



Royal
Academy
of
Music

J. S. Bach.

The Cantatas 2010

www.ram.ac.uk/bach

Royal Academy of Music / Kohn Foundation
Bach Cantata Series

The second year of a major series celebrating Bach's magnificent works in concert and on historical instruments

'The perfect Sunday lunch for any Bach lover.'
The Times, January 2009

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business.'
The Guardian, May 2009

'The Bach Cantata series at the Royal Academy of Music offers London audiences a marvellous new opportunity to hear such masterpieces, many of them rarely heard. I know from my recent experience at the Academy that these talented singers and instrumentalists will produce outstanding results.'
Sir John Eliot Gardiner

'By performing his cantatas in Leipzig, Bach engaged in an ambitious and challenging 27-year project for his music students at the St Thomas School. Hence it makes perfect sense for the Kohn Foundation to encourage the students of the Royal Academy of Music to fulfil its mission by performing this very special repertoire.'
Professor Christoph Wolff

Royal Academy of Music / Kohn Foundation Bach Cantata Series presented through the generosity and vision of the Kohn Foundation

I am delighted to launch the second year of our ambitious Bach cantata journey after such an extraordinarily rich and successful debut season. Those of you who are already regular supporters will have experienced outstanding performances from students (truly young professionals) alongside seasoned players and singers who never fail to be inspired by the intrepid challenges of Bach's choral bounty.

We welcome people from far and wide to these monthly concerts. Audiences range from those who have a profound knowledge of the cantatas to those experiencing this music for the first time. Most listeners probably fall into this second category, which constitutes a significant motivation to house these events at the Academy: can there, in the 'modern age', be a greater or more voluminous body of still-unknown music by a master of Bach's calibre?

The distinguished violinists Rachel Podger, Madeleine Easton and Margaret Faultless form the select roster of leaders in our 'period' band which has, with the choral group, developed a remarkably cohesive and dynamic 'house style', at one with the physical context of the Duke's Hall and seeking to realise the lyrical and dramatic ambitions of our exceptional director Iain Ledingham.

The series opens on 10th January with the celebrated Bach luminary Peter Schreier conducting Bach's opulent secular cantata, 'Zerreiße, zersprenge, zertrümmert die Gruft' BWV 205 ('Destroy, burst, shatter the tomb') and the great Trinity Cantata, 'Es ist dir gesagt' BWV 45, with a modern-instrument orchestra and choir.

No other institution in the country is as steeped in Bach as the Royal Academy of Music, where we have been introducing audiences to his music since our very early days in the 1820s. The tradition continues thanks to the remarkable commitment of the teachers, students and visiting artists of the Academy and – central to its perpetuation – the close involvement, collaboration and generosity of Dr Ralph Kohn and the Kohn Foundation. We welcome you to the Academy and advise you to book early!



Jonathan Freeman-Attwood,
Principal



Sundays at midday

Sunday 10th January

Zerreiet, zersprenget, zertrmmert die Gruft, BWV 205
Es ist dir gesagt, Mensch, was gut ist, BWV 45
Modern orchestra and choir directed by Peter Schreier

Sunday 7th February

Also hat Gott die Welt geliebt, BWV 68
Ihr Menschen, rhmet Gottes Liebe, BWV 167
Schmcke dich, o liebe Seele, BWV 180

Sunday 21st March

Selig ist der Mann, BWV 57
Was soll ich aus dir machen, Ephraim?, BWV 89
Ach Gott, wie manches Herzeleid, BWV 58

Sunday 25th April

Mein Gott, wie lang, ach lange?, BWV 155
Ich will den Kreuzstab gerne tragen, BWV 56
Himmelsknig, sei willkommen, BWV 182

Sunday 16th May

O ewiges Feuer, o Ursprung der Liebe, BWV 34
Wer da glubet und getauft wird, BWV 37
Gott fhret auf mit Jauchzen, BWV 43

Sunday 13th June

Christus, der ist mein Leben, BWV 95
Wir mssen durch viel Trbsal in das Reich Gottes
eingehen, BWV 146

Sunday 26th September

Ich hab in Gottes Herz und Sinn, BWV 92
Ein feste Burg ist unser Gott, BWV 80

Sunday 31st October

Erhhtes Fleisch und Blut, BWV 173
Ich geh und suche mit Verlangen, BWV 49
Was willst du dich betrben, BWV 107

Sunday 5th December

Wachet! betet! betet! wachet!, BWV 70
Unser Mund sei voll Lachens, BWV 110

Zerreiet, zersprenget, zertrmmert die Gruft, BWV 205

Destroy, burst, shatter the tomb

Es ist dir gesagt, Mensch, was gut ist, BWV 45

He hath shewed thee, O man, what is good

Midday Duke's Hall

*Tickets £12 (concessions £9),
season discounts available
Box Office: 020 7873 7300*

The second year of the Bach Cantatas Series begins with a very special performance with Peter Schreier, celebrated tenor and conductor, whose interpretations of Bach's Oratorios, Passions and Cantatas continue to set the benchmark for today's singers.

Peter Schreier will direct a specially-expanded choir and orchestra, playing on modern instruments. The concert will also incorporate the presentation to Peter Schreier of the prestigious Royal Academy of Music / Kohn Foundation Bach Prize for 2010.

What a splendid time university teachers had in eighteenth century Leipzig – that is if they were fortunate enough to have Bach living nearby. 'Zerreiet, zersprenget, zertrmmert die Gruft' was performed in 1725 in celebration of the name-day of August Friedrich Mller, a philosophy lecturer who later became professor and eventually Rector of Leipzig university. Bach had never before assembled such a large orchestra, nor would he do so again. The text of Picander's pastoral serenata is matched with vivid contrasts of colour and texture. 'Vivat August, August, Vivat!'

'Es ist dir gesagt', first performed in 1726, belongs to Bach's third Leipzig annual cantata cycle. The text concerns man's duty towards God and the piece begins with a joyfully declamatory chorus in E major in which elements of the older motet style are blended with vibrant concerto writing. The bass 'arioso', an aria in all but name, breathes the air of the opera house and is one of Bach's most theatrically-charged pieces.



Peter Schreier

'A satisfying spiritual start to the day...
The performance was a model of vitality,
concentration and period authenticity.'
Sunday Times, March 2009

Also hat Gott die Welt geliebt, BWV 68

God so loved the world

Ihr Menschen, rühmet Gottes Liebe, BWV 167

Ye mortals, extol God's love

Schmücke dich, o liebe Seele, BWV 180

Adorn yourself, beloved soul

**Midday
Duke's Hall**

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Also hat Gott die Welt geliebt' is one of nine cantatas with a text by the Leipzig poet Christiane Mariane von Ziegler. The opening chorus is lyrically conceived while the soprano aria, 'My heart ever faithful', is lightly scored and has become one of Bach's best-loved pieces.

'Ihr Menschen, rühmet Gottes Liebe' was written for the feast of St John the Baptist in 1723, when Bach had been but a month in his new post as Leipzig Kantor. Though modestly proportioned and slender in its resources the music is rich in expressive intensity; and nowhere more so, perhaps, than in its ecstatic declamatory duet for soprano and alto.

'Schmücke dich' belongs to Bach's great Leipzig cycle of chorale-based cantatas and begins with a translucently-textured chorus incorporating a verse of Johann Franck's communion hymn with its associated melody. Its gently undulating 12/8 rhythm and its pastoral scoring for recorders, oboes and strings evokes a sound picture of intimacy and enchantment.



'An epoch-making opportunity to hear some of Bach's greatest and least familiar music complete, as if you were part of a uniquely privileged congregation... prompt booking is recommended.'

Country Life, April 2009

Selig ist der Mann, BWV 57

Blessed is the man

Was soll ich aus dir machen, Ephraim?, BWV 89

How shall I give thee up, Ephraim?

Ach Gott, wie manches Herzeleid, BWV 58

Ah God, how much sorrow

**Midday
Duke's Hall**

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Selig ist der Mann' was first heard on St Stephen's Day (Boxing Day), 1725. The librettist uses the martyrdom of St Stephen to illustrate, metaphorically, the salvation of the Christian believer through death. Bach casts his piece in dialogue form and omits any chorus, preferring a sequence of four arias of which the last, for soprano, is a joyful prayer of thanksgiving.

'Was Soll ich aus dir machen Ephraim' was first performed in 1723 and is a sombre work, evoking the often turbulent relationship between the Lord and his chosen people in the Old Testament. A severe alto aria proclaims a merciless judgement on all sinners and only towards the end do the text and music speak of repentance and the redeeming blood of Christ.

'Ach Gott, wie manches Herzeleid' is another dialogue cantata in which the two protagonists are bass (the traditional vox Christi) and soprano (the Soul). The movements which frame the work are chorale fantasias in which the soprano sings the chorale (hymn) melody. The concluding one is exuberant, virtuosic and affirmative.



Mein Gott, wie lang, ach lange?, BWV 155

My God, how long, ah! how long?

Ich will den Kreuzstab gerne tragen, BWV 56

Gladly shall I bear the cross

Himmelskönig, sei willkommen, BWV 182

King of Heaven, Thou art welcome

Midday Duke's Hall

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Mein Gott, wie lang, ach lange?' also belongs to Bach's Weimar period. On a smaller scale than the 'Himmelskönig' piece, this Epiphany work is lightly scored. Among its varied attractions are an alto-tenor duet with a lively bassoon obbligato and a spirited soprano aria.

'Ich will den Kreuzstab gerne tragen' is a cantata for solo bass. Its text incorporates one of the major themes of baroque poetry – man's journey through life compared to a sea-voyage. The nautical image is memorably coloured in the work's single recitative, where almost uninterrupted cello arpeggios evoke the undulating waves of the sea.

'Himmelskönig, sei willkommen' is a cantata for Palm Sunday belonging to Bach's Weimar years. Its limpid introductory 'Sonata' for treble recorder, violin and pizzicato strings and its three arias give the piece a forward-looking aspect. The outer choruses have a modern outlook too, while a fugal chorale fantasia harks back to earlier German motet style.



**George Humphreys, Kohn Bach Scholar
at the Royal Academy of Music**

*'A wonderful sense of binding intimacy...
surely a glimpse of heaven.'*

Evening Standard, February 2009

O ewiges Feuer, o Ursprung der Liebe, BWV 34

O eternal fire, O source of love

Wer da gläubet und getauft wird, BWV 37

He that believeth and is baptized

Gott fährt auf mit Jauchzen, BWV 43

God is gone up with a shout

Midday Duke's Hall

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'O ewiges Feuer, o Ursprung der Liebe' belongs to Bach's last active phase as a composer of sacred cantatas. He performed it on Whit Sunday in about 1746. Its extensive opening chorus is a veritable tour de force, richly scored for trumpets and drums, oboes and strings. Equally equipped to touch our senses is the lovely alto aria with two flutes and muted strings.

'Wer da gläubet und getauft wird' is another Ascension Day piece though modestly scored for oboes d'amore and strings. The cantata begins with a melodically-subtle sinfonia. Perhaps the focal point of the work is Bach's masterly and inspired setting of the famous hymn 'Wie schön leuchtet der Morgenstern' (How brightly shines the morning star) as soprano-alto duet.

'Gott fährt auf mit Jauchzen' is a Leipzig work for Ascension Day. This festive two-part cantata features trumpets, drums, oboes and strings and begins with a noble instrumental prelude in which we can at once discern a sense of occasion. Among a sequence of richly varied arias is a dramatic one for bass with a fiendish trumpet obbligato for which Bach later substituted a violin, presumably because he could not find a trumpeter sufficiently accomplished to play it.



*'A superb new concert series which promises to
form a highlight of London's musical calendar...
My advice: book early!'*

Music and vision daily, January 2009

Christus, der ist mein Leben, BWV 95

Christ is my life

Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146

We must through much tribulation enter into the kingdom of God

**Midday
Duke's Hall**

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Christus, der ist mein Leben' is a Trinity cantata which Bach first performed at Leipzig in 1723. Its most impressive feature lies in the superbly-constructed opening chorus whose complexity of design embraces two different hymn melodies and some strikingly bold key changes. A third hymn melody is contained in a solo soprano movement of great beauty while a tenor aria affords a prominent role to Bach's favoured imagery of the Leichenglocken (funeral bells), evoked in pizzicato string writing. A fourth chorale, no less, rounds off this highly original cantata.

'Wir müssen durch viel Trübsal' is an Easter piece dating from the mid to late 1720s. Its extended opening sinfonia may be at once recognised as an adaptation of music that eventually was to become the first movement of the great D minor Harpsichord Concerto (BWV 1052). In the cantata, though, the dazzling solo part is written for organ. The initial chorus draws on the same concerto but this time on its slow movement upon which Bach superimposes a four-strand vocal texture.



'One feels certain that as the series gains its momentum over the coming years, the Royal Academy of Music's ambitious undertaking is going to become a central feature of London's cultural and religious life.'

The Tablet, February 2009

Ich hab in Gottes Herz und Sinn, BWV 92

I have surrendered to God's heart and mind

Ein feste Burg ist unser Gott, BWV 80

A mighty fortress is our God

**Midday
Duke's Hall**

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Ich hab in Gottes Herz und Sinn' was written in 1725 for the pre-Lenten Sunday of Septuagesima. This is a powerful and unusually extended work which incorporates five verses of a seventeenth century hymn and its fine associated melody. Both are contained in the subtly expressed and skilfully constructed opening chorus, while other movements, especially the bass aria, contain vivid instances of word-painting and pictorial imagery.

The creation of 'Ein feste Burg ist unser Gott' had a chequered history, beginning at Weimar then undergoing numerous changes until reaching its final form some time after Bach's arrival in Leipzig. This is the version performed today, beginning with a mighty contrapuntal chorus, and incorporating the melody and text of Luther's Reformation hymn from which the Cantata takes its name. What a fine contrast Bach makes between this powerful music and the tenderly expressed and deeply felt alto-tenor duet, later on.



'It has been an incredible experience for me as an Academy student to work within the orchestra for the Bach Cantatas Series. It's invaluable getting the chance to learn from our guest leaders, who are at the top of their professions.

The overall level of musicianship is very high, especially now that the orchestra and singers have become fully acquainted with each other over the first year of the series. I feel very lucky to be a part of this musical voyage.'

Pippa Macmillan, double bass student

Erhöhtes Fleisch und Blut, BWV 173

Exalted flesh and blood

Ich geh und suche mit Verlangen, BWV 49

I go and seek with longing

Was willst du dich betrüben, BWV 107

Why are you distressed

Midday Duke's Hall

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Erhöhtes Fleisch und Blut' is a Whitsuntide cantata probably first heard in 1724. Its origins, though, go back to Bach's Cöthen years when he wrote the music for the birthday of his employer, Prince Leopold (BWV 173a). For Whitsun at Leipzig he inserted a new text and completely revised and adjusted most of the vocal scoring.

'Ich geh und suche mit Verlangen' was first performed at Leipzig in 1726, late in the Trinity season. Its opening movement is not a chorus but an arrangement for organ and strings with a single oboe d'amore of music that was later and more familiarly to become the finale of the Harpsichord Concerto in E major (BWV 1053). The remainder of the cantata is an intimately expressed dialogue for soprano (Soul) and bass (Jesus).

'Was willst du dich betrüben' takes as its textual basis a seventeenth century hymn by Johann Heermann. Exceptionally among the works of Bach's great 1724-25 'chorale' cycle, this one sets the hymn verses as they stand, seemingly posing Bach with a difficult problem in achieving expressive variety. In the course of two choral movements, four consecutive arias and a single recitative Bach meets the challenge with richly varied responses to the often colourful images of the hymn text.



Rachel Podger with players from the Academy Baroque Orchestra

Wachet! betet! betet! wachet!, BWV 70

Watch! Pray! Pray! Watch!

Unser Mund sei voll Lachens, BWV 110

Let our mouth be full of laughter

Midday Duke's Hall

*Tickets £9 (concessions £6),
season discounts available
Box Office: 020 7873 7300*

'Wachet! betet!' has its origins in Weimar but for Leipzig in 1723 Bach added recitatives and an additional chorale, turning it into a two-part cantata of imposing dimensions. The appointed Gospel concerns the Last Judgement and Bach evokes it dramatically both in the resplendent opening chorus and elsewhere with exciting trumpet calls and declamatory vocal writing. There are moments of tender reflection, too, notably in the lyrical tenor aria with its wide-ranging 'cantabile' melody.

'Unser Mund sei voll Lachens' is a Christmas cantata first performed in 1725. Its opening chorus is a masterly adaptation by Bach of the overture to his Orchestral Suite in D major (BWV 1069). In the cantata, though, the dance-like fugal section is given to the voices creating a picture of exuberant joy. Indeed Bach's infectious accommodation of 'Lachens' (laughter) is a veritable masterstroke. Trumpets, drums, flutes, oboes, strings and continuo with bassoon lend iridescence to this glorious piece.



Iain Ledingham

'Preparing and performing the Bach Cantatas is one of the great privileges of being a musician. Doing so with the Academy's talented and passionate young musicians enriches the experience still further. This is an extraordinary project – a great gift to our cultural well-being.'

Margaret Faultless, performer and tutor

Sundays in Marylebone

The Academy's building is just across Marylebone Road from Marylebone Village.

As well as being inspired by Bach's immortal music, why not spend more of your Sunday enjoying the many other sights and sounds of Marylebone?

The Academy's restaurant will be open from 10.30am to midday for light refreshments.

The restaurants, bars and cafés in Marylebone Village offer perfect meeting points from coffee catch-ups to the important lunchtime or evening rendezvous.

Marylebone Farmers' Market takes place on Sundays from 10am to 2pm. Fresh seasonal flowers, fruits and foods are the order of the day.

Marylebone Village is also the perfect place to spend time exploring its unique collection of shops. Treats for the home, designer-wear fashions and presents for friends can all be found as you weave your way through the Village.

www.marylebonevillage.com



'[This] extraordinary cycle of all the Bach church cantatas, over the next 10 years, will perform each of the 200 or so works the master composed in the genre. Given in hour-long concerts one Sunday a month at noon, the project is an epoch-making opportunity to hear some of Bach's greatest and least familiar music complete, as if you were part of a uniquely privileged congregation... prompt booking is recommended.'

Country Life, April 2009

How to Book

12/13

Box Office telephone
020 7873 7300
Book online at
www.ram.ac.uk/bach

Tickets for 10th January
are £12 (concessions £9).
All other concerts are £9
(concessions £6)

**Book now for season
discounts:**

book for all nine concerts
and save 30%

book for at least six
concerts and save 20%

book for at least four
concerts and save 10%

Each cantata concert begins at midday and lasts around one hour. The Academy's restaurant will be open for light refreshments from 10.30am until the start of each concert.

Box Office

The Academy's Box Office is open for telephone and personal bookings from Monday to Friday, 10am–12 noon and 2–4pm. Answering service at all other times. Credit cards are accepted with a small booking fee.

Discover more

You can find more about the Academy's history of Bach performances at www.ram.ac.uk/bach

The Royal Academy of Music is where many leading musicians learn their trade. Our student community is truly international, representing more than fifty countries. The Academy's wide range of concerts and events includes jazz, opera, musical theatre, twenty-first-century music and 'period' performance

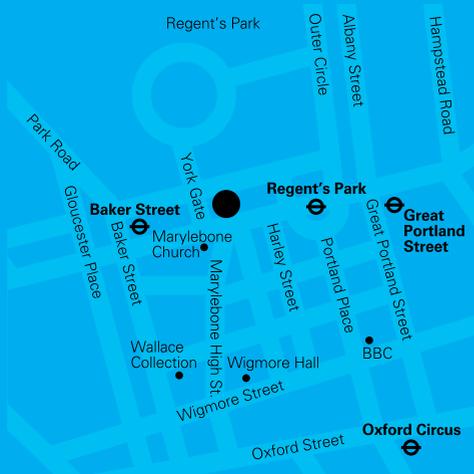
Royal Academy of Music,
Marylebone Road, London NW1
Registered charity no.310007 | www.ram.ac.uk

Design: INTRO (www.introwebsite.com)
Programme notes by Nicholas Anderson
Photography by Mark Whitehouse

Printed on Hello Gloss, an FSC certified paper,
which is produced using wood fibre from fully sustainable
forests and holds ISO 14001 environmental accreditation.



University
of
London



President: **HRH The Duchess of Gloucester GCVO**
Principal: **Professor Jonathan Freeman-Attwood**

Royal Academy of Music Box Office
Marylebone Road 020 7873 7300
London NW1 5HT www.ram.ac.uk

The Academy's Bach cantata concerts are presented through the generosity and vision of the Kohn Foundation