

barbican

Bach's St John Passion Bach Collegium Japan

Tue 10 Mar 7.30pm
Barbican Hall

Part of Barbican Presents 2019–20

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.50pm, with a 20-minute interval.



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, G and 1. 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 Levels -1 and 1. There is a further accessible toilet on Level G.



Carrying bags and coats?

Drop them off at our free cloakroom on Level -1.

Welcome to tonight's performance

Tue 10 Mar, Hall

A warm welcome to tonight's concert, a performance of Bach's *St John Passion* given by Bach Collegium Japan – which is this year celebrating its 30th anniversary – under the group's founder and director Masaaki Suzuki.

The *St John Passion* was for many years regarded as something of a poor relation to the *St Matthew*, which was famously revived by Mendelssohn in 1829. But in fact the *St John* had actually been performed seven years earlier in a concert given by Carl Friedrich Zelter, Mendelssohn's teacher.

There's no doubt that the *St John* is a work of great potency, bringing alive the crucifixion story with music that is by turns heart-rending and dramatic.

We're delighted to have a stellar line-up of soloists, led by the Evangelist of James Gilchrist and the Jesus of Christian Immler.

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

Huw Humphreys

Head of Music

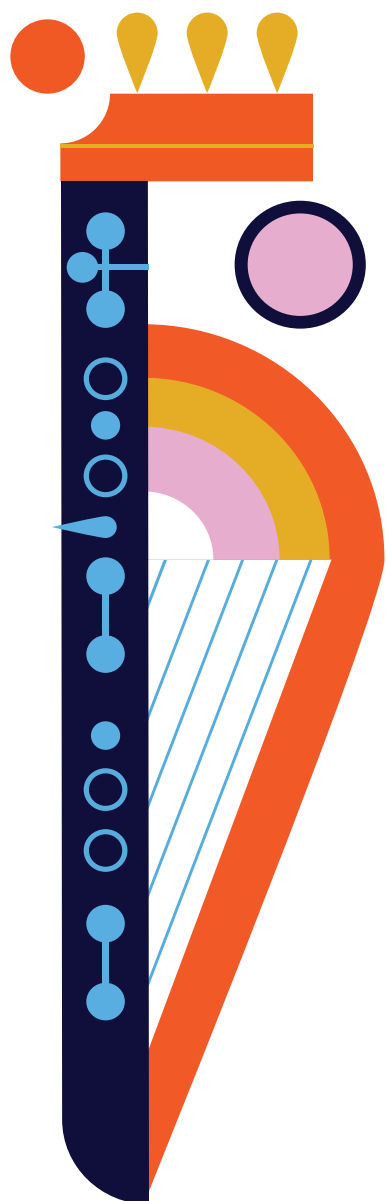
Programme produced by Harriet Smith

All information correct at time of printing

Advertising by Cabbell (tel 020 3603 7930)



The City of London Corporation is the founder and principal funder of the Barbican Centre



St John Passion Bach Collegium Japan

Tue 10 Mar 7.30pm
Barbican Hall

J S Bach *St John Passion*

The will be one interval of 20 minutes between
Part 1 and Part 2

Bach Collegium Japan
Masaaki Suzuki director

James Gilchrist tenor (Evangelist)

Hana Blažíková soprano

Damien Guillon countertenor

Zachary Wilder tenor

Christian Immler bass-baritone (Jesus)

Part of Barbican Presents 2019–20

Johann Sebastian Bach (1685–1750)

St John Passion

(1724, rev 1725, 1732, 1749)

What is a Passion?

J S Bach left two complete Passions – the *St Matthew* and the *St John* – and he was certainly not alone in writing such pieces – Handel composed a *Brookes Passion*, while Bach's friend Telemann wrote several works in the genre, and they were by no means the only figures to do so. But what exactly do we mean by the term? The word 'passion' here refers to the Passion of Christ, so it's a musical work designed to be performed specifically during Holy Week in the Christian calendar – the week leading up to (but not including) Easter Sunday. It tells the story of Christ's betrayal and death.

The idea of such musical settings goes back to medieval times and continues to the present day, but for many people the pinnacle was reached by J S Bach in the works he composed for St Thomas's Church in Leipzig, with their ideal blend of drama, pathos and, underpinning it all, an undeniable humanity.

Today, it is hard to imagine either of Bach's two great surviving Passions – the *St Matthew* and the *St John* – ever being mistaken for an opera.

For many people, believers and agnostics alike, attending a Passion performance is a vital and meaningful part of Holy Week, an act often invested with something of the sombre reverence of a religious celebration. And sure enough, Bach composed his Passions to be performed in church as part of the liturgy on Good Friday, one of the most important days in the church calendar, when the congregation would have also endured a gruelling sermon between the work's two parts.

Yet, in composing Passions of this particular type, Bach was slotting into a tradition of increasingly dramatised musical settings of the Gospel texts relating the events leading to Christ's crucifixion – a tradition that went back to early Christian times, but had gained particular strength in northern Germany during the previous century. The evolution from the first chanted Passions to elaborate compositions involving solo singers with named roles, choirs and orchestras certainly shows a strong trend towards the theatrical, as the theologian Christian Gerber recognised when he complained in 1732 that 'if some of those first Christians should rise, visit our assemblies, and hear such a roaring organ together with so many instruments, I do not believe that they would recognise us as Christians and their successors'. Gerber had also written of an unidentified Passion performance at which 'all the people were thrown into the greatest bewilderment ... An elderly widow of the

Glossary

Aria A song-like piece for a solo voice with accompaniment; in Bach's sacred music these often offer a moment of reflection within a bigger work.

Chorus In the context of the *St John* and *St Matthew Passions* Bach uses choruses at key moments in the unfolding drama. They range widely in mood from the dramatic to the consoling.

Recitative Writing for solo voice that is speech-like in style, used to move the story forwards.

nobility exclaimed: "God save us, my children! It's just as if we were at a comic opera".'

Nevertheless, while the *St John Passion* is a strikingly dramatic work (for instance, in its vivid depiction of Christ's trial in Part 2), and while the presence in it of urgent recitatives interlaced with arias and choruses to words adapted from those the poet Barthold Heinrich Brockes and others had already furnished for even more openly operatic Passions by Keiser, Telemann and Handel is presumably just the sort of thing to which Gerber objected, it seems unlikely that, in composing music for his first Good Friday in Leipzig's St Nicholas Church in April 1724, Bach was actually setting out to be theatrical. After all, at his appointment the previous May to the job of Kantor of St Thomas's School – a post which carried with it responsibility for organising the music at all Leipzig's four main churches – Bach's new employers, the town council, had specifically stipulated that he should 'so arrange the music that it shall not last too long, and shall be of such a nature as not to make an operatic impression, but rather to incite the listener to devotion'.

In fact, the *St John Passion* is more complicated than that. Bach's achievement was to devise a work which is more than two hours long, with a detailed and complex yet utterly coherent construction which tells its well-known story in four parallel and mutually supportive strands. At its core is the narrative, the text of the Gospel itself, sung in recitative by a tenor representing the Evangelist, with Christ's words sung by a bass; in addition, the smaller roles of certain other characters (Peter and Pilate, for instance) are taken by solo voices, while the utterances and exclamations of the crowd are voiced, succinctly but sometimes with almost hysterical intensity, by the chorus.

As a foil to this narrative element, there are the episodes provided by the eight arias, in which the action stops and a relevant emotion

or reaction is explored; these are where the most reflective moments in the Passion are to be found, enhanced and coloured by accompanying solo instruments, including two violas d'amore in the bass arioso 'Betrachte, meine Seel'" (No 19) and a viola da gamba (associated in Bach's time with death) in the superb alto aria 'Es ist vollbracht!' (No 30).

The third strand is the meditative and communal element represented by the chorales. These would have been extremely familiar to Bach's contemporaries, and while their role as points-of-entry was probably not literal in the sense of the congregation actually joining in, they would certainly have provided listeners with moments of recognition and identification.

Finally, there are the great choruses that frame the work like massive structural pillars: the first, the very opening movement, is a harrowing depiction of Christ's agony and humiliation, but one which, at the same time, reminds us that within it is contained his ultimate glory; the second, 'Ruht wohl' (No 39), is a moving and consoling farewell to Christ's earthly incarnation.

The *St John Passion* was long seen as a poor relation to the larger, later and better-known *St Matthew*. Recently, however, its popularity has grown, a testament to an increasing realisation among both performers and listeners that this is a work with its own character and ambitions. Maybe it does not reach quite so far into the listener's soul as the more contemplative *St Matthew* but, as a gripping depiction of the emotionally charged events of Holy Week, it ultimately appeals with greater directness to our human sensibilities and sympathies.

Programme note by Lindsay Kemp

'The musical literature tends to present Bach as a mastermind exerting uncanny control over his creations, but he, too, may have been caught in the labyrinth of his imagination. What he gives us – what he perhaps gave himself – is a way of coming to terms with extreme emotion. He does not console; he commiserates ... Bach is no Byzantine deity gazing from the dome. He walks beside you in the night.'

Alex Ross, *The New Yorker*: 2 January 2017

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 born in Eisenach on 21 March 1685

1705: walks 250 miles to Lübeck to hear Buxtehude play the organ

1717: becomes Kapellmeister at Cöthen

1720: first wife Maria dies

1721: marries Anna Magdalena, with whom he has 13 children

1723: he becomes Kantor of St Thomas's Church in Leipzig

1685



1750

About the performers



Marco Borggreve

Masaaki Suzuki director

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of J S Bach. He has remained its Music Director ever since, regularly taking the group to major venues and festivals in Europe and the USA and building up an outstanding reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period-instrument ensembles, such as the Orchestra of the Age of Enlightenment and Philharmonia Baroque, he conducts repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn and Stravinsky, with orchestras such as the Bavarian Radio, Danish National Radio, Gothenburg, San Francisco and Yomiuri Nippon Symphony orchestras, New York Philharmonic and Orchestre Philharmonique de Radio France. This season he visits the NDR Elbphilharmonie and the NHK, St Louis and Seattle Symphony orchestras, among others.

His impressive discography for BIS, featuring all Bach's major choral pieces as well as the complete works for harpsichord, has brought him many critical plaudits. The year 2018 marked the conclusion of Bach Collegium Japan's epic project to record the complete sacred and secular cantatas, initiated in 1995 and comprising 65 volumes. The ensemble

is now extending its repertoire with recent recordings of works by Mozart (Requiem and Mass in C minor) and Beethoven (*Missa solennis* and Symphony No 9). Its new recording of the *St Matthew Passion* was released last month.

Last season Bach Collegium Japan was one of three ensembles invited to participate in the cantata cycle at Bachfest Leipzig, where it also gave a critically acclaimed performance of Mendelssohn's *Elijah*. It toured to the USA as well, performing at venues including Alice Tully Hall, New York, and San Francisco's Davies Symphony Hall. This season the group embarks on its 30th-anniversary tour, including concerts in Brussels, Dublin, Hamburg, Cologne, Madrid, Paris and here in London.

Masaaki Suzuki combines his conducting career with work as an organist and harpsichordist. He was born in Kobe, graduated from the Tokyo University of the Arts with a degree in composition and organ performance and went on to study at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. He is founder and Professor Emeritus of the early music department at Tokyo University of the Arts and was on the choral conducting faculty at Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, and remains affiliated as the principal guest conductor of Yale Schola Cantorum.

In 2012 he was awarded the Leipzig Bach Medal and in 2013 the Royal Academy of Music Bach Prize. In April 2001 Germany awarded him 'Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik'.



James Gilchrist Evangelist

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was sparked at a young age: he sang first as a chorister in the Choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge.

His extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Masaaki Suzuki and Richard Hickox. He is particularly admired in English music and has performed Britten's *Church Parables* in St Petersburg, London and at the Aldeburgh Festival, *Nocturne* with the NHK Symphony Orchestra in Tokyo and the *War Requiem* with the San Francisco Symphony Orchestra and the National Youth Orchestra of Germany.

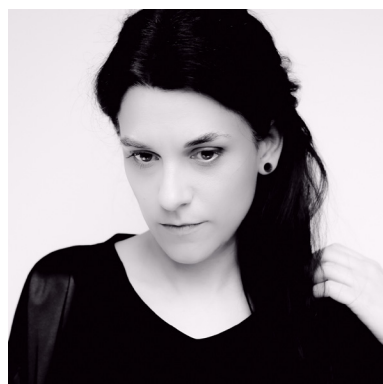
He is equally at home in Baroque repertoire: the *St John* and *St Matthew Passions* feature prominently in his schedule, and he is celebrated as one of the finest Evangelists of his generation.

His discography includes the title-role in *Albert Herring* for Chandos; *St John Passion* with the AAM; Finzi's *Oh Fair To See* and other songs, Vaughan Williams's *On Wenlock Edge*, Britten's

Winter Words and Schumann song-cycles for Linn Records; and Schubert song-cycles for Orchid Classics.

Recent highlights include the *St Matthew Passion* with both Tafelmusik and King's College, Cambridge, as part of the late Stephen Cleobury's final Easter week as Director of Music; Haydn's *The Creation* with the Dallas Symphony Orchestra and in a staged production with Garsington Opera and Ballet Rambert; Beethoven's *Missa solennis* with the Singapore Symphony Orchestra; performances with the BBC Scottish Symphony Orchestra; and a series of concerts in Langeland with the pianist Julius Drake.

This season he performs the role of the Rev Horace Adams (*Peter Grimes*) with the Bergen Philharmonic Orchestra under Edward Gardner at Norwegian Opera in Oslo and Bergen's Grieghallen; he also sings the Evangelist on a European tour with Bach Collegium Japan and Masaaki Suzuki and Handel's *Messiah* with the City of Birmingham Symphony Orchestra under Richard Egarr.



Hana Blažíková soprano

Hana Blažíková was born in Prague and initially sang in the Radost Praha children's choir and studied the violin. She graduated as a singer from the Prague Conservatory in 2002 and later

studied with Poppy Holden, Peter Kooij, Monika Mauch and Howard Crook.

She is today acclaimed as a leading specialist in 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, Ensemble La Fenice, the Netherlands Bach Society, Tafelmusik, Collegium 1704, Collegium Marianum, Musica Florea and L'Armonia Sonora, among others. She regularly collaborates with the cornett player Bruce Dickey, with whom she recorded the album *Breathtaking*.

She has appeared at many important festivals, including the Edinburgh, Salzburg, Utrecht Early Music, Regensburg, Vienna Resonanzen, Sablé, Chaise-Dieu, Hong Kong and Leipzig Bach Festival, among many others.

During 2017 she participated in a European and American tour of Monteverdi's *L'Orfeo*, *Il ritorno d'Ulisse in patria* and *L'incoronazione di Poppea* under Sir John Eliot Gardiner.

Earlier successes have included an acclaimed worldwide tour of Bach's *St Matthew Passion* under Philippe Herreweghe; her debut at Carnegie Hall with Bach Collegium Japan; the *St John Passion* with the Boston Symphony Orchestra; and a staged production of *Orfeo chamán* with L'Arpeggiata in Bogotá.

Hana Blažiková has recorded more than 30 CDs, including the acclaimed series of Bach cantatas with Bach Collegium Japan under Masaaki Suzuki.

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



Damien Guillon countertenor

Damien Guillon began his musical life singing with the Maîtrise de Bretagne before pursuing his vocal training at the Centre de Musique Baroque de Versailles. While there he also studied the harpsichord and organ, and deepened his research into early music interpretations with renowned teachers such as Howard Crook, Jérôme Corréas, Alain Buet and Noëlle Barker. He completed his studies at the Schola Cantorum Basiliensis Scholl under the tutelage of Andreas Scholl.

He has since worked regularly with renowned conductors, including William Christie, Vincent Dumestre, Emmanuelle Haïm, Bernard Labadie, Jean-Claude Malgoire, Paul McCreesh, Hervé Niquet, François-Xavier Roth, Christophe Rousset, Jordi Savall, Masaaki Suzuki and Philippe Herreweghe.

His wide-ranging repertoire spans from the English Renaissance to major Italian Baroque oratorios and operas, as well as sacred German works. On stage he has sung the roles of Joad (*Athalia*) with the Académie Baroque Européenne d'Ambronay; Arcane (*Teseo*) at the Opéra de Nice and the Beaune Festival; Tolomeo (*Giulio Cesare*) in Caen; Anfinomo (*Il ritorno d'Ulisse in patria*) at La Monnaie; and Landi's *Il Sant'Alessio* on a European and America-wide tour with Les Arts Florissants.

He has performed at Carnegie Hall with Les Violons du Roy and Bernard Labadie, under whom he also appeared with the New World Symphony in Miami; with Bach Collegium Japan and Masaaki Suzuki he has sung in Tokyo, Kobe and Sapporo; as part of Le Banquet Céleste he has appeared in France and China; and at the Herne Early Music Festival he has sung with Accademia Bizantina conducted by Ottavio Dantone. He has also performed widely in Germany, including with the Frankfurt Radio Symphony Orchestra, Leipzig Gewandhausorchester and Dresden Staatskapelle, and in Amsterdam with the Royal Concertgebouw under Philippe Herreweghe.



Philippe Matisas

Zachary Wilder **tenor**

American tenor Zachary Wilder is particularly renowned in 17th- and 18th-century repertoire. He made his European debut in 2010 as Renaud (Lully's *Armide*) on tour with Mercury Houston. In 2013 he was chosen by William Christie to take part in Les Arts Florissants' prestigious academy for young singers, Le Jardin des Voix.

He now works with leading ensembles, including Les Arts Florissants, American Bach Soloists, Bach Collegium Japan, Boston Early Music Festival, Cappella Mediterranea, Le Concert Spirituel, Collegium Vocale Gent, Dunedin Consort, Early Music Vancouver, English

Baroque Soloists, Ensemble Clematis, Ensemble Pygmalion, Handel & Haydn Society, Holland Baroque, Paris Chamber Orchestra, Le Poème Harmonique, Royal Philharmonic Orchestra, San Francisco Symphony Orchestra and Les Talens Lyriques.

Recent highlights include a seven-month international Monteverdi tour with Sir John Eliot Gardiner and the English Baroque Soloists; Frank Zappa's *200 Motels* with the Strasbourg Symphony Orchestra, *Spirit of Light (The Tale of Genji)* at Tokyo's Kabukiza; and Bach's *Christmas Oratorio* with Bach Collegium Japan in Japan and the USA. Highlights this season include the title-role in Rameau's *Dardanus* in New York and at Caramoor; Britten's *Nocturne* and Vaughan Williams's *On Wenlock Edge* with the Charlottesville Symphony Orchestra; the Evangelist in Bach's *St Matthew Passion* with the Tokyo Symphony Orchestra; and European tours with L'Arpeggiata, Le Concert d'Astrée, Bach Collegium Japan, English Baroque Soloists, and the Netherlands Bach Society.

Zachary Wilder's discography includes several solo albums: *Eternità d'amore* (on La Musica), *Amours Contrariées* (Centaur) and *Monteverdi and Rossi: Balli e Sonate* (Ricercar). He has recorded extensively with the Boston Early Music Festival and can also be heard on Monteverdi's *Il ritorno d'Ulisse in patria* with the English Baroque Soloists; *Le Jardin de Monsieur Rameau* and a DVD of Monteverdi's *L'Orfeo* with Les Arts Florissants; *Stravaganza d'amore* with Ensemble Pygmalion, Zamponi's *Ulisse nell'isola di Circe* with Cappella Mediterranea; Félicien David's *Le désert* with the Paris Chamber Orchestra; Bach's *Magnificat* with Arion Baroque; and Rameau's *Zaïs* with Les Talens Lyriques. Recent and forthcoming releases include Handel's *Almira* with the Boston Early Music Festival; Montéclair's *Jephthé* with the Orfeo Orchestra, Bach's *St Matthew Passion* with Bach Collegium Japan, and Francoeur's reworking of Lully's *Armide* with Le Concert Spirituel.

Marco Borggreve



Christian Immler bass-baritone

German bass-baritone Christian Immler began his singing career as a boy alto soloist in the Tölzer Knabenchor and has since spent many years making and recording music of the highest quality. He studied with Rudolf Piernay and his international career was launched when he won the Nadia and Lili Boulanger International Competition.

In concert he is particularly associated with the music of J S Bach, Handel, Haydn, Mozart, Mendelssohn and Mahler. He has worked with such conductors as Nikolaus Harnoncourt, Marc Minkowski, Christophe Rousset, Philippe Herreweghe, Ivor Bolton, Daniel Harding, Kent Nagano, James Conlon, Andrew Parrott, Michel Corboz, Masaaki Suzuki, Raphaël Pichon, Ottavio Dantone, Giovanni Antonini, Thomas Hengelbrock, Frieder Bernius, William Christie and Leonardo García Alarcón. He has performed at leading venues such as the Amsterdam Concertgebouw and Sydney Opera House and at the Salzburg, Aix-en-Provence and Lucerne festivals and the BBC Proms.

On stage he has appeared at the Opéra Comique, Paris, Geneva's Grand Théâtre, Theater an der Wien, New Israeli Opera, La Fenice, Venice, Boston Early Music Festival and, most recently, in *Don Giovanni* in Seoul under René Jacobs.

He has given recitals at the Wigmore Hall, the Frick Collection in New York, Paris Philharmonie, Salzburg Mozarteum and the Zurich Tonhalle, the latter with pianist Helmut Deutsch with whom he released an album entitled *Modern Times*. He collaborates regularly with Christoph Berner, Kristian Bezuidenhout and Danny Driver.

This season he sings Rocco (Beethoven's *Leonore*) with René Jacobs; *Der Freischütz* at the Opéra de Rouen and the Théâtre des Champs-Élysées with Laurence Equilbey; and *Acis and Galatea* at the Opéra de Massy; undertakes tours with Masaaki Suzuki and Raphaël Pichon and performs Beethoven's Ninth Symphony and *Missa solemnis* with the NHK Symphony Orchestra in Tokyo.

Christian Immler has made more than 50 recordings, which have won a number of prestigious awards. He is also much in demand for masterclasses.

Bach Collegium Japan

Bach Collegium Japan was founded in 1990 by Masaaki Suzuki, its Music Director, with the aim of introducing Japanese audiences to historically informed performances of Baroque music. It comprises both period-instrument orchestra and chorus and its activities include an annual concert series of Bach's cantatas and a number of instrumental programmes.

The award-winning ensemble is now exploring Classical repertoire, having released discs of Mozart's Requiem and Mass in C minor (the latter winning a 2017 Gramophone Award) and Beethoven's *Missa solemnis* and Ninth Symphony.

Bach Collegium Japan has established a formidable international reputation through its recordings of the major choral works of J S Bach (BIS); it began recording the complete sacred and secular cantatas in 1995 and finished the project in 2018. It was recognised with ECHO

Klassik's Editorial Achievement of the Year Award. The group's recording of Bach motets was honoured with a German Record Critics' Award, the Diapason d'Or de l'Année 2010 and a BBC Music Magazine Award. This season sees the release of the box set of the secular cantatas, a new recording of the *St Matthew Passion* and a first disc of harpsichord concertos under the leadership of Masato Suzuki, the group's Principal Conductor.

Bach Collegium Japan and Masaaki Suzuki have toured widely, with performances in venues as far afield as Amsterdam, Berlin, Paris, Hong Kong, London, Los Angeles, Melbourne, New

York and Seoul, and at major festivals such as the BBC Proms, Edinburgh Festival, Flanders Festival, Hong Kong Arts Festival, Bachfest Leipzig and New Zealand International Arts Festival.

This year the ensemble marks its 30th anniversary with the current European tour that includes visits to Brussels, Dublin, London, Madrid and Paris, as well as other major musical centres in France, Germany and Poland. It also gives its regular series of concerts at Tokyo's Suntory Hall and Tokyo Opera City, which this year includes a celebratory Beethoven concert comprising Symphony No 5 and the Mass in C.

Bach Collegium Japan

Soprano

Aki Matsui (Maid)
Maria Mochizuki
Eri Sawae
Kozue Shimizu

Alto

Hiroya Aoki
Maria Koshiishi
Noriyuki Kubo
Yumi Nakamura
Tamaki Suzuki

Tenor

Hiroto Ishikawa
Satoshi Mizukoshi
Katsuhiko Nakashima
Yosuke Taniguchi
(Servant)

Bass

Daisuke Fujii
Chiayuki Urano
Yusuke Watanabe
(Peter & Pilate)
Yukihiro Yamamoto

Violin 1

Ryo Terakado *leader*
Azumi Takada
Mika Akiha
Isabelle Seula Lee

Violin 2

Yukie Yamaguchi
Marina Kakuno
Rie Kimura
Tuomo Suni

Viola

Hiroshi Narita
Evan Few

Viola da gamba/Cello

Rainer Zipperling

Cello

Toru Yamamoto

Double Bass

Frank Coppieters

Flute

Kiyomi Suga
Liliko Maeda

Oboe

Masamitsu
San'nomiya
Go Arai

Bassoon

Yukiko Murakami

Contrabassoon

Eckhard Lenzing

Organ

Haru Kitamika

Harpsichord

Masato Suzuki

Bach Collegium Japan is very grateful to have the support of:

Bunkacho

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And

The Kao Foundation for Arts and Sciences

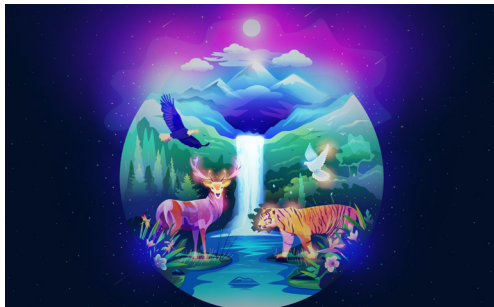


We hope to see you again soon

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



Hugh Carswell



Ilya Shapko

Scottish Ensemble and Dunedin Consort

Tue 31 Mar 7.30pm, Milton Court

Evocative works for voices and string orchestra are woven together to create a continuous journey through music old and new, from Gallus's evocative vocal works to Sir James MacMillan's *Seven Last Words from the Cross*.

Arcangelo: Haydn's Creation

Wed 1 Apr 7.30pm, Hall

The Biblical creation story told in music of cosmic grandeur. Haydn's life-affirming vision of the universe is absolutely perfect for an ensemble as lively and brilliant as Arcangelo and director Jonathan Cohen.

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.

