Mass in B minor

Johann Sebastian Bach

EDITION: BREITKOPF & HÄRTEL, EDITED BY J. RIFKIN (2006)

Dunedin Consort & Players

John Butt director

SUSAN HAMILTON soprano
CECILIA OSMOND soprano
MARGOT OITZINGER alto
THOMAS HOBBS tenor
MATTHEW BROOK bass

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Missa (Kyrie & Gloria)

1 Kyrie eleison 9.39
2 Christe eleison 4.33
3 Kyrie eleison 2.45
4 Gloria in excelsis Deo 1.42
5 Et in terra pax 4.24
6 Laudamus te 4.08
7 Gratias 3.04
8 Domine deus 5.11
9 Qui tollis 2.45
10 Qui sedes 3.58
11 Quoniam tu solus Sanctus 4.10
12 Cum Sancto Spiritu 3.48

Symbolum Nicenum (Nicene Creed)

1 Credo in unum Deum 1.46
2 Patrem omnipotentem 1.54
3 Et in unum Dominum 4.11
4 Et incarnatus est 2.55
5 Crucifixus 3.03
6 Et resurrexit 4.02
7 Et in Spiritum sanctum 5.27
8 Confiteor 3.40
9 Et expecto 2.07

Sanctus, Osanna, Benedictus, Agnus Dei

10 Sanctus 4.58
11 Osanna 2.38
12 Benedictus 4.55
13 Osanna – da capo 2.39
14 Agnus Dei 4.26
15 Dona nobis pacem 3.16

Recorded at Greyfriars Kirk, Edinburgh, UK: 13th–17th September 2009.
Produced and engineered by Philip Hobbs.
Post-production by Julia Thomas at Finesplice.
Design by John Haxby.

Italian Harpsichord after an unsigned instrument dated 1693 in the collection of the Smithsonian Institute (Washington DC), attributed to Giovanni Battista Giusti.
Made by Denzil Wraight, 1987, and generously loaned for the recording by Dr Noel O'Regan.
Organ/Harpsichord technician – Keith McGowan

Mass in B minor BWV 232

Johann Sebastian Bach

Bach's **Mass in B Minor** is undoubtedly his most spectacular choral work. Its combination of sizzling choruses and solo numbers covering the gamut of late-Baroque vocal expression render it one of the most joyous musical experiences in the western tradition. Nevertheless, its identity is teased by countless contradictions: it appears to cover the entire Ordinary of the Catholic Liturgy, but in Bach's Lutheran environment the complete Latin text was seldom sung as a whole; it seems to have the characteristics of a unified work, yet its origins are perhaps the most diverse for any of Bach's large scale compositions; it was written in an age when composers generally prepared music for specific occasions, yet we have no firm evidence that the whole work was designed with a performance in mind. Somehow, a mystique grew around the Mass soon after Bach's death, and C.P.E. Bach performed the Credo section during the 1780s; but it was nearly a century before it was available in print. The first performances in the early decades of the nineteenth century were presented by institutions of which Bach could hardly have conceived - amateur choral societies with a vast number of performers. And, over the last century it has often been at the centre of major disputes in the field of Bach scholarship: the question of its original function, its chronology, the legitimacy of the various manuscripts and, of course, its performance practice.

Even the title 'Mass in B Minor' was not applied until the nineteenth century. Bach's autograph contains four discrete sections: the Kyrie and Gloria are together entitled *Missa*, these movements being the regular part of the sung Lutheran mass of Bach's time; the second section is called *Symbolum Nicenum* - the Nicene Creed. Then follows the Sanctus - again an independent manuscript (a slightly modified version of a pre-existing setting); the fourth section

contains the remaining texts of the Mass, 'Benedictus' to 'Dona nobis pacem'. The fact that Bach gave each of these sections separate folders and title pages suggests that if the work were ever performed it would most likely not have been in a single sitting. On the other hand, there are obvious musical coherences suggesting that, in some sense at least, Bach viewed the work as a musical whole. Perhaps he conceived it along the lines of keyboard collections such as the Well-Tempered Clavier, which do not necessarily have to be performed as a whole yet show an obvious overall plan (equally analogous is the Christmas Oratorio, sung on six separate occasions during the Christmas season).

The Sanctus was first performed as an independent work on Christmas Day 1724 and Bach completed the *Missa* (i.e. Kyrie and Gloria) in 1733, while he was seeking an honorary title from the Elector of Saxony in Dresden; this would have elevated his status back in Leipzig. He took the opportunity occasioned by his son Wilhelm Friedemann's appointment as organist at the Sophienkirche in Dresden to travel with several family members and present his petition to the Elector in person. He included a beautifully presented set of performing parts as an example of his music, namely the *Missa.* When measured against some of the music sung in the Catholic liturgy at the Dresden court, Bach's music is not immoderately proportioned; indeed there are several factors – virtuoso horn writing, florid vocal lines, musical similarities with some of the works sung in Dresden – to suggest that Bach tailored the work to the capabilities and demands of the Dresden musicians.

Bach reused some of the Gloria in Cantata 191, c.1745 – it may well have been this performance (possibly for the Peace of Dresden on Christmas Day), also including a repeat of the Sanctus, that gave Bach the idea of setting the remaining texts of the Latin Ordinary – The Creed, Sanctus/Benedictus and Agnus Dei. The handwriting of the latter movements shows that the composer was severely

hampered by physical problems during the last year or so of his life. We still know of no reason for Bach's final compilation; possibly he intended it – like the *Missa* – for the court at Dresden, since similar forces are required. Possibly there were events in Leipzig that demanded this sumptuous music (certainly Bach had performed Latin settings of the Creed during the 1740s); some have suggested that it was commissioned by a distant patron. Other reasons – such as Bach's desire to write a sort of personal memorial, demonstrating his lifelong achievement in modern and historical styles – we can only guess. Quite possibly there was a combination of motives, some practical, some speculative, that led Bach to complete this project.

But despite all these questions, and the warts and wrinkles in the surviving manuscripts, the Mass in B Minor has somehow transcended the murky conditions of its origins. Bach seems purposely to have compiled some of his choice choral pieces to fit into the larger context of the full Mass. Some might balk at the fact that so much of the piece was taken from earlier works: the 'Gratias' from the lost model for a chorus also used in Cantata 29; the 'Qui tollis' from Cantata 47; parts of the Creed from Cantatas 12, 120 and 170; the 'Osanna' from Cantata 215 (a secular cantata), the 'Agnus Dei' from the lost model for an aria that is also used in the Ascension Oratorio. The evidence of the autograph score suggests that many of the other movements are parodies too – although in these cases the originals are entirely lost. Indeed only certain sections (and only the 'Confiteor' as a whole) show signs of fresh composition, and were probably the last things that Bach wrote. In his time there was no shame in reusing earlier music. It was the actual use that was important – whether the music was suitable for the new context, whether it was skillfully reworked. Indeed, perhaps part of the enduring quality of the Mass lies in the fact that so much of its music was essentially 'composed twice'.

Bach achieved tremendous variety and, almost paradoxically, a sense of unity in the complete Mass – complementary qualities that became central to the aesthetic judgment of art over the coming century. The historical styles range from Renaissance-style textures (some with plainsong cantus firmus) to those current in the eighteenth century, such as the Italianate concerto style. But many idioms are unusual in traditional sacred genres, particularly those with dance-like allusions: e.g. 'Qui sedes', a sort of Gigue; 'Quoniam', a Polonaise; 'Et resurrexit', a Réjouissance. Even the expressive 'Crucifixus' alludes to the Passacaglia. It seems that Bach often sought to unite the sacred with the best that the secular world could offer – a sort of sublimation of religion within art that was soon to resonate with Romantic aesthetics.

Bach worked assiduously to integrate the existing music within the new setting, often lopping off sections (the music for the 'Osanna' and 'Et expecto' originally began with an instrumental ritornello) or adding new lines. He also often paired movements from disparate sources and adapted them to match each other in length – the 'Quoniam' is carefully pruned of its final part (presumably a da capo in the original) so that its length works in direct proportion to the succeeding 'Cum sancto spiritu'. Then there are musical coherences: the return of the music for the 'Gratias' for the 'Dona nobis'; the 'Osanna', which contains motives relating it to the 'Sanctus'; the 'Agnus Dei', which recalls the opening 'Kyrie' in affect and melodic gestures. None of these pairings would have been envisioned when the music concerned was first composed. There are also several symmetries in the key structure of the whole piece, which suggest that Bach sought a form of musical coherence working beyond the textual divisions.

All in all, then, it seems that Bach fortuitously anticipated the values of later ages – creating something of a symphonic sense of cohesion that was hardly required in his own time. We may sense that Bach was aiming to sum up everything that

music could offer, of pushing the language he knew to its limits. The Mass – of all the music he left – survives as a dense but miraculously clear musical nexus, one which has shown surprising resilience in a variety of cultural and historical environments.

Bach's final version, 1748-50, and issues of performance practice

The Mass was, in the early 1980s, the key work that Joshua Rifkin used to demonstrate his revolutionary theory that the choruses in Bach's vocal works were generally performed with only the principal singer ('concertist') on each part. Rifkin's recording of the complete Mass produced a cumulative effect in vocal scoring: the four- or five-part vocal scoring of the Kyrie, Gloria and Creed leads to the six-part scoring of the Sanctus, to the double-choir scoring of the 'Osanna', and finally to the doubled four-part scoring of the closing 'Dona nobis pacem'.

Some twenty-five years later it was Rifkin again who provided the first fully scholarly edition of the Mass as a complete setting of the Roman ordinary, the work as Bach left it on his death in 1750. It is this edition, published by Breitkopf & Härtel (2006), which is recorded here for the first time. Two issues in particular distinguish this from any previous edition: first, Rifkin has removed certain 'improvements' that crept into the score after 1750 (most by C.P.E. Bach, particularly in preparation for his own performance of the Creed). Secondly, Rifkin took account of the fact that Bach had not seen the Dresden *Missa* parts since 1733, so that the various refinements and alterations he made in them never made it into his own score. Moreover, Bach made other revisions to this score and arranged parts of the Gloria for the independent Cantata BWV 191. In all, Rifkin argues that the work as finished just before Bach's death is essentially a different entity from the 1733 *Missa,* and that a combination of the

'best' readings from both does not really correspond to Bach's final (and virtually completed) conception of the work. Many of the numerous differences between this final version and that presented in all previous editions are not likely to be heard in casual listening; but noticeable surprises occur in the soprano line of the 'Crucifixus' and the bass line of the 'Et in spiritum sanctum', for instance. Two flutes (rather than the single one for the Dresden *Missa*) are used in the 'Domine Deus', and the bassoons, which have a striking obbligato with horn in the 'Quoniam', are employed nowhere else, thus making this movement stand out all the more for its unique sonority.

If we accept that the complete Mass in B Minor is a specific text with its own integrity, we still have to acknowledge that there are many uncertainties concerning how, and whether, this might have been performed in a Leipzig context. Obvious differences with the Dresden version might include the addition of doubling parts for both violin lines in Leipzig practice and also the use of a second string bass instrument (usually violone). What, then, of the vocal scoring?

As Rifkin and, later, Andrew Parrott have both exhaustively demonstrated, the number of sources showing where Bach may have employed ripienists in his church music accounts for barely 10% of the total. Extra singers often seem connected with larger works on major feasts, such as the John Passion, in which they are employed throughout, and the Matthew Passion, in which the second choir both performs a ripieno function and sings as an independent choir. The complete Mass might come into this sort of category, particularly since it requires eight singers for the 'Osanna' (something not anticipated when Bach wrote the *Missa* in 1733). Bach indicates that these sing together in the final 'Dona nobis', thus resulting in two voices to a part. This immediately raises the question of whether the same music, heard earlier in the work as the 'Gratias', should also be sung in this manner. As it stood in 1733, Bach indicated that the

two sopranos together sing the top line, thus suggesting that this line was sung with doubled voices, the others without. But in 1731 this music (part of the town-council cantata BWV 29) had been furnished with ripienists in all parts. So Bach countenanced the same piece of music being sung with 8 voices in 1731, 5 in 1733 and 8 again in 1750 (in the 'Dona nobis' at least). In the Mass it is striking that Bach made a distinction between the use of both sopranos together and one alone in the movements with only four voices. Therefore, in the 'Kyrie' II and 'Gratias' (in both 1733 and 1750 versions) Bach indicated that both sopranos sing, while in the 'Qui tollis' only Soprano 2 is indicated. Likewise, in the Creed, the 'Crucifixus' is assigned only to Soprano 2 while both sing in the four-part 'Patrem omnipotentem'. So far, then, there is evidence that Bach countenanced a 'doubled' sound (if only for the sopranos) in the movements with trumpets (or in stile antico ones with instrumental doubling) and kept to single voices for the gentler, more expressive numbers.

As Janice Stockigt has shown, some ripienists were used as a matter of course in Dresden, and if Bach's offering were ever to have been performed there, a new set of parts would have been prepared for the main singers (with castrati on the upper parts), doubled at strategic points by ripienists. Bach in Leipzig also tended to employ ripienists strategically (the exception being the John Passion, where they double the main parts throughout). A possible model for the concerto-style movements of the Mass is provided by the score of the final movement of BWV 191, 'Sicut erat in principio', which is an arrangement of 'Cum sancto spiritu' from the Mass. Here a wavy line at the bottom of the score (a device Bach used for BWV 71, in 1708, to indicate ripieno participation) corresponds – at least in the main – with the sort of ripieno scoring that Bach employs elsewhere, most significantly in Cantata 195, in the version which Bach performed around 1748/9. This includes 'call and response' scoring, in which the ripienists are

added at the points where the full orchestra (including trumpets) responds to the opening entries. The indications are absent when there are fewer vocal parts, particularly in fugal expositions; they return with the later entries.

The combined evidence of this, the history of the 'Gratias' music, the selective doubling of the soprano parts in the Mass as a whole, and the tendency to add more singers in larger pieces (and for the major feasts of the church year), suggests that it is not inappropriate to propose a hypothetical 'late Leipzig' (or indeed 'Dresden') ripieno scoring for the complete Mass in B Minor. Ripienists might be added in motet-like textures that are doubled by instruments ('Kyrie' II, 'Gratias', 'Dona nobis pacem') and, following the recent models provided by BWV 191 and 195, in the concerted movements with trumpets. The doubled expositions in the opening 'Kyrie', in which instrumental doubling is avoided for the initial entries, might mean that ripienists could be added for the later entries. In keeping with Bach's explicit directions for using only one soprano part in 'Qui tollis' and 'Crucifixus', the gentler, quieter movements would be sung with single voices. What remain are the stile antico movements, 'Credo in unum Deo' and 'Confiteor'. While the motet-like texture might imply the doubled voices of 'Kyrie' I and 'Gratias', the relatively unusual lack of instrumental doubling seems more consistent with single voices (the only counter-example is the John Passion, where the first and last choruses contain passages of doubled vocal lines without instrumental support).

Scoring the entire Mass along these lines (a solution similar to that adopted by Andrew Parrott in his own 1985 recording, although his recent writing is more skeptical of ripieno involvement) gives the work a variety of scorings from 1 to 10 voices (with a maximum of 8 separate parts), which corresponds closely to that of the Matthew Passion (with its 8 main voices and the ripieno soprano(s), added to two choruses). If our contemporary experiments are anything to go

by, the difference between single vocal lines and doubled ones is not as great as many might expect; the difference is more in sonority than volume (and, given the history of the 'Gratias' music, Bach was perhaps more casual over the issue than many scholars – on either side of the debate – might assume). What single-voice performance does enable, though, is a level of clarity and soloistic expression that is not traditionally a feature of modern choral performance. With this as a model, the sporadic doubled textures could be heard positively as an enhancement of solo performance rather than negatively, as the impoverishment of an assumed monumental sonority.

One further area of discussion relating to the performance of the Mass as a whole relates to whether Bach designed it with some degree of connection between movements, and whether any are related in terms of tempo. Certainly, the score contains the indications 'segue' or 'sequitur' at several points (e.g. between the movements of the Kyrie section, between the later movements of the Gloria, 'Qui tollis' to the 'Quoniam' and between the central movements of the Creed). Don Franklin has suggested in a study of the *Missa* of 1733 that Bach's system of tempo relationship might share something with the proportional system of the Renaissance era, although differing from this in significant ways. According to Bach's pupil, Johann Philipp Kirnberger, tempo should be based primarily on the choice of time signature and the notational values used. Each signature relates to a 'normal tempo' (tempo-giusto) as held by its principal beat, and this is modified by the predominance of shorter or longer divisions (with more shorter divisions it would thus be slower, with longer notes it would be faster). This rule of thumb is then further inflected by Italian words, as necessary, which modify what might have been expected from the time signature and predominant note values. Franklin develops this theory by observing that Bach's use of the fermata might serve to cancel a prevailing tempo applying to several movements in

succession. Thus the lack of a fermata (together with the 'segue' signs) could imply a significant relationship, such as a doubling of the time between the 'Christe' and 'Kyrie' II (following the traditional 1:2 relationship suggested by the time signatures) or a consistency of beat between the 'Domine Deus' and the 'Qui tollis'. Such relationships might sometimes be substantiated by the number of beats they generate in the corresponding sections: thus the 'Gloria in excelsis Deo' and the 'Et in terra' would relate to one another 1:2, in terms of length, if the crotchet of the first (i.e. the hemiola of the 3/8 metre) becomes the crotchet of the second; the same relationship could apply in reverse for the 'Sanctus' to 'Pleni sunt coeli', generating two halves of roughly the same length.

It is possible to envisage that long sequences of movements could be related in terms of tempo, through a common or relational beat (e.g. from the 'Domine Deus' through to the end of the Gloria section, or throughout much of the Creed). Following the pattern in the 'Gloria in excelsis Deo' and the 'Sanctus'–'Pleni sunt coeli', the hemiola of compound times could relate roughly to the beat of simple times (i.e. compound times would have a beat that is a quaver longer than that of simple times). But it has to be acknowledged that any such system is only loosely connected to the very patchy and contradictory historical evidence. There is little proof that Bach ever had a fully rationalized system of tempo relations, even if he may have experimented in various ways. Nevertheless, the idea that some such experimentation might be applied to the Mass can provide the starting point for interpretation if it contributes to a sense of coherence and continuity, something that the work as a whole might seem to demand. It is hardly likely to be very productive as an end in itself.

My warmest thanks are due to Joshua Rifkin, not only for his edition, but also for his ever lively discussion of many of the issues raised above.

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MASS IN B MINOR BWV 232
J S Bach

MISSA (KYRIE & GLORIA)

CHORUS

1. Kyrie, eleison
Lord, have mercy

DUET : Susan Hamilton & Cecilia Osmond

2. Christe, eleison
Christ, have mercy

CHORUS

3. Kyrie, eleison
Lord, have mercy

CHORUS

4. Gloria in excelsis Deo
Glory to God in the highest

CHORUS

5. Et in terra pax hominibus
bonae voluntatis
And on earth peace to men
of good will

ARIA : Cecilia Osmond

6. Laudamus te, benedicimus te,
adoramus te, glorificamus te.
We praise thee, we bless thee,
we adore thee, we glorify thee.

CHORUS

7. Gratias agimus tibi propter
magnam gloriam tuam.
We give thee thanks for
thy great glory.

DUET : Susan Hamilton & Thomas Hobbs

8. Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe altissime.
Domine Deus, Agnus Dei, Filius Patris.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten son,
Jesus Christ, the most high.
Lord God, Lamb of God, Son of the Father.

CHORUS

9. Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Who takest away the sins of the world,
have mercy on us.
Who takest away the sins of the world,
receive our prayer.

ARIA : Margot Oitzinger

10. Qui sedes ad dextram Patris,
miserere nobis.
Who sittest at the right hand
of the Father,
have mercy on us.

ARIA : Matthew Brook

11. Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.
For Thou alone art holy,
thou alone art the Lord,
thou alone, O Jesus Christ, art most high.

.....

CHORUS

12. Cum sancto Spiritu
in gloria Dei Patris, Amen.
Together with the Holy Ghost,
in the glory of God the Father, Amen.

Symbolum Nicenum (Nicene Creed)

CHORUS

1. Credo in unum Deum.
I believe in one God.

.....

CHORUS

2. Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

.....

DUET : Susan Hamilton & Margot Oitzinger

3. Et in unum Dominum Jesum Christum,
Filium Dei unigenitum
et ex Patre natum ante omnia secula.
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.
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,
of one being with the Father,
by whom all things were made.
Who for us men and for our salvation
came down from heaven.

.....

CHORUS

4. Et incarnatus est de spiritu Sancto
ex Maria virgine, et homo factus est.
And was made flesh by the Holy Ghost,
of the Virgin Mary, and was made man.

.....

CHORUS

5. Crucifixus etiam pro nobis
sub Pontio Pilate,
passus et sepultus est.
He was crucified also for us,
under Pontius Pilate,
he suffered and was buried.

.....

CHORUS

6. Et resurrexit tertia die
secundum scripturas;
et ascendit in coelum,
sedet ad dextram Dei Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
And on the third day he rose again
according to the scriptures,
and ascended into heaven,
he sitteth at the right hand
of God the Father,
and he shall come again with glory
to judge the living and the dead,
whose kingdom shall have no end.

.....

ARIA : Matthew Brook

7. 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.
And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the
Father and the Son.
who with the Father and the Son
together is worshipped and glorified;
who spoke by the prophets.
And in one holy catholic and
apostolic church.

.....

CHORUS

8. Confiteor unum baptisma
in remissionem peccatorum,
et expecto resurrectionem mortuorum,
I acknowledge one baptism
for the remission of sins,
and I look for the resurrection
of the dead.

.....

CHORUS

9. Et expecto resurrectionem mortuorum,
et vitam venturi seculi.
Amen.
And I look for the resurrection
of the dead,
and the life of the world to come.
Amen.

Sanctus, Osanna, Benedictus, Agnus Dei

CHORUS

10. Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.
Hosanna in excelsis.
Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full with his glory.
Hosanna in the highest.

CHORUS

11. Osanna in excelsis.
Hosanna in the highest.

ARIA : Thomas Hobbs

12. Benedictus qui venit in
nomine Domini.
Blessed is he who comes in the
name of the Lord.

CHORUS

13. Osanna – da capo.

ARIA : Margot Oitzinger

14. Agnus Dei qui tollis peccata mundi:
miserere nobis.
Agnus Dei qui tollis peccata mundi:
miserere nobis.
Lamb of God, who takest away the sins
of the world: have mercy on us.
Lamb of God, who takest away the sins
of the world: have mercy on us.

CHORUS

15. Dona nobis pacem
Grant us peace.

Edition: Breitkopf & Härtel
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edited by Joshua Rifkin, 2006.

Dunedin Consort and Players

director John Butt

singers	PRINCIPALS	singers	RIPIENISTS
soprano 1	Susan Hamilton	*soprano 1*	Nicola Corbishley
soprano 2	Cecilia Osmond	*soprano 2*	Katie Trethewey
alto	Margot Oitzinger	*alto*	Annemieke Cantor*
tenor	Thomas Hobbs	*alto*	Christopher Watson**
bass	Matthew Brook	*bass*	Christopher Adams**

players

violin 1	Simon Jones (leader), Sarah Bevan-Baker	*bassoon 1*	Ursula Leveaux
violin 2	Bjarte Eike, Ruth Slater	*bassoon 2*	Peter Whelan
viola	Jane Rogers	*horn*	Anneke Scott
cello	David Watkin	*trumpet 1*	Paul Sharp
violone	William Hunt	*trumpet 2*	Simon Munday
flute 1	Katy Bircher	*trumpet 3*	John Hutchins
flute 2	Graham O'Sullivan	*timpani*	Alan Emslie
oboe 1	Patrick Beaugiraud	*organ*	Neil Metcalfe
oboe 2	Yann Miriel		
oboe 3	Frances Norbury		

* Principal in *Sanctus* & *Osanna*
** Principal in *Osanna*

Winners of the 2008 *Midem Baroque Award* and the 2007 *Classic FM Gramophone Award for Best Baroque Vocal Album* for their recording of Handel's *Messiah (Dublin Version, 1742)*, the Dunedin Consort and Players, under the artistic direction of John Butt, Susan Hamilton and Philip Hobbs, performs throughout Scotland and Europe.

John Butt is musical director for all larger projects and under him, the group has consolidated its existing strength in the Baroque repertoire, together

with the development of the Dunedin Players, as an ensemble dedicated to performance with period instruments. The group also continues to commission new pieces to complement the old: William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish have recently written or arranged works to match the scoring of specific programmes of seventeenth and eighteenth century music. The Consort has appeared at festivals in Belgium, Canada, France, Italy, Spain, Northern Ireland and the Channel Islands as well as at Edinburgh International Festival. In 2010 it will be taking programmes to Israel and France.

Continuing to work with Linn Records, in 2008 the Dunedin Consort & Players released Bach's *Matthew Passion (Last Performing Version, c. 1742)* and Handel's *Acis and Galatea (Original Cannons Performing Version, 1718).* These have both received numerous plaudits, including the nomination for a Classic FM Gramophone award for *Acis and Galatea.*

John Butt director

John Butt was born in Solihull, England, and was educated (on a music scholarship) at Solihull School. As an undergraduate at Cambridge University, he held the office of organ scholar at King's College. Continuing as a graduate student, he studied the music of Bach, surveying articulation markings in autograph manuscripts and receiving his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College Cambridge, joining the faculty at UC Berkeley in 1989 as University

Organist and Professor of Music. In Autumn 1997 he returned to Cambridge as a University Lecturer and Director of Studies in Music at King's College, and in October 2001 he became the Gardiner Professor of Music at the University of Glasgow.

John Butt has been musical director of the Dunedin Consort since 2003. He has also been guest conductor with the Philharmonia Baroque Orchestra, the Göttingen Handel Festspiele, the Berkeley Festival, the RSAMD Chamber Orchestra and Chorus and the Irish Baroque Orchestra. He conducts Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment in December 2010.

John also continues to be active as a solo organist and harpsichordist. Eleven recordings on organ, harpsichord and clavichord have been released by Harmonia Mundi and these include music as diverse as Bach, Frescobaldi and Elgar. He has performed throughout the UK and the USA and has also appeared in Germany, Poland, Turkey, Bermuda and Korea.

His books have been published by Cambridge University Press: these include *Bach Interpretation* (1990), a handbook on *Bach's Mass in B Minor* (1991), and several others, including his recent study of Bach's Passions*, Bach's Dialogue with Modernity*. He is also editor of (and contributor to) the *Cambridge Companion to Bach* (1997), consultant editor for the *Oxford Companion to Bach*, and joint editor of the *Cambridge History of Seventeenth Century Music* (2005). In 2003 he was elected to Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book, *Playing with History*, was shortlisted for the British Academy's annual Book Prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach's Passions. In March 2010 it was announced that John Butt is the fifth recipient of the Royal Academy of Music/Kohn Foundation Bach Prize.

Susan Hamilton soprano

Susan Hamilton was born in Edinburgh and began her musical career as a chorister at St Mary's Episcopal Cathedral and a pupil at St Mary's Music School. She specialises in Baroque and Contemporary music and is in demand as a soloist working with many conductors including Philippe Herreweghe, John Butt, Sir John Eliot Gardiner, Raphael Frühbeck de Burgos, Jos van Immerseel, Robert King, Paul McCreesh, Masaaki Suzuki and Ton Koopman, and composers Richard Allain, Harvey Brough, Pascal Dusapin, Gabriel Jackson, Witold Lutosławski, James MacMillan, Peter Nelson, Ronald Stevenson, Bill Sweeney and Errollyn Wallen. She has performed with many leading orchestras and ensembles the Amsterdam Baroque Orchestra, London Symphony Orchestra, Scottish Chamber Orchestra, A Sei Voci, Cantus Cölln, Collegium Vocale Ghent, Florilegium, Flanders Recorder Quartet, Gabrieli Consort, Il Gardellino, The Monteverdi Choir, The New London Consort and Ricercar Consort. She also performs regularly with, Ensemble Plus Ultra, La Caccia, Mr McFall's Chamber, The Rare Fruits Council and the Dunedin Consort of which she is an artistic director and co-founder. Susan has appeared at major International Festivals in Europe, Japan, Australia and the USA including the Edinburgh International Festival, Boston Early Music Festival, La Folle Journé in Nantes and Lisbon, Melbourne, St Magnus, Salzburg and Utrecht.

Susan broadcasts regularly on both television and radio and has recorded for Astree-Auvidis, Delphian, Flora, Harmonia Mundi, Hyperion, Linn, Ricercar and Virgin Classics. Her solo recordings include *A'e Gowden Lyric,* a

recital of songs by Ronald Stevenson, with the pianist John Cameron, and Dallapiccola's *Quattro Liriche di Antonio Machado* with David Wilde, both for Delphian Records, Haydn's Scots songs on the Flora label, Consort Songs by Alfonso Ferrabosco with the Ricercar Consort, Purcell's *Ode to St Cecilia's Day* with Philippe Herreweghe, the Walsingham Consort Books with La Caccia and for Linn Records she has recorded with the Dunedin Consort under John Butt, the award winning Handel's *Messiah* and *Acis and Galatea* and Bach's *Matthew Passion.*

Cecilia Osmond soprano

The Canadian-born soprano Cecilia Osmond is heard frequently as a soloist and as a member of elite vocal ensembles, such as The Cardinall's Musick and The Tallis Scholars. She was educated at St Paul's Girls' School and Trinity College, Cambridge. During her postgraduate study at the Royal Academy of Music she was awarded the Silver Medal of the Worshipful Company of Musicians.

Notable solo performances include Handel's *Theodora* (McGegan), Bach's *Weihnachts-Oratorium* (McCreesh), Brahms' *Ein Deutsches Requiem* (London Mozart Players), and Monteverdi's *Vespers of 1610* (New London Consort).

Cecilia can be heard on over forty recordings, including solo appearances on award-winning releases with Polyphony and The King's Consort.

Margot Oitzinger alto

Margot Oitzinger was born in Graz, Austria, and started her musical education at the Johann-Joseph-Fux conservatory in Graz on the flute. Upon leaving school, she studied singing at the University of Art in Graz with Annemarie Zeller, Rosemarie Schmied and Tom Sol. During her time in Graz she spent six months in Lugano, Switzerland, studying with Luisa Castellani.

Margot Oitzinger has also participated in several Renaissance and Baroque courses with Jill Feldman, Emma Kirkby and Peter Kooij. She was second prizewinner at the International Johann-Sebastian-Bach competition in Leipzig 2008. With "La Gioconda" she won the special ensemble prize at the Johann Heinrich Schmelzer-Wettbewerb in Melk 2008 and she won second prize at the international Baroque singing competition in Chimay (Belgium) 2006.

As a soloist she has performed with ensembles such as the Dunedin Concort, Concerto Copenhagen, L'Orfeo Barockorchester, the Wiener Akademie, Le concert Lorrain, the Bach Consort, the Capella Savaria and the Capella Leopoldina.

Her concert repertoire includes the alto roles in numerous oratorios and cantatas mostly from the early and late Baroque period. As well as Lieder- and chanson concerts, Margot Oitzinger has appeared in several baroque Operas (Handel, Vivaldi, Gluck, Haydn) in the Kammeroper Vienna and Graz and Schloß Greinburg. She has appeared at international festivals such as the Leipziger Bachfest, Bachfest Salzburg, Händelfestival in Halle and the Styriarte. Her

performing schedule has taken her well beyond Austria and Germany, to Italy, Switzerland, France, the UK, Bulgaria, South Africa, Singapore and the Phillipines.

Thomas Hobbs tenor

Born in Exeter, Thomas Hobbs graduated in history from King's College London. He studied singing with Ian Partridge before moving to the Royal College of Music, under the tutelage of Neil Mackie, where he was awarded the RCM Peter Pears and Mason Scholarships. He was also awarded a Susan Chilcott Scholarship and has been made a Royal Philharmonic Society Young artist. Thomas is currently in his last year of studies at the Royal Academy, where he holds a Kohn Bach Scholarship in addition to a full entrance scholarship, and studies with Ryland Davies.

Thomas has performed and recorded with many leading ensembles including The Cardinall's Musick, The Tallis Scholars, I Fagiolini, The Sixteen, Polyphony, Ensemble Plus Ultra, Ex-Cathedra and the Dunedin Consort.

On stage, he has performed the role of Acis in Handel's *Acis and Galatea*, Ferrando in *Così Fan Tutte*, Ramiro in *Cenerentola*, Conte in *Barber of Seville* and Fileno in Haydn's *La fedelta premiata* for the Royal Academy Opera. An acclaimed recitalist, recent highlights include Vaughan Williams's *On Wenlock Edge* with the Edinburgh Quartet, Schubert's *Die Schöne Müllerin* and Schumann's *Liederkreis Op.39*.

Equally at home on the concert platform, his repertoire is varied. Engagements include Bach's *St. John Passion* (St Martin in the Fields), the reconstructed Bach's *St. Mark Passion* and Handel's *Saul* (St John's Smith Square), Bach's *B Minor Mass* (Birmingham Town Hall), Monteverdi's *Vespers* (Three Choirs Festival and with New College, Oxford), Handel's *Messiah* (Hanover Band) and Dvorak's *Stabat Mater* (Exeter Cathedral).

Recently Thomas made his debut with the Stuttgart Kammerchor and Frieder Bernius on tour in Germany and Austria singing Handel's *Israel in Egypt*, the reviews of which mentioned his 'outstanding' contribution and in July 2009 he was part of the prestigous Academie at the Aix-en-Provence Festival where he performed in concert with Louis Langrée and the Camerata Salzburg.

Matthew Brook bass

Matthew Brook has appeared as a soloist throughout Europe, Australia, South Africa and the Far East. He has worked with Sir John Eliot Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset and Paul McCreesh, and many orchestras and groups including the Philharmonia, the London Symphony Orchestra, the Royal Philharmonic Orchestra, St Petersburg Philharmonic, the Freiburger Barockorchester, the BBC National Orchestra of Wales, the Orchestra of the Age of Enlightenment, the Chamber Orchestra of Europe, the Scottish Chamber Orchestra, the English Baroque Soloists, the City of London Sinfonia, Collegium Vocale Gent, the Gabrieli Consort, Les Talens Lyriques, the Sixteen, and

Orchestra Nationale de Lille. He has performed at festivals such as Edinburgh, Cheltenham, Utrecht, the BBC Proms, Ambronay, La Chaise Dieu, Innsbruck, Bermuda and the Three Choirs Festival.

Matthew's operatic roles include Polyphemus *Acis and Galatea*, Ismeron in Purcell's *The Indian Queen*, Aeneas in *Dido and Aeneas*, the title role in *Eugene Onegin*, Sacristan in *Tosca*, Noye in *Noye's Fludde*, Papageno in *The Magic Flute*, Figaro in *The Marriage of Figaro*, Leporello in *Don Giovanni*, John Bunyan and Lord Hategood in Vaughan Williams's *The Pilgrim's Progress*, Melchior in Menotti's *Amahl and the Night Visitors*, Young Sam in the British premiere of Bernstein's *A Quiet Place*, Vicar in *Albert Herring*, Jupiter in Rameau's *Castor et Pollux* in Paris with Gardiner, Starek and Mayor in *Jenufa*, Antenor and Calkas in Walton's *Troilus and Cressida* with the Philharmonia and Hickox for the BBC, and Counsel *Trial By Jury* recorded on the Chandos label with Hickox and BBC National Orchestra of Wales. He took part in a European tour with the English Baroque Soloists and Gardiner singing the roles of Don Alfonso and Bartolo in venues including the Royal Opera House, Covent Garden; Salle Pleyel, Paris; Teatro Real, Madrid and Giuseppe Verdi Opera House, Pisa.

On the concert platform Matthew has recently performed Nielsen's *Symphony no. 3* with the Hallé Orchestra and Sir Mark Elder; Bach's *Mass in B Minor* with Collegium Vocale Gent and Philippe Herreweghe; recording the role of Friar Tuck in Sullivan's *Ivanhoe*; Zuniga in *Carmen* at the Opera Comiqué in Paris with Sir John Eliot Gardiner; Bach's *St Matthew Passion* for the Netherlands Bach Society; Bach's *St John Passion* with the Melbourne Symphony Orchestra and Oleg Caetani; a concert of Bach Cantatas conducted by Marcus Creed with the Tonhalle-Orchester, Zurich; and *Elijah* at the Three Choirs Festival with Geraint Bowen and the Philharmonia.

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Cover image: **Christ Instituting the Eucharist, or The Last Supper, 1640** (oil on canvas),
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