

# barbican

## Classical Music Concert programme

Collegium Vocale  
Gent/Philippe  
Herreweghe

Fri 14 Jun  
Hall



# Important information



## When does the concert start and finish?

This concert begins at 7.30pm and finishes at about 9.50pm, with a 20-minute interval.



## I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



## Please...

Switch any watch alarms and mobile phones to silent during the performance.



## Please don't...

Take photos or recordings during the performance – save it for the curtain call.



## Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



## Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



## Looking for refreshment?

Bars are located on Levels 1 and 2.



## Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels G, 1 and 2.



## Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

# Collegium Vocale Gent/ Philippe Herreweghe Bach B minor Mass

Fri 14 Jun 7.30pm, Hall

**Collegium Vocale Gent**  
**Philippe Herreweghe** conductor  
**Dorothee Miels** soprano  
**Hana Blažíková** soprano  
**Alex Potter** countertenor  
**Guy Cutting** tenor  
**Johannes Kammler** baritone

**Johann Sebastian Bach** Mass in B minor

- 1 Kyrie
- 2 Gloria
- 3 Symbolum nicenum: Credo
- 4 Sanctus and Benedictus
- 5 Agnus Dei

*There will be an interval of 20 minutes after  
the Gloria*

Produced by the Barbican

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**Philippe Herreweghe directs Collegium Vocale Gent and a starry international line-up of soloists in one of Bach's supreme masterpieces: the Mass in B minor. In this work, created late in life, Bach exults in combining absolute technical mastery with music that moves most profoundly.**

We do not know exactly why Johann Sebastian Bach (1685–1750) composed the giant musical statement that is the Mass in B minor. Though a church musician, he was a Lutheran Protestant, not a Catholic; and while musical settings of the Latin Mass did sometimes find a place in the Lutheran services of his day, they were never the main event and did not treat all of its five sections, as the B minor does. It is, in any case, far too long to fit into a service, while recent speculations that it might have been composed for some grand ceremonial occasion in a major city such as Dresden or Vienna come without hard proof. Indeed, it seems almost certain that it was not performed in full anywhere during its composer's lifetime. Yet a look at the process by which Bach created a Mass-setting larger in scale than any before, together with the context that surrounded his decision to embark upon it in the last years of his life, makes his unrevealed purpose appear somewhat obvious.

The first thing to realise is that most of it was not newly composed, but rather a sequence of movements recycled from among the 200-or-so German-language cantatas for voices and instruments that Bach had written over the previous four decades. The earliest of them (providing the music for the Crucifixus) dates from 1714. Re-using music in this way was common enough in the 18th century, and indeed had a long and

respected history. It saved composers time, of course – and certainly Bach had never been too proud to re-arrange earlier pieces of his to fulfil a new function when needed. As he approached his fifties, however, his use of this ‘parody’ technique became more purposeful: the *Christmas Oratorio*, five settings of the Kyrie and Gloria sections of the Mass (so-called ‘Lutheran’ or ‘short’ Masses) and a whole batch of harpsichord concertos are among the substantial works to have emerged from this practice during the 1730s. Yet the care he took over them – assiduously reworking many details, making cuts to numbers or composing new connecting passages, changing the scoring and in the case of the Masses adapting the vocal lines to the syntaxes of a different language – suggest that there was more to it than mere convenience. For him it had become a satisfying act of composition – perhaps even a pattern of self-reference – in its own right.

Stated briefly, the first two sections of the B minor Mass were compiled as a Kyrie-Gloria Mass and sent by Bach to the Elector of Saxony in Dresden as a showpiece of his skill in sacred music in the hope of securing the honorary title of Court Composer; it was, then, essentially a presentation piece, and there is no evidence that it was performed at the time. The rest of the Mass was added in the late 1740s. The Credo perhaps contains the newest music: in particular the opening part of the ‘Credo in unum Deum’ and the ‘Confitebor’ show the skills in Renaissance-style polyphony, based on Gregorian chant, that Bach had recently perfected after assiduous study. The Sanctus was a freestanding piece first performed on Christmas Day in Leipzig in 1724, and the Agnus Dei contains one of the most effective recyclings in the piece, a skilfully adapted version of a moving alto aria from a lost wedding cantata of 1725 that had already

been through a separate reshaping in the *Ascension Oratorio* of 1738.

But there was perhaps another important impulse for Bach. His church cantatas had been composed for use in services on specific dates in the Christian liturgy and often addressed somewhat esoteric aspects of theology, while secular cantatas were produced to adorn ephemeral civic ceremonies such as the inauguration of the Leipzig town council or the birthday of a local prince. Some of their arias and choruses would have received perhaps one performance before passing into obscurity. Resettling some of the best numbers in a more universal vehicle such as the Latin Mass gave them a chance to survive, an opportunity for new life in their altered context. While 11 numbers in the B minor Mass have no known models, the evidence of the composer’s manuscript is that they were reworkings, and thus examples of music that, without the Mass, would have been lost to us.

This is where Bach’s motives come into focus. Throughout his life an underlying organising driver in work had been quietly to bring his compositions into organised groupings of the same type. Whether organ preludes or harpsichord suites, violin solos or orchestral concertos, they stood as benchmarks of the range and perfection of his own artistry within each form. In the late 1740s, this objective became more explicit in contrapuntal compendia such as *Musical Offering* and his last work of genius, *The Art of Fugue*. The Mass – contemporary with *The Art of Fugue* and, like it, seemingly not primarily intended for performance – can thus be seen as a statement work displaying the best of its composer’s choral-orchestral art, a legacy for the ages.

© Lindsay Kemp

# Mass in B minor, BWV232

## 1 Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

## 2 Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.

Glory be to God on high.  
And on earth peace to men of good will.

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

We praise you, we bless you,  
we adore you, we glorify you.

Gratias agimus tibi  
propter magnam gloriam tuam.

We give you thanks  
for your great glory.

Domine Deus, rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe, Altissime.

Lord God, heavenly King,  
God the almighty Father.  
O Lord, the only-begotten Son, Jesus Christ,  
most High.

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.

You who take away the sins of the world,  
have mercy upon us.  
You who take away the sins of the world,  
receive our prayer.

Qui sedes ad dexteram Patris,  
miserere nobis.

You who sit at the right hand of the Father,  
have mercy upon us.

Quoniam tu solus Sanctus. Tu solus Dominus.

For you alone are the Holy One. You alone  
are the Lord.

Tu solus Altissimus, Jesu Christe.

You alone are the Most High, Jesus Christ.

Cum Sancto Spiritu  
in gloria Dei Patris. Amen.

With the Holy Ghost  
in the glory of God the Father. Amen.

### 3 Symbolum nicenum

Credo in unum Deum.

Credo in unum Deum,  
Patrem omnipotentem, factorem caeli et  
terrae,  
visibilium omnium et invisibilium.

Et in unum Dominum, Jesum Christum,  
Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum, consubstantialem  
Patri, per quem omnia facta sunt.

Qui propter nos homines  
et propter nostram salutem descendit de  
caelis.

Et incarnatus est de Spiritu Sancto  
ex Maria virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio  
Pilato,  
passus et sepultus est.

Et resurrexit tertia die  
secundum scripturas.  
Et ascendit in caelum, sedet ad dexteram Dei  
Patris.  
Et iterum venturus est cum gloria

iudicare vivos et mortuos,  
cuius regni non erit finis.

Et in Spiritum Sanctum,  
Dominum et vivificantem,  
qui ex Patre Filioque procedit;  
qui cum Patre et Filio simul  
adoratur et conglorificatur,  
qui locutus est per prophetas.  
Et unam sanctam catholicam  
et apostolicam ecclesiam.

Confiteor unum baptisma  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum.

Et exspecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.

I believe in one God.

I believe in one God,  
the Father almighty, maker of heaven and  
earth  
and of all things visible and invisible.

And in one Lord Jesus Christ,  
the only-begotten Son of God,  
begotten of his Father before all worlds.  
God of God, Light of Light,  
very God of very God,  
begotten, not made, being of one substance  
with the Father, by whom all things were  
made.

Who for us men  
and for our salvation came down from  
heaven.

And was incarnate by the Holy Ghost  
of the Virgin Mary, and was made man.

And was crucified for us under Pontius Pilate,  
he suffered and was buried.

And the third day he rose again  
according to the scriptures.  
And ascended into heaven, and sits at the  
right hand  
of God the Father. And he shall come again  
with glory,  
to judge both the quick and the dead;  
whose kingdom shall have no end.

And I believe in the Holy Ghost,  
the Lord and giver of life,  
who proceeds from the Father and the Son,  
who with the Father and Son together  
is worshipped and glorified,  
who spoke through the prophets.  
And I believe in one holy, catholic  
and apostolic church.

I acknowledge one baptism  
for the remission of sins.  
And I look for the resurrection of the dead.

And I look for the resurrection of the dead,  
and the life of the world to come. Amen.

**4 Sanctus**

Sanctus, Sanctus, Sanctus Dominus Deus  
Sabaoth.  
Pleni sunt caeli et terra gloria eius.

Osanna in excelsis.

**Benedictus**

Benedictus, qui venit in nomine Domini.

Osanna in excelsis.

**5 Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

Dona nobis pacem.

Holy, Holy, Holy Lord God of hosts.

Heaven and earth are full of his glory.

Hosanna in the highest.

Blessed is he who comes in the name of the  
Lord.

Hosanna in the highest.

O Lamb of God, who takes away the sins of  
the world,  
have mercy upon us.

Grant us peace.





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## Philippe Herreweghe

Philippe Herreweghe was born in Ghent and studied at both the university and music conservatory there. During this period he started conducting and founded Collegium Vocale Gent in 1970.

His energetic, authentic and rhetorical approach to Baroque music was soon drawing praise. In 1977 he founded the ensemble La Chapelle Royale in Paris, with which he performed music of the French Golden Age. He founded several ensembles with which he made historically appropriate and musically considered interpretations of repertoire stretching from the Renaissance to contemporary music. They include the Ensemble Vocal Européen, specialising in Renaissance polyphony, and the Orchestre des Champs-Élysées, founded in 1991 with the aim of playing pre-Romantic and Romantic repertoire on original instruments. Last season they presented Mahler's *Das Lied von der Erde*, together with Magdalena Kožená and Andrew Staples.

Highlights of this season include guest appearances with the Munich Philharmonic, Cleveland Orchestra, Berlin Radio Symphony Orchestra and Philharmonia Orchestra. Together with Collegium Vocale Gent and the Orchestre des Champs-Élysées, he will tour Europe with Mozart's Requiem; he will

also conduct Bach's *St Matthew Passion* in Katowice, Hamburg and Munich among others.

Over his career Philippe Herreweghe has received numerous awards, including being named Musical Personality of the Year in 1990 by the European music press. With Collegium Vocale Gent they were appointed Cultural Ambassadors of Flanders in 1993. A year later he was awarded the Belgian order of Officier des Arts et Lettres, and in 1997 he was awarded an honorary doctorate from the Catholic University of Leuven. In 2003 he received the French title Chevalier de la Légion d'Honneur. In 2010 the city of Leipzig awarded him its coveted Bach Medal. In 2017 he received an honorary doctorate from Ghent University.



© Harry Hoffmann

## Dorothee Mields

Soprano Dorothee Mields is a leading interpreter of 17th- and 18th-century music and is renowned for her unique timbre and her moving interpretations.

She works regularly with L'Orfeo Baroque Orchestra, the RIAS Chamber Choir, Orchestra of the 18th Century, Tafelmusik Baroque Orchestra, The English Concert, Klangforum Wien and the Boston Early Music Festival Orchestra, as well as with conductors such as Michi Gaigg, Paul Goodwin, Philippe Herreweghe, Emilio Pomàrico, Hans-

Christoph Rademann, Andreas Spering, Masaaki Suzuki and Jos van Veldhoven.

She has appeared at leading international festivals, including Boston Early Music, Festival van Vlaanderen, Wiener Festwochen, Händel-Festspiele Halle, Musikfestspiele Potsdam, Styriarte Graz, Niedersächsische Musiktage, Musikfest Bremen, Mainzer Musiksommer, Thüringer Bachwochen and Mosel Musikfest.

Chamber music projects form an important strand of her activities, including *Duft und Wahnsinn* with Hille Perl and Lee Santana, *Birds* and *Inspired by Song* with Stefan Temmingh, as well as Boccherini's *Stabat mater* with the Salagon Quartet. She also works with Hamburger Ratsmusik, the Boreas Quartet, Wiebke Weidanz and Lucius Rühl in recitals and song recitals. With the GAP Ensemble she juxtaposes works by J S Bach and Shostakovich.

Dorothee Miels gives masterclasses at the Bachwoche Stuttgart and the Tafelmusik Baroque Summer Institute in Toronto, among others.

A steadily growing award-winning discography documents her artistic work. This ranges from recital discs to Bach's cantatas for solo soprano, as well as works by Boccherini, Handel and Monteverdi.

Dorothee Miels worked extensively with Ludger Rémy, who died in 2017, and recorded with him lesser-known composers, including Philipp Heinrich Erlebach, Georg Gebel and Heinrich Stölzel. Her recording of Charpentier's *La descente d'Orphée aux enfers* won a Grammy Award in 2015.



© Vojtech Havlik

### **Hana Blažíková**

Soprano Hana Blažíková was born in Prague, where she studied musicology and philosophy before graduating from the Conservatory in 2002 with a degree in singing.

She mainly specialises in Baroque, Renaissance and medieval music and quickly gained a reputation as one of the finest voices in the world.

She works regularly with conductors such as Philippe Herreweghe, Ton Koopman and Masaaki Suzuki, as well as with many other ensembles and orchestras of international standing, including Collegium Vocale Gent, Amsterdam Baroque Orchestra and Choir, Bach Collegium Japan, Collegium 1704, Collegium Marianum, Musica Florea, Capella Regia and others. She is also in demand as a soloist with modern symphony orchestras.

In recent years she has also established herself in the field of opera, with audiences and critics praising her vocal and musical abilities, as well as her acting skills in roles such as Susanna (*The Marriage of Figaro*) and Zerlina (*Don Giovanni*), among others. The main focus of her work, however, lies in Baroque and Classical oratorio and concert repertoire.

She has performed at many leading festivals and concert venues in Europe, the USA, Canada and Japan, such as the Prague Spring Festival,

Festival Oude Muziek Utrecht, Resonanzen in Vienna, Tage Alter Musik in Regensburg, Festival de Sablé, Festival de La Chaise-Dieu, Festival de Saintes, MAfestival Bruges and many others. Numerous award-winning CDs and various radio and television recordings also testify to her qualities as a singer.

Hana Blažíková is also passionate about medieval music: she plays the Gothic harp and performs medieval programmes to her own harp accompaniment.



© J Quast

### Alex Potter

Alex Potter is one of the leading countertenors on the European musical scene. Alongside numerous performances of works by Bach, Handel, he has a particular interest in searching out and singing lesser-known repertoire in concerts and recordings under his own direction.

He performs with leading conductors, including Philippe Herreweghe, Hans Christoph Rademann, John Butt, Lars Ulrik Mortensen, Jordi Savall, Jos van Veldhoven and Stephen Layton. Recent highlights include Bach's B minor Mass with the Royal Concertgebouw Orchestra under Philippe Herreweghe, concerts and a recording of works for solo countertenor by Vivaldi, Lotti and Caldara with La Festa Musicale, a performance of works by Bach and Telemann with Arcangelo and Jonathan

Cohen at Wigmore Hall and Britten's *Abraham and Isaac* with the tenor Thomas Hobbs in Vancouver. Most recently, he was joined by soprano Marta Mathéu and the orchestra *Vespres d'Arnadí for Handel – friends and foes* at Barcelona's Palau de la Música.

Alex Potter has a large discography with numerous ensembles and several solo recordings. Recent releases include Bach cantatas with Collegium Vocale Gent and Philippe Herreweghe and solo Bach cantatas with Il Gardellino.

After beginning his musical career as a chorister at Southwark Cathedral, Alex Potter was a Choral Scholar and read Music at New College, Oxford. He then went on to pursue further studies at the Schola Cantorum in Basel with Gerd Türk, taking additional classes with Evelyn Tubb.



© Ben McKee

### Guy Cutting

British tenor Guy Cutting is establishing himself as a sought-after interpreter of Bach and other masters of the Baroque. He has collaborated with leading period-performance directors, including Philippe Herreweghe, Nicholas Kraemer, John Butt, Paul McCreesh, Marcus Creed, Jeffrey Thomas, Jos van Veldhoven, Jonathan Cohen, Laurence Cummings, Leonardo García

Alarcón, Shunske Sato, Robert Howarth, Steven Devine and Reinoud van Mechelen.

He has appeared with the Orchestra of the Age of Enlightenment (including for his BBC Proms debut), Academy of Ancient Music, Monteverdi Choir, Collegium Vocale Gent, Royal Concertgebouw Orchestra, the Netherlands Philharmonic, Gabrieli Consort, Dunedin Consort, De Nederlandse Bachvereniging, English Chamber Orchestra, Swedish Baroque Orchestra, Real Filharmonía de Galicia and American Bach Soloists.

He has performed Schubert with Kristian Bezuidenhout and has given recitals of Gurney and Butterworth at the Oundle Festival and Britten and Finzi at the Clifton Festival with pianist Hannah Ely. He has performed Purcell songs with harpsichordist Hirono Tozaki in Shizuoka and Purcell, Lawes and Blow with Baroque harpist Aileen Henry at Mayfair's Music Room.

He is a member of Damask Vocal Quartet, which performs 19th- and 20th-century chamber repertoire, as well as commissioning new works. His discography includes works by Blow, Charpentier, Couperin, Handel, Gabriel Jackson, Mozart and Scarlatti.

Guy Cutting was a chorister and later a choral scholar at New College, Oxford, where he gained a first-class degree in Music. In 2013 he became the inaugural recipient of the American Bach Soloists' Jeffrey Thomas Award and was a Rising Star of the Enlightenment.

Plans include debuts with The Mozartists, Bournemouth Symphony Orchestra and Britten Sinfonia.



© Matthias Baus

### **Johannes Kammler**

Johannes Kammler is one of the most sought-after German baritones of his generation, in demand internationally in opera, symphonic concerts and recitals.

Career highlights have included his debut at the Salzburg Festival in 2018, his debut the following year with the Canadian Opera Company, an invitation from Rolando Villazón for the TV show *Stars von morgen* and debuts at the Bregenz Festival (2020) and Glyndebourne (2021).

He has been a member of the Stuttgart State Opera ensemble since the 2018–19 season, singing repertoire ranging from Gluck and Mozart to Donizetti and Puccini.

Recent engagements include Figaro (*The Barber of Seville*) at Garsington and Stuttgart State Opera and the title-role in *Don Giovanni* at Salzburg's Mozartwoche. He has given recitals with pianists including Roger Vignoles, Malcom Martineau and Cornelius Meister.

In the concert hall he has sung in Orff's *Carmina burana*, Mahler's *Lieder eines fahrenden Gesellen*, Mendelssohn's *Die erste Walpurgisnacht*, Haydn's *Paukenmesse* and Beethoven's Ninth Symphony.

Future engagements include debuts at the Semperoper in Dresden as Count Almaviva

(*The Marriage of Figaro*), as Rodrigo (*Don Carlos*) in Stuttgart and as Ottokar (*Der Freischütz*) at the Bregenz Festival.

He has sung with leading conductors, including Kirill Petrenko, Bertrand de Billy, Oksana Lyniv, Andrea Battistoni, Asher Fisch, Marco Armiliato, Constantin Trinks, Ivor Bolton, Simone Young, Cornelius Meister, Gustavo Dudamel, Thomas Hengelbrock, Sir Simon Rattle, Sir Mark Elder, Marin Alsop, HK Gruber, Teodor Currentzis and Bernard Labadie.

Collaborations with orchestras include performances with the Los Angeles Philharmonic, NDR Elbphilharmonieorchester, Berliner Philharmoniker, London Symphony Orchestra and the Orquesta Sinfónica Simón Bolívar de Venezuela.

Born in Augsburg, Johannes Kammler received his earliest musical training as a member of the city's Cathedral Boys' Choir. He later studied singing in Freiburg im Breisgau, Toronto and at London's Guildhall School. He has been a finalist and prizewinner at the international singing competitions *Neue Stimmen* and *Operalia*.

### **Collegium Vocale Gent**

In 2020 Collegium Vocale Gent celebrated its 50th anniversary. The ensemble was founded in 1970 on Philippe Herreweghe's initiative by a group of friends studying at the University of Ghent. They were one of the first ensembles to use new ideas about Baroque performance practice in vocal music. Its authentic, text-oriented, rhetorical approach gave the ensemble the transparent sound for which it has become famed, performing at major concert venues and music festivals in Europe, the USA, Russia, South America, Japan, Hong Kong and Australia. Since 2017 the ensemble has run its own summer festival, *Collegium Vocale Crete Senesi*, in Tuscany.

In recent years it has grown organically into an extremely flexible ensemble whose wide-ranging repertoire encompasses many different stylistic periods. Its greatest strength is its ability to assemble the ideal performing forces for any project. Music from the Renaissance, for example, is performed by a small group soloists; German Baroque music, notably J S Bach's vocal works, has long been a speciality of the group and is still the jewel in its crown,

even as it moves into Romantic, modern and contemporary oratorio repertoire, performed with a symphonic choir of up to 80 singers.

Besides performing with its own Baroque orchestra, Collegium Vocale Gent works with several historically informed instrumental ensembles, including the *Orchestre des Champs-Élysées*, *Freiburger Barockorchester* and *Akademie für Alte Musik Berlin*. It also works with leading symphony orchestras, including the *Antwerp Symphony Orchestra*, *Royal Concertgebouw Orchestra*, *Budapest Festival Orchestra*, *Staatskapelle Dresden* and the *Chamber Orchestra of Europe*. The ensemble has worked with Ivor Bolton, Marcus Creed, Reinbert de Leeuw, Iván Fischer, René Jacobs, Yannick Nézet-Séguin, Kaspars Putnins, Jos van Immerseel, Paul Van Nevel, James Wood, among many others.

Under Philippe Herreweghe's direction, Collegium Vocale Gent has built up a discography with more than 100 recordings, most of them on the *Harmonia Mundi France* and *Virgin Classics* labels. In 2010 Philippe Herreweghe started his own label, *Phi*, to give himself full artistic freedom to build up a rich and varied catalogue. Together they have recorded some 20 albums, including music by Bach, Beethoven, Brahms, Gesualdo, Haydn and Victoria. Recent recordings include Bach's *Trauer-Ode* Gesualdo's *Libro quinto di Madrigali* and Beethoven's oratorio *Christ on the Mount of Olives*.

Collegium Vocale Gent enjoys the financial support of the Flemish Community, the city of Ghent and Belgium's National Lottery.

# Collegium Vocale Gent

## **soprano I**

Dorothee Miels  
Annelies Brants  
Magdalena  
Podkościelna  
Edilsa Samanez

## **soprano II**

Hana Blazikova  
Hanah Ely  
Aisling Kenny

## **alto**

Alex Potter  
Daniel Folqué  
Cécile Pilorger  
Bart Uvyn

## **tenor**

Guy Cutting  
Graham Cooper  
Peter di-Toro  
Thomas Köll

## **bass**

Johannes Kammler  
Eric Ander  
Philip Kaven  
Bart Vandewege

## **violin I**

Christine Busch *leader*  
Maria Roca  
Isabelle Schmid

## **violin II**

Dietlind Mayer  
Paul Bialek  
Adrian Chamorro

## **viola**

Deirdre Dowling  
Kaat De Cock

## **cello**

Ageet Zweistra  
Harm-Jan Schwitters

## **double bass**

Miriam Shalinsky

## **flute**

Patrick Beuckels  
Amélie Michel

## **oboe**

Jasu Moisio  
Taka Kitazato  
Florian Abdesselam

## **bassoon**

Julien Debordes  
Hugo Rodriguez

## **horn**

Bart Cypers

## **trumpet**

Alain De Rudder  
Arne Van Eeno  
Yorick Roscam

## **timpani**

David Dewaste

## **organ**

Maude Gratton

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Kusuma Trust UK  
London Community Foundation  
Mactaggart Third Fund  
Maria Björnson Memorial Fund  
Representation of Flanders  
(Belgian Embassy) in the UK  
Royal Norwegian Embassy in London  
US Embassy London

*We also want to thank Barbican patrons, members and the many thousands who made a donation when purchasing tickets.*

## **Barbican Board**

Sir William Russell *chair*  
Tobi-Ruth Adebekun *deputy chair*  
Tijs Broeke *deputy chair*  
Randall Anderson  
Munsur Ali  
Michael Asante MBE  
Stephen Bediako OBE  
Farmida Bi CBE  
Zulum Elumogo  
Nicholas Lyons  
Mark Page  
Anett Rideg  
Jens Riegelsberger  
Jane Roscoe  
Despina Tsatsas  
Irem Yerdelen

## **Barbican Centre Trust**

Farmida Bi CBE *chair*  
Robert Glick OBE *vice chair*  
Stephanie Camu  
Tony Chambers  
Cas Donald  
David Kapur  
Ann Kenrick  
Kendall Langford  
Claire Spencer AM (*ex-officio*)  
Sian Westerman  
Sir William Russell

## **Directors Group**

Claire Spencer *CEO*  
Natasha Harris *director of development*  
Ali Mirza *director of people and inclusion*  
Sarah Wall *head of finance and business administration*  
Philippa Simpson *acting director for buildings and renewal*  
Jackie Boughton *director of commercial*  
Beau Vigushin *director for audiences*  
Hannah Hoban *executive assistant to CEO*

# Events coming up we think you might like

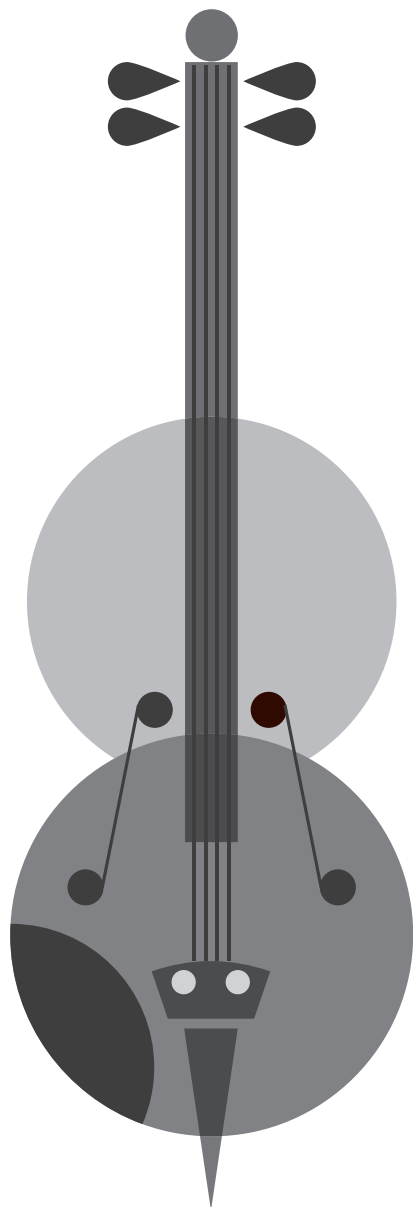


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**Lodestar Trio**  
Tue 1 Oct, LSO St Luke's



**Academy of Ancient Music:**  
**Handel's Messiah**  
Mon 16 Dec, Hall



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