

Friday

25.01.13 —

Sunday

27.01.13

Concertgebouw & extra muros

BACH ACADEMIE BRUGGE 2013

ENGLISH VERSION



CONCERTGEBOUW BRUGGE

Exhibitions

Exhibitions by Johan Huys:
 'Johann Sebastian Bach' (Foyer Parterre)
 'Their name was Bach' (Concertgebouwcafé)

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Bach on film: documentaries

Shown continually (Foyer Parterre):
 The six-part series *Bach Cantatas* (1997) by Ger Poppelaars, with music by Ton Koopman and his Amsterdam Baroque Orchestra

Sat 26.01.2013 / 15.30 (Bar Foyer Parterre):
Chronik der Anna Magdalena Bach (1968)
 with Gustav Leonhardt, by the directors
 duo Straub-Huillet.

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Bach choirs

Under the direction of Ignace Thevelein and Ludo Claesens of the Sint-Jacobshuys, a group of advanced amateurs attack a few of Bach's most beautiful choral movements during Bach Academie Brugge.

Concert: Sunday 27.01.2013 / 11.00 /
 Sint-Jacobskerk (see p. 31) / Tickets: € 15

The programme and the organisation of Bach Academy Bruges are the result of close collaboration between Collegium Vocale Gent and Concertgebouw Brugge, under the curatorship of Philippe Herreweghe.

Carillon concerts

Frank Deleu, Brugge's city carillonneur, plays the 18th-century carillon of the Belfort (see p. 31) with a preview of the festival programme.

Sat 26.01.2013 / 11.00-12.00 / Belfort
 J. Pachelbel (1653-1706), *Canon*
 J.S. Bach (1685-1750), *Cello Suite no. 1 in G*, BWV1007
 J.E. Eggert (1725-1803), Chorales from the *Versteekboek*
 J.C.F. Fischer (1656-1746), *Chaconne*
 K. Stockhausen (1928-2007), *Aquarius and Virgo* from *Tierkreis*

Sun 27.01.2013 / 11.00-12.00 / Belfort
 J.S. Bach (1685-1750), *Cello Suite no. 4 in E-flat*, BWV1010
 J.E. Eggert (1725-1803), Chorales from the *Versteekboek*
 J.S. Bach, *Chaconne* from *Violin Partita no. 2 in D*, BWV1004
 K. Stockhausen (1928-2007), *Scorpio* and *Capricornus* from *Tierkreis*

Friday
25.01.2013

19.15 KMZ
 Concert introduction
 by Ignace Bossuyt
 (in Dutch)

20.00 CZ
**COLLEGIUM
 VOCALE GENT**
 Schein. Israelis Brünlein
 – p. 6

22.15 KMZ
**PAOLO PANDOLFO
 & MARKUS
 HÜNNINGER**
 Bach. Sonatas & Suite
 – p. 9

Saturday
26.01.2013

13.30 KERK O.L.V.-TER-POTTERIE
BLINDMAN [SAX]
 32 FOOT / The Organ
 of Bach – p. 10

16.00 KAPEL O.L.V. VAN BLINDEKENS
TON KOOPMAN
 Bach's sources – p. 12

17.30 CZ
**COLLEGIUM
 VOCALE GENT**
 Bach. Violin concertos
 – p. 14

19.15 KMZ
 Concert introduction by
 Ignace Bossuyt
 (in Dutch)

20.00 CZ
**PIERRE-LAURENT
 AIMARD**
 Bach & Kurtág – p. 16

22.00 KMZ
 (changed hour)
**PABLO VALETTI
 & CÉLINE FRISCH**
 Bach. Violin sonatas
 – p. 19

Sunday
27.01.2013

12.30 FORUM 6
BACH LUNCH

14.00 KAPEL O.L.V. VAN BLINDEKENS
TON KOOPMAN
 Bach's sources – p. 12

14.00 STUDIO 1
**BACH AS
 THOMAS CANTOR**
 Lecture by Christoph
 Wolff (in English)

15.30 CZ
**LES PASSIONS DE
 L'ÂME**
 5 x Johann – p. 20

17.00 KMZ
**PATRICK BEUCKELS,
 STÉPHANIE PAULET,
 CLAIRE & MAUDE
 GRATTON**
 Bach & Stockhausen
 – p. 22

19.15 KMZ
 Concert introduction by
 Ignace Bossuyt
 (in Dutch)

20.00 CZ
**COLLEGIUM
 VOCALE GENT**
 Bach. Cantatas
 – p. 24

Bach as Thomas Cantor

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By the beginning of the eighteenth century, the university city of Leipzig had become one of Germany's most important centres of trade and learning. What is more, the appointment of Johann Sebastian Bach to the post of Cantor at the Thomaskirche in 1723 heralded a new era and gave the musical life of the city an unprecedented boost.

In the third Bach Academie Bruges, **Concertgebouw Brugge** and **Collegium Vocale Gent** will be focusing on Bach's heavy workload in that exceptional city and on several of his illustrious predecessors in the post, such as Johann Hermann Schein. One of the items on the menu is a selection of the numerous cantatas Bach wrote during his early years in Leipzig.

In addition, **Christine Busch** and **Sophie Gent** – together with the orchestra of Collegium Vocale Gent – will give a unique performance of all of Bach's rarely-performed solo and double concertos for violin. During the Academie, Christine Busch will also be presenting her brand-new CD of Bach's *Partitas* and *Sonatas* to the public and press.

In a beautiful chapel in town, organist **Ton Koopman** will introduce you to some of Bach's sources of musical inspiration, such as Buxtehude and Sweelinck; the latter is also the main focus of a programme by **BLINDMAN [sax]**. But the Bach Academie likes to look beyond the Baroque: the master-pianist **Pierre-Laurent Aimard** combines Bach with Kurtág in an extensive recital on Saturday evening, and even Stockhausen will be making an appearance!

As always, the programme also offers thorough musicological underpinnings, with enthralling exhibitions, introductory talks, documentary films and this time also a lecture by none other than expert **Christoph Wolff**, one of the leading Bach biographers of the present time.

We hope that you will also experience this third Bach Academie as a resounding retrospective in which you can zoom in, fascinated and captivated, on Bach's music!

Philippe Herreweghe
Artistic Director
Collegium Vocale Gent



Thomaskirche (Leipzig)

Friday 25 January 2013 / 20.00

CONCERTZAAL

19.15 Concert introduction by Ignace Bossuyt
(in Dutch)

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Collegium Vocale Gent: ensemble
Philippe Herreweghe: conductor

Dorothee Miels, **Hana Blažíková:** soprano
David Munderloh: altus
Thomas Hobbs: tenor
Peter Kooij: bass

Ageet Zweistra: violoncello
Miriam Shalinsky: double bass
Maude Gratton: organ
Andreas Arend: theorbo

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Johann Hermann Schein (1586-1630)

Israelis Brunnlein, selection (1623)

1. O Herr, ich bin dein Knecht
2. Freue dich des Weibes deiner Jugend
3. Die mit Tränen säen
4. Ich lasse dich nicht
5. Dennoch bleibe ich stets an dir
6. Wende dich, Herr, und sei mir gnädig
7. Zion spricht: Der Herr hat mich verlassen

**Giovanni Girolamo Kapsberger
(ca.1580-1651)**

Toccata terza, from: *Libro terzo* (1626)

Johann Hermann Schein

Israelis Brunnlein

10. Da Jakob vollendet hatte
11. Lieblich und schöne sein ist nichts
12. Ist nicht Ephraim mein teurer Sohn
13. Siehe an die Werk Gottes
14. Ich freue mich im Herren
16. Ihr Heiligen, lobsinget dem Herren
17. Herr, laß meine Klage

Ciaconna in A, improvisation on
a 17th-century theme

Johann Hermann Schein

Israelis Brunnlein

18. Siehe, nach Trost war mir sehr bange
19. Ach Herr, ach meine schone
20. Drei schöne Ding sind
21. Was betrübst du dich, meine Seele
23. O, Herr Jesu Christe
25. Lehre uns bedenken

With Dutch surtitles

When Bach was appointed Thomas Cantor in Leipzig in 1723, he was continuing a tradition of two centuries. The Thomas Cantors were responsible for the music, but also had to give instruction in other subjects (such as Latin), sometimes almost against their will. This regularly led to conflict, with Bach and also with one of his most talented predecessors, Johann Herman Schein. Schein was in the post of Thomas Cantor from 1615 to 1630, the year he died at the age of 44. Together with Samuel Scheidt and Heinrich Schütz, he was a member of the renowned triumvirate of German composers of the first half of the 17th century. He was the most versatile of the three: he wrote not only religious works, but also secular songs and instrumental music. Together with Schütz, he was one of the first to introduce the innovations of the Italian baroque into Germany: the *basso continuo* as an instrumental basis, the monodic style and the rhetorical approach to highly emotionally-charged texts.

Schein's masterpieces include the collection that appeared in 1623, under the title *Fontana d'Israel, Israelis Brunnlein, auserlesner Krafft-Sprüchlin altes und neues Testaments auf einer Italian madrigalische Manier*. In other words, short, well-chosen biblical episodes from the 'source of Israel' (meaning the Old and New Testaments), set to music following the model of the Italian madrigal. Schein included about thirty sacred madrigals, mainly using biblical texts. Since as early as the first half of the 16th century, the Italian madrigal had been the perfect genre in which to set poetic writings to music in highly emotional or rhetorical settings, initially for profane poetry and later for sacred, biblical or freely composed verse. The chief model for the composers of the early 17th century was Monteverdi. He developed a highly personal

musical idiom intended mainly to give the best rendering of the emotional nuances of the text. This approach was immediately to the taste of Germany's Protestant composers, who recognised its potential for communicating the message of the Bible in the best possible way. Schein's five- and six-part sacred madrigals are superb gems that sparkle with the subtle reproduction of textual details. What is notable above all is that Schein succeeded in reconciling the tradition of the 'scholarly' style, founded on counterpoint and handed down from the Franco-Flemish polyphony, with the eloquence characteristic of the madrigal. In this respect, the insertion of several verses of Psalms into the text *Die mit Tränen säen, werden mit Freuden ernten* speaks volumes: tense chromatic lines convey the sadness, the twisting melody that accompanies *säen* illustrates the movement of sowing, and the dance movement that immediately follows it is inspired by the joy of the harvest. The expression of Joseph's grief at the death of Jacob, his father, in *Da Jakob vollendet hatte die Gebot* is simply superb. The closing words *und (Joseph) weinet über ihn, und küsset ihn* form a solid mass of emotion. The semitone, the musical symbol of intense sorrow, dominates the melody to the words *und weinet über ihn*, which is repeated six times by different instruments. And then to *küsset ihn* the music fades sweetly away.

Since the texts are short, the musical composition is based on repetition, which always ensures that there is enough time to let the message get through. Schein divides the text into short sections, each of which has its own sound related to the text.

Alternation between chordal declamation and imitative counterpoint, between binary and ternary beats, between long and short notes,

between a reduced and a complete set of instruments, all this makes for the necessary contrast and for musical development on the basis of the text. The first short work, *O Herr, ich bin dein Knecht*, starts with a solo (*ich!*) to the exclamation of *O Herr*. The melodic line for *ich bin dein Knecht* is conspicuously descending, as a sign of humility. The music becomes intense in *du hat meine Bande zerrissen* to illustrate the breaking of the chains. A pause after *zerrissen* expresses the breaking off. The second number, *Freue dich des Weibes*, is a song of joy expressed in short notes and a dance-like, three-part beat to *und ergötze dich allewege*. Schein put Monteverdi's well-known words – '*l'oratione sia padrone della musica e non è serva*' ('the word is the mistress of music and not the servant') – into practice in exemplary fashion and thereby prepares the way perfectly for his successors in Leipzig.

Ignace Bossuyt



Johann Hermann Schein

Paolo Pandolfo & Markus Hünninger / Bach. Sonatas & Suite

Friday 25 January 2013 / 22.15
KAMERMUZIEKZAAL

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Paolo Pandolfo: viola da gamba
Markus Hünninger: harpsichord

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Johann Sebastian Bach (1685-1750)

Sonata no. 2 in D for harpsichord and viola da gamba, BWV1028 (before 1741)

- Adagio
- Allegro
- Andante
- Allegro

Johann Sebastian Bach

Suite no. 1 in G for violoncello, BWV1007 (ca.1720)

- Prelude
- Allemande
- Courante
- Sarabande
- Menuet 1 & 2
- Gigue

(adaptation for viola da gamba: Paolo Pandolfo)

Johann Sebastian Bach

Sonata no. 3 in g for harpsichord and viola da gamba, BWV1029 (before 1741)

- Vivace
- Adagio
- Allegro

Melodic charm and infectious virtuosity

Bach's chamber music consists mainly of compositions employing solo string instruments: violin, cello and viola da gamba, either strictly for a single instrument (suites for cello, partitas and sonatas for violin) or with a harpsichord (violin and gamba sonatas). Most of the sonatas for gamba (BWV1027-1029) are based on compositions for another set of instruments (trio or concerto, with traverso or violin). The structural model was the contemporary Italian sonata: either in the Corelli pattern of four movements (slow-quick-slow-quick) as in BWV1028, or in Vivaldi's three (quick-slow-quick). The slow movements are dominated by the melodic and lyrical, while driving, often dance-like rhythms and virtuoso playing prevail in the quick movements. Typically for Bach, the writing style in the duo sonatas is the one inherent to the trio sonata. This means that the harpsichord functions not only as a supporting *basso continuo*, but as a partner that provides the harmonic basis, and at the same time executes an independent melodic part equivalent to and in dialogue with the gamba. It is notable that in these sonatas Bach treats the gamba as a melodic instrument, not with *arpeggios* and chords (as the French do). He does adopt the French technique in the cello suites, for example in the allemande and sarabande in the first suite (BWV1007). This makes it extremely suitable for transcription for the viola da gamba.

Ignace Bossuyt

BLINDMAN [sax] 32 FOOT / The Organ of Bach

Saturday 26 January 2013 / 13.30
KERK O.L.V.-TER-POTTERIE
(see p. 31)

BLINDMAN [sax]:

Eric Sleichim: artistic direction,
arrangements, electronics

Koen Maas: soprano saxophone

Roeland Vanhoorne: alto saxophone

Piet Rebel: tenor saxophone

Raf Minten: baritone saxophone

Tom Buys: sound technician

Johann Sebastian Bach (1685-1750)

Pedal-Exercitium in g, BWV598 (before 1708)

Johann Sebastian Bach

Passacaglia and fugue in c, BWV582 (1708-12)

Johann Sebastian Bach

Trio in d, BWV583 (1723-9)

Johann Sebastian Bach

Toccat, adagio and fugue in C, BWV564
(ca.1712)

Jan Pieterszoon Sweelinck (1562-1621)

Fantasia chromatica, SwWV258

Johann Sebastian Bach

Concerto in d after Vivaldi, BWV596 (1708-17)

- Allegro – Grave – Fuga

- Largo e spiccato

- Allegro

Johann Sebastian Bach

Fugue in g, BWV578 (before 1707)

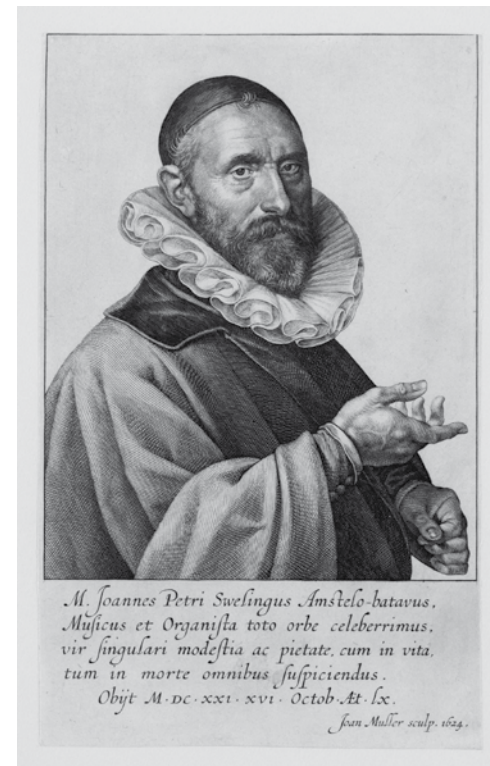
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Freedom and strict rules

Anyone who browses through Bach's organ works will encounter an inexhaustible wealth of genres, forms and styles, even within one single composition. The *Toccat, adagio and fugue* (BWV564) is a striking example: an improvisational toccata, imitating the North-German style (Buxtehude) is followed by a lyrical adagio inspired by the Italian violin style, and the work closes with a fugue in the 'strict style'. A fugue need not come across as a strictly mathematical form, however, as demonstrated by the charming *Fugue* BWV578, also known as 'the little fugue'.

In organ music, the contrapuntal techniques characteristic of the fugue reached a peak in the work of Jan Pieterszoon Sweelinck, the renowned Amsterdam organist and music teacher of Europe-wide stature. His *Fantasia cromatica* is a perfect example of contrapuntal finesse and also of the well-considered build-up of tension, which enables the virtuoso playing to rise to a climax. Bach equally took inspiration from his Italian contemporary Vivaldi, several of whose violin concertos he arranged for solo organ (BWV596). It is probably no coincidence that Bach chose among other things a concerto with a fugue (quite rare in Vivaldi's work!) (BWV596). The *Trio* BWV583, a superb adagio, demonstrates that Italian tunefulness and good, solid counterpoint can be combined perfectly well. In BWV598, a pedal exercise, which has only been preserved fragmentarily, it is virtuoso display that dominates.

Ignace Bossuyt



Jan Pieterszoon Sweelinck

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Saturday 26 January 2013 / 16.00
Sunday 27 January 2013 / 14.00
KAPEL O.L.V. VAN BLINDEKENS
(see p. 31)

—
Ton Koopman: organ

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Jan Pieterszoon Sweelinck (1562-1621)
Ballo del Granduca in G, SwWV319
(1602-1621)

Jan Pieterszoon Sweelinck
Allein Gott in der Höh' sei Ehr in F, SwWV299
(after 1620)

Johann Jakob Froberger (1616-1667)
Toccatà II in d (before 1649)

Anoniem
Dafne in d

Peeter Cornet (1570/80-1633)
Fantasia in G

Peeter Cornet
Salve regina in d
- Salve regina
- Ad te clamamus
- Eia ergo
- O clemens
- Pro fine

Girolamo Frescobaldi (1583-1643)
Bergamasca in G (1635)

Dieterich Buxtehude (ca.1637-1707)
Praeludium manualiter in g, BuxWV163
(ca. 1690)

Dieterich Buxtehude
Auf meinen lieben Gott in e, BuxWV179
- Allemande & Double
- Sarabande
- Courante
- Gigue

Dieterich Buxtehude
Fugue in C, BuxWV174 (ca.1690)

Johann Sebastian Bach (1685-1750)
Vater unser im Himmelreich, BWV683 (1739)

Johann Sebastian Bach
Pastorale in F, BWV590 (na 1720)
- Pastorale
- Musette
- Air
- Gigue

Bach's organ works – and his works for keyboard instruments in general – are rooted in the rich tradition that goes back to the 16th century. One of the figureheads of keyboard music at that time was undoubtedly Jan Pieterszoon Sweelinck, the Amsterdam organist and celebrated teacher who was known as 'Der deutsche Organistenmacher'. His students included Samuel Scheidt and Heinrich Scheidemann. Some equally renowned composers followed in their footsteps, including Pachelbel and Buxtehude, who had a direct influence on Bach. Bach's older brother, who took him in when he was orphaned at the age of 10, was a student of Pachelbel. In 1705, when he was 20, Bach himself travelled to Lübeck in Northern Germany to get to know Buxtehude's work. Bach's library contained keyboard works by the Italian Frescobaldi, the teacher of another leading German keyboard virtuoso, Johan Jakob Froberger. The contribution composers from the Netherlands made to the baroque repertoire remained limited, but the Brussels organist Peeter Cornet deserves an honourable mention.

Bach's oeuvre is a brilliant synthesis of two centuries of keyboard music in which the most diverse styles, genres and forms appear alongside one another, but are also combined with each other. The two extremes are, on the one hand, free improvisation, as in the prelude and the toccata, and on the other the observance of the strict rules of counterpoint, as in the fantasia and the fugue. A composer often started out from an existing vocal model, such as a Lutheran chorale (*Allein Gott' in der Höh sei Her*, *Vater unser im Himmelreich*) or a Gregorian melody (*Salve regina*), which were incorporated contrapuntally or formed the basis for a series of variations. Dance

melodies (*Ballo del granduca*) and traditional tunes (the anonymous *Dafne*, from a Dutch manuscript) also often provided the basis for improvisation or variations. The fact that genres were often combined is apparent from, among other things, Froberger's toccatas and Buxtehude's fugues, in which free passages alternate with parts 'in the strict style'. A superb example of musical fertilisation is Buxtehude's composition *Auf meinem lieben Gott*. Starting from a chorale, he writes a suite of variations consisting of the classic baroque dances that Froberger had standardised: allemande, sarabande, courante and gigue. In addition, he added another variation (double) to the allemande. This work also shows that combining the religious (chorale) with the profane (dances) was not considered problematic. These two extremes feel quite at home in each other's company in Bach's well-known *Pastorale* (BWV590) in which we clearly hear the Christmas atmosphere; the four movements are characterised as *Pastorale*, *Musette*, *Air* and *Gigue*, a unique combination of the popular (pastorale and musette with bagpipe bass), the lyrical-melodic development (air) and the counterpoint in the dance (gigue). The chorale arrangement *Vater unser im Himmelreich* is in turn a gem of contemplative piety.

Ignace Bossuyt

Saturday 26 January 2013 / 17.30
CONCERTZAAL

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Collegium Vocale Gent: orchestra
Christine Busch: violin
Sophie Gent: violin

Baptiste Lopez, Dietlind Mayer,
Bénédicte Pernet: first violin
Caroline Bayet, Adrian Chamorro,
Michiyo Kondo: second violin
Paul De Clerck, Kaat De Cock: viola
Ageet Zweistra, Harm-Jan
Schwitters: violoncello
Miriam Shalinsky: double bass
Arnaud de Pasquale: harpsichord

—
Johann Sebastian Bach (1685-1750)

Violin concerto in a, BWV1041 (ca.1730),
soloist: Sophie Gent
- [without tempo indication]
- Andante
- Allegro assai

Johann Sebastian Bach

Violin concerto in E, BWV1042 (before 1730),
soloist: Christine Busch
- Allegro
- Adagio
- Rondo: allegro assai

Johann Sebastian Bach

Concerto in d for two violins, BWV1043
(1730-31)
- Vivace
- Largo, ma non tanto
- Allegro



Johann Sebastian Bach

As is well known, Johann Sebastian Bach was an outstanding keyboard player and organist. This was despite the fact that his musical education was very closely bound up with the violin, and as an eighteen-year-old he obtained his first full-time job as leader of the orchestra and violinist at the court in Weimar. While there, Bach met Paul von Westhoff, one of the greatest German violinists of the time, whose solo compositions undoubtedly later influenced Bach. In 1774, Carl Philipp Emmanuel Bach told J.N. Forkel – Bach's first biographer – that Bach had been a gifted violinist all his life, who played 'rein und durchdringend' and was perfectly aware of the possibilities of all string instruments. He even wrote the most difficult violin compositions, not only for others, but also for himself!

Many of Bach's orchestral works have been lost in the course of time. But three violin concertos have been preserved in their original form: the solo concertos BWV1041-1042 and the double concerto BWV1043. It was long assumed that these works dated from Bach's time in Köthen (1717-1723), but that is not certain; the original scores were lost and a lot of the source material originates from Leipzig, where Bach – quite distinctly from his job as cantor – had in 1729 also been made head of the Collegium Musicum. It is consequently not impossible that the first performances of the violin concertos, like the harpsichord concertos, were given in Gottfried Zimmermann's coffee house.

Like the two other violin concertos, the *Concerto in a* (BWV1041) is also indebted to the dazzling concertos of Vivaldi (which Bach had first encountered in Weimar). Apart from the three-part form with its contrasting movements, the most striking element is the use of the *ritornello* structure – the alternation

of a tutti refrain with solo passages – in the bracketing quick passages, the *Allegro* and the *Allegro assai*. The *Andante* in between is based on an *ostinato* theme in the bass part, with modest accompaniment by the remaining strings, above which the solo violin unfolds an exceptionally expressive melody. Bach also repeats this procedure in the middle section, the *Adagio*, in the *Concerto in E* (BWV1042). The opening movement of this concerto, which was later reworked to create the *Harpsichord concerto in D* (BWV1054), has a clear three-part structure in which a rising triad provides the basic material for an especially rich thematic development. The dance-like closing movement, a *Rondo*, is a rarity in Bach's work.

The *Concerto for two violins* (BWV1043) is perhaps Bach's most beautiful concerto, one in which form and content relate sublimely to each other. The Vivaldi structural model plays a prominent role, but is combined with the tradition of Corelli's concerto grosso. The *ritornello* of the *Vivace* thus begins with an extended fugal exposition, which is quite unique among Bach's concertos. The middle movement, *Largo, ma non tanto*, is also fugal, and is completely dominated by the meandering alternation of two soloists of entirely equal worth. Bach closes the piece conventionally but in masterly fashion with an energetic *Allegro*.

Jens Van Durme

Saturday 26 January 2013 / 20.00

CONCERTZAAL

19.15 Concert introduction by Ignace Bossuyt
(in Dutch)

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Pierre-Laurent Aimard: piano

—
György Kurtág (1926)

Prelude and waltz in C (1979)

*Prelude and chorale, for Benjamin Rajeczky's
80th birthday* (1997)

Johann Sebastian Bach (1685-1750)

Capriccio in E, BWV993 (ca.1705)

György Kurtág

*Capriccioso - luminoso, for Jenő Szervánszky's
80th birthday* (1997)

Hommage to András Hajdu (1997²)

Guillaume Apollinaire: L'Adieu (1997)

Les Adieux (in Janáček's manner) (1997²)

Johann Sebastian Bach

*Capriccio sopra la lontananza del suo fratello
dilettissimo*, BWV992 (before 1705)

- Arioso: adagio. Ist eine Schmeichelung der Freunde, um denselben von seiner Reise abzuhalten.
- Ist eine Vorstellung unterschiedlicher Casuum, die ihm in der Fremde könnten vorfallen.
- Adagiosissimo. Ist ein allgemeines Lamento der Freunde.
- Allhier kommen die Freunde (weil sie doch sehen, dass es anders nicht sein kann) und nehmen Abschied.
- Aria di postiglione: allegro poco
- Fuga all'imitatione di Posta

György Kurtág

Jubilate (1997)

In memoriam Tibor Szeszler (1997²)

Johann Sebastian Bach

Canon a 2, from: *Musikalisches Opfer*
(*'Quaerendo invenietis'*), BWV1079 (1747)

György Kurtág

Versetto: Temptavit Deus Abraham (1997²)

*Versetto: Consurrexit Cain adversus fratrem
suum ...* (1997²)

*Versetto: Dixit Dominus ad Noe: finis universe
carnis venit ... (for László Dobszay)* (1997²)

Johann Sebastian Bach

Canon a 2 cancrizans, from: *Musikalisches
Opfer* (*'Thematis Regii elaborationes
canonicae'*), BWV1079 (1747)

György Kurtág

In memoriam György Szoltsány (1997)

Johann Sebastian Bach

Canon par augmentation in contrariu motu,
from: *Die Kunst der Fuge*, BWV1080 (1747)

György Kurtág

In memoriam András Mihály (1997²)

Johann Sebastian Bach

Contrapunctus XII, rectus and inversus,
from: *Die Kunst der Fuge*, BWV1080 (1747)

György Kurtág

For Dóra Antal's birthday, 1e versie (1997²)
Sarabande (1979)

Johann Sebastian Bach

Ricercar a 3, from: *Musikalisches Opfer*,
BWV1079 (1747)

György Kurtág

For the opening of a Bálint exhibition (1997)
Dirge (2) (1979²)

*Like the flowers of the field ... (in memoriam
Ligeti Ilona)* (1997)

Johann Sebastian Bach

Ricercar a 6, from: *Musikalisches Opfer*,
BWV1079 (1747)

The works by György Kurtág are taken from:
Játékok I (1979), *III* (1979²), *V* (1997)
and *VI* (1997²).

Bach's keyboard music spans half a century, from his earliest works written shortly after 1700 to the final compositions, including *Die Kunst der Fuge* and *Musikalisches Opfer* from about 1742-1749, which were intended partly or entirely for the keyboard. His first experiments include the *Capriccio sopra la lontananza del suo fratello dilettissimo* (BWV992) and the *Capriccio in honorem Johann Christoph Bachii in E*. He wrote this six-part capriccio in farewell to a 'beloved brother'. The exact identity of this brother (or friend) is still under discussion. It was certainly someone who was about to leave on a long journey by coach, as the subtitles suggest. The work can be dated at the earliest to 1702, when Bach was 17. It is a sort of programmatic sonata modelled on the *Biblische Historien* by Johann Kuhnau, Bach's predecessor in Leipzig. In this cycle of keyboard sonatas Kuhnau 'tells' biblical stories on the basis of short pieces that create an atmosphere or paint a picture in musical notes.

1. Arioso: an *adagio* in which the traveller's friends beg him to abandon his adventure. A lilting introduction in the French style, with excessive ornamentation.
2. A depiction of the possible accidents that might befall him abroad. An ingenious counterpoint section larded with sudden unusual modulations that evoke the uncertainties of the adventure.
3. *Adagiosissimo* (extremely slow). The lament of the friends on his departure. An example of a typical musical lament, seasoned with the dissonants and chromatically descending motifs typical of this genre.
4. When the friends see that the departure cannot be prevented, they bid him farewell. A few energetic chords, a futile attempt to restrain the traveller, lead into repeated descending melodic lines that convey resignation.

5. *Aria di postiglione*. Repeated octave leaps imitate the call of the post-horn.
6. *Fuga all'imitatione di Posta*. Horn signals provide the basis of the theme and the counter-theme in the closing fugue, the 'flight' and also the 'endless form', strict in concept, but adventurous in its development.

The *Capriccio* (BWV993), which is of early date, is also a fine sample of Bach's command of counterpoint. It is a tribute to his older brother Johann Christoph, who took him into his home after he had been orphaned at the age of ten in 1695. The clearly discernible technical compositional ingenuity of these minor works does not of course match the full mastery of the canons in the *Musikalisches Opfer*, which is a grandiose, monumental synthesis of the endless possibilities for creating the most intriguing interweaving of voices on one single theme.

Ignace Bossuyt

In 1973 the Hungarian composer György Kurtág started work on a series of books of short piano works under the all-embracing title of *Játékok* – 'playing'. Starting from the demand for contemporary music for children and beginners at the piano, Kurtág discovered a field in which he could indulge himself, well away from schoolish and superficial convention.

The *Játékok* collections consist of miniatures, often not even a minute long, in which the composer explores sounds, techniques, ways of playing and the very notion of piano-playing itself. Each piece is a microcosm with its own challenges and rules, which the player has to deal with. Their compact form is reminiscent of the hyper-concentrated

musical arrangements of Anton Webern, while Kurtág's idiom makes reference to free declamation, folk music, Gregorian chant, *parlando rubato*, the improvisational and the rhapsodic. Nor could the work have come about without the influence of Bartók. In the first books in particular, Kurtág makes use of alternative playing techniques and ways of notation that prompt the player to explore the keyboard beyond the strict boundaries of organised pitches and rhythms. The composer often omits the time signature in the later collections too, and makes use of a whole set of variants on the traditional rests and other graphic additions. In the notes he writes he indicates above all the intended gestures – he leaves their exact content to the pianist. The titles of the individual works read like a musical diary, packed full of references to well-known compositions and historical musical genres, as well as to colleagues, friends and acquaintances, and memories major and minor. *Játékok* is an impressive collection of short works of varying degrees of difficulty, which, although they are limited in size and complexity, never lack in musical depth. After all, the game is only real when it's played seriously. That surely applies to Bach too.

Rebecca Diependaele

Pablo Valetti & Céline Frisch Bach. Violin sonatas

Saturday 26 January 2013 / 22.00
KAMERMUZIEKZAAL

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Pablo Valetti: violin
Céline Frisch: harpsichord

—

Johann Sebastian Bach (1685-1750)

Sonata for harpsichord and violin no. 2 in A, BWV1015 (before 1725)

- [without tempo indication]
- Allegro assai
- Andante un poco
- Presto

Johann Sebastian Bach

Violin sonata in G, BWV1021 (1732-5)

- Adagio
- Vivace
- Largo
- Presto

Johann Sebastian Bach

Sonata for harpsichord and violin no. 3 in E, BWV1016 (before 1725)

- Adagio
- Allegro
- Adagio ma non tanto
- Allegro

Violin and harpsichord in dialogue

Bach's violin sonatas are of two types: for violin and *obligato* harpsichord and for violin and *basso continuo*. As a superior practitioner of counterpoint, the composition method in which all the voices participate equally in the musical narrative, Bach preferred the first type. A manuscript containing six violin sonatas (BWV1014-1019) dates from 1725, two years after his appointment to the post in Leipzig. The harpsichord is an *obligato* part, which not only provides harmonic support (as a *basso continuo*), but is also an independent partner for the violin. These works are in fact trio sonatas. In Italy the trio sonata was typically played by two violins and *basso continuo*. In his violin sonatas, Bach 'refines' the genre by giving the violin one part and the harpsichord two, which are equal to the violin part. This is apparent from the first bars of the sonata BWV1015: the harpsichord immediately takes over the violin's theme, first in the right hand and then the left. In the sonata BWV1016 Bach goes a step further: the second and third movements start with a solo for harpsichord, and the violin only comes to the fore later (in tandem with the harpsichord). Bach keeps to Corelli's four-movement Italian model in all these sonatas: slow-quick-slow-quick. The sonata BWV1021 differs from the others in that the harpsichord part is more a supporting continuo, although as this is Bach it cannot (of course) be called a simplistic approach.

Ignace Bossuyt

Les Passions de l'Âme 5 x Johann

Sunday 27 January 2013 / 15.30
CONCERTZAAL

Les Passions de l'Âme:

Shunske Sato: violin and direction

Christopher Ainslie: altus

Emily Dupere: violin

Lucile Chionchini, Matthias Jäggi: viola

Rebecca Rosen: violoncello

Love Persson: violone

Ieva Saliete: harpsichord, organ

Julian Behr: lute

Diego Nadra, Mario Topper: oboe

Johann Ludwig Bach (1677-1731)

Suite in G (1715)

- Ouverture: lentement
- Air
- Menuet
- Gavotte
- Air
- Bourrée

Johann Christoph Bach (1642-1703)

Ach, dass ich Wassers gnug hätte, lamento

Johann Pachelbel (1653-1706)

Partie in G

- Sonatina
- Ballet
- Sarabande
- Aria
- Gigue
- Finale

Johann Kuhnau (1660-1722)

Ich hebe meine Augen auf, Psalm 121

Johann Sebastian Bach (1685-1750)

Vergnügte Ruh, beliebte Seelenlust, cantata, BWV170 (1726)



Title page with a portrait of Johann Kuhnau

This concert will be recorded by Klara and broadcast in 'In de loge' on 04.03.2013. Please make sure to avoid any unnecessary noise.

With Dutch surtitles

5 x Johann: all in (and around) the Bach family

Although God was not always merciful in a harsh era of high infant mortality, the name 'Johann' – the Germanised version of the Hebrew 'Jochanan' (God is merciful) – was nevertheless one of the most popular Christian names in seventeenth-century Germany. On the one hand it was a reference to John the Baptist and on the other to Christ's favourite apostle, John. Fortunately for genealogists, it was customary to add a second name too, by which the person in question was called in daily life. *5 x Johann* offers you a fine selection of work by less well-known predecessors of Johann Sebastian Bach who shared his first or even his last name.

The 1715 *Suite in G* by Johann Ludwig Bach is the only remaining instrumental work by this nephew of Bach, who was cantor and later *Kapellmeister* at the court in Meiningen. The work was written for two violins (and two optional oboes), viola, cello and basso continuo and is an exceptionally charming example of the typically baroque suite of dance movements.

One of the absolute gems of the *Altbachisches Archiv*, Johann Sebastian's archive of musical works by earlier members of the Bach family, is the lament *Ach, dass ich Wassers gnug hätte* by Johann Christoph Bach. Johann Sebastian thought very highly of his rich and expressive music and also performed it in Leipzig in later years.

Johann Pachelbel from Nuremberg was a successful organist and composer who was for a time employed in Erfurt and Eisenach, where he became acquainted with the Bach family. Like his other chamber music, the short suite or *Partie in G* (for two violins, two violas, cello and *basso continuo*) was also written in the late seventeenth-century German style with its refined combination of vitality and lyricism.

The jurist, linguist, organist and composer Johann Kuhnau was Bach's immediate predecessor as cantor at the *Thomaskirche* in Leipzig. In addition to a great deal of keyboard music, he wrote more than a hundred cantatas (more than half of which have been lost). The words of the solo cantata *Ich hebe meine Augen auf* derive from Psalm 121 and in Luther's translation it is given the title *Ein Wallfahrtslied* (a pilgrim song). The style of musical writing is typical of Kuhnau's vocal work: simple (but far from mediocre), well-balanced and strikingly beautiful.

Three of the four solo cantatas for counter-tenor by Johann Sebastian Bach are from his third cycle for the church year (1726/27). It is not clear for which singer Bach intended these demanding pieces. One candidate, who certainly had the experience, was Carl Gotthelf Gerlach, a former student at the *Thomasschule*. On the other hand, in the same period Bach also wrote solo cantatas for other voices and experimented liberally with the cantata form. To take one example, the cantata *Vergnügte Ruh, beliebte Seelenlust* (BWV170), with words by Georg Christian Lehms, consisted only of alternated arias and recitatives, with no contribution by the chorus. The instrumentation – oboe *d'amore*, strings and continuo (with a few *obligato* organ interventions) is modest but extraordinarily effective.

Jens Van Durme

Sunday 27 January 2013 / 17.00
KAMERMUZIEKZAAL

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Patrick Beuckels: flute
Stéphanie Paulet: violin
Claire Gratton: violoncello
Maude Gratton: harpsichord

—
Johann Sebastian Bach (1685-1750)
Selection from *Musikalisches Opfer*,
BWV1079 (1747)

Karlheinz Stockhausen (1928-2007)
Selection from *Tierkreis* (1975)

—
Karlheinz Stockhausen
Pisces

Johann Sebastian Bach
Canon a 2

Karlheinz Stockhausen
Leo

Johann Sebastian Bach
Canon perpetuus super thema regium

Karlheinz Stockhausen
Taurus

Johann Sebastian Bach

Ricercare a 6
Trio sonata

- Largo
- Allegro
- Andante
- Allegro

Karlheinz Stockhausen

Gemini

Johann Sebastian Bach

Canon a 2 per augmentationem, contrario motu

Karlheinz Stockhausen

Virgo

Johann Sebastian Bach

Canon a 2 per motum contrarium

Karlheinz Stockhausen

Sagittarius

Johann Sebastian Bach

Canon a 2

Karlheinz Stockhausen

Scorpio

Johann Sebastian Bach

Ricercare a 3
Fuga canonica

Karlheinz Stockhausen

Cancer

Johann Sebastian Bach

Canon perpetuus

Karlheinz Stockhausen

Capricornus

Johann Sebastian Bach was received by Frederick II of Prussia at his court in 1747. In the course of the evening the king proposed a theme to improvise upon, an invitation which Bach grasped with both hands – and brilliantly! Back in Leipzig, Bach set to work on a cycle of multiform variations on this kingly theme: a three-part *ricercare*, six canons and a canonic fugue, a trio sonata, a six-part *ricercare* and so on. He had a printed version of the collection published and then sent a copy to Berlin for Frederick II, with a dedication dated 7th July 1747. All this was preceded by a Latin acrostic of the word 'ricercar': '*Regius iussu cantio et reliqua canonicae arte resoluta*' ('As ordered by the king, the melody and the rest are treated in the manner of a canon').

Bach composed his so-called 'puzzle canons' like real musical rebuses but, in a few possible hints at a solution, did not give his royal master any more than an indication, provided with such annotations as '*Quaerendo inveniatis*' ('Seek and you shall find') and '*Notulis crescentibus crestat fortuna regis*' ('Let the king's happiness rise together with the notes').

The trio sonata was written for flute, violin and *basso continuo*, but the rest of the work gives very little or no indication at all of instrumentation or form. This musical game of the highest level goes much further than a simple exercise in counterpoint and, moreover, achieves a highly spiritual dimension. It is a mysterious monument from Bach's final years in Leipzig and exudes an intense expressive power that combines all the composer's skill and humour.

It was tempting to link this masterpiece to another impressive collection: Karlheinz

Stockhausen's *Tierkreis*. This 1975 cycle was initially intended for twelve musical boxes, but then several versions were published, for melodic or harmonic instruments, for voice and harmony instrument, for chamber orchestra (1977) and even for clarinet and piano (1981). Stockhausen leaves it to the performer to decide which versions he wants to use (in random combinations or otherwise) and to find an instrumental combination for each sign of the zodiac. This made the musician's imagination part of the composition, giving rise to a playful and creative musical space woven together by the apparent simplicity of these descriptive melodies.

And what if the unknown element in these two works was to be a labyrinthine spiral in which history, time and space are portrayed in a cyclical form? Everything recurs endlessly, but always with a new dimension. We find the circle of the musical maze that Bach and Stockhausen propose a constant source of wonder. You lose – or find – yourself in it!

Maude Gratton

Sunday 27 January 2013 / 20.00

CONCERTZAAL

19.15 Concert introduction by Ignace Bossuyt
(in Dutch)

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Collegium Vocale Gent: choir and orchestra
Philippe Herreweghe: conductor

Dorothee Miels: soprano

Damien Guillon: altus

Thomas Hobbs: tenor

Peter Kooij: bass

—

Johann Sebastian Bach (1685-1750)

Herr, wie du willst, so schick's mit mir, cantata,
BWV73 (1724)

Johann Schelle (1648-1701)

Komm, Jesu, komm, motet (1684)

Johann Sebastian Bach

Sie werden euch in den Bann tun, cantata,
BWV44 (1724)

— interval —

Johann Sebastian Bach

Ich elender Mensch, wer wird mich erlösen,
cantata, BWV48 (1723)

Johann Sebastian Bach

Ich glaube, lieber Herr, hilf meinem Unglauben,
cantata, BWV109 (1723)

This concert will be recorded by
Klara and broadcast in 'In de loge'
on 05.03.2013. Please make sure
to avoid any unnecessary noise.

VOX

With Dutch surtitles

Bach was installed as Thomas Cantor in Leipzig on 30 May 1723. His tasks included the composition of a cantata for the liturgy on Sundays and for the major religious occasions. For the first five years he dutifully carried out this task. A cantata, as the musical highlight of the liturgical service, following the sermon, was a composition of about 15 or 20 minutes long for a varying ensemble of voices and instruments. Bach kept to the trend of modern concert music inspired by contemporary Italian opera and the concerto, with recitatives, arias and a number of essential instruments. The words of the cantatas were mainly free commentaries on the reading of the gospels, sometimes with biblical quotes. They were supplemented with chorales, the rich repertoire of songs of the Protestant community. A great many cantatas keep to a stereotypical structure, often a six-part pattern with two recitatives (R) and two arias (A), bracketed by a chorus at the start and a chorale at the end (Chorus – R – A – R – A – Chorale). Variations on this pattern occur frequently, however.

The cantatas *Ich elender Mensch* (BWV48), *Ich glaube, lieber Herr* (BWV109), *Herr, wie du willst* (BWV73) and *Sie werden euch in den Bann tun* (BWV44) date from the first complete cycle for the church year. The cantata BWV109 keeps to the six-part pattern. BWV44 and 48 each have seven movements, because Bach inserted another chorale between the two groups of recitatives and arias. BWV44 does not begin with a chorus, but with a duet. BWV73 is in five movements: the first two are merged to make a single combined form of chorus and recitative. These changes of structure once again show that Bach was averse to routine: he gives a personal touch to each cantata, not only in its structure, but also in its instrumentation,

choice of voices, and combination of genres and forms. The opening chorus in BWV48, a reflection on the sinfulness of man and the need for forgiveness, is a fascinating example of Bach's original combinations. In the chorus, the text of *Ich elender Mensch*, taken from St. Paul, is developed in a strictly imitative counterpoint. Individual string instruments emphasise its beseeching tone, while the trumpet and oboe play the very apt chorale melody *Herr Jesu Christ, ich schrei zu dir* in canon. This example shows how much Bach also interprets the religious message using instrumental means: in the cantata, every means is used to interpret the text as well as possible. Another striking example is the opening part of BWV73, whose words express trust in Jesus. A motif constantly repeated by the oboes brings an element of unity. Bach lays a chorus with the choral melody *Herr, wie du willst, so schick's mit mir* over this first instrumental layer. But the lines of the chorale are alternated with a recitative that provides a commentary (*Ach! Aber ach!*).

Just as the chorales are an expression of the approval of the community of believers that adheres to the Bible message, the recitative and the arias are individual and often powerful emotional reflections. In each case Bach is able to strike the right tone for the affect expressed by the words. As is so often the case, the cantatas start in an oppressive atmosphere, especially when the main theme is the sinfulness of man. But thanks to the trust in Jesus the sky clears and the cantata culminates in a happy ending. In BWV48, a frightening, dramatic accompanied recitative (*O Schmerz!*) and a fitting chorale (*Soll's ja so sein*) are followed by two 'positive' arias in a dance style (*Ach lege das Sodom* and *Vergibt mir Jesus*). In BWV109 we see unbelief set against belief. The extremely restless aria *Wie*

zweifelhaftig ist mein Hoffen is dominated by doubt and uncertainty. One could hardly imagine a greater contrast with the cheerful dance aria *Der Heiland kennet ja die Seinen* and the triumphal closing chorale *Wer hofft in Gott und dem vertraut!* The theme of the persecution of the Christians that appears in BWV44 and resounds impressively in the initial parts is resolved in the consoling aria *Es ist und bleibt den Christen Trost*. Apart from the expression of an overall atmosphere in each part, Bach also lards his cantatas with numerous minor elements that clarify the text. Here's just one example to illustrate this: the string *pizzicati* in the aria *Herr so du willst* (BWV73) evoke the ringing of the death bell. The list of such examples is endless.

Ignace Bossuyt

Choir**soprano**

Dorothee Miels
Kristen Witmer
Dominique Verkinderen

alto

Damien Guillon
Cécile Pilorger
Alexander Schneider

tenor

Thomas Hobbs
Malcolm Bennett
Stephan Gähler

bass

Peter Kooij
Matthias Lutze
Bart Vandewege

Orchestra**orchestra leader**

Christine Busch

first violin

Baptiste Lopez
Dietlind Mayer
Bénédicte Pernet

second violin

Caroline Bayet
Adrian Chamorro
Michiyo Kondo

viola

Paul De Clerck
Kaat De Cock

violoncello

Ageet Zweistra
Harm-Jan Schwitters

double bass

Miriam Shalinsky

organ

Maude Gratton

oboe

Marcel Ponsele
Taka Kitazato

bassoon

Julien Debordes

corno da tirarsi (BWV73 & BWV109)

& tromba da tirarsi (BWV48)

Alain De Rudder

Collegium Vocale Gent (BE) was founded in 1970 on the initiative of Philippe Herreweghe. It was one of the first vocal ensembles to apply new insights about Baroque performance practice. For each project, the ensemble brings together the ideal complement, which allows it to perform a wide repertoire, from Renaissance polyphony to contemporary music. Baroque music, particularly that of J.S. Bach, is central to the ensemble's concert calendar. Collegium Vocale Gent has built up an impressive discography of more than 70 recordings, featuring Renaissance polyphony, Baroque music, Classical and Romantic oratorios and contemporary music. The ensemble and its conductor are the central guests at the annual Bach Academy Bruges.

Philippe Herreweghe (BE) is the undeniable specialist in Renaissance and Baroque music. This is amply evidenced by his work with Collegium Vocale Gent, La Chapelle Royale and the Ensemble Vocal Européen. His energetic, authentic and rhetorical approach to this repertoire is widely praised. Since 1991, with the Orchestre des Champs-Élysées, he has also devoted his attention to the Classical and Romantic repertoire. Since 1997 he has been the musical director of deFilharmonie (the Royal Flemish Philharmonic), with which he has focussed on a refreshing interpretation of (pre)Romantic music. Recently Philippe Herreweghe founded the record label Phi, which has so far released eight CDs with a wide range of repertoire by Collegium Vocale Gent, the Orchestre des Champs-Élysées and violinist Christine Busch. In 2010 the city of Leipzig awarded Philippe Herreweghe its prestigious Bach Medal.

Pierre-Laurent Aimard (FR) enjoys an internationally celebrated career as one of the key figures in the music of our time. He performs throughout the world with major orchestras and has been invited to star in a number of residencies, including at London's Southbank Centre. Aimard is also the Artistic Director of the prestigious and historic Aldeburgh Festival and he has had close collaborations with many leading composers including Kurtág. Aimard now records exclusively for Deutsche Grammophon.

Christopher Ainslie (ZA) started his singing career as a chorister in Cape Town. In 2005 he moved to London to study at the Royal College of Music, where he graduated with distinction. He has appeared twice at the Royal Opera House, Covent Garden (including the title role in Arne's *Artaxerxes*) and at numerous major stages around Europe and North America. In 2011 he won the Gianni Bergamo countertenor competition in Switzerland.

Patrick Beuckels (BE) studied flute, voice and musicology. For years, he has shared the stage with musicians such as Philippe Herreweghe, Sigiswald Kuijken, Jos van Immerseel, Marc Minkowski and Jordi Savall. He taught for a time at the Brussels Conservatory. Nowadays, besides being a freelance musician, Patrick teaches flute in Bruges and is choirmaster and small ensemble instructor at Ghent Conservatory.

Soprano Hana Blažiková (CZ) specialises in the interpretation of Mediaeval, Renaissance and Baroque music. She sings with orchestras and ensembles such as Collegium Vocale Gent and the Bach Collegium Japan. She also regularly gives recitals in which she accompanies herself on the harp.

In 1988 Eric Sleichim founded BLINDMAN (BE), a saxophone quartet with a traditional line-up, which develops new performance techniques and substantially expands the repertoire for the instrument, a highly individual repertoire of old and new. BLINDMAN embraces other artistic disciplines and considers experiment of paramount importance.

Christine Busch (DE) studied in Vienna and Winterthur. She joined Concentus Musicus Wien, Freiburger Barockorchester and the Chamber Orchestra of Europe and has since taken part in many tours around the world, particularly as concertmaster with Philippe Herreweghe and Thomas Hengelbrock. Busch has just released a CD with Bach's works for solo violin, the first soloist to be included on Herreweghe's own label Phi.

Frank Deleu (BE) is city carillonneur in Bruges, Damme and Menen. He gives concerts regularly in Belgium and abroad. In 2010, he was involved in the restoration of carillons in Bruges, Wingene and Ypres. In 2012, he was appointed as coordinator of the carillon concerts at the Federal Parliament in Brussels. Until recently, he also was a producer at Klara.

Céline Frisch (FR) gained her diplomas in harpsichord and chamber music in 1992 in Aix-en-Provence. She subsequently went to Basel, to study under Andreas Staier and Jesper Bøje Christensen. In 1998 she and Pablo Valetti founded Café Zimmermann, an instrumental ensemble, with which they made numerous recordings for the Alpha label. Céline has also released a number of solo CDs on that label, among them *An Quellen des jungen Bach*, which was awarded a Diapason d'Or.

Sophie Gent (AU) has since her studies in The Hague become a sought-after soloist, orchestral leader and chamber musician, performing, touring and recording with numerous early music ensembles including the Ricercar Consort, Capriccio Stravagante, Masques and Pygmalion. She created her own ensemble The Queen's Consort in 2011 and plays a Gagliano violin from 1732, kindly on loan from Jumpstart Jr. Foundation.

Claire Gratton (FR) studied in Poitiers and Bordeaux. She was a prize winner at the Musica Antiqua competition in Bruges in 2005. She performs with many ensembles, including Stradivaria, La Simphonie du Marais, Le Concert d'Astrée and Pygmalion, and has taken part in many recordings. Along with her sister Maude and violinist Stéphanie Paulet, Claire is a founding member of the ensemble Il Convito.

Maude Gratton (FR) studied harpsichord under Dominique Ferran and Pierre Hantaï and organ under Louis Robilliard. She has won several awards and recorded a CD of music by Wilhelm Friedemann Bach. In 2005 she was one of the founding members of the trio Il Convito, with which she still performs. In 2011 she also founded her own chamber music ensemble Contre-éclisse.

Damien Guillon (FR) developed his exceptional talent as a countertenor studying in Versailles under Olivier Schneebeli and at the Schola Cantorum Basiliensis under Andreas Scholl. As if that were not enough, he simultaneously studied and excelled in the organ and the harpsichord. Guillon's repertoire ranges from English Renaissance songs to Baroque operas and oratorios. He recently also began conducting his own ensemble Le Banquet Céleste.

Before Thomas Hobbs (GB) began to study singing at the Royal College of Music, he graduated in history from King's College London. As a member of the Classical Opera Company he now sings leading roles in operas by Handel and Rossini. As a concert and recital singer, his repertoire extends from Monteverdi's Vespro della Beata Vergine to the songs of Benjamin Britten.

Markus Hünninger (DE) studied in Basel and Zurich, but it was in France that he discovered his fondness for French harpsichord and chamber music. He now teaches in Basel, where since 2003 he has led a series of concerts devoted to 17th and 18th century music and performed by the students and teachers of Basel's famous early music academy. In 2011 Markus Hünninger and Paolo Pandolfo released a CD of Bach's gamba sonatas on the Glossa label.

Johan Huys (BE) studied piano, organ, music history and chamber music in Ghent. He had a fine concert career, both as a soloist and in chamber music (with the Parnassus Ensemble, for instance). He also taught harpsichord at the Ghent Conservatory, where he was director from 1982 to 1996. Since 1977 he has been chairman of the Musica Antiqua Brugge competition. He is also chairman of the Orpheus Institute.

The bass Peter Kooij (NL) began his career at the age of 6 as a soloist in a boys' choir. Some 10 years later he went on to study singing at the Sweelinck Conservatory in Amsterdam. His repertoire ranges from Heinrich Schütz to Kurt Weill. He has already recorded more than 100 CDs, including the complete Bach cantatas, performed with the Bach Collegium Japan, led by Masaaki Suzuki.

Ton Koopman (NL) studied organ, harpsichord and musicology in Amsterdam and was awarded the Prix d'Excellence for both instruments. In 1969, at the age of 25, he created his first Baroque orchestra, followed in 1979 by the Amsterdam Baroque Orchestra, and the Amsterdam Baroque Choir in 1992. His legendary recordings as a conductor, chamber musician and soloist include all of Bach's existing cantatas and an *opera omnia* of Buxtehude, both on Challenge Records. In 2006 the city of Leipzig awarded him its prestigious Bach Medal.

Les Passions de l'Âme (CH) celebrate their fifth anniversary this year. This orchestra consists of early music specialists from all over Europe. It is usually led by Swiss violinist Meret Lüthi. Their spirited performances have gained them an enviable reputation, not only in Bern, but also far beyond. Their strongly thematically structured concerts regularly feature collaborations with vocalists such as Carolyn Sampson and Christopher Ainslie.

The 17th and 18th centuries play a central role in the musical repertoire of soprano Dorothee Mields (DE). Her flawless technique and ethereal tone also make her an ideal performer of the contemporary repertoire. Mields devotes great attention to the song repertoire of the 17th century to the present. This is amply proven by her recent CD recordings, *Love Songs* (Carus, 2010), for instance, which features songs by Purcell.

David Munderloh (US) studied at the Schola Cantorum Basiliensis and has since built a repertoire that includes music from several musical eras, from Medieval music to 19th century Lieder. He is also known for his support of and work with contemporary composers (Grammy Award with Chanticleer in 2000). He has appeared in concert and on recordings with, among others, Neue Hofkapelle München, La Chapelle Rhénane and the Ricercar Consort.

Paolo Pandolfo (IT) began his research in the field of renaissance and baroque musical idioms around 1979 at the Schola Cantorum Basiliensis in Switzerland. He then joined Hespèrion XX only to return to Basel as a teacher in 1990. Since 1992 he directs Labyrinth, a group of four or five viola da gambas, and he performs with artists such as Emma Kirkby, Rolf Lislevand, Rinaldo Alessandrini, Mitzi Meyerson, José Miguel Moreno and many others. Since 1997 his very successful recordings are released by Glossa.

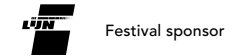
Stéphanie Paulet (FR) has specialised in baroque violin since 2000, after a long career in prestigious orchestras – under conductors such as Claudio Abbado, Bernard Haitink and Philippe Herreweghe – and as a chamber musician with the piano trio Pantoum. She subsequently became first violinist with ensembles such as Il Seminario Musicale, Les Talens Lyriques and Insula Orchestra. With her own ensemble Aliquando, Stéphanie recently released a CD of works by 18th-century virtuoso violinist-composer Louis-Gabriel Guillemain on the Muso label.

Shunske Sato (JP/US) plays on both modern and baroque violin and studied in Tokyo, New York, Paris and München. He has worked with leading European and American orchestras including the Orchestre Philharmonique de Radio France, the Philadelphia Orchestra and the Baltimore Symphony Orchestra. Sato is the concertmaster of Concerto Köln, the Netherlands Bach Society and the Berliner Lautten Compagny and makes numerous solo appearances.

Pablo Valetti (AR) studied in Basel under Chiara Banchini and Jesper Christensen. He subsequently played as first violinist or soloist with ensembles, such as Hespèrion XXI, Les Arts Florissants, Concerto Köln, Les Musiciens du Louvre, Concerto Vocale, Les Talens Lyriques and Stylus Phantasticus. He is a member of Manfred Kraemer's ensemble The Rare Fruits Council and leads Café Zimmermann, together with Céline Frisch. With his ensemble Rincontro, he has also released recordings on the Alpha label.

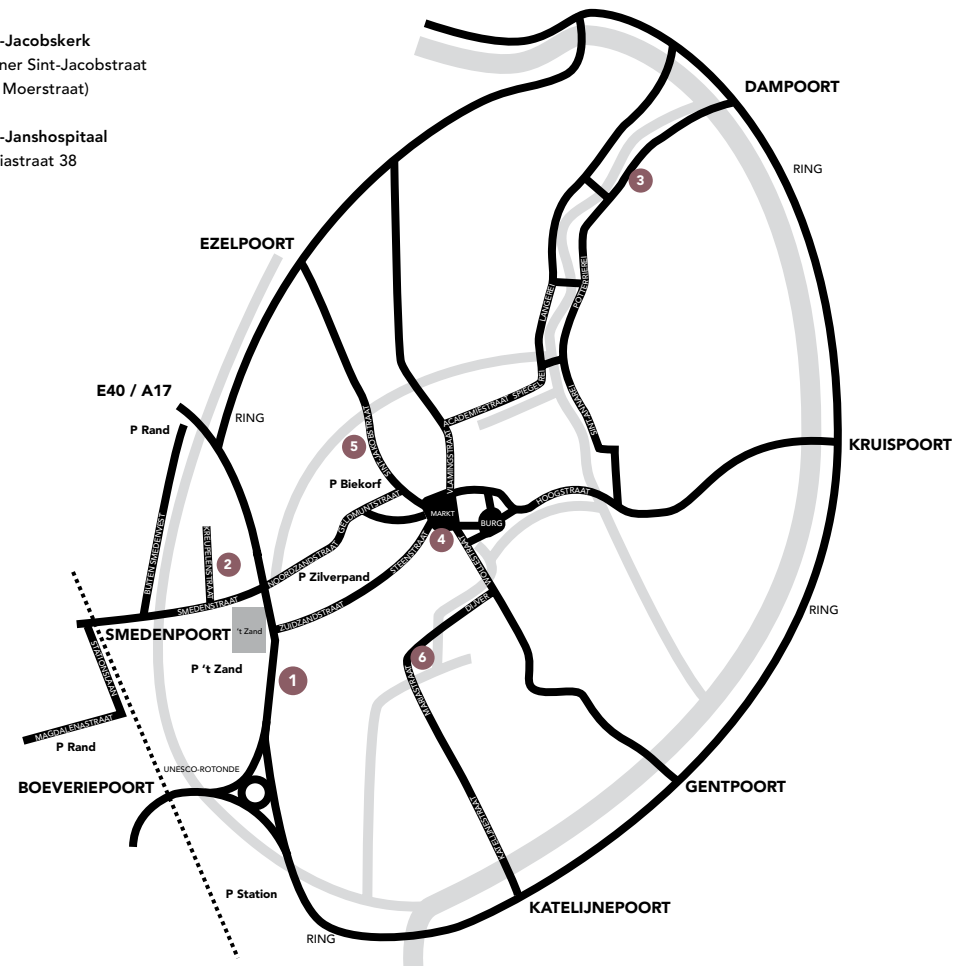
Christoph Wolff (DE) studied organ and historical keyboard instruments, musicology and art history in Berlin, Erlangen, and Freiburg. He taught the history of music at Erlangen, Toronto, Princeton, and Columbia Universities before joining the Harvard faculty in 1976. He currently serves as Director of the Bach-Archiv and has published widely on the history of music from the 15th to the 20th centuries.

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- 4 **Belfort**
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- 5 **Sint-Jacobskerk**
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- 6 **Sint-Janshospitaal**
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Barokksolistene © Eivind Kaasin

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 Barokksolistene present humorous music from the 16th century to the present day. This musical dream team's witty virtuosity and infectious love of playing create a spontaneous chemistry that will soon have even the sourest sourpuss smiling. Afterwards, the Concertgebouw is transformed into a musical ale house, plucked directly from Purcell's England.

Don't miss your last chance to visit Janet Cardiff's *The Forty Part Motet*. You can find the sound installation until 27.01.2013 at the Sint-Janshospitaal (see p. 31). A circle of 40 speakers invites you to enter the sculptural center of Thomas Tallis' sublime motet *Spem in alium* and create your own personal experience. Submerge yourself in the harmonies of this kaleidoscope of polyphony.



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