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CLASSICS

2CD SET

J.S.BACH
**MASS IN
B MINOR**

Yorkshire Bach Choir
Yorkshire Baroque Soloists

Peter Seymour *Director*

Bethany Seymour *soprano*
Sally Bruce-Payne *soprano/alto*
Jason Darnell *tenor*
Joshua Ellicott *tenor*
Peter Harvey *bass*

MASS IN B MINOR

J.S. BACH

CD 1

MISSA

Kyrie

1	Kyrie eleison (coro)	[8.50]
2	Christe eleison (soprano 1 & 2)	[4.30]
3	Kyrie eleison (coro)	[2.21]

Gloria

4	Gloria in excelsis Deo (coro)	[1.38]
5	Et in terra pax (coro)	[4.33]
6	Laudamus te (soprano)	[4.23]
7	Gratias agimus tibi (coro)	[2.15]
8	Domine Deus, Rex coelestis (soprano & tenor)	[5.15]
9	Qui tollis peccata mundi (coro)	[2.43]
10	Qui sedes ad dexteram Patris (alto)	[4.14]
11	Quoniam tu solus sanctus (bass)	[4.44]
12	Cum Sancto Spiritu (coro)	[4.13]

Total timings [49.42]

CD 2

SYMBOLUM NICENUM (CREDO)

1	Credo in unum Deum (coro)	[2.02]
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2	Patrem omnipotentem (coro)	[2.00]
3	Et in unum Dominum Jesum Christum (soprano & alto)	[4.35]
4	Et incarnatus est de Spiritu Sancto (coro)	[3.21]
5	Crucifixus etiam pro nobis (coro)	[2.40]
6	Et resurrexit tertia die (coro)	[4.16]
7	Et in Spiritum Sanctum (bass)	[5.23]
8	Confiteor unum baptisma (coro)	[4.01]
9	Et expecto resurrectionem mortuorum (coro)	[2.17]

SANCTUS

10	Sanctus (coro)	[4.43]
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OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

11	Osanna in excelsis (coro)	[2.45]
12	Benedictus qui venit (tenor)	[4.34]
13	Osanna in excelsis (coro)	[2.49]
14	Agnus Dei (alto)	[5.32]
15	Dona nobis pacem (coro)	[2.25]

Total timings [53.24]

BETHANY SEYMOUR *soprano* SALLY BRUCE-PAYNE *soprano/alto*
JASON DARNELL *tenor* JOSHUA ELLICOTT *tenor* PETER HARVEY *bass*
YORKSHIRE BACH CHOIR, YORKSHIRE BAROQUE SOLOISTS
PETER SEYMOUR *director*

MASS IN B MINOR, BWV 232

J. S. BACH

Towards the end of his life, Bach became concerned with the need to prepare new compositions or revisions of earlier works that would summarise not only his own skills but those of the whole Baroque era, then being elbowed aside by the emerging galant and classical styles. Large-scale collections from the 1740s such as *Musikalisches Opfer* (Musical Offering) and *Die Kunst der Fuge* (The Art of Fugue) demonstrated his ability to write music of great beauty within the most abstruse contrapuntal forms and the collection of organ chorales now known as the Eighteen is among his finest works for the instrument. Against this background the *Mass in B Minor* (a title first used in the 19th century) can be seen as a monument to what its composer considered his God-given genius as a composer of sacred music.

In fact, the movements that comprise the Mass date from widely separated phases of Bach's career. The 'Kyrie' and 'Gloria' (which were actually entitled *Missa*) were composed for the services mourning the recently deceased Elector of Saxony and celebrating his son's ascension in 1733; the 'Credo' (originally entitled the

Symbolum Nicenum) dates from the late 1740s; to complete the Mass setting Bach used a Sanctus written for Christmas 1724 and then added four re-workings of cantata movements for 'Osanna', 'Benedictus', 'Agnus Dei' and 'Dona nobis pacem'. The last of these is actually Bach's third use of this well constructed piece as it originated in Cantata 29 and was then adapted as 'Gratias agimus tibi' in the 1733 *Missa*. There are suggestions that Bach might have put the full Mass together in preparation for the rededication of Dresden Hofkirche in 1751. Many commentators have noted not only historical but also musical reasons for this thesis, such as the plentiful use of wind obbligatos for the arias – very much to the taste of Dresden audiences.

Bach wrote little music setting Latin texts. Apart from the Mass performed here and the original versions of various parts of it (though sometimes originally with German texts) there are five other settings of the 'Sanctus', four missae breves and the famous *Magnificat* of 1723, originally in Eb but re-worked in D major in the 1730s. *Magnificat* was an opportunity for Bach to establish himself at Leipzig both in terms of his credentials as a composer and as a communicator, as a teacher. In *Magnificat* he shows his mastery of the latest compositional fashions, often in miniature form

such as concerto grosso and operatic aria. He even shows that he has the confidence to deliver the unexpected, here with a choral invasion into the aria 'Quia respexit' to the text 'omnes generationes' (all generations) in place of the repeated first section of what should have been a da capo aria. Alongside his employment of new forms, Bach also shows his mastery of older contrapuntal techniques used not only according to the strict rules which govern it but also again breaking the 'rules' in 'Omnes generationes' with the fugal entries being presented across two rising scales.

Magnificat is here described at some length because in many ways it proved a training ground for Bach for the *Mass in B Minor*. In the earlier piece he was communicating with the uninformed listener (and performer), especially in his more obvious word painting and joyous orchestration (Mary's excitement at her news, heard in the two opening movements), but also with the informed listener or performer such as with his use of the relative minor for Mary's more intimate, personal thoughts in 'Quia respexit' or his use of the diminished 5th (as well as its doubled version giving a diminished 7th) for 'inanes' (empty) in 'Esurientes', and again to suggest doubt that all generations will call

Mary's name holy in 'Quia respexit' (ecce enim ex hoc beatam/for behold, from henceforth I shall be called blessed).

In the 'great Catholic Mass' (as C.P.E. Bach described it) Bach takes his teaching and communicative purpose to greater depths. The communication with the innocent, uninformed listener is present in the ecstatic dancing vision of heaven in the 'Gloria' and the ensuing, equally ecstatic earthly peace in 'Et in terra pax'; the more informed will recognise the plainchant theme of the 'Credo', the use of a sarabande form for 'Crucifixus' – at the structural centre of the *Symbolum Nicenum* as it is in the cello and keyboard suites and representing the most important and dramatic parts of the argument – as well as its chromatic falling ground bass line. The more informed might also have heard the chiasmus (cross) reference between the vertical orchestral writing and the horizontal choral lines in the same movement. The key at the start of the movement is E minor, associated with sadness and pain; but the movement ends in G major, associated with happiness, blessedness and victory. The following movement, 'Et resurrexit', is in the festive, earth-rejoicing key of D Major and this wild dance is scored for the whole festival orchestra.

The centrality of this movement within Bach's faith is confirmed by a technique employed by Bach, by no means uniquely, of setting a lengthy section as a structural palindrome, a figure which itself represents Christ on the Cross. This technique, perhaps more than any other, provides an insight into Bach's mind; even the title of this section – *Symbolum Nicenum* – hints at his purpose. The 'trunk' of the palindrome tells us what Bach considers to be the central message of his composition. In *Matthäus-Passion* this trunk includes the soprano recit 'Er hat uns allen wohlgetan' (He has done good to us all) and aria 'Aus Liebe

will mein Heiland sterben' (My Saviour is willing to die out of love) and again tells us Bach's essential message for this particular composition. The palindrome in the *Symbolum Nicenum* is very clear though not, of course, until we get to its conclusion or examine the score afterwards. But it does clarify to us the centrality of Christ's death within Bach's faith. As we, for the first time, hear the 'Crucifixus' the clues are aural with the orchestration, the key, the dance form, the vertical and horizontal settings and the chromatic falling bass offering plenty of reason to take note. The palindrome confirms what we have heard.

	1 - Credo	C	plainsong <i>cantus firmus</i> chorus
┌	2 - Patrem omnipotentem	2	fugato chorus
	3 - Et in unum Dominum	C	aria (canonic)
┌	4 - Et incarnatus est	3/4	fugato chorus
	5 - Crucifixus	3/2	chaconne/passacaglia
┌	6 - Et resurrexit	3/4	fugato chorus
	7 - Et in Spiritum Sanctum	6/8	aria (operatic: modified da capo)
┌	8 - Confiteor	C	plainsong <i>cantus firmus</i> chorus
	9 - Et expecto	C	fugato chorus

The palindrome is a useful confirmation of what should be audible, and should encourage the performers to make clear to the listeners this statement of belief. As such, it is an invaluable source of communication from Bach to us, though I doubt that when he composed the Mass he was thinking of performances more than 250 years after his death.

One further example of Bach's extraordinary use of symbolism and, perhaps, one where he communicates essentially with God rather than with us – and certainly not in order to indicate how we should perform his music (as opposed to the information discussed above) – is to be found in the first two movements of the *Symbolum Nicenum*. The 'Credo' has 43 entries of the plainchant melody first sung by the tenors; in musico-numerological terms CREDO (I believe) equals 43. In Bach's manuscript of the next movement, 'Patrem omnipotentem', he surprisingly writes "84" at the end; as it happens there are 84 bars in the movement, but it is unusual for him to have shown that he has counted them. He adds the text 'Credo in unum Deum' to this second movement although we have already heard this text in the 'Credo' and would not usually expect it to be repeated in a subsequent movement. 'Credo' appears

homophonically (i.e. vertically) at the start of the movement and again at bar 42 (half-way through the movement) and each time is set against contrapuntal (i.e. horizontal) material in the other voices and instruments. Again he presents an aural and visual chiasmus (cross) figure. What the addition of these words also achieves is to make the number of letters in the complete text total 84. Pure chance? Perhaps, but it is the same number as there are bars in the movement. So what? Well, in musico-numerological terms, JS BACH = 41; 41 + 43=84. This spells: 'I, JS Bach, believe!'

Wilfrid Mellers wrote: "Truly this work is one of the greatest manifestations of man's essentially religious spirit and, like Beethoven's *Missa Solemnis*, an immortal testimony to his quest for eternal truth."

Peter Wollny agrees: "In the complexity and consistency of its conception and its monumental and elevated character, the *Mass in B Minor* undoubtedly embodies one of the greatest artistic achievements of western culture."

Peter Seymour

TEXTS

CD1

MISSA

Kyrie

- [1] **Coro**
Kyrie eleison.
- [2] **Soprano 1 & 2, solo**
Christe eleison.
- [3] **Coro**
Kyrie eleison.
- Gloria**
- [4] **Coro**
Gloria in excelsis Deo.
- [5] **Coro**
*Et in terra pax
hominibus bonae voluntatis.*
- [6] **Soprano solo**
*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.*

Chorus
Lord, have mercy upon us.

Duet (2 Sopranos)
Christ, have mercy upon us.

Chorus
Lord, have mercy upon us.

Chorus
Glory be to God on high

Chorus
And on earth peace
goodwill towards all men.

Aria (Soprano)
We praise Thee,
we bless Thee,
we worship Thee,
we glorify Thee.

[7] **Coro**
*Gratias agimus tibi
propter magnam gloriam tuam.*

[8] **Soprano solo. Tenore solo**
*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe altissime.
Domine Deus,
Agnus Dei,
Filius Patris.*

[9] **Coro**
*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.*

[10] **Alto solo**
*Qui sedes ad dexteram Patris,
miserere nobis.*

[11] **Basso solo**
*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.*

Chorus
We give thanks to Thee
for Thy great glory.

Duet (Soprano, Tenor)
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ most high.
O Lord God,
Lamb of God,
Son of the Father.

Chorus
Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.

Aria (Alto)
Thou that sittest at the right hand of the Father,
have mercy upon us.

Aria (Bass)
For Thou only art Holy,
Thou only art the Lord,
Thou only art the Most High, Jesus Christ.

12 **Coro**

*Cum Sancto Spiritu
in gloria Dei Patris.
Amen.*

CD2

SYMBOLUM NICENUM (CREDO)

1 **Coro**

Credo in unum Deum,

2 **Coro**

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

3 **Soprano solo, Alto solo**

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.*

Chorus

With the Holy Spirit
in the glory of God the Father.
Amen.

Chorus

I believe in one God,

Chorus

I believe in one God,
The Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.

Duet (Soprano, Alto)

And in one Lord Jesus Christ,
the only-begotten Son of God.
begotten of his Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

4 **Coro**

*Et incarnatus est de Spiritu Sancto
ex Maria virgine,
et homo factus est.*

5 **Coro**

*Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.*

6 **Coro**

*Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram Dei Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.*

7 **Basso solo**

*Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.*

Chorus

And was incarnate by the Holy Ghost
of the Virgin Mary,
and was made man.

Chorus

And was crucified also for us
under Pontius Pilate,
He suffered and was buried.

Chorus

And the third day He rose again,
according to the scriptures;
and ascended into heaven,
and sitteth at the right hand of God the Father.
And He shall come again with glory
to judge both the quick and the dead,
whose Kingdom shall have no end.

Aria (Bass)

And I believe in the Holy Ghost
the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together
is worshipped and glorified;
who spoke by the prophets.
And I believe in one Holy Catholic
and Apostolic church.

8 **Coro**
*Confiteor unum baptisma
in remissionem peccatorum.*

9 **Coro**
*Et expecto resurrectionem mortuorum
et vitam venturi seculi, Amen.*

SANCTUS

10 **Coro**
*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.*

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

11 **Coro**
Osanna in excelsis.

12 **Tenore solo**
*Benedictus qui venit
in nomine Domini.*

13 **Coro**
Osanna in excelsis.

Chorus
I acknowledge one baptism
for the remission of sins.

Chorus
And I look for the Resurrection of the dead
and the life of the world to come, Amen.

Chorus
Holy, Holy, Holy,
Lord God of Sabaoth!
Heaven and earth are full of Thy glory.

Chorus
Hosanna in the highest.

Aria (Tenor)
Blessed is He who cometh
in the name of the Lord.

Chorus
Hosanna in the highest.

14 **Alto solo**
*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

15 **Coro**
Dona nobis pacem.

Aria (Alto)
Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Chorus
Grant us peace.

BIOGRAPHIES

BETHANY SEYMOUR

Bethany Seymour was born in York and graduated with first-class honours from University of Leeds where she read music. Her studies at Leeds included an Erasmus-exchange programme studying at the Musikhochschule in Köln with Barbara Schlick. Since then she has sung with Hermann Max and the Rheinische Kantorei in festivals in Knechtsteden, Leipzig and Erfurt. In England she sings with Yorkshire Bach Choir and Yorkshire Baroque Soloists with whom she has performed at Leipzig Bach Festival, Köthen Bach Festival, Merseburg Orgeltage, Aarhus, Düsseldorf, Ryedale, York Early Music Festivals and Bach *Christmas Oratorio* in Leipzig. She has also recorded Bach *St John Passion* with Yorkshire Baroque Soloists.

Recent performances have included Handel *Solomon*, Mozart *Requiem*, Bach motets (in Spain, with Rheinische Kantorei), Bach *Mass in B Minor* (Amsterdam Concertgebouw also with Rheinische Kantorei) and Purcell *King Arthur* (York Early Music Festival with Yorkshire Baroque Soloists).

SALLY BRUCE-PAYNE

Sally Bruce-Payne was born in London, living first in the cloisters of Westminster Abbey, where her father was assistant organist. She studied at Bristol University, the Royal College of Music and now enjoys a world wide solo career working with many of the leading conductors, orchestras and choirs in the world.

Sally has recently released a disc of rare Handel English Cantatas with The Brook Street Band and Bach's Pergolesi *Stabat Mater* with The Bach Players. Other commercial recordings include Schubert and Haydn masses with Sir John Eliot Gardiner and Boulanger *Du fond de l'abîme* with the London Symphony Orchestra and Gardiner.

Operatic appearances include Handel at the Gottingen Festival and at the Halle Handel Festival as well as Handel and Arne at Linbury; also Handel and Offenbach at the Covent Garden Festival and Vivaldi for BBC Radio 3.

JASON DARNELL

Jason Darnell studied at the Britten-Pears School and at University of York. Jason performs throughout Europe and has recorded and broadcast for ITV, Channel 4, BBC Radios 3 & 4, Polish Radio 2 and EBU. For the latter he gave the world premiere of Zebrowski *Magnificat* and Wanski *Missa de Nativitate Domini*. He has also performed and recorded with the ensembles Corona Coloniensis, Vocalsolisten Ratisbona, Red Byrd and Yorkshire Baroque Soloists. CD releases include Monteverdi *Vespers* for Yorkshire Bach Choir, two programmes of sacred and secular music by Gombert with *The Sound and the Fury* for ORF and Blow *Venus and Adonis* for Wigmore Live. Baroque operatic appearances include the title role in Monteverdi's opera *Il Ritorno di Ulisse in Patria* at the Temple of Octavia, Corinth; Vivaldi *Giustino* and Handel *Theodora* at the Megaron, Athens; odes by Purcell and Blow at Leipzig Bach Festival and York Early Music Festival. He has also recorded Bach *St John Passion* with Yorkshire Baroque Soloists.

JOSHUA ELLICOTT

Joshua Ellicott was born in Manchester and read Music at University of York before continuing his vocal studies at the Guildhall School of Music and Drama. A milestone in his thriving career came in 2006 when he won the International Vocal Competition in 's-Hertogenbosch, The Netherlands. His career is now becoming as varied as it is distinguished with interests ranging from early music to contemporary repertoire and from recitals and concerts through to opera, performed with some of the finest ensembles and musicians. Recent performances have included Handel with the English Concert and Scottish Chamber Orchestra; Birtwistle with the London Sinfonietta; Bach with The King's Consort and the Rotterdam Philharmonic Orchestra and Beethoven with the BBC Symphony Orchestra. In opera he has sung for Scottish Opera, English Touring Opera, Opera North and La Monnaie, Brussels. Joshua has continued to work regularly with Peter Seymour and Yorkshire Baroque Soloists since his time as a student in York and has also recorded *Monteverdi Vespers* and Bach *St John Passion* with them.

PETER HARVEY

Peter Harvey studied at Magdalen College, Oxford and then at the Guildhall School of Music and Drama in London. His broad repertoire includes works from the early Baroque to contemporary composers, although he is principally known through his performances as soloist with ensembles specialising in Early Music, including the English Baroque Soloists, The Gabrieli Consort, The King's Consort, The Purcell Quartet, Collegium Vocale of Ghent, Les Talens Lyriques, Il Seminario Musicale and The Netherlands Bach Society.

Peter Harvey's 80 solo recordings cover a wide variety of works from the 17th century to the present day, and from the well-loved to the completely unknown. However, the music of J.S. Bach forms the core of his repertoire, both in performances and recordings. He has made various CDs with The Purcell Quartet, including their solo-voice recordings of the four Lutheran Masses, and a CD of early cantatas from the Mühlhausen period. He has also been a regular soloist on Sir John Eliot Gardiner's 'Bach Cantata Pilgrimage' recordings and performed on Gabrieli Consort's solo-voices version of *Sf Matthew Passion*.

YORKSHIRE BACH CHOIR

Soprano 1

Fabienne Brooksbank, Ruth McCartney
Judith Cunnold, Wendy Goodson
Julia Haigh, Katy Mahon
Anna Page, Bethany Seymour
Marina Theodoropoulou

Soprano 2

Louisa Dobson, Louise Eekelaar
Caroline Gilderdale, Judith Hartley
Jess Main, Ruth Oxley
Jane Troughton, Jane Wainwright
Isabel White

Alto 1

Sam Bardsley, Fiona Constantine
Helena Culliney, Helena Daffern
Freya Jacklin, Bridget Lindley
Rhiannon Morgan, Jo Roberts
Michelle O'Rourke

Alto 2

Rachel Adie-Rhodes, Cara Curran
Sarah Douglass, Neil Jenkins
Edward McMullan, Gillian Parker
Caroline Sartin, Gwendolyn Wellmann,
Rachel Wyllie

Tenor 1

Jason Darnell, Chris Palmer
Nick Salmon, Sam Weatherstone

Tenor 2

David Bowden, Joshua Ellicott
Paul Gameson, Chris Hughes,
Stephen Ryle, Jonathan Tyrens

Bass 1

Nick Ashby, Ted Comer
David Forsdike, John Holland-Avery
Toby Wallis,

Bass 2

Brook Adams, Tom Appleton
John Bradley, Rex Godby
Robert Mason, Guy Tudor

Yorkshire Bach Choir was formed in 1979 by Peter Seymour and performs a mixture of a *cappella* and accompanied choral music (with Yorkshire Baroque Soloists) from the mid-16th to early 19th centuries. The choir promotes a subscription series in York but in recent seasons has also appeared at Leipzig Bach Festival, Festival Mitte Europa, York Early Music Festival, Beverley Early Music Festival, Swaledale, Warwick, Ryedale and Northern Aldeborough Festivals.

The choir has recorded for ITV and Channel 4 as well as on many occasions for WDR-Köln and BBC Radio 3 in programmes from Monteverdi to Haydn.

Commercial recordings have included Mozart *Requiem* (in the completion the choir commissioned from Duncan Druce and now published by Novello); Bach *Motets* (Carlton); *A Festal Mass at the Imperial Court in Vienna, 1648* (Carlton); *Psalms and motets* by Tomás Luis de Victoria; Monteverdi *Vesperae della Beata Vergine* (in the voices/continuo version); and Motets of the Bach Family.

Recent seasons' repertoire has included music by Purcell and Handel for the Chapels Royal; Handel *Messiah*; music by Palestrina and Allegri for the Sistine Chapel; Bach *Sf Matthew Passion*; English 17th century spiritual music by Gibbons, Weelkes, Tomkins, Jeffreys; music of the Spectacular Italian Baroque including Handel *Dixit Dominus*, Vivaldi Gloria and Scarlatti *Dixit Dominus*; also Handel *Saul*, Haydn *Stabat Mater* and Michael Haydn *Requiem*, Bach Lutheran Masses and cantatas alongside programmes of Bach family motets, Victoria and the Spanish Renaissance, and Charpentier and the French Baroque.

www.yorkshirebachchoir.org.uk



YORKSHIRE BAROQUE SOLOISTS

Violin 1

Lucy Russell, Huw Daniel,
Jean Paterson, Jonathan Sparey

Violin 2

Daniel Edgar, Nia Lewis
Carolyn Sparey, Miranda Walton

Viola

Duncan Druce, Clare Barwick

Cello

Rachel Gray, Tim Smedley
Nicholas Stringfellow

Violone

Carina Cosgrave

Flute

Edwina Smith, Sarah McNulty

Oboe

Anthony Robson, Cherry Forbes

Bassoon

Alastair Mitchell, Andrew Watts

Trumpet

Crispian Steele-Perkins, Ross Brown,
George Parnaby

Horn

Roger Montgomery

Timpani

Graham Walker

Organ

Robert Patterson

Harpsichord

Peter Seymour

Yorkshire Baroque Soloists was formed in 1973 by Peter Seymour to perform a repertoire from the 17th and 18th centuries for forces ranging from chamber to orchestral size. The group has performed and recorded in most European countries and forms the basis of the baroque and classical parts of York Early Music Festival.

Much of the orchestra's work has been with Yorkshire Bach Choir and recent performances have included Bach *Christmas Oratorio*, Mozart *Requiem* and *C Minor Mass*, Cantatas for the Feast of St Michael by Bach and Monteverdi

Vespers of 1610. Commercially released recordings have included the Mozart, Victoria, Monteverdi and Bach CDs with YBC. In 2010 YBS recorded Bach *St John Passion* for Signum Records.

YBS performed a programme for Channel 4 about Bach's work in Leipzig in which, amongst other compositions, they performed Bach *Ascension Oratorio*. In recent York Early Music Festivals the BBC and WDR have recorded the group's performances of Handel *Semele*, *Alexander's Feast*, Bach *Cantatas for the Feast of St Michael*, Purcell *Come ye Sons of Art*, *The Yorkshire Feast Song*, Blow *Welcome every guest* (edited by Peter Seymour), Clarke *Music on the Death of Henry Purcell*, Haydn *Theresienmesse*, Mozart *Requiem*, Purcell *Dioclesian* and a psalm sequence of music by Charpentier. Additionally, there have been recordings of Schütz (*St John Passion*, *Seven Last Words*, *Resurrection History*) and some new editions (also by Peter Seymour) of biblical narratives by Purcell and Blow.

YBS recently performed Purcell *Fairy Queen* and *Dido & Aeneas* in Festival Mitte Europa (in Germany and Czech Republic). In 2009, YBS presented a Purcell Day of three concerts in Merseburg (Germany) and at Köthener

Herbst performed a programme of music by Bach, Torelli and Handel from Bach's library from his time at Köthen.

www.yorkshirebachchoir.org.uk/ybs.shtml

PETER SEYMOUR

Peter Seymour studied at Huddersfield School of Music and at University of York, including post-graduate work researching into the performance of Baroque music. In July 1994 he was awarded the degree of DMus at University of York for research into performing style. He is Professor of Music and Organist at the University of York and director of Yorkshire Baroque Soloists, Yorkshire Bach Choir and Corona Coloniensis and has worked and recorded in most European countries. He is also an artistic adviser to York Early Music Festival. He has recorded regularly both as conductor and keyboard player for WDR-Köln, BBC and other radio stations. As a keyboard player he has appeared with singers Yvonne Seymour, Stephen Varcoe, Emma Kirkby, Lynne Dawson, Mhairi Lawson, Barbara Schlick, James Bowman, Thomas Guthrie, Thomas Thomaschke, David Thomas, Christoph Prégardien, Ian Partridge, James Gilchrist, Roderick Williams and Matthew Brook as well as instrumentalists

Crispian Steele-Perkins, Lucy Russell, Simon Jones, Anthony Robson and Pamela Thorby. He is keyboard player with Compagnia d'Istrumenti who are an Ensemble in Residence at University of York.

As conductor he has performed much of the standard Renaissance, Baroque and Classical choral repertoire and has conducted the various recordings made by YBC and YBS. He has also conducted much of the large-scale 19th and 20th century choral repertoire. As a solo keyboard player on harpsichord, fortepiano and organ he has recorded music by Bach, Buxtehude, Böhm, Pachelbel, Bruhns, Purcell, Blow, Prendcourt, Stanley, Arne and Duphly; a major project for WDR-Köln was to record C.P.E. Bach's last six volumes of keyboard works.

He has performed at many festivals throughout Europe, most recently in Festival Mitte Europa (in Germany and Czech Republic), Merseburg Orgeltage, Köthener Herbst, Knechtsteden, Düsseldorf, Aarhus and Corfu and directed *Christmas Oratorio*, *St Matthew Passion* and *Dido & Aeneas* in Hong Kong.

Recent scholarly performing editions have included Sweelinck *Cantiones Sacrae*, A Gabrieli *Missa Quando lieta sperai*, anthologies of Victoria psalms and antiphons (1600), motets by members of the Bach family and celebratory odes by John Blow (*Ode on the Death of Mr Henry Purcell*) and Daniel Purcell. These are published by York Early Music Press. He is currently preparing editions of music for St Cecilia's Day and other similar occasions by Turner, Blow and Daniel Purcell.



Recorded 16-18 April 2010 in Sir Jack Lyons Concert Hall, University of York, UK

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Recording Engineer - Mike Cox
Editor - Craig Jenkins

Organ by Geoffrey Coffin and harpsichord by Dennis Woolley tuned to A=415 Hz, Valotti temperament.

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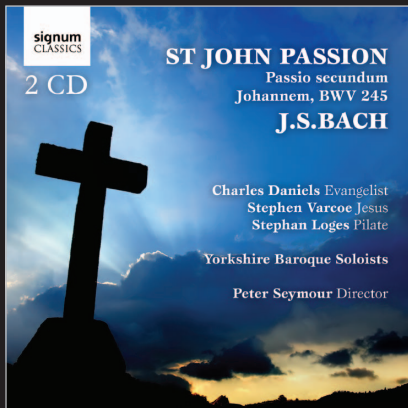
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