

Johann Sebastian Bach (1685 – 1750)

COMPLETE CANTATAS – L'INTÉGRALE DES CANTATES
DAS KANTATENWERK

VOLUME 15

Deborah York, Johannette Zomer, Sandrine Piau, Sibylla Rubens

soprano

Bogna Bartosz

alto

Jörg Dürmüller, Christoph Prégardien, Paul Agnew, James Gilchrist

tenor

Klaus Mertens

bass

THE AMSTERDAM BAROQUE ORCHESTRA & CHOIR
TON KOOPMAN

COMPACT DISC 1

"Unser Mund sei voll Lachens" BWV 110

"Wir müssen durch viel Trübsal" BWV 146

"Gottlob! nun geht das Jahr zu Ende" BWV 28

COMPACT DISC 2

"Tue Rechnung! Donnerwort" BWV 168

"Er rufet seinen Schafen mit Namen" BWV 175

"Bisher habt ihr nichts gebeten in meinem Namen" BWV 87

"Ach Gott, wie manches Herzeleid" BWV 3

COMPACT DISC 3

"Es ist ein trotzig und verzagt Ding" BWV 176

"Es ist euch gut, daß ich hingehe" BWV 108

"Ich bin ein guter Hirt" BWV 85

"Auf Christi Himmelfahrt allein" BWV 128

"Sie werden euch in den Bann tun" BWV 183

The transition between the second and the third yearly cycle of Bach's Leipzig cantatas (1725)

by Christoph Wolff

Introduction

The cantatas in this fifteenth volume belong mostly to the transitional period between the second and the third yearly cycle of cantatas, i.e. the spring of 1725. BWV 3 is part of the series of chorale cantatas that give the second yearly cycle its special character, whereas BWV 28, 110, 146 and 168 already belong to the third yearly cycle. However, cantatas BWV 85, 87, 108, 128, 175, 176 and 183, mostly compositions on texts by Mariane von Ziegler, bring the second yearly cycle to its conclusion.

Bach had taken up his position as Kantor of St Thomas's, Leipzig, at the end of May 1723 and so begun his regular performances of cantatas on the First Sunday after Trinity – in other words, in the middle of the church year. His order for the first year of cantatas therefore deviated from the traditional course of the church year, which began on the first Sunday of Advent and ended on the last Sunday after Trinity. This, however, had consequences for the ensuing cycles. Thus Bach no doubt had planned to conclude his yearly cycle of chorale cantatas of 1724–25 on Trinity Sunday 1725. He could not have foreseen that the loss of his librettist would force him to break off the series on 25 March. For Easter Sunday he was able to resort to a much earlier work, the chorale cantata “Christ lag in Todesbanden”, BWV 4, especially as the Mühlhaus version needed little revision. For the period after Easter, however, he was forced to make other arrangements at short notice.

We do not know who prompted Bach to collaborate with the poet Christiane Mariane von Ziegler (1695–1760). In 1725 Bach set to music nine of her texts. The poet, who was born in Leipzig, was already twice widowed in the 1720s and had also lost the children she had had in both marriages. Johann Christoph Gottsched, Professor of Philosophy and Poetics at the University of Leipzig, attracted her into his sphere of influence and became a staunch advocate of her works. Her first work, *Versuch in gebundener Schreibart*, was published in 1728. It contained, among other things, the texts set by Bach, albeit in a reworked version.

The Cantatas

The Christmas cantata “Unser Mund sei voll Lachens”, BWV 110, was first performed on 25 December 1725. The words can be traced back to Georg Christian Lehms (1711), whose texts Bach had already set in Weimar. Movement 1 refers to Psalm 126:2–3, movement 3 to Jeremiah 10:6 and movement 5 to Luke 2:14 – this last also referring to the Christmas story in Luke 2. The final chorale sets the “Alleluia” strophe from Caspar Fügler's Lied “Wir Christenleut” (1592).

The festive scoring of the work includes the four-voice choir, which calls for ripieno (tutti) singers as well as solo singers, three trumpets and timpani, two transverse flutes, three oboes (including an oboe d'amore and an oboe da caccia), strings and continuo. The choral movement which determines the character of the cantata represents a reworking of the orchestral Overture in D, BWV 1069; here the newly composed vocal parts are skilfully worked into the already existing orchestral score. Another self-borrowing can be found in movement 5, taken from the “Virga Jesse floruit”

interpolation from the Christmas Magnificat BWV 243a of 1723. The remaining solo pieces and the final chorale were newly composed in 1725.

The cantata “Wir müssen durch viel Trübsal”, BWV 146, liturgically belongs to “Jubilate” Sunday (3rd Sunday after Easter) and was probably first performed on 12 May 1726. However, the dating is uncertain, as no original sources survive. The author of the cantata text, who in the first movement draws on Acts 14:22, is unknown. The Bible quotation presents the connection to the Sunday Gospel, John 16:16–23 (Jesus’ farewell: “ye shall be sorrowful, but your sorrow shall be turned into joy.”). The final chorale has survived without its text; its melody, “Werde munter, mein Gemüte”, suggests various possibilities.

The first two movements of the cantata are evidently reworked from a lost violin concerto, later arranged as the Harpsichord Concerto BWV 1052. Thus the work belongs to that expressive group of compositions in which Bach features the concertante organ in a special manner. We can assume that Bach himself played the solo part, while the choir was conducted by the choral prefect. The scoring of the work consists of four-voice choir, transverse flute, three oboes, strings and continuo. Movement 2, with its incorporation of the four-voice choral texture in the slow concerto movement, proves to be an especially refined and effective reworking, exactly suited to the expressiveness of the original instrumental movement. Overt instrumental concertante writing also appears in arias nos 3, 5 and 7, respectively scored for alto with solo violin; soprano with transverse flute; and tenor-bass duo with two oboi d’amore and two oboes.

The cantata “Gottlob! nun geht das Jahr zuende”, BWV 28, originated on the Sunday after Christmas Day and was first performed on 30 December 1725. Bach took his text from a collection of cantata texts by Erdmann Neumeister dated 1714; he already knew Neumeister’s work from his Weimar days. Movement 2 presents the Lied strophe “Nun lob, mein Seel, den Herren” by Johann Gramann (1530), while movement 6 sets the final strophe of the Lied “Helft mir Gotts Güte preisen” by Paul Eber (c. 1580); in both cases the melodies are also used.

Despite the high number of feast days during the Christmas season (the three days of Christmas, the Sunday after Christmas, New Year etc.) Bach uses the full choir with the accompaniment of a medium-size orchestra (with three oboes). It is true that the choral chorale movement, which stands in second place, is supported by a cornett and three trombones. But the opening soprano aria and the alto-tenor duet (movement 5), with their formidable musical challenges, scarcely allow us to conclude that the heavy burdens of these feast days led Bach to imposed any great limits on his artistic ambitions.

The cantata “Er rufet seinen Schafen mit Namen”, BWV 175, a work for Whit Tuesday, was first performed on 22 May 1725. The text, by the poetess Mariane von Ziegler, reveals striking differences as compared to the version published in 1728, as can be seen with other of Ziegler’s texts. It is widely assumed that Bach himself was responsible for tightening up the texts. But it is also conceivable that the original texts were reworked for the printed version. The Bible verses from movements 1 and 5 are from the Gospel reading of the feast, John 10:1–11 (Jesus as the Good Shepherd). Movement 7 presents the final strophe of the Lied “O Gottes Geist, mein Trost und Rat” by Johann Rist (1651).

The scoring of the cantata requires a four-voice choir with alto, tenor and bass soloists, with an orchestra of two trumpets, three recorders, strings and continuo. In addition, an obbligato for violoncello piccolo is included in the tenor aria no. 4 (as also in BWV 85 and 183: see above). Like no. 4, whose text refers to the “good shepherd”, the two other arias also have an individual sonority that refers to the content: the three recorders lend to the alto aria no. 2 a pastoral character (“mein

Hirte, meine Freude” – “my shepherd, my friend”) and the two trumpets of the bass aria no. 6 underscore Jesus’ victory over the Devil and death.

The cantata “Bisher habt ihr nichts gebeten in meinem Namen”, BWV 87, which belongs to Rogation Sunday (5th Sunday after Easter), was first heard on 6 May 1725 and is once again based on a text by Mariane von Ziegler; here too, as with other texts, it differs markedly from the printed version (1728). As with BWV 175, movements 1 and 5 are based on Bible verses, taken from the Gospel for that Sunday, John 16:23–30 (Jesus’ farewell). The final chorale derives from the Lied “Selig ist die Seele” by Heinrich Müller (1659).

The cantata deploys a solo alto tenor and bass, but the four-voice choir is used only in the final chorale. The orchestra comprises, apart from strings and continuo, three oboes, of which two are oboi da caccia. These are used as a soloistic duo in the quartet movement no. 3, an alto aria. The cornerstones of the cantata are the two settings of Jesus’ words in movements 1 and 5. On both occasions the bass takes the role of the traditional “vox Christi”, to which Bach imparts an almost hymn-like emphasis through measured, arioso declamation. In the opening movement the singing voice is supported by an elaborate polyphonic orchestral texture. In the central fifth movement Bach reduces the accompaniment to the continuo, another means of underscoring the importance of Jesus’ words.

The Cantata “Ach Gott, wie manches Herzeleid”, BWV 3, for the 2nd Sunday after Epiphany, was first performed on 14 January. The cantata belongs to the final phase of the chorale cantatas of the second yearly cycle. The opening chorus of BWV 3 is Bach’s first large-scale setting of the chorale strophe by Martin Moller; a later setting was made in 1727 at the opening of his dialogue cantata BWV 58. The melody “O Jesu Christ, meine Lebens Licht”, to which Moller’s Lied is sung, is heard in the opening chorus, then in the chorale recitative no. 2, and finally in the concluding chorale. Movements 3–5 paraphrase the text of the church Lied, but without specific reference to the Gospel for that Sunday, John 2:1–11 (the wedding at Cana). The work’s scoring includes the customary four-voice choir with four vocal soloists. It also features a trombone alongside the two oboes, strings and continuo in movement 1, and a horn in movement 6 to reinforce the cantus firmus. Movement 2 interpolates chorale text and free text, each receiving contrasting musical treatment, with four-voice chorale texture alternating with free declamatory recitative. Of particular importance is the duet aria no. 5, where the soprano and alto voices are embedded in a dense quartet texture. The radiant E major key of the aria, in accordance with the sense of text, banishes human care by means of joyful singing.

The cantata “Tue Rechnung! Donnerwort”, BWV 168, belongs liturgically to the 9th Sunday after Trinity and was first performed on 29 July 1725. The text derives from Salomon Franck, whose “Evangelisches Andachts-Opffer” of 1715 serves as the basis of some of Bach’s Weimar cantatas. In 1715, Franck’s text for the 9th Sunday after Trinity had occurred during a period without music, during the state mourning for Prince Johann Ernst, so in Weimar Bach had been unable to provide music for this text. The Leipzig score contains no clues suggesting that older material was being used. As was customary, Franck adhered closely to the Gospel for that Sunday, Luke 16:1–9 (Parable of the Unjust Steward). In the final chorale he uses a strophe from Bartholomäus Ringwaldt’s Lied “Herr Jesu Christ, du höchstes Gut” (1588). The scoring of the cantata consists of four vocal soloists (the choir appears only in the final chorale) and an orchestra of two oboi d’amore, strings and continuo. The full orchestra does not come into play until the recitative no. 2, while movement 1 features the strings and movement 3 the oboe duo. The graphically dramatic lines that open the cantata’s text indicate the powerful eloquence with which the poet retells the Biblical Parable of the

Unjust Steward. Bach translates Franck's baroque poetry into an extraordinarily gripping musical form. The virtuoso string writing in the opening aria prepares and then underscores the emphatically articulated "word of thunder, that can shatter even the rocks" ("Donnerwort, das die Felsen selbst zerspaltet"), and which causes the blood to "run cold" ("Blut erkaltet"). No less graphic and dramatic is the last aria, a duet for alto and soprano, which begins with the line "Herz, zerrei des Mammons Kette" ("Heart, tear asunder the bonds of mammon") and in which "tearing asunder" becomes the principle musical motif.

The cantata "Es ist ein trotzig und verzagt Ding", BWV 176, was composed for Trinity on 27 May 1725. The composition thus marks the conclusion of the second yearly cycle of Leipzig cantatas. At the same time it is the last work of Bach's based on poetry by Dichtung Mariane von Ziegler. The first movement of the text is borrowed from a quotation from scripture, Jeremiah 17:9; the last movement takes over the eighth strophe of Paul Gerhardt's Lied "Was alle Weisheit in der Welt" (1653), which is sung to the melody "Christ, unser Herr, zum Jordan kam". The libretto makes clear reference to the Gospel for that Sunday, John 3:1–15 (Jesus and Nicodemus), also through the addition of the words of the Old Testament prophet in movement 1. The scoring of the work consists of four-voice choir (with solo entries for the soprano, alto and bass voices), three oboes, strings and continuo. The opening chorus is a markedly compact piece in the form of a choral fugue, yet its instrumental accompaniment displays great independence and underscores the intensity of the expressive key words ("trotzig" – "defiant" and "verzagt" – "despondent"). Both arias are considerably more extended than the opening chorus. In both sonority (strings) and movement type (gavotte) the soprano aria contrasts with the alto aria, whose thinner trio texture is characterised by the unisono for the three oboes in the upper voice.

The cantata "Es ist euch gut, da ich hingehe", BWV 108, was first performed on the Fourth Sunday after Easter, 29 April 1725. The text, by Mariane von Ziegler, borrows in movements 1 and 4 two Bible verses for the Gospel reading of that day, John 16:7 and 16:13 (Jesus' words of farewell). Movement 6 is based on a strophe from the Lied "Gott Vater, sende deinen Geist" by Paul Gerhardt (1653), sung to the melody "Kommt her zu mir, spricht Gottes Sohn" (1539). The cantata is scored in the normal fashion (four-voice choir and strings with two oboi d'amore), yet it begins in a very special way, with the bass aria accompanied by solo oboe d'amore and strings. The vocal centrepiece is the chorus no. 4, where the polyphonic motet texture is supported by the full instrumental ensemble. Bach makes telling use of the position of the Bible verses within the cantata's text: the first quotation of Christ's words is set as a solo (movement 1), while the second is enhanced and accentuated by the choral texture, its central position formally underscored. The central movement 4 is framed by a total of three solo movements: a tenor aria with solo violin and a tenor recitative (movements 2–3), and an alto aria (movement 5) with string accompaniment.

The cantata "Ich bin ein guter Hirt", BWV 85, was composed on 15 April 1725, the Sunday of "Misericordias Domini" (2nd Sunday after Easter). The author of the text is unknown, but is probably to be identified as the author of the texts of the two preceding Sundays, before Bach turned to Frau von Ziegler as his librettist from "Jubilate" Sunday (3rd Sunday after Easter). Already in the first movement the reference to the Gospel for that Sunday, John 10:12–16 (the Good Shepherd) is clearly presented; it runs through all the remaining movements, even the two chorales: movement 3, "Der Herr ist mein getreuert Hirt" (Cornelius Becker, 1598) and movement 6, "Ist Gott mein Schutz und treuer Hirt" (Ernst Christoph Homburg, 1658).

The scoring of the cantata deviates vocally from the norm, in that the choir does not enter until the final chorale, movements 1–5 being performed by soloists. The orchestra consists of the usual

strings, to which Bach adds not only two oboes but also a violoncello piccolo, which takes the obbligato part in the alto aria no. 2. Movement 2 is a poetic contemplation of the quotation of Christ's words in movement 1, in which the bass voice represents the "vox Christi". The central four-voice chorale setting no. 3 carries especial weight amid the solo movements. Its cantus firmus is assigned to the soprano, but its melodic substance also permeates the instrumental parts.

The cantata "Auf Christi Himmelfahrt allein", BWV 128, was first heard at the feast of Ascension, 10 May 1725. The text is the work of Mariane von Ziegler, who in movement 1 takes over the chorale strophe "Auf Christi Himmelfahrt allein" (Josua Weglin, 1661) and in movement 5 the fourth strophe of the Lied "O Jesu, meine Lust" (Matthäus Avenarius, 1673). The reference to the Gospel for that Sunday (Mark 16:14–20) is present in all the movements.

The orchestral scoring also reflects the festive character, with one trumpet, two horns, three oboes, strings and continuo accompanying the four-voice choir (with alto, tenor and bass soloists). The extended opening chorus is in the form of a polyphonic chorale movement, adhering closely to the typical character of the opening movements of the choral cantatas. Movement 3, in comparison to the duet no. 4 for alto and tenor, is distinguished by its ABA form (aria section – recitative – aria section) and by the use of a solo trumpet, converting into sound the "hellen Schall" ("bright sound") of the text. The two obbligato horns, first heard in movement 1, also adorn the concluding chorale no. 5, thereby rounding off the work.

The cantata "Sie werden Euch in den Bann tun", BWV 183, intended for "Exaudi" Sunday (Sunday after Ascension), was first heard on 13 May 1725, only three days after Cantata BWV 128. The text was once again prepared by Mariane von Ziegler. The first movement takes over the central verse from the Gospel reading of the day, John 15:26–16:4 (Jesus' words of farewell), which had already served as the basis of Bach's cantata for the same Sunday in 1724 (BWV 44). Movement 5 is derived from the fifth strophe of a Lied by Paul Gerhardt, "Zeuch ein zu deinen Toren" (1653).

As with BWV 85 the choir is used only in the final chorale, the remaining movements being assigned to soloists. The orchestral scoring altogether requires four oboes (two each of oboi d'amore and oboi da caccia), plus a violoncello piccolo, strings and continuo. The opulent oboe scoring is used only in the two recitatives nos 1 and 3. The soprano aria no. 4, by contrast, uses only the two oboi da caccia, while the contemplative aria no. 2 interweaves tenor, violoncello piccolo and continuo in a trio texture.

The Soloists

The English soprano **Deborah York** graduated from Manchester University with a First Class Honors Degree in music and went on to study at The Guildhall School of Music and Drama, London, with Laura Sarti. She now studies with Janice Chapman.

Deborah York performs and broadcasts regularly with many of Europe's leading groups and orchestras. Her concert performances have included a recital with The King's Consort at the Tonhalle, Zurich; a recital at Wigmore Hall with Michael Chance and Julius Drake, a recital of songs by Stravinsky, Prokofiev and Poulenc with Julius Drake at the 1998 Saintes Festival, Un Viaggio a Roma with Concerto Italiano and Rinaldo Alessandrini, Bach's Magnificat (BWV 243), Weihnachts-Oratorium (BWV 248) and St. John Passion (BWV 245) with Collegium Vocale Gent and Philippe Herreweghe, Bach's St Markus Passion (BWV 247) with Ton Koopman, Messiah with Trevor Pinnock and The English Concert; Purcell's Fairy Queen with Markus Creed and Freiburger

Barockorchester, and Vivaldi's *Laudate Pueri* with *La Stagione*, Frankfurt.

Deborah York's operatic roles have included Anne Truelove in Stravinsky's *The Rake's Progress* in the celebrated Cox/Hockney Glyndebourne production for New Israeli Opera; *Mirror* in Harrison Birtwistle's *The Second Mrs Kong* for Glyndebourne and Glyndebourne Touring Opera; Emilia in Händel's *Flavio* for Opera Theatre Company, Dublin and Covent Garden Festival; *Servilia* in *La Clemenza di Tito* for Glyndebourne Touring Opera; *Barbarina (Figaro)* and *Giannetta (L'Elisir d'Amore)* at Covent Garden, *Ismene* in Telemann's *Orfeus* and *Iris* in Händel's *Semele*, both with René Jacobs at the Berlin Staatsoper, and *Euridice* in Monteverdi's *Orfeo* at the Bayerische Staatsoper in Munich. (source: <http://www.bach-cantatas.com>)

The French soprano **Sandrine Piau** studied at Conservatorium of Paris, where she received many prizes for chamber music and Baroque music. She supplemented her training at the Studio Versailles-Opéra with Rachel Yakar and René Jacobs.

Very quickly she was noticed by Philippe Herreweghe, William Christie, Christophe Rousset, Sigiswald Kuijken, Ton Koopman, Marc Minkowski with whom she collaborates regularly. For the three following years she is invited to appear at the Festival of Aix-en-Provence with Arts Florissants and William Christie. The National Opera of Lyon makes it possible for her to widen her repertory by proposing to her the First Lady in *Die Zauberflöte*. Recently, Sandrine Piau appeared at the Grand Théâtre of Geneva in *Mitridate* by Mozart together with Natalie Dessay, Cecilia Bartoli, and Christophe Rousset. She sang also at Théâtre du Châtelet in Paris, Covent Garden in London and the Amsterdam Opera. She appeared also on stages in Lyon, Rennes, Florence, Berlin, Sevilla and at Théâtre des Champs-Élysées in Paris in successful performances of works by Mozart, Gluck, Strauss and Britten.

During the season 1999-2000, Sandrine Piau sang in *Freischütz* under the direction of Myung-Whun Chung, *Mitridate* at the Theatre of Châtelet, *Xerxès* by Händel in Montpellier, and *Tamerlano* at the Festival of Drottningholm. Sandrine Piau also appears in recitals with pianists such as: Jos von Immerseel, Claude Lavoix, Roberto Negri, David Selig, Christian Ivaldi, Alexandre Tharaud.

Source: TROS Klassiek Website & Festival de Saint Denis Website (2001), English translation by Aryeh Oron (August 2001)

The Dutch soprano, **Johannette Zomer**, began her studies at the Sweelinck Conservatory Amsterdam in 1990 with Charles van Tassel, after having worked as a microbiology analyst for several years. In June 1997 she was awarded her Performance Diploma.

Johannette regularly gives recitals with pianist Bart van de Roer and forte-piano specialist Arthur Schoonderwoerd and is also a member of several Early Music groups; a.o. *Compania Vocale*, with whom she sang at the Ambraser Schlosskonzerte in Innsbruck and at the "Oude Muziek Festival Utrecht" during the summer of 1997.

As a solo-artist she participates regularly in concerts and CD-recordings (in a.o. Bach's *Mass in B minor* (BWV 232) with the Collegium Vocale Gent under Phillippe Herreweghe (*Harmonia Mundi*) and she has worked with other baroque specialists such as Paul McCreech, Jos van Veldhoven,

Sigiswald Kuijken and René Jacobs.

In October 1996 Johannette made her opera debut as the page Tebaldo in Verdi's Don Carlo with the Nationale Reis Opera, the Dutch Travel Opera Company. Since then she appeared in Strauss' Salomé (conducted by Valery Gergiev), and as Amanda in Ligeti's Le Grand Macabre (under Reinbert de Leeuw). Following that she sang her first Pamina in Mozart's Zauberflöte (under Ton Koopman) and performed twice as Euridice; in Haydn's as well as Monteverdi's Orpheo. Recent performances also include Belinda in Dido and Aeneas by Purcell. With Cantus Cölln she appeared in a staged performance of Monteverdi Madrigals.

Source: Ensemble Antequera Website (October 1999)

German soprano **Sibylla Rubens** established herself as one of the most versatile singers of her generation in a remarkably short space of time. Following studies at the Staatliche Musikhochschule in Trossingen and the Hochschule für Musik in Frankfurt-am-Main, she participated in a number of master-classes, most notably with the eminent German soprano Edith Mathis. Lieder coaching in Zurich with renowned accompanist Irwin Gage was followed by a move to Basel in 1992 in order to study with Elsa Cavelti.

Since then Sibylla Rubens' busy schedule of concert engagements has taken her all over Europe. She has formed particularly close working relationships with Helmuth Rilling and Philippe Herreweghe, with whom she has recorded extensively as well as giving numerous concerts at home and abroad. Celebrated appearances in Mozart's 'Great' C minor Mass, Brahms's German Requiem, Haydn's Creation and Bach's St Matthew Passion led to her being invited to present an entire programme of Mozart concert arias with Herreweghe and La Chapelle Royale. Her work with Ton Koopman to date has included an acclaimed performance of Bach's St John Passion in the Concertgebouw, as well as Erato's complete Bach cantata edition.

Sibylla Rubens is equally at home with the nineteenth-century repertoire. Indeed her 1994 debut with the Berlin Deutsches Symphonieorchester and Vladimir Ashkenazy in Mendelssohn's 'Hymn of Praise' symphony was so successful that she was invited to record the work and then present a series of concerts with Marek Janowski featuring Schumann's Scenes from Goethe's Faust. She has also given outstanding Lieder recitals, notably with Erwin Gage, and her fresh and youthful voice has proved ideal in the two operatic roles she has so far undertaken: Pamina (The Magic Flute) and Marzelline (Fidelio).

After leaving school, **Bogna Bartosz** first studied singing at the Academy of Music in Gdansk. After graduating with distinction, she continued her studies at the Berlin Academy of Arts under Professor Ingrid Figur, and took part in master classes with Aribert Reimann, Adele Stolte and Anna Reynolds.

At the 9th International J.S. Bach Competition in Leipzig in 1992, she won first prize, as well as the special prize awarded by the MDR broadcasting organization in Leipzig. Since then Bogna Bartosz has sung with well-known orchestras and leading conductors, in all the major concert halls in Germany, as well as in Europe, the USA and Israel, and at numerous major festivals.

The Swiss lyric tenor **Jörg Dürmüller** studied voice at the Winterthur Conservatory with Ruth Binder (1977-1982), and with a scholarship of the Migros-Genossenschafts-Bund at the Academy of Music and Theatre in Hamburg with Naan Pöld, Hans Kagel and Hertha Werner (1982-1987). He attended master classes given by Edith Mathis, Christa Ludwig and Hermann Prey.

His first opera-engagement led him in 1987 to the Bielefeld City Theatre, where he was a member of the ensemble for five years. From 1995 to 1997 he was engaged as the first tenor at the Brunswick State Theatre under Kammersängerin Brigitte Fassbaender. He appeared also at the State Opera of Hamburg, and at the Theatre in Revier Gelsenkirchen. In 1996 he appeared as a guest at the Comic Opera Berlin in the role of Fernando in *Così fan tutte* produced by Harry Kupfer, and at the National Theatre of Braunschweig as Andres in *Wozzeck* by Alban Berg. In 2002 and 2003 he is invited to sing the role of Bajazete in Händel's *Tamerlano* also at the Opera Comique Berlin directed by David Alden.

From 1997-1998 to 1999-2000 Jörg Dürmüller has been a permanent member of the ensemble of the Vienna Volksoper, where he very successfully appeared in the roles of Tamino in *The Magic Flute* (Mozart), Ferrando in *Così fan tutte* (Mozart), Ottavio in *Don Giovanni* (Mozart), Count Zedlau in *Wiener Blut* (J. Strauß), Alfred in *Die Fledermaus* (J. Strauss), Don Ramiro in *La Cenerentola* (Rossini) and Fenton in Nicolai's *Lustigen Weibern von Windsor* and *Falstaff* (Verdi), and Châteauneuf in *Zar und Zimmermann* by Lortzing. In addition to his numerous concert engagements he is now working there as a guest tenor. In 2001 he gave guest performances at the Opera National du Rhin Strasbourg in the part of the Steuermann in the Wagner-Opera *Der fliegende Holländer* directed by Philippe Arlaud. Furthermore he appeared as a guest tenor at the opera houses of Hamburg, Montpellier, Leipzig, Cologne, Sevilla and at the Teatro Real in Madrid where he made his debut in 1998-1999 as Walter von der Vogelweide in *Tannhäuser* (Wagner) directed by Werner Herzog. In June 1999 he toured in Japan as Alfred in a *Fledermaus* production by the Vienna Volksoper. In February 2002 he sang the title-role of the Weber-opera *Abu Hassan* in Eindhoven conducted by Jan Willem de Vriend. In May 2002 he will sing the title-role of the opera *Abu Hassan* (C.M. v. Weber) under Bruno Weil in a WDR CD-production.

But still of greater importance is his career in concert and oratorio singing. Within this area he appeared in the centres of music life of Switzerland and Germany in a versatile repertoire and made guest appearances in Paris and Brussels, in Pesaro and at the Festival Weeks for Ancient Music in Mannheim. In 1989 he undertook a very successful tour to Russia, with appearances in Moscow, Leningrad and Vilnius (Wilna). He also made a successful tour to Spain. As a concert singer Jörg Dürmüller has gained a particularly good reputation especially in singing Bach's Evangelist's parts. This led him to most of the major concert-halls at home and abroad. He became estimated also as a Lieder singer.

Christoph Prégardien began singing at an early age with the church choir from his home town of Limburg, Germany. Following studies with Caria Castellani in Milan and Hartmut Höll at the Frankfurt Musikhochschule, he quickly established himself as one of the foremost singers working in the 'authentic' field. The list of celebrated conductors he now regularly works with reads like a virtual 'who's who' period-instrument movement, including John Eliot Gardiner, Nikolaus Harnoncourt, Philippe Herreweghe, Rene Jacobs, Ton Koopman and Gustav Leonhardt. He has

proved equally successful in the nineteenth- and twentieth-century concert repertoires. An acclaimed interpreter of the works of Benjamin Britten (most notably the *Serenade*, *Nocturne* and *War Requiem*), appearances with such renowned orchestras as the Berlin and Vienna Philharmonic, the Royal Concertgebouw and Boston Symphony have also included music by Stravinsky and Rihm. His many operatic roles embrace not only Monteverdi, Mozart and Rossini, but also Verdi, most notably as Fenton in *Falstaff*.

However, the genre with which Christoph Prégardien is perhaps most popularly associated is solo song, particularly the German Romantic Lied. His collaborations with the fortepianist Andreas Staier, in particular, have proved nothing short of revelatory. His numerous recordings, notably of works by Schubert, Schumann and Mendelssohn, have won prestigious awards around the globe.

Paul Agnew was born in Glasgow and a former Choral Scholar at Magdalen College, Oxford, and is now one of the most versatile tenors of his generation. A long-time member of Anthony Rooley's Consort of Musicke, since turning soloist he has been in great demand with some of the most distinguished period instrument ensembles in the world. He made his debut at the Palais Garnier, Paris, performing the title role in a highly successful production of Rameau's *Hippolyte et Aricie* with William Christie and Les Arts Florissants, which subsequently travelled to Nice, Caen, Montpellier and New York. Another major role with William Christie was Jason in Charpentier's *Médée*, which toured France, Portugal and the United States.

Other orchestras Paul Agnew has worked with include the English Baroque Soloists (Purcell's *King Arthur* with John Eliot Gardiner), the Orchestra of the Age of Enlightenment (Bach cantatas) and most particularly the English Concert with whom he has performed *The Fairy Queen*, *Dioclesian*, *Timon of Athens* and *King Arthur*. More recently he has worked with La Chapelle Royale and Philippe Herreweghe (Berlioz's *L'Enfance du Christ*), the Academy of Ancient Music (Handel's *Joshua*), Tafelmusik (Purcell's *Dioclesian*), the Amsterdam Baroque Orchestra (Bach's *B minor Mass*), the Hanover Band (Schubert's *Lazurus*) and Les Arts Florissants in Monteverdi's *Vespers*, which he also recorded for Erato.

Paul Agnew's other recordings for Erato include Mozart's 'Coronation' Mass, several volumes in the complete Bach cantata series, Charpentier's *Les Plaisirs de Versailles* and an album of Mondonville motets.

The English tenor **James Gilchrist** began his working life as a doctor, and whilst studying and practising medicine began working as a solo singer with many of Britain's leading choirs in Britain and abroad. In 1996 he turned to a full-time career in music and currently studies with Janice Chapman and Noelle Barker.

James has a large concert repertoire and, as well as singing with choral societies throughout Great Britain, has appeared with many of Britain's leading orchestras, including the English Chamber Orchestra, City of London Sinfonia and Northern Sinfonia. He has received critical acclaim in particular for his performances of Bach and Händel. Recent appearances have included Haydn *Creation* in the Queen Elizabeth Hall, *Elijah* in St David's Cathedral, *Solomon* in Buxton, Mozart *Requiem* in the Barbican with the English Chamber Orchestra, *Christmas Oratorio* (BWV 248) in Italy with The Kings Consort, *Messiah* in Oslo, Purcell odes in the Wigmore Hall and Lisbon, and Bach *Magnificat* (BWV 243) with The Sixteen in Spain.

On the opera stage James has played Ferrando in *Così fan tutte*, Scaramuccio in Strauss' *Ariadne auf Naxos* for Richard Hickox, Gomatz in Mozart's *Zaide* in Istanbul, and appeared in Vaughan Williams *Sir John in Love* the Barbican and on BBC Radio 3.

As a recitalist James has recently performed Britten and Schubert for BBC Northern Ireland and music by Howard Ferguson for Radio 3 as part of the composer's 90th birthday celebrations. He gave a recital in the Poggio festival in Italy, and appeared with Stephen Varcoe and Della Jones in St John's Smith Square in a recital of Percy Grainger music.

James has recorded Rachmaninov *Vespers* with King's College, Cambridge for EMI, Schütz with the Sixteen for Collins Classics, Rameau *Cantatas* and *St Mark Passion* (BWV 247) for ASV, Grainger songs for Chandos and Kuhnau *Sacred Music* with The Kings Consort for Hyperion.

Most recently James has sung a recital with Malcolm Martineau, a BBC Lunchtime recital, Quint in Britten's *Turn of the Screw* for New Chamber Opera, Bach passions with the Australian Chamber Orchestra, Berlioz *L'Enfance du Christ* with Richard Hickox and the Scottish Chamber Orchestra, with whom he returns next year as Septimius in concert performances of *Theodora*. With Richard Hickox and the Philharmonia Orchestra he has performed Britten's *Gloriana*, he has toured with Bach Collegium Japan, performed with Ivor Bolton at the Lufthansa Festival and sung in the premiere of Tavener's *Total Eclipse* in London with the Academy of Ancient Music. He continues touring Europe and America with the Monteverdi Choir and Orchestra in their Bach Pilgrimage project. He also has just performed with the Oslo Philharmonic in a world premiere of *Apocalypsis Joannis* by Knut Nystedt.

Future plans include Britten's *War Requiem* in King's College Chapel and Monteverdi *Vespers* and *Messiah* with The Sixteen. He makes his Salzburg début under Sir John Eliot Gardiner in Israel in Egypt and his début with Ivor Bolton and the IPO in Israel in Händel's *Solomon*.

Source: Collegium Instrumentale Brugense Website

Klaus Mertens, the German bass-baritone, has been following studies with Else Bischof-Bornes, Jakob Stämpfli and Peter Massmann and has established an enviable reputation within a remarkably short space of time, and is now very much in demand. His concert career to date has focussed largely upon the Baroque era, working alongside such renowned specialists in the period-instrument field as Ton Koopman, Frans Bruggen, Nicholas McGegan, Rene Jacobs, Philippe Herreweghe and Sigiswald Kuijken. He has already recorded many of the central works of the period, including Monteverdi's *Vespers*, Bach's *B minor Mass* and a disc of Charpentier motets for Erato. In addition, he has played a central role in the same company's complete Bach cantata edition under the direction of Ton Koopman.

Mertens has been equally successful in later repertoire. His concert appearances in such stylistically disparate works as Hindemith's *Requiem*, Mendelssohn's *Elijah* and Stravinsky's *Oedipus Rex* have been universally praised, as have his many *Lieder* recitals. He has appeared at many of the world's most important music festivals, including the Prague Spring, Salzburg, Lucerne and London 'Proms', and has made numerous guest appearances with such internationally acclaimed orchestras as the Chicago Symphony, Berlin Philharmonic, Royal Concertgebouw, Leipzig Gewandhaus and Dresden Philharmonic. His TV appearances include the *St John Passion* with the Royal Concertgebouw, and a recital of Schubert songs orchestrated by Reger for NDR Hanover.

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