



ENGLISH



Wed 24 Jan – Sun 28 Jan 2018

BACH ACADEMY BRUGES

Bach rearranged

— CONCERT —
— GEBOUW —
— BRUGGE —

Dear music lover

Welcome to this eighth Bach Academy, with a programme that focuses on the parody.

As you undoubtedly know, Bach frequently drew on music by other composers or his own earlier work to mould into new works of his own. The *Mass in B minor*, for example, is a brilliant interweaving of largely refashioned parts of earlier cantatas with newly-composed passages. So although the work as a whole is made up of quite disparate material – *stile antico*, *stile nuovo* in the German, French and Italian styles – it is amazing how seamlessly homogeneous the *Mass* finally sounds.

Monteverdi's *Vespers* were formed in the same way, and in this masterpiece he too wanted to show off his complete mastery of a variety of styles and leave a historical synthesis for posterity.

Unlike the music of Obrecht, Gombert, Crequillon, Vittoria and Lassus, whose masses were frequently built on a *cantus firmus* (basic melody, ed.) borrowed from another composer, in the Baroque, and also in Bach's work, the parody was essentially more far-reaching. Complete passages, with only minimal musical alterations, were inserted as such into new compositions. In the days to come, you will discover that Bach too was a great master of this subtle process of 'refashioning'.

It is possible that as the years went by, Bach made increasing use of parody, and ultimately abandoned the composition of new cantatas so as to leave himself time and energy for what was closer to his heart

than composing for religious services: seeking the essence of music, distilling out its language as far as he was able. The last ten years of his life saw the composition of the second part of the *Well-Tempered Clavier*, the *Goldberg Variations*, the *Von Himmel Hoch* choral variations, *The Musical Offering*, the *Mass in B minor* and *The Art of the Fugue*. None of these compositions was written on commission. For these works, Bach was driven only by artistic inspiration. They earned him nothing, and only thirty copies of *The Art of the Fugue* were printed; in the end, the type from which it was set was melted down for financial reasons. But from that time on, silence would sound forever different.

The most sublime music ever devised emerged from the heart and mind of a superlatively brilliant *Homo Faber*. Bach had a formidable musical culture, possessing countless manuscripts and printed versions of the works of Frescobaldi, Corelli, Legrenzi, Reincken, Böhm, Kerll, Zelenka and Benda, as well as numerous other works that he had copied by hand, including the organ works of Grigny and Dieupart. His library was immense: he read and reread the most important theological and rhetorical treatises of his day. Quite unlike Bruckner, who only had two books on his shelves: the Bible and, symbolically enough, *Robinson Crusoe*. With the building blocks he had collected by dint of his boundless energy, Bach constructed a new world. His own... and ours.

— Philippe Herreweghe

Festival summary

WED 24 JAN 2018

BELGIAN PREMIERE

19.15 Stadsschouwburg
Introduction by Gloria Carlier (in Dutch)

20.00 Stadsschouwburg
Mass B
Béatrice Massin & Compagnie Fêtes galantes
i.c.w. Cultuurcentrum Brugge

THU 25 JAN 2018

COMMISSIONED BY CONCERTGEBOUW

20.30 KAAP | De Werf
Bram De Looze
Bach and jazz
i.c.w. KAAP

FRI 26 JAN 2018

19.15 Chamber music hall
Introduction by Ignace Bossuyt (in Dutch)

20.00 Concert hall
Collegium Vocale Gent
Gottes Glanz und Ebenbild
p. 6

22.00 Chamber music hall
Winter guests
A heart full of music (in Dutch)
p. 4

SAT 27 JAN 2018

11.00 Sint-Godelieveabdij
But is it Bach?
Benjamin Glorieux, Heleen Van Haegenborgh & Christian Mendoza
p. 8

15.00 Concert hall
Oxalys & Dietrich Henschel
Schemelli's Gesangbuch
p. 10

17.00 Chamber music hall
Christine Busch & Jörg Halubek
Bach. Violin sonatas
p. 11

19.15 Chamber music hall
Introduction by Ignace Bossuyt (in Dutch)

20.00 Concert hall
Ricercar Consort
Bach's Stabat mater
p. 13

22.30 Chamber music hall
Stephane Ginsburgh
Preludes & fugues
p. 15

SUN 28 JAN 2018

11.00 Sint-Walburgakerk
Reitze Smits
Bach & Mendelssohn
p. 16

13.30 Chamber music hall
Fugues for dummies
Music lesson with Frank Agsteribbe (in Dutch)
p. 4


15.15 Concert hall
Il Suonar Parlante
B-A-C-H
p. 18

17.00 Chamber music hall
Bojan Cicic
All roads lead to Bach
p. 20

19.15 Chamber music hall
Introduction by Ignace Bossuyt (in Dutch)

20.00 Concert hall
Collegium Vocale Gent
So singen wir recht das
Gratias
p. 21

Your applause is given additional colour by the flowers of Bloemblad.

In cooperation with our festival partner 

The programme and the organisation of Bach Academy Bruges are the result of close collaboration between Collegium Vocale Gent and Concertgebouw Brugge, under the curatorship of Philippe Herreweghe.

Concertgebouw Brugge is part of REMA-EEMN, European Early Music Network.



Context summary

WED 24 JAN 2018

16.00-19.00

THU 25 JAN 2018

10.30-13.30

Concert hall

Open rehearsals

Collegium Vocale Gent During their open rehearsals, Collegium Vocale Gent and Philippe Herreweghe give us a peek behind the scenes. We get to witness what is often a very personal artistic growth process.

Free with a Bach Academy Bruges 2018 concert ticket

VOCAL

FRI 26 JAN 2018

10.30-17.00 Chamber music hall

Bach rearranged

Listening course Lecturer Ignace Bossuyt takes a closer look at the 'Bach rearranged' theme. In Dutch.

i.c.w. Davidsfonds Academy

LECTURE & DISCUSSION

FRI 26 JAN 2018

22.00 Chamber music hall

Winter guests

A heart full of music Free with a Bach Academy Bruges 2018 concert ticket

Cosy chat with Philippe Herreweghe and Paul Robbrecht

Late in the evening - after Bach Academy Bruges's opening concert - conductor Philippe Herreweghe joins Concertgebouw architect Paul Robbrecht on the interview couch for a cosy chat about music and life. (In Dutch)

LECTURE & DISCUSSION

SUN 28 JAN 2018

13.30 Chamber music hall

Fugues for dummies

Music lesson with Frank Agsteribbe Have you always found the term 'counterpoint' confusing? Are you curious about how a fugue actually works? Never fear, Frank Agsteribbe is here! And Frank has all the answers. After an introduction explaining the basic building blocks, he leads us through Bach's famous *Toccatà and Fugue in D minor* - with the help of violin player Bojan Cicic. (In Dutch)

SAT 27 & ZO 28 JAN 2018

Wim Berteloot
Bach on carillon

p. 9

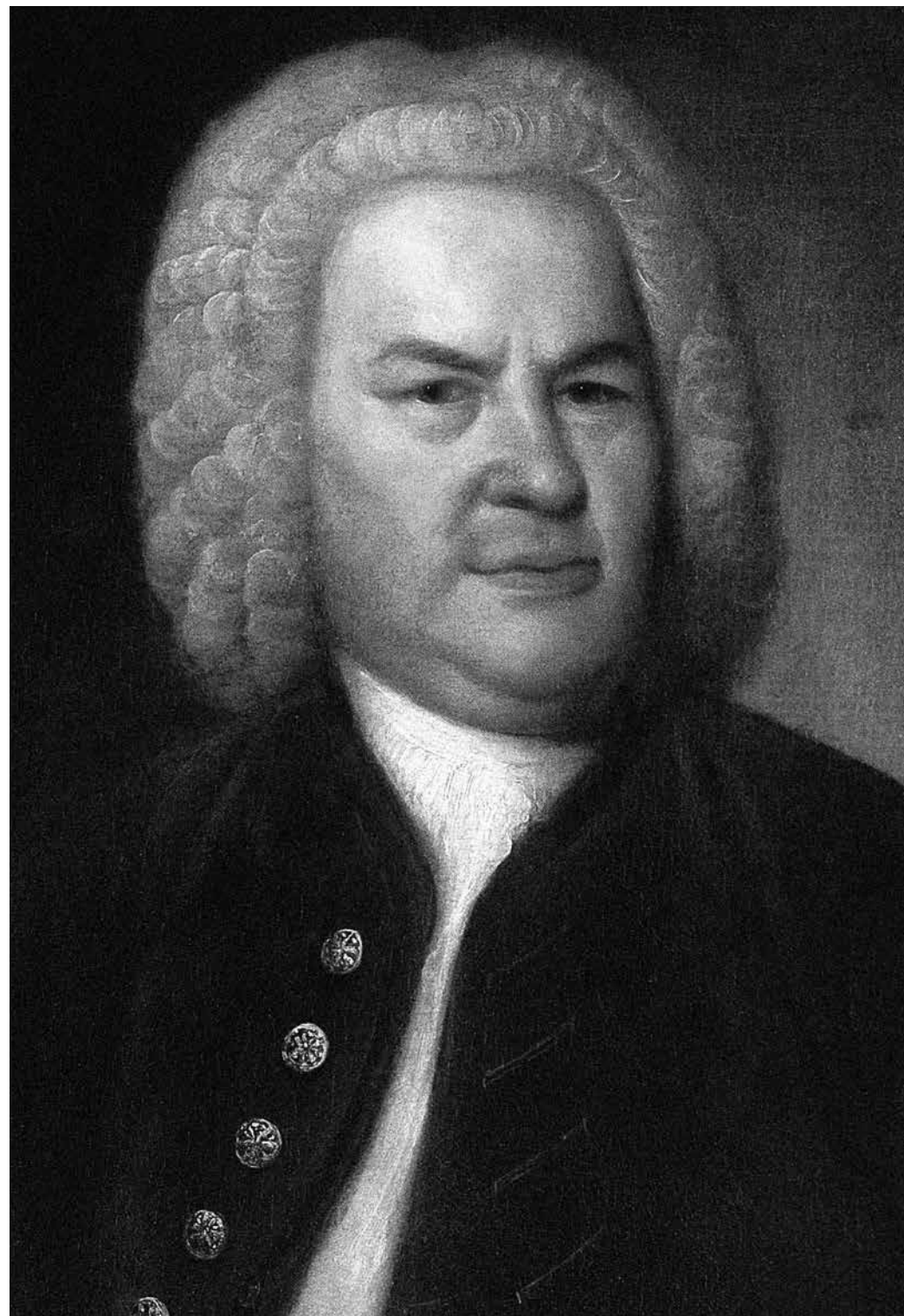
FRI 26, SAT 27 & SUN 28 JAN 2018

Foyer parterre

Eyes on Bach

Exhibition by Johan Huys In a number of richly illustrated panels, you'll learn more about the life, career and work of the celebrated Thomaskantor.

Free with a Bach Academy Bruges 2018 concert ticket



Collegium Vocale Gent

Gottes Glanz und Ebenbild

19.15 Introduction by Ignace Bossuyt
(in Dutch)
20.00 Concert hall

—

Collegium Vocale Gent: ensemble
Philippe Herreweghe: conductor
Maude Gratton: harpsichord
Dorothee Miels: soprano
Alex Potter: countertenor
Thomas Hobbs: tenor
Peter Kooij: bass

—

Johann Sebastian Bach (1685-1750)
Harpsichord Concerto in D minor,
BWV1052 (1738-39)
Ärgre dich, o Seele, nicht, BWV186 (1723)

interval

Johann Sebastian Bach
Wir müssen durch viel Trübsal,
BWV146 (1726)

With Dutch surtitles

VOCAL

From Concerto to Cantata

When Bach was appointed Thomaskantor in Leipzig in May 1723, a serious task lay ahead of him. In addition to teaching music at the Thomasschule, he also had to supervise the liturgical repertoire of four churches where music was played every Sunday and other holy days. He himself was responsible for the two main churches, the Thomaskirche and the Nikolaikirche, where he mainly presented cantatas for vocal soloists, chorus and instrumental ensemble. The cantata came between the Gospel and the sermon and alternated between the two churches Sunday by Sunday.

From the very beginning, Bach conceived the plan of performing mainly his own work rather than drawing on his predecessors' musical library. This meant that he had to provide a new cantata for every Sunday and holiday, a total of four or sometimes five per month. In order to somewhat alleviate his intensive labour as a composer during his first year, he sometimes reworked earlier compositions, especially from his last few years at the court in Weimar (1714-1717). One example of this is the cantata *Ärgre dich, o Seele, nicht*, which was performed on 11th July 1723. It is an elaborate composition in two movements, with the second coming after the sermon. He adopted the arias from the Weimar cantata, but in the new liturgical context he wrote new recitatives and ended the two movements with a different chorale (*Ob sichs anließ* and *Die Hoffnung wart*). The content of a cantata is usually linked to the Gospel, though it is not narrative in nature, but rather reflective, moralising and

doctrinal. From the story of the miraculous multiplication of bread in the gospel of St Mark, the poet distilled the message that the Christian who suffers on Earth will be crowned in heaven.

As usual, an extensive initial chorus solo is followed by alternate recitatives and arias. The chorus *Ärgre dich* calls the faithful not to be vexed by Christ's humility as a human. What is typical of Bach is the artful interweaving of all the instrumental (strings and oboes) and vocal parts so that the religious message of the cantata is already given great weight from the beginning. In the recitatives and the arias we mainly hear two extremes: doubt and hope. It is striking that in many cantatas there is an evolution from negative to positive feelings: the closing duet *Laß, Seele, kein Leiden* has the character of a restrained dance. The most notable thing is the increase in instrumentation in the arias, as a climax leading to the close: from *basso continuo* alone (bass aria *Bist du*) through violins in unison (tenor aria *Mein Heiland*, with duplication by the oboe, and the soprano aria *Die Armen will*) to strings (with oboes) in the duet. The fact that Bach took his task of composing high-quality religious music very much to heart is apparent from the ingeniously elaborated chorales, not in a simple vocal performance, but with the essential participation of the instruments. The cantata *Wir müssen durch viel Trübsal* probably dates from 1726. Here too, the words (and the music) evolve from sorrow to liberating joy, linking up with the Gospel in which Christ speaks consoling words in his farewell address: 'Your sadness will turn into joy'. In the first two movements, Bach returns to a (lost) concerto for violin which he later converted into a harpsichord concerto (BWV1052). The introductory sinfonia, an adaptation of the first movement of the concerto, with *obbligato* organ (instead of the original violin) is a monumental introduction permeated with varying affects in preparation for the emotionally insistent

'Bach provided a new cantata for every Sunday and holiday, four or sometimes five per month.'

chorus *Wir müssen durch viel Trübsal*. At this point Bach intervenes superbly: over the slow movement of the concerto for strings and organ, he composed a completely new chorus, one of his most profound musical reflections on the theme of sorrow and suffering. In the inspired and inspiring aria for alto with organ solo, *Ich will nach dem Himmel zu*, we hear the ardent desire for the union with God ringing out. The dramatic *accompagnato* recitative on the persecution by the evil world in *Ach! Wer doch schon im Himmel wär* is followed by a new climax: the moving soprano aria *Ich säe meine Zähren*, subtly instrumented with traverse flute and two oboe d'amores. In the end the heavens clear up permanently and joy dominates the duet *Wie will ich mich freuen*. In a simple chorale, the community of the faithful endorse the religious message.

— Ignace Bossuyt

But is it Bach?

Benjamin Glorieux, Heleen Van Haegenborgh
& Christian Mendoza

11.00 Sint-Godelieveabdij (p. 31)

Benjamin Glorieux: cello & electronics
Erbarme

**Heleen Van Haegenborgh &
Christian Mendoza:** piano
Copper

Bach on location, dislocated

What happens when you let Bach loose on a few of the most creative musical minds in Flanders? How do they relocate this Thomaskantor's story to a location which is in itself already full of stories? The history of the Abbey of St Godelieve in Bruges began in 1526 when the Benedictine nuns fled from Gistel; in 1628 they all settled in Boeveriestraat in Bruges.

In his performance, Benjamin Glorieux works on the stories that remain and locates them in the chapel interior. For this purpose he chose three series of three points of departure: conceptual, these being the crows, water and a sewing machine; geographic, being the nun's choir, the altar area and the nave; musical, being Bach's chorale adaptation *Ich ruf' zu dir*, his *Well-Tempered Clavier* and the *Suites*.

Heleen Van Haegenborgh and Christian Mendoza started their journey through the Bach repertoire as an exercise in playing with four hands, each on the basis of their own world and with no purpose in mind, simply for the pleasure of it. Kurtág's adaptations of Bach's cantatas set more developments in motion, however: the notes became improvisations, the improvisations assumed a form, and some forms even became compositions, always with a personal vision. The material in *Copper* is a reflection of Mendoza's musical language, developed during his many years involved in jazz and Van Haegenborgh's background in contemporary experimental music.

— Albert Edelman
with thanks to the performers

with the support of Piano's Maene

KEYBOARD

CHAMBER MUSIC

OUT OF THE BOX

The Abbey of Saint Godelieve in Bruges

The religion wars of the sixteenth century set Flanders ablaze. Bosgeuzen, feared throngs of robbers, targeted countryside abbeys, churches and little towns as reprisal against the Spanish occupiers. The Benedictine sisters of Gistel, some 20 miles away from Bruges, fled their convent and found refuge in Bruges. In 1623 they purchased a Boeveriestraat house with grounds, known as 'Fontainken' (fountain). The first three sisters moved in, while the others remained on Ganzenstraat. In 1626 a new convent was formed, with the assistance of the abbess of Douai Abbey. The sisters were brought together on **Boeveriestraat**. This was the start of a history extending for almost four centuries in **Bruges**.

Over that period society changed a great deal, as did the site. The convent on Boeveriestraat grew from a single little house to an impressive property in the Bruges city centre. And all that time it continued to function as a closed, self-supporting community. The high walls, the tiny wooden cells and the iron 'gate' in the chapel; they all remind visitors of the historic 'silent' roots of this place.

Of course, the Benedictine sisters kept a detailed record of all major milestones in the abbey's construction and expansion. Brugge Foundation aspires to find a new destination for the abbey. A unique opportunity to repurpose an important monumental historical gem, open its beautiful gardens to the general public, and harbor new, future-oriented functions.

Bruggefoundation.be

Wim Berteloot

Carillon concerts

11.00 Belfry

Wim Berteloot: carillon

Johann Sebastian Bach (1685-1750)
Prelude from Cello Suite no.1, BWV1007
(arr. Peter Bremer)
Prelude from Lute Suite, BWV997
(arr. Bernard Winsemius)
Air from Pastorale, BWV590 (arr. Bernard Winsemius)
Bist du bei mir, BWV568 (arr. Ronald Barnes)
Prelude, BWV998 (arr. Frank Deleu)
Air from Orchestral Suite no.9, BWV1068
(arr. Leen 't Hart)
Jesus bleibet meine Freude, BWV147
(arr. Wim Berteloot)
Siciliano from Sonata, BWV1031 (arr. Peter Bremer)

Wim Berteloot (1967)
Miniatures on B.A.C.H.

- Toccata
- Menuetto
- Inventio
- Preludium
- Fugueto

Johann Sebastian Bach
Sinfonia from cantata, BWV156
(arr. Brecht Berteloot)
Cello Suite no. 4, BWV1010 (arr. Arie Abbenes)

- Prelude
- Allemande
- Courante
- Sarabande
- Bourrée 1 & 2
- Gigue

Playing the 18th-century Belfry carillon, Bruges city carillonneur Wim Berteloot gives us a foretaste of the festival programme.

Oxalys & Dietrich Henschel

Schemelli's Gesangbuch

15.00 Concert hall

—
Dietrich Henschel: baritone

Oxalys:

Shirly Laub: violin

Nathalie Lefèvre: clarinet

Philippe Thuriot: accordeon

Koenraad Hofman: double bass

—
 Works from and improvisations on
 Schemelli's *Musikalisches Gesangbuch*

Schemelli's Gesangbuch

The basis for this concert is the *Musikalisches Gesangbuch* by Georg Christian Schemmel, aka Schemelli (1678-1762). Between 1725 and 1736 he assembled no less than 954 religious songs for this book, 69 of them with the melody, the beginning of the text and a bass line. The content of the collection amounted to a profession of faith: as an adherent of pietism, Schemmel advocated a more domestic, practical devotion. The *Gesangbuch* was thus intended for private occasions, and less for formal church services.

Bach, who as the Thomaskantor was responsible for the education of Schemmel's son, seems to have acted as a sort of musical consultant. His works BWV439-509 contain among other things accompaniments, reworked pieces, improvements, and even at least three melodies of his own: *Dir, dir Jehova*, *Komm, süsßer Tod* and *Vergiss mein nicht*.

Oxalys is performing several of these melodies which were certainly written by Bach. By way of all sorts of wanderings and styles that you would not immediately associate with Bach – including klezmer and pop – the ensemble makes its way from these old songs to new arrangements and improvisations. What is intriguing is that this music by, among others, Beethoven, Schubert, Devreese and Sofia Gubaidulina, always refers to Bach in a surprising way. The composer and arranger Dick van der Harst has welded it all into a homogeneous suite.

— Albert Edelman
 with thanks to Oxalys

Christine Busch & Jörg Halubek

Bach. Violin sonatas

17.00 Chamber music hall

—
Christine Busch: violin

Jörg Halubek: harpsichord

—
Johann Sebastian Bach (1685-1750)
Violin Sonata no.2 in A major, BWV1015
 (before 1725)

- [Dolce]
- Allegro
- Andante un poco
- Presto

Partita no.6 in E minor, BWV830 (1731)

- Toccata
- Allemande
- Corrente
- Air
- Sarabande
- Tempo di Gavotta
- Gigue

Violin sonata no.3 in E major, BWV1016 (before 1725)

- Adagio
- Allegro
- Adagio ma non tanto
- Allegro

Bach's Violin sonatas

As is well known, Bach was an exceptional keyboard player. However, his musical education was very much related to the violin, and as an eighteen-year-old he obtained his first full-time job at the court in Weimar as a concertmaster-violinist. While there, Bach met Paul von Westhoff, one of the greatest German violinists of the time, whose solo compositions undoubtedly influenced him later in life. In 1774, Carl Philipp Emmanuel Bach told J.N. Forkel – Bach's first biographer – that he recalled his father as a gifted violinist who played '*rein und durchdringend*' and was well aware of the potential of all string instruments.

The six *Sonatas for Violin and Harpsichord*, BWV1014-1019, together with the iconic partitas and the violin concertos, form an important part of Bach's output for the violin. The original manuscript of the score was lost, but the first known source, a copy made by Bach's nephew Johann Heinrich Bach in 1725, makes it likely that the sonatas date from the 1720-23 period. Bach was then Concertmaster to Prince Leopold of Anhalt-Köthen, for whose ensemble he composed a great many instrumental works.

The compositional origin of these sonatas goes back to the trio sonata form in which three parts – two leading parts (for two melody instruments) and basso continuo (played on the harpsichord backed up by a cello or gamba) – hold a 'conversation' with each other. Bach's innovation was to break away from the traditional relationship between melody and accompaniment:

instead of a figured bass, he employed a fully composed harpsichord score by analogy with his keyboard works. The left hand here underpins the harmony, while the part for the right hand is an independent and equal partner to the violin part.

As far as their structure is concerned, the first five sonatas, including the *Sonata in A major*, BWV1015, and the *Sonata in E major*, BWV1016, are quite conventional: they keep to the four-movement pattern of the *sonata di chiesa*, with a slow first movement followed by a fast, fuguel second movement, then another slow movement (usually in a related mode). The final movement is usually a driving *allegro concertato* with a lively and dance-like nature, modelled on the fast movements in Vivaldi's many concertos.

What is striking is Bach's intensive quest for the expressive potential of the slow movements, which are less uniform in character.

The *Partita in E minor*, BWV830, is the last in a series of six keyboard suites. Bach published this collection under the title *Clavier-Übung I* in 1731. It was the very first time he had published works himself. He had previously inserted two movements from this partita, the *Corrente* and the *Tempo di Gavotta*, into his atypical *Violin Sonata*, BWV1019 – the first as a solo passage for harpsichord and the second as a duet for violin and harpsichord – and had also adopted them for the renowned 1725 *Notenbüchlein* for his wife Anna Magdalena. This seven-part partita, technically demanding, bold, dramatic and ambitious in its counterpoint, is the conclusion of the whole set.

— Jens Van Durme



The Zimmermannsches Kaffeehaus in Leipzig, where Bach premiered many of his instrumental compositions (1720).

SAT 27 JAN 2018

Ricercar Consort

Bach's *Stabat mater*

20.00 Concert hall
19.15 Introduction by Ignace Bossuyt
(in Dutch)

Ricercar Consort: ensemble
Philippe Pierlot: viola da gamba & leader
Maria Keohane: soprano
Carlos Mena: countertenor

Sophie Gent: concert master
Tuomo Suni, Maia Silberstein, Paula Waisman, Maite Larburu, Marieke Vos, Noyuri Hazama: violin
Michiyo Kondo, Isabelle Verachtert: viola
Emmanuel Balssa: cello
Frank Coppeters: double bass
Emmanuel Laporte: oboe
François Guerrier: harpsichord
Julien Wolfs: organ

Johann Sebastian Bach (1685-1750)
Sinfonia from *Ich hatte viel Bekümmernis*, BWV21
Mein Herze schwimmt im Blut, BWV199 (1714)
Vergnügte Ruh, BWV170 (1726)

interval

Johann Sebastian Bach
Tilge, Höchster, meine Sünden (Psalm 51), BWV1083 (1740) after Pergolesi's *Stabat mater*

With Dutch surtitles

VOCAL

Bach's personal vision of Pergolesi's *Stabat mater*

'The first stanza of the *Stabat mater* is the most perfect and most moving that ever flowed from a composer's pen'. It was with these words that Jean-Jacques Rousseau praised Pergolesi's hugely popular *Stabat mater*. Pergolesi died at the age of 26 in 1763, and this is one of his last works. The romanticised story of its genesis soon assumed mythical proportions. Like Mozart, he is said to have added the finishing touches on his deathbed. Whatever the true situation, the *Stabat mater* soon enjoyed unrivalled success in Western Europe, often in other languages. In the previous century, a manuscript was discovered that contained a German version which turned out to have been handwritten by Bach. The text, *Tilge Höchster, meine Sünden*, is a paraphrase of Psalm 51, *Miserere mei, Deus*, one of the psalms in which the sinner begs for God's mercy. The author (Bach himself?) succeeded superbly in adapting the German text to Pergolesi's music: Mary's suffering at the cross is here transposed to the sorrow and remorse of sinful man.

It continues to amaze us that during the last decade of his life Bach was interested in a wide variety of styles. Compared to such a monument of the time-honoured 'scholarly' contrapuntal writing as *The Art of the Fugue*, and the *Mass in B-Minor*, probably the most grandiose synthesis in the whole of Western music, *Tilge, Höchster, meine Sünden* is definitely the odd one out. Pergolesi's music is full of feeling, almost sentimental, uncomplicated in technical music terms, with an emphasis on lyrical melodic development and soft dissonances, and played by two violins and basso continuo which, once

‘During the last decade of his life, Bach was interested in a wide variety of styles.’

the voices have started, is primarily an accompaniment. Its dramatic accents are references to the Neapolitan opera of the time. Bach added a number of personal touches. The texture is enriched by a viola with an independent instrumental part. Bach does not simply adopt the melodies indiscriminately, but often makes radical changes for the purpose of making the text as expressive as possible. For example, following the text he switches the two parts for the final *Amen*. What is most notable is the conclusion: Bach repeats the *Amen* piece in the ‘positive’ major third key, whereas in Pergolesi’s case it ends in the ‘negative’ minor third: in this way, Bach turns Mary’s intense sorrow in the *Stabat mater* into the hope of God’s mercy.

In most cantatas, Bach provided for several vocal soloists, a more extensive group of singers and an ensemble of varied instruments. A limited number of them are for just one vocal soloist and instruments, such as *Vergnügte Ruh* for alto and *Mein Herze schwimmt in Blut* for soprano. As usual, arias and recitatives alternate with one another. The theme of *Mein Herze schwimmt in Blut* is connected to that of *Tilge, Hochster, meine Sünden*: man is weighed down by the awareness of his sins. In the second half of the work, the thought of deliverance through Christ’s death on the cross consoles the

remorseful sinner. In the arias, the evolution can clearly be heard from sorrow (*Stumme Seufzer*: with a plaintive oboe) through remorse (*Tief gebückt und voller Reue*: with gently flowing strings) to the joy of the reconciliation with God (*Wie freudig ist mein Herz*: a lively dance, with strings and oboe). The inserted consoling chorale *Ich, dein betrübtes Kind*, with a virtuoso viola (or cello) playing around it, is splendid. The recitatives have a dramatic intensity.

In the cantata *Vergnügte Ruh*, the poet employs an equally drastic and hyper-baroque formulation. The world is a pernicious house of sin (*Die Welt, das Sündenhaus*), where people live with corrupted hearts (*Wie jammern mich doch*). No composer has expressed the longing for the restfulness of heavenly harmony better than Bach in the first, contemplative aria with its strings and charming oboe d’amore: *Vergnügte Ruh!* The aria *Wie jammern mich doch*, with its obligato organ, is an intense lamentation of the corruption of mankind. The omission of a basso continuo, the musical foundation, symbolises the abhorrence of God, whereby man no longer has anything solid to hold onto. The solution lies in turning the gaze away from the world towards God (recitative with strings *Wer sollte sich demnach*). In the high-spirited closing aria, *Mir ekelt mehr zu leben*, the strings, oboe d’amore and organ applaud the longing for God’s heavenly abode.

— Ignace Bossuyt

SAT 27 JAN 2018

Stephane Ginsburgh

Preludes & fugues

22.30 Chamber music hall

—

Stephane Ginsburgh: piano

—

Buxtehude (ca.1637-1707) / Prokofiev (1891-1953)

Prelude & fugue in D minor,
BuxWV140 (1956)

WORLD PREMIERE

Anthony Burgess (1917-1993)

Selection from *The Bad-Tempered Electronic Keyboard* (1985)

Dmitry Shostakovich (1906-1975)

Selection from *24 Preludes and Fugues* opus 87 (1950)

- No.1 in C major
- No.2 in A minor
- No.3 in G major
- No.4 in E minor
- No.14 in E-flat minor
- No.15 in D-flat major

—

With the support of Piano’s Maene

KEYBOARD

Twenty-Four

Bach’s monumental oeuvre inevitably became a touchstone for later composers. Yet the number of brave souls who dared to match themselves against *The Well-Tempered Clavier* can be counted on the fingers of one hand. Shostakovich wrote his *24 Preludes and Fugues*, opus 87, between October 1950 and February 1951, after Stalin had sent him to East Germany to grace the commemoration of the bicentenary of Bach’s death. His inspiration was the then 26-year-old Tatiana Nikolayeva in Berlin, who was entirely at home with Bach’s ‘48’, but who two years later also performed the premiere of Shostakovich’s tribute.

The greatest successes of the Englishman Anthony Burgess were as an author – *A Clockwork Orange* is legendary – but he derived at least as much pleasure from his compositions. *The Bad-Tempered Electronic Keyboard* is his most extensive keyboard piece, and like Shostakovich’s preludes and fugues in all the major and minor keys, it is a tribute to Bach. The title, a reference to the electronic keyboard in Burgess’s flat in Monaco, is playful, but the music is serious and varied, in a wide variety of tempi, time signatures and styles, from faux baroque to late-romantic chromatic. Between 23 November and 13 December, Burgess composed all his 48 short pieces plus, as a finale, a fugue on the Christmas carol *Good King Wenceslas*, with *The First Noel* and *God Rest Ye Merry Gentlemen* woven into it, a total of 90 minutes of fascinating music.

— Albert Edelman

Reitze Smits

Bach & Mendelssohn

11.00 Sint-Walburgakerk (p. 31)

Reitze Smits: organ, Cacheux 1739

Felix Mendelssohn (1809-1847)

Ostinato in C minor (1823)

Johann Sebastian Bach (1685-1750)

Preludium and fugue in D minor,
BWV539 (after 1720)

Felix Mendelssohn

*Prelude and fugue in E minor
and major*, opus 35 no.1 (1827-35/6)

Johann Sebastian Bach

Schmücke dich, o liebe Seele,
BWV654 (1723)

Felix Mendelssohn

Fugue in D major, opus 7 no.3 (1826?)

Johann Sebastian Bach

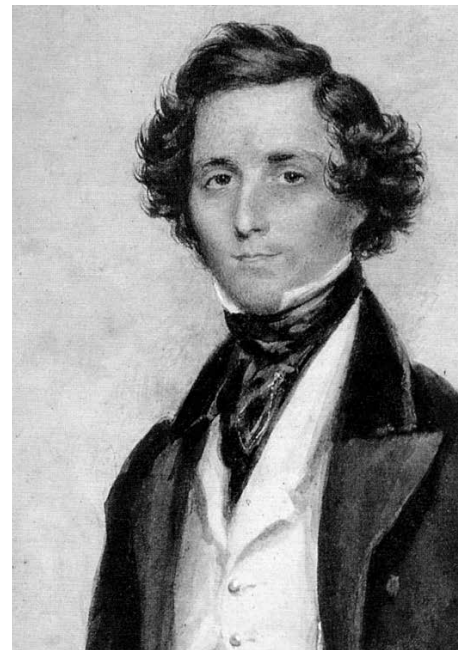
Passacaglia and Fugue in C minor,
BWV582 (1708)

Mendelssohn as heir to Bach

If there is one composer who from an early age was immersed in the music of Bach, it was Felix Mendelssohn. In 1829, at the age of twenty, he gave a legendary performance of the *Matthew Passion*. Two of his grandparents had studied under Johann Philipp Kirnberger, a pupil of Bach. During his training in Berlin under Carl Friedrich Zelter, director of the *Singakademie*, he was thoroughly initiated into Bach's art. His enthusiasm for Bach also showed itself in his own work, not only in a number of choral cantatas, but also in his instrumental work, especially for keyboard instruments (piano and organ).

One genre dominates Bach's keyboard music, and that is the combination of a prelude and a fugue. The introductory preludes differ very much in style: either improvisational, on the basis of arpeggio figures and toccata-like virtuoso runs, or musically more substantial and tightly structured. Bach's *Prelude*, BWV539 is one of the second type: it is composed entirely on the basis of chords and a motif consisting of just a few notes that permeates all the parts. The contiguous fugue is an arrangement of the fugue from the *First Sonata for Solo Violin* (BWV1001), founded on a short rhythmic theme. Short passages in which the theme is ubiquitous alternate with free passages in continuous semiquavers that refer to the style of the violin.

Mendelssohn's *Prelude*, opus 35 no.1 is a typical arpeggio piece, whose inner



August Grahl: Felix Mendelssohn,
painting on ivory (1860).

voices are however enriched with a tuneful theme. The fugue is set up on a grand scale on the basis of an expressive theme larded with unusual dissonant intervals that Mendelssohn created at a friend's deathbed in 1827. An acceleration is thought to symbolise the increasing suffering and the solemn chorale melody at the end the consoling deliverance following the death throes. Or how such an abstract form as the fugue can yet be full of non-musical meaning.

One of Bach's most grandiose organ works is undoubtedly the monumental *Passacaglia and Fugue*, BWV582, on an ostinato bass theme of eight bars, which is repeated twenty times and is followed by a fugue on this theme (later today in Bojan Cacic's concert). The result is a dazzling masterpiece in which structural power and emotional expression go hand in hand. In a creditable

**'Mendelssohn's
enthusiasm for
Bach not only
showed itself in
his own work,
but he regularly
performed some
of Bach's works
as well.'**

attempt to imitate his much-admired example, at the age of fourteen Mendelssohn composed an untitled passacaglia, though it was later published as *Ostinato in C minor*. Bach's influence is noticeable in, among other things, the division into three, where in the first and last movements the theme is heard in the bass and in the middle movement in the treble. In *Schmücke dich, o liebe Seele*, Bach incorporated a chorale that calls the faithful to adorn themselves in preparation for the supper at which Christ would be received. It is a profound mystical work that radiates the same contemplative atmosphere as the aria *Tief gebückt und voller Reu* in the cantata *Mein Herze schwimmt in Blut*, BWV199 (performed Saturday evening by the Ricercar Consort).

— Ignace Bossuyt

Il Suonar Parlante

B-A-C-H

15.15 Concert hall

—

Il Suonar Parlante Orchestra: ensemble
Vittorio Ghielmi: viola da gamba & leader
Alessandro Tampieri: violin & viola
Flavio Losco, Nicolas Penel: violin
Laurens Galliano: viola
Christoph Urbanetz: viola da gamba
Marco Testori: cello
Riccardo Coelati Rama: double bass
Shalev Ad-El: harpsichord

—

Johann Sebastian Bach (1685-1750)

Violin Concerto in G minor after BWV1056 (1738)

- (without tempo marking)
- Largo
- Presto

Johann Christian Bach (1735-1782)

Chromatic fugue on B-A-C-H (ca.1810)

Johann Sebastian Bach

Concerto for viola da gamba in A major, after BWV1055 (1738)

- Allegro
- Larghetto
- Allegro ma non tanto

Robert Schumann (1810-1856)

Fugue III on B-A-C-H

'Mit sanften Stimmen' (1845/46)

Johann Sebastian Bach

Concerto grosso in G minor after BWV1029

- Vivace
- Adagio
- Allegro

reconstructions and arrangements:
 Vittorio Ghielmi

This concert is being recorded by Klara for broadcast on Monday 19 February 2018, 20h during 'Klara Live'. Thank you for keeping noise to a minimum, also between movements and pieces.

CHAMBER MUSIC

B-A-C-H adaptations

One might be surprised to learn that until the end of the 18th century, what we now define as a 'musical work', a composition intended as an entity in its own right, was quite a flexible concept. As the music philosopher Lydia Goehr indicates in her book *The Imaginary Museum of Musical Works*, until Mozart's day a composition was not necessarily defined so precisely. In some cases a melody was sufficient to describe a 'work'. By extension, this meant that compositions could be reused, adapted or parodied quite freely.

Countless secular tunes from the Renaissance were used, either unaltered

'Works were very often not published, so that compositions whose original form had been lost were only preserved through arrangements and reworked versions.'

or slightly modified, as the basis for new compositions. Parts were added or omitted. The same melodies turn up as a *cantus firmus* in the polyphonic make-up of masses, or, without batting an eyelid, are presented anew with the addition of the most devout religious text. Works were very often not published, so that compositions whose original form had been lost were only preserved through arrangements and reworked versions. Many of Bach's works also suffered this fate. A very good example is his *Sonata in G minor*, BWV1029, the last of three sonatas for viola da gamba and harpsichord that Bach composed in Leipzig in the late 1730s. In the mid-19th century, the musicologist Philipp Spitta was justified in heaping praise on the originality of this work, but he could not have suspected that it was a reworking of a lost concerto grosso, comparable to the *Sixth Brandenburg Concerto*.

Like most of Bach's harpsichord concertos, the *Concerto in A major*, BWV1055, and the *Concerto in G minor*, BWV1056, are clearly adaptations of existing compositions. The first – the version performed is for viola da gamba and strings – was long assumed to have been written for oboe d'amore (or viola d'amore). The second was probably based on a violin concerto, although we are more familiar with the slow middle movement as the sinfonia for oboe, strings and continuo from the cantata *Ich steh mit einem Fuss im Grabe*, BWV156.

In this concert, these adaptations are alternated with compositions based on the German-language solmisation (calling the notes 'do, re, mi' etc., ed.) of the letters of Bach's name (B-flat, A, C and B). In addition to Johann Sebastian himself, his youngest son Johann Christian was one of the first to take up this intellectual challenge in his *Chromatic Fugue on B-A-C-H* for solo harpsichord.

Robert Schumann's fascination with Bach's music was part of a general Bach revival in the first half of the 19th century. He too was attracted by the concentrated power of the 'BACH' motif and in 1845 developed it contrapuntally in the masterly *Sechs Fugen über den Namen BACH*, opus 60, for organ or piano. On this basis, Vittorio Ghielmi arranged a section for strings and basso continuo.

— Jens Van Durme,
 with thanks to Vittorio Ghielmi

Bojan Cicic

All roads lead to Bach

17.00 Chamber music hall

Bojan Cicic: violin (Rugeri, 17th century)

Heinrich von Biber (1644-1704)

Passacaglia in G minor (ca.1676)

Max Reger (1873-1916)

Chaconne from *Violin Sonata in A minor*, opus 91/7 (1905)

Johann Sebastian Bach (1685-1750)

Partita no. 2 in D minor, BWV1004 (before 1720)

- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

The art of mellifluous variation

One of the most intriguing structural principles of the Baroque is the ostinato bass: in the lowest part, a short melodic formula is constantly repeated, while the higher parts that are added each introduce new melodic and rhythmical ideas. Two of the more typical bass formulae are the *passacaglia* and the *chaconne*. Basso-ostinato variations for solo violin demonstrate that some composers here explore extreme compositional and technical limits. Several parts – the bass and the added counterpoints – are played at the same time on an instrument that lends itself primarily to melodic development, which is a genuine *tour de force*.

Biber's well-known *Mystery Sonatas* conclude with a masterly *passacaglia*, based on the simplest imaginable bass formula: the descending fourth. Bach's second *Partita* (or suite with stylised dances) for solo violin ends with the renowned *chaconne*. A four-bar ostinato is presented in the most varied forms, entwined with brilliant variations and in virtually endless melodic, rhythmic and harmonic variants. The currently somewhat forgotten music of the organist and composer Max Reger deserves to be taken up again. In the *chaconne* from his opus 91 he achieves a successful synthesis of Baroque and Romanticism (sharp contrasts of tempo and dynamic, and chromatics that refer to Wagner).

— Ignace Bossuyt

Collegium Vocale Gent

So singen wir recht das Grätias

20.00 Concert hall

19.15 Introduction by Ignace Bossuyt (in Dutch)

Collegium Vocale Gent: ensemble

Philippe Herreweghe: conductor

Dorothee Miels: soprano

Alex Potter: countertenor

Thomas Hobbs: tenor

Peter Kooij: bass

Johann Sebastian Bach (1685-1750)

Herr, deine Augen sehen nach dem Glauben, BWV102 (1726)

Es wartet alles auf dich, BWV187 (1726)

interval

Johann Sebastian Bach

Missa brevis in A, BWV234 (1738-39)

With Dutch surtitles

This concert is being recorded by Klara for broadcast on Tuesday 20 February 2018, 20h during 'Klara Live'. Thank you for keeping noise to a minimum, also between movements and pieces.

VOCAL

Bach's exquisite fusion of the Latin mass and the German cantata

In about 1738, Bach composed four *Missaes breves*, BWV233-236. The 'short mass' consists of the first two parts of the mass: the *Kyrie* and the *Gloria*. In the Protestant liturgy, the Latin *missa brevis* continued to be performed, but this of course also fitted perfectly into the Catholic service, as at the court in Dresden with which Bach had good relations.

What is most striking is that almost all parts of these four masses are parodies. This means that Bach reworked arias and choruses from previously composed cantatas into new compositions with Latin texts. As regards these works, the explanation for this is probably not lack of time, but that Bach was aiming to modify worthwhile music from cantatas that could only be performed once a year on a specific Sunday, so that it could be performed on other occasions. After all, the text of the mass was valid for every liturgy.

In his compositions for masses, Bach kept to the *missa concertata*, with its Italian orientation, with vocal soloists, chorus and instrumental ensemble, whereby the words of the mass were divided into smaller units for various combinations of singers and instruments. The instruments for the *Missa brevis in A major* are rather exceptional: strings, two traversos and basso continuo, meaning that they lacked the oboes that Bach often wrote for. The tone is thus largely intimate and the expressiveness restrained.

Bach adapted at least four cantatas for this mass. The first *Kyrie* sounds not so much like a sorrowful supplication, but more an idyllic pastorale, a characteristic that was modern and 'positive' for its time. The imploring *Christe* and the second, hopeful and dance-like *Kyrie* are more like Bach's typical style: rather strictly contrapuntal and with a complex interweaving of the parts. The *Gloria* consists of five parts: a *Gloria* that is full of contrast, alternately jubilant and meditative, a bass aria with violin solo (*Domine Deus*), which stands out sharply against the soprano solo with two traversos that is permeated with sorrow, a supplication for God's compassion (*Qui tollis*), an aria for alto with strings in unison as a homage to Christ's holiness (*Quoniam tu solus sanctus*), and a closing chorus which, after its solemn entry, bursts out in jubilation (*Cum Sancto Spiritu*). In the *Gloria*, Bach achieved the perfect fusion of introvert reflection and humble supplication on the one hand, and hymn-like joy on the other.

Bach reworked several parts of the 1726 cantatas *Herr, deine Augen sehen nach dem Glauben* and *Es wartet alles auf dich* for two other *missae breves* (BWV233 and 235). The reading of the gospel in which Jesus predicts the downfall of Jerusalem and drives the money-lenders out of the temple inspired the writer of the words for the first cantata to formulate an exhortation to do penance. The whole work is permeated with a profound seriousness and at the same time with a rich musicality that at once resounds persuasively in the first chorus. The aria *Weh der Seele* for alto and oboe, imbued with an extreme sorrowfulness, can have emerged only from Bach's brilliant mind: it is not a matter of beautiful sounds, but of piercing dissonants and discordant melodic turns that express the tormented soul. The threat and the admonishing finger continue in the arioso for bass, *Verachtest du*, in the aria for tenor, *Erschrecke doch* and in the dramatic accompagnato recitative for alto, *Bei Warten ist Gefahr* (with oboes that accentuate the painful questions such as 'what about your penance?'). The chorale *Heut lebst du*, the prayer of the congregation of believers, provides a dignified end to this cantata, which is full of uncommonly deep emotion.

'Cantatas are often not a matter of the story, but of the religious message.'

'Bach was aiming to modify worthwhile music from cantatas that could only be performed once a year for other occasions.'

Like the cantata *Ärgre dich, o Seele*, the cantata *Es wartet alles auf dich* is a comment on the gospel of the miraculous multiplication of bread. Here too it is not a matter of the story, but of the religious message: God is the source of all food, we can trust in him. This cantata immediately strikes a positive tone in the magnificent initial chorus with its strings and oboes, which is built up with breathless tension. The recitatives and arias relate to the beatific attitude of this entry: the aria for alto, *Du Herr, du krönst*, sounds like a dance-like minuet, the aria for bass, *Darum sollt ihr nicht sorgen*, expresses consolation (using the words of Christ himself), the soprano aria *Gott versorget*, with a delightful oboe solo sparkling with hope, and the accompagnator recitative for the soprano, *Halt ich nur fest* accentuates the security of God's love for the simple closing chorale *Gott hat die Erde zugericht*.

— Ignace Bossuyt

The Thomaskirche in Leipzig (1754).



BACH ACADEMY BRUGES FOR KATAKO-KOMBE

The final performance in the Bruges Bach Academy is also a benefit concert for the Congolese province of Katakò-Kombe, where the Belgian Developmental Cooperation staff and the Belgian NGOs Memisa, Doctors Without Holidays (AZV) and Oftalmo Sankuru are together trying to improve the health of the population.

Katakò-Kombe is in the centre of the Congo and is hard to reach. The population is estimated to be 146,000 and they are among the poorest people in the world. An area the size of almost a quarter of Belgium has just 17 health centres and one hospital. Some Congolese people have to travel up to 200 km on very poor roads to reach the hospital.

When the project started in 2002, virtually all medical activity had come to a halt. Since then we have been able to ensure the provision of basic health care such as vaccinations, maternal and child care, consultations, and the correct diagnosis and treatment of the most common illnesses (malaria, diarrhoea, bronchial infections, tuberculosis and aids). All the health centres have been

rebuilt. The hospital has undergone major renovation and building work and now has a maternity section and departments for paediatrics, internal medicine, ophthalmology, physiotherapy and dentistry, a basic laboratory, echography and simple radiology. Births, caesarean sections and most essential operations are now carried out safely at an affordable price.

Thanks to, among other things, training and missions by experts from the Congo and other countries, the capacities of the local staff have expanded enormously over the years. The Belgian NGO Memisa has taken on the task of developing basic health care, Doctors Without Holidays regularly go to train the local professionals in surgical and other techniques with the aim of enabling them to work independently, and Oftalmo Sankuru concentrates on bringing ophthalmology to the region. The hospital in Katakò-Kombe has close ties with the Maria Middelaers Hospital in Ghent and there is of course also positive cooperation with the Congolese government. By purchasing a ticket for the closing concert you are also helping our activities in the Congo.

— Yves Kluyskens, doctor

Collegium Vocale Gent

CHOIR

soprano

Dorothee Miels
Chiyuki Okamura
Magdalena Podkościelna
Dominique Verkinderen

countertenor

Alex Potter
Cécile Pilorger
Alexander Schneider

tenor

Thomas Hobbs
Johannes Gaubitz
Vincent Lesage

bass

Peter Kooij
Julián Millán
Robert van der Vinne
Bart Vandewege

ORCHESTRA

first violin

Christine Busch
Baptiste Lopez
Dietlind Mayer

second violin

Caroline Bayet
Marieke Bouche
Adrian Chamorro

viola

Deirdre Dowling
Kaat De Cock

cello

Ageet Zweistra
Harm-Jan Schwitters

violone

Miriam Shalinsky

organ

Maude Gratton

traverso

Patrick Beuckels
Amélie Michel *

oboe

Marcel Ponsele
Taka Kitazato
Timothée Oudinot °

bassoon

Julien Debordes

° 26 January

* 28 January

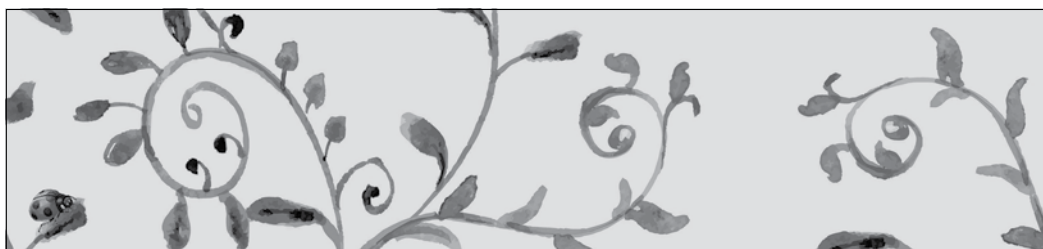
**GOLD —
07 — 13 MAY**

**BRUGES VOICES FROM
THE RENAISSANCE**

A new festival for Bruges - city of music and stories - interconnects the best of Bruges's Golden Age: its fascinating history, its architectural heritage, its art treasures and above all its music. A varied programme, including concert walks, lectures, a concert mass, an expo ...

more information on
concertgebouw.be/gold

— C —
— CONCERT —
— GEBOUW —
— BRUGGE —



**COLLEGIUM
VOCALÉ
CRETE SENESI**

29 JUL – 03 AUG 2018

ARTISTIC DIRECTOR
PHILIPPE HERREWEGHE

INTERNATIONAL MUSIC FESTIVAL ASCIANO – CASTELMUZIO – PIENZA | TOSCANA | ITALIA

COLLEGIUM VOCALÉ GENT | EDDING QUARTET & NORTHERNLIGHT | HUEL GAS ENSEMBLE | PAUL LEWIS | PAUL VAN NEVEL | PHILIPPE HERREWEGHE | PHILIPPE THURIOT | REINBERT DE LEEUW & BARBARA HANNIGAN | SOLOISTS ANTWERP SYMPHONY ORCHESTRA | SOLOISTS ROYAL CONCERTGEBOUW-ORKEST AMSTERDAM | TIBURTINA ENSEMBLE | THOMAS ZEHETMAIER & RUTH KILLIUS

www.collegiumvocalecritesenesi.com

Con il patrocinio del Comune di Asciano



Biographies

Collegium Vocale Ghent (BE) was founded in 1970 on the initiative of Philippe Herreweghe. It was one of the first ensembles to apply new insights into the performance of baroque music to vocal music. For each project, Collegium Vocale Ghent assembles the best range of musicians, thus allowing it to perform a wide repertoire, ranging from renaissance polyphony to contemporary music. Baroque music, especially the works of Johann Sebastian Bach, plays a central role on the ensemble's concert calendar. Collegium Vocale Ghent has made dozens of recordings of renaissance polyphony, baroque music, classical and romantic oratorios and contemporary music. The ensemble and its conductor are the main guests at the annual Bruges Bach Academy in January.

Philippe Herreweghe (BE), through Collegium Vocale Ghent, La Chapelle Royale and the Ensemble Vocal Européen, has established a reputation as a specialist in renaissance and baroque music. His lively, profound and rhetorical approach to this repertoire has been widely acclaimed. Since 1991 he has also focused on the classical and romantic repertoires with the Orchestre des Champs-Élysées. Since 1997 he has also been a regular guest conductor of the Antwerp Symphony Orchestra, focusing on a refreshing approach to romantic (and pre-romantic) music. Some years ago Herreweghe founded the record label Phi, which has already released 29 CDs of a very diverse repertoire by Collegium Vocale Ghent, Orchestre des Champs-Élysées, the Antwerp Symphony Orchestra and various ensembles and soloists. In 2010 the conductor received the prestigious Bach medal from the city of Leipzig.

Frank Agsteribbe (BE) is a keyboard player, conductor, composer and teacher. He was a co-founder of B'Rock and directs the Luxemburg ensemble cantoLX. In all his activities he seeks direct expression, plasticity and vivid colour. Since 1989 he has been a lecturer, researcher and project leader at the Royal Conservatoire in Antwerp.

Wim Berteloot (BE) is the new municipal carillonneur in Bruges, where he had already assisted Frank Deleu for a number of years. He completed his studies at the Conservatoire in Ghent and the 'Jef Denyn' Royal Carillon School, and is currently head of the men's choir De Kerels. He regularly composes music for choir and for carillon.

Ignace Bossuyt (BE) is professor emeritus at the Musicology research unit at KU Leuven. His research is mainly focused on the polyphony of the Renaissance. He also regularly publishes work for a wider audience. Two of his works, *De oratoria van Alessandro Scarlatti* and a new book about Bach's *Mass in B minor*, were recently published by Leuven University Press.

Christine Busch (DE) already worked with Concentus Musician Wien, Chamber Orchestra of Europe and Freiburger Barockorchester during her studies, and has since been mainly active as a soloist and chamber musician, on both the baroque and 'modern' violin. She has made numerous recordings, also with Ensemble Explorations, her own Salagon Quartet and solo on Phi's release of Bach's solo works for violin.

Bojan Cicic (HR) has already performed as a soloist and led various ensembles, including the Orchestra of the Eighteenth Century, the Budapest Festival Orchestra and the Academy of Ancient Music. With Florilegium, he recorded Vivaldi's violin concerto *Il grosso Mogul*, followed by a recording of Bach with Rachel Podger. The recent CD by his own Illyria Consort has been highly acclaimed.

Pat Donnez (BE) is a writer, poet, interviewer, performer and radio producer. He is also well-known through, among other programmes, *Titaantjes*, *Bromberen*, *Piazza* and *Zot van Elsschot* on Radio 1 and Klara. A selection of his conversations were compiled in *Niets is waar en zelfs dat niet* (Lannoo).

Stephane Ginsburgh (BE) has performed as a soloist and chamber musician during festivals such as Ars Musica, Quincena Musical, ZKM Imatronic, Agora, Ultima Oslo, Darmstadt Ferienkurse and Gaida (Vilnius). He focuses mainly on contemporary music with such groups as the Ictus Ensemble. His recording of the complete piano sonatas of Prokofiev was released by Cypres, while Naxos has plans to release the premiere of Burgess' music.

Benjamin Glorieux (BE) moves smoothly between styles and repertoires, collaborating with groups ranging from Ictus and ChampdAction to B'Rock and il Gardellino. He is a regular guest at the Concertgebouw, most recently during the opening of the 2017-18 season. Currently he is working closely with the Dutch jazz pianist Rembrandt Frerichs, such as during the 2017 MAfestival.

Maude Gratton (FR) completed her studies in Poitiers and Bordeaux and was also a prize winner of Musica Antiqua Brugge in 2005. She performs in concerts and recordings of ensembles such as Stradivaria, La Simphonie du Marais, Le Concert d'Astrée and Pygmalion. Together with her sister Claire and violinist Stéphanie Paulet she forms the ensemble Il Convito.

Jörg Halubek (DE) studied church music, organ and harpsichord under Jesper Christensen, Andrea Marcon and others, and since then has also started conducting. He led opera productions in Stuttgart, Kassel and Oldenburg. He has made a number of solo recordings and can be heard on four CDs with Leila Schoyegh, which include Bach's six *Violin Sonatas*. He is head of the Early Music Department in Stuttgart.

Dietrich Henschel (DE) made his opera debut at the Münchener Biennale as Le Precepteur in the opera of the same name by Michèle Réverdy, followed by many roles ranging from Monteverdi to Henze, and, most recently, two major Strauss roles. In recent years he has built bridges between music, theatre and visual media, including in Clara Pons' films-with-live music, *IRRSAL* and *WUNDERHORN*.

Thomas Hobbs (GB) completed his studies at the Royal College of Music and has since performed with ensembles such as I Fagiolini, the Dunedin Consort, the Classical Opera Company, Accademia Bizantina, Pygmalion, Akademie für Alte Musik Berlin and the Bournemouth Symphony Orchestra. The CD *Orpheus' Noble Strings* with viola da gamba player Romina Lischka and lutenist Sofie Vanden Eynde was recently released.

Johan Huys (BE) studied piano, organ, music history and chamber music in Ghent. He had a successful concert career, both as a soloist and in chamber music. He taught harpsichord at the Conservatoire in Ghent, where he was also director from 1982 to 1996. He has been chairman of the Musica Antiqua Brugge competition since 1977, and is also chairman of the Board of Directors of the Orpheus Institute.

Il Suonar Parlante (IT) started as a chamber music ensemble and has also been active as an orchestra since 2007, always under the direction of Vittorio Ghielmi (IT). The group has performed throughout Europe, also in Bruges, where they presented the Barbarian Beauty programme with cymbalon player Marcel Comendant. The CD *The Passion of Musick* with Dorothee Oberlinger received an Echo Klassik award. Ghielmi also writes on music, and regularly produces publications on newly discovered early music.

Maria Keohane (SE) performs as a soloist throughout Europe, and over the past few seasons also with the London Philharmonic Orchestra, the Netherlands Bach Society (also in the All of Bach project), the Drottningholm Baroque ensemble and at the Royal Theatre in Copenhagen. Her CD of music by Weckmann with the Ricercar Consort received a Preis der deutschen Schallplattenkritik.

The bass **Peter Kooij (NL)** started his career at the age of six as a soloist in a boys' choir. More than ten years later he studied singing at the Amsterdam Sweelinck Conservatoire. His repertoire includes music ranging from Heinrich Schütz to Kurt Weill. He has recorded more than 100 CDs, including the complete Bach cantatas with the Bach Collegium Japan under the direction of Masaaki Suzuki.

Carlos Mena (ES) studied singing in his hometown of Vitoria and in Basel under Richard Levitt and René Jacobs. Since then he has performed as a soloist with numerous Spanish and other early music ensembles including Al Ayre Español, Hespèrion XXI and Ensemble Gilles Binchois. Together with the Ricercar Consort he made a recording for Mirare entitled *De Aeternitate*.

The 17th and 18th centuries play a central role in the musical repertoire of the soprano **Dorothee Miels (DE)**. With her flawless technique and ethereal sound she is also an ideal performer of the contemporary repertoire. She can be heard on numerous CDs, also with Collegium Vocale Ghent, Lautten Compagny Berlin, Hille Perl and Stefan Temmingh.

Oxalys (BE) was founded in 1993 by graduates from the Brussels Conservatoire and grew into a chamber music ensemble with a distinct profile and strong international reputation. The repertoire is a testimony to the cultural history of Europe and highlights the links and contradictions that have existed across the nations and centuries since the Enlightenment.

Philippe Pierlot (BE) taught himself to play the guitar and lute before finally going on to study the viola da gamba with Wieland Kuijken. He appears mainly as a player and conductor of chamber music, opera and oratorio and he is widely acclaimed for his intense interpretations of baroque music. With his Ricercar Consort he has made several recordings of Bach's music, including an acclaimed *St John's Passion*.

Countertenor **Alex Potter (UK)** is a popular interpreter of 17th- and 18th-century music. Praised as a 'rising star of the countertenor world', Potter performed as a soloist with ensembles such as the Stuttgart Symphony Orchestra, the Holst Singers and Collegium Vocale Ghent. He can also be heard on numerous CDs, including a recording of Bach's *Mass in B minor* with Concerto Copenhagen and Lars Ulrik Mortensen.

Ricercar Consort (BE) started in 1985 with Bach's *Musical Offering*. Since then, they have played the music of Bach's predecessors and contemporaries such as Bruhns and Weckmann, as demonstrated by several recent highly acclaimed recordings, as well as the Italian and French repertoire. Earlier this year, the Ricercar Consort could be heard in Monteverdi's *Ritorno d'Ulisse*, directed by William Kentridge.

Reitze Smits (NL) studied the organ, harpsichord, improvisation, composition and musicology and also participated in the early music contest in Bruges. The interpretation of baroque music and especially the fascination for Bach's music have been his main field of interest for many years. From 2000 to 2017 he was artistic director of the Festival for the Wind, while in 2010 he received the Sweelinck Prize for his contributions to organ culture.

The activities of **Heleen Van Haegenborgh (BE)** are a succession of different projects in which new music is the starting point. Her aim, alone or with partners, is to remove contemporary music from its elite pedestal and make it more appealing to a wider audience. For Concertgebouw Brugge she created the music for the musical model of the building in the foyer.

Christian Mendoza (PE/BE) studied at the conservatoires of Ghent and Brussels, but his creative breakthrough came in 2007 during a workshop at the School for Improvisational Music in Brooklyn. Since then he has worked with his own group. Together, Van Haegenborgh and Mendoza made the CD *Copper*, which won the New Music Prize awarded by the province of East Flanders last month.

City map



01 Concertgebouw
(Concert hall, Chamber music hall)
Concertgebouwcafé
In&Uit Brugge
't Zand 34
8000 Brugge

02 Stadsschouwburg
Vlamingstraat 29
8000 Brugge

03 KAAP | De Werf
Werfstraat 108
8000 Brugge

04 Sint-Godelieveabdij
Boeveriestraat 41
8000 Brugge

05 Sint-Walburgakerk
Sint-Maartensplein 1
8000 Brugge

You may also enjoy...

SATURDAY

10 MAR 2018

20.00 Concert hall



© L'Achéron

Vox Luminis & L'Achéron Stabat Mater

The deepest sorrow elicits the most beautiful music. With four meditations on death and parting, Vox Luminis and the instrumentalists of L'Achéron touch upon the heart of the Passion.

FRIDAY

04 MAY 2018

20.00 Concert hall





© Michel Hendryckx

il Gardellino Telemann. Der Tag des Gerichts

Music brimming with drama and striking images that are simply crying out for the most beautiful and surprising effects. A work about the struggle between believers and unbelievers.

Let us know how you like the concert on

 ConcertgebouwBrugge
 @concertgebouwbr

info & tickets +32 70 22 12 12 — In&Uit: 't Zand 34, Brugge

concertgebouw.be