

UTRECHT STRING QUARTET

KATHERINE ROUTLEY - VIOOL, EEVA KOSKINEN - VIOOL,
JOËL WATERMAN - ALTVIOOL, SEBASTIAN KOLOSKI - CELLO

EGIDIUS KWARTET

PETER DE GROOT-ALTUS, ROBERT COUPE-TENOR,
HANS WIJERS-BARITONE, DONALD BENTVELSEN-BASS



JOSEPH HAYDN

1732-1809

DIE SIEBEN LETZTEN WORTE UNSERES ERLÖSERS AM KREUZE

(Hob XX/2)

WITH
RESPONSES BY

ORLANDO DI LASSO

1532 - YPON



“I was asked by a cleric from Cadiz to write instrumental music on the theme: The Seven Last Words on the Cross. This formed part of the annual Lent traditions in the Spanish cathedral. The walls, windows and columns were covered with black hangings and lit by one single lamp. The bishop recited a Word from the Cross from the pulpit, followed by a sermon. After this, he left the pulpit and threw himself on the ground in front of the altar. The intervals between the sermons were filled with music. This was not easy, as the adagios should not be too long and had to succeed each other without tiring the listeners too much. I found it almost impossible to keep to the required timing!”

These were Haydn’s words on his assignment for the Cadiz cathedral in 1785. Haydn’s timing problems were solved by the bishop himself who offered to shorten his sermons so as to give the composer more time. The result, the *Passione*, was a piece for large orchestra with trumpets and timpani. In order to achieve a broader circulation for his piece, Haydn wrote a version for string quartet in 1787 for the Italian publisher Artaria. In addition, Artaria made a reduction for pianoforte. Meanwhile, Haydn offered his *Sieben Worte* to his London publisher Forster, with the recommendation that *“the music should move even the least initiated listener to the depths of his soul. After each part there should be an interval so that the listeners can reflect upon the next Word from the Cross”*.

In this programme, played by the primarii of the young, much talked-of Holland Baroque Society and the vocal Egidius Kwartet, the sermon and intervals are replaced by the 1580 responses for Holy Week by Orlando di Lasso, which were probably sung by the choir of Cadiz cathedral until well into the 19th century. Thus, Haydn’s desire for reflection has been given a new interpretation.

Length of the concert: about 75 minutes, preferably without an interval, given the cyclical nature of the programme

EGIDIUS KWARTET

The **EGIDIUS KWARTET** was founded in 1995. At the heart of their repertoire lies music written during the reign of the Habsburgers (Charles V, Margaret of Austria, Philip II). With their research, CD's and concerts, the Egidians sought and gained attention for the work of forgotten masters such as Nicolas Payen, Cornelius Canis, Gheerkin de Hondt and Thomas Crecquillon. The 2006 recording of the Songbook of Lauweryn van Watervliet received high acclaim, as did the CD 'Lamentatio Jeremiae Prophetarum', a recording of Lamentations by Agricola, Morales, Arcadelt and Lassus, released in 2008.

For some programmes and recordings, the quartet is joined by renowned guest singers and instrumentalists.



In addition to performing Renaissance music, the Egidius Kwartet aims to continue a tradition in which singers are ambassadors of new music from their country. Their 20th century programme *Egidius sings Egidius*, with pieces written by Dutch and Flemish composers, was released on CD in 2005. A special-edition CD of work written for the quartet by Daan Manneke was released in 2006. For the quartet's tenth anniversary, Bart Visman wrote a madrigal cycle for Egidius with the soprano Claron McFadden. Theo Loevendie, Cornelis de Bondt, Mayke Nas and Martijn Padding wrote new pieces for a concert series with the Nederlands Blazers Ensemble. The quartet also presented a Schubert programme with forte-pianist Arthur Schoonderwoerd and soprano Johannette Zomer and sang Kurt Weill's *Die sieben Todsünden* with the Rotterdam Philharmonic Orchestra.

The quartet has sung at many venues in the Netherlands, including the Amsterdam Concertgebouw and in the Early Music Network series. It has made successful tours to France, Spain and the United States and has performed at the Holland Early Music Festival, the Flanders Festival, the Ambronay Festival, the Festival de Saintes, the Festival des Cathédrales de Picardie, the Festival de Musique Ancienne à l'Institut Néerlandais in Paris, the Radovljica Festival in Slovenia, the Dubrovnik Early Music Festival, the Festival of Early Music in Aldenbiesen, Belgium, the Arolser Barockfestspiele, the Schleswig Holstein Music Festival and the Gergjev Festival. Egidius is also a regular guest at Ton Koopman's Itinéraire Baroque Festival in the Périgord.



HOLLAND BAROQUE SOCIETY

The ensemble was founded in 2005 by musicians who met in various renowned orchestras in The Netherlands and elsewhere in Europe. The orchestra soon established a place for itself thanks to its innovative programming and lighthearted presentation. The Holland Baroque Society

organizes an extensive education project in conjunction with each concert series. In this way, the HBS is a cultural ambassador for all age groups between 5 and 99.

In their programming, Holland Baroque Society combines early music with music from other traditions, eras and art forms. The musical directorship of each project is put in the hands of another renowned musician, with whom the project is developed and presented. For example, HBS presented 'The Virtuoso', a theatrical concert with music by Händel, Quantz and Sammartini with traverso and recorder player Alexis Kossenko and the male soprano Michael Maniaci, livened up with quotes from *The Virtuoso* by Margriet de Moor, recited by Peter de Groot; 'Vivaldi and the Sun' with harpsichordist Matthew Halls, a programme of sunny music by Vivaldi, Corelli, Valentini and Geminiani, accompanied by stories about the sun by biologist Willem Beekman; 'Passion by/for Bach' with oboist Alfredo Bernardini, with music by J.S. Bach, Marcello, Rebel and Vivaldi in which it is disclosed how Bach was able to integrate various styles in his own music; and 'Via Latina', a treasure hunt through Italy in the 17th century, with musical director and lutenist Stephen Stubbs and the Swedish sopranos Maria Keohane and Helena Ek. In March 2007, HBS performed 'Baroque and Folk Music' with the Slovakian violinist and musical director Miloš Valent and the Czech Jan Rokyta (cymbal, recorder and many other instruments). These sparkling concerts demonstrated the influence of Eastern European folk music on Baroque music by Telemann, amongst others.

PROGRAMME

Introduction
‘Maestoso ed Adagio

Response 1 *O vos omnes*

I Largo
Vater verzeihe ihnen; denn sie wissen nicht was sie tun

Response 2 *Eram quasi agnus*

II Grave e cantabile
Wahrlich ich sage dir: heute wirst du mit mir im Paradies sein

Response 3 *Ecce quomodo moritur iustus*

III Grave
Weib, sehe hier; Dein Sohn; und Du, siehe hier: Deine Mutter

Response 4 *Una hora*

IV Largo
Vater, warum hast du mich verlassen?

Response 5 *Tenebrae factae sunt*

V Adagio
Ich durste

Response 6 *Animam meam dilectam*

VI Lento
Es ist vollbracht

Response 7 *Tradiderunt me*

VII Largo
Vater, in Deine Hände empfehle ich meinem Geist

Response 8 *Caligaverunt mei*

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