

2019 LEIPZIG BACH FESTIVAL

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Date: 14 June 2019

Bach, Court Composer

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2019 LEIPZIG BACH FESTIVAL

I. Schedule for media representatives on the first day of the festival

Friday, 14 June

10am Press Conference

Bach Museum Podium: Prof. Dr. Ton Koopman, Klaus Mertens, Thomaskantor
Summer Hall Gotthold Schwarz, Prof. Dr. Peter Wollny and PD Dr. Michael Maul

11am: Start of accreditation and distribution of press cards

Bach Archive Bach Festival Press Office, Thomaskirchhof 15/16,
04109 Leipzig

5pm: Opening concert

No 1 Organist of St. Thomas' Church Ullrich Böhme, soloists,
St. Thomas' Leipzig Thomanerchor, Freiburger Barockorchester,
Church Conductor: Thomaskantor Gotthold Schwarz

7pm approx. Reception given by the Mayor of Leipzig,

Altes Rathaus in the Banqueting Hall of the Altes Rathaus (Old Town Hall)
Markt in the presence of the patron of the Bach Festival,
S. E. Emil Hurezeanu, Ambassador of Romania in Berlin
Please note: only Bach Festival press ticket holders will be
admitted.

7.30pm: Opening of BachStage

No 3 J. S. Bach: Tönet, ihr Pauken! Erschallet Trompeten, BWV 214
Markt and other works
Admission free Soloists, Leipzig University Choir, Pauliner Baroque Ensemble
Conductor: University Music director David Timm
Accredited journalists will be admitted to the tent on Markt square.

9.30pm

No 5 Michael Wollny Trio: Michael Wollny (piano),
Markt Christian Weber (bass), Eric Schaefer (percussion)

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2019 LEIPZIG BACH FESTIVAL

I. Schedule for press representatives Lectures and discussions

Sunday, 16 June

3pm: »doudecim vocum harmoneis conflatum«.
No 41 Music in the context of the
Neues Rathaus Leipzig Disputation, 1519, Festival Lecture in German by
Festsaal Prof. Dr. Jürgen Heidrich (Münster)
Please register your attendance in the Press Office.

Monday, 17 June

11.30am »Great Lord and mighty king« or
No 54 »Most humble servant«? Bach and his superiors
Zeitgeschichtliches Lecture in German by PD Dr. Michael Maul (Leipzig),
Forum *Please register your attendance in the Press Office.*

Tuesday, June 18

11.30am: » Royal Polish and Electoral Saxon Court Compositeur«.
No 67 Scenes from the life of Bach in Dresden
Zeitgeschichtliches Lecture in German by Dr. Manuel Bärwald (Leipzig)
Forum *Please register your attendance in the Press Office.*

Wednesday, 19 June

11.30am: Bach digital: The research platform for
No 79 the Bach community
Zeitgeschichtliches Lecture in German by Dr. Christiane Hausmann (Leipzig)
Forum *Please register your attendance in the Press Office.*

Thursday, 20 June

11.30am: The Bachs in Berlin
No 91 Lecture in German by PD Dr. Wolfram Enßlin (Leipzig),
Zeitgeschichtliches *Please register your attendance in the Press Office.*
Forum

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I. Schedule for press representatives: Lectures and discussions

Friday, 21 June

11.30am:

No 105

Zeitgeschichtliches

Forum

Bach Surgery

You can ask questions, Leipzig Bach scholars will answer them (in German).

Please register your attendance in the Press Office.

2pm:

No 109

Zeitgeschichtliches

Forum

»Critics' Quartet: How big was Bach's choir and what sounds best today? (in German)

Dr. Martin Elste, Sabine Fallenstein, PD Dr. Michael Maul

Moderator: Dr. Eleonore Büning (Berlin)

A partnership project between »Preis der deutschen Schallplattenkritik« e. V. and the Bach Festival

Please register your attendance in the Press Office.

Saturday, 22 June

1.30 pm:

No 131

Bach-Museum,

Sommersaal

Presentation of the Bach Festival 2020

The executive director of the Bach Festival,

PD Dr. Michael Maul, introduces the programme of

2020. (in German)

Please register your attendance in the Press Office.

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II. Press release

The 2019 Leipzig Bach Festival at a Glance

On the theme of “Bach, Court Compositeur”, the festival from 14-23 June focuses primarily on works that Johann Sebastian Bach composed in Weimar and Köthen for different rulers. Every year, the Leipzig Bach Festival welcomes visitors from over 40 nations, which makes it one of the most international classical music festivals in the world. The main private sponsor of the Bach Festival, which comprises more than 150 different events, is Sparkasse Leipzig.

Johann Sebastian Bach was not only the cantor of St. Thomas': for fifteen years of his life, his main job was court employee. Even during his years in Leipzig, he garnered honorary court titles. Bach's work at the courts and for rulers produced numerous compositions – splendid music for celebrations, virtuoso instrumental works of every imaginable style and genre – and also innovative church music.

The 2019 Leipzig Bach Festival will present works by Bach in his capacity of “court compositeur”, as well as certain compositions by close companions of his who also worked at courts, in historical Bach venues in Leipzig. Following on from the extraordinarily successful Ring of Cantatas in 2018, a whole cycle will be devoted to the sixteen sacred Bach cantatas composed at the court of Weimar. They will be performed in five concerts on the second festival weekend in the churches of St. Thomas and St. Nicholas, as well as in other venues. Works by the initiator of efforts to preserve Bach's heritage in Leipzig, the Gewandhaus kapellmeister Felix Mendelssohn Bartholdy, also traditionally play a central role in the festival programme. On the opening weekend, admission-free concerts will be drawing crowds to Leipzig's Markt square.

Many of the best-known Bach interpreters have been engaged, including ensembles such as the Akademie für Alte Musik Berlin, the Freiburger Barockorchester, Café Zimmermann, La Cetra Basel, Solomon's Knot and Le Concert des Nations conducted by Jordi Savall; and in addition to these, soloists such as Nuria Rial, Sir Andrés Schiff, Andreas Staier, Ton Koopman and Vilde Frang. The harpsichordist Kristian Bezuidenhout will

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be giving four concerts as our artist-in-residence. Following the tradition, the Thomanerchor and Leipzig Gewandhaus Orchestra will also be performing at the Bach Festival.

The City of Leipzig Bach Medal will go to bass baritone Klaus Mertens. He will receive the award on 15 June at a gala concert during the festival from the Mayor of Leipzig, Burkhard Jung.

www.bachfestleipzig.de

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III. Short texts

Bach and Weimar

The court of the dukes of Saxe-Weimar played a key role in the early career of Johann Sebastian Bach: as an 18 year-old, he spent a few months in 1703 working as a violinist with the Weimar court orchestra, and five years later was appointed **court organist** and chamber musician, eventually being promoted to the position of **konzertmeister**. Bach's Weimar years were musically extremely productive and diverse: it was here that he wrote most of his **organ works**, including the **chorale preludes of the *Orgelbüchlein*** (»Little Organ Book«) and many non-chorale-based pieces resulting from improvisations, as well as numerous sacred cantatas (Weimar Cantatas cycle: 21-23 June). At the same time, Bach maintained close relations with the musicians of the neighbouring courts, such as Eisenach, Gotha, Weissenfels and Dresden – thereby founding lifelong friendships with great names such as Telemann and Pisendel.

Bach and Köthen

In late December 1717, Bach took up the post of **court kapellmeister** in Köthen, and there found a well-organised, skilled orchestra, the core of which was formed by the former top performers of the by then dissolved Prussian court orchestra. The young Prince Leopold was also an out-and-out music enthusiast. Bach took advantage of these ideal circumstances to undertake outstanding compositional projects, including instrumental music such as the *Brandenburg Concertos* and the violin concertos, sonatas for violin and harpsichord (no 71: 18 June), as well as challenging solo works for violin, cello and flute. He delighted his prince with original birthday cantatas (No. 97: 20 June). And he gave himself up whole-heartedly to keyboard music, composing the English and French Suites, any number of bravura pieces for harpsichord (No. 84: 19 June) and the first part of his *Well-Tempered Clavier*.

Bach and Dresden

During his time in Weimar, Bach had already had musical contacts with the konzertmeister of the Saxon court orchestra, Johann Georg Pisendel. It was through the latter's intervention that he personally travelled to Dresden for the first time, in 1717. Legend has it that he »fought« a duel on the harpsichord with the French virtuoso **Louis Marchand** (no 50: 16 June). Later too, as Thomaskantor of Leipzig, Bach stayed many times in Dresden. He gave concerts on the Silbermann organs in the Frauenkirche (Church of Our Lady) and

Sophienkirche (St. Sophie's Church) there, attended performances in the electoral opera house and visited fellow musicians. When members of the Saxon ruling family came to Leipzig, Bach performed festive cantatas of homage (*Huldigungskantaten*). After the accession to the throne of the Elector Frederick Augustus II in 1732, Bach sent the new ruler the Kyrie and Gloria of the later **Mass in B Minor** (no 158: 23 June) – works exactly tailored to the qualities of the Dresden court orchestra. By way of thanks he received – three years and a few *Huldigungskantaten* later – the title of »Royal Polish and Electoral Saxon Court Compositeur«.

Bach and Berlin

On 11 May 1747, the 62-year-old Thomaskantor was received at the Stadtschloss (City Palace) in Potsdam by the Prussian king, Frederick II. Bach performed before the court on the harpsichord and the modern fortepiano. Frederick eventually himself reached for the flute, played a theme and ordered Bach to improvise a fugue on it. Bach complied with great skill and, after returning home, wrote up a cycle of various solo and ensemble pieces, all based on the »royal theme«. Naming it *A Musical Offering* (No. 4: 14 June), he published it the same year and dedicated it to the Prussian king, at whose court his son, Carl Philipp Emanuel, had a good position as harpsichordist.

Even when he was kapellmeister at Köthen, Bach travelled to Berlin several times and in 1721 dedicated six ambitious concertos to the Margrave Christian Ludwig von Brandenburg, an uncle of the »Soldier King« who resided in the Stadtschloss with his small court orchestra. This is why these works are known today as the *Brandenburg Concertos*. The touching wedding cantata **O holder Tag, erwünschte Zeit** (»O propitious day, desired time«, No. 47: 16 June) was also performed in Berlin, on the occasion of the wedding of Bach's friend, the privy councillor and physician Georg Ernst Stahl.

Bach and Weissenfels

In February 1713, the Weimar court organist Johann Sebastian Bach was charged with the distinguished mission of travelling to nearby Weissenfels and composing a *Festkantate*, a celebratory cantata, for the 31st birthday of the duke there. Christian of Saxe-Weissenfels was a great lover of the hunt and so with his librettist, Salomon Franck, Bach composed a **Jagdkantate**, or hunting cantata. The performance was a great success and proved to be the foundation stone of Bach's lasting relationship with the duke of Weissenfels. After Bach had dedicated another two works to the duke – the **Schäferkantate**, or pastoral cantata, in 1725 and the musical homage **O angenehme Melodei** in 1729 –

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Christian appointed him »**Non-resident Princely Kapellmeister to the Court of Weissenfels**« before 1729 was out. Both the *Jagdkantate* and the *Schäferkantate* were performed in Weissenfels as table music (*Tafelmusik*) and this is how they will be staged at the Bach Festival (nos. 96/116: 20/21 June).

Bach & Friends

At every period of his life, Bach strove for contact with other cantors, kapellmeisters, singers and instrumentalists. Bach had been a close friend of Georg Philipp Telemann since his time in Weimar, the latter being employed at the nearby court of Eisenach. He later made the acquaintance of musicians from the courts of Dresden, Gotha, Merseburg and Berlin, including Johann Georg Pisendel, Silvius Leopold Weiss, Johann Adolph Hasse, Johann Gottlieb Graun and **Gottfried Heinrich Stölzel**, whose **Passion, *Ein Lämmlein geht und trägt die Schuld*** (»A Lambkin Goes and Bears the Guilt«), once graced Johann Sebastian Bach's music library (first modern revival in Leipzig No. 22: 15 June).

Mendelssohn at the Bach Festival

Works by the initiator of efforts to preserve Bach's heritage in Leipzig, Felix Mendelssohn Bartholdy, traditionally play a central role in the festival programme. With the Gewandhaus Orchestra, Herbert Blomstedt will perform the **Scottish Symphony** (nos. 24/48: 15/16 June). The fragment of the **Christus Oratorio** will be performed by the Deutsche Kammerphilharmonie Bremen (No. 75: 18 June). In addition to this, an organ programme which Mendelssohn himself performed in St. Thomas' Church to raise funds for the first Bach monument in 1840 can heard in the original venue (No. 140, 22 June). Numerous chamber music concerts at Mendelssohn House in Leipzig round out this part of the programme.

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III. Short texts

Artists at the Bach Festival

The 2019 Leipzig Bach Festival will host ensembles including the Akademie für Alte Musik Berlin, Café Zimmermann, Das Kleine Konzert conducted by Hermann Max, the Deutsche Kammerphilharmonie Bremen, the Freiburger Barockorchester conducted by Thomaskantor Gotthold Schwarz, Lautten Compagny conducted by Wolfgang Katschner, Le Concert des Nations conducted by Jordi Savall, and Solomon's Knot conducted by Jonathan Sells, as well as soloists Isabelle Faust, Pierre Hantaï, Rudolf Lutz, Nuria Rial, Sir Andrés Schiff, Andreas Staier and Ton Koopman.

Making their first appearance at the Leipzig Bach Festival are La Cetra and La Folia Baroque orchestras, the Ricercar Consort, the ensemble Zefiro, conductors Rinaldo Alessandrini and Omer Meir Welber, and the violinist Vilde Frang, as well as harpsichordists Alexander Grychtolik and Kristian Bezuidenhout (artist-in-residence).

Leipzig's Thomanerchor, conducted by Thomaskantor Gotthold Schwarz, will open the 2019 Bach Festival together with the Freiburger Barockorchester on 14 June in St. Thomas' Church (No. 1). The Leipzig Gewandhaus Orchestra conducted by Herbert Blomstedt will give two *Grosse Concerts* (Nos. 24/48: 15/16 June) and perform in a Leipzig Opera ballet production choreographed by Mario Schröder (*Magnificat*, No. 2: 14 June & No. 45: 16 June).

The closing concert, featuring the *Mass in B Minor* (No. 158: 23 June), will be given by the Tölzer Knabenchor boys' choir and the Paris-based Opera Fuoco conducted by David Stern.

Artist-in-residence: Kristian Bezuidenhout

Born in South Africa in 1979, the harpsichordist works with leading ensembles all over the world. Since 2018, he has been one of the two artistic directors of the Freiburger Barockorchester. Among Kristian Bezuidenhout's extensive discography, his prize-winning recordings of Mozart's complete keyboard music on nine CDs (2010–2016) stand out. But his 2017 recording of Bach's *Sonatas for Violin and Harpsichord* with Isabelle Faust also has reference status. Kristian Bezuidenhout will make his Bach Festival debut with four concerts (No. 47: 16 June, No. 71: 18 June, No. 98: 20 June & No. 119: 21 June).

2019 LEIPZIG BACH FESTIVAL

III. Short texts

BachStage and join-in formats

The admission-free open-air concerts on Leipzig's Markt square as part of BachStage on the opening weekend will feature the Michael Wollny Trio (No. 5: 14 June), the Uri Caine Septet (No. 25: 15 June) and Christian von Richthofen with his show, »Autoauto – Bach driving crazy« (No. 49: 16 June). An open-air church service will be held at the same venue on 16 June (No. 27). Besides these, numerous concerts and join-in events are also geared to children and their families, as well as to schoolchildren. In collaboration with the sociocultural centre *die naTo e.V.*, the BachGames will be held once again during this year's festival in the Promenaden Hauptbahnhof shopping arcade.

Research and education

Researchers from the Leipzig Bach Archive and renowned guest speakers will accompany the festival with presentations, pre-concert introductory talks and *BachSprechstunde*, a time for talking about Bach, when the public can have their questions about Johann Sebastian Bach and his family answered (No. 105: 21 June). Leipzig Bach Museum is devoting a special exhibition to the festival theme. The »Bach, Court Compositeur« exhibition shows valuable music scores and documents, musical instruments, objects from princely tables, and illustrations.

Patrons and Sponsors

The Leipzig Bach Festival is funded by the City of Leipzig and the Ministry of Science and the Arts of the Free State of Saxony. The main private sponsor is Sparkasse Leipzig. The patron of the festival in 2019 is the Ambassador of Romania, S. E. Emil Hurezeanu.

2019 Leipzig Bach Festival programme:

Apple App Store



Google Play Store



2019 LEIPZIG BACH FESTIVAL

IV. Statements

Dr. Skadi Jennicke, Deputy Mayor for Culture of the City of Leipzig

»For ten days every June, Leipzig celebrates Johann Sebastian Bach. Visitors stream to the city from numerous countries, festival music can be heard in the churches, concert halls and on Leipzig's Markt square. This year, this music includes numerous cantatas with drums and trumpets, which Bach once wrote as fitting praise for Central German princes and are otherwise rarely heard in Leipzig. At the 2019 Bach Festival, this magnificent, opulent music will be sounding in the sole honour of its composer – and of course for all the people of Leipzig and their guests. You can look forward to magnificent works by Bach and his contemporaries, performed by the world's most important Bach interpreters, including the Gewandhaus Orchestra and the Leipzig Thomanerchor!«

Dr. Harald Langenfeld, President and CEO Sparkasse Leipzig (main sponsor and presenting partner of BachStage):

»The city of Leipzig has been honouring the musical heritage of the famous Thomaskantor with the Bach Festival for more than 20 years. From the outset, we at Sparkasse Leipzig were thrilled at the idea of organising a music festival in honour of Johann Sebastian Bach here, in the places where he worked. In doing so, we are supporting an outstanding event which, with its many-faceted programme, authentic venues and the best Bach interpreters, lures music lovers from all over the world year after year to our beautiful city. We see it as our contribution to keeping the grand tradition of Leipzig as a city of music alive.«

2019 LEIPZIG BACH FESTIVAL

IV. Statements

Prof. Dr. Ton Koopman, President of the Leipzig Bach Archive:

»With pride and gratitude I have accepted my new role as president of the Bach-Archiv in Leipzig. I have known the Bach-Archiv for at least 35 years. During that time I have often received help with questions about Bach sources, for instance during my recordings of the complete Bach cantatas and the complete Bach organ works. The Bach-Archiv is a wonderful institute, spreading well researched knowledge about Johann Sebastian Bach, about his music and his world. In a friendly atmosphere the various teams of the Bach Museum, the Library and Research departments, the Bach-Festival and the International Bach Competition are all devoted to reach out to a broad audience of music-lovers, musicians and musicologists. It is surprising how research can lead to new insights, time after time! Scholarship and performance practice go hand in hand here, in an exemplary way. It will be a great pleasure to be part of this institute and I look forward to work together with Peter Wollny, Franziska Grimm, Michael Maul and many others.«

PD Dr. Michael Maul, Executive Director:

»I am delighted that for the twentieth anniversary of the annual Leipzig Bach Festival we are in a position to offer an extraordinarily varied programme, geared consistently to the festival title. What makes Bach's works for these rulers so delightful is their tremendous variety. The spectrum ranges from glitteringly virtuoso concertos, *Tafelmusik* (»table music«) and experimental cantatas right through to the enigmatic ›Musical Offering‹ and the consummate but incomplete ›Art of Fugue‹. In short, a Bach Festival that for once shows the Thomaskantor of Leipzig from quite a different perspective. Surprises guaranteed!«

Prof. Gotthold Schwarz, Thomaskantor:

»Bach, the ›court compositeur‹, is a subject of fascination for me and shows one special facet of the Thomaskantor. Because in his works, Bach blurs the boundaries between ›secular‹ and ›sacred‹. The Kyrie and Gloria of his sacred *B Minor Mass* was a work dedicated to the elector of Saxony. And as court organist in Weimar he created some of his most imposing sacred cantatas. I am thrilled to have the chance to perform three of these fantastic pieces in the Weimar Cantata Cycle with the Thomanerchor and the Gewandhaus Orchestra. It is equally fascinating to see how 'Monsieur Bach' playfully mixes the different national styles in his compositions: Bach, the European!«

2019 LEIPZIG BACH FESTIVAL

IV. Statements

Statements by our Partners

Prof. Andreas Schulz, Gewandhaus General Director:

»The former Gewandhaus kapellmeister Felix Mendelssohn Bartholdy was a central figure of the Bach revival that brought the works of the cantor of St. Thomas' back into public awareness. We are paying tribute to his particular significance in this respect by combining the music of Mendelssohn with that of the Thomaskantor in our contributions to this year's Bach Festival and reproducing an organ concert that Mendelssohn performed to raise money for the first Bach memorial. I am looking forward especially to the orchestral works commissioned by the Gewandhaus, for which seven composers from all over the world have provided a re-interpretation of parts of Bach's *Art of Fugue* to create a cultural exchange and engage in a dialogue with an important work of European musical tradition.«

Jürgen Ernst, Director of Mendelssohn House, Leipzig:

»The motto banner for this year's Bach Festival may seem somewhat confusing at first glance, both in relation to Johann Sebastian Bach and to Felix Mendelssohn Bartholdy. At the same time, it is interesting in the extreme!

With regard to the Mendelssohn content of the Bach Festival, Felix Mendelssohn Bartholdy's work presents some very remarkable aspects. Felix Mendelssohn Bartholdy, who is an outstanding representative both of civic musical culture in general and of the development of Leipzig as a city of civic music in particular, maintained very important relations with the court culture of Prussia and Saxony as well as with the English crown. What is less well-known is that besides the position of Gewandhaus kapellmeister, he also received the title of Royal Saxon Kapellmeister from King Frederick Augustus II and Royal Prussian Kapellmeister from King Frederick Wilhelm IV.

His wonderful, sadly far too rarely performed incidental music (*Antigone, A Midsummer Night's Dream, Oedipus at Colonus* and *Athalia*) is an eloquent example of his excellent connections with the music scene of the courts.

We will be making reference to this aspect of his work with our events at Mendelssohn House, thereby aligning ourselves with the theme of this year's Bach Festival. To find out about the six events in Mendelssohn House, please consult the Bach Festival programme.«

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Ulf Schirmer, General Director and Music Director of Leipzig Opera:

»The contemporary language of ballet makes the music of Johann Sebastian Bach something you can really experience. Audiences who have rarely come into contact with Bach especially will be encouraged by the emotional narrative of the language of movement and the choreographic signature of the ballet director and chief choreographer Mario Schröder to simply abandon themselves to the music.«

Gregor Nowak, Managing Director of the Leipzig Schumann Society:

»Schumann House is delighted to be a partner of the Leipzig Bach Festival once again this year. When they lived on Inselstrasse, Clara and Robert Schumann performed works by Johann Sebastian Bach and played a considerable role in his revival. In our salon concert on 15 June, the flautist Elizaveta Birjukova and pianist Christoph Ritter will also be focusing on Bach's music – and becoming a part of the great Bach family here in Leipzig!«

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2019 LEIPZIG BACH FESTIVAL

V. Awarding of the 2019 Bach Medal to Klaus Mertens

As part of a gala concert at the 2019 Bach Festival given by Klaus Mertens and Ton Koopman on the occasion of the joint 40th anniversary of their careers, bass baritone Mertens will be awarded the City of Leipzig Bach Medal. The jury, consisting of the former president of the Bach Archive, Sir John Eliot Gardiner, and its director, Professor Dr. Peter Wollny, Thomaskantor Gotthold Schwarz and the rector of the Felix Mendelssohn Bartholdy University of Music and Theatre, Professor Martin Kürschner, wrote in the award justification:

»For decades, Klaus Mertens has been one of the most sought-after bass singers and is regarded in the musical world as the ideal interpreter of Bach's cantatas and Passion texts. Moreover, with his concern for reviving the music of lesser-known names, he has done much to expand the Baroque cantata repertoire. The speech-like style of his clear baritone voice makes Mertens – particularly in the recording of Bach's complete vocal works, conducted by Ton Koopman – one of the most important musical Bach ambassadors of our time.«

The Bach Medal is the highest honour awarded by the City of Leipzig in the field of music. In 2019, it will be awarded for the seventeenth time. Previous recipients include Sir John Eliot Gardiner (2005), Ton Koopman (2006), Nikolaus Harnoncourt (2007), Herbert Blomstedt (2011), Masaaki Suzuki (2012) and Robert Levin (2018).

The medal will be awarded by the Mayor of Leipzig Burkhard Jung on 15 June 2019 in the Paulinum – the assembly hall and university church of St. Paul (No. 13).

Note for photo and graphic editors:

Invitation to photo and film shoot

»Mayor Burkhard Jung awards the 2019 Bach Medal to Klaus Mertens«

Date: Saturday, 15 June, 2019

Venue/meeting point: Paulinum – the assembly hall and university church of St. Paul, Agusteam

Admissions will start at around 3.15pm (at the start of the second part of the concert).

Please register in the Press Office.

2019 LEIPZIG BACH FESTIVAL

VI. Leipzig Bach Museum during the Bach Festival

Leipzig Bach Museum and museum shop

Thomaskirchhof 15/16, 04109 Leipzig

Open daily from 10am to 6pm for the duration of the Bach Festival.

Public guided tours during the festival period:

Permanent exhibition. daily, 3pm (German), 4pm (English)

Temporary exhibition: » Bach, Court compositeur «: 14–16 June and 21–23 June, 10.30am (German), 11.30am (English)

Audio guides are available for use free of charge in the Bach Museum. They are available in nine languages: Chinese, German, English, French, Italian, Japanese, Dutch, Russian and Spanish. Guides are also available in simple language, for the blind and partially sighted and in German sign language (video guide)

Current special exhibition

»Bach, The Court Composer «

Bach composed music for court church services, court entertainments, celebrations of homage and for princely tables. But what did these performances of celebratory music actually involve? Who were Bach's employers and what obligations did he have to fulfil?

This interactive exhibition including audio recordings sets Bach's compositions in the context of a courtly life full of rules and ceremonies. The most valuable exhibits include original Bach manuscripts of the *Brandenburg Concertos*, the *Jagdkantate* (»Hunting Cantata«), the cantata *Preise dein Glucke, gesegnetes Sachsen* (»Prize your good fortune, blessed Saxony«) and the aria, discovered only in 2005 by the Bach Archive, *Alles mit Gott und nichts ohn' ihn* (»Everything with God and nothing without him«), as well as an early print edition of the *Musical Offering*. A gallery of princely portraits, tableware, and documents such as the »Mandate against unauthorised trumpet-blowing" provide insights into the courtly world. His music can be heard at numerous listening stations, while short audio dramas reproduce texts about court life. An interactive screen invites visitors to browse through Bach's music manuscripts, learn more about the places in Weimar and Köthen where he performed, and answer a fun quiz.

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PRESS KIT

Press Office Franziska von Sohl · Tel. +49 341 9137-121 · Fax +49 341 9137-125 · Email von.sohl@bach-leipzig.de

The Bach Museum Treasury: 300 years of publishers Breitkopf & Härtel

This year, the oldest music publisher in the world looks back over its 300 years of history. In its Treasury Room, the Bach Museum is devoting a small exhibition to the publishing house that has always been closely linked with the work of Johann Sebastian Bach. This presents two masses by Francesco Durante and an anonymous composer in sheet music transcribed by the hand of Johann Sebastian Bach, his *Four-part Chorales* and the *Fugue in E minor*, BWV 533/2, in contemporary transcriptions, as well as printed song collections such as the *Schemellisches Gesangbuch* and Sperontes' *Singende Muse an der Pleisse*. Compositions by Bach's son Carl Philipp Emanuel, his cousin Johann Ludwig Bach, his successor Johann Friedrich Doles and Carl Heinrich Graun document the work of music publishing in the eighteenth century. Editions such as the printed text of St. Thomas' School Regulations of 1733, or Johann Christoph Gottsched's *Versuch einer Critischen Dichtkunst* («Essay on a Critical Poetic Theory») demonstrate the importance of Breitkopf as a book publisher.

Exhibition catalogue »Bach, The Court Composer« (Ger/Eng), published by Leipzig Bach Archive, text: Henrike Rucker, published by Kamprad-Verlag 2019, €7.90 (on sale in the Bach Museum shop)

Comments concerning the temporary exhibition: » Bach, The Court Composer«:



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VII. Statistics

Events:

- 158, including 43 organised by third parties

Venues:

- 32 in Leipzig, 9 outside Leipzig (Burgk, Eilenburg, Freiberg, Köthen, Naumburg, Pomssen, Weißenfels, Zitzschen and Zschortau)

Participants:

More than 3,000, including:

- 25 choirs with a total of 1,512 singers
- 34 orchestras with a total of 915 musicians
- 149 members of chamber music ensembles
- 176 solo vocalists, 39 conductors, 113 speakers & moderators, 14 organists in church services,
- 81 solo instrumentalists

Advance ticket sales:

- International:
USA (more than 1,100 tickets), Japan (more than 550 tickets), Australia (over 450 tickets), Israel & Colombia (over 350 tickets each), Egypt, Argentina, Brazil, People's Republic of China (including Hong Kong), Canada, Colombia, Korea, Malaysia, New Zealand, Panama, Puerto Rico, Russia, Singapore, South Africa, Taiwan and United States Arab Emirates
- Europe:
Netherlands (over 700 tickets), France (over 500 tickets), Switzerland & United Kingdom (over 400 tickets each), Belgium & Spain (over 300 tickets), Denmark & Austria (over 250 tickets each), Armenia, Finland, Greece, Italy, Ireland, Luxembourg, Malta, Norway, Poland, Portugal, Sweden, Czech Republic, Turkey and Hungary
- Total number of tickets: 42,423, including 32,311 tickets for events organised by the Bach Archive
- Ticket prices: From €2 to €110
- Group tours: 56 tour operators from 12 countries

Marketing:

- 30,000 Leipzig Bach Festival Programme booklets were shipped to 61 countries, 60,500 flyers and 40,000 postcards were produced

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VIII. Services

Information Tent

Petersstrasse/corner of Markt square: information, tickets and meeting point for Bach lovers.

Opening times: daily from 10am to 8pm for the duration of the Bach Festival, on June 23 until 6pm.

Tickets for Leipzig Bach Festival events are available from all the usual advance ticket booking agencies, or by phoning 01806-56 20 30 (€0.20/min from a landline phone, mobile phone rates may differ) if you are in Germany, or +49-3871-2 11 41 91 from abroad.

Tickets can also be booked at www.bachfestleipzig.de. A print@home service is also available. Box office sales are at the respective venues.

Festival Pass

The Festival Pass (price €67) entitles the holder to a 25 percent discount on tickets for events organized by the Bach Festival.

The pass is not valid for events at Leipzig Gewandhaus.

The Bach Festival for waverers: last minute tickets

Fifteen minutes before the start of the concert, admission costs only €10 for a selection of concerts: (Offer only stands in the case of remaining capacity; available only at box offices; no choice of seats.) Last minute tickets: No 4 / No 22 / No 23 / No 44 No 47 / No 50 / No 59 / No 74 / No 97 / No 120 / No 127

2020 Leipzig Bach Festival:

The motto banner for the 2020 Leipzig Bach Festival is
»BACH – We Are FAMILY«

Start of advance ticket sales: 15. November 2019, 9am (CET).

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VIII. Services

»Bachfest Leipzig« – the Leipzig Bach Festival mobile app for iOS and Android

The »Bachfest Leipzig« mobile app for iOS and Android is available and can be downloaded free of charge. The app's Favourites feature turns your smartphone into a personalised festival planner that will be your constant companion for the duration of the festival and accompany you wherever you go. Its integrated reminder feature will warn you unfailingly of the imminent start of any scheduled concert.

Since it is linked to the ticket system, it also allows you to buy Bach Festival tickets. Plus, detailed programme information, artist biographies and information about the venue are available for each event. And the app's town map feature and route planner will make it easier for international festival visitors to find their way to the numerous venues of the Bach Festival.

Regular new posts provide background information on the artists appearing at the Bach Festival and programme content. The app furthermore announces special events and presents Leipzig's historical venues. Push messages will inform users of the availability of last-minute tickets and changes to artist line-ups on any given festival day. And thanks to the integrated link to Facebook, Twitter and Instagram, the Bach Festival community not only get a chance to interact about Bach and his music; they can also make a date to attend concerts and events together.

AppleApp-Store



Google Play Store



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IX. Recordings and streaming of Bach Festival events

Friday 14 June 2019, St. Thomas' Church

No 1, OPENING CONCERT

The concert will be recorded by MDR KULTUR and broadcast starting at 8.05pm.

Saturday 15 June 2019, Kupfersaal

No 19, »COURT CANTATRICE« ANNA MAGDALENA WILCKE-BACH

The concert will be live streamed on www.facebook.com/bacharchiv (available until 17 June)

and on the video screen on the open-air stage on Leipzig's Markt square.

Saturday 15 June 2019, St. Thomas' Church

No 22, PASSION

The dress rehearsal of the concert will be recorded by Deutschlandfunk Kultur and broadcast at a later time.*

Sunday, 16 June 2019, Stadtbad Leipzig

No 50, BACH VERSUS MARCHAND

The concert will be recorded by Deutschlandfunk Kultur and broadcast on 3 July 2019 at 8.03pm.*

Wednesday 19 June 2019, St. Nicholas' Church

No 86, PASSION

The concert will be live streamed on www.facebook.com/bacharchiv (available until 30 June).

Saturday 20 June 2019, Kupfersaal

No 96, Hunting and Pastoral Cantatas

The concert will be live streamed on www.facebook.com/bacharchiv (available until 30 June).

If you need recordings of the radio productions for press purposes, please contact the persons below:

MDR KULTUR

Dr. Michael Oehme (michael.oehme@mdr.de, phone +49 (0) 345-300 5243)

Deutschlandfunk Kultur

Bettina Schmidt (Bettina.Schmidt@dradio.de, phone +49 (0) 30-850 356 21)

*Broadcast times subject to change.

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X. Press Office

Press Office during the Bach Festival, 14-23 June 2019:

Address: Leipzig Bach Archive, Thomaskirchhof 15/16,
04109 Leipzig (inner courtyard)

Opening times:

14 June: 11am – 8pm

15 – 22 June: daily from 9am – 8pm

23 June: 9am – 6pm

Phone: +49 341 9137-351 or -353

Fax: +49 341 9137-125

Email: presse@bach-leipzig.de

Contact:

Franziska von Sohl (Press Officer)

Akio Takano (contact for media representatives from Japan)

Press team: Bernadette Birr, Miriam Luther,
Beate Müller, Norma Strunden, Max Uhlmann

We are only too happy to answer questions, organise interviews and provide photographic material.

Registration/access to Bach Festival photo service: presse.bach-leipzig.de

Please note: You can order photos of the opening concert of the 2019 Leipzig Bach Festival free of charge as of now by supplying your email address. The photos will be sent to you on 14 June by 6.30pm at the latest. Photo credit: Leipzig Bach Festival / Jens Schlüter

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XII. Leipzig Bach Festival extends its thanks to



WIR DANKEN:

DEM HAUPTFÖRDERER

Sparkasse Leipzig

DEN PRÄSENTATIONSPARTNERN

TOTAL
GIBBLE, COULET & WOLTER
BfA
MBM
Hauptstadt Leipzig

DEN ÖFFENTLICHEN FÖRDERERN

Stadt Leipzig
STATUMINISTERIUM FÜR WISSENSCHAFT UND KUNST
SACHSEN

DEN FÖRDERERN

PARK HOTEL
THURMUS AIRLINE
LEIPZIG REGION
DEUTSCHER MUSIKSAT
STÖRER
PROMENADEN

DEN KULTUR- UND MEDIENPARTNERN

KULTUR
Deutschlandfunk Kultur
LEIPZIGER VOLKSZEITUNG

bach ARCHIV LEIPZIG

Mendelssohn im Bachfest

bach fest LEIPZIG

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