

PALLADIAN ENSEMBLE

SONATAS & CHORALES - J S BACH





J S BACH (1685-1750)

TRIO SONATA IN G MAJOR BWV 1039

①	Adagio	3.23
②	Allegro ma non presto	3.25
③	Adagio e piano	2.19
④	Presto	2.50

⑤	WACHET AUF, RUFT UNS DIE STIMME BWV 645 (Schübler Chorale)	4.05
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TRIO SONATA No.4 IN G MINOR BWV 528 (originally in E minor)

⑥	Adagio-Vivace	2.36
⑦	Andante	5.02
⑧	Un poco allegro	2.32

⑨	KOMMST DU NUN, JESU, VOM HIMMEL HERUNTER BWV 650 (Schübler Chorale)	3.22
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VIOLIN SONATA IN G MAJOR BWV 1021

⑩	Adagio	3.49
⑪	Vivace	1.02
⑫	Largo	2.26
⑬	Presto	1.27

⑭	Trio Super - ALLEIN GOTT IN DER HÖH SEI EHR BWV 664 (Leipzig Chorale)	3.53
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⑮	DAS ALTE JAHR VERGANGEN IST BWV 614 (Chorale Prelude from Das Orgelbüchlein)	2.01
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⑯	Trio Super - HERR JESU CHRIST, DICH ZU UNS WEND BWV 653 (Leipzig Chorale)	3.15
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TRIO SONATA No.2 IN E MINOR BWV 526 (originally in C minor)

⑰	Vivace	3.28
⑱	Largo	3.09
⑲	Allegro	3.53

J S BACH

SONATAS & CHORALES

Not only Bach's liturgical music, whether vocal or instrumental, but his entire output can be seen as an extension of his religious beliefs, and the proof is not only in his correspondence and other writings but in his compositional procedures, relying as they do less on architectural mapping and more on generative and heuristic formulae. One such formula concerns the art of transcription, where it almost becomes a moral duty to explore every conceivable possibility inherent in the score. Bach would have seen it as moving closer to God. A secular approach would be to see it as being authentic to the spirit of the music.

Allein Gott in der Höh sei Ehr and *Herr Jesu Christ dich zu uns wend* are from the collection known as the Leipzig Chorales, owing to its having been put together in the eponymous city; the works were originally composed during Bach's period as court organist in Weimar between 1708 and 1717. The Schübler Chorales BWV645-650, so-called after the student Georg Schübler who published them in 1748, are largely transcriptions for two-manual organ with pedal from Bach's Leipzig cantatas. *Kommst du nun, Jesu, von Himmel herunter?* comes from Cantata 137, *Lobe den Herren, den mächtigen König der Ehren*; the well-known *Wachet auf, ruft uns die Stimme* is from Cantata 140. The chorale prelude *Das alte Jahr vergangen ist* dates from the first decade of the eighteenth century, when Bach was organist at Arnstadt (1703-07) and Mülhausen (1707-08).

Bach wrote the six trio sonatas BWV525-530 in Leipzig during the late 1720s for the musical instruction of his son Wilhelm Friedemann, although he drew on material composed earlier. As with all of Bach's works ostensibly suggesting a mere pedagogical intent, these pieces also allowed him to explore and synthesise various styles and idioms. In these works, Italian ritornello form is married to

the rich polyphonic tradition of the North; the textures of the trio sonata as chamber music are transferred to the manuals and pedal of the organ.

In addition to Bach's duties as cantor of St. Thomas's school and music director of the four city churches (St. Thomas, St. Nicholas, St. Paul and the New Church) in Leipzig during the period 1723-1750, he also (in 1729) took over the running of the Collegium Musicum. The Collegium, which met weekly at Zimmerman's coffee house, comprised students and gifted amateurs who placed themselves under the directorship of professional musicians such as Bach; together they performed the latest music, instrumental, chamber, orchestral or vocal. Two such works, for which Collegium performance materials survive from the mid-1730s, included the sonata in G for violin and continuo BWV1021 and the sonata in G for two flutes and continuo BWV1039. The violin sonata, the manuscript (written in Anna Magdalena Bach's hand but bearing bass figures and other markings by Bach himself) of which only came to light in 1928, shares the same bass line as the sonata for flute, violin and continuo BWV1038; its texture is quite clearly that of a trio sonata. Bach later reworked the sonata for two flutes as a gamba sonata. It's also worth mentioning that one of the guest musicians to have performed at the Bachische Collegium Musicum (as it was known) was the famous lutenist Sylvius Leopold Weiss - making it not unrealistic that the sonatas might have been performed as arranged on the present disc.

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PALLADIAN ENSEMBLE

The charismatic Palladian Ensemble is firmly established on the international music scene as a quartet of the highest calibre, presenting baroque chamber music infused with style, uninhibited virtuosity and intelligent musicianship.

Over the past fifteen years the Ensemble has made numerous broadcasts and played hundreds of performances at prestigious venues across Britain, Europe, North and South America and still enjoys consistent popularity with audiences and critics worldwide.

The Palladian Ensemble's award-winning series of recordings for Linn records have received unanimous praise including numerous Diapason D'or awards and the Gramophone Magazine 'Editor's Choice' plaudits. They have been described *as one of the best chamber music ensembles - baroque, or otherwise - currently in business.*

PAMELA THORBY

Recorders by Fred Morgan, Yuzuru Fukushima, Tim Cranmore.

Pamela Thorby is considered to be one of the most versatile and stylish recorder players on the international music scene. Her virtuosity and musicianship have been well documented by critics both here and abroad and her playing can be heard on numerous CDs, ranging from music of the medieval period to the present day and on many film and television scores.

Pamela's ability to assimilate many styles of music and her skills as an improviser have led to performances and recordings with many eminent period chamber groups and orchestras, modern and jazz ensembles. She is principal recorder player for the English Concert. Pamela's appearances on Karl Jenkins' million-selling crossover 'Adiemus' albums make her the most listened to recorder player in the world.

She records as a solo artist for LINN Records. *Baroque Recorder Concertos* (LINN CKD 217) was a Gramophone Magazine 'Critics Choice' and *Handel Sonatas*

(LINN CKD 223) was BBC Music Magazine 'Chamber Music Disc of the Month'. The Independent newspaper has nominated this disc as the benchmark recording of these works.

Pamela is the Principal Recorder Professor at the Guildhall School of Music and Drama in London.

RODOLFO RICHTER

Violin: Andrea Guarneri, Cremona 1674

Rodolfo Richter trained as a modern violinist with Klaus Wusthoff and Pinchas Zuckermann and studied composition with Hans Joachim Koellreutter and Pierre Boulez. He studied baroque violin with Monica Huggett at the Royal Academy of Music.

Rodolfo has broadcast live recitals as a soloist in the USA, Britain, Germany and Belgium. He was a prize-winner at the prestigious International Early Music Competition for Ensembles in Bruges (2000) and at the Antonio Vivaldi International Violin Competition (2001). He has recorded Vivaldi solo concertos for Opus 111 and has been invited to lead orchestras including the Hannover Band, St James Baroque, the Academy of Ancient Music and the English Concert. Rodolfo has toured extensively throughout Europe, USA, South America, Australia, the Middle and Far East (including such prestigious venues as Wigmore Hall, London, the Concertgebouw in Amsterdam, Konzerthaus Wien, Chicago's Orchestra Hall and the Alice Tully Hall in New York).

Rodolfo's first solo disc for LINN Records of *Philipp Heinrich Erlebach - VI Sonate* (LINN CKD 270) should *delight all who hear it* (BBC Music Magazine). Forthcoming projects include recordings of string quartets by Beethoven, Schubert, Webern and Mendelssohn.

SUSANNE HEINRICH

7-string bass viol after M. Collichon by Robert Eyland, 1998

Susanne Heinrich studied at the Meistersinger Conservatory of Nuremberg, and at the Frankfurt State Academy of Music, where she passed her recital diploma with the highest distinction. She was then granted the prestigious DAAD (German Academic Exchange Service) scholarship to study with Wieland Kuijken at the Royal Conservatory of The Hague. She has performed and recorded with the leading period-instrument ensembles of Europe, including the English Concert, The Kings Consort, Taverner Consort, and Parley of Instruments and Orchestra of the Age of Enlightenment. She is a member of Charivari Agréable with whom she has made many highly praised recordings. She has written for various journals, including The Consort, and Chelys, and is sought after as a teacher, her last position being Professor for Viols and Violone at the GSMD. She is now devoting much of her time to the chief editorship of Charivari Agréable Publications. The revised New Grove Dictionary of Music & Musicians (Grove VII) refers to her as *one of the leading players of this generation*.

WILLIAM CARTER

Archlute by Klaus T Jacobson

Baroque Guitar by Martin Haycock

William Carter was born in Jacksonville, Florida. After gaining both Bachelors and Masters Degrees in music from Florida State University, William made over a 1000 performances in North Carolina's Artist-in Residence programme. He then accepted the post of Professor of Guitar at Pennsylvania State University. During this period he became increasingly interested in instruments of the lute family and the world of historical performance practice. Following initial guidance from Pat O'Brien in New York, William came to London in 1989 as a

Fulbright Scholar to study with Nigel North at the GSMD. During this period he became one of the founding members of the Palladian Ensemble. He presently makes his home in London where he often appears as a guest artist with ensembles such as London Baroque, Fretwork and the Locke Consort.

His first solo recording of *Corbetta - La Guitare Royale* (LINN CKD 185) was released in 2004 and was described in the Gramophone as *a wonderful disc, impeccably recorded, and sure to become a most agreeable bedtime companion for many*. (Corbetta composed music for King Louis XIV's bedchambers).

William is Principal Lutenist of both the Academy of Ancient Music and the English Concert. He is currently Professor of Lute and Baroque Studies at the Guildhall School of Music and Drama and is also a regular faculty member of the Annual Summer Academy of Baroque Music held at the Wilanow Palace in Warsaw.

Recorded at the National Centre for Early Music, York, UK on 23-25 October 2005

Produced and Engineered by **Philip Hobbs**

Post-Production by **Julia Thomas**

Photographs of the Palladian Ensemble by **Amit Lennon**

Design by **www.haxby.net**

Project management - **Caroline Dooley**

All arrangements by the **Palladian Ensemble**



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