

The Performer

Kate Gould was a winner of the 1997 BBC Radio Three Young Artists’ Forum, and in the same year, the Tillett Trust Young Artists’ Platform.

Whilst still a student at the Royal Academy of Music, Kate joined the European Union Youth Orchestra, later becoming co-principal cellist with the opportunity of playing under many great conductors, including Rostropovich, Haitink and Ashkenazy. At the end of her postgraduate year she was awarded the Academy’s highest honour for performance.



As a member of the Leopold String Trio, with which she has released CDs of the complete string trios of Beethoven, and also in a duo partnership with Vic McLean, Kate Gould is often to be heard on BBC Radio 3, and performs at many venues and festivals throughout the UK and overseas.

Sponsored by The Tillett Trust

Suites 1 and 5 will be played on Sunday evening by Daniel Yeadon, at St Rumbold’s Church, Stoke Doyle, 9.30pm.

Suites 4 and 6 will be played on Wednesday evening by Alice Neary, in the Yarrow Gallery, at 10pm.

Details of these performers are to be found on pages 9 and 15.

Exhibition - Earthbound Heaven Sent

The exhibition in the Yarrow Gallery presented by **hung drawn and fired** provides an exciting and original backdrop to the Bach at Twilight recitals. Earthbound Heaven Sent is a visual stimulation of ceramics, textiles, embroidery, leatherwork and fine art, set to the themes of heaven and earth.

To extend further the boundaries of this innovative project, poet Marion Mathieu reads from her works, described as ‘offbeat poetry laced with dark humour’.

The exhibition continues daily until 26th July, 2 - 7.30pm
Marion Mathieu poetry readings - Monday 13th, 1.15pm
Thursday 16th, 8pm

Bach at Twilight
Suites for Solo Cello

Yarrow Gallery, Oundle - 9.30pm

Kate Gould

The Programme

Suite no 2 in D minor J S Bach (1685-1750)
Prélude; Allemande; Courante; Sarabande; Menuett 1 - Menuett 2; Gigue

Suite no 3 in C
Prélude; Allemande; Courante; Sarabande; Bourrée 1 - Bourrée 2; Gigue

The quality of the music which I have seen by the famous organist at Weimar should command great respect," wrote Johannes Mattheson in 1717. This is the first known printed reference to Bach and his music, indicating that during the previous nine years the composer had earned a considerable reputation at Weimar both playing and writing for the organ. Bach was apparently in his element, and yet by the turn of the year had moved to a new job with an employer whose taste was for secular music, and whose chapel organ was of a poor quality. Bach's original decision to move may have been influenced only by the offer of a higher salary, but for a short time his new post proved extremely congenial. His new employer, Prince Leopold of Cöthen, was a young and talented musician who played the violin, viola da gamba and harpsichord, and took a pride in the court orchestra which he had persuaded his mother to establish ten years before.

Bach flourished in this creative environment, and during the next few years wrote most of his instrumental works: the Brandenburg Concertos, the double violin concerto, chamber music, and many works for harpsichord, including the Chromatic Fantasy and Fugue and Book 1 of the Well Tempered Clavier. The idyll was shattered, however, with the death of Bach's wife in 1720. Unsettled, he applied for a position at Hamburg, was offered the post and then turned it down. His remarriage in September 1721 to 20-year old Anna Magdalena Wilken must have offered him hope for the future, but within three months the Prince too had married. His new wife, Friderica, Princess of Anhalt-Bernburg, was "not interested in the Muses" and when Leopold's relationship with Bach gradually cooled, the composer recognised the need for a change, moving to the post of Kantor at the Thomaskirche in Leipzig in 1723.

Much of the chamber music which Bach composed at Cöthen is now thought to be lost, but the surviving works include a number of pieces for a solo instrument without supporting keyboard. Such music was unusual but not unknown; Telemann too wrote pieces for solo violin and for solo flute, and Johannes Schenck wrote music for unaccompanied viola da gamba. Bach's output includes 3 suites and 3 partitas for solo violin, a sonata for solo flute and the six suites for unaccompanied cello. These were composed around 1720, probably for the Cöthen cellist Christian Bernhard Linike, and show an extraordinary awareness of the instrument's potential for refined harmony and dense counterpoint. Like much of Bach's music, however, the cello suites languished in obscurity in the years after his death, and while their publication in 1828 began their rehabilitation, it was not until Pablo Casals took them up around the beginning of the present century that they began to achieve public recognition.

Jacques van Oortmerssen
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