

2026  
**YORK**  
EARLY  
MUSIC  
FESTIVAL

**B'Rock Orchestra**  
&  
**Vocal Consort**

*Da Pacem*

**Sir Jack Lyons Concert Hall**  
**Tuesday 7 July 7.30pm**

# **B'Rock Orchestra & Vocal Consort**

*Da Pacem:*

*Sacred Music by Heinrich Schütz and contemporaries*

- |   |  |
|---|--|
| Aus tiefer Not, SWV 235<br><i>(from the Becker Psalter, 1628)</i>   | <b>Heinrich Schütz 1585-1672</b>         |
| Symphonia<br><i>from Die sieben Wortte unsers lieben Erlösers und<br/>Seeligmakers Jesu Christi, SWV 478 (c.1645)</i> |  |
| Aus der Tiefe ruf ich zu dir, SWV 25<br><i>(from Psalmen Davids, 1619)</i>  |  |
| Galliard Battaglia a 5, SSWV 59   | <b>Samuel Scheidt 1587-1654</b>          |
| Warum toben die Heiden, SWV 23 <i>(from<br/>Psalmen Davids, 1619)</i>   | <b>Heinrich Schütz</b>                   |
| An den Wassern zu Babel, SWV 37 <i>(from<br/>Psalmen Davids, 1619)</i>  | <b>Heinrich Schütz</b>                   |
| Erbarm dich mein, SWV 447   |  |
| Lamento sopra la morte Ferdinand III  | <b>Johann Heinrich Schmelzer 1620-80</b> |
| Verleih uns Frieden, SWV 354<br><i>(from Symphoniae sacrae II, 1647)</i>  | <b>Heinrich Schütz</b>                   |
| Da pacem, SWV 465   |  |
| Ach Gott, wir haben es nicht gewusst,<br>was Krieg für eine Plage ist   | <b>Johann Hildebrand 1614-84</b>         |
| Selig sind die Toten, SWV 391<br><i>(from Geistliche Chor-Music, 1648)</i>  | <b>Heinrich Schütz</b>                   |
| Fröhliche Post  | <b>Sigmund Staden 1607-55</b>            |
| Nun danket alle Gott, SWV 418<br><i>(from the Symphoniae sacrae III, 1650)</i>  | <b>Heinrich Schütz</b>                   |

## ***Da Pacem* – A Landscape in Fragments**

In early sixteenth-century Europe, the familiar image of a Christian community began to show cracks. The Reformers, with Luther at their vanguard, shifted the focus from the Church as an unassailable institution to personal preaching, from ritual sacraments to the redemptive Word, from a universal order to local congregations of the faithful. And those fault lines ran deep through the decades that followed. Western Christendom splintered into a world of smaller circles, new boundaries and precarious equilibria. Religious conviction was, throughout this time, intimately bound up with political power and regional identity, whilst war continued to move across Europe like a devastating maelstrom. The Eighty Years War and the Thirty Years War left behind ruined cities and fields, shattered economies and broken societies. The Peace of Westphalia in 1648 finally brought a more durable settlement, as the Holy Roman Empire reshaped itself into a fragmented landscape of principalities, free cities and confessional enclaves.

Heinrich Schütz wrote in the midst of that world. Over his long life he watched as political and religious fault lines widened into deep chasms, whilst war, economic crisis and fire also took a heavy toll on musical life. A considerable portion of his *oeuvre* was lost; other works were never published for want of resources; and much of his music reached only a limited audience. In his music, Schütz brought together diverse traditions. The expressive power of the early Baroque Italian madrigal, absorbed in Venice under Giovanni Gabrieli, he fused with the German language and the contrapuntal richness of the northern traditions. The soundworld of San Marco still reverberates through Schütz's output – now inflected with the directness and text-driven sensibility of the Lutheran tradition.

This programme moves through the emotional extremes of a Europe at war: from supplications and penitential psalms to proud martial music and, finally, a prayer of thanksgiving. Alongside Schütz we hear contemporaries such as Samuel Scheidt and Johann Heinrich Schmelzer – key figures from the north and south of the German-speaking world respectively – as well as a piece from Johann Hildebrand's *Krieges-Angst-Seufftzer* (1645) and a modest but colourful song by the Nuremberg composer Sigmund Staden.

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## Listening on Borrowed Ground

War and peace: in 2026, the theme immediately calls to mind a world map dotted with conflict zones. When B'Rock invited us to weave new sounds around music by Schütz and his contemporaries, we decided to widen the frame. What traces of the past do we hear in our own familiar surroundings? And how does nature persist and regenerate in the aftermath of human conflict? We laid our ears – and our microphones – to the ground at a handful of places to which we feel a particular affinity. From those field recordings, we created compositions that surface and submerge like islands in the flow of the programme.

Inne grew up near the **Fort of Kessel**, where she has walked since childhood: first with her parents, now with her dog. Construction of the fort began in 1909, as part of the defensive line around Antwerp. In 1914, still unfinished, it found itself on the front line. On 4 October, at six in the morning, the Germans opened fire on the structure. Five hours and 123 Big Berthas later, it lay in ruins. On 16 May 1940, much the same thing happened again on what had by then been rebuilt – a sharp reminder of how fragile military infrastructure can be. But fast-forward a little further, and a different story takes shape. After the world wars, oaks, birches and brambles began to grow spontaneously around the Fort of Kessel. A nature management plan was drawn up to preserve the fort and its surroundings. A large population of rare bats now winters there annually, and Canada geese make themselves heard. The historic monument has become a lively meeting place, where young and old, the human and the more-than-human, come together.

The Westhoek – and in particular the Ganzenpoot sluice complex in **Nieuwpoort** – has long fascinated us both. It was through this network of sluice gates that, slightly later in October 1914, the Yser plain was deliberately flooded. The bold intervention by boatman Hendrik Geeraert and water manager Karel Cogge proved decisive in shaping the course of the First World War. We listened to the work of their modern-day successors: the daily operation of weirs, sluices and bridges. Each day, those who manage the waterways dance with nature, on the boundary between salt and fresh water and to the rhythm of the tides. Today they let the water flow in its accustomed direction: from land to sea. Only in spring are the weirs occasionally opened a crack at high tide, to help glass eels move inland. These remarkable eel larvae travel thousands of kilometres to reach our rivers and grow to maturity. Only at the end of their lives do they return to the Sargasso Sea, where they spawn and die.

Deep in the French Pyrenees, close to the Spanish border, lies **Aulus-les-Bains**. Today the small mountain village looks thoroughly idyllic – its thermal springs, the river Garbet, the CAMP hub for music and sound art where Katherina has attended several workshops. But this place has a dark chapter in its story. In 1942, more than six hundred Jewish people were driven to Aulus. For many it would become a staging post on the road to the concentration camps. Others, including several Belgian families, met with a kinder fate. Among the community of farmers and shepherds, resistance was quietly taking root. At great personal risk, these *passeurs* helped small groups of people across the formidable mountains of the Ariège, all the way to the Spanish border. Bernadette Rogalle told us how her mother and grandfather, on 5 December 1942, helped a group of nine people to flee. Alongside the monument and the museum, the landscape itself seems to hold the memory of these events, carried in the voices of the creatures that inhabit it.

‘A people that forgets its history is doomed to relive it’, Bernadette remarked during our conversation. How often do we think of that past as we go about our daily lives? Can wars and invasions, dominions, regimes and revolutions be read in a landscape, like the rings of a tree? How much history lies concealed behind the average metro map of a city? In the names of streets and squares? In the layering of architectural styles, sometimes within a single building? How long does collective memory endure?

These are questions that increasingly preoccupy Katherina in Portugal, her mother’s country of birth. Her mother grew up in a suburb of **Lisbon**, where the Tagus meets the ocean. At twelve, she fled with her parents from Salazar’s dictatorship. The iconic red bridge over the river once bore his name, but was later renamed the Ponte 25 de Abril, in commemoration of the Carnation Revolution. The cars and trains that thunder across its gratings send ghostly harmonics rippling out across the water. It is only one strand in the counterpoint of Portuguese history. Phoenicians, Romans, Moors, Spaniards and Portuguese. Fishermen and seafarers, kings and colonisers. Battles, peace treaties and overseas wars and their long roll call of dead. Inspiration enough for any *fadista* and their *saudade*. The river listens, fringed by a garland of forts from the same era as the music of Schütz and his contemporaries.

If you sit still and listen long enough, the past can draw surprisingly close. In listening, unsuspected stories reveal themselves – connections, echoes. All the more so when specialist equipment makes audible what is ordinarily beyond

human hearing: underwater sounds, the vibrations in metal, the crackling of snowflakes. A geophone pressed to the earth carries you into the history of the soil and the active lives of all manner of organisms. Layers of time shift over one another like tectonic plates, and suddenly it seems perfectly logical that in 1862 fossilised dolphin remains were unearthed at the Fort of Mortsel close to Antwerp, or that the North Sea – long before humans began to embank it – reached as far as the Kemmelberg, deep inland. This concert, too, might be called an exercise in musical geology: what do seventeenth-century music and contemporary field recordings have to say to one another?

‘Nothing exists that does not touch something else’: this maxim from the writer Jeroen Brouwers takes on new meaning when you arrive somewhere and listen. When you enter a place with the humility of a considerate visitor, and allow it to grow accustomed to your presence. You listen to the landscape, but the reverse is equally true. In essence, we all hear the same ocean, in which the smallest ripple on the surface can travel intercontinentally. Listening closely can make those connections tangible, and contribute to the awareness that the UN Special Rapporteur on Human Rights in the Palestinian Territories, Francesca Albanese, recently expressed in these terms: ‘We live in a world we have not inherited from our ancestors, but borrowed from our children’.

The many sounds and testimonies we were privileged to hear through this project revealed something else: that against war, imperialism and genocide there has always stood resistance, solidarity and humanity. These values resonate in the thousands of voices that continue, tirelessly, to protest against injustice, discrimination and violence. Perhaps the most important purpose of looking back, then, is to be able to look forward. Or, as we read at the Museu do Aljube, a former prison of Salazar’s regime: ‘Without memory, there is no future’. What traces has history left us, and what new paths do we wish to take?

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**FLANDERS  
TAX  
SHELTER**

**Aus tiefer Not, SWV 235 (verse 1 and 2)**

Aus tiefer Not schrei ich zu dir,  
Herr Gott, erhör mein Rufen,  
Dein gnädig Ohren kehr zu mir,  
Und meiner Bitt sie öffnen,  
Denn so du willst das sehen an,  
Was Sünd und Unrecht ist getan,  
Wer kann, Herr, vor dir bleiben?  
Bei dir gilt nichts denn Gnad und Gunst,  
Die Sünde zu vergeben,  
Es ist doch unser Tun umsonst  
Auch in dem besten Leben,  
Vor dir niemand sich rühmen kann,  
Des muss dich fürchten jedermann  
Und deiner Gnaden leben.

Darum auf Gott will hoffen ich,  
auf mein Verdienst nicht bauen.  
Auf will ich verlassen mich  
und seiner Güte trauen,  
die mir zusagt sein wertes Wort;  
das ist mein Trost und treuer Hort;  
des will ich allzeit harren.

**Aus der Tiefe ruf ich zu dir, SWV 25**

Aus der Tiefe ruf ich, Herr, zu dir;  
Herr, höre meine Stimme,  
laß deine Ohren merken  
auf die Stimme meines Flehens.  
So du willst, Herr, Sünde zurechnen,  
Herr, wer wird bestehen?  
Denn bei dir ist die Vergebung,  
dass man dich fürchte.  
Ich harre des Herren; meine Seele harret,  
und ich hoffe auf sein Wort:

From deep affliction I cry out to you,  
Lord God, hear my call;  
incline your merciful ear here to me  
and be open to my prayer!  
For if you want to look at this,  
what sin and injustice is done,  
who can, Lord, remain before you?  
With you nothing but your grace and favour  
counts  
in the forgiveness of sins;  
our deeds are therefore useless,  
even in the best life.  
Before you nobody can boast,  
but everyone must fear you  
and live by your grace.  
That is why I place my hope in God,  
and do not rely on my own merits.  
I will put my trust in Him  
and rely on His goodness,  
which His precious Word promises me;  
that is my comfort and faithful refuge;  
I will wait for it always.

Out of the depths I cry Lord to you.  
Lord hear my voice,  
hearken your ears  
to the voice of my supplication!  
If you Lord were to add up our sins  
Lord who would endure?  
For in you there is forgiveness  
that one might fear you.  
I wait upon the Lord,  
my soul waits, and I hope upon his word.

Meine Seele wartet auf den Herren  
von einer Morgenwache bis zu der andern.  
Israel, hoffe auf den Herren!  
Den bei dem Herren ist die Gnade,  
und viel Erlösung bei ihm,  
Und er wird Israel erlösen  
aus allen seinen Sünden.  
Ehre sei dem Vater und dem Sohn und dem  
Heiligen Geiste, wie es war im Anfang, jetzt  
und immerdar, und von Ewigkeit zu Ewigkeit.  
Amen.

### **Warum toben die Heiden, SWV 23**

Warum toben die Heiden,  
und die Leute reden so vergeblich?  
Die Könige im Lande lehnen sich auf,  
und die Herren ratschlagen miteinander  
wider den Herren und seinen Gesalbten.  
Lasset uns zerreißen ihre Bande  
und von uns werfen ihre Seile!  
Aber der im Himmel wohnt,  
lachtet ihrer, und der Herr spottet ihrer.  
Er wird einst mit ihnen reden in seinem Zorn,  
und mit seinem Grimm wird er sie schrecken.  
Aber ich habe meinen König eingesetzt  
auf meinem heiligen Berg Zion.  
Ich will von einer solchen Weise predigen,  
daß der Herr zu mir gesagt hat:  
Du bist mein Sohn, heute hab ich dich  
gezeugt.  
Heische von mir, so will ich dir die Heiden  
zum Erbe geben und der Welt Ende zum  
Eigentum.  
Du sollst sie mit einem eisernen Zepter  
zerschlagen;  
wie Töpfe sollst du sie zerschmeißen.

My soul waits upon the Lord  
from one morning's watch to the next.  
Israel, hope in the Lord;  
for in the Lord there is mercy  
and great redemption in him.  
And he will redeem Israel  
from all its sins.  
Glory be the Father, to the Son, and to the  
Holy Spirit, as it was in the beginning, is  
now, and ever shall be, world without end.  
Amen.

Why do the nations rage  
and the peoples plot in vain?  
The kings of the earth set themselves,  
and the rulers take counsel together,  
against the Lord and against his Anointed,  
saying,  
'Let us burst their bonds apart  
and cast away their cords from us.'  
He who sits in the heavens laughs;  
the Lord holds them in derision.  
Then he will speak to me in his wrath,  
and terrify them in his fury, saying,  
'As for me, I have set my King  
on Zion, my holy hill.'  
I will tell of the decree:  
The Lord said to me,  
'You are my Son; today I have begotten you.  
Ask of me, and I will make the nations your  
heritage,  
and the ends of the earth your possession.  
You shall break them with a rod of iron  
and dash them in pieces like a potter's  
vessel.'

So laßt euch nun weisen, ihr Könige,  
und laßt euch züchtigen, ihr Richter auf  
Erden!  
Dienet dem Herrn mit Furcht  
und freuet euch mit Zittern!  
Küsst den Sohn, daß er nicht zürne  
und ihr umkommet auf dem Wege;  
denn sein Zorn wird bald anbrennen.  
Aber wohl allen, die auf ihn trauen!  
Ehre sei dem Vater und dem Sohn und dem  
Heiligen Geiste, wie es war im Anfang, jetzt  
und immerdar, und von Ewigkeit zu Ewigkeit.  
Amen.

### **An den Wassern zu Babel, SWV 37**

An den Wassern zu Babel saßen wir und  
weinten,  
wenn wir an Zion gedachten.  
Unsere Harfen hingen wir  
an die Weiden die drinnen sind.  
denn daselbst hießen uns singen,  
die uns gefangen hielten,  
und in unserm Heulen fröhlich sein:  
'Lieber, singet uns ein Lied von Zion!'  
Wie sollten wir des Herren Lied singen  
in fremdem Landen?  
Vergess ich dein, Jerusalem,  
so werde meine Rechte vergessen.  
Meine Zunge muss an meinem Gaumen  
kleben,  
wo ich dein nicht gedenke,  
wenn ich nicht lass Jerusalem  
mein höchste Freude sein.  
Herr, gedenke der Kinder Edom am Tage  
Jerusalem, die da sagen:  
'Rein ab, rein ab bis auf ihren Boden!'

Now therefore, O kings, be wise;  
be warned, O rulers of the earth.  
Serve the Lord with fear,  
and rejoice with trembling.  
Kiss the Son, lest he be angry,  
and you perish in the way,  
for his wrath is quickly kindled.  
Blessed are all who take refuge in him.  
Glory be the Father, to the Son, and to the  
Holy Spirit, as it was in the beginning, is  
now, and ever shall be, world without end.  
Amen.

By the waters of Babylon, there we sat  
down  
and wept, when we remembered Zion.  
On the willows there  
we hung up our lyres.  
For there our captors  
required of us songs,  
and our tormentors, mirth, saying,  
'Sing us one of the songs of Zion!'  
How shall we sing the Lord's song  
in a foreign land?  
If I forget you, O Jerusalem,  
let my right hand forget its skill!  
Let my tongue stick to the roof of my  
mouth,  
if I do not remember you,  
if I do not set Jerusalem  
above my highest joy!  
Remember, O Lord, against the Edomites  
the day of Jerusalem, how they said,

Du verstörete Tocher Babel,  
wohl dem, der dir vergilt,  
was du uns getan hast!  
Wohl dem, der deine jungen Kinder nimmet  
und zerschmettert sie an den Stein!  
Ehre sei dem Vater und dem Sohn und dem  
Heiligen Geiste, wie es war im Anfang, jetzt  
und immerdar, und von Ewigkeit zu Ewigkeit.  
Amen.

'Lay it bare, lay it bare, down to its  
foundations!  
O daughter of Babel, doomed to be  
destroyed,  
blessed shall he be who repays you  
with what you have done to us!  
Blessed shall he be who takes your little  
ones  
and dashes them against the rock!  
Glory be the Father, to the Son, and to the  
Holy Spirit, as it was in the beginning, is  
now, and ever shall be, world without end.  
Amen.

#### **Erbarm dich mein, SWV 447**

Erbarm dich mein, o Herre Gott,  
nach deiner großn Barmherzigkeit.  
Wasch ab, mach rein mein Missethat,  
ich erkenn mein Sünd und ist mir leid.  
Allein ich dir gesündigt hab,  
das ist wider mich stetiglich;  
das Bös vor dir bleibt nicht bestehn,  
du bleibst gerecht, ob man urtheilt dich.

Have mercy on me, O God,  
according to your abundant mercy.  
Wash me thoroughly from my iniquity,  
for I know my transgressions.  
Against you, you only, have I sinned  
and done what is evil in your sight,  
so that you may be justified in your words  
and blameless in your judgment.

#### **Verleih uns Frieden, SWV 354**

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten.  
Es ist doch ja kein ander nicht,  
der für uns könnte streiten,  
denn du, unser Gott, alleine.

Grant to us peace most graciously,  
Lord God, in our own lifetime;  
For there is surely no one else  
Who for us could do battle  
Just thou, thou our God, thou only.

#### **Da pacem, SWV 465**

Da pacem, Domine, in diebus nostris.  
Vivat Moguntinus.  
Vivat Trevirensis,  
Vivat Coloniensis,

Grant to us peace in our own lifetime.  
Long live Mainz;  
long live Trier;  
long live Cologne.

Vivant tria fundamina pacis.  
Vivat Ferdinandus, Caesar invictissimus.  
Vivat Saxo,  
Vivat Brandenburgicus,  
Vivat Bavarus,  
Vivant tria fundamina pacis.  
Vivat Ferdinandus, Caesar invictissimus.  
Quia non est alius  
Qui pugnet pro nobis  
Nisi tu Deus noster.  
Da pacem, Domine, in diebus nostris.

### **Ach Gott, wir habens nicht gewusst**

Ach Gott! Wir habens nicht gewußt,  
was Krieg für eine Plage ist.  
Nun erfahren wir es leider allzusehr,  
dass Krieg eine Plage über alle Plagen ist,  
denn da gehet Gut weg, da gehet Mut weg,  
da gehet Blut weg, da gehet alles weg.  
Da muss man Brot mit Sorge im Elende essen,  
da muss man sein Wasser mit Beben trinken,  
da höret man nichts als auf allen Strassen:  
Weh! Weh! Ach! Ach! wie sind wir so  
verderbet!

### **Selig sind die Toten, SWV 391**

Selig sind die Toten  
die in dem Herrn sterben  
von nun an.  
Ja, der Geist spricht:  
Sie ruhen von ihrer Arbeit  
und ihre Werke folgen ihnen nach

Long live the three foundations of peace.  
Long live Ferdinand, the most invincible  
Emperor.  
Long live Saxony,  
long live Brandenburg;  
long live Bavaria.  
Long live the three foundations of peace.  
Long live Ferdinand, the most invincible  
Emperor.  
For there is surely no one else  
Who for us could do battle  
Just thou, thou our God, thou only.  
Grant to us peace in our own lifetime.

O God! Too little we once knew  
how great a plague a war is.  
But now we sadly know too well  
that war is a plague above all plagues,  
for what is good is lost, courage is lost,  
blood is lost, all is lost.  
Our wretched bread we eat in squalor,  
we drink our water with trembling,  
our roads are completely deserted.  
Woe! Woe to us! How we are ruined!

Blessed are the dead  
who die in the Lord  
from now on.  
Blessed indeed, says the Spirit,  
that they may rest from their labours,  
for their deeds follow them!

## **Fröhliche Post**

Fröhliche Post!

Gott, welcher, die wellenden Wellen  
umschlossen  
daß selbe nicht außer dem Ufer geflossen  
und über das Trockne sich häufig ergossen,  
der giebet den Frieden  
und steuret den Kriegen  
durch Fürsten die himmlische  
Gnadensgenossen.  
Das Ende der Waffen  
ist Ruhe verschaffen,  
das unserer Sünden Bestrafungen schlafen.

Der Könige Herzen Gott selbst regieret  
mit fürstliche Gaben sie schmucket und zieret  
und selbe wie lispelnde Wasserlein führet  
Daß Friedensgedanken  
die Kriege beschränken  
vom Höchsten durch irdische Götter  
herrühret.

Gott sollen wir preisen dass sincket das Eisen  
und gegen dem Höchsten uns dankend  
erweisen.

## **Nun danket alle Gott, BWV 148**

Nun danket alle Gott,  
der große Dinge tut, an allen Enden.  
Der uns von Mutterleibe an  
lebendig erhält  
und tut uns alles Guts.  
Er gebe uns ein fröhliches Herz  
und verleihe immerdar Friede  
zu unserer Zeit in Israel.  
Und daß seine Gnade stets bei uns bleibe  
Und erlöse uns, so lange wir leben.  
Alleluja.

Joyful news!

God, who has contained the surging waves  
so that they do not flow beyond the shore  
and frequently pour out over the dry land,  
He grants peace and steers the wars  
through princes, the recipients of heavenly  
grace.

The purpose of arms  
is to bring about tranquillity,  
that the punishments for our sins may lie  
dormant.

God Himself rules the hearts of kings,  
adorns and graces them with princely gifts,  
and guides them like murmuring streams,  
so that thoughts of peace  
may restrain the wars,  
flowing from the Most High through earthly  
gods.

We should praise God  
that the iron may be put down,  
and show our gratitude  
to the Most High.

Now let everyone thank God,  
who does great things to all ends.  
Who for us, from our mother's wombs,  
has sustained us in life  
and done good things for us.  
That He might give us a joyful heart,  
and might continually grant  
peace in our time in Israel.  
So that His grace may always be with us,  
And redeem us, as long as we live.  
Hallelujah.

## **B'Rock Orchestra & Vocal Consort**

**Andreas Küppers** *organ & artistic direction*

**David Wish & Ortwin Lowyck** *violins*

**Yoko Tanaka** *viola*

**Tom Devaere** *violone*

**Jamie Savan** *cornetto*

**Simen Van Mechelen, Joren Elsen & Maximilien Brisson** *trombones*

**Karl Nyhlin** *lute*

**Margaret Hunter & Heike Heilmann** *sopranos*

**Marine Fribourg & Bart Uvyn** *altos*

**Christopher Renz & Fabian Kelly** *tenors*

**Ulfried Staber & Hans Wijers** *basses*

**Katherina Lindekens & Inne Eysermans** *compositions based on field recordings*

### **B'Rock Orchestra**

Founded in 2005 in Ghent, Belgium, B'Rock Orchestra has kept its founders' passion for Baroque music and a commitment to pushing the boundaries of traditional performance practices. The ensemble's name reflects its intention to bring a fresh, energetic approach to the interpretation of early music, with a contemporary edge. Prominent musicians, but also visual artists and thinkers make up its artistic family.

From its inception, B'Rock Orchestra was guided by a mission to explore the full expressive potential of period instruments, while engaging with a wide range of musical styles and eras. This innovative approach has earned the ensemble a reputation for its bold programming and inventive performances. B'Rock Orchestra's repertoire spans five centuries, ranging from the masterpieces of the Baroque period to contemporary works. With the Vocal Consort, B'Rock has expanded its repertoire, working with like-minded singers. B'Rock Orchestra also engages with contemporary societal issues through its artistic concepts and educational initiatives like B'Rock Encounters, which deepen connections with audiences and nurture future talent.

B'Rock Orchestra enjoys long-term links with production and presentation partners such as DE SINGEL International Arts Centre, Muziektheatre Transparant (Antwerp), KASK & Conservatorium Ghent, International Opera Academy (Ghent), and Opéra de Rouen (France). It is a regular guest at Concertgebouw Brugge,

Muziekcentrum De Bijloke (Ghent), Bozar (Brussels), Concertgebouw and Muziekgebouw Amsterdam, Amare Den Haag, Kölner Philharmonie, Beethovenfest Bonn and Opéra Grand Avignon.

Recent highlights include: a tour of six European cities with *Carmen* (1874 version) and a trip to Korea and Japan with Handel's *Il trionfo del Tempo*, both conducted by René Jacobs; the Listeners Academy in Berlin, Brussels, Ghent, Zurich and Geneva, where Alexander Melnikov discusses and performs Beethoven's First Piano Concerto; the dance performance *Torment of Hearts* by Femke Gyselinck (GRIP); a staged adaptation of Bach's *St John Passion* with Dutch circus company Tall Tales; and collaborations with vocal soloists such as Jeanine De Bique, Benjamin Appl, Lucile Richardot, Olga Pashchenko and Elisabeth Hetherington.

After productions for Klara, BR Klassik, and Archiv, B'Rock Orchestra now records for Pentatone. Recent releases include Handel *Water & Fire*, the requiems by Philippus van Steelant, as well as Schubert's complete symphonies with René Jacobs.

*B'Rock Orchestra receives subsidies from the Government of Flanders and the City of Ghent*



## **Andreas Küppers**

Andreas Küppers studied piano and historical keyboard instruments with Wiebke Weidanz et. al. at the Hochschule für Musik und Darstellende Kunst in Frankfurt as well as with Jörg-Andreas Bötticher in Basel and Michael Behringer in Freiburg. He has performed with the Akademie für Alte Musik Berlin, Freiburger Barockorchester, Balthasar-Neumann-Ensemble, Staatskapelle Berlin, Junge Deutschen Philharmonie, Chamber Orchestra of Europe, Deutsche Kammerphilharmonie Bremen, Frankfurter Museumsorchester and frequently works as René Jacobs' musical assistant for international Baroque opera productions. In 2014 Andreas Küppers was responsible for the musical settings and arrangements of Monteverdi's *L'incoronazione di Poppea* at the Frankfurt Opera House. He has collaborated with Thomas Hengelbrock, Fabio Biondi, Michael Hofstetter, Ton Koopman, and Yannick Nezet-Seguin, Christophe Coin, Louis

Langrée, Michael Schneider, Stephen Isserlis and Kristin von der Goltz among others. Concert tours have taken him to Spain, France, Austria, the Czech Republic, Romania, Lithuania, Italy and Switzerland. As a harpsichordist and musical assistant, he participated in opera productions at the Staatsoper Berlin, the Theatre Dortmund, the Theatre an der Wien, the Oper Frankfurt and the Staatstheatre Wiesbaden and has taught at the HFMDK in Frankfurt since 2006. Since 2013 he conducts vocal and instrumental ensembles at the Vielklang-Festival in Tübingen and prepares and coaches among others the Frankfurter Hochschulchor the Kammerorchester Frankfurt for musical projects. With the vocal ensemble “teatro del mondo” – founded by himself – he performed successfully at the Rheingau-Musikfestival, Festspiele Mecklenburg-Vorpommern, Young Euro Classic Berlin and the RheinVokal-Festival. Since 2014 he is artistic director of the Kirchenkonzerte Karben.

### **Katherina Lindekens**

Katherina Lindekens moves between music, the written word and sound. She studied literature (VUB Brussels University) and musicology (KU Leuven), and works as a dramaturg in musical theatre, opera, dance and audio. She has collaborated with artists such as Clément Cogitore, Julian Rosefeldt, Philippe Grandrieux, Benjamin Abel Meirhaeghe, Gorges Ocloo, Femke Gyselinck, Lies Pauwels and Alexander Vantournhout. In recent years, she has also been developing her skills as an audio artist, with a focus on listening and field recording. For Opera Ballet Vlaanderen, she created the podcast *De stemmen* in collaboration with Katharina Smets and Maarten Buyl, the soundscape *Werelden in wording* in collaboration with Inne Eysermans, and a series of audio introductions. For the Klarafestival Flanders Festival Brussels, she curated the soundwalk *Stadspunten/Points de ville* on the Mont des Arts, in collaboration with Lisette Ma Neza, Lisette Lombé and Liew Niyomkarn.

### **Inne Eysermans**

In 2008, Inne Eysermans founded the band Amatorski, taking on the roles of songwriter, arranger, producer and musician. Amatorski has toured extensively, created interactive multimedia projects. She has started focusing on composition in sound and music, experimental approaches to text and storytelling, and the practice of (critical) listening, which she also enjoys exploring in educational contexts. She has developed an interest in working with microcontrollers / (DIY)

electronics and field recording, while exploring sound/music and listening within a broader, multisensory context shaped by her own perspective of hearing, as she is partially deaf. More recently, she has been exploring the sonic realm within the World Wide Web and interactive applications, approaching scripting as scoring and mobile (multichannel) movement/performance. Her most current practice approaches the 'milieu' of (pop) song – including the social and ecological networks of processes, resources, and infrastructures – as integral to listening, songwriting, and song itself.

She has created sound and music for film, theatre, radio/podcasts, and installations, also contributing as an engineer and audio editor across various projects. In 2017, she joined Royal Conservatoire of Antwerp as a lecturer in sound/music.

*The work of Katherina Lindekens and Inne Eysermans is supported by a grant from EFFEFA, an initiative of the European Festivals Association*



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