



Voices of Music

An Evening with Bach

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1. Air on a G string (BWV 1069) Johann Sebastian Bach (1685–1750)
2. Schlummert ein (BWV 82) Susanne Rydén, soprano
3. Badinerie (BWV 1067) Dan Laurin, voice flute
4. Ich folge dir gleichfalls (St. John Passion BWV 245)
Susanne Rydén, soprano; Louise Carslake, baroque flute
5. Giga (BWV 1004) Dan Laurin, recorder
6. Schafe können sicher weiden (BWV 208) Susanne Rydén, soprano
7. Prelude in C minor (BWV 871) Hanneke van Proosdij, harpsichord
8. Schlafe mein Liebster (BWV 213) Susanne Rydén, soprano
9. Prelude in G major (BWV 1007) David Tayler, theorbo
10. Es ist vollbracht (St. John Passion BWV 245)
Jennifer Lane, alto; William Skeen, viola da gamba
11. Sarabanda (BWV 1004) Elizabeth Blumenstock, baroque violin
12. Kein Arzt ist außer dir zu finden (BWV 103)
Jennifer Lane, alto; Hanneke van Proosdij, sixth flute
13. Prelude in E flat major (BWV 998)
Hanneke van Proosdij, lautenwerk
14. Bist du bei mir (BWV 508) Susanne Rydén, soprano
15. Passacaglia Mein Freund ist mein J.C. Bach (1642–1703)
Susanne Rydén, soprano; Elizabeth Blumenstock, baroque violin

Notes

The Great Collectors

During the 1980s, both Classical & Early Music recordings underwent a profound change due to the advent of the Compact Disc as well as the arrival of larger stores specializing in music. One of the casualties of this change was the recital recording, in which an artist or ensemble would present an interesting arrangement of musical pieces that followed a certain theme or style—much like a live concert. Although recital recordings were of course made, and are perhaps making a comeback, most recordings featured a single composer and were sold in alphabetized bins: B for Bach; V for Vivaldi. In a few short years, Early Music had not only become a mainstream profession but also had lost much of its historical perspective in terms of representing the varied performances of the original musicians & composers.

The success of recordings in the new, uniform format is somewhat ironic, owing to the simple fact that much of what we know and enjoy in the field of historical performance is due in large part to the Great Collectors: the many individuals who valued the rich diversity of books and music above all else (or perhaps just had an insatiable curiosity). Some of the collections they preserved for us were grouped according to mode; some by composer, but in many instances these individuals acquired pieces that were their personal favorites. The modal system may have allowed groups of pieces to be performed in a favorable tuning, a practice which has all but disappeared today, or even to facilitate a planned contrast in the tuning of the pieces. Often, Great Collectors provide a single, isolated source for some of the world's most beautiful music; without these unique sources, the music would have been lost. Of the many books published by Petrucci, it is significant that the first music book to be printed in movable type was a compilation of music by many different composers: the *Harmonice musices odhecaton* of 1501—a great collection.

Many of these historical collections, no matter how great, do not fit very well on a CD; however, at the time the music was composed the diverse selections of airs & dances, partsongs, motets & madrigals provided much of the daily fare for domestic music making. The practice continued through the renaissance and well into the eighteenth century and includes the music of Bach and his contemporaries. Bach himself penned many of the most important collections of music in the baroque, such as the Brandenburg Concertos and the Well Tempered Clavier.

During the many Bach revivals over the last two hundred years, performers have continually adapted his music to suit every imaginable occasion. In terms of the sacred music of Bach, it is interesting to note that most modern recordings of the cantatas and masses largely dispense with the liturgical setting of the music, even though the church service was an integral part, if not the most important part, of the performance. Although there are of course practical reasons for presenting sacred music in this way, in a very real sense it is the collections of both sacred and secular music that most accurately represent the daily musical life both at court and among those who had the means to play music at home. Our recording follows the tradition of Bach's time for the rich and varied secular performances: we have selected a group of pieces for their beauty, affect, mode and poetry.

Just as the classical grace of “Bist du bei mir” and “Schlummert ein” earned these pieces a place in the *Notenbuch* of Anna Magdalena Bach for regular performance at home, as well as a special place in the music room or library, so have these pieces graced our recording. In “Bist du bei mir,” it is more important to consider the beauty of the music as well as its simple and elegant text rather than to revisit the matter of who composed the piece: most would agree it is one of the best of the pieces in Anna Magdalena's book. In this tercentenary year of Buxtehude, it is a remarkable coincidence that the recently discovered Weimer MSS, Bach's earliest known writing, is not a fledgling composition but in fact a collection:

works by Dietrich Buxtehude and Johann Adam Reinken. The idea that musicians of the baroque era kept books of their best pieces is the inspiration for this recording.

In addition to the ensemble pieces, we have selected a number of unaccompanied pieces—solo works that serve not only to entertain both the listener and the performer due to their remarkable ingenuity, but also allow the listener to become attuned to the subtle variations in the color each instrument provides. In this way, we again follow the historical path in which musicians, artists and writers would gather for regular house concerts: in these venues both solo and ensemble works would be presented, enjoyed and discussed.

The music on this recording reflects both the lyrical side of Bach’s compositional genius as well as the wide variety of his musical invention. Pieces such as “Schlafe, mein Liebster” seem deceptively simple; yet the way in which small, mobile melodic fragments are spun together and take on the role of a ritornello is quite remarkable. In the duet for sixth flute and alto voice, “Kein Arzt,” the counterpoint between the melodic voices is so finely wrought that the parts take on a life of their own; for a moment the music creates the illusion that there are two pieces with the same accompaniment. The final piece, written by J.C Bach, foreshadows much of the vibrant figuration and innovative variation technique that characterizes much of Johann Sebastian Bach’s work.

A great deal of attention was paid to the balance between the instruments and the voices on this recording. In the music of Bach, one of the greatest challenges is to realize the contrapuntal design, so that all the individual voices of music can be heard. We hope you enjoy listening to both the music and the performers in our small collection.

—David Tayler

Recorded in St Stephens Church, Belvedere, CA 2005.

Digital editing, mastering & engineering: Tayler & van Proosdij.

Session producers: David v.R. Bowles, Kit Higginson, Tayler & van Proosdij.

Ms. Rydén’s sessions produced by David v.R. Bowles.

Microphones: Schoeps MK2H, MK21 & MK41; Rens Heijnis modified Neumann TLM170; Beyerdynamic M130 & M160 with ribbons by Stephen Sank;

Sennheiser MKH40; Mytek Converters; Audio Upgrades preamps.

Special thanks to John Buckman, Nicholas McGegan, Jan Hanford, Michael P. Hesse, John Hirten, Philharmonia Baroque Orchestra.

Booklet & CD design & typography: David Tayler Cover art: Adriaen Coorte.

Photos: Sheila Newbery & David Allen.

A Pandore Recordings production.

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Translations

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu.
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

Sleep weary eyes;
Close blissfully and peacefully.
World, I remain here no more,
Since I have nothing of you
That is good for the soul.
Here must I make misery,
But there will I look upon
Sweet peace; quiet rest.

Ich folge dir gleichfalls
mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Und höre nicht auf,
Selbst an mir zu ziehen,
zu schieben, zu bitten.

I too will follow you
with joyful steps
And I will not leave you
My life, my love.
Don't stop
to pull me,
to push me, to entreat me.

Schafe können sicher weiden,
Wo ein guter Hirte wacht.
Wo Regenten wohl regieren,
Kann man Ruh und Friede spüren
Und was Länder glücklich macht.

Sheep may safely graze
Where a good shepherd watches.
Where rulers rule wisely,
We may have peace and rest
And prosperity throughout the lands.

Schlafe, mein Liebster, und pflege der Ruh,
Folge der Lockung entbrannter Gedanken.
Schmecke die Lust
Der lüsternen Brust
Und erkenne keine Schranken.

Sleep, beloved, and be at ease
Follow the allure of fiery thoughts
Taste the delights
Of a lascivious heart
And know no boundaries.

Es ist vollbracht!
O Trost für die gekränkten Seelen.
Die Trauernacht,
läßt nun die letzte Stunde zählen.
Der Held aus Juda
siegt mit Macht,
und schließt den Kampf.
Es ist vollbracht.

It is finished!
O comfort for all oppressed souls.
The night of sorrow
counts down the final hour.
The hero from Judah
triumphs with might
and ends the battle.
It is finished.

Kein Arzt ist außer dir zu finden,
Ich suche durch ganz Gilead;
Wer heilt die Wunden meiner Sünden,
Weil man hier keinen Balsam hat?
Verbirgst du dich, so muß ich sterben.
Erbarme dich, ach, höre doch!
Du suchest ja nicht mein Verderben,
Wohlan, so hofft mein Herze noch.

Save you, no other doctor can be found;
I search throughout all Gilead;
Who will heal the wounds of my sins,
since there is no balsam here?
If you hide I must die.
Have pity, ah, hear me!
You seek not my ruin,
so my heart may still hope.

Bist du bei mir, geh' ich mit Freuden
Zum Sterben und zu meiner Ruh'.
Ach, wie vergnügt wär' so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

Mein Freund ist mein und ich bin sein,
Der unter den Rosen weidet
Und er hält sich auch zu mir.
Seine linke lieget unter meinem Haupt
Und seine Rechte herzet mich
Er erquickt mich mit Blumen
Und labet mich mit Äpfeln,
Ich bin krank vor Liebe.

If you are with me, I will joyfully go
To my death and to my rest.
Ah, how gratifying my end would be,
if your beautiful hands close
my trusting eyes!

My Love is mine and I am his
He feasts among the roses
He abides with me.
His left hand is under my head;
His right embraces me
He refreshes me with flowers
And comforts me with apples
I am sick with love.

translations by David Tayler & Hanneke van Proosdij

Artist Biographies



Joanna Blendulf has performed as a soloist and continuo player in leading period-instrument ensembles throughout the United States. In 1998, she was awarded the prestigious Performer's Certificate for baroque cello from Indiana University, where she studied with Stanley Ritchie and Tsoyoshi Tsutsumi. Ms Blendulf currently performs with the Portland, Seattle and Indianapolis Baroque Orchestras, Philharmonia Baroque Orchestra, Musica Angelica and American Bach Soloists. Ms Blendulf tours and records with ViVaCe, the Catacoustic Consort, American Baroque, Ensemble Mirable and Wildcat Viols. She was named runner-up in the 2000 Early Music America/Dorian Competition for her recording of the complete cello sonatas of Jean Zewalt Triemer. Summer appearances include the Bloomington, Boston and Berkeley Early Music Festivals, the Aspen Music Festival and the Carmel Bach Festival.

Baroque violinist **Elizabeth Blumenstock** is a longtime concertmaster, soloist and leader with Philharmonia Baroque Orchestra and American Bach Soloists in her native San Francisco area, and is Resident Artistic Director of the Los Angeles-based baroque orchestra, Musica Angelica. She is also frequently concertmaster with several orchestras nationally and abroad, among them the Italian ensemble Il Complesso Barocco, Göttingen's Handel Festival Orchestra, the Chicago Opera Theater orchestra, and the Santa Fe Pro Musica. She is a member of several chamber music groups: Musica Pacifica, the Arcadian Academy and Trio Galanterie. Currently Baroque violin instructor at the University of Southern California, she has also recorded extensively for harmonia mundi, Deutsche Gramophone, Koch International, Dorian, Sono Luminus, BMG and Reference Recordings.

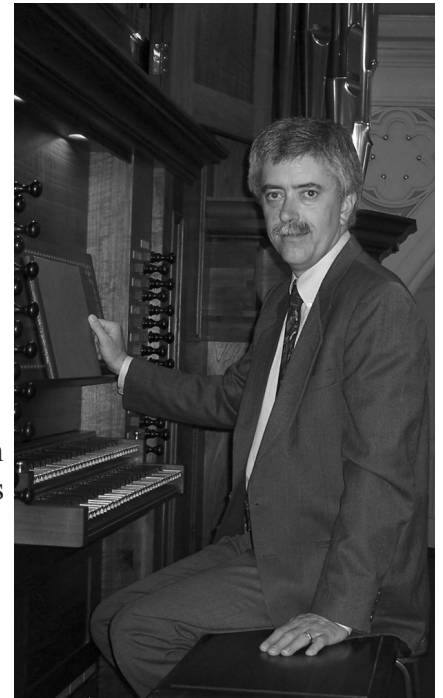


Louise Carslake is well known to Bay Area audiences as a performer on baroque flute and recorder. She is a member of the baroque ensemble Music's Re-creation, the Farallon recorder quartet, and Magnificat, and has performed widely in her native Britain, as well as in New Zealand, Poland, Ireland, China and the Netherlands. She has



recorded for radio and television internationally, and has made recordings for the Meridian, Centaur, Intrada, and Musical Heritage labels.

Rodney Gehrke is Director of Music and Liturgy at St. Mark's Lutheran Church, San Francisco, where he is delighted to play a fabulous new Taylor & Boody historic-style mechanical action organ. He is also Organist and Choir Director at San Francisco's Temple Emanu-El, Professor of Organ at the San Francisco Conservatory of Music, and organ instructor at UC Berkeley. He has performed and recorded with Philharmonia Baroque Orchestra, Chanticleer, and American Bach Soloists, and has also performed contemporary music with the Berkeley Contemporary Chamber Players and the San Francisco Conservatory's Blueprint Festival.



Lisa Grodin is a tenured player with Philharmonia Baroque Orchestra, where she has frequently played principal roles on violin and viola for over twenty years. She has performed in the U.S. and abroad with Les Arts Florissants, Capella Savaria, La Cetra, Collegium Cartusianum, American Bach Soloists, the Smithsonian Chamber Players, Santa Fe Pro Musica, and the Del Sol Quartet. Ms Grodin studied at Oberlin Conservatory and was awarded a fellowship at Eastman School of Music, where she earned her masters degree. Since 2004 she has been the Music Director at The Crowden School, and also teaches at U.C. Berkeley's Young Musicians Program.



Katherine Kyme received her musical training at UC Berkeley and Yale University. She became a member of the Seattle Symphony in 1979, but after a year's leave to study baroque violin in Vienna, she began to specialize in music before 1850. She is a founding member of Philharmonia Baroque Orchestra, the American Bach Soloists, the Arcadian Academy and the Artaria Quartet, performing throughout the U.S., Europe, and Asia, and has made dozens of recordings. A passionate chamber music player, she performs with The Streicher Trio, the modern quartet String Circle, and the recently formed New Esterhazy Quartet, which is preparing to perform all sixty-eight of the Haydn string quartets. She conducts the Junior and Intermediate orchestras of the California Youth Symphony.]



Mezzo-soprano **Jennifer Lane** is recognized internationally for her stunning interpretations of repertoire ranging from the early baroque to that of today's composers. She has appeared at festivals worldwide, with conductors Michael Tilson-Thomas, Mstislav Rostropovich, William Christie, Nicholas McGegan, Andrew Parrott, Marc Minkowski, Helmut Rilling, and Robert Shaw, among others. Jennifer has performed in opera and concert with the Festival d'Aix-en-Provence, Tanglewood Festival, Boston Early Music Festival, Göttingen Handel Festival, Frick Collection in New York, Cité de la Musique in Paris, Opernhaus Halle, Opernhaus Dessau, Utah Opera, Opera du Caen, Salzburger Bachgesellschaft, Seattle Baroque Orchestra, Portland Baroque Orchestra, Tafelmusik, Handel & Haydn Society, Les Arts Florissants, San Francisco Symphony, San Francisco Opera, Metropolitan Opera, and the New York City Opera. Jennifer Lane has over forty recordings on harmonia mundi usa, Naxos, Opus 111, CBC Records, Koch International, Newport Classic, Gaudeamus, Arabesque, Centaur, and Magnatune.



In recent years the recorder virtuoso **Dan Laurin** has performed in most parts of the world. His numerous awards include a Grammy and the Society of Swedish Composers prize for the best interpretation of contemporary Swedish music. Dan Laurin's recording of Jacob van Eyck's *Der Fluyten Lust-hof* (BIS) is the largest work ever written for a wind instrument. A recent recording of Vivaldi's *Four Seasons* has won worldwide acclaim. Dan Laurin is professor of the recorder and teaches at Stockholm's Royal University College of Music. He is a member of the Royal Swedish Academy of Music and in 2001 he received the medal *Litteris et Artibus* from the King of Sweden.



Victoria Gunn Pich received her BA from Harvard University and her MM from the Juilliard School, where she studied with Karen Tuttle. She is principal

violinist of the Portland Baroque Orchestra and is a member of the Alard String Quartet. She has made numerous appearances with Philharmonia Baroque Orchestra, Musica Antiqua Köln, The California Bach Society and Arcangeli Strings. She plays modern as well as baroque viola, having played with the Ensemble Modern Frankfurt and the Taos and Marlboro Music Festivals. She can be heard on Deutsche Grammophon recordings under the Archiv label. Ms Pich also plays modern viola and baroque violin for the Ensemble East West. She is on the faculties of Pacific University, Marylhurst University, and Linfield College.



Hanneke van Proosdij studied harpsichord and organ with Jacques Ogg at the Royal Conservatory in The Hague, the Netherlands, where she also studied recorder and composition. She received her DM (teaching diploma) in 1992 and UM (solo diploma) in 1995. She performs regularly as soloist and as continuo specialist with Philharmonia Baroque Orchestra, Festspiel Orchester Göttingen, Voices of Music, the American Bach Soloists, Magnificat, Parnassus Avenue, Chanticleer, and the Berkeley Symphony. Festival appearances include the Berkeley Early Music Festival, BBC Proms, Internationale Handel Festspiele Göttingen, Amherst Early Music Festival, Festival d'Ambronay, Festwochen Herrenhausen, Contemporary Improvised Music Festival and the American Bach Soloists SummerFest. She has appeared as a guest artist with Concerto Palatino, Cappella Reial de Catalunya and Hèserion XX, Concerto Köln, Andreas Scholl, and the Arcadian Academy.

Hanneke is a cofounder of the Junior Recorder

Society in the East Bay as well as the director of the SFEMS Medieval Renaissance Workshop. She has recorded over twenty five discs for Magnatune, BIS, Koch, Musica Omnia, AVIE and Delos. Her solo harpsichord recording is available online at www.magnatune.com. Hanneke enjoys reading books, downhill skiing and gardening.



The Swedish soprano **Susanne Rydén** belongs to Europe's most renowned singers specializing in early music. She regularly performs with internationally acclaimed ensembles and conductors such as Nicholas McGegan, Lars Ulrik Mortensen, Concerto Copenhagen, Cantus Cölln, Concerto Palatino, the Academy of Ancient Music, Masaaki Suzuki and Bach Collegium Japan, Joshua Rifkin and others.

She has appeared at various European opera houses and festivals in roles such as Dido, (*Dido and Aeneas*) Titania, (*Fairy Queen*), Poppea, (*L'incoronazione di Poppea*), Angelica (*Orlando*), Galathea (*Acis and Galathea*), and Meleagro (*Atalanta*), among many others. In 2004, she premiered a series of staged performances about the life of Queen Christina of Sweden, *Christina's Journey*, which has toured throughout Europe and for which she received an award from the Swedish Early Music Society. She also performs with Trio Veracini and Bell'arte Salzburg. Ms

Rydén has made numerous CDs for labels such as Harmonia Mundi, BIS, Avie and Caprice; her recordings in 2007 include CDs of Haydn songs with fortepianist Mark Tatlow and Christmas duets with Emma Kirkby.

William Skeen regularly performs with American Bach Soloists, Philharmonia Baroque Orchestra and Musica Angelica. He also has appeared as solo cellist with the Los Angeles, Portland, San Diego and Seattle baroque orchestras; as well as the Chicago Opera and the Stockton and San Diego symphony orchestras. Mr. Skeen is graduate of the Cleveland Institute of Music and the University of Southern California, where he has been on the Early Music faculty since 2000. William is a founding member of the New Esterhazy Quartet and La Monica, and in addition performs and tours with El Mundo and Galanterie. He has recorded for Koch, Delos, BIS, Hannsler, Sono Luminus, Magnatune and Pandore recordings. William Skeen resides in the San Francisco Bay Area with his wife, Ondine, and two wonderful children Talia and Liam.



Lutenist **David Taylor** received his B.A. in music and interdisciplinary studies from Hunter College and his M.A. and Ph.D. in musicology from the University of California at Berkeley, where he studied performance practice with Philip Brett and Alan Curtis and musicology with Richard Crocker, Daniel Hertz, Anthony Newcomb and Joseph Kerman. He is a member of Philharmonia Baroque Orchestra, the Arcadian Academy, the Festspiel Orchester Göttingen, Parnassus Avenue and Magnificat, and is the Director of Voices of Music. David



has appeared with American Bach Soloists, Tafelmusik, the San Francisco Opera & Symphony, the Dallas Bach Society, the Oregon Bach Festival, Concerto Köln, Andreas Scholl and the Freiburg Baroque Orchestra, among others, and has recorded many discs for magnatune, BIS, harmonia mundi USA, Koch International, ORF, Sony, Reference, Arabesque, BMG, RCA, Musica Omnia and Teldec. As a specialist in the art song of the early seventeenth century he has performed in lute song recitals throughout Europe and the United States; he is one of only a few conductors to have directed the Collegium at both the Amherst Early Music Festival and the San Francisco Early Music Society Renaissance Workshop.

The ensemble **Voices of Music** performs both renaissance and baroque music, drawing upon the many and varied sources for historical performance practice. Performances are one on a part, with an emphasis on combining both instrumental and vocal styles of interpretation and ornamentation.

In addition to the concert series in the San Francisco Bay Area, Voices of Music sponsors the Young Artist Recitals, with the clear goal of working with the next generation of singers and musicians. These recitals provide the musicians a performance venue free of charge, as well as recordings that the participants can use for grants, scholarships and auditions. Many of our students have gone on to perform professionally in both America and Europe. Voices of Music is an affiliate of the San Francisco Early Music Society. You are invited to visit us anytime at our web site at www.voicesofmusic.org and listen to our music at www.magnatune.com.

Voices of Music

David Tayler, Music Director

Hanneke van Proosdij, Executive Director

Joanna Blendulf, baroque cello

Elizabeth Blumenstock, baroque violin

Louise Carslake, traverso & alto recorder

Rodney Gehrke, chamber organ

Lisa Grodin, baroque viola

Katherine Kyme, baroque violin & viola

Jennifer Lane, alto

Dan Laurin, alto recorder & voice flute

Victoria Gunn Pich, baroque viola

Hanneke van Proosdij, chamber organ, harpsichord,
lautenwerk, 6th flute & alto recorder

Susanne Rydén, soprano

William Skeen, baroque cello, viola da gamba & violone

David Tayler, theorbo

A Pandore Recordings Production

