

SIX
BRANDENBURG
CONCERTOS
BACH

DUNEDIN CONSORT
JOHN BUTT

SIX BRANDENBURG CONCERTOS

John Butt	Director and Harpsichord
Cecilia Bernardini	Violin
Pamela Thorby	Recorder
David Blackadder	Trumpet
Alexandra Bellamy	Oboe
Catherine Latham	Recorder
Katy Bircher	Flute
Jane Rogers	Viola
Alfonso Leal del Ojo	Viola
Jonathan Manson	Violoncello

Recorded at

Perth Concert Hall, Perth, UK
from 7-10 May 2012

Produced and recorded by

Philip Hobbs

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Post-production by

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Photographs by

David Barbour

Cover image: *The Kermesse, c.1635-38 (oil on panel)* by Peter Paul Rubens
(Louvre, Paris, France / Giraudon / The Bridgeman Art Library)

DISC 1

Brandenburg Concerto No. 1 in F Major, BWV 1046

Concerto 1mo à 2 Corni di Caccia, 3 Hautb: è Bassono, Violino Piccolo concertato, 2 Violini, una Viola è Violoncello col Basso Continuo

① [...] 4:02 ② Adagio 3:44 ③ Allegro 4:11 ④ Menuet Trio Polonaise 8:47

Brandenburg Concerto No. 2 in F Major, BWV 1047

Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino, concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo

⑤ [...] 4:51 ⑥ Andante 3:18 ⑦ Allegro assai 2:44

Brandenburg Concerto No. 3 in G Major, BWV 1048

Concerto 3zo a tre Violini, tre Viole, è tre Violoncelli col Basso per il Cembalo

⑧ [...] 5:30 ⑨ Adagio 0:25 ⑩ Allegro 4:46

Total Time: **42:44**

DISC 2

Brandenburg Concerto No. 4 in G Major, BWV 1049

Concerto 4ta à Violino Principale, due Fiauti d'Echo, due Violini, una Viola è Violone in Ripieno, Violoncello è Continuo

① Allegro 6:45 ② Andante 3:20 ③ Presto 4:30

Brandenburg Concerto No. 5 in D Major, BWV 1050

Concerto 5to à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato

④ Allegro 9:00 ⑤ Affettuoso 5:06 ⑥ Allegro 5:01

Brandenburg Concerto No. 6 in B-flat Major, BWV 1051

Concerto 6to à due Viole da Braccio, due Viole da Gamba, Violoncello, Violone e Cembalo

⑦ [...] 6:01 ⑧ Adagio ma non tanto 4:52 ⑨ Allegro 5:34

Total Time: **50:34**

Brandenburg Concertos

While we know that Bach finished a sumptuous manuscript of six concertos (for 'plusieurs instruments', as he titled it) in March 1721 for presentation to the Margrave of Brandenburg, it is not certain when Bach actually composed these works. The survival of early versions of some pieces suggests that Bach adapted these from a pool of existing works but others might have been freshly written. His aims in revision and compilation seem to have been to present six entirely disparate examples of the instrumental concerto, a genre which was by no means fixed and which could imply many instrumental combinations. Bach's tendency to produce encyclopaedic surveys of multiple musical genres was becoming a major compositional habit and his Brandenburg collection was closely followed by the first volume of the *Well-Tempered Clavier*.

The term 'concerto' was rather widely used in Bach's day; he employed it most frequently on the title pages to most of the works we now call 'cantatas', as a way of denoting those sacred works in which instruments and voices participated ('concerted') together. Early definitions of the concerto genre alternatively (and ambiguously) translated the term as 'agreement' and 'disputation'. Nevertheless this contradiction does give a useful sense of the dynamics of concerto writing: the very differentiation of forces into 'tutti' and 'solo' groups generates an immediate sense of opposition, but the composer's task is to render this opposition productive and 'agreeable'. Thus, although some concertos veer towards the 'agreement' model (e.g. Nos. 3 and 6) and others towards the 'disputation' model (Nos. 4 and, especially 5), it is perhaps most useful to see both concepts working simultaneously. What gives these concertos their particular fascination is the sense that they are highly structured but, paradoxically, also among the most carefree, joyous and spontaneous works that Bach ever produced. Somehow he manages to evoke a 'norm' for each movement – as if the modern Italian concerto genre were more standardized than it actually was – and immediately subverts any expectations that the norm was meant to bring. In all, the genres of Bach's oeuvre

show a fluidity and subtlety that we are still only just appreciating as we come to realise that the textbook is not necessarily the best route to musical appreciation.

Concerto 1

The first concerto is immediately prominent for its use of the two 'hunting' horns, those instruments most associated with the privilege of royal courts. Hunting was a particular metaphor in German states, which were basically a multiplicity of small courts (such as that at Cöthen where Bach worked: a small town, castle and – even today – lots of cows). Only the largest states such as Saxony and Prussia had real military pretensions, so the activity of hunting stood in for military might. The horn players (who were normally also the trumpeters) were the highest paid musicians and the more – and the better – a prince could afford, the more sumptuous his court appeared. Having said that, this concerto would still work were they to be omitted and this has sometimes been interpreted as a sign of Bach's critique of social hierarchy (see the work of Michael Marissen, in particular). On the other hand, the horns contribute immensely to the style and ethos of the piece with their unabashed hunting calls. Indeed, Bach seems to have gone out of his way to make the horns clash against the rest of the texture.

An oddity about this concerto is the way the balance of the solo instruments seems to change in the course of the piece – perhaps a sign of the diverse origins of the work (an early version survives which lacks the third movement and part of the last). But it might equally represent Bach's way of demonstrating the diversity and malleability of the genre at the outset of the collection. The piccolo violin (tuned a third higher than the standard string pitch for these concertos) first comes to prominence in the second movement, a beautiful, affecting lament that – with its piquant cross-relations – seems to all but follow a text which lies just beyond our ears. In the third movement the high violin appears in a more virtuosic light, but after this point it disappears again. This movement is also known as the opening chorus of the secular Cantata 207, 'Vereinigte Zwietracht der wechselnden Saiten', in which vocal parts seem to have been added to the instrumental texture. However, if Malcolm Boyd's guess is right, both this and the Brandenburg version might go back to an earlier vocal model. Thus what we hear as the third movement

of the first concerto might actually be the instrumental arrangement of a chorus – something which points to the wider concept of ‘concerto’, embracing vocal, as well as instrumental, music. This suggests that we should not think of these concertos purely as abstract, absolute music: their gestures, moods and rhetorical structure should perhaps be seen in a similar light to texted music.

The first concerto, uniquely, presents a fourth movement, a set of dances interspersed with repetitions of a French-style minuet. Just as vocal and instrumental genres were closer to one another than we might think, so too were the genres of ‘Italian’ concerto and ‘French’ suite. Not only does the return-structure of the minuet parallel the ritornello form of an Italian concerto movement, dances sometimes form the basis of the longer concerto movements (the third movement of this concerto has many of the characteristics of a *passepiéd*, that of the sixth concerto is like a *gigue*).

Concerto 2

The second concerto seems to explore the utmost diversity of solo instruments but with the greatest amount of ‘agreement’ between them. The solo group might initially appear an almost irresponsible choice: trumpet, recorder, oboe and violin. Not only is this representative of each instrumental family but it would also have challenged the hierarchy of the musicians in the court Kapelle at Cöthen. For instance, the trumpeter would probably have been the most highly paid and respected musician while the recorder would usually have been played by the most lowly of court musicians (although he could also have been an oboist, and thus of higher status). Moreover, each player must continually make compromises to match the other instruments in tone, style or dynamic. Bach is quite relentless in insisting that each solo instrument play in turn the same melodic material, regardless of the techniques employed or the status of the player. For instance, both oboe and recorder have to play the ‘string crossing’ passages that first appear on the violin, the trumpet has to play the same agile melodic figuration as all the other instruments. In all, there is a sense in which all the players have to go through the same ‘eye of the needle’.

The first movement follows the ubiquitous ritornello style, in which the opening, tutti section is restated in various keys and environments, like the pillars of a building or the central point of a speech. But this skeleton is fleshed out in a highly individual way: the 'subsidiary' material is often central to the solo episodes and much of this returns at later junctures – so it is thus of equal importance to the ritornello theme (interestingly the final iteration of one of these passages reveals a prominent B-A-C-H pattern in the bass). In other words, Bach shows the same subtlety in the pacing out the events of the movement as he does in his ability to combine themes simultaneously; he produces a much weightier level of musical discourse than the age would normally require.

The central movement is a rare example of a quartet by Bach (virtually all his chamber music presents a trio texture) in which the melodic line is shared among the upper three instruments. Their work rather resembles a mosaic in presenting a picture that would more usually be created by much simpler means. Should the trumpeter feel peeved at being excluded from the slow movement, the final movement provides ample compensation since here the trumpet takes the lead with the fugal subject. Of all Bach's fast movements, this one most belies the belief that the fugue is a dry, academic process; it works more like a sparkling conversation or a spirited chase in which we always expect the next entry of the subject but are somehow surprised when it arrives. Here the accompanying string parts are more or less cosmetic; while they provide some shading and emphasis, much of the time they could be omitted without major damage to the musical argument.

Concerto 3

The third concerto comes closest to fulfilling the 'agreement' definition of the concerto, with the opening movement comprising the interplay of the three choirs of three violins, violas and cellos and the last retaining the format of three violins and violas but with the cellos consolidated with the continuo. What is sacrificed in terms of solo virtuosity is amply compensated by the fleet interplay of forces, a kaleidoscopic celebration of the entire violin family.

The first movement is loosely based on the type of da capo form associated with sonatas. But here there is also an overall sense of dramatic intensification during the course of the movement, and the return of the opening section is modified with new gestures and some unexpected turns of event. The two cadential chords constituting the second movement ('Adagio') certainly do not refer to a piece that has since been lost since they come on the middle of a page in the presentation autograph. Perhaps, given the complexity and intensity of the movements on either side, they should be played precisely as they stand, as if the slow movement has simply vaporised. Or perhaps, in the manner of Handel's later organ concertos, they signify a solo improvisation. There is certainly a sense throughout the collection that Bach played on the expectations and conventions of concerto writing, and here is an opportunity to render this movement in a number of different ways.

The third movement is, unusually for Bach's finales, a piece in binary form with each of the two halves repeated. Here there is a definite element of virtuosity, but transferred from the customary soloist to the entire ensemble. Never again in the history of the concerto has there been such a piece that maintains the dazzle of the concerto idiom without profiling a single soloist.

Concerto 4

The fourth concerto opens with an extensive section which not only introduces the basic material for the movement but also reveals the instrumental argument: a solo group is contrasted with the rest of the orchestra and within this solo group there is a dialogue between the two recorders and the violin. This functions as a microcosm of the work as a whole, containing its own contrasts, departures and returns; only at the end of the movement do we hear it again complete. Rather than simply confining the solos to the episodes, Bach dislocates the solo argument from the ritornello structure: we simply cannot predict when the soloists will be strongly profiled, they are continually weaving in and out of the larger orchestral texture.

The second movement introduces a new concept in Bach's concertos: here there is a close dialogue between the solo group and the tutti in which the contrast is

highlighted by dynamics rather than melodic material. The piece thus plays on the concepts of repetition, together with light and shade. With the final movement we hear yet another interpretation of the concerto style: the opening ritornello is essentially a fugue, the subject of which can subsequently be used in a variety of ways. Indeed there are only a few places where it is entirely absent. Thus the expected contrast of ritornello and episode is replaced by frequent contrasts of instrumentation, the fuller expositions of the subject providing the tutti sonority usually associated with the ritornello. Furthermore another traditional feature of the concerto – virtuosity – is provided by the violin part, something which by its very nature turns a fugue – brilliant enough on its own terms – into a dazzling concerto movement.

Concerto 5

The fifth concerto presents a more complex hierarchy of players than most – the three soloists must establish their own mutual relationships in addition to their relation to the ensemble as a whole. These three are a somewhat unlikely group: while the violin is usual enough, the transverse flute was a very new instrument in German orchestras in 1721, an import from the trendsetting court of France. Most peculiar of all, though, is the appearance of the harpsichord in the solo group: the keyboard was perfectly familiar as a solo instrument, or as a continuo ‘chord-filler’ within an orchestral texture, but was quite new as a concerto soloist. The comparatively thin tone of the instrument doubtlessly rendered it unsuitable to carry a solo line, but the construction of larger instruments, and, particularly the court’s well-documented acquisition of a large harpsichord from Michael Mietke of Berlin in 1719, might well have accounted for Bach’s ground-breaking experiment (and Dunedin are exceptionally fortunate in having acquired a modern copy of a large Mietke instrument, built by Bruce Kennedy).

The keyboard is hardly coy in its first appearance within a concerted context; it is accorded the most virtuosic writing, quite often dominating the texture of the other two instruments. Nevertheless, it does not, initially, have significantly more thematic material, so its exuberance barely affects the fairly standard course of the piece. However, in the closing minutes of the first movement, the harpsichord

takes over entirely, presenting a frenzied cadenza that all but forsakes the principal motives and melodies. Only at the last minute does the opening ritornello return to restore order. Several interpretations of this state of affairs are possible: one theory (from Susan McClary) suggests that the keyboard, as normally the 'servant' of the other, solo instruments, overthrows the existing hierarchy. Michael Marissen suggests that this might rather reflect Bach's belief that all humans are created equal under God and that even established earthly orders are only temporary. In terms of the experience of this movement, it might stir up a fevered desire for closure, something which has been continually frustrated throughout the course of the movement. There is also the obvious historical fact that, by the early eighteenth century, the keyboard had been established as the instrument of the composer, the one through which one would normally learn the principles of harmony, and the only one capable of comfortably presenting the entire musical texture.

The second movement is a trio for the three solo instruments alone – the point at which the concerto genre comes closest to the sonata. This scoring does not seem so unusual when it is considered that the majority of Bach's concertos were almost certainly originally performed with only a single instrument on each line: in other words, every instrument is, in a sense, a soloist. The final movement is an exceedingly vivacious gigue, which, like the opening movement of the fourth concerto, presents both a ritornello form and a large-scale da capo of the opening section. The keyboard is considerably better behaved than in the first movement, sharing out the solo sections with the other instruments. Nevertheless, it still has the fastest note-values.

Concerto 6

Many scholars have speculated as to the origins and age of each concerto: there is a case for dating the sixth concerto to the earliest stage of the composition since it seems to be a 'group concerto' employing supposedly archaic instruments, the two violas da gamba. Nevertheless Bach may purposely have been mixing 'ancient' and 'modern' elements to create a work that was as unique in its form as in its musical ideas. The parts for viola da gamba may have been designed with Bach's employer, Prince Leopold I of Anhalt-Köthen, in mind; he was, after all, an enthusiastic

amateur of the instrument and the parts are relatively simple. This would also suggest a more recent composition.

The opening movement employs the ritornello form of the modern Vivaldi concerto and it contains several textural contrasts to give the illusion of solo-tutti forces. The ritornello technique here is one of Bach's most ingenious: virtually everything counts as ritornello since so much is reused during the course of the movement. Another interesting device is the canonic writing for violas at the outset, by which the two chase one another directly at a very close distance, something which provides an extremely dramatic atmosphere that infects the entire movement. As is so often the case in these concertos, Bach employs the most 'learned' of compositional devices to tremendous aural and dramatic effect – perhaps it is this combination of skill and insight that places him so extraordinarily high in the western tradition.

The second movement is essentially a sonata trio, another example of the close relation between concerto and sonata genres, by which the concerto becomes more intimate without losing its 'public' perspective. The intensity of the melody with its downward leap of a seventh also immediately evokes the human voice. While the da capo form of the final movement originated in the aria genre and the gigue-like idiom came from dance, the elaborated repetitions of the opening phrases recall some of the oldest instrumental idioms, in which players traditionally improvised embellishments over a given melody. But here again Bach mixes the conventions: the violas da gamba, traditionally associated with the performance of divisions, have comparatively simple parts, while the most virtuosic writing is assigned to those most shy – and derided – of stringed instruments, the violas.



Notes on performance practice

This recording reflects some of the recent debates about how the Brandenburg Concertos might have been performed in Bach's Cöthen. Nevertheless, there is little surviving performance material for specific Cöthen performances (apart from the surviving parts for an earlier version of the fifth concerto). And it is by no means clear that these six were ever identified as a set for Cöthen purposes – although they roughly match the small band of expert players on the court's roster. Bach reused several parts of the collection in later years, and in different ways, so it would be wrong to infer that he envisioned only one way of playing them.

What seems likely for Cöthen, given the small corpus and high expertise of the players, is that all the parts were played by single instruments. Thus there was a very close correlation between chamber and orchestral textures, just as Bach combined concerto and sonata conventions. Secondly, it is likely that Cöthen's principal pitch standard was lower than those for most other places in Bach's career (the most comprehensive study is by Bruce Haynes).

The evidence is partial but telling: Cöthen cantatas often seem to be very high in notated pitch for the vocalists (see, for example, Cantata 174a, 'Durchlauchtster Leopold'); there are several surviving instruments set around the lower pitch standard from this part of Germany. Moreover, French court pitch was lower than the 'Kammerton' that was becoming common in municipal centres such as Bach's Leipzig (which would correspond roughly to today's frequent choice of A' 415Hz), and many courts attempted to emulate French practice. Thus for this recording we have – in common with some other groups in recent years – adopted A' 392Hz as the basic pitch ('tief-Kammerton', i.e. a whole tone below modern concert pitch and a semitone below A' 415Hz). While Cöthen court pitch was likely to have been somewhere near this, it is unlikely that pitch was ever standardized as precisely as we might often assume or wish.

The low pitch – which adds an element of technical complexity – does have several significant effects on the sound of the performance. First, it is perhaps more suited to smaller rooms than the higher pitch levels, which tend to render the music more penetrating, but it brings a warmth and glow to the sound that is well suited to the euphonious textures of the Brandenburg Concertos. Secondly, it tends to encourage a slightly slower but more subtle articulation for most instruments, which means that both fast and slow tempi can generate a rich array of note shapes and dynamic shadings. Several other things might be implied by the lower pitch: the trumpet part of Brandenburg 2 becomes marginally easier to handle, thus opening up more possibilities for expressive detail, and the piccolo violin of Brandenburg 1, sounding a minor third above the other instruments, now comes within the range of the high-pitched ‘church’ violins (at ‘Chorton’, which was often the pitch of church organs, roughly a semitone above modern pitch, at A=465Hz). While it is possible that this part was designed for one of the very small violins, customarily used for dancing, it could simply refer to a slightly smaller instrument designed for church use.

This recording exploits a further possibility opened by the lower pitch, one devised by our violone player, William Hunt. Having played the viol parts in Brandenburg 6 many times, he has observed that the key of Bb Major does not permit the instrument’s rich sympathetic open-string vibration to be exploited as effectively as it would be in D or G. This becomes feasible if, rather like the Chorton piccolo violin in Brandenburg 1, the viols were also Chorton instruments, and were thus tuned up a third). In places, full G Major and D Major chords can be held down with lute fingering to generate the richest possible sound (this applies to broken chord figures in Movement 3, in particular, but also to single repeated notes that belong to one of the chords enhanced by sympathetic open strings).

While there is no direct evidence to support such a hypothesis, this tuning may well have been more feasible for the technique of Prince Leopold, should he have been the first player in one of Bach’s performances (i.e. playing a minor third lower than the pitch notated in the score). Moreover, William has uncovered at least one clear error in Bach’s score, in the first gamba part, which might point to its having been

originally notated a third lower. He also adopts the Chorton tuning for the violone, which permits the instrument (at 8' pitch, as long established by the research of Laurence Dreyfus) to be played lower in its range, and thus providing a richer complement for the cello, which plays at the same register; now the lowest note in the piece becomes the open bottom string.

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Dunedin Consort

John Butt	Director and Harpsichord (Bruce Kennedy, 1991, after Michael Mietke)
Cecilia Bernardini	Violin (Camillo Camilli, Mantua, 1743) Piccolo Violin (Stainer)
Huw Daniel	Violin (Alessandro Mezzadri, Ferrara, c.1720-30, kindly loaned by the Jumpstart Foundation)
Rebecca Livermore	Violin (François Goutenoyre, Lyon, c.1683)
Jane Rogers	Viola (Jan Pawlikowski, 2008, kindly loaned by Geoffrey Irwin)
Alfonso Leal del Ojo	Viola (Edward Lewis, England, c.1687)
Aliye Cornish	Viola (Bernd Hiller, 2006)
Jonathan Manson	Cello (Milanese cello, c.1700)
Alison McGillivray	Cello (Anonymous, London, 1715) Viola da gamba (Ruth Caldwell, 2001)
Emily Ashton	Cello (Gennaro Gagliano, Naples, c.1760) Viola da gamba (Wang Zhi Ming, 2004)
William Hunt	Violone Grosso (Michael Heale, Guildford 1990, after anonymous German early 18th century) G Violone (Robert Eyland, Totnes, 1983, after Ernst Busch, Nürnberg, c.1640)
Katy Bircher	Flute (Roderick Cameron, 1995, after Bressan, 1710)

Alexandra Bellamy	Oboe (Sand Dalton after 'The Galpin', French, late 17th century)
Leo Duarte	Oboe (Sand Dalton after 'The Galpin', French, late 17th century)
Lars Henriksson	Oboe (Sand Dalton after 'The Galpin', French, late 17th century)
Pamela Thorby	Alto Recorder in F (Fred Morgan, Australia 1993, after Bressan/Stanesby) Alto Recorder in G (Luca de Paolis, Italy, 2012, after Denner)
Catherine Latham	Alto Recorder (Von Huene workshop, 2000, after 18th century Scherer)
Peter Whelan	Bassoon (Olivier Cottet, 1990, after Charles Bizet, Paris, 1685-1752)
David Blackadder	Trumpet (Andrew Clark, after Johann Leonard Ehe, Nuremburg, 1726)
Anneke Scott	Horn (John Webb/Anthony Halstead after M. Leichamschneider, Vienna, c.1720)
Joseph Walters	Horn (John Webb/Anthony Halstead after M. Leichamschneider, Vienna, c.1720)
Keith McGowan	Keyboard technician

PITCH A' 392Hz Werkmeister III

Violas da Gamba and G Violone tuned in Chorton

Dunedin Consort

The Dunedin Consort, takes its name from Edinburgh's castle (Din Eidyn) and, like the famous landmark, has great cultural significance in Scotland's capital city and beyond. Under the musical direction of John Butt, has consolidated its existing strength in the Baroque repertoire, winning the 2008 Midem Baroque Award and the 2007 Gramophone Award for Best Baroque Vocal Album (for its recording of the original Dublin version of Handel's *Messiah*).

Its commitment to excellence in both live performances and recordings, coupled with the latest research in historical performance, is complemented by its strong belief in supporting new music. As part of its contemporary strand, it has commissioned and performed works by living composers – including William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish – to complement and enhance the meaning of the old masterpieces. The Dunedin Consort has performed at music festivals in Scotland (including the Edinburgh International Festival), Canada, Italy, Spain, Ireland, Germany, Israel and France, broadcasts frequently on BBC Radio 3 and BBC Scotland, and enjoys a close relationship with Linn.

Dunedin Consort's 2008 releases of Bach's *Matthew Passion* (Last Performing Version, c.1742) and Handel's *Acis & Galatea* (Original Cannons Performing Version, 1718) both received many plaudits, including a Gramophone Award nomination for *Acis & Galatea*. In 2010 Dunedin released Bach's *Mass in B Minor* (Breitkopf & Härtel Edition, edited by Joshua Rifkin, 2006) to critical acclaim. 2013 saw the release of its *John Passion* (Reconstruction of Bach's Passion Liturgy) which was both Gramophone and BBC Music Magazine's 'Recording of the Month'.





John Butt

Harpsichord and Director

John Butt is Gardiner Professor of Music at the University of Glasgow and musical director of Edinburgh's Dunedin Consort.

As an undergraduate at Cambridge University, he held the office of organ scholar at King's College. Continuing as a graduate student working on the music of Bach, he received his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College Cambridge, joining the faculty at UC Berkeley in 1989 as University Organist and Professor of Music. In autumn 1997 he returned to Cambridge as a University Lecturer and Fellow of King's College, and in October 2001 he took up his current post at Glasgow. His books have been published by Cambridge University Press: these include *Bach Interpretation* (1990), a handbook on Bach's *Mass in B Minor* (1991), *Music Education and the Art of Performance in the German Baroque* (1994).

Playing with History (2002) marked a new tack, examining the broad culture of historically informed performance and attempting to explain and justify it as a contemporary phenomenon. He is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the *Cambridge History of Seventeenth-Century Music* (2005). His book on Bach's Passions, *Bach's Dialogue with Modernity*, was published in 2010, and explores the ways in which Bach's Passion settings relate to some of the broader concepts of modernity, such as subjectivity and time consciousness.

John Butt's conducting engagements with Dunedin Consort (2003 –) have included major Baroque repertory and several new commissions. He has been guest conductor with the Orchestra of the Age of Enlightenment, the Irish Baroque Orchestra, Philharmonia Baroque Orchestra, the Royal Academy of Music/Kohn Foundation Cantata Series, and the Royal Conservatoire of Scotland Chamber Orchestra and Chorus. John Butt also continues to be active as a solo organist

and harpsichordist. Eleven recordings on organ, harpsichord and clavichord have been released by Harmonia Mundi. As conductor or organist he has performed throughout the world, including recent trips to Germany, France, Poland, Israel, Korea, Canada, Belgium, Holland and the Irish Republic.

In 2003 John Butt was elected to the Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book, *Playing with History*, was shortlisted for the British Academy's annual Book Prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach's Passions. In 2010 he was appointed to the Council of the Arts and Humanities Research Council. In January 2011 he became the fifth recipient of the Royal Academy of Music/Kohn Foundation's Bach Prize, for his work in the performance and scholarship of Bach. In 2013 John Butt was awarded the OBE for his services to music in Scotland.





Cecilia Bernardini

Violin

Equally at home on both the modern and the Baroque violin, Cecilia Bernardini is considered one of the most versatile violinists of her generation. As a soloist, Cecilia has performed in prestigious concert halls in Europe including Concertgebouw Amsterdam, Musikverein Vienna and Konzerthaus Berlin.

In 2010, she premiered Philip Glass' *Double Concerto for Violin, Cello and Orchestra* with the Residentie Orkest (Holland). Cecilia is in demand as an orchestra leader and works regularly with ensembles including Camerata Salzburg, Scottish Chamber Orchestra, Swedish Radio Chamber Orchestra, The Netherlands Bachvereniging, Ensemble Zefiro and The King's Consort. In 2012 she was appointed leader of Dunedin Consort's orchestra. She is a founder member of the Serafino String Trio, together with violinist Giles Francis and cellist Timora Rosler and has appeared with fortepianists Keiko Shichijo and Kristian Bezuidenhout, pianist Alexandre Tharaud, double-bass player Rick Stotijn and oboist Alfredo Bernardini.

Cecilia plays on a 1743 Camillus Camilli violin kindly lent by the Jumpstart Foundation. The Stainer piccolo violin was kindly lent by John & Arthur Beare.

For further information visit www.ceciliabernardini.com

Pamela Thorby

Recorder

Described recently on BBC Radio 3 as ‘the queen of the recorder’, Pamela Thorby has an international reputation as the UK’s most stylish and creative recorder virtuoso. Her ability to assimilate many genres of music and her love of improvisation has led to collaborations with leading jazz, folk and pop musicians in an influential career in which she has toured the world as concerto soloist, chamber musician and orchestral principal. Her numerous and diverse recordings range from the medieval period to the present day and include her own compositions, movie soundtracks, acclaimed chamber music albums with the much admired Palladian Ensemble and a continuing series of highly praised solo recordings for Linn. Pamela is professor of recorder at the Royal Academy of Music in London.

Alexandra Bellamy

Oboe

Alexandra Bellamy gained a degree in Music at The Queen’s College, Oxford in 1991 and went on to study the historical oboe with Sophia McKenna and Paul Goodwin at the Royal Academy of Music, London. In 1995 she was principal oboe of the European Union Baroque Orchestra and since then has played with all the main UK period instrument orchestras as well as many others in the rest of Europe. From 1999 – 2008 she was principal oboe of The King’s Consort and can be heard on many of this group’s recordings. She is also a longstanding member of both Paul McCreesh’s Gabrieli Consort and chamber group Florilegium. She plays regularly with Baroque violinist Rachel Podger and her group Brecon Baroque and can be heard on their latest CD of Bach’s Oboe and Violin Concerto.

David Blackadder

Trumpet

David Blackadder took up the trumpet aged nine, following in the footsteps of his grandfather who was a bandmaster in the North East. He joined the Leicestershire Schools Symphony Orchestra and went on to study at the Royal College of Music with Michael Laird.

After a season as guest principal trumpet with Scottish Opera he joined the English Baroque Soloists and Orchestre Revolutionnaire et Romantique as principal trumpet under Sir John Eliot Gardiner. He is also the principal trumpet of the Academy of Ancient Music and the Orchestra of the Age of Enlightenment.

He is renowned as a soloist, having performed and recorded with conductors including Sir Simon Rattle, Sir Roger Norrington and Vladimir Jurowski. His recordings of Handel arias with singers including Renee Fleming and Kiri Te Kanawa have received particular critical acclaim.

Catherine Latham

Recorder

Catherine Latham has established herself as a performer on period wind instruments, specialising in recorders and oboes. She regularly joins the Orchestra of the Age of Enlightenment for their Glyndebourne summer residency, the London Handel Orchestra for their spring festival and the English Touring Opera for their autumn travels. She has appeared on many recordings over the years, contributing to a range of projects. These include the complete Bach cantata cycle and Brandenburg concerti with the English Baroque Soloists, Handel's *Acis & Galatea* with Dunedin Consort and, most recently, The Sixteen's recording of Bach's Lutheran Masses.

Katy Bircher

Flute

Katy Bircher is an established performer of historical flutes in repertoire ranging from Dowland to Mahler. As a soloist with Brecon Baroque, Concerto Copenhagen, Dunedin Consort and La Serenissima she has given numerous performances as well made critically acclaimed CD recordings. In 2011 she gave the first modern performance, and subsequent recording, of the newly discovered Vivaldi concerto *Il Gran Mogul* with La Serenissima (Avie). As principal/guest principal with many of the UK orchestras, Katy has covered a wide range of repertoire, including iconic large scale reconstructions of Haydn's *The Creation* and Mendelssohn's *Elijah* with The Gabrieli Consort/Paul McCreesh. She is professor of Baroque flute at the Guildhall School of Music & Drama.

Jane Rogers

Viola

Jane Rogers enjoys a busy career in the field of early music. She is principal viola with the Academy of Ancient Music, The English Baroque Soloists and Brecon Baroque and is regularly guest principal viola with The Sixteen, the Orchestra of the Age of Enlightenment and the Kölner Akademie. Her recording career has been prolific and she appears on over 200 CDs many of which have won awards.

Jane teaches Baroque viola and viola d'amore at the Royal Academy of Music, is visiting professor at the Royal Welsh College and the Guildhall school of Music and Drama and is a tutor for the European Union Baroque Orchestra.

Jane is also a keen chamber musician and plays regularly in a string trio with Rachel Podger and Pieter Wispelwey.

Alfonso Leal del Ojo

Viola

Alfonso Leal del Ojo is principal viola player of The English Concert and the Irish Baroque Orchestra. He regularly appears as a soloist with these ensembles and can be heard on many of their award winning recordings. He also works behind the scenes as Chief Executive of Dunedin Consort, working closely with John Butt in the overall development of the ensemble.

Jonathan Manson

Cello

Cellist and viol player Jonathan Manson was born in Edinburgh and received his formative training at the International Cello Centre in Scotland under the direction of Jane Cowan, later going on to study with Steven Doane and Christel Thielmann at the Eastman School of Music in New York. A growing fascination for early music led him to Holland, where he studied viola da gamba with Wieland Kuijken.

For ten years he was the principal cellist of the Amsterdam Baroque Orchestra, with whom he performed and recorded more than 150 Bach cantatas and, together with Yo-Yo Ma, Vivaldi's Concerto for two cellos. As a concerto soloist, he has recently appeared at Wigmore Hall, Carnegie Hall and the South Bank Centre. Jonathan is an active chamber musician, performing repertoire from the Renaissance to the Romantic, and a long-standing partnership with the harpsichordist Trevor Pinnock has led to critically acclaimed recordings of the Bach gamba sonatas and, together with Rachel Podger, Rameau's *Pièces de clavecin en concert*. In recent years they have joined forces with the flautist Emmanuel Pahud, leading to two recordings of Bach and successful tours of Europe, the USA and the Far East. He is also co-principal cellist of the Orchestra of the Age of Enlightenment and a founder member of the renowned viol consort Phantasm. Jonathan is a professor at the Royal Academy of Music in London.

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Dunard Fund is one of the most significant supporters of the Arts in the UK. They support a wide range of cultural organisations and have been instrumental in the development of the Dunedin Consort. We have been privileged to enjoy their support since our early days and would like to extend our sincere gratitude to the Trustees of Dunard Fund for believing in our work. This recording would have been entirely impossible without their financial assistance.

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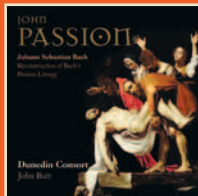
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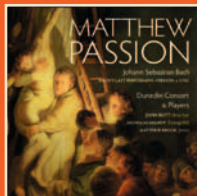
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