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The
Cambridge
Baroque
Camerata

J.S. Bach
BRANDENBURG CONCERTOS 1-7

Brandenburg Concertos 1-7

Dating from 1721, the six concerti written for the Margrave of Brandenburg form a varied set of pieces unrivalled in the history of the baroque period. Certainly, other composers such as Corelli, Handel and Vivaldi collected together wonderful concerti in impressive groupings, but only Bach somehow satisfies our desire for encyclopædic completeness and gives us unusual variety at the same time.

The Italianate model for these works resulted in a slow-fast-slow pattern, with extra dances added in Concerto No 1, and much use is made of a rhythmic drive which we think of as Italian, here combined with Bach's own inspired contrapuntal complexity. But these pieces are not simply erudite exercises: they overflow with genial tunefulness which confirms their continuing wide appeal.

Bach's masterly achievement stems from the individual sound world that each piece inhabits. Here variety is the key, as each concerto has a different instrumentation. It is interesting to note that in none of the Brandenburg concerti does Bach employ the standard concertino group of two violins and 'cello pitted against the remaining ripieno strings. In Concerto No 1 the soloists are two horns, three oboes and violino piccolo - a rarely found instrument, tuned a minor third higher than the normal violin. The line-up in Concerto No 2 is of high instruments - trumpet, recorder, oboe and violin - by contrast with

Concerto No 6, which features the low instruments - two violas da braccia (held on the arm), two violas da gamba (held between the legs) and three bass instruments. In Concerto No 3 the concertino group is abolished to allow all the ten string players to be soloists. Concerto No 4 looks as though it is a standard design, but reveals a virtuoso violin part with two recorders, again emphasising the high end of the sound spectrum. Finally, with Concerto No 5, the harpsichord breaks loose and reveals unimagined possibilities, combining its continuo rôle with an extrovert soloistic approach.

Concerto No 7, however, is scholarly speculation, in so far as it was not part of the original set of six concerti presented to the Margrave of Brandenburg. In 1984, Peter Williams argued in *Early Music* that the G minor sonata for viola da gamba and obbligato harpsichord had been first conceived as a concerto rather than a sonata. This led to an arrangement in D minor by John Hsu and, in 1988, to the present arrangement, in C minor, by Duncan Druce and subsequent publication by Corda Music Publications in 1992. The instrumentation is identical to that of the 6th concerto, making it an excellent companion piece in performance as well as having a natural feel on the viola. There are many precedents for making arrangements, notably by Bach himself; his harpsichord concerti, for example, are thought to be arrangements of works, existing or lost, which are also known in other instrumental combinations.

Concerto No 1 in F (BWV 1046)

*[Allegro] - Adagio - Allegro - Menuet - Trio 1 -
Menuet - Poloinesse - Menuet - Trio 2 - Menuet*

HORN - Roger Montgomery, Robert Ashworth, OBOE - Gail Hennessy,
Mark Radcliffe, Jane Downer, VIOLINO PICCOLO - Alison Bury,
VIOLIN - Henrietta Wayne, Ellen O'Dell, VIOLA - Judith Tarling,
'CELLO - Pál Banda, VIOLONE - Ian Gammie, BASSOON - Nathaniel Harrison,
HARPSICHORD - Jonathan Hellyer Jones

Concerto No 2 in F (BWV 1047)

[Allegro] - Andante - Allegro assai

TRUMPET - Stephen Keavy, RECORDER - Rachel Beckett, OBOE - Gail Hennessy,
VIOLIN SOLO - Adrian Butterfield, VIOLIN - Henrietta Wayne, Ellen O'Dell,
VIOLA - Judith Tarling, 'CELLO - Pál Banda, VIOLONE - Ian Gammie,
HARPSICHORD - Jonathan Hellyer Jones

Concerto No 3 in G (BWV 1048)

[Allegro] - Adagio - Allegro

VIOLIN - Henrietta Wayne, Ellen O'Dell, Marc Cooper, VIOLA - Judith Tarling,
Penelope Veryard, Lisa Cochrane, 'CELLO - Pál Banda, Helen Verney,
Emma Skeaping, VIOLONE - Ian Gammie,
HARPSICHORD - Jonathan Hellyer Jones

Concerto No 4 in G (BWV 1049)

[Allegro] - Andante - Presto

VIOLIN SOLO - Maya Homburger, RECORDER - Rachel Beckett, Marion Scott,
VIOLIN - Henrietta Wayne, Ellen O'Dell, VIOLA - Judith Tarling,
'CELLO - Pál Banda, VIOLONE - Ian Gammie,
HARPSICHORD - Jonathan Hellyer Jones

Concerto No 5 in D (BWV 1050)

Allegro - Affetuoso - Allegro

FLUTE - Neil McLaren, SOLO VIOLIN - Henrietta Wayne, VIOLIN - Ellen O'Dell,
VIOLA - Judith Tarling, 'CELLO - Pál Banda, VIOLONE - Ian Gammie,
HARPSICHORD - Jonathan Hellyer Jones

Concerto No 6 in B flat (BWV 1051)

[Allegro] - Adagio ma non tanto - Allegro

VIOLA - Judith Tarling, Penelope Veryard, VIOLA DA GAMBA - Mark Levy,
Emilia Benjamin, 'CELLO - Pál Banda, VIOLONE - Ian Gammie,
HARPSICHORD - Jonathan Hellyer Jones

Concerto No 7 in d minor (arranged from BWV 1029 by Duncan Druce)

Vivace - Adagio - Allegro

players: as for Concerto No 6

THE CAMBRIDGE BAROQUE CAMERATA was founded in 1984 by its director, the British harpsichordist Jonathan Hellyer Jones, to perform the music of the 17th & 18th centuries on period instruments. Since its foundation the group has toured throughout England and Scotland as well as giving regular concerts in Cambridge and London in programmes using from two to thirty players. More recently the Camerata has toured in France where it has begun to establish itself as an ensemble with style and sensitivity, whether on TV or in concerts from Versailles to Marseille and Poitiers to Bourg en Bresse. Both in the UK and France the Camerata has collaborated with choirs in oratorio performances, providing firm but transparent support. One such partnership has resulted in a recording with the choir of Gonville&Caius College, Cambridge of a reconstruction of J S Bach's *St Mark Passion*. The Camerata has issued two previous CDs - *Principia Musica*, music from England in the 17th century, and *Rare Baroque Flute Concertos* from the 18th century.



JONATHAN HELLYER JONES has spent much of his life in Cambridge where he read music at St John's College. He was awarded a John Stewart of Rannoch Scholarship and in 1972 received the first Brian Runnett Memorial Prize for organ playing. He now lives in Cambridge where he teaches at both universities, specialising in baroque performance practise, and is a senior member of Hughes Hall, a graduate college. He has produced two solo recordings - one of music on harpsichord and fortepiano, *The Muse Delight'd*; the other is *The Organ in Age of Reason* - organ music from the time of J S Bach.

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CD1**Concerto No 4 in G (BWV 1049)**

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|---|------------------|------|
| 1 | <i>[Allegro]</i> | 6.42 |
| 2 | <i>Andante</i> | 3.47 |
| 3 | <i>Presto</i> | 4.30 |

Concerto No 7 in d minor**(arranged from BWV 1029 by Duncan Druce)**

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|---|----------------|------|
| 4 | <i>Vivace</i> | 5.15 |
| 5 | <i>Adagio</i> | 4.09 |
| 6 | <i>Allegro</i> | 3.34 |

Concerto No 2 in F (BWV 1047)

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|---|----------------------|------|
| 7 | <i>[Allegro]</i> | 5.21 |
| 8 | <i>Andante</i> | 3.35 |
| 9 | <i>Allegro assai</i> | 2.56 |

Concerto No 3 in G (BWV 1048)

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|----|------------------|------|
| 10 | <i>[Allegro]</i> | 5.34 |
| 11 | <i>Adagio</i> | 0.56 |
| 12 | <i>Allegro</i> | 5.04 |

*Total 51.47***CD2****Concerto No 1 in F (BWV 1046)**

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|---|---|------|
| 1 | <i>[Allegro]</i> | 3.55 |
| 2 | <i>Adagio</i> | 3.46 |
| 3 | <i>Allegro</i> | 4.20 |
| 4 | <i>Menuet - Trio 1 - Menuet - Poloinesse</i>
<i>- Menuet - Trio 2 - Menuet</i> | 6.23 |

Concerto No 6 in B flat (BWV 1051)

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|---|----------------------------|------|
| 5 | <i>[Allegro]</i> | 6.00 |
| 6 | <i>Adagio ma non tanto</i> | 4.06 |
| 7 | <i>Allegro</i> | 5.27 |

Concerto No 5 in D (BWV 1050)

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|----|------------------|-------|
| 8 | <i>Allegro</i> | 10.12 |
| 9 | <i>Affetuoso</i> | 5.20 |
| 10 | <i>Allegro</i> | 5.33 |

Total 55.17

Producer: Jan Johansson. Engineer: Michael Bergek.
 Editing and Mastering: Torbjörn Samuelsson, Kenneth Svensson,
 Digitalfabriken. Harpsichord tuning and loan of Michael
 Johnson harpsichord for Concerto No 5 - Mark Ransom.
 Recorded at St Silas Church, Kentish Town, London NW5,
 4-9 August 1997.

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