

books



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Towards and beyond LBS 70th Anniversary

The story of Bach, his music, life and times, opens up many exciting avenues to explore. Founded in 1946 by Bach scholar and conductor Paul Steinitz (1909-1988), London Bach Society is devoted to telling that story, from presenting high-class professional performances by leading artists to introducing the latest Bach scholarship and all for your greater enjoyment of Bach's music at its annual Bachfest... and that's just the tip of the iceberg!

The London Bach Society's 70th anniversary will be celebrated in November 2016. This is a golden platform upon which to enhance our network of valuable support. The more Bach Friends we have, the more we can do to serve the community. So if you would like to be involved and help us promote our performances and educational programmes, we invite you to become a Bach Friend.

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Founded in 1946 by
PAUL STEINITZ† OBE, D. Mus

31 October - 13 November 2015

London Bach Society's **25th Bachfest**

"Bach and the Leipzig Inheritance"
in honour of the city's 1000th anniversary

With the generous support of

Sir David Tang, Richard Jones, The German-British Forum, private donors and Bach Friends
...and all who wish their donations to remain anonymous

The Complete Bach Organ Works series that preceded the Festival has been presented in partnership with Mayfair Organ Concerts, directors Simon Williams and Richard Hobson



Our Next Concerts

Friday 19 February 2016 The Bach Club at Gresham Centre

30 October – 12 November 2016 LBS 70th Anniversary Celebrated at Bachfest

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Programme Price £2.00



FOREWORD

25 Years of Bachfests– another LBS landmark

It hardly seems any time at all since we began our new project back in 1990, the presentation of an annual Bach Festival to be promoted around the period 31 October to 10 November, both dates having a special significance in the Bach story. Building on Paul Steinitz's musical legacy was at the centre of our thinking, going forward and making good use of what we had achieved under his leadership. That was what he wanted us to do, so how could we possibly refuse?

31 October is *Reformationfest* when, on this day in 1517, the theologian Martin Luther posted his theses on the Castle door at Wittenberg, breaking with the Catholic Church, an act that led eventually to the founding of the Protestant church that bears his name. Two centuries later Bach, a lifelong Lutheran and servant of the church, provided three cantatas for this special day – BWV 79, BWV 80 and BWV 192. This historic background has provided me with a rich vein of inspiration when creating the annual series, as well as encouragement to extend the range and scope of LBS public performances.

Our first Festival took place in October 1990 entitled "*Bach at Weimar*" and coincided with German unification; the eastern and western parts of the country of Bach's birth coming together, the road to the Bach heritage at Leipzig now clear and untrammelled. We have not been slow to capitalise on the opportunities to connect either and in 1994 hosted the first ever visit to the UK by Leipzig's world famous Thomanechor², whose director of music from 1723-1750 was none other than Johann Sebastian Bach. The lion's share of the composer's church compositions were originally written for and performed by the boys and today's generation is justly proud of their Bach heritage, giving weekly cantata performances, seasonal Passions and Oratorios in the city's Thomaskirche, the composer's grave in the chancel before them and now bedecked with flowers from visitors worldwide – no Berlin Wall to prevent it.

I have endeavoured to reflect LBS priorities in our programmes too – the enhancement of Bach scholarship in performance, the creation of opportunity especially for aspiring young professionals, music education and the encouragement of young people – and while we have opened our doors to a distinguished array of guest artists from Gustav Leonhardt to Phantasm Viol Consort and Fretwork, from Peter Hurford to Mahan Esfahani, Revolutionary Drawing Room to Choir of Clare College Chapel Cambridge, centrally we have also enjoyed the continuous services of the expert period instrumentalists who are members of **Steinitz Bach Players**, our resident orchestra founded by Paul Steinitz in 1968. Cellist Jennifer Ward Clarke (1935-2015) was a founder member and we dedicate our cantata concert to her memory on 12 November.

I especially want to thank our President and major donor Sir David Tang for his enthusiastic support enabling us to raise our game and move in new circles, our present Chairman Richard Jones and our Council of Trustees for sharing and supporting my vision for the development of the Society in unpredictable and challenging times for us all, and to our supporters and audiences, some of whom have witnessed how LBS has evolved over the decades and equally some who have had their very first experience of Bach's life-enhancing music at a Festival concert. Thank you all... If you want to make me really happy...then become an LBS Bach Friend.

As we look forward to celebrating the LBS 70th anniversary in November 2016, let's just pause for a while and enjoy our 25th Bachfest in honour of Bach's city.

Margaret Steinitz
Festival Founder and Artistic Director

¹ 1909-1988

² Founded in 1212

Saturday 31 October at 6.00pm

St. George's Church, Hanover Square, London W1



Joh. Seb. Bach

The Leipzig Chorale Preludes (The Great '18')

Margaret Phillips *organ*

During the last years of his life, J.S. Bach (1685–1750) produced arguably the greatest collections of chorale-based works for organ ever written. His first published work for the organ, *Clavierübung III*, appeared in the autumn of 1739, and it is thought that shortly afterwards he began work on the collection of chorale preludes which has become known as the *Eighteen Chorales* or the *Great Eighteen Chorales*. These, together with the *Canonic Variations on Vom Himmel hoch da komm ich her*, have survived in an important manuscript, much of which is autograph and therefore one of the most valuable sources of Bach's organ works, though it leaves a number of unanswered questions.

Only the first fifteen chorale preludes are in Bach's hand; scholars have concluded that the first thirteen of these were entered in the manuscript between 1739 and 1742, with the next two (BWV 664, 665) following after a gap of some years, in 1746/7. Preludes 16 and 17 (BWV 666, 667) are in the hand of Bach's pupil, and from 1749 his son-in-law, Johann Christoph Altnickol. It has been suggested recently that he copied them in after Bach's death, possibly to fill up blank pages before the next entry in Bach's handwriting, the *Canonic Variations*, thought to date from 1747/8. On the last surviving page of the manuscript, in an unknown hand, are the first 25½ bars of *Vor deinen Thron tret' ich*, which has come to be accepted as the eighteenth chorale. The rest of the piece is missing; seemingly the final page of the manuscript became detached from the rest and was lost.

Though compiled and revised during Bach's final decade, most of the early versions of the *Eighteen Chorales* were written at Weimar between 1708–17, with possibly two or three dating from 1707 when Bach was at Mühlhausen. For this reason the other name by which the collection is known, the *Leipzig Chorales*, is not really appropriate, and indeed could be better applied to *Clavierübung III*, newly composed at Leipzig. Unlike the latter collection and the *Orgelbüchlein*, the *Eighteen* manuscript has no explanatory title page, and there does not seem to be a common thread linking the chorales; they seem to have been chosen only for their wide variety of compositional styles, though it has been suggested that some may have served as communion preludes at Weimar. Moreover it is not clear how many chorales Bach intended to include, though it is difficult now to think of them as anything other than 'The Eighteen'. © **Margaret Phillips**

Margaret Phillips Regarded as one of Britain's most outstanding concert organists and teachers, Margaret Phillips made her début at the Royal Festival Hall and soon gained an international reputation as a soloist, playing at concert halls and cathedrals throughout Europe and in the U.S.A., Canada, Australia and Mexico. Alongside her busy concert career, she was a member of Council of the Royal College of Organists for 20 years, and President of the Incorporated Association of Organists from 1997–99. Since 1996 she has been Professor of Organ at the Royal College of Music in London. In 1994, Margaret Phillips and her husband founded the English Organ School and Museum in former chapel premises in Milborne Port, Somerset, where they have a collection of organs by English organ builders from the eighteenth century to the present day. EOS aims to provide facilities for learning and playing the organ, to promote the understanding and appreciation of the organ as a musical instrument, and to preserve a modest part of Britain's organ heritage.

This recital completes Margaret Phillips' survey of the Complete Organ Works of Bach and celebrates the 3rd anniversary of the Richards, Fowkes & Co organ. The recital is dedicated to the organist John Scott who died on 13 August 2015 at the age of 59.

Separate Programme Notes for each Chorale Prelude are provided.

Monday 2 November at 7.00pm

St. George's Church, Hanover Square, London W1

From Leipzig with love...

Revolutionary Drawing Room and Friends

Adrian Butterfield *violin* **Kathryn Parry** *violin* **Charlotte Maclet** *violin*

Sijie Chen *violin* **Rachel Stott** *viola* **Nichola Blakey** *viola* **Ruth Alford** *cello*

Sarah Butcher *cello*

Johannes Brahms (1833-1897)

Sextet No 1 in B flat major Op.18

Allegro, ma non troppo – Andante, ma moderato
Scherzo: Allegro molto – Rondo: Poco allegretto e grazioso

Interval – 15 minutes

Joh. Seb. Bach (1685-1750)

Ricercare à 6 from "Musikalisches Opfer" BWV 1079

Felix Mendelssohn (1809-1847)

Octet in E flat major Op.20

Allegro moderato ma con fuoco – Andante
Scherzo: Allegro leggierissimo – Presto

In a letter to his sister Fanny dated 1832, Mendelssohn clearly thought very well of his (now famous) Octet composed while still a teenager seven years earlier and just two years after he had been given a score of Bach's St. Matthew Passion by his grandmother. In his short life, Felix Mendelssohn-Bartholdy epitomised the industrious nature and entrepreneurial flair possessed of so many in the 19th century. He was a man of his time, a traveller and painter as well as composer of chamber music, symphonies, choral works, concertos and songs. He was also admiring of those who had gone before...and from his youth the music of Johann Sebastian Bach. The composer's influence can be keenly felt in Mendelssohn's organ works, motets and chorale settings and, as a gifted performer, he framed recital programmes of these with works by his great 'mentor' to encourage greater awareness. By 1835 Mendelssohn was already established in the vanguard of the German revival of Bach's music when appointed director of the Leipzig Gewandhaus, music that had been largely eclipsed, but to which he gave new expression at Berlin³ when reviving *Matthäus-Passion*, albeit in a truncated version and amidst much scepticism. A Leipzig Passion performance that restored most of the cuts followed at the Thomaskirche in 1841 and, with his friend, the composer and journalist Robert Schumann, he was the prime mover to build a public memorial to Bach, finally unveiled in 1843 when the motet *Singet dem Herrn*" BWV 225 was sung. Without Mendelssohn's belief in and recognition of the genius of Bach combined with his natural drive to get things done to promote it, much of Bach's music might have had to wait years more to be re-discovered. In the performance of his iconic Octet today, we take a moment to remember Mendelssohn whose death was on 4 November 1847. His Leipzig apartment in Goldschmidtstrasse is now a Museum. A statue stands erect outside Bach's church, the Thomaskirche, and was unveiled in 2008.

For many it is the expansive, intensely emotional and lyrical nature that we most associate with the music of Johannes Brahms. Like Mendelssohn before him, Brahms was a perfectionist and worked intensely on his creations before publishing or performing. His Sextet No 1 in B flat major Op.18 was composed between 1859-1860. It is a fine example in texture, the rich string sound beloved by Brahms, his distinctive voice that was also manifested in his other chamber works and symphonies. The 1850s were defining years for the late-teenage Brahms. It was a decade of music touring, further composition and visits to key figures of the time, Franz Liszt, the virtuoso violinist Joachim ...and Robert Schumann, whose admiration led him to extol the merits of Brahms in his famous Journal "*Neues Zeitschrift für Musik*". This first real taste of wider recognition led Brahms to take stock and realise his need for a period of further study. Over some years he immersed himself in the Renaissance and Baroque styles of composing, copying out works by masters of the periods and familiarising himself with the art of canonic and contrapuntal writing. These 'masters' were to remain lifelong influences, and while Bach had been 'a God' in Brahms' eyes from his youth – he had been performing in private concerts from the age of ten – this period of self-imposed study enabled him to extend his musical knowledge, appreciation and understanding of earlier music

³ 1829

to Palestrina, Heinrich Schütz, Handel, and CPE Bach among others. The influence of Bach is particularly to be found in Brahms' vocal writing: his Two Motets "*Es ist das Heil uns kommen her*" and "*Schaffe in mir, Gott*" Op.29, Geistliches Lied Op.30 and Two Motets "*Warum ist das Licht gegeben dem Mühseligen*" and "*O Heiland, reiss die Himmel auf*" Op. 74 for example, and also in his set of variations derived from a theme in Bach's Cantata BWV 150, to be found in the Finale of the Fourth Symphony in E minor.

"Musical Offering to His Royal Majesty in Prussia &c. Most submissively dedicated by Johann Sebastian Bach"

By the time Bach was able to travel to the Court of Frederick the Great at Potsdam in May 1747, the hostilities that had existed causing the city of Leipzig to be occupied by the King's army from 1745-6 had ended and therefore a visit by the famous Leipzig Cantor was now acceptable and possibly even beneficial diplomatically in the eyes of the City Council. Bach was aged sixty-two, an elder musical statesman, with his fame as an organist and improviser having assumed legendary status. The warrior King was a fine amateur flautist, a patron of the arts, with CPE Bach harpsichordist in the Court orchestra, so the effusive nature of the King's greeting when Bach arrived is significant, diplomatically and musically... "*Gentlemen Old Bach is here!*" The King then asked his guest to improvise upon a Royal theme presented to him, Bach duly obliged producing two fugues. However, he felt unable to do the theme justice, so on his return home he undertook "*to develop this truly royal theme in a more perfect manner... so that it should become known to all the world.*" On completion, Bach had the work engraved by his pupil Johann Georg Schübler and then sent it to the King in instalments. The work came complete with an inscription in Latin "*Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta*" – *ricercar* – ("The King's Theme, at his command, together with its additions, resolved in the canonic manner") and we know it as the Musical Offering, BWV 1079. The two *ricercare*s, à 3 and à 6, form the basis of the work and from which the other movements depart. Today, we are to hear the Six-part *Ricercare*.

Adrian Butterfield writes "Felix Mendelssohn, who gave so much to the city of Leipzig, venerated Johann Sebastian Bach and his family and, famously, led the revival of Bach's music in the early 19th century. Brahms was also fascinated by earlier music and had a deep respect for the music of Bach and many other composers of the baroque period. This programme brings together chamber music by these three musical giants: Bach's astonishingly beautiful and complex 6-part *Ricercare* is partnered by Brahms' glorious B flat Sextet and by the famous Octet of one of the greatest musical prodigies the world has ever seen."



The Revolutionary Drawing Room is that rare group, a string quartet that performs late 18th and early 19th century repertoire with a sound derived from the beauty and flexibility of gut strings.

A breathless pace of change and the forging of new styles, forms and tastes both in the music and in the instruments used, matched the political upheavals of the time. They use original bows, or modern copies, and often employ more than one in a concert depending on the range of repertoire. They also enjoy talking to audiences, explaining the background of the works they are playing and the choices of equipment and playing styles. The group also works with some of the world's top wind and keyboard players, such as Rachel Brown (flute), Colin Lawson (clarinet), Alastair Mitchell (bassoon), Roger Montgomery (horn) and Geoffrey Govier (fortepiano), and their groundbreaking collections attest to the radical transformation their instruments were undergoing during this period.

RDR was founded by cellist Angela East in 1990 and celebrates its 25th anniversary this year. The quartet has invited four fellow musicians to join them for this evening's concert of music "From Leipzig with love..."

The Arts Desk, May 2015

"...the Revolutionary Drawing Room's unexaggerated, affectionate performance is a joy...you can't imagine the piece being better performed"

Friday 6 November at 7.45pm

The Gresham Centre, Gresham Street, London EC2

The Bach Club

At Zimmermann's Coffee House

The programme has been curated and organised by

Mirjam-Luise Münzel and **Satoko Doi-Luck**

Georg Philipp Telemann Overture Suite for recorder, strings in A minor TW55:a2 (1681-1767)

Mirjam Münzel *recorder*, Christiane Eidsten Dahl *violin I tba violin II*
Matyas Csiba *viola*, Anthony Albrecht *cello*, Joe Waggott *harpsichord*

Joh. Seb. Bach

Concerto for harpsichord and strings in D minor BWV 1052

(1685-1750) Anna Waszak *violin I*, Mark Seow *violin II*, Geoff Irwin *viola*
Camilla Morse-Glover *cello*, Satoko Doi-Luck *harpsichord soloist*

Interval – 15 minutes

Joh. Friedrich Fasch (1658-1788)

Quartet in B flat major for recorder, oboe, violin and continuo FaWV N:B1

Tabea Debus *recorder*, Bethan White *oboe*, Mark Seow *violin*,
Josh Salter *cello*, Benedict Williams *harpsichord*

Joh. Seb Bach

Trio Sonata (organ sonata) in G major BWV 530

Christiane Eidsten Dahl *violin I*, Anna Waszak *violin II*
A N Other *harpsichord*

Joh. Seb. Bach

Cantata "Schweigt stille, plaudert nicht" BWV 211 (Coffee Cantata)

Lisa Kiriathy *soprano*, Daniel Thomson *tenor*, James Atkinson *baritone*
Flavia Hirte *flute*, Mark Seow *violin I*, Magda Loth-Hill *violin II*,
Matyas Csiba *viola*, Anthony Albrecht *cello*, Satoko Doi-Luck *harpsichord*

About the Curators

Mirjam-Luise Münzel studied recorder and historical performance in Sevilla (Spain) and Bremen (Germany), where she received her degree with the highest distinction. Currently she is completing a Masters of historical performance at the Guildhall School of Music and Drama, where she is studying recorder with Ian Wilson, Karel van Steenhoven and Robert Ehrlich and baroque cello with Joseph Crouch. She has already performed in Germany, Italy, Austria, Spain, Netherlands, Argentina, India and the UK, taught and read at the University of Goa and has been invited to give recorder masterclasses. She won the first prize of the international Biagio Marini competition for Early Music ensembles and was and is receiving several scholarships. Recently she has been selected for the theatre music course at the Shakespeare Globe Theatre and the Handel House Talent Scheme.

Satoko Doi-Luck studied harpsichord with James Johnstone and Carole Cerasi at the Guildhall School of Music and Drama as a Guildhall Trust Scholar. She has participated in the masterclasses by Kenneth Weiss, Andreas Staier, Richard Egarr and Academy of Ancient Music. She was supported by Leverhulme Trust to attend the Baroque Orchestra Course at the Dartington International Summer School. She is a recipient of Raymond Russell Award in two consecutive years 2013 and 2014. Satoko has been awarded the Junior Fellowship in Harpsichord/Continuo at the Royal College of Music, and also selected as a participant of the Handel House Talent Scheme 2015-2016.

Founded in 2009, the Bach Club is inspired by the weekly meetings of Bach's Leipzig Collegium Musicum held on Friday evenings during the winter at Zimmermann's Coffee House. The programmes performed were forerunners of public concerts that flourished at Leipzig in the 19th century; Bach's audiences were students and townsfolk. Our version creates a platform for emerging artists and a meeting place for young people to enjoy some music. Since its foundation the Club has enjoyed some exciting concerts, from a James Rhodes recital to an impressive LBS Bach Club commission performance of young composer Rob Peate's piece for chamber ensemble entitled "*Wie wunderbarlich...*" which is inspired by a chorale setting in Bach's St. Matthew Passion. The Club meets twice a year, February and as part of the November Bachfest.

Monday 9 November at 7.30pm

Wax Chandlers Hall, 6 Gresham Street, London EC2

"The Notebook of Anna Magdalena Bach" (Leipzig 1725)

Presented and performed by **Kate Semmens** soprano, **Steven Devine** harpsichord

Anon

Aria So oft ich meine Tobackspfeife BWV 515a

CPE Bach (1714-1788)

Polonaise BWV Anh. 123

Anon

Minuet in C minor BWV Anh. 121

Joh. Seb. Bach (1685-1750)

Aria di Giovanni: Willst du dein Herz mir schenken
BWV 518

Air in C minor (from French Suite No 2 BWV813)

Anon

Gedenke doch, mein Geist, zurücke BWV 509

Joh. Seb. Bach

French Suite No 5 in G major BWV 816

*Allemande, Courante, Sarabande, Gavotte,
Bourrée, Loure, Gigue*

Aria for keyboard BWV 988/1

?Joh. Adolph Hasse (1699-1783)

Polonaise in G major BWV Anh.130

Joh. Seb. Bach

Recitative & Aria "*Schlummert ein...*"

Interval – 20 minutes – drinks served in the Court Room

Joh. Seb. Bach

Fantasia (Sinfonia) in F minor BWV 795

Anon

Aria "*Warum betrübst du dich*" BWV 516

Anon

Polonaise in F major BWV Anh.117a

Joh. Seb. Bach

Aria "*Gib dich zufrieden und sei stille*" BWV 512

Anon

Polonaise BWV Anh.128

Joh. Seb. Bach

French Suite No 4 in E flat major BWV 815

*Allemande, Courante, Sarabande, Gavotte, Air,
Minuet, Gigue*

Attrib G H Stölzel (1690-1749)

Aria "*Bist du bei mir*"

As a good Lutheran, Bach attached as much importance to the musical provision for his family members as he did to the music he provided week in, week out, for others. In this concert given in the intimate surroundings of the Salon at Wax Chandlers Hall we imagine ourselves at home with the Bachs, an hospitable Leipzig household, and bring the spirit of Bach's family music-making c.1725 into the present day. The programme offers a glimpse into domestic music making in the Bach household: two suites (which later became French Suites) and other keyboard items – some by J S Bach, some by other composers – and examples of beautiful vocal items, including the famous Arias *Bist du bei mir* and *Schlummert ein*.



Kate Semmens is a soprano with a wide and varied career, singing in opera, and on the concert platform. She has sung with some of the most eminent choirs and consorts including the Monteverdi Choir, Gabrieli Consort, Dunedin Consort, Eric Whitacre Singers, and Brabant Ensemble. With these she has recorded several CDs and appeared in some of the world's major concert halls. Kate particularly enjoys chamber music, performing with instrumentalist friends and colleagues and has been collaborating with harpsichordist Steven Devine in programmes based around the music of the pleasure gardens which they most recently presented at the British Library in conjunction with Cliff Eisen and Classical Opera Company. Kate is looking forward to a busy year ahead playing the part of Lena in Salieri's *'La Locandiera'* and recording with Andrew Parrott for the Taverner Consort.



Steven Devine is co-principal keyboard player with the Orchestra of the Age of Enlightenment, the harpsichordist with London Baroque and principal keyboard player for The Gonzaga Band, Apollo and Pan, and The Classical Opera Company. He has played and conducted in many of the world's major concert halls, and gives regular performances at the Royal Albert Hall. He is Music Director for New Chamber Opera. Steven has recorded a large number of CDs, most recently the second volume of Bach's harpsichord works for Chandos and his recording of Bach's Goldberg Variations was not only critically acclaimed, but a highlight of Bachfest in 2011. Steven is a regular member of the OAE Education team and Professor of Harpsichord and Fortepiano at Trinity Laban Conservatoire. This evening he is playing his new single manual Vater harpsichord.

Thursday 12 November at 7.30pm

St John's Smith Square, London SW1



ST JOHN'S SMITH SQUARE

"Bach and the Leipzig Inheritance"

STEINITZ BACH PLAYERS

Ruby Hughes *soprano*

Peter Harvey *baritone*

Rachel Beckett *solo flute*

Jane Gordon *director & solo violin*

Anthony Robson *obo & oboe d'amore*

Katharine Sharman *cello piccolo*

Bernard Robertson *organ obbligato & harpsichord*



Jane Gordon

***This concert is dedicated to Jennifer Ward Clarke, cellist
and founder member of Steinitz Bach Players***

The enhancement of Bach scholarship has underpinned LBS performances from the outset and building on the legacy and teaching of Paul Steinitz, we continue to keep abreast of new discoveries and the latest research, reflecting these in our programmes – all for your greater enjoyment and knowledge of Bach and his music. The cantatas we are performing today are or originate from Bach's Third Cycle 1726-1727, the significance of which has assumed a greater importance only recently with the identification of the likely librettist. **Dr. Christine Blanken** of the Leipzig Bach-Archiv has since written a preliminary report on this discovery, which appears in Volume 10, pp 9-30 of *Understanding Bach*, published by Bach Network UK. Here is a brief extract...

"The third volume of *Bach-Dokumente: Documents regarding the reception history of J S Bach 1750-1800*, collated by Hans-Joachim Schulze, was published in 1972. The following sentence appears in the entry on Christoph Birkmann, a student from the independent imperial city of Nuremberg, who lived in Leipzig between December 1724 and September 1727.

*Even so, I did not give up music entirely. I diligently followed the great composer Mr **Bach** and his choir, and in winter joined in with the collegia musica, and this gave me an opportunity to continue assisting many students with the help of the Italian language.*

The document comes from a publication containing a funeral sermon and Birkmann's biography, which was based on his autobiographical notes dating from c.1765, when he was a pastor in Nuremberg. He died in 1771. This article introduces to Bach studies a hitherto-unknown publication by Christoph Birkmann dating from 1728 which has enormous implications for our understanding of the cantatas that Bach performed in Leipzig between 1725 and 1727. In spite of being in Leipzig for as little as two and a half years, the publications allow us to conclude that Birkmann influenced Bach's work beyond his role as a singer or instrumentalist in Bach's choir. In 1728, the aspiring theologian, who was by then back in Franconia for a year or so, published a cycle of cantata texts. It is this publication that shows him to have been both a chronicler of Bach's cantata performances in Leipzig between 1725 and 1727, and one of Bach's hitherto unidentified librettists."

Cantata " Ach Gott, wie manches Herzeleid" BWV 58

Joh. Seb. Bach

(Leipzig, 5 January 1727, revised later c.1733)

This 'dialogus' cantata was composed for the Sunday after the Feast of the Circumcision and first performed at Leipzig on 5 January 1727. Bach later revised the work in the early 1730s, adding woodwind in the first and last movements these mostly doubling the upper strings. The parts plus the autograph score survive, but only the continuo part of one aria from the original version has come down to us. The revised cantata is therefore scored for soprano and bass soloists, two oboes, a taille, solo violin, strings and basso continuo. The hitherto unknown text we might assume now is by Christoph Birkmann and the Gospel for the Day is St. Matthew 2, vv 13-23, which deals with Mary and Joseph's Flight into Egypt and Herod's slaughter of boy babies all under two years old. This is reflected in the cantata in the form of a five-movement dialogue between God (bass) and the Soul (soprano), which meditates upon the many spiritual adversaries encountered in this life by the Christian soul.

The penultimate soprano recitative translated also reflects a familiar Lutheran sentiment "*Though the world cannot cease from persecuting and from hating me, the hand of God doth point me out another country.*"

Suite No 2 in B minor BWV 1067

Joh. Seb. Bach

*Ouverture –Lentement –Rondeau –Sarabande –Bourée I –Bourée II –Polonaise –
Double –Menuett – Badinerie*

Rachel Beckett – *solo flute*

The joyous Suite in B minor for flute and strings dates from Leipzig c.1738, during a decade when the solo instrument was becoming very fashionable and popular. It is the second in a set of four by Bach that have survived. The delightful and elegant dance movements of this popular work are a fine example of Bach's consummate skill in this form of composition and show his deep understanding of the nuances and tonal colour of his chosen solo instrument. An Overture is followed by a succession of dance movements that exploit the whole range of the flute and which require virtuosic skill on the part of the player. Ouvertüren – or Suites – were promoted energetically as musical entertainment in Germany during the first half of the 18th century, influenced in shape and form by the suites from French Ballets for example that were especially popular with Royal Patrons and ideal to indulge their prevailing tastes for all things French. This was one of the positives to flow during the fall-out of the Thirty Years' War (1618-1648) that devastated Germany economically a century before. French dancing masters were imported to give instruction on the latest steps, while the economic hardship wreaked by the earlier War gave way. The final Badinerie is one of Bach's most popular movements.

Interval – 20 Minutes

Cantata for solo bass "Ich habe genug" BWV 82

Joh. Seb. Bach

Leipzig, 2 February 1727

One of Bach's best loved cantatas, BWV 82 was composed for the Feast of the Purification of the Blessed Virgin Mary and performed at Leipzig on 2 February 1727. It is scored for solo bass, oboe, strings and basso continuo. The Gospel for the Day is St Luke 2: vv 22-32, which tells us of Jesus' presentation in the Temple and of Simeon to whom it had been revealed by the Holy Spirit that he would not die until he had seen the Lord. It is Simeon's reaction that Bach reflects with the greatest sensitivity in the opening movement of this five-movement cantata, setting the character that pervades the whole work. The cantata was clearly a favourite for not only did Bach provide later versions for soprano (1731) and alto (1735) respectively, but the central aria "*Schlummert ein, ihr matten Augen..*" (Fall asleep, ye wearied eyes) was also included in the Anna Magdalena Notebook of 1725, which suggests that the cantata had either been conceived as a whole earlier or that having provided such a memorable aria for his wife, it merited inclusion here. The soul's longing for death and that this life was a preparation for the life to come was central to the Lutheran faith and a theme to which Bach returned in many of his cantatas.

Cantata "Ich geh' und suche mit Verlangen" BWV 49

Joh. Seb. Bach

Leipzig, 3 November 1726

Bach's Cantata "*Ich geh' und suche mit Verlangen*" (I go and search with eagerness) BWV 49 was composed for the 20th Sunday after Trinity, was performed at Leipzig on 3 November 1726 and forms part of his Third Annual Cycle. The Gospel for the Day is St. Matthew 22: vv 1-14, the Parable of the Marriage Feast, reflected in the libretto which, we might assume now given the latest research, was provided by Christoph Birkmann. It is another in the series of 'dialogus' and solo cantatas, this time with Christ (Bass) depicted as the Bridegroom and the Soul (Soprano) as the Bride. There are no choral movements. Bach's gift for imaginative orchestration in the cantatas is one of the wonders of the whole collection and in BWV 49 we have an oboe d'amore, strings and basso continuo, with the addition of the rarely heard cello piccolo. There is also a substantial organ obbligato part, which the composer probably played himself, and the lively Sinfonia that prefaces this five-movement cantata is an arrangement from a lost work that Bach later revised and included in his E major Harpsichord Concerto.

In addition to his church duties at Leipzig in 1726, Bach was also engaged in copying and performing some of the cantatas by his second cousin Johann Ludwig Bach that he featured in the weekly Services.

Meet our Artists



Ruby Hughes began her musical studies as a cellist graduating from the Guildhall School of Music in London. She went on to study voice at the Hochschule für Musik und Theater, Munich and was awarded a Royal Philharmonic Society Susan Chilcott award to support her postgraduate studies there. She gained a full scholarship to study with Lillian Watson at the Royal College of Music, London, graduating in July 2009, was winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition and a BBC New Generation Artist for 2011/2013. Bach's music features prominently in Ruby's repertoire and she has performed with an array of distinguished conductors including Philippe Herreweghe, Laurence Cummings and Harry Christophers. Her first solo recital disc was released this year with accompanist

Joseph Middleton, and future engagements include tours with Jordi Savall, performances at the Lucerne Festival with Trevor Pinnock and a recital with Julius Drake at Wigmore Hall. Ruby is making her debut as an LBS Festival guest artist.



Peter Harvey With well over a hundred recordings, baritone Peter Harvey is among the leading interpreters of his repertoire. Along with works by Handel and Purcell he has recorded all the major vocal works of J.S. Bach and many of the cantatas with conductors including Sir John Eliot Gardiner, Philippe Herreweghe and Paul McCreech. A fluent French speaker, Peter has recorded a great many sacred works of the French Baroque, as well as later repertoire including Fauré and Duruflé. Peter has appeared with ensembles including The Sixteen, Orchestra of the Age of Enlightenment, BBC NOW, BBC SO, Scottish Chamber Orchestra, The King's Consort, Concerto Copenhagen, Netherlands Bach Society, Bach Collegium Japan, Budapest Festival Orchestra, Royal Concertgebouw Orchestra, Tafelmusik Toronto, and Gulbenkian Orchestra. He is a regular guest at the London Bach Society's Bachfest

Jane Gordon is a rising star from the new generation and a highly versatile violinist who performs extensively as a chamber musician, soloist and director with leading groups at major festivals and concert halls in Europe.. She first appeared with **Steinitz Bach Players** in 2009 and was then invited to direct the SBP in a CPE Bach 300th concert featuring Mahan Esfahani in March 2014. Jane has been increasingly in demand both for her specialisation in historical performance practices from baroque to early romantic and for her passion for contemporary music by today's living British composers. She has performed and recorded with leading UK chamber ensembles including the emerging Arcangelo, as well as the Orchestra of the Age of Enlightenment and John Eliot Gardiner's English Baroque Soloists. Jane is the violinist with the prize-winning Rautio Piano Trio.

STEINITZ BACH PLAYERS was founded in 1968 by **Paul Steinitz** to pioneer and enhance modern Bach scholarship in *live* performances. Over forty years ago the thinking and approach was novel and controversial; critics and audiences alike were sceptical. Many of today's baroque specialists were yet to accept that (ultimately) using instruments with which the composer would have been familiar and applying period style playing techniques not only opens up a new sound world, they also enhance the enjoyment of the music for the listener, clarifying the texture and letting the musical detail in Bach's music shine through.

Steinitz Bach Players is promoted and funded by the London Bach Society and is resident at the Society's annual Bachfest. As such the SBP plays a pivotal role and has appeared in major Bach concerts with guest directors, among them Gustav Leonhardt, Simon Standage, Anthony Robson and Leipzig Thomaskantor Professor Georg-Christoph Biller, whose predecessor in the 18th century was none other than J S Bach himself. At Bachfest in 2005 the SBP gave the UK 'live' première of a newly discovered Bach Aria "*Alles mit Gott...*" sung by Gillian Keith and in March 2013 the UK 'live' première of Bach's *Matthäus-Passion* in its early version (c.1727), both under the direction of Anthony Robson. There is no permanent director or conductor, which provides flexibility and creates opportunity for a stimulating variety of contemporary interpreters to come to our platform.

Steinitz Bach Players

Violins	Jane Gordon, Daniel Edgar, Rachel Isserlis, Henrietta Wayne, Catherine Weiss
Viola	Martin Kelly
Cello	Katharine Sharman (<i>cello piccolo</i>)
Double bass	Andrew Durban
Solo Flute	Rachel Beckett
Oboes	Anthony Robson (<i>oboe d'amore</i>), Richard Earle
Taille	Cherry Forbes
Organ	Bernard Robertson (<i>harpsichord</i>)

Friday 13 November at 7.00pm

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ST JOHN'S SMITH SQUARE

5th LBS Bach Singers Prize THE FINAL

Steinitz Bach Players

Jane Gordon *leader & solo violin*

Anthony Robson *director & Jury Member*

The Jury

Lynne Dawson, Ian Partridge (*Chairman*) **Stephen Roberts**

First Prize; £2,000, donated by the German British Forum & LBS Bach Friends

Runners Up: £500 each, donated by the LBS Bach Friends

The Final: Each Finalist will perform a mixed Bach programme with **Steinitz Bach Players**

When **all** the finalists have presented their programmes, the Jury will then retire to reach their decision.

Interval – 20 Minutes, or longer if the Jury is still deliberating

The presentation of the Prizes will follow and our audience is invited to return to the Concert Hall to receive the results and applaud all the Finalists.

The LBS Bach Singers Prize

To mark the LBS Diamond Jubilee in 2006-7, a series of events was promoted to define the future activity of the Society and the development of the annual Bachfest now in its 25th year. One of the Society's priorities is the creation of opportunity for aspiring professional musicians and the platform that it provides for them, so in 2006 the first LBS Bach Singers' Prize was promoted as part of the Festival that year.

The Prize challenges the Entrants to delve deeply into Bach's rich collection of vocal music, with credit being given for imaginative programming throughout. There is an appropriate musical reference point each time. This year recitatives and arias from Bach's Leipzig period have been the focus to match the festival theme overall. The request is that no repertoire should be repeated and the First Round, held in Mayfair's Grosvenor Chapel, required the singers to perform a prescribed recitative and two contrasting arias of their own choice.

This year 45 singers entered and their Programmes submitted for The Final, should they reach that stage, drew upon all of the major Leipzig works including 40 of Bach's cantatas, the orchestral material for which comes from the LBS Bach Library of Music. Most of the singers are already studying in the UK or at the beginning of their careers. We thank all who entered and for the thought that was applied by them when preparing their entries. We also warmly thank the accompanists for giving their time and expertise.

My personal thanks is conveyed to our distinguished Jury, to our orchestral manager **Philippa Brownsword** who is kept on tenterhooks until after the Semi Final before knowing what players to confirm for The Final, and to the members of **Steinitz Bach Players** who enjoy playing some of their favourite Bach in the process!

A Master Class

On Tuesday 3 November the distinguished Baritone, Teacher and Jury Member Stephen Roberts gave a Bach Master Class. Participants were chosen from among those who did not proceed to the Semi-Final from the First Round to enable them to continue the Bach Prize experience.

The Semi-Final:

Ten semi-finalists proceeded from the First Round and were asked to perform a recitative and an aria from a Bach Passion (St. Matthew or St. John) At the end of the evening, the Jury chose four singers to go forward to The Final.

Margaret Steinitz

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2015-2016

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During the interval and after the concert the Footstool Restaurant is open for licensed refreshments.

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London Bach Society

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In the interests of safety for everyone, any briefcases, backpacks, bags or packages left unattended at any event will be removed and treated as suspicious.

The London Bach Society reserves the right to change artists and/or alter programmes if necessary.

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