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord and
giver of life:
who proceedeth from the Father and the Son.
Who with the Father and the Son together is
worshipped and glorified:
who spake by the prophets.
I believe in one holy, catholic and apostolic
Church.
I acknowledge one baptism for the remission of
sins.
And I look for the resurrection of the dead.
And the life of the world to come.
Amen.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

Lamb of God, who takest away the sins of the
world,
have mercy upon us.

Grant us peace.

About the performers

Mathias Baus



Philippe Herreweghe

Philippe Herreweghe conductor

Philippe Herreweghe was born in Ghent and studied at the city's university and music conservatory. During this period he started conducting, founding Collegium Vocale Gent in 1970.

His energetic, authentic and rhetorical approach to Baroque music was soon drawing praise. In 1977 he founded the ensemble La Chapelle Royale in Paris, with which he performed music of the French Golden Age. He also established several other groups with which he made historically accurate and musically considered interpretations of repertoire stretching from the Renaissance to contemporary music. These include the Ensemble Vocal Européen,

specialising in Renaissance polyphony, and the Orchestre des Champs-Élysées, founded in 1991 with the aim of playing pre-Romantic and Romantic repertoire on original instruments.

Since 1997 he has been associated with the Antwerp Symphony Orchestra. He is also in great demand as a guest conductor with orchestras such as the Royal Concertgebouw Orchestra, Amsterdam, Leipzig Gewandhaus Orchestra and Zurich Tonhalle Orchestra.

In forthcoming seasons he will conduct Dresden's Saxon State Orchestra, the Cleveland Orchestra, Philharmonia Orchestra and the Shanghai and Vienna Symphony orchestras. He is currently Artist-in-Residence at the Luxembourg Philharmonie.

Philippe Herreweghe has received numerous awards for his artistic vision. In 1990 the European music press named him Musical Personality of the Year. Three years later he and Collegium Vocale Gent were appointed Cultural Ambassadors of Flanders. In 1994 he was awarded the Belgian order of Officier des Arts et Lettres and, in 1997, was given an honorary doctorate from the Catholic University of Leuven. In 2003 he received the French title Chevalier de la Légion d'Honneur. In 2010 the city of Leipzig awarded him its prestigious Bach Medal. Most recently, in 2017, he received an honorary doctorate from Ghent University.



Dorothee Mields

Dorothee Mields soprano

Dorothee Mields is one of the leading interpreters of 17th- and 18th-century music and acclaimed by audiences and critics alike for her unique timbre and moving interpretations.

She appears regularly with the Collegium Vocale Gent, the Netherlands Bach Society, L'Orfeo Barockorchester, Freiburger Barockorchester, RIAS Chamber Choir, Bach Collegium Japan, Orchestra of the 18th Century, Lautten Compagny Berlin, Tafelmusik, The English Concert and Klangforum Wien. Conductors under whom she has worked include Stefan Asbury, Beat Furrer, Michi Gaigg, Paul Goodwin, Philippe Herreweghe, Emilio Pomarico, Hans-Christoph Rademann, Andreas Spering, Masaaki Suzuki and Jos van Veldhoven.

She has also appeared at international festivals, including the Leipzig Bach Festival, Suntory Music Foundation Summer Festival, Boston Early Music Festival, Flanders Festival, Wiener Festwochen, Handel Festival in Halle, Potsdam Festival, Styriarte Graz, Niedersächsische Musiktage, Bremen Festival, Mainz Music Summer and Mosel Festival.

She is a committed chamber musician and her projects have included 'Lord Nelson at the River Nile', featuring music by Haydn and his contemporaries on the subject of the battles of Lord Nelson; 'White as Lillies was her Face', combining John Dowland's songs with texts by Heinrich Heine; 'Mort exquise, mort parfumée', exploring French Impressionist pieces; 'Duft und Wahnsinn' (Fragrance and Lunacy), a programme with viola da gamba player Hille Perl and lutenist Lee Santana; and 'Birds' with flautist Stefan Temmingh.

Earlier this season she was Artist-in-Residence at the Heinrich Schütz Festival. Other recent and current highlights include appearances in Japan with the RIAS Kammerchor, at the Wigmore Hall with The English Concert, and with the Seattle Symphony Orchestra, as well as tours with Collegium Vocale Gent, Freiburger Barockorchester, Gli Angeli Genève and Holland Baroque.

Dorothee Mields has a steadily growing discography, which includes several award-winning recordings. Highlights include *Inspired by Song* and *Birds* with Stefan Temmingh, a disc of Handel with Hille Perl, a disc of Monteverdi with the Lautten Compagny Berlin and Wolfgang Katschner, Bach's solo soprano cantatas with L'Orfeo Barockorchester under Michi Gaigg, and Boccherini's *Stabat mater* with the Salagon Quartet.



Hana Blažiková

Hana Blažiková soprano

Hana Blažiková was born in Prague. As a child she sang in the Radost Praha children's choir, as well as studying the violin, before turning to solo singing. She studied at the Prague Conservatory with Jiří Kotouč and later undertook further study with Poppy Holden, Peter Kooy, Monika Mauch and Howard Crook.

Today she specialises in Baroque, Renaissance and medieval music, performing with ensembles and orchestras around the world, including Collegium Vocale Gent under Philippe Herreweghe, Bach Collegium Japan under Masaaki Suzuki, Sette Voci under Peter Kooy, the Amsterdam Baroque Orchestra under Ton Koopman, L'Arpeggiata, Gli Angeli Genève, La Fenice, Tafelmusik, Collegium 1704, Collegium Marianum and Musica Florea, among others.

She has performed at many international festivals, including Prague Spring, Early Music Utrecht, Resonanzen in Vienna, Tage Alter Musik in Regensburg, Festival de Sablé, Festival de la Chaise-Dieu, Festival de Saintes and the Hong Kong Festival.

In 2010 and 2013 she took part in highly acclaimed tours of Bach's *St Matthew Passion* under Herreweghe and in 2011 made her Carnegie Hall debut with Bach Collegium Japan. The same year she sang Bach's *St John Passion* with the Boston Symphony Orchestra. In 2014 she participated in the premiere of *Orfeo chamán* with L'Arpeggiata in Bogotá.

Hana Blažiková has released more than 30 CDs, including an acclaimed cycle of Bach cantatas with Bach Collegium Japan on BIS.

She plays the gothic harp and gives concerts in which she accompanies herself on the instrument. She is also a member of the Tiburtina Ensemble, which specialises in Gregorian chant and early medieval polyphony.



Alex Potter

Alex Potter countertenor

Alex Potter is a sought-after interpreter of 17th- and 18th-century music. He has performed with conductors including Philippe Herreweghe, Thomas Hengelbrock, Lars Ulrik Mortensen, Jordi Savall, Jos van Veldhoven and Peter Neumann. Alongside numerous performances of works by Bach, Handel and other core composers, he has a great interest in seeking out lesser-known repertoire both to perform in concert and to take into the recording studio.

He began his musical career as a chorister at Southwark Cathedral, before becoming a

Choral Scholar at New College, Oxford, where he read music. He then pursued further studies in singing and Baroque performance practice at the Schola Cantorum in Basle with Gerd Türk, taking additional classes with Evelyn Tubb.

Recent highlights have included Bach's Mass in B minor with the Royal Concertgebouw Orchestra under Philippe Herreweghe, Handel's *Israel in Egypt* at the Vienna Konzerthaus with Concerto Copenhagen under Lars Ulrik Mortensen and a concert of works by Bach and Telemann with Arcangelo under Jonathan Cohen at the Wigmore Hall.

Alex Potter has a large discography with a number of different ensembles. His CD *Fede e Amor* with Ensemble La Fontaine, featuring music for alto and obbligato trombones, was released in 2014 on Ramée. His most recent disc is a programme of solo cantatas by Telemann on CPO, released last month.



Portia Crossley

Thomas Hobbs

Thomas Hobbs tenor

Tenor Thomas Hobbs is in demand with many leading Baroque and early music ensembles. He works frequently with, among others, Philippe Herreweghe and his Collegium Vocale Gent and the Netherlands Bach Society.

Highlights of this season have included Monteverdi's *Vespers* with RIAS Kammerchor in Japan, Polish Baroque music with the Wrocław Baroque Ensemble and Bach's *St John Passion* with Le Banquet Celeste, as well as several concerts with Collegium Vocale Gent and Gli Angeli Genève.

His operatic roles include Telemachus (*The Return of Ulysses*) in a new production for

English National Opera; Apollo and Shepherd (Monteverdi's *L'Orfeo*) in semi-staged performances under Richard Egarr; the title-role in *Albert Herring*; and Ferrando (*Così fan tutte*).

He is also a keen recitalist, with highlights including Brett Dean's *Winter Songs* at the Cheltenham Festival; Vaughan Williams's *On Wenlock Edge* with the Edinburgh Quartet; Schubert's *Die schöne Müllerin* and Schumann's *Liederkreis*, Op 39; Mozart songs at Kings Place; a recital of English song and German Lieder for the Collegium Vocale Crete Senesi in Tuscany; and, most recently, Wolf songs at the Oxford Lieder Festival and a performance at the Ryedale Festival with pianist Christopher Glynn.

His ever-expanding discography includes Bach's Mass in B minor with both Collegium Vocale Gent and the Dunedin Consort; Bach motets, Leipzig cantatas and the *Christmas Oratorio* with Collegium Vocale Gent; the *Christmas Oratorio* and Handel's *Acis et Galatea* with the Dunedin Consort; and Beethoven's Mass in C with the Stuttgart Kammerchor. Particular highlights are his recordings of Handel's *Chandos Anthems* with the Orchestra of the Age of Enlightenment under Stephen Layton and Mozart's Requiem with the Dunedin Consort under John Butt, with the latter receiving a Gramophone Award in 2014. His most recent disc, *J S Bach, Sonn und Schild*, was released last autumn on PHI.

Thomas Hobbs was born in Exeter and studied at the Royal College of Music under Neil Mackie, where he was awarded the RCM Peter Pears and Mason scholarships, and at the Royal Academy of Music under Ryland Davies, where he held a Kohn Bach Scholarship, in addition to a full entrance scholarship. He was also awarded a Susan Chilcott Scholarship, has been made a Royal Philharmonic Society Young Artist and was an Associate Artist of the Classical Opera Company. He is also a former member of the Académie at the Aix-en-Provence Festival.

Patrick Vogel



Krešimir Stražanac

Krešimir Stražanac bass-baritone

Bass-baritone Krešimir Stražanac was born in 1983 in Croatia. He studied with Dunja Vejzović and Cornelis Witthoefft at the State University of Music and Performing Arts in Stuttgart and privately with Jane Thorner Mendedoht and Hanns-Friedrich Kunz, subsequently joining the ensemble of Zurich Opera. Success in a number of prominent competitions brought him to international attention.

He has an extensive oratorio and concert repertoire, including the bass cantatas of Bach and Telemann, Bach's *Passions*, Mass in B minor and *Christmas Oratorio*, Beethoven's Ninth Symphony, Haydn's *The Creation*, the Requiems of Brahms and Mozart, Mendelssohn's *Elijah* and *St Paul*, Rossini's *Petite messe solennelle* and *Stabat mater*, Franck's *Les Béatitudes* and Bruckner's *Te Deum*, as well as many additional works spanning from the early Baroque to contemporary music.

Leading conductors with whom he has worked include Herbert Blomstedt, Philippe Herreweghe, Manfred Honeck and Jonathan Nott.

Highlights last season include debuts with the Royal Flemish Philharmonic Orchestra in Beethoven's Ninth Symphony; the Orchester der KlangVerwaltung under Enoch zu Guttenberg (Haydn's *The Creation*); the Royal Concertgebouw Orchestra (Bach's Mass in B minor); the Leipzig Gewandhaus Orchestra and Oslo Philharmonic Orchestra (Bach's *St John Passion*); and the Orquestra Sinfónica do Porto Casa da Música (Mozart's Requiem).

He is also in demand as a recitalist and has appeared at Dijon's Grand Théâtre, the Venice Casino, Bayreuth Stadhalle, the Croatia Music

Michiel Hendryckx



Institute and Lisinski Concert Hall in Zagreb, the Klagenfurt Konzerthaus and in Lienz, Périgueux, Stuttgart, Ljubljana and Dubrovnik, as well as on tour in Japan.

Krešimir Stražanac's discography includes the operas *Carmen* under Franz Welser-Möst (Decca), *Fidelio* under Bernard Haitink (Opus Arte) and *Die Meistersinger von Nürnberg* under Jaap van Zweden (Quattro Live). He also appears on the semi-staged recording of Bach's *St John Passion* with Concerto Köln (BR Klassik). His most recent releases are Mendelssohn Psalms with the Munich Radio Orchestra under Howard Arman, Bach's *St Matthew Passion* with the Gächinger Kantorei conducted by Hans-Christoph Rademann and *Messiah* under Václav Luks; his CD of Brahms's *Ein deutsches Requiem* under Florian Helgath will be released later this month.

Collegium Vocale Gent

In 2010, Collegium Vocale Gent celebrated its 40th anniversary, having been founded, on Philippe Herreweghe's initiative, by a group of friends studying at the University of Ghent. The group was among the first to use new ideas about Baroque performance practice in vocal music. Its authentic, text-oriented and rhetorical approach helped to create the transparent sound for which it has become synonymous, leading to invitations to perform at major concert halls and festivals the world over.

In recent years, Collegium Vocale Gent has grown organically into an extremely flexible

ensemble capable of performing a wide range of repertoire. Its greatest strength is its ability to assemble the ideal performing forces for any project. Music from the Renaissance, for example, is performed by an ensemble of six to 12 singers. German Baroque music, particularly J S Bach's vocal works, rapidly became a speciality of the group and is still the jewel in its crown. Today Collegium Vocale performs this music with a small ensemble in which the singers take both the chorus and solo parts.

Collegium Vocale is also increasingly specialising in the Romantic, 20th-century and contemporary oratorio repertoires. To this end, it has enjoyed the support of the European Union's Cultural Programme since 2011. The result is an international symphonic choir, made up of vocalists from all over Europe, ranging from experienced singers to young talent. It is also very involved in educational projects.

Besides using its own Baroque orchestra, Collegium Vocale Gent collaborates with several historically informed instrumental ensembles, including the Orchestre des Champs-Élysées, Freiburger Barockorchester and Akademie für Alte Musik Berlin. It also works with renowned symphony orchestras.

Collegium Vocale Gent enjoys the financial support of the Flemish Community, the Province of East Flanders and the city of Ghent. From 2011 to 2013 it was an Ambassador of the European Union.

Collegium Vocale Gent

Soprano 1

Dorothee Miels*
Chiyuki Okamura
Magdalena
Podkościelna

Soprano 2

Hana Blažiková*
Viola Blache
Katja Kunze

Alto

Alex Potter*
Cécile Pilorger
Alexander Schneider
Bart Uvyn

Tenor

Thomas Hobbs*
Malcolm Bennett
Stephan Gähler
Vincent Lesage

Bass

Krešimir Stražanac*
Philipp Kaven
Robert van der Vinne
Bart Vandewege

Violin 1

Christine Busch *leader*
Maria Roca
Dietlind Mayer

Violin 2

Baptiste Lopez
Meng Han
Lotta Suvanto

Viola

Deirdre Dowling
Kaat De Cock

Cello

Ageet Zweistra
Harm-Jan Schwitters

Flute

Patrick Beuckels
Amélie Michel

Oboe

Marcel Ponsele
Taka Kitazato
Timothée Oudinot

Bassoon

Julien Debordes
Carles Cristóbal

Horn

Bart Cypers

Trumpet

Alain De Rudder
Steven Verhaert
Yorick Roscam

Timpani

Martin Piechotta

Violone

Miriam Shalinsky

Organ

Lorenzo Feder

* soloist