

Saturday, April 21, 2007, 8pm
First Congregational Church

The Netherlands Bach Society Jos van Veldhoven, *conductor*

PROGRAM

Johann Sebastian Bach (1685–1750) Mass in B minor, BWV 232 (ca. 1747–1749)

I. Missa

Kyrie

Gloria

INTERMISSION

II. Symbolum Nicenum

Credo

III. Sanctus

Sanctus

PAUSE

IV. Osanna, benedictus, Agnus Dei,
dona nobis pacem

Osanna, benedictus, osanna

Agnus Dei, dona nobis pacem

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The Netherlands Bach Society

Jos van Veldhoven, *conductor*

Soloists

soprano 1 Dorothee Miels
soprano 2 Johannette Zomer
alto Matthew White
tenor Charles Daniels
bass Peter Harvey

Ripienists

soprano 1 Sara Jäggi, Marieke Steenhoek
soprano 2 Lauren Armishaw, Klaartje van Veldhoven
alto Daniel Lager (solo in *Sanctus*),
Elena Pozhidaeva
tenor Immo Schröder, Simon Wall
bass Matthew Baker, Donald Bentvelsen

Instrumentalists

violin 1 Johannes Leertouwer, Sayuri Yamagata,
Annelies van de Vegt
violin 2 Paulien Kostense, Pieter Affourtit
viola Staas Swierstra
cello Richte van der Meer
double bass Robert Franenberg
flute Marten Root, Doretthe Janssens
trumpet P. O. Lindeke, Leif Bengtsson,
Andreas Bengtsson
oboe Peter Frankenberg, Abigail Graham,
Sophie Rebreyend
bassoon Jane Gower, Györgi Farkas
horn Teunis van der Zwart
timpani Peppie Wiersma
organ Siebe Henstra
harpsichord Pieter Jan Belder

Cast

Staff

Maria Hansen *managing director*

Erik van Lith *production manager*

Hans Schimmel, Harold Kerkhof *marketing & public relations*

The Netherlands Bach Society

P.O. Box 295

3500 ag Utrecht

The Netherlands

tel. + 31 (0)30 251 34 13

fax 31 (0)30 251 16 39

info@bachvereniging.nl

www.bachvereniging.nl

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New York, New York

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Mass in B minor

In a letter dated 27 July 1733, Johann Sebastian Bach requested the new Elector of Saxony, Friedrich August II, to confer on him the title of “electoral Saxon court Kapellmeister.” To support this request, he enclosed a “modest bit of work”; a *Missa* consisting of a *Kyrie* and *Gloria*. We are not sure whether this mass was performed at the time in Leipzig or Dresden, and Bach only acquired the desired title in 1736. A *Missa* was eminently suitable for supporting this request to the Elector. Dresden was a mixture of Lutheran and Catholic. The Elector was Catholic because of the Polish throne, but Saxony itself was mainly Lutheran. The *Kyrie* and the *Gloria* were the parts that were sung in the liturgies of both faiths. Furthermore, the Elector Friedrich August I had died in February 1733 and been succeeded by his son Friedrich August II. The opposition of the *Kyrie* and the *Gloria* was ideal for representing this change of the regal guard, as the *Kyrie* symbolizes mourning for the death of the father and the *Gloria* symbolizes rejoicing for the new ruler.

Bach regarded his *Missa* as a touchstone of his compositional art. The fact that he assembled it from sections that were already composed formed no restriction to this. It gave him the opportunity of selecting those sections from his richly stocked musical archive that provided a maximum of ingenuity and contrast. Bach introduces this “contrast program” in the three-part *Kyrie*. The first *Kyrie eleison in B minor* is a modern, chromatic piece, with complex harmonies and an expressive ‘imploring’ theme. The fugue is continuously polyphonic, with the entries being accompanied by other voices right from the start. An impressive, continual cry for mercy is created. The *Christe eleison* is written as a “gallant” opera duet (with the typical operatic accompaniment of unison violins and continuo). The second *Kyrie eleison*, however, which is also four-voiced, is strictly polyphonic again, but this time in the *stile antico*. It is written

in *alla breve* time signature and uses instruments that serve to reinforce the sung parts. It is a style that stands for the eternal and the invariable.

In the *Gloria*, trumpets and timpani are added to the instrumentation. The structure reflects the origins of the text. The opening diptych, *Gloria in excelsis Deo—Et in terra pax*, comes from the Gospel of Luke 2 (the Nativity) and is based on the heavenly vision that appeared to the shepherds. The pieces were conceived as a prelude and fugue, as an affective contrasting pair. The prelude is a concertante gigue, whereas the fugue is based on a pastoral Seufzer theme, which is systematically carried to a grand climax. However, from the *Laudamus te* to the end (*Cum sancto spirito*), the text is non-Biblical and originates from the early Christian church. In the heart of this “liturgical” hymn lies the *Qui tollis peccata mundi*, which textually represents a central idea of the Christian religion (“Thou who taketh away the sins of the world, have mercy on us”). The music is like a prayer. It is the only choral part of the *Gloria* in which the “loud” instruments (trumpets, timpani and oboes) are left out. Around this are grouped four arias, in which all the soloists from the five-voiced “choir” get a turn and an obligato part is given to all the instrument groups of the orchestra (violin, flute, oboe and horn).

One piece that appears to be written particularly with the Dresden musicians in mind is the *Laudamus te*. The ornamented runs and trills of the mezzo-soprano part were a specialty of the renowned Dresden *mezzo*, Faustina Bordoni, while the virtuoso solo violin part could have been written for Johann Georg Pisendel. Another prominent Dresden musician for whom Bach had previously written was the flautist, Pierre-Gabriel Buffardin (see the duet *Domine Deus*), while in the *Qui sedes*, the virtuoso horn part stands out in particular, alongside the two obligato bassoons. This section, in 3/4, is a sort of Polonaise, and thus undoubtedly refers to the Polish monarchy of Friedrich August II. The horn is also a symbol of royalty. Following

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this, the final section for the complete ensemble, the *Cum sancto Spiritu*, forms the pinnacle of the *Missa*, with its ecstasy and its masterly blending of “concerto” and “fugue,” which up till then had only been used as separate elements.

Bach left this two-part *Missa* as it was for years. But a few years before his death, he decided to extend it in a setting of the complete *ordinarium missae*; a *Missa tota*. In the transition from the *Sanctus* to the *Osanna*, we find an indication that Bach had been carrying this plan around in his head for much longer. Just before its end, the *Sanctus* is reinforced with a fanfare of trumpets, and this motif is sung at the beginning of the *Osanna* by the unaccompanied, single-voiced choir. Though this shows that Bach had a direct link in mind, the connection still remains an enigma. The *Sanctus* is from 1724, while the *Osanna* is based on a worldly cantata from 1732. Was Bach already planning, in 1732, to use this choral piece again as an *Osanna*? And why did he then wait 15 more years before taking the step? Whatever the case may be, the fact is that the *Sanctus* from 1724 is composed on a scale which was unprecedented in Bach's music. It is rewritten as a prelude and fugue in contrasting meters and compositional techniques, with the central focus on the Trinity concept, which plays a main role in Bach's mass as a whole (for instance in the total of 27 [= 3 x 3 x 3] sections). And so there are three, rather than the usual two, oboes, as well as three violin parts and three trumpets. The six-voice choir is continually splitting up into three-voice groups. This makes five three-voiced ensembles, with the continuo forming the sixth instrument group. The *Sanctus* is constructed on three musical elements: majestic octave jumps by the continuo, the opening motif with falling thirds (!), and the sustained notes. The tripartite theme is further expressed in the unremitting triplet movement of the *Sanctus* and the 3/8 time signature of the *Pleni sunt coeli*. This section is a visionary inspiration by Bach and can be viewed as the “heart” of the mass as a whole.

Around September 1748, Bach had serious health problems, which left clear traces in his handwriting. It would seem that he decided at that point to realize his plan for a complete mass as quickly as possible. In the following year, he succeeded in filling in the missing sections in the score, in shaky handwriting. Most of them are parody again, but there are one or two exceptions. Sandwiched between the two exuberant *Osannas* with the largest complement of the whole mass is a delicate *Benedictus* with the very smallest of complements (tenor, flute and continuo), and Bach composed this section directly in the score. In the *Credo*, there are two prominent choral sections that are based on the Gregorian intonations belonging to the text, and thus composed afresh: the opening *Credo in unum Deo* and the *Confiteor*. They both use the *stile antico*, which results in complex polyphony with many overlapping entries, especially in the seven-voiced opening sections (two violins, five-voiced choir and continuo). This makes it utterly impossible to hear all the voices and to follow all the entries. It gives the impression of a great crowd singing the Creed through one another. The full orchestra returns in the following concertante fugue, *Patrem omnipotentem*. Bach makes a sort of dovetail link by having the *Credo in unum Deum* sung emphatically again above the fugue entries in the *Patrem omnipotentem*, until this cry is swallowed up, as it were, by the tempestuous fugue.

The other *stile antico* choral piece from the *Credo*, the *Confiteor*, is a purely vocal, five-voiced piece (though of course always with continuo). In this, Bach gives the two text phrases their own theme, according to the rules of the *stile antico*. These are combined with each other right from the beginning, and later on are also combined with the traditional *cantus firmus* in all sorts of amazing *stretti*. Bach composed this part directly in the score and next to all the erudition, the counterpoint has something rather improvised about it. In the bridge to the following choral piece, *Et expecto*, the choir sings “and I expect

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the resurrection of the dead” with extremely mysterious harmonies, which undoubtedly symbolise death. When the singers suddenly seem to realise that they are no longer singing about the death, but about the resurrection, the festive jubilation breaks free with no holds barred. For this, Bach uses the choral piece, “Jauchzet, ihr erfreuten Stimmen,” from the *Ratswahlcantate*, BWV 120.

The Credo has only two “arias” (*Et in unum Deum* and *Et in Spiritum Sanctum*), so the emphasis lies completely on the seven choral pieces. Originally, the “central core” of this part of the mass consisted of only two choral pieces, the *Crucifixus* and the *Et resurrexit*. These are once again a contrasting pair based on the text; a chromatic *lamento* as a symbol of the Crucifixion

and a high-spirited “concerto” (the most exuberant piece of the whole mass) as a symbol of the Resurrection. When the *Credo* was nearing completion, Bach was obviously dissatisfied with the structure, and he got the idea of separately composing the closing line of the duet *Et in unum Deum*, which reads “Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est.” The new choral piece is on a separate page, written in a rather unsteady hand. It is a homophonic piece with mysterious chords and a dissonant violin part that insistently repeats the descent of Christ in every bar. It is clearly inspired by music of the latest generation of composers, such as Pergolesi, and in all probability it is Bach’s very last complete composition.

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Texts and Translations

Johann Sebastian Bach (1685–1750)

Mass in B minor, BWV 232 (ca. 1747–1749)

I. Missa

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Glory to God in the highest.
And on earth peace to men of good will.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.

We praise thee, we bless thee,
we adore thee, we glorify thee.
We give thee thanks for thy
great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

O Lord God, heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son, O
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Thou that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world, receive
our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

Quoniam tu solus Sanctus,
tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris,
Amen

For thou only art holy,
thou only art Lord,
thou only art most high,
Jesus Christ.
With the Holy Ghost
in the glory of God the Father.
Amen.

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II. Symbolum Nicenum

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.

Qui propter nos homines
et propter nostram salutem
descendit de coelis.
Et incarnatus est
de Spiritu Sancto
ex Maria virgine
et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

Et resurrexit tertia die secundum
scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos
cujus regni non erit finis.

Et in Spiritum Sanctum Dominum
et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam ecclesiam.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord,
Jesus Christ,
the only begotten Son of God.
Born of the Father
before all ages.
God of God, light of light,
true God of true God.
Begotten, not made,
consubstantial with the Father,
by whom all things were made.

Who for us men
and for our salvation
came down from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary,
and was made man.

He was crucified also for us
under Pontius Pilate,
suffered, and was buried.

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
he sitteth at the right hand of the Father.
And he shall come again with glory
to judge the living and the dead
and his kingdom shall have no end.

And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son.
Who together with the Father and the Son
is adored and glorified,
who spoke by the prophets.
And one holy catholic and
apostolic Church.

please turn page quietly

Texts and Translations

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

I confess one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

III. Sanctus

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of his glory.

IV. Osanna, benedictus, Agnus Dei, dona nobis pacem

Osanna, benedictus

Osanna in excelsis.
Benedictus, qui venit
in nomine Domini.
Osanna in excelsis.

Hosanna in the highest.
Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei, dona nobis pacem

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.
Grant us peace.

About the Artists



The **Netherlands Bach Society** plays a prominent role in Dutch cultural life. This baroque ensemble owes its existence and fame to the performances of Bach's *St. Matthew Passion* which it has given since 1922, in the Grote Kerk, Naarden. These performances are greatly beloved by the Dutch public, and they attract a yearly audience of more than 12,000. The present-day Netherlands Bach Society consists of a group of professional singers and instrumentalists who are specialized in the performance practice of 17th- and 18th-century repertoire. The artistic director and chief conductor of The Netherlands Bach Society is Jos van Veldhoven. The Netherlands Bach Society gives about 50 concerts a year, primarily with works of Johann Sebastian Bach, his contemporaries and predecessors. There is a wide range of programming, ranging from the major baroque works to lesser known compositions and the smaller-scale repertoire. The flexibility of the ensemble enables it to give performances with both large and small settings, of both religious and secular choral and orchestral music. The Netherlands Bach Society has therefore performed an impressive number of works including many compositions receiving their first-ever present-day performances. This creative programming is inspiring for both musicians and public.

Most of the concerts take place in the Netherlands; successful concert tours have also been made to France, Italy, Spain, Portugal, Germany, Poland, Norway, Japan and the United States. About half of the yearly projects are conducted by artistic director Jos van Veldhoven. On other occasions, the Netherlands Bach Society has collaborated with prominent early music conductors such as Gustav Leonhardt, Paul McCreech, Marcus Creed and Masaaki Suzuki. The Netherlands Bach Society has made several CD recordings in a successful cooperation with Channel Classics Records. These series of innovative recordings of lesser known works include music by Netherlands and Italian composers. All of these CDs have also received high praise from the critics.

Jos van Veldhoven studied musicology at the Rijks-universiteit of Utrecht, and choral and orchestral conducting at the Royal Conservatory, the Hague. He has been artistic director of The Netherlands Bach Society since 1983. In this capacity he regularly gives performances at home and abroad of the major works of Johann Sebastian Bach, his predecessors and contemporaries. In addition he has been the director since 1976 of the Utrechts Barok Consort, which he himself founded. With his ensembles

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he has made a great number of (inter)national radio, television and CD recordings, and he has appeared in festivals in the Netherlands, many countries in Western Europe, the United States and Japan.

Jos van Veldhoven is a regular guest artist with international orchestras including Das Orchester der Beethovenhalle Bonn, The Tokyo Philharmonic Orchestra, the Telemann Chamber Orchestra, and the Essener Philharmoniker. Together with director Dietrich Hilsdorf, Jos van Veldhoven has been working since 2001 on a cycle of staged Händel oratorios at the Bonn Opera. Van Veldhoven also appears in his native country as a guest conductor, including appearances with Holland Symfonia and Opera Zuid.

In previous years, Jos van Veldhoven has attracted frequent attention with performances of “new” repertoire within the realm of early music. Noteworthy among them were performances of oratorios by Telemann and Graun, Vespers by Gastoldi, Netherlands repertoire of the Golden Age, reconstructions of Bach’s *St. Mark Passion* as well as the so-called *Köthener Trauer-Music* and many unknown 17th century musical dialogues.

In addition Jos van Veldhoven conducted a great many contemporary premieres of baroque operas by composers including Mattheson, Keiser, Andrea and Giovanni Bononcini, Legrenzi, Conti, and Scarlatti. Jos van Veldhoven is professor of choral conducting at the Amsterdam Conservatory and the Royal Conservatory, The Hague.

Soprano **Dorothee Miels** studied in Bremen with Elke Holzmann and in Stuttgart with Julia Hamari. After completing her studies, she first collaborated extensively with conductors Ludger Remy and Thomas Hengelbrock in particular. The music of the 17th and 18th centuries became a major focus of her musical activities early in her career. Contemporary music also forms an increasingly important part of her repertoire. Among other works, she sang the title role in the world première of J. M. Staud’s

opera, *Berenice* (Munich Biennale 2004). Today a steadily growing discography of over 40 recordings, some of which have won awards, documents her active concert career. Dorothee Miels is a welcome guest at international festivals such as the Leipzig Bach Festival, Suntory Music Foundation Festival, Boston Early Music Festival, Flanders Festival, Vienna Festival, the Handel Festivals in Halle and Göttingen, and the Tanglewood Festival.

She performs regularly with Collegium Vocale Gent, the Bach Collegium Japan, The Netherlands Bach Society, Flanders Recorder Quartet, Ensemble Orchestral de Paris, Klangforum Wien and with conductors Ivor Bolton, Beat Furrer, Martin Haselböck, Philippe Herreweghe, Gustav Leonhardt, Kenneth Montgomery, Helmut Müller-Brühl, Hans-Christoph Rademann, Stephen Stubbs and Jos van Veldhoven. Recent highlights have been recordings of Schuster’s opera *Demofonte*, Haydn’s *The Creation* and a recording of C.P.E. Bach’s *Songs After Christoph Fürchtegott Gellert* with Ludger Remy at the piano, as well as Boulez’s *Pli selon pli* at the Berlin Konzerthaus, Bach’s *St. Matthew Passion* conducted by Philippe Herreweghe at the Amsterdam Concertgebouw, Mozart’s *Exsultate, jubilate* with the Tokyo Symphony Orchestra, the Fauré *Requiem* with the Mahler Chamber Orchestra, and Bach cantatas with the Bach Collegium Japan under Masaaki Suzuki’s baton in the Tokyo Opera City Concert Hall.

Dutch soprano **Johannette Zomer** began her studies at the Sweelinck Conservatorium 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. Her present coach is Diane Forlano, in London.

Her repertoire, as shown in her discography, ranges from medieval music (*Cantigas de Santa Maria*) through all music of the baroque and classical eras, including opera, but also Lieder (Schubert songs), French Romanticism

About the Artists

(Fauré's *Requiem*) and contemporary music. *The Gramophone* magazine said of her: "A new voice to watch." Johannette's concert appearances are also many and various. She has worked with Baroque specialists such as Philippe Herreweghe, Ton Koopman, Frans Brüggen, René Jacobs, Reinard Goebel and Paul McCreech, but has also worked with conductors including Kent Nagano, Daniel Harding, Valery Gergiev, Reinbert de Leeuw and Peter Eötvös.

She regularly gives recitals accompanied by fortepiano specialist Arthur Schoonderwoerd. She is also a member of the Early Music ensembles Compania Vocale and Antequera with whom she sings Napolitan/Spanish Baroque and Medieval Cantigas. In October 1996 Johannette made her opera debut as the page Tebaldo in Verdi's *Don Carlo* with the Nationale Reisopera (the Dutch Touring Opera Company). Since then she has made regular appearances in roles including Belinda, Pamina, La Musica, Euridice, Dalinda and Ilia, but also as Amanda in Ligeti's *Le Grand Macabre*.

Canadian countertenor **Matthew White** graduated in English Literature at McGill University and currently studies with Jan Simons. He has recently won the Canada Council Grant for Emerging Artists and is a recipient of the Adams Vocal Fellowship at the Carmel Bach Festival.

Matthew White has already gained an enviable reputation for excellence in a young career and his ever-expanding career includes appearances worldwide. In Europe, he sings with The Netherlands Bach Society, the Utrecht Early Music Festival, Le Parlement de Musique and Le Concert Spirituel. In the USA he sings regularly with the Portland Baroque Orchestra and the Four Nations Ensemble and has travelled as far afield as New Zealand to appear with the Christchurch City Choir in Händel's *Messiah*. In opera, his roles include Ottone in *L'Incoronazione di Poppea* for the Houston Grand Opera and the Toronto Consort, Monteverdi's *Orfeo* for the Toronto Consort, Hercules in Handel's *The Choice Of Hercules* for Modern Baroque Opera

and the title role in Gluck's *Orfeo* for the Festival International de Musique Baroque de Lameque. Matthew White tours, records and performs frequently with Toronto's Tafelmusik Baroque Ensemble and other leading early music ensembles. A proven performer in Canada, he has also appeared with the Vancouver Chamber Choir, the Edmonton Symphony, Thirteen Strings of Ottawa, the Chamber Music Festival and Symphony Nova Scotia, among many others. He is a founder member of Montreal's Ensemble Les Voix Baroques. Matthew White has recorded Handel's *Messiah* with Tafelmusik/Ivars Taurins for CBC Records, Carrissimi's *Jepthe and Jonas* with the Studio de Musique Ancienne de Montreal for Analekta and Bach Cantatas with Aradia Ensemble.

The tenor **Charles Daniels**'s repertoire extends 1150 years from the ninth century to the present day. He received his musical training at King's College, Cambridge, and the Royal College of Music in London where he studied under Edward Brooks. He has made over 60 recordings as a soloist including Handel's *Messiah* with the Gabrieli Consort, Dowland songs, Handel's *Alexander Balus* with The King's Consort, Schütz's *Christmas Story*, Haydn's *St Cecilia Mass* with the Gulbenkian Choir and Orchestra, Bach's *Easter Oratorio* with the Taverner Consort and Handel occasional songs with Emma Kirkby. He recorded more than twenty discs of Purcell's music, mostly with The King's Consort.

His operatic roles have included Le Dieu de Sommeil in Lully's *Atys* for the Opera de Paris and a leading role in Purcell's *Fairy Queen* in the Aix-en-Provence Festival. Concert engagements have included Monteverdi's *Orfeo* with the Toronto Consort, the Evangelist in Bach's *St. John Passion* with the Academy of Ancient Music and various Handel oratoria, including *Esther*, *Joshua* and the *Messiah*. He has recently performed Purcell's *Odes* with the Orchestra of the Age of Enlightenment under Gustav Leonhardt, and Bach's *St. Matthew Passion* and *Mass in B mi-*

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nor on tour with The Netherlands Bach Society. His repertoire also features modern music, including the Stravinsky's *Cantata* and Finzi's *Dies Natalis*.

The bass **Peter Harvey** studied at Magdalen College, Oxford, and then at the Guildhall School of Music and Drama in London. His broad repertoire includes works from the early Baroque to contemporary composers, although he is principally known through his performances as soloist with ensembles specializing in Early Music, including the English Baroque Soloists, The Gabrieli Consort and The King's Consort. He is frequently invited abroad by continental groups such as the Collegium Vocale of Ghent and The Netherlands Bach Society and had the honor of singing the *St John Passion* with the choir of St. Thomas's, Leipzig ("Bach's choir"), on their first visit to England, and subsequently in Leipzig for a Good Friday performance.

Peter Harvey's more than 100 solo recordings cover a wide variety of works from the 17th century to the present day and include both the well-loved and the unknown. However, the music of J. S. Bach forms the core of his repertoire, both in performances and recordings. Amongst many other works, he recorded the renowned solo cantata BWV82 for bass voice, *Ich habe genug*, for Deutsche Grammophon. Other major Bach recordings include a very favorably received solo-voices version of the *St. Matthew Passion* with the Gabrieli Consort, in which he sings the role of Christus and arias. Recent career highlights include a BBC prom concert of Purcell's *The Fairy Queen* and Handel's *Athalia* in Madrid, both with The Gabrieli Consort. Peter recently sang the *St. John Passion* with the Orchestra of the Age of Enlightenment and he performed the Christmas Oratorio with the Amsterdam Baroque Orchestra. Peter Harvey is a visiting professor at the Royal College of Music, London.