

An abstract painting with a dark, textured background. The left side features bold, expressive brushstrokes in shades of red and orange, transitioning into black and white on the right. The overall style is gestural and expressive, with visible brushwork and a sense of movement.

# BACH SEI SOLO

Why five people to perform the Sonatas and Partitas?

Because a German musicologist has discovered that these pieces for solo violin - a challenge for any self-respecting violinist - contain music hidden from the untrained ear. So it takes a violinist

accompanied by four experienced singers to reveal what's not written down, to hear what's hidden.

And because there are only five of us needed to reveal the impalpable.



**A project with:**

**Géraldine JEANNOT - Soprano**

**Maximin MARCHAND - Counter-Tenor**

**François ISSEREL-SAVARY - Tenor**

**Johan RIPHAGEN - Bass**

**Radboud OOMENS - Violin**



## Radboud Oomens



## Johann Sebastian Bach's Sei solo and what they mean to me.

It was at the age of 12, as a violin student, that I was confronted for the first time with Bach's works for solo violin. I was allowed to study the first sonata, BWV 1001 in G minor.

At the time, I had absolutely no idea how much more I was going to discover over the years in the sonatas and partitas.

Ever since the age of 11, I've carried with me a maxim from my music theory teacher. She said: 'Bach was not only a world-class composer, but also a mathematical genius'. My aunt, who taught me, chose a creative way for an 11-year-old to explain this. 'When Bach phoned, he didn't draw little houses or stick figures, but solved huge calculations in three minutes'.

Many years later, only in 2008 - my love for all of Bach's works had continued to grow, as had my respect for them - I discovered Professor Helga THOENE's studies.

At first, I was confused and unsure. I leafed through the first book I had in my hands and found it all extremely complicated. For me, it was a very demanding and non-musical task.

It was only when I realised that the whole 'Sei solo' cycle is no more and no less than Bach's personal treatment of the death of his wife Maria Barbara Bach in July 1720 - Bach only learned of it six weeks later, when he returned from a concert tour in Köthen - that I wanted to perform all the sonatas and partitas, insofar as they have been studied, in this religious and spiritual context.

The quotations from the chorales brought to light by Professor Helga Thoene (1929-2021) helped me to better understand Bach's state of mind when he was composing all this in a short space of time.

For me, works are most expressive when they are performed with chorale quotations of equal value, preferably with excellent singers, so that the audience can also understand the texts.

Johan Riphagen contributed to this as a musicologist and singer, when he supplemented the quotations to give more weight to the soprano and the other singers in terms of chamber music.

All the virtuosity rightly takes a back seat.

Almost like the St Matthew Passion, the musical representation of the Passion of Christ, the 'Sei solo' are for me Bach's personal Passion: the whole palette of emotions is to be found in the order of composition: the shock of losing his wife, sadness, anger, despair, questions to God, nostalgia, nascent hope, finally forgiveness and peace.

The sonatas and partitas are also directly and musically linked to each other by their tonality.

The Chaconne from the 2nd Partita BWV 1004 in D minor is almost a compact extract from this series of emotions and, for me, forms the centrepiece of the 'Sei solo'.

The emotions felt while playing chamber music with fellow singers are directly palpable for everyone.

Sei Solo.

a

Violino

senza

Basso

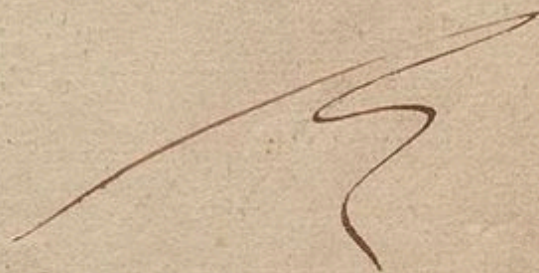
accompagnato.

Libro Primo.

Da

Joh: Seb: Bach.

Cap: Vno.





## **JOHAN RIPHAGEN**

Johan is a conductor and composer. He studied in Holland (The Hague) with Ed Spanjaard, in Barcelona with Antoni Ros-Marbá and in Munich with Sergiu Celibidache. After his debut in Holland, he settled in Provence and became musical director of the Chœur du Luberon. He has a particular affinity for the music of J. S. Bach, many of whose compositions he has performed in concert. He has studied the research of Helga Thoene and is arranging for the project according to her suggestions. As a composer, he has collaborated with various film and theatre projects and has written for various symphonic and choral ensembles as well as chamber music. Some of his works have been recorded and published by Emergo Classics.

## **GERALDINE JEANNOT**

Géraldine trained in opera singing and early music at the conservatories of Avignon and Aix. With a particular fondness for early music, she perfected her skills in numerous masterclasses with artists such as Philippe Jaroussky, Claire Lefiliâtre and Stéphane Fuget. She has been heard in various roles on the opera stage (Avignon, Clermont Ferrand, Aix) and is regularly invited as a soloist by various choirs in the PACA region.





### **MAXIMIN MARCHAND**

Maximin is an actor, graduate of the ERACM and also a countertenor who trained at the Aix en Provence Conservatory in the class of Monique Zanetti. In 2022, after *Le Cid* and *Ruy Blas*, he will join the ensemble of *Tartuffe*, directed by Yves Beaunesne. 2023 follows a *Gloria* by Vivaldi with the Opéra d'Avignon and a series of concerts with Les Voix Animées, a polyphonic Renaissance vocal ensemble. In 2024, he began a collaboration with the ensembles Les

Éléments and Jacques Moderne. He also works as an ensemble or soloist with the ensembles Musica Ex Anima, L'Archivolte, Ad Fontes, Les Offrandes Musicales, the Asmara Chamber Choir, the Maîtrise des Bouches du Rhône, the Chœur du Luberon and the composer Camille Rocailleux, among others, for the film music for *Un autre monde* by Stéphane Brizé and the radio play *La reine Margot* by Laure Egoroff for the France Culture channel.

### **FRANCOIS ISSEREL-SAVARY**

François began his musical training at the age of four by playing the piano. Self-taught in singing, he was initially a choral singer and became familiar with vocal technique early on in vocal ensembles in Brest, Paris and Provence before specialising in his vocal range as a light tenor / high double bass. In 2015, he joined Monique Zanetti's baroque singing class in Aix-en-Provence, where he deepened his mastery of this repertoire. Since 2016, he has been professionalising his opera singing with soprano Brigitte Peyré in Manosque, expanding his repertoire to include classical, modern and contemporary music.





## **RADBOUD OOMENS**

Radboud Oomens, a pupil of the famous Dutch violinist Herman Krebbers since the age of 15, has won numerous prizes at prestigious competitions. At the age of 19, he was already concertmaster in orchestras in Holland (Arnhem) and Germany (Heilbronn), joined the NDR Elbphilharmonieorchester in Hamburg as first violinist in 1984 and dedicated a large part of his career to chamber music with great musicians as partners.

He got to know Helga Thoene, who inspired him to start the project of performing the sonatas for solo violin with singers. Over many years, he deepened his knowledge of Bach's 'Sei solo'.

Since his youth, he has played a Nicola Amati violin (1650), which he eventually made available to young talents. He currently plays an Alain Carbonare violin, which was made in Mirecourt in 2017.

# Program Propositions for 'Sei solo'

In case of proposition for one of the programs (one program for each concert)

## Sei solo I (Pentecost)

### Choral:

Von Himmel hoch da komm ich her

### Motet:

Lobet den Herrn, alle Heiden (BWV 230)

### Chorals:

Wachet auf, ruft uns die Stimme (BWV 140)

In meines Herzens Grunde (BWV 245)

Ach Herr, laß dein lieb Engelein (BWV 245)

### Sonata in C major (BWV 1005)

Adagio

Fuga

Largo

Allegro assai

### Motet:

Jesu, meine Freude (BWV 227)

1. "Jesu, meine Freude"

7. "Weg met alle Schätzen"

8. "Zo is Christus in u

9. "Gute Nacht, ihr Sünden".

### Chorals:

Wie soll ich dich empfangen (BWV 248)

Christus lag in Todesbanden (BWV 278)

Auf meine lieben Gott (BWV 136)

### Partita in d minor, (BWV 1004) Ciaccona

---



# Sei solo II (Eastern)

## **Choral:**

Christ lag in Todesbanden (BWV 278)

## **Motet:**

Nimm, was dein ist und gehe hin (BWV 144)

## **Chorals:**

Aus tiefer Not schrei ich zu dir (BWV 38)

Ach Herr, mich armen Sünder (BWV 135)

Herr Jesu Christ, du höchstes Gut (BWV 113)

## **Sonata in a-minor (BWV 1003)**

- Grave
- Fuga
- Andante
- Allegro

## **Mis:**

Christe, du Lamm Gottes (BWV 233, Kyrie)

Confiteor (BWV 232)

## **Partita in d minor, (BWV 1004): Ciaccona**

---

# Sei solo III (Christmas)

## Choral:

Wie soll ich dich empfangen (BWV 248)

## Motet:

Unser Wandel ist im Himmel (BWV-Anh 165: J. E. Bach)

## Chorals:

Ach Herr, vergib all' unser Schuld (BWV 127)

Du stellst, mein Jesu selber dich (BWV 77)

Und geh nicht mit mir ins Gericht (BWV 179)

## Sonata in g-minor (BWV 1001)

- Adagio
- Fuga
- Sicilië
- Presto

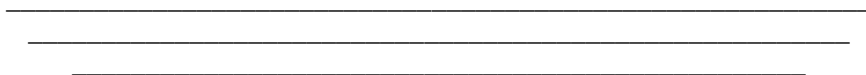
## Motets:

Alles was Odem hat, lobe den Herrn (BWV 225)

Christ lag in Todesbanden (BWV 4)

## Partita in d-minor, (BWV 1004)

## Ciaccona



# If concerts are offered in cyclus:

## Concert I (Sonata in g-minor; Christmas)

### Choral:

Wie soll ich dich empfangen (BWV 248)

### Motet:

Unser Wandel ist im Himmel (BWV-Anh 165: J. E. Bach)

### Chorals:

Ach Herr, vergib all' unser Schuld (BWV 127)

Du stellst, mein Jesu selber dich (BWV 77)

Und geh nicht mit mir ins Gericht (BWV 179)

### Sonata in g-minor (BWV 1001)

- Adagio

- Fuga

- Sicilië

- Presto

### Motets:

Alles was Odem hat, lobe den Herrn (BWV 225)

Christus lag in Todesbanden (BWV 4)

## Concert II (Sonata in a-minor; Eastern)

### Choral:

Christus lag in Todesbanden (BWV 278)

### Motet:

Nimm, was dein ist und gehe hin (BWV 144)

### Chorals:

Aus tiefer Not schrei ich zu dir (BWV 38)

Ach Herr, mich armen Sünder (BWV 135)

Herr Jesu Christ, du höchstes Gut (BWV 113)

### Sonate A-moll (BWV 1003)

- Grave

- Fuga

- Andante

- Allegro

### Mis:

Christe, du Lamm Gottes (BWV 233, Kyrie)

Confiteor (BWV 232)

## **Concert III (Sonata in C-major; Pentecote)**

### **Choral:**

Von Himmel hoch da komm ich her

### **Motet:**

Lobet den Herrn, alle Heiden (BWV 230)

### **Chorals:**

Wachet auf, ruft uns die Stimme (BWV 140)

In meines Herzens Grunde (BWV 245)

Ach Herr, laß dein lieb Engelein (BWV 245)

### **Sonate in C dur (BWV 1005):**

Adagio

Fuga

Largo

Allegro assai

### **Motet :**

Jesu, meine Freude (BWV 227)

1. "Jesu, meine Freude"

7. "Weg met alle Schätzen"

8. "So aber Christus in euch ist"

9. "Gute Nacht, ihr Sünden".

### **Chorals:**

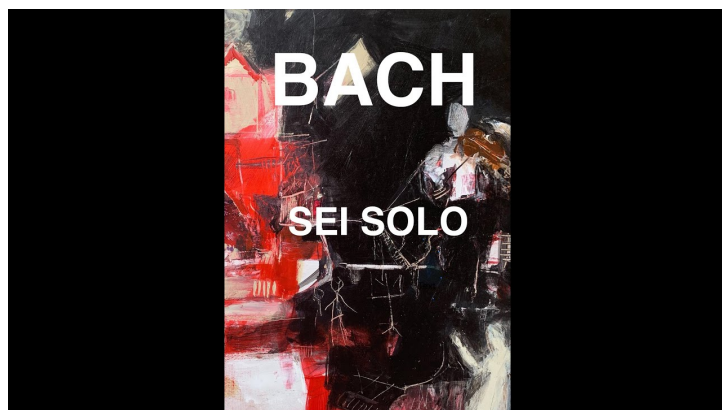
Wie soll ich dich empfangen (BWV 248)

Christus lag in Todesbanden (BWV 278)

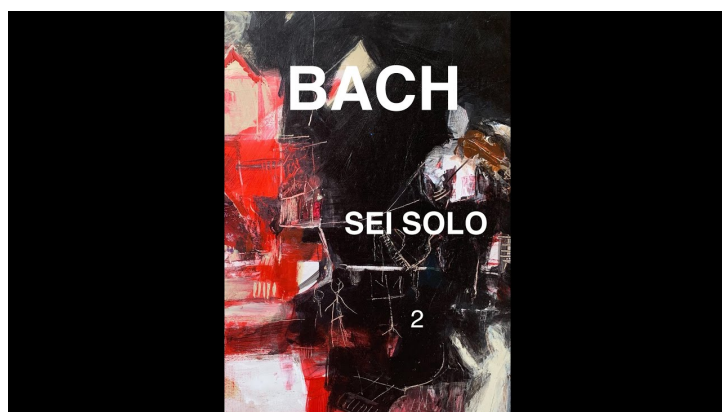
Auf meine lieben Gott (BWV 136)

### **Partita in d moll, (BWV 1004) Ciaccona**

## Links internet: YouTube:



<https://youtu.be/Sk2ovKP2BQM?si=wSvAV9fLRIWAD7bt>



<https://youtu.be/k5-LOXNmaZU?si=g40G311S3vcJW9Ur>



<https://youtu.be/-nKi28gTmZA?si=SzWT8GBR6slcgeKV>

**Contact:**

**Radboud OOMENS:**

info@radboudoomens.de

+33.(0)6.80.38.38.95

+49.172.40.49.493

www.radboudoomens.de

**Johan RIPHAGEN:**

artemusica.johan@gmail.com

+33.(0)6.78.24.48.48

Photos Sei solo by JEAN PAUL VILLEGAS

www.jeanpaulvillegas.com

© Radboud OOMENS