

CONSTANTINOPOLE

BACH & KHAYYAM

Hana Blažíková & Constantinople



Imagine the unlikely meeting of two extraordinary people: the Persian poet and scholar Omar Khayyam (1048 -1131) and the composer Johann Sebastian Bach (1685 -1715).

A mathematician and astronomer, Omar Khayyam had a lasting influence on the West in the Middle Ages before being rediscovered in the 19th century for his quatrains, which sing of the beauty and importance of living in the present moment. Shrouded in mystery, his journey was fantasized by several authors, who even imagined a story of a mysterious pact.

Johann Sebastian Bach remains an undisputed musical genius to whom everyone still refers today. The famous German composer, who wrote some of the most beautiful works of Baroque music, nevertheless had a colorful existence, with the trials and tribulations of his love life, his many children and his pronounced taste for certain

beverages, in particular beer and a drink that could hardly have been more luxurious at the time, coffee ...

If they are both characterized by their free and original approach to life and to artistic creation, this musical program brings them together first and foremost because of their deep spirituality. Although more than 600 years separate them, their geniuses were destined to meet ; their vision of the world, a perfect blend of mastery of mathematics coupled with a high level of spirituality, brings these two men together in dialogue, tracing a path towards the sublime, towards light.

In this new creation, Constantinople offers arrangements of some of Johann Sebastian Bach's most beautiful and spiritual works and airs, in dialogue with poems by Omar Khayyam sung in Persian in response to Bach's arias. Masters of the art of unusual encounters, the musicians of Constantinople welcome here Czech soprano Hana Blazikova, renowned for her interpretation of early music and baroque music, and together they create a meeting between these two great figures that, in the end, proves to be obvious...

« Maybe night is just the eyelid of day. »

Omar Khayyâm

Hana Blažíková, Soprano

&

Constantinople:

Kiya Tabassian, Setar, voice & direction

Didem Basar, Kanun

Neva Özgen, Kemenche

Tineke Steenbrink, Orgue

Johanna Rose, viola da gamba

Tanya LaPerrière, baroque violin & viola d'amore

Michel Angers, theorbe

Patrick Graham, Percussions

Programme

Ach, dass nicht die letzte Stunde, BWV 439 > Schemellis Songbook
Hengame sabouh ey saname farokh pey, RK 178 > Robaiyat-e Khayam

Zerfließe, mein Herze, BWV 245 > Passio secundum Johannem
In ghafeleye Omr ajab migozarad, RK 66 > Robaiyat-e Khayam/ D. Cantemir
(1673-1723)

Vergiss mein nicht, BWV 505 > Schemellis Songbook
Khayam agar ze badeh masti khosh bash, RK 116 > Robaiyat-e Khayam

Bist du bei mir' BWV 508 > Notenbuch der Anna Magdalena Bach

Warum betrübst du dich, BWV 516 > Notenbuch der Anna Magdalena Bach
Asrare azal ra na to daniyo na man > Robaiyat-e Khayam

"Quia Respexit", Magnificat (BWV 243)

La Fugua d'Antonio, K. Tabassian

Den Tod niemand zwingen kunnt, BWV 4

Ich ende behende, BWV 57

Yaran-e movafegh hame az dast shodand, RK 95 > Robaiyat-e Khayam

Ich lege mich in diese Wunden (Rezitativ) BWV 199

Wie freudig ist mein Herz (Arie) BWV 199

