



Bach: A Beautiful Mind

Sat 18 & Sun 19 Jan
Milton Court Concert Hall

Part of Barbican Presents 2019–20

barbican



Important information



When does the concert start and finish?

The first concert begins at 2pm.
The second concert begins at 7.30pm.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



Looking for refreshment?

Bars are located on Levels 1 and 2. Pre-order interval drinks to beat the queues. Drinks are not allowed in the hall.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on the Ground Floor and Level 2. There are accessible toilets on every level.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Welcome to today's performances

Today sees the concluding part of Bach: A Beautiful Mind, our weekend exploring the multi-faceted genius of J S Bach, curated by Mahan Esfahani.

There's no doubt that *The Art of Fugue* is one of the most extraordinary works, even in Bach's output. He compiled it late in life and it was left unfinished at his death. In it, he creates a vast kind of musical jigsaw-puzzle in which he takes a single theme and endlessly reworks it. *The Art of Fugue* is a piece full of mystery too – we don't even know precisely for what forces the composer intended it. It's often played on a single keyboard instrument but today it is clothed in a coat of many colours by the wonderfully vibrant period-instrument ensemble

Accademia Bizantina under its director Ottavio Dantone.

The final concert celebrates Bach's unmatched contribution to sacred music, brought to life by the mellifluous baritone of Benjamin Appl together with the Academy of Ancient Music directed by Masato Suzuki and featuring oboist Leo Duarte. We range from the well-known – the great solo cantata *Es ist genug* and excerpts from the *St Matthew Passion* – to more unusual but no less compelling cantatas, such as the richly lyrical *Ich will den Kreuzstab gerne tragen*.

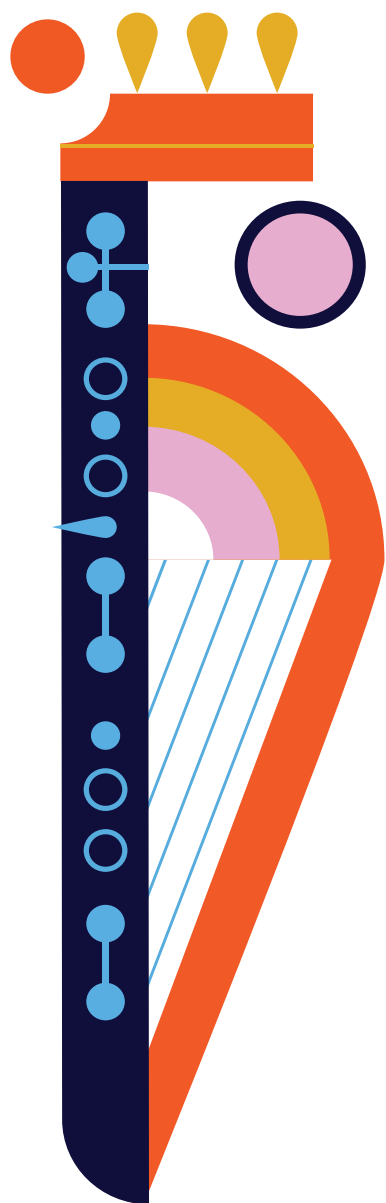
It promises to be a wonderful day: I hope you enjoy it.

Huw Humphreys
Head of Music

Programme produced by Harriet Smith
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Bach the Craftsman: The Art of Fugue

Sun 19 Jan 2pm
Milton Court Concert Hall

J S Bach The Art of Fugue
Accademia Bizantina
Ottavio Dantone director

Part of Barbican Presents 2019–20

Johann Sebastian Bach (1685–1750)

The Art of Fugue, BWV1080

(compiled 1740s)

What is a fugue?

A fugue takes a theme (the ‘subject’), often short, which is first heard in one part (known as a ‘voice’ even in instrumental fugues) and is then taken up at a different pitch by each other part in turn. The ‘subject’ dominates the entire fugue and it’s a very strict form of writing, which makes it tricky for the composer.

Bach excelled at writing fugues and made them sound natural and musical – no mean feat!

Glossary

Contrapunctus Another word for a fugue, used by Bach in *The Art of Fugue*. Its plural is *contrapuncti*.

Canon Like the fugue, another strict form of writing, in which the theme is precisely copied by the other parts, each of which enters after the same period of time. A good example is the song *Frère Jacques*.

Cantata A work that can set either sacred or secular texts in several movements generally featuring one or more solo singers plus chorus and orchestra. Bach wrote over 200 sacred cantatas for the services at St Thomas’s Church in Leipzig. But he found time to write secular cantatas, too, celebrating everything from weddings to the joys of coffee drinking.

Galant A style of music that celebrated a new simplicity after the complexities of the Baroque era.

- 1 Contrapunctus 1
- 2 Contrapunctus 2
- 3 Contrapunctus 3
- 4 Contrapunctus 4
- 5 Contrapunctus 5
- 6 Contrapunctus 6 ‘in stylo Francese’
- 7 Contrapunctus 7 ‘per augmentationem et diminutionem’
- 8 Contrapunctus 8
- 9 Contrapunctus 9 ‘alla duodecima’
- 10 Contrapunctus 10 ‘alla decima’
- 11 Contrapunctus 11
- 12 Contrapunctus 12a Rectus
- Contrapunctus 12b Inversus
- 13 Contrapunctus 13a Rectus
- Contrapunctus 13b Inversus
- 14 Canon per augmentationem in contrario motu
- 15 Canon alla ottava
- 16 Canon alla decima in contrapunto alla terza
- 17 Canon alla duodecima in contrapunto alla quinta
- 18 Contrapunctus 14 (Fuga a 3 soggetti)

In the last decade of his life Johann Sebastian Bach began putting together pieces as if ordering his achievement for posterity – works that weren’t for a specifically identifiable occasion. These included the B minor Mass, *The Musical Offering* and *The Art of Fugue*. The last of these was left unfinished at his death, which has led to much confusion, misapprehension and misinformation. For a start, no specific instrument is indicated, making it fair game for all sorts of arrangements – from a single keyboard via saxophone quartet to orchestra, as we hear it today. What is astounding is how comfortably it sits in these new environments.

The title itself wasn’t Bach’s own and he may well not have liked it as he himself uses the term ‘contrapunctus’ rather than fugue for the pieces within it. And though we have the autograph score, it actually clarifies little because he died while it was being engraved. The edition that was completed by his elder sons, published a year after his death, contained no fewer than

17 fugues and four canons, due to various replications and the addition of a chorale prelude (*Wenn wir in höchsten Nöthen sein*) which jars completely, being in G major rather than the D minor key of the remainder. The fact that the last *Contrapunctus* is incomplete posed various problems, though frequently today performers play it exactly as it is – a poignant work-in-progress.

The concept behind *The Art of Fugue* – a sequence of fugues on a single theme – might seem didactic on paper, but that is to reckon without Bach's genius and the brilliance and ebullience that he brings to this kind of musical problem-solving. As a concept it was without precedent in terms of scale: there are earlier examples from Johann Joseph Fux and Johann Mattheson, but musically there's no comparison. What's also striking is that by this point, the Baroque was giving way to a *galant* style, yet Bach makes little concession to this (understandable, you might think, for a man comfortably into his sixth decade).

Contrapuncti 1–4 are all four-part fugues, the third and fourth inverting the fugue subject (ie turning it upside-down). These four pieces are linked in a number of ways, each one beginning with the subject in a different 'voice', in the order alto, bass, tenor, soprano. These are followed by three *stretto* fugues (Nos 5–7) in which the presentations of the subject overlap. No 5 is based on the subject in its original and inverted form, while *Contrapunctus* 6 is marked 'in stile francese', a reference to its dotted rhythms, characteristic of the French overture. Like the preceding number, this combines the original and inverted forms of the subject with the added complication that they appear in their original and halved note values, to which the Seventh *Contrapunctus* ('per Augmentationem et Diminutionem') adds an additional level of doubled note values. Each of these three fugues has the same sequence of entries – alto, bass, tenor – and they also have in common a gradual intensifying of texture towards the closing bars.

Contrapuncti 8–10 then form a sequence of 'counter-fugues', in which the original subject is combined with new subjects. No 8, a three-part fugue, features no fewer than three subjects that Bach first presents separately and then together. The four-part No 9 ('alla Duodecima') poses quite a challenge to the performer, with an energetic new subject that is then combined with the original subject, now elongated into a *cantus firmus*, to create textures of the utmost liveliness. The 'alla Duodecima', incidentally, refers to the presentation of the counter-subject a 12th above the main subject. In the 10th ('alla Decima') Bach uses the same contrapuntal device, but this time at the interval of a 10th. The fugue itself, like the preceding one, is in four parts and combines the original subject (in both *stretto* and inversion) with a new one. Through all 10 *Contrapuncti* there's a sense of an emotional intensification as the music becomes ever more complex.

No 11 is, like No 8, a triple fugue, though that description gives little sense of its extraordinary impact, with Bach piling on almost unimaginably dissonant counterpoint in the closing bars.

Next, he introduces something new within the work: mirror fugues. As the name suggests, these pieces (Nos 12a and 12b, in four parts, and Nos 13a and 13b, in three) can be turned upside-down and still work musically, hence the 'rectus' and 'inversus' versions. Strikingly, in Bach's manuscript, the two forms of each fugue were placed one on top of the other, so the mirror relationship was immediately clear. Quite apart from the mental challenge, these also present considerable logistical problems as they're not readily playable by a single performer, which is where the advantages of having an ensemble perform *The Art of Fugue* really become clear.

Musical canons are the strictest of all forms of counterpoint, one voice repeating exactly what another has uttered at a certain distance behind, like an echo. As you might imagine, it's a highly restrictive technique and it takes a composer of genius to make true music out of it. All four

canons in *The Art of Fugue* are in two parts and to hear how Bach positively flourishes within the tightest of technical restraints, just listen to the simplest of them (No 15, at the distance of an octave), a jaunty gigue, whose innately energetic character is enhanced by the sense of one part chasing the other.

The following two (Nos 16 and 17 here) are at the interval of a 10th and a 12th respectively and in their invertible counterpoint they recall the *Contrapuncti* 10 and 9. No 16 banishes the high spirits of the gigue with a swagger that seems to suggest it knows it's doing something very clever – and making it look easy, the introduction of descending chromatic lines adding harmonic spice. In the first canon (No 14) Bach sets himself yet more challenges, employing both inversion and augmentation, and demonstrating an astounding capacity for endless variation and tangy, chromatically imbued inflections. Yet what is striking about all of these canons is that, no matter how knotty and complex they become, the effect is overwhelmingly moving.

To end his grand statement of the art of fugue, it seems Bach had intended to crown the sequence with a four-part mirror fugue on no fewer than four subjects, the third of these based on the musical equivalent of his own initials (B flat–A–C–B natural). The piece comes to a halt just after this third theme has been introduced and on the autograph JS's son CPE Bach notes simply that the composer died at this point. The missing subject is the main theme of *The Art of Fugue*, which has long been known to fit within the scheme of what we do have of this fugue. Many attempts have been made to 'complete' the work but that's somewhat akin to 'finishing' Leonardo's *Adoration of the Magi* or Chaucer's *The Canterbury Tales*. In any case, there's something enormously moving about hearing the work stop, mid-phrase, as it were. The great pianist Edwin Fischer surely summed up *The Art of Fugue* when he described it as the 'summit of abstract, architectonic compositional artistry'.

Programme note by Harriet Smith

'Composers often gain strength as they get older. While other art forms thrive on youthful passion, the technique of composition – a hard, cumulative labour, a solitary process of trial and error – generally sharpens over time. In old age, certain composers reach a state of terminal grace in which even throwaway ideas give off a glow of inevitability, like wisps of cloud illumined at dusk. It's hard to think of another art form where so many peak achievements – Bach's *The Art of Fugue*, Beethoven's last quartets, Messiaen's *Saint Francis of Assisi* – arrive at, or near, the close of day.'

Alex Ross, *Listen to This*

Johann Sebastian Bach (1685–1750)

When, in 1977, NASA made Bach the most prominent composer on the 'Sounds of Earth' record placed in the departing Voyager spacecraft, this seemed to symbolise not only the composer's acknowledged place among the highest of human achievers but also the fundamental quality many listeners find in his music, as if it were some divine frame that has existed since time began.

Johann Sebastian Bach was born in 1685 in Eisenach into a sprawling family in which many of his male relatives were musicians working in the Lutheran churches, courts and municipalities of central Germany. After singing at school and studying with an older brother, he got his first paid post as a violinist in Weimar in 1702. Within months he had obtained an organist's position in Arnstadt and it was there and subsequently at Mühlhausen that he acquired a reputation as a virtuoso keyboard performer. Six years later he returned to Weimar as organist to the ducal court, where the composing of church cantatas and instrumental music was added to his duties. In 1717 he moved to assume the post of Kapellmeister to Prince Leopold at Cöthen, and it was there, where there was a good orchestra, that he wrote much of his orchestral, chamber and solo harpsichord music.

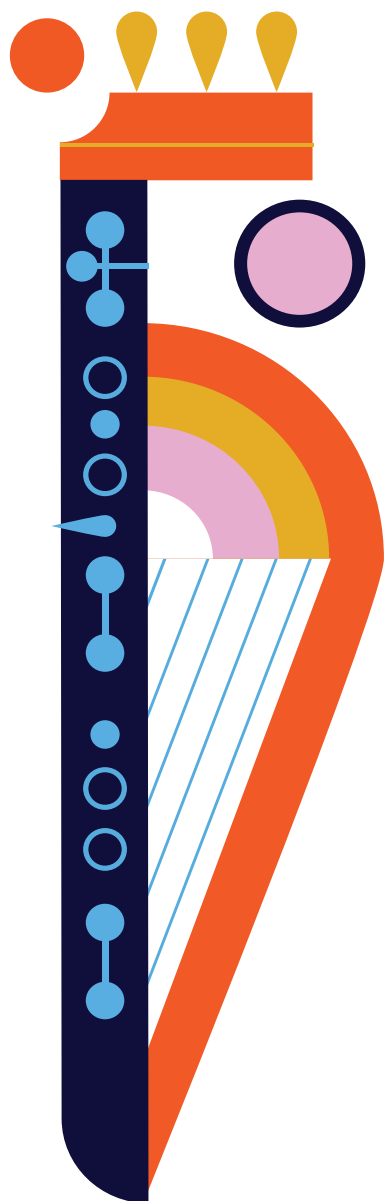
His final move came in 1723, when he took up the job of Kantor at St Thomas's in Leipzig,

which among other things required him to provide music for services at the city's main churches. It was a prestigious post that offered important opportunities – in his first five years there Bach carried out a cherished project to write 300 cantatas for the liturgy and also composed his two great Passion settings – but there were professional frustrations too, and he often clashed with his employers. In the 1730s he found comfort in the publication of keyboard works (including the monumental 'Goldberg' Variations), and began to gain some recognition further afield. His last decade saw him increasingly concerned with organising and revising his earlier music into sets or larger works – the most substantial example being the Mass in B minor – and working on semi-didactic collections such as the masterly contrapuntal compendia, *The Musical Offering* and *The Art of Fugue*.

In historical terms, Bach's music, along with that of Handel and Telemann, represents the pinnacle of the High Baroque, assimilating the formerly competing French and Italian styles into a new and distinct 'German' manner. Yet, like all the greatest artistic legacies, it lives free of its time – intellectually gripping, spiritually profound, intelligible and satisfying to all.

Profile by Lindsay Kemp





Bach and the Divine: Solo Cantatas

Sun 19 Jan 7.30pm
Milton Court Concert Hall

J S Bach Sinfonia from *Ich steh mit einem Fuss im Grabe*, BWV156
 'Willkommen, werter Schatz' from *Schwingt freudig euch empor*, BWV36
 Sinfonia from *Ich hatte viel Bekümmernis*, BWV21
 'Am Abend, da es kühle war' from *St Matthew Passion*, BWV244
 'Mache dich, mein Herze, rein' from *St Matthew Passion*, BWV244
 Violin Sonata No 4 in C minor, BWV1017 (first movement)
Ich habe genug, BWV82

interval 20 minutes

Sinfonia from *Wir müssen durch viel Trübsal*, BWV146
Ich will den Kreuzstab gerne tragen, BWV56
 Sinfonia from *Ich habe meine Zuversicht*, BWV188
 Air from *Orchestral Suite No 3 in D major*, BWV1068
 'Es ist vollbracht' and 'Jesu, deine Passion' from *Sehet, wir gehn hinauf gen Jerusalem*, BWV159

Academy of Ancient Music
Masato Suzuki director

Benjamin Appl baritone
Leo Duarte oboe

Pre-concert talk: 6.30pm

Part of Barbican Presents 2019–20

Johann Sebastian Bach (1685–1750)

Solo Cantatas

For texts see page 14

Sinfonia from *Ich steh mit einem Fuss im Grabe*, BWV156

Tonight's concert opens with one of Bach's most serene melodies. It comes down to us as the instrumental introduction to a cantata premiered in 1729, though it may be recycled from an earlier oboe concerto, now lost. The cantata's title, 'I stand with one foot in the grave', is indicative of its theme: the believer's passage from earthly life to spiritual union with God. In providing such a calm opening, Bach may have intended to evoke the eternal peace that awaits believers. Many pieces heard tonight explore humanity's journey from earth to heaven; the movement thus serves as a fitting introduction to the programme.

'Willkommen, werter Schatz!' from *Schwingt freudig euch empor*, BWV36

The earliest version of Cantata 36 dates from 1725. A secular work, it was written for the birthday of a Leipzig University professor – possibly Johann Heinrich Ernesti (1622–1729), who was also rector of the Thomasschule, where Bach worked. Six years later, Bach recycled the piece to create a magnificent Advent cantata: in effect, the music's celebratory tone was 'redirected' so as to capture the excitement of Jesus's impending birth. Though the music does not correspond to any particular dance-form, there is a certain energy to this movement that all but invites the listener to stand up and join in. Perhaps this music tells us that the 'divine', far from being a mysterious, unreachable ideal (as the Romantics would later have it), is something that can be experienced here on earth.

Sinfonia from *Ich hatte viel Bekümmernis*, BWV21

The sinfonia of *Ich hatte viel Bekümmernis* ('I had much grief') shares much with that of *Ich steh*

mit einem Fuss in Grabe, which opened tonight's programme. Exactly the same instruments play, the oboe is placed centre-stage, and even the tempo (speed) is comparable. Yet the mood could not be more different. From the outset, a sense of grief is captured by the trudging, funereal bass-line and anguished oboe writing. Listen out for the dialogue between the oboe and first violin, in which the two instruments seem to be responding to, even empathising with, each other. Notwithstanding the fleeting moments of respite, the music becomes progressively darker in tone. As it nears its conclusion, it seems to lose its way entirely, coming to a complete stop on no fewer than three occasions. Without God, Bach seems to be saying, humanity is lost.

'Am Abend, da es kühle war' and 'Mache dich, mein Herze, rein' from *St Matthew Passion*, BWV244

Bach's massive *St Matthew Passion* (premiered in 1727) is a cornerstone of Western music. The composer himself seems to have regarded it very highly, to judge from the immense care that he took over the manuscript. And in terms of Bach's posthumous reputation, the *St Matthew Passion* played a crucial role: Felix Mendelssohn rediscovered the work, conducting it in Berlin in 1829 – arguably the single most important event of the 19th-century Bach revival. The work is an epic portrayal of Jesus's betrayal, conviction and crucifixion. 'Am Abend' and 'Mache dich' occur late on, after Christ's death. They mark a turning point, at which the focus shifts away from the narrative, towards the deeper significance of his death; lines such as 'Peace is now concluded with God' bring this out. The exclamation 'I myself will bury Jesus' represents the wish of all believers. Thus, this heartbreakingly beautiful music draws listeners into its world, making them, in a sense, part of Jesus's Passion.

Violin Sonata No 4 in C minor, BWV1017 – first movement (Siciliano: Largo)

The sonatas for violin and harpsichord are, in an obvious sense, duets. Paradoxically though, they can also be regarded as trios, since Bach, in effect, treats each of the harpsichordist's hands as a separate 'instrument'. In the movement heard tonight, the violinist takes the melody – which is characterised by lilting dotted rhythms, a trademark of the *siciliano* genre – while the harpsichordist provides a gentle accompaniment of semiquavers (right hand) and quavers (left hand). The constant movement in the harpsichord-writing contrasts beautifully with the more sustained, yearning qualities of the melody. We do not know for what occasion Bach composed his six sonatas for violin and harpsichord; possibly, they were intended to be performed at coffee house concerts.

***Ich habe genug*, BWV82**

One of Bach's best-loved cantatas, *Ich habe genug* received its premiere on 2 February 1727, at the Feast of the Purification. This service commemorates the presentation of the infant Jesus at the temple. According to Luke (Chapter 2 vv22–32), Jesus was seen there by a just and devout man named Simeon. Aware that he had seen the saviour of mankind, Simeon prayed to be released from his earthly life ('Lord, now lettest thou thy servant depart in peace', as the King James Bible has it). This awed acceptance of death forms the starting point for Bach's cantata. In the opening aria, the baritone represents Simeon himself: 'I have looked upon him', he sings, 'now I desire today joyfully to depart from here'. From the second movement onwards, the baritone assumes a different role, that of a present-day believer, eager to emulate the strength of Simeon's faith: 'Then I may already see, like Simeon, the joy of the life to come'. The ensuing aria ('Schlummert ein'), which explores the Lutheran Pietist metaphor of 'death as sleep', features some of the most sublime, tender music Bach ever wrote. In the final

recitative and aria, the peaceful atmosphere is brought up short: Christian hunger for death is captured by energetic jig-like music; this joyful sentiment, characteristic of Bach's Lutheran faith, is perhaps rather hard to swallow today.

The Bach scholar Ruth Tatlow suggests that the piece may have held personal significance for the Bach family. Anna Magdalena, Bach's second wife, copied the second and third movements into her private notebook. It is possible that *Ich habe genug* represents, on one level, an expression of personal grief; it was written fewer than six months after the death of the Bachs' daughter Christiana, at the age of 3.

interval 20 minutes

Sinfonias from *Wir müssen durch viel Trübsal*, BWV146 and *Ich habe meine Zuversicht*, BWV188

For Bach, an instrumental sinfonia ('symphony', literally 'sounding together') could be much more than a cursory introduction to the day's cantata. One of his boldest ideas in this genre was to employ the church organ as a solo instrument, rather than as a continuo (accompanimental) instrument. Tonight, we hear two movements that are organ concertos in all but name: the sinfonias from Cantatas BWV146 and 188. It is possible that these virtuosic works were originally performed by Bach's eldest son, Wilhelm Friedemann (1710–84). However, the surviving organ parts are often incomplete; as Christoph Wolff suggests, this may indicate that Johann Sebastian himself was the soloist.

Bach's D minor Harpsichord Concerto BWV1052 presents earlier, alternative versions of these cantata movements: its first movement forms the basis of Cantata BWV146's sinfonia; its last, that of BWV188. When listening, there is sometimes a sense that this relentlessly virtuosic music would suit the harpsichord – an instrument characterised by bright-sounding notes that die away quickly – better than the organ, which

sustains each note at a constant volume from beginning to end. Surprisingly, then, recent scholarship suggests that the harpsichord concerto may itself derive from an even earlier organ concerto, now lost. Whatever the origin of these pieces, they offer an exciting taste of the keyboard virtuosity that was strongly associated with the Bach family.

Ich will den Kreuzstab gerne tragen, BWV56

One of the lesser-known of Bach's cantatas for solo voice, *Ich will den Kreuzstab gerne tragen* was written and premiered in 1726. It explores humanity's journey towards salvation with recourse to a medieval tradition: the metaphor of life as a sea voyage. Consequently, the music offers nautical imagery: we hear the lapping of waves in the cello writing of the second movement, for example. As the text describes the journey's conclusion – stepping off the boat, into the kingdom of heaven – the accompaniment stops abruptly. This simplest of dramatic gestures has a remarkably poignant effect.

A related, though subtler, effect can be found in the vocal writing in the first movement. The opening lines of text convey the believer's willingness to undertake earthly suffering. Bach's musical response to this is characterised by descending quaver motion; in listening, one can almost feel the weight of the world dragging one down. When the subject imagines moving beyond such concerns – 'Da leg ich den Kummer auf einmal ins Grab' (There I shall immediately lay my troubles in the grave) – the vocal writing abruptly shifts from quavers to triplets: consequently, the music is more fluid and supple. As Fabio Bonizzoni has observed, this results in the sensation of being freed from the shackles of earthly life. In the fourth movement, the triplets' significance seems to be confirmed. As the singer imagines his tears being wiped away by Jesus – 'Da wischt mir die Tränen mein Heiland selbst ab' (There my saviour himself will wipe away my tears) – the triplets return, though in a slower

rendition. Thus, the music perhaps evokes the deep peace to be found in heaven.

Air from Orchestral Suite No 3 in D major, BWV1068

The earliest surviving source of Bach's Third Orchestral Suite is a set of instrumental parts dating from 1731. The suite may have been written for the Collegium Musicum, a secular musical group led by Bach from 1729. Tonight, we hear its enduringly popular second movement. This first achieved widespread renown in the 19th century thanks to the violinist August Wilhelmj (1845–1908). Eager to showcase his virtuosity, he arranged the movement to be playable using only the lowest of the violin's four strings – hence the nickname 'Air on a G string'. (Tonight, though, we hear Bach's original version.) In the later 20th century its fame was bolstered by a long-running series of advertisements for Hamlet cigars.

'Es ist vollbracht' and 'Jesu, deine Passion' from *Sehet, wir gehn hinauf gen Jerusalem*, BWV159

The text of 'Es ist vollbracht' is arguably the bleakest of tonight's programme: its narrator bids adieu to a world that he considers to be irredeemably consumed by sin. Surprisingly then, Bach's musical setting has a rather nuanced, multifaceted character. The slowly pulsating strings certainly capture a sense of resignation, yet the oboe's melody includes as many uplifting gestures as it does melancholy ones. This symmetry is apparent from the very outset: an opening descent is mirrored immediately by an ascent. Notably, the movement is written in the same key as 'Mache dich' (from the *St Matthew Passion*), and captures something of its warmth. Perhaps Bach's purpose was to imply that the believer, secure in the knowledge of God's love, has the strength to survive even the greatest hardship here on earth.

Programme note by Tom Wilkinson

Sung texts

'Willkommen, werter Schatz!' from *Schwingt freudig euch empor*, BWV36

Willkommen, werter Schatz!
Die Lieb und Glaube machet Platz
Vor dich in meinem Herzen rein,
Zieh bei mir ein!

Welcome, valuable treasure!
Love and faith make space
for you in my pure heart.
Enter into me!

'Am Abend, da es kühle war' and 'Mache dich, mein Herze, rein' from *St Matthew Passion*, BWV244

Recitative

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluss ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
Ach, liebe Seele, bitte du.
Geh, lasse dir den toten Jesum schenken,
O heilsames, O köstlich's Angedenken!

At evening, when it was cool,
Adam's fall was manifest;
at evening the Saviour redeemed it;
at evening the dove returned again
bearing an olive leaf in its beak.
O lovely time! O evening hour!
Peace is now concluded with God,
for Jesus has endured his cross;
his body comes to rest.
O dear soul, go and ask for it,
bid them give you the dead Jesus,
O most holy, O precious memorial!

Aria

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süsse Ruhe haben.
Welt, geh aus, lass Jesum ein!

Purify yourself, my heart,
I myself will bury Jesus.
For he shall henceforth
evermore
sweetly take his rest in me.
World, go hence, let Jesus in!

Ich habe genug, BWV82

Aria

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

I am content,
I have taken the Saviour, the hope of the faithful
into my eager arms.
I am content!
I have looked upon him,
my faith has pressed Jesus to my heart;
now I desire today joyfully
to depart from here.

Recitative

Ich habe genug.
Mein Trost ist nur allein,
Das Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Lasst uns mit diesem Manne ziehn!
Ach! Möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! Wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

Aria

Schlummert ein, ihr matten Augen
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süssen Frieden, stille Ruh.

Recitative

Mein Gott! Wann kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schosse ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

Aria

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

interval 20 minutes

***Ich will den Kreuzstab gerne tragen,* BWV56**

Aria

Ich will den Kreuzstab gerne tragen,
Er kömmt von Gottes lieber Hand,
Der führet mich nach meinen Plagen
Zu Gott, in das gelobte Land.
Da leg ich den Kummer auf einmal ins Grab,

Da wischt mir die Tränen mein Heiland selbst ab.

I am content.

My complete comfort is
that Jesus may be mine, and I may be his.
In faith I hold him.
Then I may already see, like Simeon,
the joy of the life to come.
Let us depart with this man!
Oh! Might the Lord save me
from the fetters of my body;
oh! If my departure were here,
with joy I would say to you, O world,
I am content.

Slumber, ye weary eyes,
close softly and blessedly!
World, I will remain here no more,
for I have no part of you
that could be important to my soul.
Here I must live in misery,
but there, there I shall behold
sweet peace, silent repose.

My God! When will the beautiful time come
when I shall journey in peace
and into the sand of the cool earth
and rest with you there in your lap?
The farewell has been said,
World, goodnight!

I am looking forward to my death;
Oh, if only it had already come to pass.
Then I should escape all the distress
that still tethers me to the world.

I shall willingly carry the cross,
it comes from God's dear hand,
it leads me, after my torments,
to God, in the promised land.
There I shall immediately lay my troubles in the
grave,
there my Saviour himself will wipe away my
tears.

Recitative

Mein Wandel auf der Welt
Ist einer Schifffahrt gleich:
Betrübnis, Kreuz und Not
Sind Wellen, welche mich bedecken
Und auf den Tod
Mich täglich schrecken;
Mein Anker aber, der mich hält,
Ist die Barmherzigkeit,
Womit mein Gott mich oft erfreut.
Der rufet so zu mir:
Ich bin bei dir,
Ich will dich nicht verlassen noch versäumen!
Und wenn das wütenvolle Schäumen
Sein Ende hat,
So tret ich aus dem Schiff in meine Stadt,
Die ist das Himmelreich,
Wohin ich mit den Frommen
Aus vieler Trübsal werde kommen.

Aria

Endlich, endlich wird mein Joch
Wieder von mir weichen müssen.
Da krieg ich in dem Herren Kraft,
Da hab ich Adlers Eigenschaft,
Da fahr ich auf von dieser Erden
Un laufe sonder matt zu werden.
O gescheh es heute noch!

Recitative and Arioso

Ich stehe fertig und bereit,
Das Erbe meiner Seligkeit
Mit Sehnen und Verlangen
Von Jesus Händen zu empfangen.
Wie wohl wird mir geschehn,
Wenn ich den Port der Ruhe werde sehn.

Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.

Chorale

Komm, O Tod, du Schlafes Bruder,
Komm und führe mich nur fort;
Löse meines Schiffleins Ruder,
Bringe mich an sichern Port!
Es mag, wer da will, dich scheuen,
Du kannst mich vielmehr erfreuen;
Denn durch dich komm ich herein
Zu dem schönsten Jesulein.

My course through the world
is like a voyage by ship:
sadness, the cross and distress
are waves that engulf me
and every day
scare me to death;
but my anchor, which holds me fast,
is the mercy
with which God often gladdens me.
He calls thus to me:
I am with you,
I shall neither leave you nor neglect you!
And when the furious raging
comes to an end,
I shall disembark into my city,
which is heaven,
to which, with the devout,
I shall come, escaping many afflictions.

Finally, finally my yoke,
will have to be lifted from me again.
Then I shall find in God my strength,
Then I shall have the qualities of an eagle,
then I shall travel from this earth
and shall run without growing tired.
Oh, may it happen today!

I stand ready and prepared,
to receive the fruits of my blessedness
with longing and yearning
from the hands of Jesus.
How fortunate I shall be
when I see the port of my rest.

There I shall immediately lay my troubles in the
grave,
there my Saviour himself will wipe away my
tears.

Come, O Death, thou brother of sleep,
Come and just take me away;
release the rudder of my little ship,
bring me to a safe haven!
Whoever wishes to may fear you,
but to me you rather bring joy;
for through you I can come in
to the most beautiful little Jesus.

'Es ist vollbracht' and 'Jesu, deine Passion' from *Sehet, wir gehn hinauf gen Jerusalem*, BWV159

Aria

Es ist vollbracht,
Das Leid ist alle,
Wir sind von unserm Sündenfalle
In Gott gerecht gemacht.
Nun will ich eilen
Und meinem Jesu Dank erteilen,
Welt, gute Nacht!
Es ist vollbracht!

It is finished,
suffering is over,
from our condition of sin
we are absolved in God.
How I will make haste
and express my gratitude to my Jesus.
World, goodnight!
It is finished!

Chorale

Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron und Hohn
Meines Herzens Weide;
Meine Seel auf Rosen geht,
Wenn ich d'ran gedenke,
In dem Himmel eine Stätt
Mir deswegen schenke.

Jesus, your passion
is pure joy to me,
your wounds, crown and ridicule
are my heart's meadow;
my soul walks among roses
when I think about it;
therefore grant me
a place in heaven.

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About the performers

Giulia Papetti



Ottavio Dantone director

Ottavio Dantone gained a performance degree in both organ and harpsichord at an early age and then launched his concert career, quickly attracting the attention of the critics, who acclaimed him as one of the finest players of his generation.

In 1985 he was awarded the Basso continuo prize at the Paris Harpsichord Competition and he was the highest prize winner at the 1986 International Competition in Bruges. He was the first Italian to have won this latter award, immediately bringing him international recognition.

His collaboration with the period-instrument Accademia Bizantina began in 1989 and in 1996 he became its music director. Under his direction Accademia Bizantina has become one of the most outstanding Baroque orchestras on the international scene today.

Over the past 20 years he has become, in addition to his activities as soloist and director of chamber music and small orchestras, a conductor of symphony orchestras, extending

his repertoire to the Classical and Romantic periods.

He made his debut as an opera conductor in 1999 in the first modern production of Giuseppe Sarti's *Giulio Sabino* in Ravenna's Alighieri Theatre with Accademia Bizantina. He has since conducted both well-known operas and rarities at the world's leading festivals and theatres, including La Scala, Milan, Glyndebourne Opera, the Royal Theatres in both Madrid and Paris, Zurich Opera and at the BBC Proms.

He has recorded as both soloist and as conductor with major record companies including Decca, DG, Naïve and Harmonia Mundi, winning numerous international awards and receiving critical acclaim.

Accademia Bizantina

Accademia Bizantina was founded in Ravenna in 1983 with the intention of making music like a large quartet. Then as now, the group is managed autonomously by its key members, ensuring a chamber-musical approach to their performances.

A number of prominent personalities in the supported the orchestra's development and growth, among them Jörg Demus, Carlo Chiarappa, Riccardo Muti and Luciano Berio. Over the years the group has also collaborated with many fine musicians, among them Stefano Montanari who was an integral part of the orchestra for over 20 years. This has allowed the ensemble, which plays on period instruments, to become ever more specialised in 17th, 18th and 19th-century repertoire. The orchestra has gradually developed its own voice by adopting its own interpretative style



based on a common language and shared performance practice, reflecting the noblest tradition of Italian chamber music.

In 1989 Ottavio Dantone joined the group as harpsichordist and in 1996 he was appointed musical and artistic director. Under his expert guidance Accademia Bizantina has merged academic research and an interpretative flair in its interpretation of music of the Baroque period. Dantone's imagination and sophistication have combined with the enthusiasm and artistic empathy of each member of the group to create interpretations of striking depth.

In 1999 Accademia Bizantina performed its first staged opera, Giuseppe Sarti's *Giulio Sabino*. The orchestra has gone on to specialise in the rediscovery and performance of Baroque

operas, ranging from major works to operas which have never before been performed in modern times.

The ensemble plays at leading concerts venues and festivals worldwide. Their many recordings, most notably for Decca, Harmonia Mundi and Naïve, have won numerous awards, including a *Diapason d'Or*, and a MIDEM award and a Grammy nomination for Purcell's *O Solitude* with countertenor Andreas Scholl. Of particular significance are their collaborations with violinists Viktoria Mullova and Giuliano Carmignola and with Andreas Scholl with whom they have undertaken major international tours and recording projects.

In 2018 their CD *Agitata* recorded with Delphine Galou won a *Gramophone Award*.

Marco Borggreve



Masato Suzuki director

Masato Suzuki is a multifaceted musician, appearing on the concert platform as conductor, composer and keyboard player.

As conductor, he returns this season to both the Yomiuri Nippon and Tokyo Symphony orchestras, as well as making his debut with the NHK Symphony Orchestra, and performing with the Japan, Sendai and Tokyo Philharmonic orchestras, among others.

He also makes his conducting debut with the Singapore Symphony and the Academy of Ancient Music following his debut at the Edinburgh Festival with musicians from the Dunedin Consort. Other festival appearances as a recitalist and chamber musician include the Chofu International Music Festival (of which he is Artistic Director and Executive Producer), Schleswig-Holstein and Verbier. He continues a collaboration with violist Antoine Tamestit touring an all-Bach programme centred on the three viola da gamba sonatas; their recording of these works was released by Harmonia Mundi last August.

His repertoire is varied, with many programmes featuring contrasting composers including Bach, Berlioz, Mendelssohn, Prokofiev, Rameau, Stravinsky and Takemitsu.

As Principal Conductor of Bach Collegium Japan, Masato Suzuki made his subscription series conducting debut directing Bach's *St John Passion* and Monteverdi's *L'incoronazione di Poppea*, and toured with the ensemble to the Thüringen Bachwochen and the Varazdin Baroque Festival.

In December BIS released the first disc in a cycle of Bach's complete harpsichord concertos in which he directs Bach Collegium Japan from the keyboard.

As a composer he has written for both instrumental ensembles and choir; recent commissions include works for Sette Voci, Tokyo Musik Kreis and Yokohama Minato Mirai Hall. His reconstruction of lost movements of JS Bach's Cantata BWV190 and his completion and revision of Mozart's Requiem have been highly praised.

Lars Borges/Sony Classical



Benjamin Appl baritone

Baritone Benjamin Appl has been hailed as 'the most promising of today's up-and-coming song recitalists' (*Financial Times*) and is celebrated by audiences and critics alike. He was named *Gramophone's* Young Artist of the Year in 2016 and was a BBC Radio 3 New Generation Artist from 2014 to 2016, a Wigmore Hall Emerging

Artist and an ECHO Rising Star (2015–16), appearing at major venues throughout Europe, including the Barbican Centre, Amsterdam Concertgebouw, Vienna Konzerthaus, Philharmonie Paris and Cologne and the Laeiszhalle Hamburg.

He completed his studies at the Hochschule für Musik und Theater München and the Guildhall School of Music & Drama, and was mentored by Dietrich Fischer-Dieskau.

He has collaborated with prestigious ensembles such as the NHK Symphony Orchestra, the Deutsche Kammerphilharmonie Bremen, Staatskapelle Dresden, Philharmonia Orchestra, Seattle and Vienna Symphony orchestras, Akademie für Alte Musik Berlin, Zurich Tonhalle Orchestra, Hamburg Ballet, Academy of Ancient Music, Gabrieli Players & Consort, Les Violons du Roy, Concerto Köln and the BBC orchestras.

He is also an established recitalist and has performed at the Ravinia, Rheingau, Schleswig-Holstein, Edinburgh, Life Victoria Barcelona, Leeds Lieder and Oxford Lieder festivals, deSingel Antwerp, Heidelberger Frühling and the KlavierFestival Ruhr.

Notable past oratorio works include Bach's *Magnificat*, *St John* and *St Matthew Passions*, Brahms's *Ein deutsches Requiem*, Handel's *Messiah*, Haydn's *The Creation* and Britten's *War Requiem*. He works closely with pianists Graham Johnson and James Baillieu.

Benjamin Appl's recent and forthcoming highlights include his role debut as Guglielmo (*Così fan tutte*) with the Classical Opera Company, Schubert recitals at New York City's Park Avenue Armory, a debut performance in Bach's B minor Mass with the Philadelphia Orchestra, his Paris orchestral debut at the Saint-Denis Festival with the Orchestre National de Lille and debut recitals at Carnegie Hall, the Grand Théâtre in Geneva, Linz Brucknerhaus, and Salzburg Mozarteum.



Phil Tragen/AAM

Leo Duarte oboe

Leo Duarte is Principal Oboe of the Academy of Ancient Music and also appears regularly as guest principal with, among others, the English Baroque Soloists, The Sixteen, the Dunedin Consort, Arcangelo, La Nuova Musica, The English Concert and the Orchestra of the Age of Enlightenment. As a chamber musician and concerto soloist, he has performed at the Festival Hall and live on BBC Radio 3.

He is Artistic Director of Opera Settecento, with which he has conducted many critically acclaimed performances including the modern-day premieres of Hasse's *Demetrio* and Handel's *pasticcio* operas *Elpidia*, *Ormisda* and *Venceslao* at the London and Halle Handel festivals. This year he will conduct the premiere of Bärenreiter's new edition of Handel's *Fernando*.

He is always eager to challenge the status quo in search of overlooked aspects of performance practice and has made editions of numerous 18th-century works; he is currently preparing the AAM's highly praised new performing edition of Handel's *Brookes-Passion* for publication.



Academy of Ancient Music

The Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in Baroque and Classical repertoire. It takes inspiration directly from the music's composers, using historically informed techniques, period-specific instruments and original sources to bring music to life in committed, vibrant performances.

Founded by Christopher Hogwood in 1973, the ensemble has remained at the forefront of the early music scene for more than four decades; Richard Egarr became its Music Director in 2006.

The Academy of Ancient Music has always been a pioneer. It was established to make the first British recordings of orchestral works using instruments from the Baroque and Classical periods and has released more than 300 discs, many of which are still considered definitive performances (among its countless accolades for recording are Classic BRIT, Gramophone and Edison awards). It has now established its own record label, AAM Records, and is the most listened-to orchestra of its kind online, with over one million monthly listeners on Spotify.

AAM's education and outreach programme, AAMplify, nurtures the next generation of audiences and musicians. With this expanding programme, working from pre-school through tertiary education and beyond, AAM ensures its work reaches the widest possible audience and inspires people of all ages, backgrounds and cultural traditions.

This season AAM collaborates with VOCES8, Lucie Chartin, Viktoria Mullova, Jean Rondeau, Alison Balsom, Sofi Jeannin, James Hall, the BBC Singers, the Choir of King's College, Cambridge, Milton Abbey International Music Festival and Longborough Festival Opera. Programmes include large-scale vocal masterpieces such as Bach's *St John Passion* and Handel's *Israel in Egypt*, as well the modern premiere of Jan Ladislav Dussek's *Mass in G minor*, a piece which hasn't seen the light of day since 1811.

Based in Cambridge, the AAM is Orchestra-in-Residence at the city's university, Associate Ensemble at the Barbican Centre, and Orchestra-in-Residence at the Grange Festival, Chiltern Arts Festival, Music at Oxford and the Apex, Bury St Edmunds.

www.aam.co.uk

Accademia Bizantina

Harpsichord/ Director

Ottavio Dantone

Violin

Alessandro Tampieri
Ana Liz Ojeda

Viola

Marco Massera

Cello

Mauro Valli

Organ

Stefano Demicheli

Academy of Ancient Music

Violin 1

Bojan Cičić *leader*
Sijie Chen
Persephone Gibbs

Violin 2

Kinga Ujszászi
Liz MacCarthy
William Thorp

Viola

Jane Rogers
James O'Toole

Cello

Jonathan Rees
Imogen Seth-Smith

Double Bass

Judith Evans

Oboe

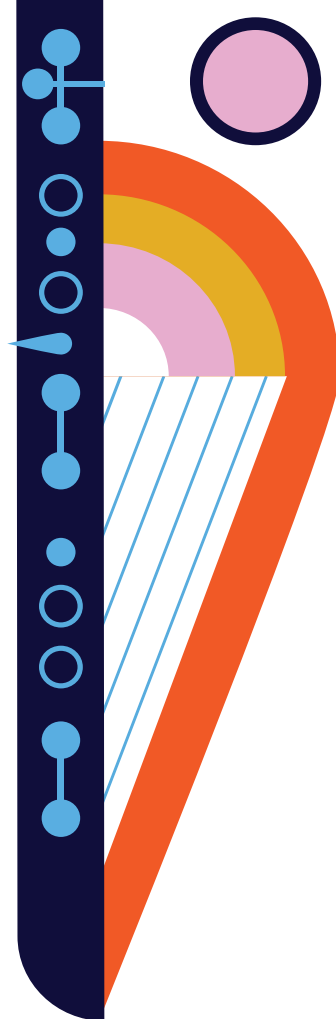
Leo Duarte
Lars Henriksson
Bethan White

Bassoon

Inga Klaucke

Theorbo

William Carter



We hope to see you again soon

If you enjoyed today's performances, we can recommend the following concerts:

Marco Borggreve



Bach: Six Suites, Six Echoes Sat 4 Apr 2pm, Milton Court

Bach's music speaks across time, yet somehow exists outside of any era. Jean-Guihen Queyras pairs each of the six Cello Suites with an echo from our own time in a stimulating dialogue of spirit and mind.



Jeremy Denk plays Bach Fri 12 Jun 7.30pm, Hall

Jeremy Denk, the thinking-listener's virtuoso, performs Book 1 of Bach's *Well-Tempered Clavier*, a work he sees as a playground for the intellect like no other, with boundless possibilities.



Discover the Barbican

From the sunken depths of the theatre to the soaring heights of the Barbican towers, tours are a great introduction to the history of our iconic Brutalist architecture. You can also visit Level G, a vibrant space where you can see installations, commissions and events. It's always open and always free, whatever time you choose to visit.