



Tuesday 14 April 2026 | 7.30pm
West Road Concert Hall, Cambridge

Thursday 16 April 2026 | 7.30pm
Milton Court Concert Hall, London

The Chosen One

2025-26

ACADEMY *of*
ANCIENT
MUSIC

Haydn in Paris

Paris in 1780s: the musical playground of Europe

Wednesday 12 November 2025 | West Road Concert Hall, Cambridge

Friday 14 November 2025 | Milton Court Concert Hall, London

Handel's Messiah

A Christmas tradition we've made our own

Monday 15 December 2025 | Barbican Hall, London

Songs of Love and War

Monteverdi's genre-defying Madrigals

Wednesday 11 February 2026 | West Road Concert Hall, Cambridge

Thursday 12 February 2026 | Milton Court Concert Hall, London

Gambarini: English Impresaria

Elegance, exuberance and one remarkable woman

Wednesday 11 March 2026 | West Road Concert Hall, Cambridge

Thursday 12 March 2026 | Milton Court Concert Hall, London

The Chosen One

Leipzig's got talent: JS Bach and his competitors

Tuesday 14 April 2026 | West Road Concert Hall, Cambridge

Thursday 16 April 2026 | Milton Court Concert Hall, London

Rhythm Across Time

An ingenious musical voyage across five centuries

Wednesday 13 May 2026 | West Road Concert Hall, Cambridge

Thursday 14 May 2026 | Milton Court Concert Hall, London

Handel's Serse

Handel's sensational opera of love and power

Friday 19 June 2026 | Barbican Hall, London

2025-26

ACADEMY *of*
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MUSIC



Rowan Pierce soprano

Helen Charlston alto

Nick Pritchard tenor

Ben Kazez bass

Academy of Ancient Music

Laurence Cummings director & harpsichord

GRAUPNER Lobet den Herrn, alle Heiden

CF ROLLE 'Es wurden aber auch' and
'Verdammliche Bosheit' from St Luke Passion

KAUFFMANN O ich elender Mensch, wer wird mich erlösen?

INTERVAL

TELEMANN Ich muß auf den Bergen weinen und heulen

FASCH Concerto for Flute & Oboe

JS BACH Du Wahrer Gott und Davids Sohn

Tuesday 14 April 2026, 7.30pm
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barbican
Associate Ensemble



Academy of Ancient Music was founded in 1973, with a mission that seemed revolutionary at the time. It began with a simple, radical question: what could historical research tell us about the way the composers of the 17th and 18th centuries approached their music? Our founder, the harpsichordist Christopher Hogwood, hoped that ‘by studying their manuscripts and instruments, by returning to the colours, the style and clarity of their individual periods, we can rediscover their works.’

It was a bold ambition. AAM was not alone in its field, but it was in the vanguard, making recordings of Handel, Purcell, Mozart and many more that have helped to define the way we play – and listen – today. We’re proud of our recordings (more than 300), and of our partnerships with some of the most inspirational and inquisitive artists in the field, such as Richard Egarr and Robert Levin – with whom, in 2024, we completed the first ever recorded cycle of Mozart’s complete works for keyboard and orchestra.

Today, under the direction of Laurence Cummings, AAM is reaffirming its founding values. We manage our own record label, and through our education programme AAMplify we’re sharing our expertise with emerging performers and listeners. Above all, we give live performances that

put our principles and our scholarship into living, inspirational practice.

For our audiences, the results can be transformative; refreshing, in fact, in all sorts of surprising ways. ‘The music doesn’t just wash over you’ is one reaction that we’ve heard: ‘You’re pulled into each part ... rawer and more elemental, and yet softer, organic.’ That’s the aim, of course. Great art should be startling, vital, moving – but never routine. In its sixth decade AAM continues to explore: uncovering forgotten repertoire, and charging even familiar classics with an emotional conviction that sweeps away barriers and unites performer and listener alike. You might even call it transcendent. To discover the world anew is one of life’s most fulfilling experiences – one that AAM aims to share every time it plays.



Welcome

from
John McMunn,
Chief Executive

'Bach is sacred!' as one (admittedly disgruntled) audience member remarked to me whilst leaving the premiere performance of our concert-theatre production of *The Art of Fugue* last season. While her implied view of the production was far from universal, the sentiment certainly was. 'Not Brook [Bach] but Ocean should be his name,' remarked Beethoven. Mozart described Bach's works as 'music from which a man can learn something'. Max Reger put it perhaps most strikingly: 'Bach is the beginning and end of all music.'

It was, of course, not always this way. We celebrate the Thomaskantor now as a secular saint of the classical music religion, but once upon a time he was just a jobbing musician like all the rest. More than this, he wasn't even particularly sought out for the position that would become the source of his lasting renown. As Leo Duarte sketches in his excellent programme note, Bach's candidacy for the role in Leipzig was almost an afterthought after several other failed or aborted appointments.

The importance of marking this is not to question the basis of Bach's fame – his music is a marvel, undoubtedly one of the wonders of human achievement – but to recognise the other creative lights of his age and more accurately reflect the real musical milieu from which he emerged. What of Telemann and Fasch? Not to mention the more obscure (but truly remarkable) Graupner. And Rolle. And Kaufmann, and and and... Celebrating these composers and their

works only strengthens our understanding of Bach and makes one all the more amazed at the miracle of his existence.

On behalf of AAM's musicians, Music Director Laurence Cummings and our quartet of exemplary soloists, thank you for taking the time to share in this great music with us. You are most welcome. Enjoy the show!

A handwritten signature in black ink, appearing to read 'John McMunn' with a stylized flourish below it.

Christoph Graupner (1683-1760)

Lobet den Herrn, alle Heiden, GWV 113/23b (1722)

Christian Friedrich Rolle (1681-1751)

**'Es wurden aber auch' and 'Verdammliche Bosheit' from
St Luke's Passion (1744)**

Georg Friedrich Kauffmann (1679-1735)

O ich elender Mensch, wer wird mich erlösen?

INTERVAL 20 MINUTES

Georg Philipp Telemann (1681-1767)

Ich muß auf dem Bergen weinen und heulen, TWV 1:851 (1723)

Johann Friedrich Fasch (1688-1758)

Concerto for Flute & Oboe (c.1740)

Allegro | Largo | Allegro

Rachel Brown flute

Leo Duarte oboe

Johann Sebastian Bach (1685-1750)

Du Wahrer Gott und Davids Sohn, BWV 23 (1722-23)

Texts start on page 12

The Chosen One

Tonight we ask, 'what if'? What if the man who became one of Western music's most inspirational figures had failed to win the Leipzig post that led to some of our most feted works?

Johann Kuhnau was appointed Thomaskantor – the director of music of one of Leipzig's most important churches, the Thomaskirche – in 1701. He was additionally responsible for music at several other of the city's churches, the university, the civic musicians and for instructing the boys at the Thomasschule in singing and Latin.

1701 also saw a young law student named Georg Phillip Telemann arrive to study at Leipzig University. He had taken singing and keyboard lessons from the age of ten, but his mother, fearing a precarious musical career, forbade him from studying music any further. Unperturbed, Telemann studied music in secret while still excelling at his other academic pursuits. At Leipzig, Telemann's talents were recognised by fortnightly commissions from the Thomaskirche and Nikolaikirche. He also founded the Collegium Musicum, a student organisation which would provide music for civic events and for church services at the Neukirche. Kuhnau must have felt threatened by this young upstart, particularly as Telemann drained resources from the increasingly limited pool of talent Kuhnau had at his disposal. In 1703 the town council even named Telemann as a successor should Kuhnau die during one of his frequent illnesses. Kuhnau survived, however, and Telemann left Leipzig in 1705, taking posts in Sorau, Eisenach (where he became godfather to CPE Bach), Frankfurt and, from 1721, Hamburg.

Kuhnau experienced challenges to his musical authority from sources closer to home too. One of his first and most talented students, Johann Friedrich Fasch, had started studying at the Thomasschule in 1701. In 1708, just as his friend Telemann had done before him, Fasch established another Collegium Musicum. He even went so far as to try to oust Kuhnau as director of music for the university church, a move which ultimately failed because Fasch's ensemble was deemed too tarnished by its association with secular and operatic music. Fasch left the city in 1710 and spent the next few years as an itinerant musician around southern Germany. In 1714 he stayed in Darmstadt studying composition with Christoph Graupner and eventually found employment as the resident composer for Count Wenzel Morzin in Prague in 1720.

Graupner had been a prefect as well as a student of Kuhnau at the Thomasschule while Fasch was there. Graupner began his studies in 1696, graduated in 1704, and left Leipzig in 1706 to take a job playing harpsichord at the opera in Hamburg. In 1709, he agreed to take a position as vice-Kapellmeister at Darmstadt, becoming Kapellmeister in 1712. Over the next few years he renewed the friendship he began with Telemann at Leipzig who was then working in neighbouring Frankfurt. Graupner oversaw a flourishing of musical activities at Darmstadt but changing financial circumstances around 1719



Thomaskirche in 1723, the year JS Bach was appointed Cantor; St Thomas School, where he taught, is on the left

began to cause tension between the ruler and his musical personnel, many of whom were forced to find supplementary employment to make ends meet.

Kuhnau died on 5 June 1722. By 14 July, a 12-man panel was convened to choose a successor. The names they tabled were Telemann, Fasch, Christian Friedrich Rolle (Kantor at Magdeburg), Georg Balthasar Schott (an organist in Leipzig), Georg Lencke (Kantor at Lucha) and Johann Martin Steindorff (Kantor at Zwickau). Letters were sent to the prospective candidates inviting them to apply for the position. Lencke and Steindorff either did not apply or were not invited to audition.

By 1722 **Telemann** was experiencing difficulties working for the authorities in Hamburg, who viewed his operatic activities as being incompatible with those of his activities for the church. It was possibly this friction which led Telemann to apply for

the Leipzig job. He was invited to come to Leipzig to audition in person and, on 9 August 1722, he performed two cantatas (one lost), including ***Ich muß auf den Bergen weinen und heulen*** which reflects on the story told in Luke's Gospel (19:41-48) of Jesus weeping over the fate of Jerusalem and cleansing the temple.

Given Telemann's previous ties to Leipzig, and that he was fast becoming the most famous composer in Germany, it isn't surprising that the panel unanimously voted to offer him the job, but Hamburg countered Leipzig's offer with a salary increase. Perhaps this was Telemann's plan all along. In any case, after keeping the Leipcigers dangling for nearly three months, he finally declined the offer on 6 November.

The search continued. By 21 November, Andreas Christoph Duve (Kantor in Brunswick) and **Georg Friedrich Kauffmann** (Kapellmeister at Merseburg) had sent applications. Schott, Duve and Kauffmann each performed one cantata on 29 November, the first Sunday of Advent. Schott, born near Eisenach, had come to Leipzig to study at the university and had been awarded the position of organist at the Neukirche in 1720. Of Duve, the son of a pastor in Brunswick, very little is known. Sadly no compositions by either Schott or Duve survive today. **Kauffmann** was born in Thuringia and studied keyboard in Merseburg where he worked his way up the musical ladder. Kauffmann's church music had already been heard in Leipzig on 16 August though at this stage everyone still assumed that Telemann had the job in the bag. For his official audition Kauffmann performed his cantata ***O ich elender Mensch wer wird mich erlösen***. The cantata reflects on Romans 7:24, 'What a wretched man I am! Who will rescue me

from this body that is subject to death?', and Isaiah 57:2, 'Those who walk uprightly enter into peace; they find rest as they lie in death.'

Fasch had enjoyed working at Prague but, urged by his father-in-law to be nearer family, simultaneously applied for the vacant jobs at Leipzig and at Zerbst. In July 1722 one faction of the Leipzig panel ranked him second after Telemann; another faction preferred Rolle. By 21 December, Fasch had informed the panel of his decision to withdraw from the process. If Fasch had known how highly he was regarded, as well as the fact that he would not have been required to fulfil the tradition duties of teaching Latin, perhaps he might have stayed the course longer. In any case, by the time Telemann turned down the job, Fasch had already accepted an offer from Zerbst where he remained until his death. We do not know when he composed the **Concerto for Flute and Oboe**. The only manuscript source for this work dates from c.1740 and is found in the library at Darmstadt indicating, perhaps, that Graupner commissioned the copy so it could be performed under his auspices there.

On 21 December the panel recorded two more applicants: Christoph Graupner and Johann Sebastian Bach. Bach had held the position of Kapellmeister for the court at Cöthen since 1717. Initially the musical establishment proved a richly rewarding environment, but in 1721 the prince married someone whose appreciation for music was lacking. Budgets were slashed and music was sidelined. In addition, Bach's children had been forced to attend a local school which was woefully under-resourced. Applying for the Leipzig job would have represented a step down in both Bach's status and his salary, but civic positions, as opposed to courtly positions, came with

certain benefits, such as regular schedules not tied to the whim of princely patrons and the prospect of a university education for his sons. Bach was not unknown in Leipzig; a new organ at Leipzig's Paulinerkirche in had been completed in 1717 and both Kauffmann and Bach had been considered as experts to evaluate the building work. Bach's opinion was thought the more valuable of the two. Nevertheless, Graupner's previous connections to Leipzig, added to the fame he garnered through his work at Darmstadt, made him a far more desirable candidate for Thomaskantor. Indeed, on 15 January 1723 the panel unanimously agreed to appoint Graupner, as long as his audition the following Sunday went well.

At this point, **Rolle** was still being considered, and was stated by one of the panel members to be better even than Telemann. Born in Halle, Rolle would have met Kuhnau and Bach when the pair visited Halle to inspect the organ renovations at Halle's Marienkirche in 1716. We do not know when, or whether, he actually offered an audition piece and very little of his music survives. He is, however, known to have composed several passions for Eastertide, including a setting of St Luke's Gospel dating from 1744. In tonight's programme the recitative '**Es wurden aber auch**' and aria '**Verdammliche Bosheit**' express both the outrage of having witnessed Jesus crucified and the reflection that the beholder is responsible for the act themselves.

Graupner presented two cantatas on 17 January, one before and one after the sermon. These were *Aus der Tiefen*, GWV 1113/23a, and ***Lobet den Herrn, alle Heiden***, GWV 1113/23b both of which take popular Psalms as their point of departure, the latter using Psalm 117, 'Praise the Lord, all you nations'. After such an ebullient display

Graupner was presumably given the job on the spot, though he would first have to request to be dismissed by his employer in Darmstadt so the panel would have to wait before signing on the dotted line. In the meantime, Kauffmann and Schott were granted a second chance to exhibit cantatas, which was deemed only fair since Graupner had been allowed to present two cantatas. Kauffmann, however, withdrew his application, stating that Graupner was a better candidate for the job. Rolle also withdrew his application at this point, though Schott took the opportunity to perform a second cantata on 2 February.

Bach presented his two audition cantatas on 7 February: *Jesus nahm zu sich die Zwölfe*, BWV 22, and *Du wahrer Gott und Davids Sohn*, BWV 23, tailored to suit that Sunday's gospel (Luke

18: 31-43) that recounts the story of Jesus predicting his death a third time and the healing of a blind beggar.

On 23 March the panel received bad news from Graupner. The Landgrave of Hess-Darmstadt had refused to release Graupner and had instead offered him a substantial raise. Graupner also had a word or two to add about one of the remaining candidates, the man who ultimately won the job, 'a musician just as strong on the organ as he was experienced in church matters and chapel pieces, who would provide the assigned function honestly and duly'. Perhaps Graupner's testimonial sealed the deal. Bach signed the contract on 16 May 1723.

Programme note © Leo Duarte

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Texts and Translations

GRAUPNER

Lobet den Herrn, alle Heiden

Chorus

Lobet den Herrn, alle Heiden preiset ihn
alle Völker!
Denn seine Gnade und Wahrheit waltet
über uns bis in Ewigkeit.
Halleluja.

Praise the Lord, all heathens,
and praise him, all nations.
For his mercy and truth
are upon us for evermore.
Alleluia.

Recitative: alto

So fest gläubt Sulamith
an ihren Bräutigam der Seelen;
und seine Gnade zu erzählen
ist ihre größte Lust
Ihr Herze liegt an seiner Brust,
ihr Wasser wird zu Wein,
kein Unfall kann ihr schaden,
wenn er gleich an die Seele tritt.

Thus firmly does the Shulamite
believe in the bridegroom of her soul;
and telling of his mercy
is her greatest joy.
Her heart is against his breast,
her water becomes wine,
no calamity can harm her
when he is instantly alongside her soul.

Chorus

Sie ruht bei aller Not und Pein
im Schoße seiner Gnaden.

In all distress and suffering
she finds rest in the bosom of his mercy.

Recitative: alto

So fest gläubt Sulamith!

Thus firmly does the Shulamite believe!

Aria: alto

Ein Christ, der Christum liebet,
lebt stets von Sorgen frei.
Sein Herz, mit Gott verbunden,
wird niemals überwunden
die Allmacht steht ihm bei.

A Christian who loves Christ
always lives free of care.
His heart, united with God,
is never defeated;
the Almighty sustains him.

Recitative: tenor

Die Welt verlachtet Christi Braut,
weil sie auf sich
und ihre Kräfte traut,
doch sie ist innerlich
zwar trotzig doch verzagt.
Des Höchsten Geistes Kraft und Leben

The world laughs Christ's bride to scorn
because she trusts in herself
and her own powers,
but inwardly,
though defiant, she is afraid.
Only the power and life of the Spirit of the
Most High

kann, wenn der Kummer nagt,
allein dem Geiste Ruhe geben.

Aria: tenor

Gleich wie die Waage wanket,
bald auf, bald nieder schwanket,
so ist ein weltlich Herz.
Die Furcht schlägt es darnieder,
die Hoffnung treibt es wieder
bald auf, bald niederwärts.

Recitative: bass

Wohl dem, der sich in allen
an Jesum übergibt.
Der wird in keinen Kummer fallen,
wenn sich die Welt betrübt.

Arioso: bass

Auf! Suchet zu empfangen
dies allerhöchste Gut,
denn wer in Jesu ruht,
kann weiter nichts verlangen.

Chorus

Sei, Seele, still und diene
und traue dem alleine
der dich erschaffen hat.
Es gehe, wie es gehe;
dein Vater in der Höhe,
der weiß zu allen Sachen Rat.

can give the spirit rest,
when affliction bites.

As a weighing balance tilts
now up, now down,
so it is with a worldly heart.
Fear strikes it down,
hope drives it
now back up again, now down.

Blessed is the man who entrusts
himself to Jesus in all circumstances.
He will not fall prey to sorrow
when the world darkens.

Up! Seek to receive
this supreme good,
for whoever rests in Jesus
can desire nothing further.

Soul, be still and serve
and trust in him alone
who created you.
Let things turn out as they will,
your father in heaven
knows the remedy for everything.
Translation © Susan Baxter

CF ROLLE

'Es wurden aber auch' and **'Verdammliche Bosheit'** from St Luke's Passion

Recitative: Evangelist

Es wurden aber auch hingeföhret zweien andere Übeltäter, dass sie mit ihm abgetan würden. Und als sie kamen an die Stätte, die da heißet Schädelstätte, kreuzigten sie ihn daselbst und die Übeltäter mit ihm, einen zur Rechten und einen zur Linken. Jesus aber sprach:

Jesus

Vater, vergib ihnen, denn sie wissen nicht, was sie tun!

Evangelist

Und sie teilten seine Kleider und warfen das Los darum. Und das Volk stund und sahe zu. Und die Obersten samt ihnen spotteten sein und sprachen:

Aria: soprano

Verdammliche Bosheit, entsetzliche
Wut, straf, göttliche Rache, straf die
mörd'rische
Doch ich selbst, unschuldig's Lamm,
habe dich ans Kreuz geschlagen.
Ich muss mich verdammen zu ewigen
Plagen,
mir drohet der Abgrund mit Zittern und
Zagen.
Doch mein Jesu, dein Erbarmer, hilft mir
Armen, du erlöst mich durch dein Blut.

And there were also two other, malefactors, led with him to be put to death. And when they were come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left. Then said Jesus:

Father, forgive them, for they know not what they do.

And they parted his raiment and cast lots. And the people stood beholding. And the rulers also with them derided him, saying:

Condemnable wickedness, horrible rage,
punishment, divine revenge, punish the
murderous.
But I myself have nailed thee to the cross,
innocent lamb.
I must condemn myself to eternal
plagues,
the abyss is nigh with trembling and
shaming.
But my Jesus, thy mercy, helps me, poor
one, thou redeemest me with thy blood.

GF KAUFFMANN

O ich elender Mensch, wer wird mich erlösen?

Aria: alto

O ich elender Mensch, wer wird mich
erlösen von dem
Leibe dieses Todes?

O wretched man that I am, who will
redeem me from the
body of this death?

Recitative: alto

Ach, ach! Wenn kommstu doch,
mein Jesu hergegangen,
du einziges Verlangen,
ach tilge nur das schwere Joch,
so mich zu Boden drückt.
Welt, Teufel, Sünd und Hölle
sind Martern meiner Lebenszeit,
komm, Jesu, komm, ich bin geschickt
mit lauter Freud aus dieser Welt zu
gehen,
komm, komm und bringe du
dein Kind zur süßen Ruh.

Ah, ah! When will you come,
my Jesus, this way;
you, my sole desire,
ah, just remove the heavy yoke
that presses me down to the ground.
World, devil, sin, and hell
are torments of my time in life;
come, Jesus, come, I am fated
with pure joy to depart from this world;

come, come, and bring
your child to sweet peace.

Aria: alto & chorale

Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit
voll Mühseligkeit
und wer's bedenkt,
ist immer im Streit.

Here there is a vale of tears,
fear, need, and distress everywhere;
what remains is a short time
full of toil,
and he who thinks about it
is always in strife.

Recitative: bass & alto

Was seufzestu, betrübte Seele,
was ächzet dein betrübter Mund?
Ach siehe, wie ich in der Trauerhöhle
durch vieles Leiden bin verwundet.
Betrübet dich dein Leiden,
so denke, dass die Freuden
im Himmel unermesslich sind;
drum nur Geduld, geliebtes Kind.

Why do you sigh, afflicted soul,
why does your afflicted mouth moan?
Ah, see, how in sorrow's cave
I am wounded by much suffering.
If your suffering afflicts you,
then think that the joys in heaven
are without measure;
therefore, just have patience, dear child.

Aria: bass

Die Gerechten werden weggerafft für
dem Unglück;
und die richtig für sich gewandelt haben
kommen zum Friede in ihren Kammern.

The righteous will be swept away from
misfortune,
and those who have lived rightly
will come to peace in their chambers.

Recitative: alto & bass

Allein, wie lange soll ich noch dies Elend
bauen,
und wenn soll ich die stolze Ruhe
schauen?
Heute sollst du mit mir im Paradiese sein.

But how long shall I live in this misery,
and when shall I see this proud rest?

Today you shall be with me in Paradise.

Choral: alto & bass

So fahr ich hin zu Jesu Christ,
mein Arm tu ich ausstrecken,
so schlaf ich ein und ruhe fein,
kein Mensch kann mich aufwecken;
denn Jesus Christus, Gottes Sohn,
(der wird die Himmelstür auf tun)
mich führn zum ewgen Leben.
So fahre hin zu Jesu Christ,
(mein Arm tu ich ausstrecken)
so schlaf nur ein und ruhe fein,
kein Mensch kann dich aufwecken;
(denn Jesus Christus, Gottes Sohn,)
der wird die Himmelstür auf tun,
dich führn zum ewgen Leben.

So I go to Jesus Christ,
I stretch out my arms;
so I fall asleep and finely rest;
no man can rouse me,
for Jesus Christ, God's Son,
(He will open heaven's gate)
will lead me to eternal life.
So go to Jesus Christ,
(I stretch out my arms)
so fall asleep and finely rest;
no man can rouse you,
(for Jesus Christ, God's Son,)
will open heaven's gate,
will lead you to eternal life.

INTERVAL 20 MINUTES

TELEMANN

Ich muß auf den Bergen weinen und heulen

alto

Ich muß auf den Bergen weinen und
heulen
und bey den Hürden in der Wüste klagen.

Ach! Wie liegt die Stadt so wüste,
die zu vor voll Volckes war.
Schauf der Länder Königstum,

die durch Schwerd, und Glut und Blut
und Mord
nun zu einer Schafin wird,
fällt in Angst und Graus dahin.
Dieses Faulbett aller Lüste
wird nun eine Todten-Baar.

Recitative: tenor

Jerusalem, der Wollust stoltzer Sitz,
wo aller Güter Überfluß,

wo Salamonis Pracht und Witz
auf güldnen Löwen schön gethronet,
wird durch die Drachen itzt bewohnt.
Die Stadt, wo selbst der Herr
sein Feuer und sein Heerd,
und Lust zu wohnen hatte,
hat sein gerechter Grimm verzerhrt;
die Stäte, wo sein heiliger Altar,
sein Gnaden-Stuhl, sein Tempel war,
wird durch den Kobold itzt besudelt und
ershreckt,
dem Zwang und blinder Aberglaube den
Weyrauch angesteckt;
das vor gelobet Land liegt nun verödet
und verfluct,
dieweil es nicht die Gnaden-Zeit erkennt,

in welcher es der Höchste heimgesucht

I will weep and wail for the mountains
and lament for the habitations of the
wilderness.

Alas! How deserted lies the city
that was formerly full of people!
Look at this kingdom among the
provinces,
that, through sword and fire and
bloodshed and violence,
is now become a ewe lamb
and perishes in fear and terror!
This bed of lust
now becomes a bier.

Jerusalem, the proud seat of pleasures
where there was an abundance of every
commodity,
where Solomon's splendour and wisdom
throned in majesty above golden lions,
is now the habitation of serpents.
The city where the Lord himself
had his fire and his altar
and desired to dwell,
has been consumed by his righteous fury.
The place where his sacred altar,
his mercy seat, his temple were,
is now made unclean and terrorised by
creatures of the night,
to whom bondage and blind superstition
have burned incense.
The land that was once praised now lies
desolate and accursed,
because it did not recognise the time of
favour
when the Most High visited it.

Please turn the page quietly

Aria: bass

Gott ist ein rechter Richter,
und von Gott der täglich dräuet
will man sich nicht bekehren,
so hat er sein Schwerdt gewetzt
und seinen Bogen gespannt und zieleet
und hat darauf gelagert tödlich Geschoß,
seine Pfeile hat er zugerichtet zu
verderben.

Aria: soprano

Des Himmels Langmuth dauert lange,
biß sein erschrecklich Zorn-Gericht
durch die erzürnten Wolcken bricht.

Recitative: alto

Er warnte hundertzwanzig Jahr
die erste Welt für Schaden und Gefahr,

biß sie das Sünden-Maß gehäufet,

worinn er sie ohn alle Gnad ersäuffet:

So macht er noch mit euch, ihr sichre
Sünder!

Er leitet euch wie Ephraim, als seine
traute Kinder
mit Liebes-Seilen zu der Buße,
und läst sein Gnaden-Anlitz leuchten.

Verachtet man den Reichtum der
Geduld,

bleibt das verstocktes Hertz ein Stein,
fällt ihm nicht in der Zeit zu Fuße,
vermehrt vielmehr die schwerste
Sünden-Schuld,

so hüllt er sich in schwartze Trauer ein,

beweint, daß er gezwungen strafen muß,

und schläget denn mit Blitz und Donner
drein.

God is a righteous judge,
a God who displays his wrath every day.
If someone will not turn back,
he has sharpened his sword;
he has bent and strung his bow.
He has prepared his deadly weapons;
he has readied his arrows to bring
destruction.

Heaven's longsuffering endures
until God's terrifying, wrathful judgement
pierces the angry clouds.

For one hundred and twenty years
he warned that first world of destruction
and danger,
until it had filled the full measure of its
sins,
In which he drowned it wholly without
mercy.
So he will yet proceed with you, you
sinners who think yourselves secure!
Like Ephraim, he leads you, as children in
whom he delights,
with cords of love to repentance
and makes his merciful face shine on you.
If someone despises the riches of his
forbearance,
if their hardened heart remains stony,
if it does not fall at his feet in time,
if instead it multiplies the gravest debt
of sin,
then he girds himself in black mourning
garb,
bemoaning the fact that he must needs
mete out punishment,
and then strikes with thunder and
lightning.

Aria: soprano

Ja Sodom muß sich selbst verdammen
 und trägt die geilen Laster-Flammen
 zu dem gerechten Untergange,
 eh Gott das letzte Urtheil spricht.

Des Himmels Langmuth, *etc*

Choral

O du verfluchtes Menschen-Kind
 von Sinnen toll, vom Hertzen blind,

laß ab die Weld zu lieben.
 Ach, ach soll denn der Höllen Pein,
 da mehr denn tausend Hencker seyn,

ohn Ende dich betrüben?
 Wo lebt ein so beredter Mann
 der dieses Werck aussprechen kann?

Indeed, Sodom must condemn herself,
 bearing the lascivious flames of lewdness
 to their rightful destruction,
 before God pronounces his final
 judgement.

Heaven's longsuffering endures, *etc*

O accursed son of man,
 you who err in your thinking, are blind of
 heart,
 leave off loving the world!
 Alas, alack, is the torment of hell,
 where there are more than a thousand
 executioners
 to afflict you eternally?
 Where is there a man so eloquent
 as to be able to articulate this outcome?

Translation © Susan Baxter

JS BACH**Du wahrer Gott und Davids Sohn****Aria: soprano & alto**

Du wahrer Gott und Davids Sohn,
 Der du von Ewigkeit in der Entfernung
 schon
 Mein Herzeleid und meine Leibespein
 Umständlich angesehen, erbarm dich
 mein!
 Und lass durch deine Wunderhand,
 Die so viel Böses abgewandt,
 Mir gleichfalls Hilf und Trost geschehen.

You true God and son of David,
 who already from eternity and from afar
 my heartache and bodily pain
 have seen intimately, have mercy on me!

And let your miraculous hand,
 that has turned aside so much evil,
 act for me likewise as help and
 consolation.

Recitative: tenor

Ach! gehe nicht vorüber;
Du, aller Menschen Heil,
Bist ja erschienen,
Die Kranken und nicht die Gesunden zu
bedienen.

Drum nehm ich ebenfalls an deiner
Allmacht teil;
Ich sehe dich auf diesen Wegen,
Worauf man
Mich hat wollen legen,
Auch in der Blindheit an.
Ich fasse mich
Und lasse dich
Nicht ohne deinen Segen.

Chorus

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich,
Und die meinen sonderlich.
Gib denselben Kraft und Licht,
Laß sie nicht
Immerdar in Finsternissen!
Künftig soll dein Wink allein
Der geliebte Mittelpunkt
Aller ihrer Werke sein,
Bis du sie einst durch den Tod
Wiederum gedenkst zu schließen.

Chorale

Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Gib uns dein' Frieden. Amen.

Ah! do not pass by,
you, the salvation of all mankind,
have indeed appeared
to serve the sick and not the healthy.

Therefore I too take my share in your
omnipotence;
I see you on this road
where they
wanted to let me lie,
blind as I was.
I recollect myself
and do not let you go
without your blessing.

All eyes wait, Lord,
Almighty God, upon you,
and my eyes especially.
Give them strength and light,
do not leave them
for ever in darkness!
In future a sign from you alone shall be
the beloved focus
of all their work
until once and for all in death
you decide to close them again.

Christ, you lamb of God,
you who take away the sins of the world.
have mercy on us!
Christ, you lamb of God,
you who take away the sins of the world,
have mercy on us!
Christ, you lamb of God,
you who take away the sins of the world
grant us your peace. Amen.



Laurence Cummings

director & harpsichord

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He is Music Director of Orquestra Barroca Casa da Música in Porto as well as AAM's Music Director, and celebrated his 25th and final year as Musical Director of the London Handel Festival in 2023.

Frequently praised for his stylish performances in the opera house, he has conducted productions across Europe at houses including Opernhaus Zürich, Theater an der Wien, Chatelet Paris and Gothenburg Opera. In the UK he has been a regular guest at English National Opera, Glyndebourne Festival Opera, Garsington Opera and Opera North. He made his main stage debut at Royal Opera House conducting Handel's *Jephtha* in 2023.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern orchestras worldwide, including the Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Zurich Chamber Orchestra, Moscow Chamber Orchestra, Jerusalem Symphony, and in the UK with Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic,

and Royal Scottish National Orchestra. His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi, as well as a series of live performances for Accent recorded at the Göttingen International Handel Festival where he was Artistic Director from 2011-21. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

Until 2012 he was Head of Historical Performance at the Royal Academy of Music and is now the William Crotch Professor of Historical Performance. Laurence was awarded an OBE for services to Music in the New Year Honours List 2024.



Rowan Pierce

soprano

Rowan Pierce is a former Rising Star of the Orchestra of the Age of Enlightenment and Harewood Artist at English National Opera, and is a Samling Artist.

She appears regularly with ensembles including Dunedin Consort, BBC Scottish Symphony, OAE, City of Birmingham Symphony, Rotterdam Philharmonic and Florilegium.

Recent and future engagements include Oberto (*Aloina*, Glyndebourne Festival and Staatstheater Stuttgart), Papagena (Royal Opera House, Covent Garden), Quivera (*The Indian Queen*, Opera de Lille, Opera du Caen and Opera du Luxembourg) under Emmanuelle Haim, Barbarina

(Grange Festival, ENO and Nevill Holt Opera), Melanto (*Il ritorno di Ulisse*, Garsington) and Oriana (*Amadigi*, Buxton Festival).

Festival appearances include the Ryedale, Oxford Lieder, Bath, Cheltenham, BBC Proms, Lammermuir, Edinburgh, Leeds Lieder and Chiltern Arts Festivals.

Recordings include a disc of Purcell songs, Vaughan Williams' Ninth Symphony with the RLPO, and *King Arthur* and *The Fairy Queen* with the Gabrieli Consort.



Helen Charlston

alto

Helen Charlston was a BBC Radio 3 New Generation Artist (2021-23). In 2023 she won a Gramophone Award for Best Concept Album, and collected the Vocal award at the BBC Music Magazine Awards, both for her second Delphian album, *Battle Cry*.

This season, Helen makes her debut at Dutch National Opera in the world premiere of Michel van der Aa's *Theory of Flames* in the role of Marianne. On the concert platform she sings the title role in *Solomon* with the Orchestra of the Age of Enlightenment and Bach *St Matthew Passion* with the Antwerp Symphony Orchestra under Laurence Cummings. In recital she collaborates with the Consone Quartet at the Brighton Early Music Festival and the National Centre for Early Music

amongst other venues, with Roman Rabinovich in Canada, and she performs an ensemble programme at Fundación Juan March in Madrid.

As artistic advisor for York Early Music Festival, Helen featured in a residency in 2024 performing a wide range of music by Dowland and Couperin, to Schumann and Mendelssohn, and a set of new commissions for her and Toby Carr by Ben Rowarth and Anna Semple.



Nick Pritchard

tenor

Nick Pritchard is recognised for his performances of the music of Bach and in particular his interpretation of the Evangelist in the Passions having sung the role around the world.

Operatic roles have included Oronte (*Alcina*, Opera North), Lysander (*A Midsummer Night's Dream*, Aldeburgh Festival) and Tamino (*Die Zauberflöte*, Glyndebourne on Tour and Irish National Opera). More recent engagements include the Funeral Director in a new production of Bernstein's *A Quiet Place* (Linbury Theatre, Royal Ballet and Opera), and his debut at Park Avenue Armory in a staged programme of Bach cantatas directed by Peter Sellars.

In concert, highlights this season include performances of Bach

with Les Arts Florissants under Paul Agnew, the Monteverdi Choir and Orchestra under Peter Whelan, and at the Thomaskirche Leipzig as part of Bachfest Leipzig under Andreas Reize. Also highly regarded as a recitalist, Nick was Artist in Residence with the Temple Music Foundation in September 2025, performing three concerts including Handel's *Acis and Galatea*.

His debut recital album, *Little Wanderer* was released in 2025 for the Signum label, and includes songs by Benjamin Britten and Imogen Holst.



Ben Kazez

bass

Ben Kazez enjoys a successful career performing throughout Europe in oratorio, opera, and recital, appearing as a soloist with ensembles including B'Rock Orchestra, Vox Luminis and the Netherlands Bach Society.

Highlights this season include Bach's *Christmas Oratorio* with La Cetra under Andrea Marcon, JS Bach Cantata 32 with B'Rock Orchestra and Cecilia Bernardini and Stölzel cantata solos under Florian Heyerick (recorded live for CPO). He also sings in Handel's *Theodora* with Thomas Dunford's Ensemble Jupiter at Théâtre des Champs-Élysées, Bozar Brussels and the Royal Chapel of Versailles.

Ben forms a regular duo with Dutch Music Prize-winning organist and pianist Laurens

de Man, with programmes ranging from Gregorian chant to masterworks of Schütz, Bach, Schubert and Wolf, to drinking songs of CPE Bach, Tom Lehrer satire and contemporary premieres. Upcoming projects include recitals at Muziekgebouw Kleine Zaal and Leidse Salon and a recording of Brahms's *Vier ernste Gesänge*.

Originally a software designer, alongside his singing career he is also a recording engineer with upcoming projects for CPO and other labels.



Cover image: Domenichino and assistants *The Judgement of Midas* (1616-18)

Have your say

We love to hear your feedback. Here's what you said about *Gambarini: English Impresaria* last month in London and Cambridge

Fantastic concert, the soloist was great and the music left me feeling happy.

The concert was brilliantly programmed. I had known of Gambarini as one of Handel's singers but nothing else, so it was fantastic to learn about her other achievements. Appreciated Dr Rachel Stroud providing some context and shedding light on her orchestration during the performance as well.

I absolutely loved this introduction to a composer that I didn't previously know. Huge thanks to the AAM. I attended the pre-concert talk – informative and excellent – and had the opportunity to talk briefly afterwards with some of the performers. They were gracious and kindly shared their interest and enthusiasm for baroque music. I'm looking forward to attending some of their upcoming concerts.

Great venue, superb music. One very minor issue – ice cream is too hard.

I happened to be in Cambridge for the 'Life in Egypt' exhibition at the Fitzwilliam Museum and noticed that AAM were in town. What a great day I had! Travelled from my home in Mid Wales for this exhibition so the concert was a bonus. Thoroughly enjoyed the music and descriptions – quality.

We weren't overly keen on the dialogue.

The concert was a delight, and we both left with great smiles on our faces. In these dire, dark times it was a true gift to take part in such a joyous event. One note: we were in Row Two, and couldn't hear a word that was spoken into the mic.

It was a splendid and varied programme. Lovely playing and gorgeous singing. The pre-concert talk contributed to my enjoyment of the evening. Well done to all concerned.

Keep an eye out for our post-concert survey email, and tell us what you think about this evening's concert.



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Instruments of AAM

At AAM we don't use ordinary musical instruments. We aim to use the types of instruments that were around at the time the composers were writing the music we play. Through hands-on engagement with this ancient technology we believe this adds a freshness to our music-making and allows us to bring out details in the music which might be obscured by today's modern technology.

Leo Duarte, AHRC Research Fellow



The **violin family** evolved into a recognisable form in the middle of the 16th century. Instruments such as the medieval fiddle had been used to play dance music in the previous centuries but makers experimented with different sizes of instruments and created consorts with larger and smaller instruments until around 1650. The Italians standardised models with four strings tuned in fifths, and began to exploit the instruments' potential outside of dance music. The violin's body length was the first to become standardised around 1700, the viola varied in size between c38-c48cm. Cellos eventually became standardised at c75cm around the start of the 19th century but previously had varied in size between c53-c80cm. Today, cello-shaped instruments with a larger body are often called 'bass violins' in order to distinguish them from the cello.

Baroque bows were convex in shape and were strung with horsehair. Their lengths varied from shorter and lighter bows, facilitating a more articulate style, to longer and heavier models which encouraged a more singing style and allowed an easier

exploitation of a wide dynamic range. Bow design underwent significant changes through the 18th century with the stick gradually growing more parallel to the hair and eventually a concave model, very similar to modern-day bows, was developed by the French Tourte family at the end of the century.

The **strings** themselves were made of animal gut, which gave the sound a more rounded quality when compared to modern steel strings. During the course of the 18th century, players began to experiment with winding a layer of metal over the gut core which, according to an English commentator, sounded, 'much better and lower'.

The **playing position** of the violin and viola was less uniform than it has become today. Many players rested the instrument somewhere on the chest or against the collar-bone instead of gripping it underneath the chin, a position which has no need of supporting structures such as chin- or shoulder-rests. The cello was usually held between the legs without the support of a spike. Baroque violins, violas and cellos have a shorter fingerboard which is more steeply angled away from the body and a bridge which is flatter than on modern instruments, though by the end of the 18th century these fittings reached proportions which have remained largely unchanged.

AAM's leader, Bojan Ōičić, plays a 1701 violin by G Tononi of Bologna.

During the 18th century, **double basses** were called 'contrabasso', 'violone', or 'violone grosso', though the names did not necessarily correspond to different instruments. Instruments had between three and six strings and were usually shaped like a viol, with sloping shoulders and a flat back. They often had frets and were strung with very thick strings made of animal gut, sometimes overwound with metal.

One of the most common types, a six-string instrument which today we call the G-Violone, played at the same pitch as the cello though its lowest string could play a fourth lower. Another six-string instrument, the so-called D-Violone, extended the entire range a further fourth lower but its size made it somewhat unwieldy and

impractical. Four-string instruments tuned an octave below the cello were developed in Italy in the late seventeenth century

though their spread across Europe was slow and limited. During the middle of the 18th century there was a localised Viennese vogue for instruments with five strings and a distinctive tuning system which was particularly suited for virtuoso solo repertoire.



The origins of the transverse **flute** are ancient, though it is likely that the flute as we know it came to Europe from Asia in the Middle Ages. The flute was transformed and popularised by the French in the middle of the 17th century; the main innovations included a change to the internal bore from a simple cylinder to an

inverse conical taper - the widest part at the top where the player blows, and the narrowest at the bottom - and the addition of a single key to give the flute a complete chromatic range.

The flute became popular for amateur music-making around 1700 and it was increasingly used by professionals in orchestral and solo contexts. Its chromatic notes (produced by complex cross-fingerings) were difficult to project over a large ensemble, leading makers to add keys to strengthen the sound of these notes. Over the course of the 18th century as many as 12 or more keys were added which allowed composers to employ the flute in more dramatic and obscure tonal areas.

The **oboe** was developed in France in the mid-17th century in a process which tamed the boisterous nature of the shawm. The internal bore was modified and the reed was controlled by the players' lips, allowing performers a more nuanced and dynamic control over tone production.

The oboe spread rapidly across Europe and was generally made of boxwood with a reed made of cane attached to a metal tube. Up until about 1800 it was furnished with only two keys which, like the other Baroque woodwind instruments, meant that chromatic notes had

to be achieved by using complex fingerings. These notes all had individual colours which composers exploited to subtle artistic

ends. Later in the 18th century the internal bore of the instrument was modified again, making it narrower, which favoured the upper registers of the instrument and made its sound more penetrating and distinct.



The **bassoon** was modelled after an earlier instrument called the curtal, or dulcian. Designs created in the middle of the 17th century by the same French makers who developed the oboe spread across Europe alongside those of its smaller cousin. The bassoon initially functioned as the bass instrument to the oboe band but quickly found a place reinforcing the bass section of the orchestra more generally. Composers also began to exploit the bassoon as a solo instrument with Vivaldi writing perhaps the most famous corpus of concertos for the instrument.

Initially made with only three keys, a fourth was added in the first part of the 18th century

to aid one of the more intractable notes which otherwise had to be produced by an acoustically awkward fingering.

As the 18th century progressed, up to five more keys were added and the internal bore of the instrument was narrowed which, as with the oboe, allowed composers increasingly to exploit the upper registers of the instrument.



The word '**trombone**', in Italian, literally means 'large trumpet'. The Anglo-French nomenclature, 'sackbut' or 'saquebote', derives more descriptively from the pulling (*saquer*) and pushing (*bouter*) action of the instrument. The trombone originated in the 15th century through early attempts to fit the trumpet with a slide mechanism. This remarkably simple and perfect design remained essentially unchanged even as late as the 18th century and allowed the trombone, unlike the other brass instruments, to play chromatically.

In the 16th and 17th centuries different sizes of trombone were commonly used in combination with voices, or with cornetts, and were also employed as solo instruments. Around the start of the 18th century the trombone's popularity declined in many parts of Europe though it retained a stronghold in Austria from where it re-emerged as a valuable member of the orchestra, particularly through the dissemination of Viennese compositions, notably by Gluck, Haydn and Beethoven.



Trumpets have been used for military and ceremonial purposes for millennia. Initially short, straight tubes capable of playing only one or two notes, by the 18th century instruments had grown to between six and nine feet long allowing many more notes to be played, though these were restricted to notes of the so-called harmonic series, a group of notes which all belong to one key. The lowest notes are spaced far apart but higher notes

become more closely spaced, facilitating the playing of melodic lines. The highest register, known as the clarino register, was developed in Italy but particularly practised in Germany in the early 18th century. Surviving instruments, with shallower mouthpieces, favour this aspect of the instrument.

In other European countries the trumpet's national designs and musical styles rarely exploited the clarino register, but the instrument was still welcomed into the orchestra for other subtle and expressive purposes. Instrument makers also explored ways of increasing the trumpet's tonal and chromatic capabilities through the use of slide mechanisms or keys, though these usually had a very limited geographic reach.

Timpani. Drums shaped like a cauldron, or kettle, have been in existence since antiquity and, as early as the 13th century, their function as the bass of the harmony of a group of trumpeters was already established. The most sophisticated instruments were developed in and around Turkey and came to the attention of Europeans when the Ottoman armies came to Vienna in the 15th century. The fashion for maintaining a specialised timpanist had spread to courts as far as England by the reign of Henry VIII.

Struck with wooden or ivory mallets, the drums were typically constructed out of a copper shell with an animal-skin head attached to a hoop. The hoop was connected to screw mechanisms with which the head could be

tightened or loosened to tune the drum. Usually only two timpani, tuned to the tonic and dominant notes of a piece, were played by a single player, although during the 18th century composers occasionally experimented with different tunings, required the drums to be retuned to different pitches during a single piece and, very rarely, added a number of extra drums.



The **harpsichord** developed in the late-14th century, most likely in Northern Europe. The defining feature of this keyboard instrument is the plucking action on the strings. The key, controlled by the player's finger, raises a jack which houses a quill. This quill plucks the string as it passes upwards, and pivots away silently from the string on the way down thanks to a connecting

sprung axle. Finally the string is damped by a piece of cloth at the top of the jack. The strings themselves were made either from brass or iron.

A second keyboard, or manual, was often added to instruments around the end of the 16th century which allowed a second set of strings, tuned an octave higher, to be played independently. In the middle of the 17th century, French makers added a third set of strings tuned to the same notes as the lower octave. Plucked further down the length of the string, this created a subtly softer sound. Makers also found ways of coupling the keyboards so that single keys could sound each string-set individually or in combination.

The latest surviving harpsichord was made in 1800 after which the piano became the most prevalent keyboard instrument.



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