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VOICES AND INSTRUMENTS OF TIME & TRUTH  
**EXPLORING BACH'S CANTATAS:  
 DISCOVERY DAY AND PERFORMANCE**  
 SATURDAY 18 JANUARY 2020 - ALL DAY







Voices and Instruments of Time & Truth,  
dir. Sandy Burnett

# EXPLORING BACH'S CANTATAS DISCOVERY DAY AND PERFORMANCE

Saturday 18 January 2020 - All Day  
St Paul's Anglican Pro-Cathedral, Valletta





## The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

## Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

## Partners



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# Programme

**Johann Sebastian BACH (1685-1750)**

## **Cantata BWV 62: Nun komm, der Heiden Heiland**

1. Chorale: Nun komm, der Heiden Heiland
2. Aria (tenor): Bewundert, o Menschen, dies große Geheimnis
3. Recitative (bass): So geht aus Gottes Herrlichkeit und Thron
4. Aria (bass): Streite, siege, starker Held!
5. Recitative (soprano, alto): Wir ehren diese Herrlichkeit
6. Chorale: Lob sei Gott dem Vater ton

## **Cantata BWV 14: Wär Gott nicht mit uns diese Zeit**

1. Chorus: Wär Gott nicht mit uns diese Zeit
2. Aria (soprano): Unsre Stärke heisst zu schwach
3. Recitative (tenor): Ja, hätt' es Gott nur zugegeben
4. Aria (bass): Gott, bei deinem starken Schutzen
5. Chorale: Gott Lob und Dank, der nicht zugab

## **Cantata BWV 105: Herr, gehe nicht ins Gericht**

1. Chorus: Herr, gehe nicht ins Gericht mit deinem Knecht
2. Recitative (alto): Mein Gott, verwirf mich nicht
3. Aria (soprano): Wie zittern und wanken der Sünder Gedanken
4. Recitative (bass): Wohl aber dem, der seinen Bürgen weiß
5. Aria (tenor): Kann ich nur Jesum mir zum Freunde machen
6. Chorale: Nun, ich weiß, du wirst mir stillen, mein Gewissen, das mich plagt

# Musicians

## **Voices and Instruments of Time and Truth**

**Bojan Cicic**, leader  
**Elizabeth MacCarthy**, 2nd violin  
**Rachel Byrt**, viola  
**Gavin Kibble**, cello  
**Judith Evans**, double bass  
**Mark Baigent**, 1st oboe  
**Jane Downer**, 2nd oboe  
**Robert Vanryne**, corno da tirarsi  
**William Whitehead**, keyboard

**Rebecca Lee**, soprano  
**William Purefoy**, countertenor  
**Guy Cutting**, tenor  
**Brain McAlea**, bass

**Sandy Burnett**, director





# Overview of the day

10:00 - Welcome and opening lecture by Sandy Burnett: The Purpose and Makeup of Bach's sacred cantatas, followed by choral singing

11:00 - Pause

11:20 - Open rehearsal with soloists and orchestra

13:00 - Break

14:00 - Open rehearsal with singers and orchestra

15:20 - Pause

15:40 - Performance of three cantatas,

## **Johann Sebastian Bach BWV 62**

Nun komm, der Heiden Heiland

## **Johann Sebastian Bach BWV 14**

Wär Gott nicht mit uns diese Zeit

## **Johann Sebastian Bach. BWV 105**

Herr, gehe nicht ins Gericht

17:00 Close

# Programme notes

## **Johann Sebastian Bach BWV 62: Nun komm, der Heiden Heiland**

The name Erdmann Neumeister is an important one when it comes to understanding why poetry is so important in the sacred cantatas of Johann Sebastian Bach (1685-1750); he was a writer and theologian who spent four decades as pastor at the Jacobikirche in Hamburg. Over several decades Neumeister assembled cantata texts, most notably two collections of 1711 and 1714, which mixed the language of Lutheran church music - chorales or hymns and texts drawn from the Bible - with the kind of contemporary texts that you would have heard in the opera houses of the day - recitatives and arias. Neumeister described the kind of texts that he was coming up with as like "a piece from an opera," and the kind of poetry he was advocating legitimised the extravagant and vivid use of imagery; even today encountering some aspects of these texts in a liturgical setting can be shocking. But then, this was music meant for Lutheran worship, in a context when music was seen as an essential tool in spreading the Christian message, and furthermore in the context of the Baroque





era, where the rules of good taste as we now know them did not apply. In terms of artistic endeavour often it was a case of: the more lurid and extravagant the better! In approaching this repertoire, in which dazzling poetic images are enriched by outlandish musical settings, this is an important principle to bear in mind.

Bach set at least five of Neumeister's texts, including the first setting of *Nun komm, der Heiden Heiland* BWV 61, an Advent cantata first performed in Weimar 1714. Today though, we hear Bach's second cantata of the same name which dates from a decade later. Bach had settled into his new existence in Leipzig by this time, where he had been appointed Thomaskantor, and his long-held ambition to write cycles of cantatas as part of a "well-regulated system of [Lutheran] church music" was already being realised. Advent was a *tempus clausum* in Leipzig, which meant that after this cantata was performed, no more concerted music would be performed in the city's churches until the joyous celebrations of Christmas Day itself.

This cantata comes from Bach's second Leipzig cycle in which he concentrated on writing chorale cantatas, whereby each cantata movement is based closely on the text and music of one particular chorale or hymn. In this case, the source is the advent hymn written two centuries beforehand by Martin Luther himself. The first and last movements are based on the opening and closing verses of his chorale - initially in a kind of polyphonic explosion and finally sung to a simple four-part harmonisation. In between come solo movements which paraphrase the text of the intervening verses. Notable amongst these are the second movement, cast as a graceful triple-time dance for tenor soloist, oboes and strings; a heroic bass aria in which the voice is matched by the strength of unison strings; and the penultimate movement, a tender accompanied recitative in which soprano and countertenor voices are beautifully paired.

### **Johann Sebastian Bach BWV 14: Wår Gott nicht mit uns diese Zeit**

BWV 14 is another chorale-based cantata, and once again it takes as its basis a chorale by Martin Luther. *Wår Gott nicht mit uns dieser Zeit* is his three-movement paraphrase of Psalm 124, although in this case only the chorale text is by Luther; the composer of the melody is unknown. The opening movement is imposing and solemn. The chorale is presented in so-called motet style, with instruments doubling voices throughout; each line is prefigured in a gradually growing web of polyphony before soprano, trumpet and oboes present the melody in half time, pure and virtually unadorned. A bold trumpet obbligato is the standout feature of the second movement; clearly it stands for the strength of God, since as the solo soprano explains without that we would be too weak to withstand our enemies. The metaphor of a storm at sea - that much-loved Baroque image - dominates movements three and four, before the singers give thanks for God's protection in the closing chorale.





## Johann Sebastian Bach. BWV 105: Herr, gehe nicht ins Gericht

With BWV 105, we are in terror territory. The curtain goes up on a distraught steward; he stands before his master accused of failing to discharge his duty of collecting debts from creditors. This is a sackable offence, and he knows it. That's the parable of the unjust steward as outlined in the Gospel of Luke chapter 16, and the starting point for Herr, gehe nicht ins Gericht. It's a remarkable cantata dating from the summer of 1723, a time when Bach had been in post in Leipzig for only a couple of months. While later in the Gospel reading there is approval for the steward's actions in only collecting part of the debts - this is the context of the famous saying "Ye cannot serve God and Mammon" - the opening chorus chooses not to look as far ahead as that, and dwells solely on the idea of fear and guilt. The upper parts sigh and linger on suspended dissonances, while the harmonies below weave an anguished and contorted web of harmonic tension. But it's not just about the steward; the people who are accused and squirming with guilt are in fact us poor sinners, now begging God for clemency. When spiritual guidance is lacking, we really lose all support - this is the metaphor at work in the third movement for solo soprano. Tellingly, the basso continuo or bass line, the backbone of all Baroque music, is noticeable by its absence, leaving the thoughts of the soloist wavering and wracked with anxiety. The string section is still trembling by the time the closing chorale comes along. In one of Bach's most dramatic movements - and that is saying something - the doubts in the accompaniment are gradually assuaged during the course of the chorale. Rapid semiquaver pulses in the strings give way to triplets, quavers, crotchets and at last a serene cadence. This guilt-ridden cantata comes to an end, and finally we are at peace.

## Lyrics

### ORIGINAL

#### **BWV 62 - Nun komm, der Heiden Heiland**

##### 1. Chor

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

##### 2. Aria - Tenor

Bewundert, o Menschen, dies große  
Geheimnis:  
Der höchste Beherrscher erscheint der  
Welt.  
Hier werden die Schätze des Himmels  
entdeckt,

### ENGLISH

#### **BWV 62 - Nun komm, der Heiden Heiland**

##### 1. Chorus

Now come, Saviour of the heathens,  
known as the Virgin's child,  
over whom the whole world marvels,  
that God had ordained such a birth for  
Him.

##### 2. Aria - Tenor

Marvel, o humanity, at this great mys-  
tery:  
the Supreme Ruler appears to the  
world.  
Here the treasures of heaven are uncov-





Hier wird uns ein göttliches Manna be-  
stellt,  
O Wunder! die Keuschheit wird gar  
nicht beflecket.

3. Rezitativ - Bass  
So geht aus Gottes Herrlichkeit und  
Thron  
Sein eingeborner Sohn.  
Der Held aus Juda bricht herein,  
Den Weg mit Freudigkeit zu laufen  
Und uns Gefallne zu erkaufen.  
O heller Glanz, o wunderbarer Segens-  
schein!

4. Aria - Bass  
Streite, siege, starker Held!  
Sei vor uns im Fleische kräftig!  
Sei geschäftig,  
Das Vermögen in uns Schwachen Stark  
zu machen!

5. Rezitativ - Sopran, Alt  
Wir ehren diese Herrlichkeit  
Und nahen nun zu deiner Krippen  
Und preisen mit erfreuten Lippen,  
Was du uns zubereit';  
Die Dunkelheit verstört' uns nicht  
Und sahen dein unendlich Licht.

6. Choral  
Lob sei Gott, dem Vater, g'ton,  
Lob sei Gott, sein'm eingigen Sohn,  
Lob sei Gott, dem Heiligen Geist,  
Immer und in Ewigkeit!

### **BWV 14 - Wär Gott nicht mit uns diese Zeit**

1. Chor  
Wär Gott nicht mit uns diese Zeit,  
-- So soll Israel sagen --  
Wär Gott nicht mit uns diese Zeit,  
Wir hätten müssen verzagen,  
Die so ein armes Häuflein sind,  
Veracht' von so viel Menschenkind,  
Die an uns setzen alle.

ered,  
here a divine manna is presented to us,  
O miracle! The purity will be entirely  
unblemished.

3. Recitative - Bass  
Thus from God's glory and throne  
goes forth His only-begotten Son.  
The hero out of Judah breaks forth  
to run His course with joy  
and to purchase us fallen ones.  
O brilliant radiance, o wonderful light of  
blessing!

4. Aria - Bass  
Struggle, conquer, powerful hero!  
Be mighty for us in the flesh!  
Be effective,  
to strengthen the potential in us, the  
weak!

5. Recitative - Soprano and Alto  
We honor this glory  
and approach Your manger now  
and praise with joyful lips  
what You have prepared for us;  
the darkness does not confuse us  
and we see Your eternal light.

6. Chorale  
Praise be to God the Father,  
Praise be to God, His only Son,  
Praise be to God, the Holy Spirit,  
for ever and in eternity!

### **BWV 14 - Wär Gott nicht mit uns diese Zeit**

1. Chorus  
Were God not with us at this time,  
-- so Israel shall say --  
Were God not with us at this time,  
we would surely have despaired,  
such a poor flock as we are,  
scorned by so much of mankind,  
that all set themselves against us.





## 2. Aria - Sopran

Uns're Stärke heißt zu schwach,  
Unserm Feind zu widerstehen.  
Stünd uns nicht der Höchste bei,  
Würd uns ihre Tyrannei  
Bald bis an das Leben gehen.

## 3. Recitativ - Tenor

Ja, hätt es Gott nur zugegeben,  
Wir wären längst nicht mehr am Leben,  
Sie rissen uns aus Rachgier hin,  
So zornig ist auf uns ihr Sinn.  
Es hätt uns ihre Wut  
Wie eine wilde Flut  
Und als beschäumte Wasser über-  
schwemmet,  
Und niemand hätte die Gewalt gehem-  
met.

## 4. Aria - Bass

Gott, bei deinem starken Schützen  
Sind wir vor den Feinden frei.  
Wenn sie sich als wilde Wellen  
Uns aus Grimm entgegenstellen,  
Stehn uns deine Hände bei.

## 5. Choral

Gott Lob und Dank, der nicht zugab,  
Daß ihr Schlund uns möcht fangen.  
Wie ein Vogel des Stricks kömmt ab,  
Ist unsre Seel entgangen:  
Strick ist entzwei, und wir sind frei;  
Des Herren Name steht uns bei,  
Des Gottes Himmels und Erden.

## **BWV 105 - Herr, gehe nicht ins Ge- richt mit deinem Knecht**

### 1. Chor

Herr, gehe nicht ins Gericht mit deinem  
Knecht. Denn vor dir wird kein Lebendi-  
ger gerecht.

## 2. Aria - Soprano

Our strength itself is too weak  
to withstand our enemy.  
If the Highest did not stand with us,  
their tyranny  
would soon reach to our very lives.

## 3. Recitative - Tenor

Yes, if God had only allowed it  
we would not be among the living much  
longer,  
they would have torn us up out of eager  
vengeance,  
so angry is their intent towards us.  
Their fury would have,  
like a raging tide  
and like a foaming wave, flooded over  
us,  
and no one could have held back its  
power.

## 4. Aria - Bass

God, under Your strong protection  
we are safe from our enemies.  
When they, like wild waves,  
confront us out of fury,  
Your hands are with us.

## 5. Chorale

Praise and thanks to God, who did not  
permit  
that their maw might seize us.  
As a bird that escapes the snare,  
so our soul is delivered:  
the trap is broken, and we are free:  
The name of the Lord stands with us,  
of the God of heaven and earth.

## **BWV 105 - Herr, gehe nicht ins Gericht mit deinem Knecht**

### 1. Chorus

Lord, do not pass judgment on Your  
servant.  
For before You no living creature is  
justified.





## 2. Rezitativ - Alt

Mein Gott, verwirf mich nicht,  
Indem ich mich in Demut vor dir beuge,  
Von deinem Angesicht.  
Ich weiß, wie groß dein Zorn und mein  
Verbrechen ist,  
Daß du zugleich ein schneller Zeuge  
Und ein gerechter Richter bist.  
Ich lege dir ein frei Bekenntnis dar  
Und stürze mich nicht in Gefahr,  
Die Fehler meiner Seelen  
Zu leugnen, zu verhehlen!

## 3. Aria - Sopran

Wie zittern und wanken  
Der Sünder Gedanken,  
Indem sie sich untereinander verklagen  
Und wiederum sich zu entschuldigen  
wagen.  
So wird ein geängstigt Gewissen  
Durch eigene Folter zerrissen.

## 4. Rezitativ - Bass

Wohl aber dem, der seinen Bürgen  
weiß,  
Der alle Schuld ersetzt,  
So wird die Handschrift ausgetan,  
Wenn Jesus sie mit Blute netzet.  
Er heftet sie ans Kreuze selber an,  
Er wird von deinen Gütern, Leib und  
Leben,  
Wenn eine Sterbestunde schlägt,  
Dem Vater selbst die Rechnung über-  
geben.  
So mag man deinen Leib, den man zum  
Grabe trägt,  
Mit Sand und Staub beschütten,  
Dein Heiland öffnet dir die ewgen Hüt-  
ten.

## 5. Aria - Tenor

Kann ich nur Jesum mir zum Freunde  
machen,  
So gilt der Mammon nichts bei mir.  
Ich finde kein Vergnügen hier  
Bei dieser eitlen Welt und irdschen  
Sachen.

## 2. Recitative - Alto

My God, do not toss me away,  
since I bow down before You in humility,  
before Your countenance.  
I know how great is Your wrath and my  
trespass,  
that You are at once a swift witness  
and a righteous Judge.  
I lay before You a free confession  
and do not plunge myself into danger,  
by denying or concealing  
the faults of my sins!

## 3. Aria - Soprano

How the thoughts of the sinner  
tremble and waver,  
while they make accusations among  
themselves  
and again and again try to excuse them-  
selves.  
Thus an anxious conscience  
is torn apart by its own torment.

## 4. Recitative - Bass

Yet it is well for him who knows his  
Indemnitor,  
who makes reparation for all guilt,  
for the signature disappears  
when Jesus moistens it with His blood.  
He Himself lifts us up on the Cross,  
He will hand over the account of your  
goods, body, and life,  
when your hour of death strikes,  
to the Father Himself.  
Therefore your body, which is carried to  
the grave,  
may well be covered over with sand and  
dust,  
while your Saviour opens the eternal  
courts for you.

## 5. Aria - Tenor

If I can only make Jesus my friend,  
then Mammon is worth nothing to me.  
I find no pleasure here  
in the midst of this vain world and earth-  
ly objects.





### 6. Choral

Nun, ich weiß, du wirst mir stillen  
 Mein Gewissen, das mich plagt.  
 Es wird deine Treu erfüllen,  
 Was du selber hast gesagt:  
 Daß auf dieser weiten Erden  
 Keiner soll verloren werden,  
 sondern ewig leben soll,  
 Wenn er nur ist Glaubens voll.

### 6. Chorale

Now, I know, You shall quiet in me  
 my conscience which gnaws at me.  
 Your faithful love will fulfil  
 what You Yourself have said:  
 that upon this wide earth  
 no one shall be lost,  
 rather shall live forever,  
 if only he is filled with faith.

*Translations © Pamela Dellal, courtesy of Emmanuel Music Inc.  
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## Chorales

### 1. Cantata BWV 62 Nun komm, der Heiden Heiland

**Nun komm, der Heiden Heiland**  
 Martin Luther, 1524



Nun komm, der Heiden Heiland,  
 der Junfrauen Kind erkennt,  
 des sich wundert alle Weld,  
 Gott solch Geburt ihm bestellt

Melody and text by Martin Luther, 1524

### 2. Cantata BWV 14 Wår Gott nicht mit uns dieser Zeit





Wär Gott nicht mit uns diese Zeit,

-- So soll Israel sagen --

Wär Gott nicht mit uns diese Zeit,

Wir hätten müssen verzagen,

Die so ein armes Häuflein sind,

Veracht' von so viel Menschenkind,

Die an uns setzen alle.

Melody by Johann Walther, text by Martin Luther, a version of Psalm 124

first published in the Geystliche gesangk Buchleyrn (Wittenberg, 1524)

### 3. Cantata BWV 105 Herr, gehe nicht ins Gericht - closing chorale

#### ("Jesu, der du meine Seele," verse 11)

#### BWV 105/6 Jesu, der du meine Seele

Verse 11 Nun, ich weiß, du wirst mir stillen

Nun, ich weiß, du wirst mir stillen

Mein Gewissen, das mich plagt.

Es wird deine Treu erfüllen,

Was du selber hast gesagt:

Daß auf dieser weiten Erden

Keiner soll verloren werden,

sondern ewig leben soll,

Wenn er nur ist Glaubens voll.

melody and text by Johann Rist, 1641





# Artist Biography

## Instruments of Time and Truth

Instruments of Time and Truth, described on BBC Record Review as 'an absolutely superb band of instrumental soloists', was founded in 2014 by musicians Gabriel Amherst and Judith Evans to provide a platform for international performers resident in and around Oxford, many of whom hold Principal positions with groups such as the Academy of Ancient Music, the English Baroque Soloists and the Orchestra of the Age of Enlightenment. Soloists who perform with IT&T showcase the musical excellence of Oxford, being either residents or graduates of Oxford.

IT&T has achieved rapid success. Since its inception, the group has performed at all the major venues associated with Oxford: Garsington Opera at Wormsley, the Sheldonian Theatre, the Holywell Music Room, SJE Arts and Dorchester Abbey. IT&T made its London debut in King's Place in November 2017, returning in Autumn 2018 with Handel's little-known oratorio, 'The Triumph of Time and Truth' after which the ensemble is named. A further performance closed the Tetbury Festival the same year. IT&T performs regularly on BBC Radio 3's 'In Tune'.

Instruments of Time and Truth is privileged to call Edward Higginbottom its Director. For 38 years Director of New College Choir, Higginbottom put that choir firmly on the world map. With him and his choir The Oxford Consort of Voices, IT&T regularly appears in Europe as well as having recorded Pelham Humfrey's Symphony Anthems. A second CD entitled, 'Ceremonial Oxford' was recorded with Keble College Choir under Matthew Martin, featuring the music of Oxford composer, William Hayes, a contemporary of Handel.

Instruments of Time and Truth has assumed a significant role in underpinning the tradition of choral excellence in Oxford University, collaborating with the choirs of Merton, New, Keble, Magdalen, The Queen's, Somerville and St Peter's Colleges, as well as with its own choir, Voices of Time and Truth and with choirs from within the community: the Oxford Bach Choir and the Oxford Pro Musica Singers. Further afield, IT&T has worked with the London Chorus, the Choir of Peterborough Cathedral and the Leicester Philharmonic Choir.

Resident orchestra at the Oxford college St Edmund Hall, IT&T works alongside the University Music Faculty, coaching the student baroque ensemble, giving masterclasses and participating in international conferences on historically informed performance as well as delivering educational workshops which open the doors of the University to local schoolchildren.

In 2019, in partnership with the Oxfordshire County Music Service, IT&T established a further groundbreaking education project consisting of an extensive programme of courses, coaching and individual tuition open to all schoolchildren in the region, to lay the foundations for the next generation of period musicians.





Future plans include appearances in the Festival of the Loire and The Divine Office Festival for Martin Randall Travel, performing the Messiah with massed choirs in Spain, as well as IT&T's own concert series in Oxford.

### **Sandy Burnett, director**

Sandy Burnett is one of the UK's most versatile musicians, enjoying a career that combines conducting, broadcasting, performing and evangelising about music.

His conducting credits include the Southbank Sinfonia, Tallis Chamber Orchestra, Guildhall School of Music Big Band, Junior Academy Symphony Orchestra of the Royal Academy of Music, and the Pegasus Choir. He has revived Britten's rarely-performed cantata *The Company of Heaven* and directed the *Black, Brown and Beige Suite* by Ellington/Peress with the Southbank Sinfonia and Guildhall Big Band. In West London, over a thirteen-year period, he conducted all of JS Bach's major choral works and masterminded a complete cycle of the sacred cantatas.

Sandy has also worked extensively as musical director. At the age of eighteen, he made his professional debut in the theatre in the orchestra pit of the Liverpool Playhouse. He went on to work as musical director in several productions for the Royal Shakespeare Company, Royal National Theatre, and regional companies. For Cameron Mackintosh he conducted over a hundred performances of *Carousel* in London's West End.

After studying at St Catharine's College, Cambridge, he spent a decade as one of the core team of presenters on BBC Radio 3. Combining engaging scholarship with hands-on expertise, he devises and leads cultural holidays all over the world, is the author of the *Idler Guide to Classical Music*, is a highly sought-after double bassist on the UK jazz scene, and was appointed the Academy of Ancient Music's Hogwood Fellow for the 2018-19 season.

### **Rebecca Lea, soprano**

Based in London, Rebecca enjoys a busy and versatile career, performing across the UK and abroad with some of the most exciting conductors and ensembles.

As a soloist she has appeared with The BBC Symphony Orchestra, The Royal Liverpool Philharmonic Ensemble 10/10, Psappha, The Northern Sinfonia and Manchester Camerata. She has performed at the BBC Proms, the Oxford Lieder Festival, the Wigmore Hall, the Royal Festival Hall, Cadogan Hall, The Purcell Room, King's Place and at The Lake District, Salisbury, Buxton, Orkney and Huddersfield Contemporary Music Festivals.

Rebecca is a member of the BBC Singers, with whom she performs a diverse range of repertoire at venues across the UK. She also performs with vocal ensemble





I Fagiolini - this year touring a project combining music with the paintings of Leonardo da Vinci - with contemporary vocal ensemble EXAUDI, with Britten Sinfonia Voices, Stile Antico, The Choir of the Enlightenment, The Dunedin Consort and Oxford Baroque. She is also Artistic Director of the award-winning theatre company Re:Sound.

### **William Purefoy, countertenor**

William Purefoy. A graduate of Magdalen College Oxford, William studied on the opera course at the Guildhall School of Music and Drama and has collaborated with the BBC Proms, English National Opera, Handel and Haydn Society in Boston, Orchestra of the Age of Enlightenment, Hanover Band, English Concert, The Sixteen, Scottish Opera, Buxton Festival, Garsington Opera, Iford Arts, Opera Theatre Company and Classical Opera Company. He has given concerts and recitals at Royal Albert Hall, Wigmore Hall, Carnegie Hall, Barbican, Purcell Room, and in Innsbruck and Graz. International appearances have included New Zealand Opera, Theater Basel, Valencia Opera, Staatsoper Hannover.

His repertoire includes roles such as OTTONE *L'Incoronazione di Poppea*, PTOLEMY *Giulio Cesare*, ERNESTO *Il Mondo della luna*, ANDRONICO *Tamerlano*, ANTONIO *Gesualdo*, APOLLO *Apollo and Hyacinth*, ASCANIO *Ascanio in Alba*, ATHAMAS *Semele* and many more. William has made many recordings, appeared regularly with vocal groups Cantabile, I Fagiolini and Theatre of Voices and was featured in the television series *In Search of Shakespeare* and the film *Young Victoria* and has frequently appeared at Shakespeare's Globe. Current projects include an immersive production of Gluck's *Orfeo ed Euridice*, details to be found at [www.purefo.com](http://www.purefo.com).

### **Guy Cutting, tenor**

British tenor Guy Cutting was a chorister and later a choral scholar at New College, Oxford where he gained a first-class degree in Music. His engagements have included appearances with The Orchestra of the Age of Enlightenment, The Academy of Ancient Music, The Gabrieli Consort, Choir of New College, Oxford, Ludus Baroque, Nieuwe Philharmonie Utrecht, De Nederlandse Bachvereniging, Swedish Baroque Orchestra, the American Bach Soloists, Voces Musicales, Shizuoka Symphony Orchestra and Ensemble Cantatio collaborating with conductors John Butt, John Duxbury, Benjamin Goodson, Edward Higginbottom, Robert Howarth, Risto Joost, Johannes Leertouwer, Paul McCreesh, Richard Neville-Towle, Mats Nilsson, Robert Quinney, Roger Sayer, Jeffrey Thomas, Jos van Veldhoven.

Guy has given recitals at the Oundle and Clifton Festivals and is a member of Damask Vocal Quartet as well as touring extensively with many of the acclaimed British vocal groups. He has recorded Scarlatti and Handel on the Avie label, Charpentier, Couperin, Blow and Mozart for Novum and Gabriel Jackson *Passion for Delphian*.

His recent and future appearances include Bach Cantatas with De Nederlandse Bachvereniging / Marcus Creed, Monteverdi Madrigals with Collegium Vocale Gent / Philippe Herreweghe, Britten *St. Nicholas* with the Nederlandse Begeleidingsorkest/





Patrick Pranger, *St John Passion* with The Gabrieli Consort / Paul McCreech, Purcell *Odes* with the Orchestra of the Age of Enlightenment / Laurence Cummings and Evangelist for the Bach *St Matthew Passion* with Nieuwe Philharmonie / Johannes Leertouwer.

## **Brian McAlea, baritone**

Northern Irish baritone Brian McAlea graduated from the University of Oxford where he read Music and sang with the Choir of New College. He subsequently won a scholarship to the Guildhall School of Music and Drama where he studied with Robert Dean. Brian is currently supported by the Arts Council of Northern Ireland and Exited Ltd.

Brian is a regular concert soloist and recitalist. Notable highlights include Handel's *Messiah* (Irish Baroque Orchestra/Peter Whelan; Instruments of Time and Truth/Edward Higginbottom); Handel's *Israel in Egypt* (Oxford Early Music Festival/Daniel Hyde); Mozart's *Requiem* (The Ulster Orchestra/The City of Derry International Choral Festival); Haydn's *The Creation* (Oxford Orpheus/Robert Dean); and Bach's *St John Passion* (Sestina/East Cork Early Music Festival). Brian is also invited as a regular recording artist with BBC Northern Ireland and has recently been recorded as a soloist with Signum Records.

He has worked for several Opera companies, including Longborough Festival Opera (*Endymione/La Calisto & Liberto/L'incornazione di Poppea*); Nevill Holt Opera (*Starveling/A Midsummer Night's Dream*); Northern Ireland Opera (*Tobias Mill/La Cambiale di Matrimonio*); The Grange Festival (covered Zuniga/Carmen); Sestina (*Aeneas/Dido & Aeneas*); and New Chamber Opera (*Mr. P/The Man Who Mistook His Wife for a Hat*).

Brain has also performed with some of the most notable ensembles in the UK and Ireland, including the Gabrieli Concert, The Choir of the Age of Enlightenment, the Dunedin Consort, Britten Sinfonia Voices, Chamber Choir Ireland and is a founding member of Northern Ireland's award-winning ensemble, Sestina.





# 2021 Programme

## Friday 15 January 2021

7:30 pm  
Bach - The Four Orchestral Suites  
*Les Passions de L'Ame*

## Saturday 16 January 2021

12 noon  
Chorale for Organ and Viola da  
Gambas & Dialogos  
*Accademia del Piacere*

5:30 pm  
Baroque XXL  
*Hansjörg Albrecht - Organ*

7:30 pm  
Meets Flamenco  
*Accademia del Piacere*

## Sunday 17 January 2021

11:30 am  
A Solo harpsichord programme  
of Rameau  
*Stephen Devine*

3:30 pm  
The Piper and the Fairy Queen  
*Camerata Kilkenny*

7:30 pm  
Lust and love lust  
*Combattimento Ensemble -  
Claudia Patacca (soprano)*

## Monday 18 January 2021

12 noon  
Delicatessen  
*Stephen Devine and Kate Semmons*

7:30 pm  
Switched on Bach, Back to the 70s  
*On The Moog - Stephen Devine*

## Tuesday 19 January 2021

12 noon  
The Bach Family, Marais, Dowland  
and others  
*Isang Enders (Cello) and Mahan  
Esfahani (Harpsichord)*

7:30 pm  
Magnificat  
*ViBE - Valletta Baroque Ensemble*

## Wednesday 20 January 2021

12 noon  
Roma Sconosciuta  
*Il Sogno Barocco and counter tenor  
Filippo Mineccia*

7:30 pm  
Handel - Apollo and Daphne  
*Orchestra of the Age of the  
Enlightenment*

## Thursday 21 January 2021

12 noon  
Music from the Court of Versailles for  
Baroque Viola and Theorbo  
*Sarah Spiteri and Pablo Zapico - Viola  
and Theorbo*

7:30 pm  
Eroe  
*Il Giardino d'amore and  
countertenor Jakub Józef Orliński*

## Friday 22 January 2021

12 noon  
Bach on Mandolin  
*Avi Avital*

7:30 pm  
Steps in love  
*Weaver Ensemble - Dance*

## Saturday 23 January 2021

12 noon  
Bach, Handel, Scarlatti  
*Roberto Cominati - Piano*

4:30 pm  
The Goldberg Variations  
*Signum Saxophone Quartet*

7:30 pm  
Return to forever  
*Il Giardino d'amore  
Stefan Plewniak, Stan Plewniak and  
Natalia Kawalek*

## Sunday 24 January 2021

11:30 am  
Bach Transcriptions  
*Vassilis Varvarevos - piano*

3:30 pm  
Beware the Spider  
*Palisander - Recorder ensemble*

7:30 pm  
Biber & Piazzola  
*lautton compagney BERLIN*

## Monday 25 January 2021

12 noon  
Il Transilvano  
*Prisma Ensemble*

7:30 pm

Ardet Cor Meum  
Arsenale Sonore dir. Boris Begelman  
*Francesca Aspromonte (Soprano)*

## Tuesday 26 January 2021

12 noon  
CPE Bach Sonatas  
*Johanna Rose - Viola Da Gamba*

7:30 pm  
Giardino delle Rose - Caldara  
*Ensemble Divino Sospiro*

## Wednesday 27 January 2021

12 noon  
Due begl'occhi guerrieri  
The rediscovered madrigals  
of the Mdina archives  
*The Monteverdi Project*

7:30 pm  
Inspired by Baroque  
*MPO - Malta Philharmonic Orchestra*

## Thursday 28 January 2021

12 noon  
Eloquentia  
*Alia Mens - dir. Olivier Spilmont*

7:30 pm  
*Charlie Siem - Violin*

## Friday 29 January 2021

12 noon  
Delirio Amoroso  
*Francesca Lombardi Mazzulli  
(Soprano)*

7:30 pm  
Combattimento  
*Cantar Lontano, dir. Marco  
Mencoboni*

## Saturday 30 January 2021

12 noon  
Kuhnau biblical sonatas  
*Mahan Esfahani - Harpsichord*

7:30 pm  
Jomelli's Requiem  
*Coro e Orchestra Ghislieri*

## Sunday 31 January 2021

11:30 am  
Of Gods and Monsters  
*ViBE - Valletta Baroque Ensemble -  
Trevor Bowes (Bass)*

(PROGRAMME AT THE TIME OF PRINTING)







[vallettabaroquefestival.mt](http://vallettabaroquefestival.mt)  
[teatrumanoel.mt](http://teatrumanoel.mt)

**#VBF20**

