

# Clun Valley Music 2023 “Bach in Leipzig”

Sunday 10<sup>th</sup> September 3pm St. George’s Church, Clun

*Gemma King soprano, Giles Underwood bass, Rory Carver tenor*

*Mark Baigent baroque oboe, Lisa Beznosiuk baroque flute, Paul Nicholson harpsichord*

*Pavlo Beznosiuk & Alessandro Ruisi baroque violins, Luba Tunncliffe baroque viola*

*Richard Tunncliffe baroque cello, Cecelia Bruggemeyer violone*

Cantata “Weichet nur, betrübte schatten” (Wedding Cantata) BWV 202 Bach

Brandenburg Concerto No. 5 in D BWV 1050 *Allegro, Affettuoso, Allegro* Bach

## INTERVAL

Aria “Frohe hirten” from The Christmas Oratorio BWV 248 Bach

Cantata “Schweig stille, plaudert nicht” (Coffee Cantata) BWV 211 Bach

**J.S.BACH (1685-1750)** was the chief representative of a musical “dynasty” stretching back several generations. In fact, during the 17<sup>th</sup> and early 18<sup>th</sup> centuries in the regions of North Germany known as Saxony and Thuringia, the name Bach was pretty much synonymous with ‘musician’. Very probably the greatest organist the world has ever known, he was also an accomplished violinist and his over-arching command of all aspects of composition effectively re-defined the language of music for subsequent composers.

When, in 1723, Bach travelled from Anhalt-Cöthen to Leipzig to take up a post as *Kantor* at St. Thomas’s Church his luggage would have contained the manuscripts of several of the pieces being performed during this weekend. His new employment was to give the world some of its greatest works of church music including the *St. Matthew* and *St. John Passions* and the *Mass in B minor*. Aside from his duties at the church, in 1729 he also became director of the *Collegium Musicum*, an association of student and professional musicians originally founded by his friend **Georg Philipp Telemann (1681-1767)** The Collegium gave a free two-hour concert each week at Zimmermann’s Coffee House in Leipzig where several of Bach’s instrumental works, as well as pieces by Telemann and Handel would have been performed. The gatherings also enabled Herr Zimmermann to cash in on the latest craze – for coffee drinking - and the *Coffee Cantata* takes a wry, sideways look at this trend.

Soprano **GEMMA KING** is a graduate of the vocal department of the Birmingham Conservatoire, where she was awarded *Bachelor of Music with Honours (First Class)* in 2006. She is also a qualified Music Teacher and is Education and Participation Manager at Ex Cathedra in Birmingham. Now living in Clun, Shropshire, Gemma works across the UK and beyond as a professional soprano. She performs regularly in choirs and consorts, including The Gabrieli Consort (London), Chamber Choir Ireland (Dublin), Ex Cathedra (Birmingham) and The Armonico Consort (Warwick). In addition, Gemma gives solo recitals

and appears as guest soloist for various choirs, including most recently; Shrewsbury Cantata and Ellesmere College Choral Society.

Gemma also works as a vocal tutor for projects in hospitals and schools and teaches singing privately.

She recorded her debut solo CD, "Dedication" in January 2016.

You can follow her on Facebook @gemmakingsoprano

**GILES UNDERWOOD** has a varied career as a bass-baritone, voice teacher, vocal coach and conductor. He is Professor of Singing at the Royal Academy of Music, having previously held a professorship at Guildhall School of Music and Drama. He studied Biology at Oxford before going on to postgraduate and opera studies at GSMD under Professor Susan McCulloch.

He runs a successful teaching practice in Oxford and taught in Cambridge from 2004-13. Since 2013, he has been Director of Music at University College, Oxford, where he runs the Chapel Choir and the two ensembles in residence; Martlet Voices and The Martlet Ensemble. These groups give student musicians the opportunity to work alongside professional performers in rehearsal and concert.

Giles has sung with many of the UK's leading vocal ensembles, most notably I Fagiolini, Contrapunctus, Magnificat and Gallicantus. He has been a soloist for The Academy of Ancient Music, The Gabrieli Consort and The Orchestra of the Age of Enlightenment. He has performed a variety of operatic roles, including Don Giovanni, Conte Almaviva (*Le nozze di Figaro*), Marcello (*La bohème*) and Tarquinius (*The Rape of Lucretia*). In recital, he has sung English and Swedish song for Oxford Lieder, Wolf and Schumann in Wigmore Hall and Strauss in the Purcell Room.

He is delighted to be back at Clun, having last performed here twice in 2018.

**RORY CARVER**, tenor, is gaining a reputation as a vivid interpreter of opera, oratorio and song repertoire. He was a member of Les Arts Florissants' young artist programme Le Jardin des Voix, a Garsington Opera Alvarez Young Artist, a competitor in the Wigmore Hall/Independent Opera International Song Competition and a finalist in the Oxford Lieder Young Artist Platform, following his postgraduate studies at the Royal College of Music as a Douglas and Hilda Simmonds scholar. He has worked closely with conductors William Christie, Paul Agnew, John Eliot Gardiner, and Lionel Meunier, on stages including Theater an der Wien; L'Opéra Royal, Versailles; and Teatro Real, Madrid.

After performing the title role in Monteverdi's *L'Orfeo* at the Brighton Early Music Festival, Rory set up the ensemble *Dramma per Musica* with gambist Harry Buckoke and theorist Jonatan Bougt to further explore early 17th century Italian monody and English cavalier songs, and recently made his recording début as First Augur/Second Priest in John Eccles' *Semele* with Cambridge Handel Opera Company and the Academy of Ancient Music. Rory's recent engagements have included arias in Bach's *St John Passion* for Oxford Bach Soloists; performances of Purcell's *King Arthur* in Madrid, Barcelona, and Lyon with *Vox Luminis*; and Mozart's *Requiem* with the Trondheim Symphony Orchestra conducted by Paul Agnew; as well as two of Rameau's title roles, *Pygmalion* and *Castor*. His projects over the next year include chamber performances of Bach's *St Matthew Passion* with *Solomon's Knot* in Snape and the Thüringer Bachwochen, and performances of Purcell's *King Arthur* and *Fairy Queen* in Malta with *Vox Luminis*.

**PAUL NICHOLSON – harpsichord** Before becoming ordained to parish ministry in the Church of England in 2002, Paul Nicholson worked as an Early Keyboard specialist in a career which included performance and recording as a soloist and director, chamber partnerships with baroque violinist Elizabeth Wallfisch, 'cellist Richard Tunnicliffe (as 'The Locatelli Trio') and the Viol Consort, Fretwork, and both continuo playing with, and directing the Orchestra of the Age of Enlightenment. With Denys Darlow he was Associate Musical Director of the London Handel and Tilford Bach Festivals from 1993 until 1998. His recordings for Hyperion have included Handel's *Organ Concertos* and the *Eight Harpsichord Suites of 1720*. In BBC Radio 3's last 'Building a Library' comparison of those suites, Paul's disc was the reviewer's choice. At his parishes in Belsize Park and Chalk Farm, London, he hosted a number of concerts by distinguished soloists and ensembles during his time there as priest. Now retired from full-time ministry, he is once again enjoying his practise and music-making with good friends.

Ukrainian-Irish flautist **LISA BEZNOSIUK** is one of the world's leading performers on early flutes. As soloist and orchestral principal she has performed and recorded a wide range of 18th and 19th century repertoire on a variety of historical flutes with many leading UK and European ensembles, notably, the Orchestra of the Age of Enlightenment.

Her solo recordings include the complete sonatas of Bach and Handel (with Paul Nicholson and Richard Tunnicliffe) and concertos by Vivaldi and Mozart with the English Concert, OAE and the Academy of Ancient Music.

A passionate and dedicated teacher, Lisa is Professor of Historical Flute at London's Royal Academy, Royal College and the Guildhall School of Music. Many of her ex-students are now leading baroque and classical flute professionals and she has also influenced a generation of modern flute players.

**MARK BAIGENT** has specialised in performing on historical oboes for over 30 years. His busy schedule has taken him all over the world, performing in festivals and prestigious concert halls with many of the UK's leading period instrument groups. This year, Mark is performing throughout Europe, America and Canada in concerts of music by Berlioz, Haydn and Mozart, Bach, and Handel including a performance at the BBC Proms and the King's Coronation. Mark performed the Haydn oboe concerto at this year's English Haydn Festival and has given a number of performances with his chamber group, 'The Revolutionary Wind Machine' with whom he explores wind-based chamber music from the Eighteenth to the Twentieth centuries. Mark also repairs and restores oboes and teaches locally in Shropshire.

**PAVLO BEZNOSIUK** With a 40-year career spanning music from mediaeval Europe to contemporary film scores, pioneering the use of Renaissance violins and Lira da Braccio, by way of a globe-trotting career as soloist, chamber musician, concertmaster and director, Pavlo Beznosiuk is one of the UK's most eclectic violinists. His extensive discography includes Vivaldi's *Four Seasons*, Biber's *Rosary Sonatas* and the entire output of Arcangelo Corelli. His recording of JS Bach's solo Sonatas and Partitas (on LINN records) was described as 'exquisite' by The Independent on Sunday. Pavlo teaches Baroque Violin at The Royal Academy of Music and The Guildhall School of Music and Drama.

British-Sicilian violinist **ALESSANDRO RUISI** performs internationally as a chamber musician, soloist and orchestral leader. He is first violin of the Ruisi Quartet who are recipients of a Royal Philharmonic Society award, a Banff career development award and have recently released their debut album 'Big House' on Pentatone records. Recent performances include the premiere of a work by Thomas Adès at the Wigmore Hall and next season he will give the French premiere of a violin and piano suite based on Adès' opera *The Tempest* at the Louis Vuitton Foundation. Alessandro is a J & A Beare International Violin Society Artist and is grateful for their support. He records regularly for film and TV and has also performed with Jimmy Page from Led Zeppelin, Nick Cave, Björk and Radiohead.

Alessandro is happiest with a plate of pasta and seeing Aston Villa on winning form.

Violist **LUBA TUNNICLIFFE** is a versatile performer and enjoys a varied musical career.

The Pelléas Ensemble, her dynamic flute, viola and harp trio released their critically acclaimed debut album 'Nature and the Imagination' on Linn Records in June 2021. They have commissioned four new pieces and produced many of their own arrangements. As a member of the Ruisi Quartet, Luba has performed extensively across the UK and abroad. In November 2022 they gave the première of *Novenyek* by Thomas Adès in the Wigmore Hall, London, and their debut album "Big House" was released in February 2023 on Pentatone.

In April 2022 Luba took up the position of Principal Viola of the Netherlands Chamber Orchestra, Amsterdam. She is also principal Viola of the 12 ensemble and has played as Associate Principal with the Britten Sinfonia.

Luba's solo viola playing is featured in Jonny Greenwood's original score for Jane Campion's 2021 film 'Power of the Dog'.

In a long career, cellist **RICHARD TUNNICLIFFE** has performed as orchestral principal with some of the world's top conductors, played and recorded a huge range of chamber music from the 16<sup>th</sup> to the 21<sup>st</sup> centuries and made acclaimed solo recordings. In particular, his Bach cello suites on Linn records, was widely praised by critics and he also made the first recording of the 6 cello concertos by 18<sup>th</sup>C Durham-based composer John Garth which has been broadcast frequently on Classic FM.

He also plays the viola da gamba and was a member of viol consort *Fretwork* for 12 years.

The past season has included concerts with the Brodsky Quartet and performances at the BBC Proms and Glyndebourne Festival Opera. Next spring, he will be giving the first performance of a piece for cello and voices, "Lot's Wives" by composer Bruce Adolphe with the Martlet Voices, Oxford. Richard teaches baroque cello at the Royal College of Music.

In 2018 Richard founded Clun Valley Music with his daughter Luba. This is their fifth season and will feature the premiere performance of his recently-published string quartet arrangement of the Bach's second cello suite.

**CECELIA BRUGGEMEYER** To answer most people's first question 'Why the double-bass?' - it was because there was no room for new flute pupils. However, Cecelia hasn't regretted it for a single moment.

After a fantastic musical education at the Centre for Young Musicians (London) she was studying double bass at the Royal Academy of Music with her ambitions firmly directed towards a position in a big symphony orchestra, when she found herself well and truly sidetracked by the arrival of Roy Goodman as the head of the Baroque Department. She went along out of curiosity, to see if he had any suggestions for making bass parts of endless quavers more interesting, and he had plenty!

Becoming totally seduced by the HIP (Historically Informed Performance) style she now enjoys a busy career, touring and performing with most of Britain's 'period' orchestras, and is a long-standing member of the Orchestra of the Age of Enlightenment (OAE), English Baroque Soloists, London Handel Orchestra and London Handel Players

She also finds herself with the opportunity to inspire new generations through her teaching at the Guildhall School of Music and Drama, Royal Academy of Music and through the education programme run by the OAE.

The double manual harpsichord was made by **Andrew Garlick** and is a copy of an exceptional instrument by the famous Flemish maker Ruckers which is housed in the Museum Under the Lime Trees at Colmar. Dating from 1624 the instrument was taken to France and modified at the end of the 17th century.