



Bachfest 2021

LBS 75th – Founded by Paul Steinitz on 7 November 1946

Secular and Sacred Bach

Friday 5 November at 7.00pm (doors open 6.30pm)

Fidelio Café , 91-95 Clerkenwell Road, London EC1

(Farrington or Chancery Lane tubes)

In the footsteps of Bach and his Friday night concerts with his students at Zimmermann's Coffee House in 1730s Leipzig, here is our 21st century version with **Steinitz Bach Players (SBP)** director **Rodolfo Richter** in London's **Fidelio Café**, a venue that supports & promotes classical music.

Enjoy concert (1 hour) followed by food (*drinks extra at own cost*)

Bookings **£30 each** (*including food*) for an evening of classic Bach in a congenial festival atmos.

Limited availability, so book sooner rather than later.

To book go to www.bachlive.co.uk. Visit <https://fidelio.cafe/>

Tuesday 9 November at 7.30pm (doors open 7.00pm)

St. Bartholomew-the-Great, West Smithfield, London EC1

(Barbican or St. Paul's tube)

Special Guests:

Tenebrae directed by Nigel Short

In this programme performed by one of the world's leading vocal consorts, we present some of the most challenging vocal works in Bach's corpus of sacred compositions - his Motets. As a complement the Motet genre is brought right into the 21st century with the first performance of an LBS commissioned motet from the inspirational **Sir James MacMillan** entitled

"I saw Eternity the other night".

Booking £20. Go to www.bachlive.co.uk



Rodolfo Richter, dir & solo violin



Tenebrae dir Nigel Short performing in St. Bart's



LBS and the City of London

Although founded on 7 November 1946 in St. Peter's Church Dulwich Common, the LBS has had its roots in the City of London since 1949, when founder Paul Steinitz became Director of Music at the Priory Church of St. Bartholomew-the-Great. There LBS presented what is regarded as a turning point in the study and performance of Early Music – the first performance in UK of Bach's St. Matthew Passion in its complete and original German form on 22 March 1952. The performance came about as the result of a conversation between Paul and tenor/Bach Evangelist Eric Greene while travelling by train to Chichester.

Once the idea took root, there was no turning back!

The audience was invited to participate in three chorales too, sung in German, still an enemy tongue back then. This became a welcome tradition and regularly featured in the subsequent annual performances.

In 1952, the 1736 score of the St. Matthew was used, a 'hybrid' version of the original. It was always known that the origins of this great Passion could have dated from as far back as Bach's Weimer years (1708-1717) with little or no performing material existing to confirm as such. However, research by the Leipzig Bach-Archiv has revealed from materials to hand 11 April 1727 as the likely first performance, in a version with several variants from the edition we most use today e.g. no gamba, but a lute obbligato in that great Bach aria "*Komm süßes Kreuz*". LBS gave the UK 'live' première of this early version in St. John's Smith Square in 2013, with the scores and parts published earlier by Bärenreiter.

In November 1958, the Society's historic Bach cantata cycle was launched in St. Bart's, a project containing 208 extant works that took nearly 30 years to complete and was finally achieved at London's South Bank Centre in December 1988. It remains the only complete cycle of extant cantatas to have been performed publicly here and the glories these miniatures (and not so miniature) revealed were breath taking at times. To think that the often disagreeable Leipzig audiences were treated to a 'world première' most Sundays during the church year at Leipzig!

Bach scholarship continues to move on apace; period instruments many of which Paul pioneered here, plus small professional choral forces, have brought us closer to the sound with which the composer would have been familiar. This has not only come some way to satisfying curious minds, but has also informed modern-instrument orchestras and choirs. It is this 'satisfying curiosity' in our artistic policy that underpins the LBS planning today, building on the musical legacy that has been amassed for three-quarters of a century. There is still much to do and new audiences to reach.

The two November concerts that frame the actual LBS foundation date celebrate Bach, the composer of instrumental pieces for secular occasions in secular spaces and Bach, the provider of a 'well-regulated church music' for the congregation at his various postings. I do hope that you can join us.

Margaret Steinitz (Mrs Paul)
LBS Artistic Director

Note: We hope that by this time next year we shall be able to publish a printed brochure and use a professional distributor as per usual. However, limited funds at present mean that we are using our in-house sources, mailing lists and word of mouth to publicise our autumn 2021 concerts and keep our musicians in some work.

We hope to be able to promote further events in the New Year.....and have a celebration cake!

PLEASE FEEL FREE TO FORWARD THIS FLYER TO FAMILY AND FRIENDS