
ARCANGELO PRESENTS



Three Bach Magnificats



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PROGRAMME FOR



Three Bach Magnificats

THURSDAY, 1 OCTOBER 2015, 19:30

JC BACH
Magnificat w.E22

JS BACH
Magnificat in D, BWV 243

20-minute interval

CPE BACH
Magnificat in D, WQ.215, H.772

ARCANGELO
Joëlle Harvey, soprano
Olivia Vermeulen, mezzo-soprano
Iestyn Davies, countertenor
Thomas Walker, tenor
Thomas Bauer, baritone
Jonathan Cohen, conductor

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INTRODUCING



Arcangelo

Arcangelo is one of the world's leading ensembles, bringing together exceptional musicians who excel on both historical and modern instruments under the direction of founder, artistic director and conductor Jonathan Cohen.



ARCANGELO'S PLAYERS BELIEVE THAT the collaboration required in chamber music, whether working in duos or as a chamber orchestra, is the highest expression of what it means to make music. Setting it apart from other ensembles, all performers are committed to this chamber ideal and as such Arcangelo attracts an outstanding calibre of performers who already have flourishing solo and chamber music careers. These are performers of dazzling technical ability who also have a passion for faithful interpretation that goes far beyond historical understanding.

Formed in 2010, Arcangelo has exploded onto the musical scene with verve and energy and has since enjoyed

numerous invitations to appear at major festivals and concert halls in Europe and America including Wigmore Hall (London), Musikverein (Vienna), Prinzregententheater (Munich), Philharmonie (Berlin), Salzburg Festival (Austria), Carnegie Hall (New York), Aldeburgh Festival (UK) and the Edinburgh International Festival (UK). Busy in the recording studio, Arcangelo has received five star reviews for 'Porpora cantatas' and 'Arias for Guadagni' with Iestyn Davies on Hyperion; the latter disc won the Recital



Adam Swann

Category at the 2012 Gramophone Classical Music Awards. Other recordings include 'Enchanted Forest' with Anna Prohaska on Deutsche Grammophon, 'Amoretti' with Christiane Karg (Mozart, Gluck) on Berlin Classics, Handel's 'Finest Arias for Base Voice' with Christopher Purves on Hyperion and 'Monteverdi Sestina Madrigals'. 'Bach Mass in B Minor' (2014) was voted Gramophone Editor's choice, Sunday Times album of the week, and has received a 2015 Gramophone Award nomination. Spring 2015 releases were Mozart violin concertos with Vilde Frang on Warner Classics which was No 1 in the UK specialist classical chart, 'Scene!' album of concert arias with Christiane Karg, and Mozart & Haydn concerti, both highly acclaimed. Autumn 2015 releases are Arias for Benucci with bass Matthew Rose and Bach violin concerti with Alina Ibragimova, both on Hyperion records.

WELCOME FROM



Jonathan Cohen

WELCOME TO THIS CONCERT OF Magnificats at St John's Smith Square.

Arcangelo aims to present a large baroque choral work each year. Among this repertoire, Johann Sebastian Bach's Magnificat is a prominent, very high quality piece of music, which I was very keen for us to perform. Many composers wrote a Magnificat, the canticle of Mary, and so it was no surprise to discover further Bach Magnificats, including one by his second-eldest son CPE and three his son Johann Christian, the "London Bach". We have chosen his last one to open the concert.

We're thrilled to be presenting these three works together, in what I hope will make an interesting juxtaposition of musical style and contrast, a veritable peek into the hierarchy of influence and relationships in the Bach family.

At their core, these works have the chamber music tradition; it spans out throughout the works with many varied ways of setting the music: solo passages for trumpets, small arias, continuo accompaniments, obbligatos; this is

Marco Borggreve



rather like the J.S. Bach Mass in B minor, which was our major choral concert tour and recording two years ago.

This project is made possible with collaboration between the Tetbury Music Festival, where the concert will be recorded live by Hyperion Records, and deSingel arts campus in Antwerp, Belgium.

I would very much like to thank Arcangelo's generous supporters and donors who make it possible for all of us on stage to realise our exciting artistic plans, because our ongoing projects,

concerts and recordings are greatly reliant on this wide network of support. If you like our work, I encourage you to drop by our website, and subscribe to our newsletter or become part of our circle of friends. We would be delighted to keep you posted on our future plans!



Thank you

We are particularly grateful to Greta Hemus, Carol and Peter Honey, Felix Pole, Alan Sainer, and Michael Webber for generously supporting the Magnificats Project.



Three Bach Magnificats

The Magnificat is considered to be the oldest of hymns to the Virgin. Its Latin title refers to the ‘magnification’ of the Lord by Mary’s soul, and the text is taken from the Gospel of Luke, Ch. 1 vs. 46–55. This Bible passage tells the story of Mary’s visit to her cousin Elizabeth – Mary is pregnant with the Christ child, Elizabeth with John the Baptist. At the two women’s greeting, John leaps with joy in Elizabeth’s womb, and she blesses Mary for her faithfulness. Mary then proclaims her song of praise, the Magnificat. Although the text forms part of Matins in the Eastern Christian Church, in Western liturgy (both Catholic and Protestant) it is usually heard as part of Evensong or Vespers.



JOHANN CHRISTIAN BACH (1735–1782):
MAGNIFICAT W.E22

1. Magnificat
2. Et misericordia
3. Fecit potentiam
4. Gloria Patri et filio
5. Et in saecula saeculorum

JOHANN CHRISTIAN BACH WAS THE eleventh of J.S. Bach’s children to survive infancy, and his youngest son. When he was born, his father was already fifty years old, and perhaps it is not surprising that, of all the master’s musical offspring, J.C. Bach took a path furthest from that of Johann Sebastian. One striking break from family tradition was his conversion to Catholicism. Having left the bosom of the Lutheran family he settled in Italy in 1755, and by 1760 he had been appointed organist at Milan Cathedral.

He absorbed the influence of opera as well as Catholic church music, and was invited to London in 1762 to oversee the production of three of his own operas. The English capital gave him the warmest of welcomes, and he became music master to Queen Charlotte. In that capacity he was among the select court circle to witness a private performance by the eight-year-old Mozart; ‘John Bach’, as he was known in London, gave the boy some of J.S. Bach’s compositions as sight-reading tests.

Sadly, J.C. Bach’s music fell out of fashion and he died in poverty, though Queen Charlotte paid for his funeral expenses and provided his widow with a pension. However, his music never disappeared completely from concert programmes and he may be regarded as influential. His Italianate taste for melody and harmony rather than strict counterpoint, and his preference for the newly invented piano above the harpsichord, indicate that he was the precursor of the Classical style rather

than a last gasp of the Baroque era.

J.C. Bach’s setting of the Magnificat dates from 1760, that is, during his Italian years. It has more in common with Italian operatic writing of the time than the liturgical music of J.S. Bach. The first section even gives a hint of Mozart’s operas to come, though Mozart would have been only four years old at the time of composition. The choice of Latin text is obviously appropriate to the composer’s situation in Milan, but not necessarily an indication of his embrace of Catholicism (full conversion was not made until 1762). In the liturgy at St Thomas, Leipzig, where his father had been Kantor, Latin was used in preference to German to an unusual extent.

The opening section, after an exuberant orchestral ritornello, surrounds the solo soprano’s personal response to the angel’s visitation with more general rejoicing from the chorus. A new choral section begins at ‘Et misericordia’, reflecting on the Lord’s mercy. The passage that follows, ‘Fecit potentium’ is to our ears rather Handelian: as strings scurry and bustle, the full complement of soloists and chorus clamour forward in turn to provide evidence of God’s might and righteousness. Then, in common with Lutheran tradition, the Magnificat is rounded off with a Gloria. By dividing the words into two distinct parts, J.C. Bach is able to offer a quieter devotional moment between the drama of the preceding section and the resounding Amens that close the work. >

PROGRAMME NOTES



JOHANN SEBASTIAN BACH (1685–1750):
MAGNIFICAT IN D, BWV 243

1. Magnificat
2. Et exultavit
3. Quia respexit
4. Omnes generations
5. Quia fecit mihi magna
6. Et misericordia
7. Fecit potentiam
8. Deposuit potentes
9. Esurientes
10. Suscepit Israel
11. Sicut locutus est
12. Gloria Patri

JOHANN SEBASTIAN BACH BECAME Kantor of St Thomas, Leipzig, in May 1723. Since Church and State were inseparable at that time he was in effect director of music for the city, which had then a population of about 30,000. The centre of his activity was the St Thomas School, training the choristers who sang in all four of Leipzig's main churches.

His setting of the Magnificat was prepared for his first Christmas in the city, and was something of a statement piece, being scored for a large ensemble that must have strained local resources of singers and instrumentalists. Luther's German translation of the text was a regular part of the liturgy, but for the Marian festivals and the three 'high holidays' – Christmas, Easter and Pentecost – the Latin words were used.

Bach's first, festive version of his Magnificat was in E flat and included several Christmas hymns. For the feast of Visitation in May ten years later (1733), the composer revised the score, removing the Christmas items, rescoring here and there and transposing the piece to D major. His Magnificat was now suitable for use at any appropriate time of the Church year.

Scholars are forever challenging each other's conclusions on exactly how Bach's music for Leipzig's churches was performed. However, it seems well established that women did not sing in church choirs or as soloists, so we may assume that the male pupils of the St Thomas school took all the vocal parts.

In the Magnificat text all the words are as spoken by the Virgin Mary, so there is no implicit division into recitative, aria and chorus as in the assembled texts of Bach's cantatas and passions. However, he uses his soloists to express the more personal and inward-looking passages while his five-part choir is given material that applies best to the Christian community. This is in line with Luther's thinking in moving the Magnificat away from Catholic veneration of the Virgin towards the Church's veneration of God.

As observed by Bach's method, this makes for some dramatic contrasts, as in the third and fourth movements where Mary's contemplation on the Lord's having exalted her simple humility is suddenly transformed into the mass of humanity calling down blessings upon the lowly. This is the only occasion where Bach divides a biblical verse into two distinct sections. Otherwise each movement corresponds to a verse in Luke's gospel, until we reach the Gloria added at the end as in liturgical convention.

The whole sequence of twelve continuous movements (which includes a concluding two-part Gloria Patri) is constructed as an arch form, reaching its apex at the seventh movement, a chorus proclaiming the strength of God's arm. The symmetry of the whole may be noted from the important contributions of the oboes in movements three and ten, and the splendour of the trumpets and drums at the opening, middle and close. >



The Bach solo Violin Concertos represent the pinnacle of the Baroque genre, and in the miraculous hands of Alina Ibragimova and Arcangelo they have never sounded better.

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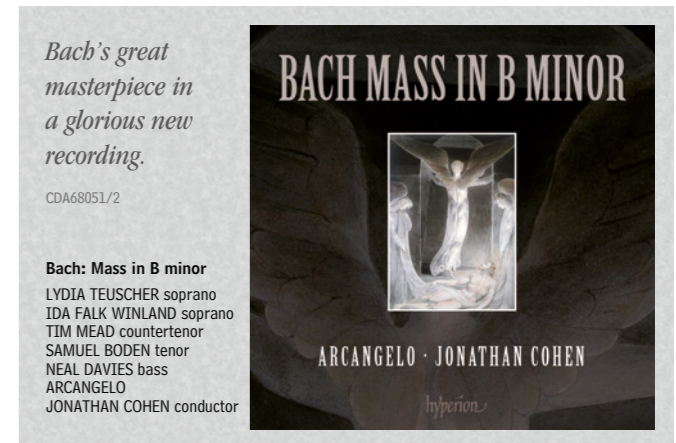
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JONATHAN COHEN conductor



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JONATHAN COHEN conductor



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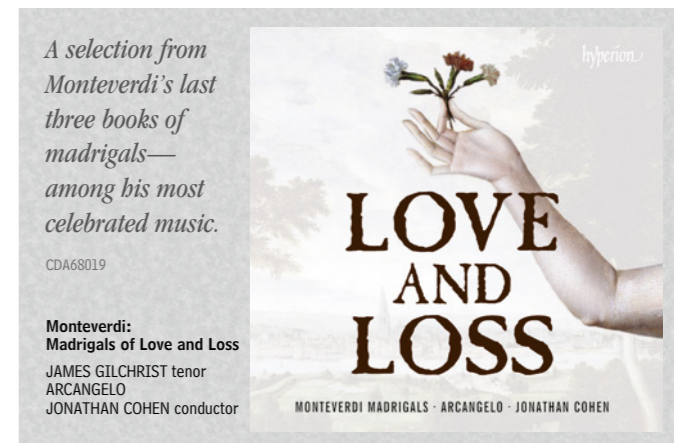
Bach: Mass in B minor
LYDIA TEUSCHER soprano
IDA FALK WINLAND soprano
TIM MEAD countertenor
SAMUEL BODEN tenor
NEAL DAVIES bass
ARCANGELO
JONATHAN COHEN conductor



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PETER WHELAN bassoon
ARCANGELO
JONATHAN COHEN conductor



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PROGRAMME NOTES

IF THE MUSIC OF JOHANN CHRISTIAN Bach suggests a smooth transition from the Baroque to the Classical style, that of his older brother Carl Philipp Emmanuel tells the story rather differently. It makes no secret of the strangeness of the new – indeed, the ‘storm and stress’ (Sturm und Drang) that would characterise the music of the next generation seems at times to be threatening the equilibrium of his compositions.



CARL PHILIPP EMANUEL BACH
(1714–1788):
MAGNIFICAT IN D, WQ.215, H.722

1. Magnificat
2. Quia respexit
3. Quia fecit mihi magna
4. Et misericordia
5. Fecit potentiam
6. Deposuit potentes
7. Suscepit Israel
8. Gloria Patri
9. Sicut erat

His most tangible influence was on keyboard playing. A virtuoso himself, he published the first truly methodical and complete treatise on technique, among other innovations pioneering the hitherto discouraged use of the thumbs. His career had two significant phases. The first centred on Berlin, where he was in the employment of Frederick the Great; the second (from 1767) found him in Hamburg, where he succeeded his godfather, Telemann, as Kantor to the city and its five main churches.

Unsurprisingly most of C.P.E. Bach’s sacred music dates from his Hamburg period. The Magnificat is an exception, having been composed in Berlin in 1749. Possibly it was intended to accompany an application to be Kantor somewhere. It is sometimes remarked that it is closer to the music of his father than most of his music; this is true, but should be given some context. Bear in mind that the sacred music of Haydn and Mozart is also closer in style to Bach and Handel than their secular compositions.

There are some specific similarities to J.S. Bach’s Magnificat – the melodies of the ‘Fecit potentiam’ and ‘Deposuit potentes’ movements, for example. The most immediately striking

correspondence is the use of trumpets and drums in the opening, central and closing movements, though examples could probably be found in the Magnificats of other composers. However, the differences between the pieces by Johann Sebastian and Carl Philipp Emmanuel are at least as significant as the affinities between them.

Whether formulated or not, the theory of Affekt had come into play in the music of forward-looking composers. Whereas J.S. Bach’s music might encompass several Affekts (moods or emotions) in a short space of time, for C.P.E. Bach a single Affekt characterises an entire movement. Thus, J.S. divides Luke’s Verse 48 (‘Quia respexit’) into two sections, a solo to express Mary’s humility and a chorus in which all generations join to proclaim blessings; C.P.E. maintains a mood of piety throughout. His ‘Et misericordia eius’ and ‘Suscepit Israel’ sections are extended slow movements. That is not to say he is insensitive to detail in the text – listen to the high and mighty being sent tumbling from their perches at ‘Deposuit potentes’!

Brian David, 2015



Three Bach Magnificats

JOHANN CHRISTIAN BACH (1735–1782) MAGNIFICAT W. E22

1. Magnificat anima mea Dominum (Chorus, Soprano)
2. Et misericordia eius (Chorus)
3. Fecit potentiam (Chorus, Alto, Tenor, Bass)
4. Gloria patri (Chorus)
5. Et in saecula saeculorum (Chorus)

JOHANN SEBASTIAN BACH (1685–1750) MAGNIFICAT IN D, BWV 243

Magnificat (Chorus)
 Et exsultavit spiritus meus (Soprano)
 Quia respexit humilitatem (Soprano)
 Omnes generationes (Chorus)
 Quia fecit mihi magna (Bass)
 Et misericordia (Alto, Tenor)
 Fecit potentiam (Chorus)
 Deposuit potentes (Tenor)
 Esurientes implevit bonis (Alto)
 Suscepit Israel (Soprano I, II, Alto)
 Sicut locutus est (Chorus)
 Gloria patri (Chorus)

CARL PHILIPP EMANUEL BACH (1714–1788) MAGNIFICAT IN D, WQ.215, H.772

1. Magnificat anima mea Dominum (Chorus)
2. Quia respexit humilitatem (Soprano)
3. Quia fecit mihi magna (Tenor)
4. Et misericordia eius (Chorus)
5. Fecit potentiam (Bass)
6. Deposuit potentes de sede (Alto, Tenor)
7. Suscepit Israel (Alto)
8. Gloria patri (Chorus)
9. Sicut erat in principio (Chorus)



Magnificat

MAGNIFICAT ANIMA MEA DOMINUM,
 et exsultavit spiritus meus in Deo salvatore meo,
 quia respexit humilitatem ancillae suae.
 Ecce enim ex hoc beatam me dicent omnes generationes,
 quia fecit mihi magna,
 qui potens est,
 et sanctum nomen eius,
 et misericordia eius in progenies et progenies
 timentibus eum.
 Fecit potentiam in brachio suo,
 dispersit superbos mente cordis sui;
 deposuit potentes de sede
 et exaltavit humiles;
 esurientes implevit bonis
 et divites dimisit inanes.
 Suscepit Israel puerum suum,
 recordatus misericordiae,
 sicut locutus est ad patres nostros,
 Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,
 Sicut erat in principio, et nunc, et semper,
 et in saecula saeculorum. Amen.

Luke 1:46–55

MY SOUL DOTH MAGNIFY THE LORD,
 and my spirit hath rejoiced in God my Saviour.
 For he hath regarded the lowliness of his handmaiden.
 For behold, from henceforth all generations shall call me blessed.
 For he that is mighty
 hath magnified me
 and holy is his Name.
 And his mercy is on them that fear him
 throughout all generations.
 He hath shewed strength with his arm,
 he hath scattered the proud in the imagination of their hearts.
 He hath put down the mighty from their seat
 and hath exalted the humble and meek.
 He hath filled the hungry with good things
 and the rich he hath sent empty away.
 He remembering his mercy
 hath holpen his servant Israel,
 as he promised to our forefathers,
 Abraham and his seed for ever.

Glory to the Father, and to the Son, and to the Holy Spirit,
 As it was in the beginning, and now, and ever shall be,
 world without end. Amen.

Translation: Book of Common Prayer, 1559



Jonathan Cohen, director

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JONATHAN COHEN IS ONE OF BRITAIN'S finest young musicians. He has forged a remarkable career as a conductor, cellist and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is Artistic Director of Arcangelo, Associate Conductor of Les Arts Florissants and Artistic Director of Tetbury Festival.

Recent concert highlights include Saint Paul Chamber Orchestra, Les Violons du Roy, Budapest Festival Orchestra, NDR Radiophilharmonie Hannover, Zürcher Kammerorchester,



South Jutland Symphony, Hamburg Symphony Orchestra, SWR Sinfonieorchester Baden-Baden, Seattle Symphony and performances of Mozart's Marriage of Figaro with the Het Residentie Orkest and the Dutch National Opera Academy Chorus.

Projects in the 2015/16 season include Handel's Agrippina with Irish

Youth Opera, a return visit to Les Violons du Roy, Orchestre National d'Ile de France, Munich Chamber Orchestra, Saint Paul Chamber Orchestra, Handel's Messiah in Hong Kong and Mozart's Marriage of Figaro at Glyndebourne.

Jonathan Cohen founded the ensemble Arcangelo, with whom he performs high quality and specially created projects. He tours with them to exceptional halls and festivals such as Philharmonie Berlin, Vienna Musikverein, Köln Philharmonie, Ghent Cathedral, and Carnegie Hall New York. Recent highlights include Bach's B Minor Mass in Ghent, Handel's Apollo e Dafne at Zankel Hall New York and a German tour with Christiane Karg in June 2015.

Arcangelo are busy and much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies (their disc 'Arias for Guadagni' won the Recital Category at the 2012 Gramophone Awards), Anna Prohaska, Christiane Karg, Christopher Purves and Vilde Frang. Forthcoming releases include Bach violin concertos with Alina Ibragimova and 'Arias for Benucci' with Matthew Rose.

Marco Borggreve



Joëlle Harvey, soprano



Artelle Doneson

A NATIVE OF BOLIVAR, NEW YORK, soprano Joëlle Harvey is quickly becoming recognized as one of the most promising young talents of her generation. She is the recipient of a 2011 First Prize Award from the Gerda Lissner Foundation, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation.

Recent highlights include Adina L'elisir d'amore and Serpetta La Finta Giardiniera with Glyndebourne Festival Opera and Susanna Le nozze di Figaro with Glyndebourne on Tour; Messiah, Beethoven Mass in C and music from

Peer Gynt with San Francisco Symphony; Tigrane Radamisto with Harry Bicket and The English Concert; Mendelssohn and Bach Magnificats with New York Philharmonic; Iphis Jephtha and Dalila Samson with Handel & Haydn Society; Zerlina Don Giovanni in Aix-en-Provence; Sicle Ormindo at London's Globe Theatre produced by Covent Garden; her Santa Fe debut in La Finta Giardiniera; Schubert's Mass No. 6 with Milwaukee Symphony; B Minor Mass with Cleveland Orchestra conducted by Franz Welser-Möst and concerts with The New York Philharmonic.

Engagements in 15/16 include Messiah with Indianapolis Symphony;

Inès La favorite with Washington Concert Opera; Nannetta Falstaff with Arizona Opera; Michal Saul with the Handel & Haydn Society; concerts with Les Violons du Roy, St Paul Chamber Orchestra and her debut at the Bayerische Staatsoper Munich as Emilie in Rameau's Les Indes Galantes. Further ahead, Joëlle will sing Susanna Figaro with Milwaukee Symphony; give concerts with London Symphony Orchestra, Pygmalion Ensemble, Cleveland Orchestra, The English Concert and San Francisco Symphony and return to Glyndebourne in significant roles.

SOLOIST



Olivia Vermeulen, mezzo-soprano



THE DUTCH MEZZO-SOPRANO Olivia Vermeulen has established herself in recent years as a versatile soloist for opera and concerts on international level. Her start of career in the field of opera was between 2008 - 2010 in the studio of the Komische Oper Berlin, where she sang Mozart roles, such as Cherubino (directed by Barry Kosky) and Zerlina. She also sang Daphnis PIQUE DAME, Phénice in Gluck's ARMIDA (directed by Calixto Bieto) and Mastrilla in Offenbach's LA PÉRICHOLE. Plans for the coming seasons include her role- and house-debut at Staatsoper Berlin in the opera AMOR VIEN DAL DESTINO by Agostino Steffani as Turno. The new production in April 2016 will be staged by Ingo Kerkhof and conducted by

René Jacobs. Olivia will also be back with an international tour with Mozart's Magic Flute under Iván Fischer, which will be held at the Budapest Festival, Amsterdam Concertgebouw, Berlin Konzerthaus, in London and at Lincoln Center in New York. Olivia will also have her debut as Annio in Mozart's LA CLEMENZA DI TITO by Christopher Moulds in Moscow. In Japan she will again give concerts under Masaaki Suzuki, this time with Mozart's C-minor Mass, including a CD recording. In the Philharmonie am Gasteig in Munich, she will sing the Mezzo Solo in Bach's WEIHNACHTSORATORIUM under Helmuth Rilling. In the last seasons Olivia Vermeulen sang among others Cherubino in a production of the Festival Aix-en-Provence at the Opéra de Dijon and Saint-Étienne under Jonathan Cohen. In autumn 2014 she was in the same production under Andreas Sperring in Bahrain. At the Handel Festival in Karlsruhe, the Concertgebouw in Amsterdam and in The Hague she sang with great success as Almirena in Handel's opera RINALDO with the Lautten Compagny Berlin. With this ensemble she recorded also a solo CD with arias of the Italian Baroque, which will be released by Sony / BMG. Next to opera Olivia Vermeulen

operates particularly as a concert soloist and was heard under Frans Brüggen in Amsterdam Concertgebouw and Iván Fischer at Konzerthaus Berlin. Furthermore she sang J. S. Bach's CHRISTMAS ORATORIO with Hansjörg Albrecht and in 2014 ST MATTHEW PASSION at the Philharmonie am Gasteig in Munich under the baton of Enoch zu Guttenberg. She is a regular guest at the renowned Kissinger Summer, where it premiered, among others, songs of W. Rihm, at Herrenchiemsee Festival, Rheingau Music Festival, the Festival RheinVokal, the Music Festival Stuttgart, the Handel Festival in Halle, the Munich Opera Festival with Wesendonck Lieder as well as in concerts of the Bayerischer Rundfunk. With "Musikfabrik Köln" under Peter Eötvös she appeared at the Berlin Philharmonic at Musikfest Berlin.

Olivia Vermeulen sings on international concert stages under Masaaki Suzuki, Philippe Herreweghe, Andrea Marcon, Andrew Parrott, Reinhard Goebel, Michael Schönwandt and Andreas Sperring. Important impulses in concert and opera she received also by collaborating with Alessandro de Marchi, Michael Sanderling, Konrad Junghänel, Emilio Pomarico and Christoph Sperring.

Felix Broede

SOLOIST



Iestyn Davies, countertenor

AFTER GRADUATING IN ARCHAEOLOGY and Anthropology from St John's College, Cambridge Iestyn Davies studied at the Royal Academy of Music, London.

His operatic engagements have included Ottone (L'incoronazione di Poppea/Monteverdi) for Zürich Opera and Glyndebourne Festival Opera; Arsace (Partenope/Handel) for New York City Opera; Oberon (A Midsummer Night's Dream/Britten) for Houston Grand Opera, English National Opera and The Metropolitan Opera, New York; Apollo (Death in Venice/Britten) for English National Opera and in his house debut at La Scala, Milan; Hamor (Jephtha/Handel) for Welsh National Opera and Opera National de Bordeaux; Steffani's Niobe at the Royal Opera House, Covent Garden; his debut at The Metropolitan Opera Unulfo (Rodelinda/Handel) where he has also appeared as Trinculo The Tempest; the Lyric Opera of Chicago in Rinaldo; Bertarido Rodelinda for English National Opera and his debuts at the Opéra Comique and the Munich and Vienna Festivals in George Benjamin's Written on Skin.

His concert engagements have included performances at the Teatro alla Scala, Milan with Dudamel, the Concertgebouw and Tonhalle with Koopman and at the Barbican, Théâtre des Champs-Élysées, Lincoln Centre

Marco Borggreve

and at the BBC Proms in the Royal Albert Hall with orchestras that include the Bournemouth Symphony Orchestra, London Philharmonic, Britten Sinfonia, Concerto Köln, Concerto Copenhagen, Ensemble Matheus, the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Scottish Chamber Orchestra. He recently made his debut, in recital, at Carnegie Hall, New York. He enjoys a successful relationship with the Wigmore Hall, where, in the 2012/13 season, he curated his own Residency.

Future engagements include the title role in Rinaldo at the Glyndebourne Festival; concerts with the New York Philharmonic and the Cleveland Orchestra; and returns to Glyndebourne, the Royal Opera House, Covent Garden and the Metropolitan Opera, New York.

His recordings include two versions of Handel's Messiah (New College Oxford, AAM/Naxos) and (Polyphony, Britten Sinfonia/Hyperion), Handel's Chandos Anthems on Hyperion, Handel's Flavio for Chandos with The Early Opera Company and Christian Curnyn, Bach's Easter Oratorio with Retrospect Ensemble, his debut solo recording Live at the Wigmore Hall with his own Ensemble Guadagni, a disc of Porpora Cantatas with Jonathan Cohen and Arcangelo, an award winning disc of works by Guadagni for Hyperion, a CD of arias written for Guadagni, also for Hyperion and a disc of Handel arias with The King's Consort

for Vivat. DVD recordings include Ottone (L'incoronazione di Poppea) for Glyndebourne Festival Opera under Emmanuelle Haïm on DECCA, the Spirit in Purcell's Dido and Aeneas for the Royal Opera House with Hogwood on Opus Arte and Unulfo (Rodelinda) for the Metropolitan Opera under Harry Bicket on DECCA. His new CD The Art of Melancholy, a recital of songs by Dowland, was released in April 2014 by Hyperion.

He is the recipient of the 2010 Royal Philharmonic Young Artist of the Year Award, the 2012 Gramophone Recital Award, the 2013 Critics' Circle Awards for Exceptional Young Talent (Singer) and the 2014 Gramophone Recital Award for his disc Arise, my muse on the Wigmore Live label.



SOLOIST



Thomas Walker, tenor

BORN IN GLASGOW, THOMAS WALKER studied brass at The Royal Scottish Academy of Music and Drama and singing with Ryland Davies at the Royal College of Music, London.

Concert plans this season and beyond include the title role in Handel Belshazzar's Feast with the RIAS Kammerchor Berlin and Ottavio Dantone on a European tour including the 2016 Salzburg Festival; Stravinsky Pulcinella with the Scottish Chamber Orchestra; Handel Il trionfo del tempo e del disinganno with The Dunedin Consort and John Butt in Bruges; Messiah on a European tour with Orchestra of the 18th Century and Daniel Reuss and at Rheingau with OAE and Laurence Cummings; title role in Handel Samson with the Copenhagen Boys Choir; Bach (JC, JS and CPE) Magnificat with Arcangelo and Jonathan Cohen (concert and recording); Berlioz L'enfance du Christ in Lisbon with Paul McCreech and on the opera stage: Rameau Zoroastre with Komische Oper Berlin and Christian Curnyn; Purcell The Fairy Queen with Stuttgart Opera; Arnalta in Monteverdi L'incoronazione di Poppea in Venice with Academy of Ancient Music; Sospira in Gassmann L'opéra seria for La Monnaie, Brussels with René Jacobs.

Thomas has recently sung the title role in Rameau Platée for Stuttgart Opera and Staatstheater Nürnberg and Don Pedrarias Davila in Peter Sellars' new production of Purcell The Indian Queen for English

National Opera as well as Count Almaviva; Eurimaco The Return of Ulysses; Janek Makropulos Case; Alessandro Il Re Pastore; Quint The Turn of the Screw; Basilio Figaro; Lysander A Midsummer Night's Dream; Italian Tenor Der Rosenkavalier; Lindoro L'Italiana in Algeri; Pélleas; Linfea Calisto; Lenia in Cavalli Eliogabalo; Ferrando; Don Ottavio and Letchmere Owen Wingrave for companies including the Royal Opera Covent Garden, ENO, Scottish Opera,



Innsbruck Early Music Festival, Ensemble Matheus, Freiburg Baroque Orchestra and La Monnaie, Brussels.

His debut at the 2002 Proms in Mendelssohn Elijah at the Royal Albert Hall, with Kurt Masur and the LPO resulted in return invitations to sing Janáček Otcenas and Beethoven Mass in c, and after his debut with the Northern Sinfonia (Bach Magnificat) with Thomas Zehetmair, he was asked to sing Haydn Creation in the opening concert of the Sage, Gateshead and more recently Mozart Requiem.

Other concert appearances have included Orff Carmina Burana at the 2015 BBC Proms; Beethoven Choral Fantasy at the 2015 Edinburgh International Festival; Elijah with the Sydney Symphony Orchestra with McCreech; Britten Les Illuminations with the Scottish Ensemble and War Requiem in Moscow; Stravinsky Pulcinella with the BBC SSO; Messiah with the Choir of King's College, Cambridge and Academy of Ancient Music and at Wigmore Hall with Christian Curnyn; Bach Cantatas and Meyerbeer Emma di Resburgo at the Vienna Konzerthaus; Bach Mass in F and Easter Oratorio with the Orchestra of the 18th Century and Frans Brüggen; Evangelist in Bach St Matthew and St John Passions with Al Ayre Espagnol; St John Passion (arias) with the OAE and Mark Padmore; St Matthew Passion (arias) with the Choir of King's College, Cambridge and with the Gabrieli Consort; Bach B Minor Mass, Handel Jephtha, Schubert Mass in E Flat and a concert of music by Janáček with Cappella Amsterdam and Daniel Reuss; Schumann Paradies und die Peri with the Estonian Philharmonic Chamber Choir; Chevalier in Poulenc Les Dialogues des Carmélites at the Edinburgh International Festival; Tippett A Child of our Time with the RPO and Sir Andrew Davis; Haydn Nelson Mass and Britten Cantata Academica with the Internationale Bachakademie Stuttgart and Jeffrey Tate.

Marco Borggreve

Robert Workman

SOLOIST



Thomas E. Bauer, baritone

THOMAS E. BAUER, WHO RECEIVED his earliest musical training with the Regensburger Domspatzen (Cathedral Choir), studied at the University of Music and Theatre in Munich.

As a concert vocalist he is very much in international demand, having appeared with the Boston Symphony (Bernard Haitink), Concentus Musicus (Nikolaus Harnoncourt), Filarmonica della Scala (Zubin Mehta), Leipzig Gewandhaus (Herbert Blomstedt, Riccardo Chailly and Sir John Eliot Gardiner), Amsterdam Concertgebouw (Philippe Herreweghe), the National Symphony in Washington, DC (Ivan Fischer), NDR Symphony (Thomas Hengelbrock and Markus Stenz), Zurich Opera Orchestra (Adam Fischer), the Netherlands Radio Chamber Philharmonic (Masaaki Suzuki), the Hague Philharmonic (Jan Willem de Vriend) and the Zurich Tonhalle Orchestra (Sir Roger Norrington).

During the 2015–16 season he will sing Schubert's "Lazarus" at Salzburg Festival, Beethoven's "9th Symphony" with the Austrian-Hungarian Haydn Philharmonic in Graz, Brahms' "German Requiem" in Oslo with the Oslo Philharmonic, Bach's "Christmas Oratorio" with the Gewandhaus Orchestra in Leipzig, Schoenberg's



"Jakobsleiter" with the Deutsches Symphonie-Orchester at the Berlin Philharmonic, artsong recitals featuring Bach transcriptions with pianist Kit Armstrong at Berlin Konzerthaus and in recital evenings for BRklassik Radio (Munich), a tour of recitals in Sweden with fortepianist Jos van Immerseel, and a series of vocal recitals featuring Schubert and Schumann in Japan, China and South Korea.

Thomas E. Bauer has premiered a great number of new compositions; he collaborates closely with Polish composer Krzysztof Penderecki and was awarded the prestigious Schneider-Schott Music Prize.

On the opera stage, Bauer's recent performance of the role of Stolzius under the baton of Ingo Metzmacher in Bernd Alois Zimmermann's

"Die Soldaten" at La Scala in Milan was warmly received.

Thomas E. Bauer's CD productions have received numerous awards, including the "Orphée d'Or" and "La Musica Korea" (for "Winterreise"), the "Stanley Sadie Handel Recording Prize" and "Gramophone Recording of the Month" (for Handel's "Apollo e Dafne"), and the "German Echo Prize" (for Mendelssohn's "Elijah").

OehmsClassics has released his recording of solo cantatas by J. S. Bach. Broadcast several times, Klaus Voswinckel's tele film "Winterreise – Schubert in Siberia" relates Bauer's adventurous recital tour with the Trans-Siberian Railway.

Thomas E. Bauer is the founder and director of the Kulturwald Festival in the Bavarian Forest.

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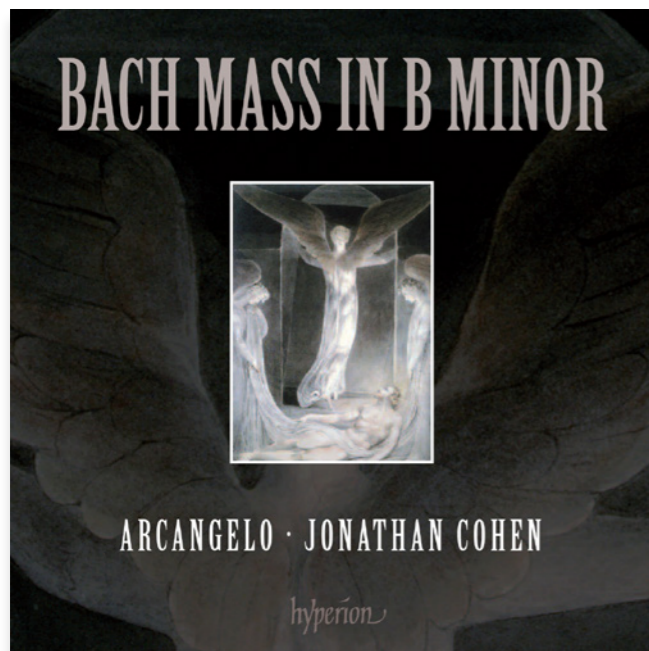
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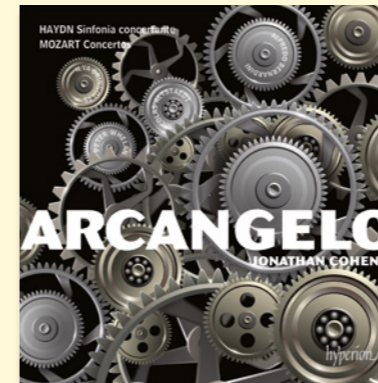
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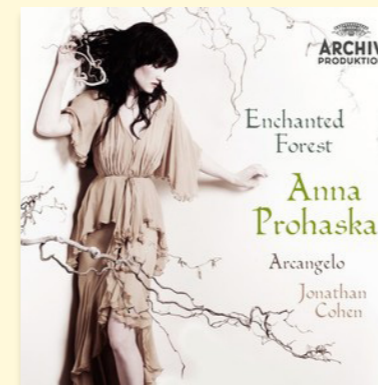
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