



Saturday, October 24, 2015, 8pm
First Congregational Church

Bach Collegium Japan
Masaaki Suzuki, *Artistic Director and Conductor*

Joanne Lunn, *soprano*

Masamitsu San'Nomiya, *oboe & oboe d'amore*
Kiyomi Suga, *flauto traverso*
Ryo Terakado, *violin*
Yukie Yamaguchi, *violin*
Mika Akiha, *violin*
Emmanuel Balssa, *cello*
Frank Coppieters, *contrabass*

PROGRAM

Johann Sebastian Bach (1685–1750) “Brandenburg” Concerto No. 5 in D major,
BWV 1050 (ca. 1720)

Allegro
Affettuoso
Allegro

Ryo Terakado, *violin*
Kiyomi Suga, *flauto traverso*
Masaaki Suzuki, *harpsichord*

Bach Concerto for Oboe d'amore in A major,
BWV 1055R (ca. 1720)

Allegro
Larghetto
Allegro ma non tanto

Masamitsu San'Nomiya, *oboe, oboe d'amore*

INTERMISSION

Bach Trio Sonata in C minor from the
Musical Offering, BWV 1079 (1747)

Largo
Allegro
Andante
Allegro

Ryo Terakado, *violin*
Kiyomi Suga, *flauto traverso*
Masaaki Suzuki, *harpisichord*

Bach Cantata, *Mein Herze schwimmt im Blut*,
BWV 199 (1714)

Recitative: Mein Herze schwimmt im Blut
Aria: Stumme Seufzer, stille Klagen —
Recitative: Mein Herz ist itzt ein
Tränenbrunn
Recitative: Doch Gott muss mir genädig sein
Aria: Tief gebückt und voller Reue
Recitative: Auf diese Schmerzens-Reu
Chorale: Ich Dein betrübttes Kind
Recitative: Ich lege mich in diese Wunden
Aria: Wie freudig ist mein Herz

Joanne Lunn, *soprano*
Masamitsu San'Nomiya, *oboe*

Bach Collegium Japan records for BIS.

*Bach Collegium Japan's North American tours are arranged by the
International Arts Foundation (www.internationalartsfoundation.org).*

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Johann Sebastian Bach (1685–1750)
“Brandenburg” Concerto No. 5 in D major,
BWV 1050

Composed ca. 1720.

Brandenburg, in Bach's day, was a political and military powerhouse. It had been part of the Holy Roman Empire since the mid-twelfth century, and its ruler—the *Markgraf*, or *Margrave*—was charged with defending and extending the northern imperial border (“*mark*,” or “*marche*” in Old English and Old French), in return for which he was allowed to be an Elector of the Emperor. The house of Hohenzollern acquired the margraviate of Brandenburg in 1415, and the family embraced the Reformation a century later with such authority that they came to be regarded as the leaders of German Protestantism; Potsdam was chosen as the site of the electoral court in the 17th century. Extensive territorial acquisitions under Frederick William, the “Great Elector,” before his death in 1688 allowed his son Frederick III to secure the title and the rule of Brandenburg's northern neighbor, Prussia, with its rich (and nearby) capital city of Berlin; he became King Frederick I of Prussia in 1701. Frederick, a cultured man and a generous patron, founded academies of sciences and arts in Berlin, and built the magnificent palace Charlottenburg for his wife, Sophie Charlotte, which became one of the most important musical centers in early-18th-century Germany. When Frederick William I succeeded his father in 1713, however, he turned the court's focus from music to militarism, and dismissed most of the excellent musicians his father had assembled; several of them found employment at the court of Anhalt-Cöthen, north of Leipzig, where a young prince was just starting to indulge his taste and talents for music. Frederick William did, however, allow his uncle, Christian Ludwig, younger brother of the late King Frederick and possessor of the now-lesser title of Margrave of Brandenburg, to remain at the palace and retain his own musical establishment.

Johann Sebastian Bach met Christian Ludwig, Margrave of Brandenburg, in 1719, during his tenure as music director at the court of Leopold of Anhalt-Cöthen, the young prince who had recently signed up some of the musicians fired by Frederick William I. Bach worked at Anhalt-Cöthen from 1717 to 1723, and he and Leopold seem to have gotten along splendidly. The Prince enjoyed travel, fine art and, above all, music, and he respected and encouraged Bach in his work, even occasionally participating in the court concerts as violinist, gambist, or harpsichordist. Provided by Leopold with an excellent set of instruments and a group of fine players (and the second-highest salary of any of his court employees), Bach enjoyed a fruitful period at Cöthen—many of his greatest works for keyboard, chamber ensembles, and orchestra date from those years.

Early in 1719, Leopold sent Bach to Berlin to finalize arrangements for the purchase of a new harpsichord, a large, two-manual model made by Michael Mietke, instrument-builder to the royal court. While in Berlin, Bach played for Christian Ludwig, who was so taken with his music that he asked him to send some of his compositions for his library. Bach lost an infant son a few months later, however, and in 1720, his wife died and he rejected an offer to become organist at the Jacobkirche in Hamburg, so it was more than two years before he fulfilled Brandenburg's request. By 1721, however, Leopold had become engaged to marry a woman who looked askance at his huge expenditures for musical entertainment. Bach seems to have realized that when she moved in, he would probably be moved out, so he began casting about for a more secure position. He remembered the interest the Margrave Brandenburg had shown in his music and thought it a good time to approach him again, so he picked six of the finest concertos he had written at Cöthen, copied them out meticulously, had them bound into a sumptuous volume (at no little cost), and sent them to Christian Ludwig in March 1721 with a flowery dedication in

French—but to no avail. No job materialized at Brandenburg, and in 1723 Bach moved to Leipzig’s Thomaskirche, where he remained for the rest of his life. It is possible that the Margrave never heard any of these magnificent works that immortalized his name, since records indicate that his modest *Kapelle* might not have been able to negotiate their difficulties and instrumental requirements. The Concertos apparently lay untouched in his library until he died 13 years after Bach had presented them to him, when they were inventoried at a value of four groschen each—only a few cents. Fortunately they were preserved by the noted theorist and pedagogue Johann Philipp Kirnberger, a pupil of Bach, and came eventually into the collection of the Royal Library in Berlin. They were brought to light during the 19th-century Bach revival, published in 1850, and have since come to be recognized as the supreme examples of Baroque instrumental music.

The “Brandenburg” Concertos differ from those of later eras in both instrumental disposition and form. These are *concerti grossi* (“great concertos”), works in which a small group of soloists (*concertino*) rather than a single instrument is pitted against the orchestra (*ripieno*). Most of the fast movements of the “Brandenburgs” use a formal procedure known as “*ritornello*,” which is based on the contrast of sonority between *concertino* and *ripieno*. First the orchestra presents a collection of thematic kernels from which much of the movement grows. Then the soloists take over for an episode, sometimes borrowing material from the opening orchestral introduction, sometimes providing something new. The orchestra then returns (*ritornello* is Italian for “return”), and is followed by another solo episode, and that by another orchestral *ritornello*, and so forth. The remaining fast movements are based on dance types, while the slow movements are usually lyrical and through-composed, a sort of elaborate wordless aria.

The soloists in the “Brandenburg” Concerto No. 5 are flute, violin, and harpsichord, which was featured to show off the new instrument Bach had brought back from Berlin. The first movement opens with a vigorous *tutti* theme for the orchestra, after which the trio of soloists—the *concertino*—is introduced. It becomes clear as the movement progresses that the harpsichord is *primus inter pares* of the *concertino* instruments, and its part grows more elaborate with the passing measures, finally erupting in a sparkling ribbon of unaccompanied melody and figuration in the closing pages. A brief statement of the main theme brings the movement to an end. The second movement is an impassioned trio for the *concertino* alone. The entire ensemble joins the soloists for the finale, one of Bach’s most joyous flights of contrapuntal ingenuity and rhythmic vivacity.

Bach

Concerto for Oboe d’amore and Orchestra in A major, BWV 1055R

Composed ca. 1720.

Like the musical talent of the Bach family, many of Johann Sebastian’s compositions went through several generations. It was a common 18th-century practice for composers to rework their own music (and that of others, in those pre-copyright days) to fill a new need. Among the best-known of such pieces in the Bach canon are the concertos for harpsichord, all of which seem to be arrangements of some of his earlier music, much identified, some conjectured. The Third and Seventh concertos, for example, are arrangements of the E major and A minor violin concertos; the Sixth corresponds to the Fourth “Brandenburg.” Bach needed these pieces in harpsichord or orchestra form for the programs of the Leipzig Collegium Musicum, a public concert-giving organization whose direction he assumed soon

after arriving in Leipzig in 1723. Bach or one of his talented sons was soloist at the keyboard for many of those regular Friday concerts held at a local coffee house.

The harpsichord concertos were based on works Bach wrote for his duties at Cöthen between 1717 and 1723, where he was responsible for the instrumental rather than the sacred music. Most of the model works were originally for solo violin, but Sir Donald Tovey showed that the Concerto in A major (BWV 1055) was written for *oboe d'amore*, an ancestor of the modern English horn. Though the original manuscript of the *oboe d'amore* concerto is lost, the score of the harpsichord concerto based on it clearly differentiates between the neat notation copied from the earlier version, and the ornaments and elaborations later written spontaneously to adapt the solo line to the keyboard. (The orchestral accompaniment remained largely unchanged in all these concerted works.) The reconstruction (the "R" in the number appended to Wolfgang Schmieder's original catalog listing in the *Bach Werke Verzeichnis* [=BWV]), a most attractive affair, was accomplished by eliminating the keyboard decorations to reveal the simpler, original version.

The opening movement begins with a vivacious orchestral *ritornello* whose returns give the form its structure. Between the recurring columns of the *ritornelli*, the solo instrument develops a complementary motive. The regular phrases, disposed in eight-measure blocks, give this movement a dance-like quality. The following *Larghetto* offers a stark contrast in mood from the jolly opening movement. Above a chromatically descending, passacaglia-like bass, the soloist intones a mournful song full of rich emotion. (Such music reminds us that the Baroque era was essentially a romantic age in the deeply expressive nature of its art.) The jubilant finale, modeled perhaps on the gigue, returns the dancing motion and high spirits of the first movement.

Bach

Trio Sonata for Flute, Violin, and Continuo in C minor from the Musical Offering, BWV 1079

Composed in 1747.

Though Johann Sebastian Bach never enjoyed an international fame comparable to that of Handel during his lifetime, he was, next to Georg Philipp Telemann, the most highly regarded composer in northern Germany, particularly valued as a player and evaluator of organs and as a master of the ancient discipline of counterpoint. The reputation of Bach and his family was certainly familiar to Frederick II, King of Prussia, a cultivated musician and a flute player of considerable talent, and probably played no little part in the appointment of Carl Philipp Emanuel Bach, Johann Sebastian's second oldest son, as the royal harpsichordist in 1740, the year of Frederick's coronation. Perhaps with some hope of securing a position for himself, Johann Sebastian visited his son in Berlin in 1741, but Frederick was busy skirmishing with Austria at the time, and no meeting between the two could be arranged. Five years later, Count Hermann von Keyserlingk arrived in Berlin as Russian ambassador to the Prussian court. Keyserlingk had been stationed at Dresden during the preceding decade, and while there he conceived a deep admiration for Johann Sebastian's music. (In 1742, Bach wrote for him the *Aria with Sundry Variations*, BWV 988. Bach's student J. T. Goldberg was entrusted with the work's performance, and he played the piece night after night to ease the Count's insomnia, thus giving the music its familiar name—"Goldberg" Variations. Keyserlingk sent Bach a golden goblet filled with a hundred louis d'or in appreciation.) Keyserlingk again excited Frederick's curiosity about "Old Bach," as Johann Sebastian was commonly called (even by his sons) during the last decade of his life, and an invitation for him to visit Berlin was extended through Emanuel. Bach was delayed

in making the journey for some time because of the press of his duties in Leipzig, but he finally arrived in Berlin on May 7, 1747. Wilhelm Friedemann, Bach's oldest son, gave the following account of the subsequent events to Johann Nikolaus Forkel for use in the first full biography (1802) of his father:

At this time, the King had a chamber concert every evening, at which he himself played some concerto on the flute. One evening, just as he had got his flute ready, and his musicians were assembled, an officer brought to him a list of the strangers who had arrived. He looked over the paper with his flute in hand, immediately turned round to the musicians, and said with some excitement, "Gentleman, Old Bach has come!" The flute was thereupon laid aside, and Old Bach, who had gone to his son's quarters, was at once commanded to come to the castle. He did not even have time to exchange his traveling clothes for the black coat of a cantor.... That evening the King gave up his flute concerto, and invited Bach to try his Silbermann forte-pianos, of which he had several in different rooms of the castle. After he had done this for some time, Bach asked the King to give him a fugue subject upon which he could improvise. The King was astonished at the erudite way in which his theme was developed extempore, and, apparently in order to see how far such an art could be carried, expressed also a wish to hear a fugue in six parts. As, however, it is not every theme that is suited for this kind of polyphony, Bach chose one himself, and developed it immediately, to the great admiration of all present.

Upon Bach's return to Leipzig from Berlin from what proved to be his last journey, he set about writing a series of works in strict contrapuntal style based upon the royal theme. (The melody, apparently original with Frederick, is particularly resistant to fugal

treatment, and may have been the musically knowledgeable King's challenge to Bach's renowned skill.) In all, Bach constructed upon the subject ten canons (pieces in strict imitation with all the lines derived from a single melody according to a given instruction—a "canon," Latin for a "rule"; "Row, Row, Row Your Boat" is a canon), fugues in three and six voices (which he called by the ancient name for the genre: *ricercar*), and a full sonata for flute (the King's instrument), violin, and continuo. Bach had most of these numbers printed at his own expense in a sumptuous, gold-embossed folio by Breitkopf in Leipzig using plates engraved by Johann Georg Schübler, a former pupil, affixed to it a flowery dedication to Frederick dated July 7, 1747, and the title *Musical Offering*, and sent it to Berlin. (The remaining items of the *Musical Offering* were published separately during the following months, so that the concerns about their order of performance and textural complications have absorbed many a scholarly assault, including a full-length book in 1945 by Hans David.) There is no record in the account books of the Prussian court nor in Bach's personal records that he ever received compensation of any sort for this magnificent musical homage, nor that a note of it was ever played in royal performance. Though there was a mild flurry of interest in this extraordinary work when it was new (Bach could not supply a copy of the score to his cousin Johann Elias in October 1748 because the printing of 100 had been exhausted), the *Musical Offering* soon fell into somnolent neglect until it was published in 1884 as part of the first complete edition of Bach's works.

The Trio Sonata from the *Musical Offering* follows the form of the traditional *sonata da chiesa* ("church sonata") in the slow-fast-slow-fast ordering of its movements, its consistently contrapuntal texture, and its serious mode of expression. Hans David described the opening *Largo* as "a free fantasy on certain principal motives," including a transformation of the royal theme in the bass. The following *Allegro* is in the *da capo* (A–B–A) form usually

associated with the vocal rather than the instrumental genres of the German Baroque. The royal theme is clearly displayed in longer notes by the flute at the end of the movement's central section, following a single *Adagio* measure. The *Andante* eschews Frederick's melody in favor of a touching paragraph of surpassing melodic delicacy. The closing *Allegro* is an elaborate fugal construction built on the varied version of the royal theme given in the flute's opening statement.

Bach

Cantata, *Mein Herze schwimmt im Blut*, BWV 199

Composed in 1714. Premiered on August 12, 1714, in Weimar, directed by the composer.

After serving in positions as organist and church musician at Arnstadt and Mühlhausen from 1703 to 1708, Bach won a more prestigious job at the court of Weimar, presided over with iron will by the Saxon Duke Wilhelm Ernst, a stern religionist who insisted that his servants attend daily devotions and be always prepared to answer questions about the minutiae of the morning's sermon. The Duke's fervent Lutheranism did not, however, prevent his appreciating Bach's genius as an organist and composer, so when authorities in Halle tried to win him away from Weimar in 1712, the ambitious musician leveraged a higher salary, a new title, and increased responsibilities for composing and preparing the court chapel's vocal music from Wilhelm Ernst. In 1716, the court *Kapellmeister*, Johann Samuel Drese, died, and Bach, having largely performed Drese's duties for the previous four years, expected to be named his successor. Local custom prevailed, however, and Drese's son was appointed to the post. Bach, humiliated and disappointed, auditioned for an opening as

director of instrumental music at the court of Anhalt-Cöthen in August 1717, and got the job. When Bach returned to Weimar the following month to settle his affairs and clear up the formalities surrounding his release, Wilhelm Ernst was so incensed at his celebrated organist's defection (and by Bach's gruff stubbornness) that he had him clapped into jail. A month was deemed long enough for this penal exercise to have its effect (but not quite long enough to stir up a row with Bach's new employer, Prince Leopold of Cöthen), and Bach was sent on his way in November "with notice of his unfavorable discharge."

Among the sacred works that Bach composed for Duke Wilhelm Ernst in Weimar was *Mein Herze schwimmt im Blut* ("My Heart Is Bathed in Blood"), BWV 199, which was first heard in the *Himmelsburg* on August 12, 1714, the eleventh Sunday after Trinity. Bach frequently performed the piece in later years. The score was long thought to be lost, and was not rediscovered until 1911, in the Royal Library, Copenhagen. The Cantata's text, which had been set two years earlier by Johann Christoph Graupner, was by Georg Christian Lehms, the court librarian at Darmstadt. Bach's setting was influenced by the then modern style of the Italian secular cantata, with its clear division of recitatives and arias, scoring for a single solo voice, and use of *da capo* arias (A–B–A) in florid style. The literary progression of the Cantata begins with the anguished "mute sighs, silent lamentations" of the first aria (which has an unexpected recitative passage inserted into its middle section) and the humble confession of the second aria, and continues through the comforting sentiments of the chorale, a setting of the third verse of Johann Heermann's *Wo soll ich fliehen hin* of 1630. The work ends with a joyous song of thanksgiving.

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Johann Sebastian Bach
Cantata, Mein Herze schwimmt im Blut, BWV 199

Recitativo

Mein Herze schwimmt im Blut,
Weil mich der Sünden Brut
In Gottes heiligen Augen
Zum Ungeheuer macht.
Und mein Gewissen fühlet Pein,
Weil mir die Sünden nichts
Als Höllenhenker sein.
Verhaßte Lasternacht!
Du, du allein
Hast mich in solche Not gebracht;
Und du, du böser Adamsamen,
Raubst meiner Seele alle Ruh
Und schließest ihr den Himmel zu!
Ach! unerhörter Schmerz!
Mein ausgedorrtes Herz
Will ferner mehr kein Trost befeuchten,
Und ich muss mich vor dem verstecken,
Vor dem die Engel selbst ihr Angesicht verdecken.

Aria e Recitativo

Stumme Seufzer, stille Klagen,
Ihr mögt meine Schmerzen sagen,
Weil der Mund geschlossen ist.
 Und ihr nassen Tränenquellen
 Könnt ein sichres Zeugnis stellen,
 Wie mein sündlich Herz gebüßt.

Mein Herz ist itzt ein Tränenbrunn,
Die Augen heiße Quellen.
Ach Gott! wer wird dich doch zufriedenstellen?

Recitativo

Doch Gott muss mir genädig sein,
Weil ich das Haupt mit Asche,
Das Angesicht mit Tränen wasche,
Mein Herz in Reu und Leid zerschlage
Und voller Wehmut sage:
Gott sei mir Sünder gnädig!
Ach ja! sein Herze bricht,
Und meine Seele spricht:

Recitative

My heart swims in blood
because the brood of my sins
in God's holy eyes
makes me into a monster.
And my conscience feels pain
because my sins are nothing
but Hell's hangmen.
Detested night of vice!
You, you alone
have brought me into such distress;
and you, you evil seed of Adam,
rob my soul of all inner peace
and shut it off from heaven!
Ah! unheard of pain!
My withered heart
will in future be moistened by no comfort
and I must conceal myself from him
before whom the angels themselves conceal their faces.

Aria and Recitative

Silent sighs, quiet moans,
you may tell of my pains
since my mouth is closed.
 And you wet springs of tears
 can offer certain witness
 of how my sinful heart has repented.

My heart is now a well of tears,
my eyes hot springs.
Ah God! Who then will give you satisfaction!

Recitative

But God must be gracious to me
because I wash my head with ashes
my face with tears,
I beat my heart in remorse and sorrow
and full of grief say:
God, be gracious to me, a sinner
Ah yes! his heart breaks
and my soul says:

Aria

Tief gebückt und voller Reue
Lieg ich, liebster Gott, vor dir.
Ich bekenne meine Schuld,
Aber habe doch Geduld,
Habe doch Geduld mit mir!

Recitativo

Auf diese Schmerzensreu
Fällt mir alsdenn dies Trostwort bei:

Choral

Ich, dein betrübtes Kind,
Werf alle meine Sünd,
So viel ihr in mir stecken
Und mich so heftig schrecken,
In deine tiefen Wunden,
Da ich stets Heil gefunden.

Recitativo

Ich lege mich in diese Wunden
Als in den rechten Felsenstein;
Die sollen meine Ruhstatt sein.
In diese will ich mich im Glauben schwingen
Und drauf vergnügt und fröhlich singen:

Aria

Wie freudig ist mein Herz,
Da Gott versöhnet ist
Und mir auf Reu und Leid
Nicht mehr die Seligkeit
Noch auch sein Herz verschließt.

Aria

Deeply bowed and full of remorse
I lie, dearest God, before you
I acknowledge my guilt,
but still have patience,
still have patience with me!

Recitativo

Amidst these pains of remorse
this word of comfort comes to me.

Chorale

I, your troubled child
cast all my sins,
that are fixed so many within me
and frighten me so fiercely,
into your deep wounds
where I have always found salvation.

Recitativo

I lay myself in these wounds
as upon the true solid rock:
they should be my place of rest.
In these I want to soar in faith
and content and happy to sing:

Aria

How joyful is my heart
since God is reconciled
and through my remorse and sorrow
no longer from salvation
or from his heart shuts me away.

*English translation by Francis Browne (2011) © Bach Cantatas
website (www.bach-cantatas.com).*



Marco Borggreve

BACH COLLEGIUM JAPAN was founded in 1990 by Masaaki Suzuki, its inspirational music director, with the aim of introducing Japanese audiences to period instrument performances of great works from the baroque period. Comprising both baroque orchestra and chorus, their activities include an annual concert series of J. S. Bach's cantatas and a number of instrumental programs.

They have acquired a formidable international reputation through their acclaimed recordings of Bach's major choral works for the BIS label; 2014 saw the triumphant conclusion of their recorded cycle of the complete Church Cantatas, a huge undertaking comprising over 50 CDs, initiated in 1995. This major achievement was recognized with a 2014 ECHO Klassik "Editorial Achievement of the Year" award. Their recent recording of Bach's motets was honored with a Preis der Deutschen Schallplattenkritik, Diapason d'Or de l'Année 2010, and 2011 BBC Music Magazine Award. Mr. Suzuki and the ensemble received the prestigious 45th Suntory Music Prize in 2014. The ensemble has now

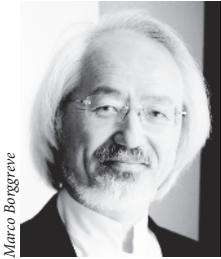
embarked upon extending their repertoire with a recent release of Mozart's Requiem.

Bach Collegium Japan and Mr. Suzuki have shared their interpretations across the international music scene with performances in venues as far afield as Amsterdam, Berlin, Hong Kong, London, Los Angeles, Melbourne, New York, and Seoul, and at such major festivals as the BBC Proms, the Edinburgh International Festival, the Hong Kong Arts Festival, the New Zealand International Festival, and Ghent's Festival of Flanders.

In 2010, the ensemble celebrated their 20th anniversary with a series of special concerts in Tokyo, and in 2013 they were invited to appear at New York's Lincoln Center, where Masaaki Suzuki and the choir collaborated with the New York Philharmonic Orchestra to open its "Bach Variations" festival. Last season's highlights included the ensemble's début in Mexico at the Festival Cervantino and in the Czech Republic at the Prague Spring Festival. This season's highlights include a tour of North America, performing in such cities as Boston, Chicago, Los Angeles, New

York, Toronto, and Washington, as well as a major European tour, including a weekend residency at the Barbican Centre in London; re-invitations to Amsterdam's Concertgebouw and the Théâtre des Champs-Élysées in Paris; and début appearances at Dublin's National Concert Hall and the Vienna Konzerthaus.

Bach Collegium Japan is managed worldwide (excluding North America) by Hazard Chase, (www.hazardchase.com). The ensemble is represented in North America by Frank Salomon Associates (www.franksalomon.com).



Marco Borggreve

Since founding Bach Collegium Japan in 1990, **Masaaki Suzuki** (*Artistic Director and Conductor*) has established himself as a leading authority on the works of Bach. He has remained their Music

Director ever since, taking them regularly to major venues and festivals in Europe and the United States and building an outstanding reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period ensembles, such as Collegium Vocale Gent and Philharmonia Baroque, Mr. Suzuki is invited to conduct repertoire as diverse as Britten, Fauré, Haydn, Mahler, Mendelssohn, Mozart, and Stravinsky, with such orchestras as the Baltimore Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Gewandhausorchester Leipzig, Melbourne Symphony, New York Philharmonic, Orchestre Symphonique de Montréal, Stuttgart Radio Symphony Orchestra, and Tokyo Philharmonic. This season's débuts include the Danish National Radio Symphony Orchestra and the San Francisco Symphony.

Mr. Suzuki's impressive discography on the BIS label featuring all of Bach's major choral works, as well as the complete works for harpsichord, has brought him many critical plaudits. Last year marked the triumphant conclusion of Bach Collegium Japan's epic

recording of the complete Church Cantatas, initiated in 1995 and comprising 55 volumes. This major achievement was recognized with a 2014 ECHO Klassik "Editorial Achievement of the Year" award. In 2010, Mr. Suzuki and his ensemble were awarded both a Preis der Deutschen Schallplattenkritik and a Diapason d'Or de l'Année for their recording of Bach motets, which was also honored in 2011 with a BBC Music Magazine Award.

This season's highlights with Bach Collegium Japan include a tour of North America to perform in such cities as Boston, Chicago, Los Angeles, New York, Toronto, and Washington, as well as a European tour, including a weekend residency at the Barbican Centre, London; return visits to the Amsterdam Concertgebouw and the Théâtre des Champs-Élysées in Paris; and début appearances at Dublin's National Concert Hall and the Vienna Konzerthaus. Last season saw the ensemble début in Mexico and in the Czech Republic at the Prague Spring Festival.

Mr. Suzuki combines his conducting career with his work as organist and harpsichordist. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee Founder. Mr. Suzuki was head of the early music department at the Tokyo University of the Arts and, from 2009 to 2013, was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music, where he remains affiliated as the principal conductor of Yale Schola Cantorum.

In 2012, Mr. Suzuki was awarded with the Leipzig Bach Medal and, in 2013, the Royal Academy of Music Bach Prize. In April 2001, he was decorated with *Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik* from Germany. Mr. Suzuki and Bach Collegium Japan received the prestigious 45th Suntory Music Prize in 2014.

Masaaki Suzuki is represented by Hazard Chase (www.hazardchase.com).



Joanne Lunn (*soprano*) studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal.

Ms. Lunn's operatic engagements have included her English National Opera debut in Steven Pimlott's production of Monteverdi's *L'Incoronazione di Poppea*, conducted by Harry Christophers; the role of Helena in Britten's *A Midsummer Night's Dream* in Venice, conducted by Sir John Eliot Gardiner and directed by David Pountney; a tour of Purcell's *Dido and Aeneas* in Spain; and semi-staged productions of Monteverdi's *Orfeo* in Paris and for the Beijing International Music Festival, directed by Sir Jonathan Miller.

In concert, Ms. Lunn has performed in Bach's *St. Matthew Passion* with the Orchestra of the Age of Enlightenment under Sir Roger Norrington, with the Rotterdam Philharmonic Orchestra, and with the London Symphony Orchestra at the Barbican Centre. She has appeared as a soloist in Handel's *Messiah* at the Halle Handel Festival, at St. Mark's in Venice, with Bach Collegium Japan under Masaaki Suzuki, and with the Mozarteum Orchester in Salzburg, as well as in Handel's *L'Allegro, Il Penseroso ed il Moderato* and Haydn's *Heiligmesse, Harmoniemesse*, and *Paukenmesse* with the Monteverdi Choir under Sir John Eliot Gardiner. Her busy concert schedule has also featured Bach's Magnificat at the BBC Proms with the Academy of Ancient Music and Bach Collegium Japan; John Rutter's Requiem with the Royal Liverpool Philharmonic Orchestra, conducted by the composer; Haydn's *The Seasons* with the Huddersfield Choral Society; Fauré's Requiem in Toulouse, directed by Marc Minkowski; Bach's Mass in B minor with Bach Collegium Japan and Mr. Suzuki, the Academy of Ancient Music in Alzenau, Les Musiciens du Louvre and Mr. Minkowski, the Akademie der alte Musik, and at the Sage,

Gateshead. She has appeared in Mozart's Mass in C minor for the City of London Sinfonia and the Melbourne Symphony Orchestra; Mozart's Requiem in Moscow and at the Mariinsky Theatre in St. Petersburg; Purcell's *The Blessed Virgin's Expostulation* and *The Fairy Queen* in Salzburg; Bach's *Easter Oratorio* with the BBC National Orchestra and Chorus of Wales under Nicholas Kraemer; Haydn's *Nelson Mass* with the Ulster Orchestra; Mr. Rutter's *Mass of the Children* at St. Paul's Cathedral in London and at Symphony Hall in Birmingham; *Harmoniemesse* with the Scottish Chamber Orchestra; *L'Allegro, Il Penseroso ed il Moderato* at the Handel Festival in Göttingen; Haydn's *The Creation* at Cadogan Hall; Zelenka's *Missa Votiva* for Musik Podium Stuttgart; and Mozart's *Exsultate, jubilate* and Mahler's Symphony No. 4 at the Tchaikovsky Concert Hall in Moscow. Further concert performances have ranged from Handel's *Saul* with Cappella Amsterdam and the Estonian Philharmonic Chamber Choir, to the first performances of J. C. Bach's *Mailänder Vesperpsalmen* with Concerto Köln at the Frauenkirche, Dresden; J. S. Bach's cantatas with Le Concert Lorrain; Belinda in *Dido and Aeneas* in Warsaw; Handel's *Israel in Egypt* with the Düsseldorfer Symphoniker; Bach's *St. John Passion* with Les Musiciens du Louvre and Mr. Minkowski; and Graun's *Der Tod Jesu* with Collegium Vocale Ghent. She also appeared at the Niedersächsische Musiktage with Bach Collegium Japan in programs of Bach's cantatas, in the *Christmas Oratorio* at the Tonhalle in Zürich under Mr. Suzuki, and in concerts with Bachakademie Stuttgart and Tafelmusik.

Ms. Lunn features as a soloist on many CD recordings. Her discography includes Vivaldi's *Laudate Pueri* with the King's Consort (Hyperion); Haydn's Masses with Mr. Gardiner and the Monteverdi Choir (Philips); Mr. Rutter's *Mass of the Children* with the City of London Sinfonia, conducted by the composer (Collegium); Mr. Gardiner's Bach cantata cycle, recorded during the Bach Pilgrimage in

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2000 (Deutsche Grammophon/ Soli Deo Gloria); Bach's *Easter Oratorio* with Frieder Bernius and the Stuttgart Kammerchor (Carus); Bach's motets with the Hilliard Ensemble (ECM); *Messiah* with the Royal Philharmonic Orchestra and Mr. Rutter; Bach's *Wedding Cantata* with Bach Collegium Japan (BIS); and the *St. John Passion* with the Dunedin Consort (Linn), which was nominated for a Gramophone Award.

Her recent engagements include *The Fairy Queen* at the Konzerthaus in Vienna; concerts at the Rhine Valley Music Festival; a series of

concerts at the Oregon Bach Festival; and Monteverdi's *Vespers* with the Dunedin Consort.

Ms. Lunn's 2015–2016 engagements include a tour of *L'Allegro, Il Penseroso ed il Moderato* with Rudolf Lutz; Bach cantatas with Ensemble Pygmalion and Raphaël Pichon; a U.S. tour with Bach Collegium Japan; *Messiah* with Tafelmusik; *Israel in Egypt* and the *St. John Passion* with Concerto Copenhagen; and concerts with the Dunedin Consort and Knabenchor Hannover.

Joanne Lunn is represented by Hazard Chase (www.hazardchase.com).