

# 18-30 Bach Club Concert at 7.45pm

## Friday 3 November, Gresham Centre, Gresham Street, EC2

5 minutes' walk from St Paul's tube

### Open Platform

"Little Paris" was how Leipzig in the economic boom of the early 18th century was known. Coffee houses sprang up forming new social arenas; new fashions and social conventions were formulated, and, with the shift in perspective, a new and exciting platform for the arts was created.

For Bach and his students, Friday night was concert night. This is the inspiration behind the LBS 18-30 Bach Club, forging a unique platform for new artists and new experience for young people informally, a bit of networking...

Past Club performers include James Rhodes, Rodolfo Richter and James Johnstone, Ensemble Molière, Satoko Doi-Luck and Mirjam Munzel curators of a special series, Tabea Debus & Ke Ma at China Exchange, and a specially commissioned Bach-inspired work composed by Robert Peate.

In the footsteps of Bach and his Friday night specials, this year we are presenting the debut performances by three emerging groups.

### The Anemoi Ensemble

Amelia Shakespeare *flute*, Andres Villalobos *oboe*, James Fisher *bassoon*, Magdalena Jones *harpsichord*  
Trio Sonata in E minor from Tafelmusik Telemann (1681-1767)

*Affettuoso – Allegro – Dolce – Vivace*

Trio Sonata in G major WQ152 CPE Bach (1714-1788)

*Allegretto -Andantino – Allegro*

Madeline De Berrié *soprano* Hannah Blumsohn *oboe* Marta López *harpsichord*

Will perform three great arias from Bach's Cantatas.

*Seufzer, Tränen, Kummer, Not* from Cantata BWV 21

*Gerechter Gott, ach, rechnest du* from Cantata BWV 89

*Ich will auf den Herren schaun* from Cantata BWV 93

### The London Fields Players

Collin Shay *director*

Cantata "Es ist das Heil uns kommen her" BWV 9 *Joh. Seb. Bach* (1685-1750)

For the 6th Sunday after Trinity, Leipzig, 1730-1735

For new listeners, the prospect of hearing a Bach Cantata for the first time might be a daunting one. However, stepping back in time to the 1730s, eavesdropping on the lives of the people of Leipzig where Bach worked, we can begin to understand and appreciate the different kinds of lifestyle, standards of living and quality of amenities available. There was no Health Service, medical care was comparatively crude, infant mortality was high and life expectancy lower.

Attendance at weekly church services was almost an imperative and to conform to the Service format of the day, part of Bach's job was to provide a new or revised work for performance - a Cantata. So, very often the Leipzig congregation would be treated to a 'world première' each week. Cantata BWV 9 is scored for flute, oboe d'amore, strings and continuo, plus four solo singers who will also perform the opening chorus and closing chorale.

Bach composed nearly two hundred church cantatas; some date from his early twenties, the age group of our performers this evening, with the final ones composed when he was in his mid to late fifties. Over the last fifty years, Bach's cantatas have enjoyed a revival in interest and today are regularly performed by young groups making their way in the musical world.