

Christe, du Lamm Gottes

Jesus nahm zu sich die Zwölfe BWV 22

Du wahrer Gott und Davids Sohn BWV 23

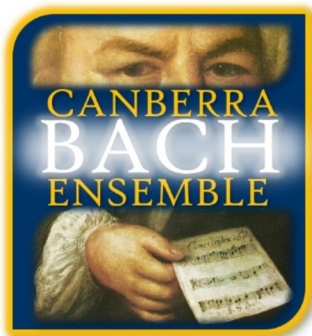
Herr Jesu Christ, wahr' Mensch und Gott BWV 127

Mass in F Major, BWV 233

St Christopher's Cathedral, Manuka

Saturday 23 March 2019, 8.00pm

Sunday 24 March 2019, 2.30pm



The Canberra Bach Ensemble



This year marks the 20th anniversary of the first performance presented by the

Opening phrase, "Christe, du Lamm Gottes" - Bach's autograph part of the cantus firmus soprano line, the final movement of Cantata BWV 23.

Canberra Bach Ensemble, which took place on 26 June 1999, here at St Christopher's Cathedral, Manuka. Welcome to this weekend's presentation of Bach Cantatas. I would like to welcome our visiting guest musicians performing with us this weekend. We're very pleased to have back Robert Macfarlane who joins our local soloists, Greta Claringbould, Maartje Sevenster and Andrew Fysh. We are especially delighted to have Jane Downer join us with Aaron Reichelt in the oboe section. Jane directs her own period instrument ensemble, Austral Harmony, and is well known to Canberrans as a baroque oboe specialist, plays regularly with Salut! Baroque in Canberra, as well as with many other groups in the UK, Europe and Australia. Many of us remember Jane's mother, the late Jill Downer, who ran Early Music Enterprises in Canberra for many years. Jane and I have been 'early music Canberra colleagues' for a very long time, and her first performance with us has been a long time coming! We welcome back Simon Wolnizer on baroque trumpet and horn, and we're very pleased to have Gergely Mályusz join us on horn also. Matthew Ventura returns to Canberra on baroque bassoon, and we welcome back Brooke Shelley as a guest chorister in the choir. It is always a delight to have guest musicians from out of town to join the CBE for our cantata performances.

I would like to thank all members of the CBE orchestra, led by Leanne Bear, and the CBE Choir for their meticulous preparations for this weekend's performance.

Australian Cultural Fund

Once again, I would like to thank our supporters who have stepped forward to make tax deductible donations to the CBE through the Australian Cultural Fund. We need this support at this time as we endeavour to put the CBE onto 'safe ground' financially for the longer term. **We are particularly keen for assistance at this time, to help fund our collaboration with Australian Baroque Brass, led by John Foster, later this year, when we present Bach's *Magnificat* BWV 243 on the weekend of 12-13 October.** If you are able to assist us, your contributions would be most welcome and valued. Please visit the donation website at:

<https://australianculturalfund.org.au/projects/canberra-bach-ensemble-2019/> . If you require further information, please feel free to contact me at realbach@tpg.com.au .

Leipzig Bach Festival, June 2020

Many of you will now be aware that the Canberra Bach Ensemble has accepted an invitation by the Leipzig Bach Festival committee for the CBE to perform at the Leipzig Bach Festival in June 2020.

The concert date is set for Friday, 19 June 2020, at 3pm, in the University Church of St Paul (Universitätskirche) in Leipzig. The University Church is another important church in which J.S. Bach directed performances of his works, and premiered some of his compositions, including the motet *Der Geist hilft unser Schwachheit auf* BWV 226 and the funeral cantata *Laß, Fürstin, laß einen Strahl* BWV 198. The University Church is very close to the Leipzig Gewandhaus and the Nikolaikirche, and is only a short 500m walk from the Thomaskirche, where Johann Sebastian Bach is buried.

We have been asked by the Leipzig Bach Festival committee to perform two cantatas, *Ich bin ein guter Hirt* BWV 85 and *Ich ruf zu dir, Herr Jesu Christ* BWV 177, and the motet *Der Geist hilft unser Schwachheit auf* BWV 226.

The theme of the 2020 Leipzig Bach Festival is “BACH – We are FAMILY”. The idea is to bring together many Bach Ensembles from all corners of the world for this special festival. The Canberra Bach Ensemble is the only Australian group to be involved, and we’ll be joined by approximately twenty other Bach ensembles from around the world, performing Bach’s entire 1724-25 Chorale Cantata cycle.

Andrew Koll, Director

Canberra Bach Ensemble

www.canberrabachensemble.com



Bach's autograph copy of the oboe 1 part, the final movement of cantata BWV 23, 'Christe, du Lamm Gottes.'

‘Christe, du Lamm Gottes’: Martin Luther and the German ‘Agnus Dei’



Portrait of Martin Luther (1483- 1546) by Lucas Cranach the Elder (1472-1553). Painting, 1529, held in the Uffizi, Florence.

Three of the works that the Canberra Bach Ensemble is performing this weekend, cantatas BWV 23, 127 and the Mass in F major, BWV 233, contain a significant theological feature, Martin Luther’s German adaptation of the Latin ‘Agnus Dei’, *Christe, du Lamm Gottes* (‘Christ, you Lamb of God’).

The ‘Agnus Dei’ is the liturgical chant recited at the critical point towards the end of the eucharistic prayer when the consecrated host, that is, the Body (and Blood) of Christ, is about to be distributed and consumed by the mass communicants.

The words, well known to many, consist of the three key theological proclamations (firstly in Latin, then German and English translations):

**Agnus Dei
qui tollis peccata mundi
miserere nobis**

**Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!**

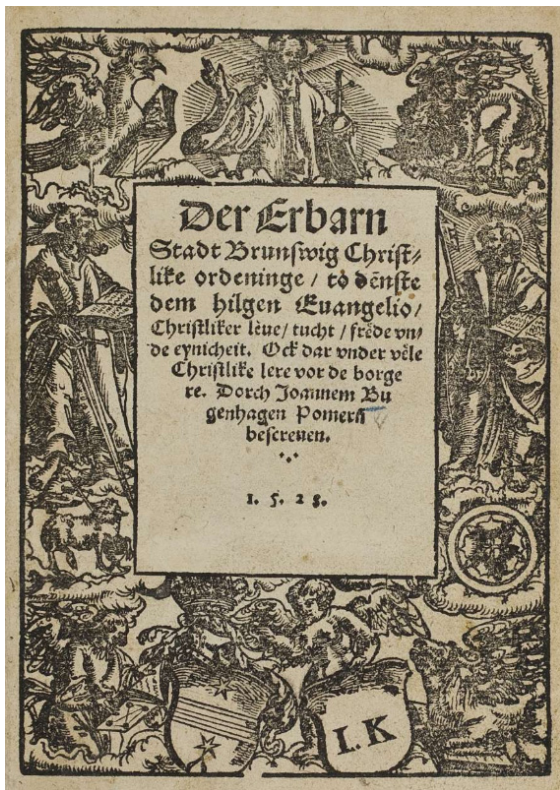
**Lamb of God
who takes away the sins of the world
have mercy on us.**

This chant may be repeated three times, with the final ‘miserere nobis’ (‘have mercy on us’/ ‘Erbarm dich unser’) substituted with the phrase ‘dona nobis pacem’ (‘grant us peace’/ ‘Gib uns deinen Frieden’)

As part of the liturgical reforms that were undertaken in the late 1510s and into the 1520s, Martin Luther developed the “Deutsche Messe” (“German Mass”), a translation-adaptation of all of the components of the Latin Mass Ordinary (i.e. Kyrie, Gloria, Credo, Sanctus, Agnus Dei) into the local Germanic languages so that he could encourage people to better understand for themselves what was happening when they went to church.

The Latin *Agnus Dei* was translated into German in the mid-1520s, and first appeared in print, both words and music, in Wittenberg in 1528 in the Braunschweig church order, published by Luther’s colleague Johannes Bugenhagen¹.

¹ Robin A. Leaver. *Luther’s Liturgical Music. Principles and Implications*. Lutheran Quarterly Books. (Eerdmans Publishing. Cambridge, 2007) p. 198.



Here is the front inside title page of Bugenhagen's book, the text is in Middle Low German:

„Der Erbar[n] Stadt Brunswig Christlike ordeninge/ to dēnste dem hilgen Euangelio, Christliker lēve, tucht, freede unde eynicheit. Ock darunder vele Christlike lere vor de borgere. Dorch Joannem Bugenhagen Pomer[n] bescreuen. 1528.”

„The Christian order of the honourable city of Braunschweig/ for the service of the holy gospel, the Christian life, discipline, joy, and unity. Also much Christian teaching for the people. Written by Johannes Bugenhagen of Pomerania. 1528”²

http://diglib.hab.de/show_image.php?dir=drucke/gn-1782&pointer=4

On scanned pages 244-245 we see the very first appearance in print, in 1528, of Luther's German *Agnus Dei*.

“Christe du lam Gades / de du drechst de sünd der werlt / erberm dick vnser. / (Tom drudde male). / Giff vns dynen frede. Amen.”

“Christ, you Lamb of God/ you who carry the sins of the world/ have mercy on us/ (For the third time). / Give us your peace. Amen.”

<http://diglib.hab.de/wdb.php?pointer=243&dir=drucke%2Fgn-1782>



In the subsequent decades and centuries leading up to Bach's time, the German *Agnus Dei* was published and widely used in various editions of church orders and other liturgical hymn books. The melody is an adaptation on the First Psalm Tone, and can be easily identified in Bach's music, first appearing in the organ chorale prelude *Christe, du Lamm Gottes* BWV 619, from the *Orgelbüchlein* (*Little Organ Book*), and then later in Cantatas BWV 23 and 127, and the Mass in F, BWV 233.

² I would like to thank one of our tenors, Richard Walker, for his research assistance to locate this book and assistance with the translations.

Christe, du Lamm Gottes BWV 619

in Canone alla Duodecima a 2 Clav. e Pedale (in Canon at the Twelfth, for 2 Manuals and Pedals).

From *Orgelbüchlein* ('Little Organ Book'), c. 1713-15.

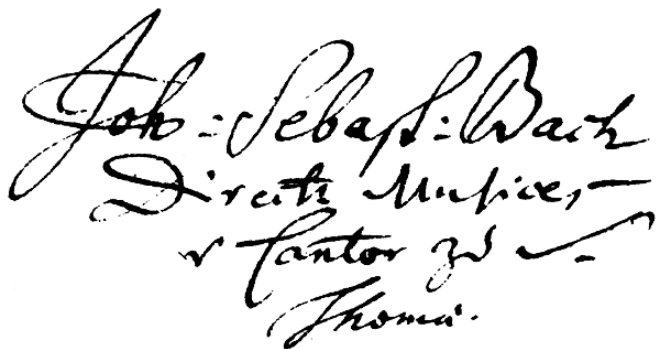


This organ chorale prelude is Bach's very first arrangement of *Christe, du Lamm Gottes*. The chant melody is presented "in canon at the twelfth", i.e. the lower left hand introduces the melody in the 4th bar, and the upper right imitates it one bar later in canon at an interval of a 12th (an octave + a perfect 5th). The chorale is somewhat obscured in the autograph score above by the descending/ascending crotchet movement, but the three main phrases of "Christe, du Lamm Gottes" can be identified by the longer note values (dotted semibreves, semibreves and minims).

Jesus nahm zu sich die Zwölfe BWV 22

Cantata for Quinquagesima (Estomihi) Sunday (1723-24).

For SATB choir, ATB soloists, oboe, strings, basso continuo.



Johann Sebastian Bach
Director of Music,
Cantor of
St. Thomas.

Jesus nahm zu sich die Zwölfe BWV 22 and *Du wahrer Gott und Davids Sohn* BWV 23 hold an important historical place in Bach's cantata output. They were his audition pieces which he composed in early 1723 for his job application to the position of Cantor to St Thomas' Church in Leipzig, which opened up after the death in June 1722 of the previous Thomaskantor Johann Kuhnau. Many would know the story, that Bach was not the first choice of the Leipzig Town

Council to grant this position, that the job was offered first to Georg Phillip Telemann and then to Christoph Graupner who both declined the offer. Bach was Leipzig's 'consolation' 3rd prize.

Cantatas BWV 22 and BWV 23 are considered 'sibling' works, that is, they are a pair intended to be performed at the same service, BWV 22 before the sermon and BWV 23 after the sermon, 'sub communion' i.e. during communion, or around the Eucharistic rite. They are based upon two consecutive readings from the Gospel of Luke. BWV 22 focuses on Luke 18:31-34, the story where Jesus predicts his death for the third time, and BWV 23 on Luke 18:35-43, the story of the blind beggar receiving his sight.

These two cantatas³, are performed on 'Estomihi' Sunday⁴, also known as Quinquagesima⁵, which is the last Sunday before Ash Wednesday, i.e. the beginning of Lent. Since Lent is a penitential season in the liturgical calendar, no (concerted) music was allowed to be performed in Leipzig during this seven-week period. After this time, the next music to be heard would have been the Good Friday Passion, for example, the *Johannes-Passion* BWV 245, or the *Matthäus-Passion* BWV 244. Hence the music in both cantatas BWV 22 and 23 have a sense of foreboding and are stylistically evocative of the darker intensity of "Passionsmusik".

The opening arioso-chorus of BWV 22 sets a scene that foreshadows the dramatic events to come in the Passion story of Jesus Christ. Jesus himself tells his disciples to get ready as he predicts His death in Luke 18:31-34...

Jesus took the Twelve aside and told them, "We are going up to Jerusalem, and everything that is written by the prophets about the Son of Man will be fulfilled. He will be delivered over to the Gentiles. They will mock him, insult him and spit on him; they will flog him and kill him. On the third day he will rise again." The disciples did not understand any of this. Its meaning was hidden from them, and they did not know what he was talking about.⁶

The subsequent arias and recitatives provide an expressive contemporary commentary (both in Bach's time and in ours) in the mind of the congregant/listener which deepens and intensifies their psychological connection to Jesus' Passion journey, in a very similar way to how it happens in the Matthew and John Passions, BWV 244 and 245.

³ and also the chorale cantata *Herr Jesu Christ, wahr' Mensch und Gott* BWV 127 composed in the following year. See below.

⁴ "Esto mihi" = the chant "Esto mihi in Deum protectorem..." ("Be Thou unto me a God, a Protector..."), from Psalm 31, which is the introit for the Last Sunday before Lent.

⁵ 50 days before Easter.

⁶ Luke 18:31-34 - www.biblegateway.com Holy Bible, New International Version.

1. Arioso (Tenor, Bass) and Chorus

*Jesus nahm zu sich die Zwölfe und sprach:
Sehet, wir gehn hinauf gen Jerusalem, und es wird alles vollendet
werden, das geschrieben ist von des Menschen Sohn.
Sie aber vernahmen der keines und wußten nicht, was das gesaget war.
(Luke 18:31, 34)*

*Jesus gathered the twelve to Himself and spoke:
Behold, we are going up to Jerusalem, and all will be fulfilled, that is
written of the Son of Man.
However they understood nothing and did not understand what was
said.*

2. Aria (Alto)

Mein Jesu, ziehe mich nach dir,
Ich bin bereit, ich will von hier
Und nach Jerusalem zu deinen Leiden gehn.
Wohl mir, wenn ich die Wichtigkeit
Von dieser Leid- und Sterbenszeit
Zu meinem Troste kann durchgehends wohl verstehn!

My Jesus, draw me to You,
I am ready, I want to leave here
and go to Jerusalem to Your passion.
It is a good thing when I can understand
the importance of this time of suffering and
death thoroughly, as my consolation!

3. Recitative (Bass)

Mein Jesu, ziehe mich, so werd ich laufen,
Denn Fleisch und Blut verstehet ganz und gar,
Nebst deinen Jüngern nicht, was das gesaget war.
Es sehnt sich nach der Welt und nach dem größten Haufen;
Sie wollen beiderseits, wenn du verkläret bist,
Zwar eine feste Burg auf Tabors Berge bauen;
Hingegen Golgatha, so voller Leiden ist,
In deiner Niedrigkeit mit keinem Auge schauen.
Ach! kreuzige bei mir in der verderbten Brust
Zuvörderst diese Welt und die verbotne Lust,
So werd ich, was du sagst, vollkommen wohl verstehen
Und nach Jerusalem mit tausend Freuden gehen.

My Jesus, draw me, then I will run,
for flesh and blood understands through and through
although Your disciples didn't, what You have said.
They yearn after the world and after the greatest portion;
in addition they would, when You were transfigured,
even build a tabernacle upon Tabor's mountain;
In the face of Golgatha, so full of suffering,
Your debasement no eye would behold.
Ah! Crucify in me, in my corrupted breast
first and foremost this world and forbidden pleasures,
then will I completely understand what You say
and go to Jerusalem with a thousand joys.

3. Aria (Tenor)

Mein alles in allem, mein ewiges Gut,
Verbeßere das Herz, verändere den Mut;
Schlag alles darnieder,
Was dieser Entsagung des Fleisches zuwider!
Doch wenn ich nun geistlich ertötet da bin,
So ziehe mich nach dir in Friede dahin!

My all in all, my eternal good,
improve my heart, change my outlook;
strike everything down
which resists this denial of the flesh!
Yet when I am dead in spirit,
then draw me to you in peace!

5. Chorale

**Ertöt uns durch dein Güte,
Erweck uns durch dein Gnad;
Den alten Menschen kränke,
Daß der neu' leben mag
Wohl hie auf dieser Erden,
Den Sinn und all Begehren
Und G'danken hab'n zu dir.**
("Herr Christ, der einig Gotts Sohn," verse 5)

**Kill us through your goodness,
wake us through your grace!
Sicken the old being,
so that the new may live
even here on this earth,
having his mind, all desires,
and thoughts for You.**

Du wahrer Gott und Davids Sohn BWV 23

Cantata for Quinquagesima (Estomihi) Sunday (1723-24).

For SATB choir, SATB soloists, 2 oboes d'amore, strings, basso continuo.

Cantata BWV 23 would surely have to be one of Bach's most profound works on both a musical and theological level. The writing is emotionally intense, and at its core is the German *Agnus Dei*, Luther's *Christe, du Lamm Gottes*. The cantata is an exegesis on Luke 18:35-43, the reading of Jesus restoring the sight of a blind beggar...



Christ Healing the Blind (c. 1570). El Greco

“...As Jesus approached Jericho, a blind man was sitting by the roadside begging. When he heard the crowd going by, he asked what was happening. They told him, “Jesus of Nazareth is passing by.” He called out, “Jesus, Son of David, **have mercy on me!**” Those who led the way rebuked him and told him to be quiet, but he shouted all the more, “Son of David, **have mercy on me!**” Jesus stopped and ordered the man to be brought to him. When he came near, Jesus asked him, “What do you want me to do for you?” “Lord, I want to see,” he replied. Jesus said to him, “Receive your sight; your faith has healed you.” Immediately he received his sight and followed Jesus, praising God. When all the people saw it, they also praised God...”

This is the reading where the critical theological declamation “have mercy on me” comes from... possibly the single most important proclamation of all Christian texts, which is stated at the moment that the Eucharist is consecrated, and communicants ask to be healed from the sickness (i.e. sin) which causes death. This cantata is the most beautiful metaphor of healing, of restoring sight... not to leave us in eternal darkness, and to restore the light within our eyes.

After the stunning opening soprano-alto duet with oboes d'amore, the oboes continue with an 'untexted' statement of the German *Agnus Dei*, i.e. playing the melody, *Christe du Lamm Gottes*, in long notes, whilst the tenor interpolates the 'unspoken' *Agnus Dei* text with a recitative that further illuminates the meaning of the original reading.

This cantata ends with a full choral elaboration of *Christe, du Lamm Gottes*, an extended three-fold version of the German *Agnus Dei*, with Luther's chant adaptation stated as a cantus firmus in the soprano line. This is the last music that is heard before the Good Friday Passion. This movement opens with heavy sighing gestures and chromatically descending lines that characterise Passion music. In fact, this movement probably first appeared as part of a lost Weimar Passion setting, and it was also used at the end of the second version of the *Johannes-Passion* BWV 245 (1725). Bach also placed it at the end of Cantata BWV 23 when it was performed at his audition on Estomihi in 1723, and again the following year.

1. Duet (Soprano, Alto)

Du wahrer Gott und Davids Sohn,
Der du von Ewigkeit in der Entfernung schon
Mein Herzeleid und meine Leibespein
Umständlich angesehn, erbarm dich mein!
 Und laß durch deine Wunderhand,
 Die so viel Böses abgewandt,
 Mir gleichfalls Hilf und Trost geschehen.

You true God and Son of David,
who already from distant eternity
have looked upon my heartache
and the pain of my body, have mercy on me!
 And grant through Your wondrous hand,
 that has turned aside so much evil,
 that aid and comfort occur for me as well.



Bach's autograph part of Tenor recitative, 2nd movement of Cantata BWV 23. The first line of the "Christe, du Lamm Gottes" melody can be seen on the top staff, played by the oboes and Violin 1.

2. Recitative (Tenor) [with instrumental Chorale]

[Christe, du Lamm Gottes...]⁷

Ach! gehe nicht vorüber;
Du, aller Menschen Heil,
Bist ja erschienen,
Die Kranken und nicht die Gesunden zu bedienen.

[Der du trägst die Sünd der Welt...]

Drum nehm ich ebenfalls an deiner Allmacht teil;
Ich sehe dich auf diesen Wegen,
Worauf man
Mich hat wollen legen,
Auch in der Blindheit an.

[Erbarm dich unser!]

Ich fasse mich
Und lasse dich
Nicht ohne deinen Segen.

[Christ, Lamb of God...]

Ah! do not pass by;
You, the salvation of all mankind,
have indeed appeared,
to serve the invalid and not the healthy.

[You who bear the sin of the world...]

Therefore even I take my portion of Your power;
I see You upon this path,
upon which I was meant
to be placed,
even in my blindness.

[have mercy on us!]

I seize You
and release You
not without Your blessing.

3. Chorus with Duet (Tenor, Bass)

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich...

Und die meinen sonderlich.

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich...

Gib denselben Kraft und Licht,
Laß sie nicht

Immerdar in Finsternissen!

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich...

Künftig soll dein Wink allein
Der geliebte Mittelpunkt

Aller ihrer Werke sein,

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich...

Bis du sie einst durch den Tod
Wiederum gedenkst zu schließen.

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich.

All eyes wait, Lord,
O all-powerful God, for You...
and especially my own.

All eyes wait, Lord,
O all-powerful God, for You...

Give them strength and light,
do not leave them
for ever in the darkness!

All eyes wait, Lord,
O all-powerful God, for You...

In the future Your sign alone
shall be the darling pupil
of all their doings,

All eyes wait, Lord,
O all-powerful God, for You...

until one day through death
You shall consider closing them again.

All eyes wait, Lord,
O all-powerful God, for You.

⁷ Note, the words in square brackets are not sung 'out loud' by voices but are implied by the melody presented by the instrumental parts.



"Christe, du Lamm Gottes" - Bach's autograph part of the cantus firmus soprano line, the final movement of Cantata BWV 23.

4. Chorale

Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!

Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!

Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Gib uns dein' Frieden. Amen.

Christ, Lamb of God,
You who bear the sin of the world,
have mercy on us!

Christ, Lamb of God,
You who bear the sin of the world,
have mercy on us!

Christ, Lamb of God,
You who bear the sin of the world,
grant us Your peace. Amen.

INTERVAL

Herr Jesu Christ, wahr' Mensch und Gott BWV 127

Cantata for Quinquagesima (Estomihi) Sunday (February 1725).

For SATB choir, STB soloists, tromba, 2 recorders, 2 oboes, strings, basso continuo.

In the opening chorus of Cantata BWV 127, Bach introduces a new dimension of musical and textual structuring that would have to be one of the most inspired theological insights that Bach concocted in his cantatas - combining Luther's "Christe, du Lamm Gottes" with Paul Eber's 1563 hymn "Herr Jesu Christ, wahr' Mensch und Gott". Bach's carefully placed interpolation of the three 'unsung' instrumental Agnus Dei proclamations into Eber's chorale show us that Bach can see that Eber's hymn is, in fact, a rewriting, or a paraphrasing of the Agnus Dei.



Opening bars of the first movement of *Herr Jesu Christ, wahr' Mensch und Gott* BWV 127.
The "Christe, du Lamm Gottes" can be seen in the Violin 1 part, 5th staff from the top.

Bach also uses the opening melodic line of Eber's "Herr Jesu Christ, wahr' Mensch und Gott" as a thematic motif which he contrapuntally passes around the orchestra and choir. In the above autograph score, it can be seen in the oboes in bar 1 and 4 (staves 3 and 4 from the top), and in the recorders in bar 3 (top two staves).



The soprano section presents Eber's entire chorale melody in cantus firmus (long note values).

The rest of the cantata deals with eschatological themes and imagery of the end times and the after-life. The opening melodic phrase (above) of Eber's chorale is once again hinted at in the bass recitative-aria ("Fürwahr, fürwahr, euch sage ich"), before the final stanza is presented in four-part cantional style.

1. Chorale [with instrumental chorale]

[Christe, du Lamm Gottes...]

Herr Jesu Christ, wahr' Mensch und Gott,

Der du litt'st Marter, Angst und Spott,

Für mich am Kreuz auch endlich starbst

[Der du trägst die Sünd der Welt...]

Und mir deins Vaters Huld erwarbst,

Ich bitt' durchs bitt're Leiden dein:

Du wollst mir Sünder gnädig sein.

[Erbarm dich unser!]

(„Herr Jesu Christ, wahr' Mensch und Gott“, verse 1,

and the German ‚Agnus Dei‘)

2. Recitative (Tenor)

Wenn alles sich zur letzten Zeit entsetzet,

Und wenn ein kalter Todesschweiß

Die schon erstarrten Glieder netzet,

Wenn meine Zunge nichts, als nur durch Seufzer spricht

Und dieses Herze bricht:

Genung, daß da der Glaube weiß,

Daß Jesus bei mir steht,

Der mit Geduld zu seinem Leiden geht

Und diesen schweren Weg auch mich geleitet

Und mir die Ruhe zubereitet.

3. Aria (Soprano)

Die Seele ruht in Jesu Händen,

Wenn Erde diesen Leib bedeckt.

Ach ruft mich bald, ihr Sterbeglocken,

Ich bin zum Sterben unerschrocken,

Weil mich mein Jesus wieder weckt.

4. Recitative and Aria (Bass)

Wenn einstens die Posaunen schallen,

Und wenn der Bau der Welt

Nebst denen Himmelfesten

Zerschmettert wird zerfallen,

So denke mein, mein Gott, im besten;

Wenn sich dein Knecht einst vors Gerichte stellt,

Da die Gedanken sich verklagen,

So wollest du allein,

O Jesu, mein Fürsprecher sein

Und meiner Seele tröstlich sagen:

Fürwahr, fürwahr, euch sage ich:

Wenn Himmel und Erde im Feuer vergehen,

So soll doch ein Gläubiger ewig bestehen.

Er wird nicht kommen ins Gericht

Und den Tod ewig schmecken nicht.

Nur halte dich,

Mein Kind, an mich:

Ich breche mit starker und helfender Hand

Des Todes gewaltig geschlossenes Band.

(„Herr Jesu Christ, wahr' Mensch und Gott,“ verses 6 and 7)

5. Chorale

Ach, Herr, vergib all unsre Schuld,

Hilf, daß wir warten mit Geduld,

Bis unser Stündlein kömmt herbei,

Auch unser Glaub stets wacker sei,

Dein'm Wort zu trauen festiglich,

Bis wir einschlafen seliglich.

(„Herr Jesu Christ, wahr' Mensch und Gott,“ verse 8)

[Christ, Lamb of God...]

Lord Jesus Christ, true Man and God,

You who suffered martyrdom, anguish and ridicule,

at the end also died for me on the Cross

[You who bear the sin of the world...]

and won for me Your Father's favour,

I ask, through Your bitter suffering:

Be merciful to me, a sinner.

[have mercy on us!]

When everything shudders at the last hour,

and when a cold death-sweat

bathes limbs already stiff,

when my tongue cannot speak other than through sighs

and this heart breaks:

Enough, that faith knows then

that Jesus stands with me,

He who endured His suffering with patience

accompanies me also on this difficult journey

and prepares my rest for me.

The soul rests in Jesus' hands,

when earth covers this body.

Ah, call me soon, you death-knell,

I am unafraid of death,

because my Jesus will awaken me again.

When one day the trumpets ring out,

and when the structure of the world

along with the vault of heaven

will crumble destroyed,

then think of me well, my God;

when Your servant stands that day before judgment,

where thoughts accuse themselves,

then will You alone,

O Jesus, be my Advocate

and speak comfortingly to my soul:

Truly, truly I say to you:

Though heaven and earth pass away in fire,

yet a believer shall remain forever.

He will not come before judgment

and never taste death.

Only cling,

my child, to Me:

I break, with a strong and helping hand,

the powerful, imprisoning bond of death.

Ah, Lord, forgive all our guilt,

help us to wait with patience

until our hour of death comes upon us;

also may our faith be always brave,

trusting Your word firmly,

until we fall asleep blessedly.

Mass in F Major BWV 233

For SATB choir, SAB soloists, 2 horns, 2 oboes, strings, basso continuo.

Finally, we have the Mass in F Major, BWV 233. Bach composed his four short Lutheran Masses BWV 233-236, each consisting only of the Kyrie and Gloria sections, in the 1730s, by mostly reworking previously composed German cantata choruses and arias that he was probably fond of and resetting movements well-suited to adapting to the Latin mass ordinary texts.

Once again, Luther's *Christe, du Lamm Gottes* makes an interpolative appearance in BWV 233, in the opening "Kyrie-Christe-Kyrie". Robin Leaver notes that Luther deliberately connected the theology of the opening 'Kyrie' and the closing German 'Agnus Dei' mass parts by setting both texts to psalm chant Tone 1⁸. Bach then does so too, taking it to one of its most sophisticated incarnations, with his extended contrapuntal essay.



Opening bars of the "Kyrie", Mass in F, BWV 233. Luther's *Christe, du Lamm Gottes* appears in the horns and oboes (top two staves), starting at bar 8. This autograph is not in J.S. Bach's own hand, rather it is a handwritten copy by one of his students, Johann Christoph Altnickol, dating c. 1747-48.

1. Chorus [with instrumental chorale – horns and oboes]

Kyrie eleison.

[Christe, du Lamm Gottes,]

[Der du trägst die Sünd der Welt,]

[Erbarm dich unser!]

Lord, have mercy.

[Christ, Lamb of God,]

[You who bear the sin of the world,]

[have mercy on us!]

Christe eleison.

[Christe, du Lamm Gottes,]

[Der du trägst die Sünd der Welt,]

[Erbarm dich unser!]

Christ, have mercy.

[Christ, Lamb of God,]

[You who bear the sin of the world,]

[have mercy on us!]

Kyrie eleison.

[Christe, du Lamm Gottes,]

[Der du trägst die Sünd der Welt,]

[Gib uns dein' Frieden!]

Lord, have mercy.

[Christ, Lamb of God,]

[You who bear the sin of the world,]

[grant us Your peace!]

⁸ Leaver, p. 198. See footnote 1.

2. Chorus

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great glory.

3. Aria (Bass)

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

4. Aria (Soprano)

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.

You who take away the sin of the world,
Have mercy on us.
You who take away the sin of the world,
Hear our prayer

5. Aria (Alto)

Quoniam tu solus sanctus, tu solus Dominus,
Tu solus altissimus, Jesu Christe.
Qui sedes ad dexteram Patris,
miserere nobis.

For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.
You who sit at the right hand of the Father,
have mercy on us.

6. Chorus

Cum Sancto Spiritu in gloria Dei Patris, Amen.

With the Holy Spirit in the glory of God the Father, Amen.

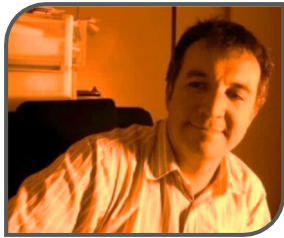
103. *Christe/ du Lamm Gottes/ ic.* P. 94
hat 4. Verse.

Christe/ du Lamm Gottes/ der du trägst die Sünd der Welt/

erbarm dich unser! men.

Christe, du Lamm Gottes as it appears on page 58 in the *Gotha Hymnal* (1715), one of the typical hymn books that Bach would have been familiar with. Note also the addition of a figured bass line.

References: Cantata text translations © Pamela Dellal courtesy Emmanuel Music Inc. (www.emmanuelmusic.org). (edits, A. Koll) Alfred Dürr *The Cantatas of J.S. Bach*. English translation by Richard D.P. Jones. Oxford University Press, 2005.
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Andrew Koll

Artistic Director, Conductor

Andrew Koll is a specialist in aural training, harmony and counterpoint, the science of just intonation, and the works of Johann Sebastian Bach.

Andrew first formed the CANBERRA BACH ENSEMBLE in 1999. After a hiatus of 16 years, the CBE resumed performances in 2016.

Over the past 20 years, Andrew has conducted many Canberra choirs and instrumental groups, including Canberra Choral Society's 2018 performance of the Bach *St Matthew Passion* BWV 244, the ANU Choral Society (SCUNA), The University of Canberra Chorale, the Choir of St Paul's Manuka, the Combined Choir Corpus Christi Parish of Calwell and Gowrie, and the Canberra Community Orchestra (now known as the National Capital Orchestra).

Since completing his studies at the School of Music, ANU in the late 1990s, he has established a music study group, the REAL BACH SOCIETY, where he presents multimedia seminars to academic and community groups examining the musical, cultural, liturgical and theological interconnections of Bach's music, and the musical sciences that underpin Bach's art. Andrew is a regular delegate of the dialogue meetings hosted by the Bach Network UK, and is a committee member of the Australian Bach Society.



Leanne Bear

Leader of the Orchestra

Composer and violinist Leanne Bear graduated from University of Queensland and travelled on scholarship around Europe with violin and purple suit, performing her Avant-garde violin works, and learning from acclaimed teachers. Back in Australia, she married Tor Frømyhr and moved to Canberra in 1997. Since then, Bear has enjoyed playing in several Australian orchestras and chamber music ensembles. Some memorable performances: with Pereira/Australian String Quartet for the Leigh Warren and Dancers *Quiver* tour 1998; performing and tutoring at Mt Buller Chamber Music School 2003, National Music Camp, *Taabinga* chamber music schools and festivals, and conductor at Coffs Harbour String School, 2015. In 1999 Leanne played solo violin in Andrew Ford's *Furry Dance* with the Canberra Symphony Orchestra, (where she is core player, since 2000). While still a student, became a tutor at University of QLD in harmony/counterpoint, aural; and until 2012 at Australian National University as director of the Contemporary Ensemble. As Concertmaster of ensembles varying from the contemporary Opera Orchestra in Brisbane, to the Canberra Bach Ensemble from 2016 to the present.

Growing up in a household with Bach fanatic parents means that Bach's music is second nature to Leanne and has fostered her life-long love of early music. As a student, she studied alongside Jamie Hey (from Australian Brandenburg Ensemble) and other early music players in Amsterdam. She has also been fortunate enough to meet/workshop with early music specialists: Sigiswald Kuijken, and Reinhard Goebel from Musica Antiqua Köln.

Along with the ubiquitous Fluffy Purple Violin, Bear's compositions have been showcased in her solo mixed media shows: e.g. *Fluffy Purple Violins* at Canberra Contemporary Art Space; and as an ANU School of Art Visiting Fellow-INDI for 2 violins, percussion and landscape soundtrack, 2005. In October 2012, Bear staged, conducted and performed with much acclaim the full concert *Imaginence* - new composed works for piano, piano sextet, and cello ensemble, featuring her now established style of extended early 20th century tonality. In 2013 Bear premiered solo, duo, and improvised mixed media violin works, and the large-scale string quartet *Neon Romantic*. Most recently: 2015: *Postcards to Hungary* piano trio commissioned by and performed in Budapest, and Kecskemet. *Fezek* Music Club and Liszt Academy. 2015: *Märchen aus dem Wienerwald* for salon orchestra, Bruckner Hall, Linz with Johann Strauss Ensemble. 2016: *Auvergne* for cello and piano commissioned and performed, Auvergne, France. Australian premiere with David

Pereira and Edward Neeman. In 2017 Bear conducted the premiere of her *Pastorale* suite for strings, Brindabella Christian College. Highlighting 2018 was the CSO commission- their recital series featuring Bernadette Harvey (piano) and Julian Smiles (cello) premiering her *Art Nouveau*; and reviewed in City News "...It is the work of a major composer....who is making Australian history". Bear is currently composing new work for Plexus trio to be performed at the Melbourne Recital Centre in June, 2019.

Marriage, 3 children, and a property in the Yass Valley (near Canberra), seems to be a vibrant environment for this versatile artist's forest of inspiration.



Greta Claringbould

Soprano

Canberra based, Greta Claringbould is a Baroque Soprano at freelance, with extensive performance experience as a soprano soloist of principally baroque oratorio and cantata.

Greta holds a Bachelor of Music with Honours in Viola Performance, an AMusA in voice, and an ATCL in Violin Performance. Currently Greta is Principal Soprano of ensemble Adhoc Baroque, Head of Choirs at Canberra Girls Grammar School, where she directs the school's choral program from kinder through year twelve, teaches voice and directs the Bella Voce, Cantantes and Coro da Camera choirs. Greta is a former professional orchestral violist, leader of the Violas in the New Zealand National Youth Orchestra, chorister with the Wellington Cathedral Choir and Director of the iconic Canberra Children's Choir.

Greta has advanced vocal aptitude and passion for Baroque music and has developed an extensive specialist repertoire in baroque oratorio and cantata. Her vocal timbre combines purity and clarity combined with warmth and richness. Greta's fluent execution of florid baroque runs is renown. She frequently performs as soprano soloist with various Canberra choirs and ensembles.

2016 Sydney Morning Herald Review "Soprano Greta Claringbould has a neat elegance in her delivery, skilfully executing ornaments and articulating every note of each run."

In 2016, Greta along with alto Maartje Sevenster and harpsichord/continuo player Peter Young collectively formed the Trio Adhoc Baroque which regularly performs esoteric sacred and secular Baroque chamber works, including the 2017 Antipodean premier of Brunetti's 1764 Stabat Mater. In October 2018 Adhoc Baroque made their debut at the Canonwindra Baroque Festival and in April 2019 they will perform the Australian premier of Vanhal's Stabat Mater. Greta's forthcoming 2019 engagements include Handel's Messiah with New Zealand Baroque and the Scholars Pro Musica.



Maartje Sevenster

Alto

Maartje Sevenster discovered serious singing with teacher Susan Ellis when living in Canberra in the late 1990s. Since then, she pursued singing at a high level in the Netherlands, studying part-time with Roberta Alexander, Frans Huyts and Connie de Jongh and participating in master classes with the likes of Evelyn Tubb, Kelvin Grout, Carolyn Watkinson, Lucienne Bouwman and Richard Jackson. While obtaining a BMus, she sang in professional choirs with renowned conductors such as Yakov Kreizberg, Roy Goodman, Jaap van Zweden, Marc Soustrot and Reinbert de Leeuw. Opera roles include Third Lady in *The Magic Flute* (Mozart) and La Badessa in *Suor Angelica* (Puccini).

Recently, Maartje was alto soloist in Copland's *In the beginning* ("narrated with considerable power by mezzo-soprano Maartje Sevenster" CityNews), Janacek's *Dairy of one who vanished*, J.S.Bach's *Easter Oratorio* and *Magnificat*, J.C.Bach's *Lamento*, Pergolesi's *Stabat Mater* and Vivaldi's *Nisi Dominus*, in performances in the Canberra region. She performed the premieres of David Cassat's *Die Hand*, for mezzo-soprano, viola, cello, flute and clarinet, and Judith Clingan's *In this Fateful Hour* in December 2013, and was part of the community oratorio *Passion for Peace* by Canberra composer Glenda Cloughley. As one of the narrators, "the crystal-clear articulation of Sevenster progressed the narrative elements" (CityNews). In 2016, she sang with the Song Company in Rossini's *Petite Messe Solennelle*, conducted by Roland Peelman.

Maartje founded the new ensemble Adhoc Baroque with Greta Claringbould and Peter Young. She is a member of Coro Canberra and works with coaches Louise Page and Dianna Nixon. She conducts a small community choir in the village of Gundaroo. Next to performing, Maartje has an ongoing interest in the acoustics of the vocal tract. The active control of resonances and the role of so-called formant theory in vocal training were the central topics of her bachelor thesis. She participated in the Estill Voice Training System level one and two courses in 2015.



Robert Macfarlane

Tenor

Robert Macfarlane studied at the Elder Conservatorium in Adelaide and the Hochschule für Musik, Leipzig 'Felix Mendelssohn-Bartoldy' with Prof. Dr. Jeanette Favaro-Reuter, where he studied as recipient of the prestigious Thomas Elder Overseas Scholarship. He undertook extensive study of the Baroque repertoire with Tenor Howard Crook and has also studied and performed with world-renowned accompanist Malcolm Martineau. Robert Macfarlane was the winner of the Adelaide Critic's Circle award for best individual performance in 2012 (Bach- St. John Passion), a finalist in the Lortzing Competition in Germany in 2013, and winner of the Royal Melbourne Philharmonic Aria competition in 2009.

This year Robert is making his debut with Opera de Lyon performing Tybalt in Boris Blacher's *Roméo et Juliette*, and with the Auckland Philharmonia Orchestra in the role of Pong in *Turandot*, and he will also perform *Israel in Egypt* for the Halberstädter Domfestspiele.

Robert made his European Opera Debut in the virtuosic role of Ircano in Hasse's *Semiramide* in Graz and Leipzig in 2014, for which he was highly acclaimed by the Austrian critics. On the opera stage, he has also sung Monostatos (*The Magic Flute*) for West Australian Opera; Orfeo (Peri's *Euridice*) for Woodend Winter Arts Festival; the title role in Rameau's *Pygmalion* for the Peninsula Festival; Beppe (*Pagliacci*) and 3rd Jew (*Salome*) for State Opera of South Australia; Acis (*Acis and Galatea*) in Malaysia and Singapore; the roles of Echo and Pastore (and understudying the title role) in *L'Orfeo* with the Australian Brandenburg Orchestra for Brisbane Festival and in Sydney and Melbourne; and he has also performed with Opera Queensland, Pinchgut Opera, Lyric Opera of Melbourne and Co-Opera.

Robert is known internationally for his performances of Bach, in particular the Evangelist of the *St. John* and *St. Matthew Passions*, and was the 2008 and 2009 Bach Scholar in the St. Johns Bach Cantata program in Melbourne. He made his debut in Leipzig's Thomaskirche in 2013 as the tenor soloist in Bach's *Mass in B Minor*, with the Gewandhaus Orchestra and Thomanerchor under the direction of Georg Christoph Biller, returning the following year to perform *Wär Gott nicht bei uns diese Zeit*. Other acclaimed concert performances include soloist in semi-staged performances of *St. Matthew Passion* for Opera Queensland; Britten *St Nicolas* with the Adelaide Symphony Orchestra; Mozart *Great Mass in C minor* at St George's Cathedral, Perth; Handel's *Messiah* and *Solomon*; Monteverdi's *Vespers* at the Melbourne Recital Centre and the Adelaide Festival; Britten's *Serenade* and *Les Illuminations*; recitals of Schubert's *Die Schöne Müllerin*, *Winterreise* and *Schwanengesang* and Schumann's *Dichterliebe* and *Liederkreis* with pianist Leigh Harrold, Wolf's *Italienisches Liederbuch* with Anthony Legge, and for ArtSong Canberra, Artsong NSW and The Firm in Adelaide.



Andrew Fysh

Bass

Originally from Hobart, where he began his singing career over forty years ago as a treble at St David's Cathedral, Andrew has considerable experience as both chorister and soloist throughout Australia. Church music has featured throughout Andrew's career: in 2004–06, while living in London, he sang with the Choir of the London Oratory, England's pre-eminent Catholic church choir, and on return to Australia he joined the Choir of St James' Church, Sydney, with whom he still sings on occasion.

In Canberra, Andrew is a founding member of the Clarion vocal quartet with Tobias Cole, performing monthly at the National Portrait Gallery, and sings with Coro. Coro's program of Renaissance polyphony, 'Music by Numbers', which Andrew devised and co-directed, was named by the Canberra Times as one of the top five concerts of 2015. Andrew's particular interest lies in Renaissance and Baroque music, nurtured through fourteen years as a permanent member of Melbourne's acclaimed Ensemble Gombert, directed by John O'Donnell, with whom he has toured Europe (2004, 2006, 2015) and North America (2009).

Andrew has been engaged as a guest artist with the The Song Company on multiple occasions, most recently at the 2014 Canberra International Music Festival as bass soloist in Bach Cantata No.130 and Mozart *Requiem*. Among three Song Company recordings in which Andrew appears, the 1996 world-premiere release of Schütz *Der Schwanengesang*, recorded in the Sydney Opera House Concert Hall, received Soundscapes magazine's 'Editor's Choice' award.

Andrew is a founding member of the Bach Akademie Australia, directed by Madeleine Easton, which launched to critical acclaim in 2017 at sold-out performances in Sydney and at the Canberra International Music Festival. At last year's Festival, Andrew appeared in BAA's performances of 'Bach on Sunday' and Handel *Israel in Egypt*.

Other solo engagements have included Bach *St John Passion* (St Mary's Cathedral and St James' Church, Sydney), Mozart *Requiem* (Festival of Voices, Hobart, and St James' Church, Sydney), and Canberra Choral Society's performances of *Messiah* (2015), Schütz *Weihnachtshistorie* (2016), Bach *St Matthew Passion* (2018), and Mozart *Requiem* and Haydn *Nelson Mass* under the direction of Graham Abbott (2018).

Later this month, Andrew will again join BAA for performances in Sydney, and will appear with both BAA and Clarion at this year's Canberra International Music Festival. On Good Friday, he will join other soloists from the Choir of St James' in a performance of Arvo Pärt *Passio* at the Tapestry of Sacred Music festival in Singapore.

Andrew was bass soloist for the Canberra Bach Ensemble's 2016–17 and 2018 cantata series, including two performances of the solo cantata *Ich habe genug* BWV82. He is very pleased to be invited to add another three cantatas to his repertoire, as he pursues his ambitious quest to perform all of Bach's cantatas (or, at least, as many as possible!).

Find out more about the musicians in the Canberra Bach Ensemble at

www.canberrabachensemble.com

CBE Choir

Sopranos

Fiona Bender
Georgia Elith
Clare Hedley
Vanessa Hooley
Gabriel Pender
Catherine Schmitz
Brooke Shelley

Altos

Susanah Bishop
Olivia Gossip
Hilary Howes
Jaki Kane
Robyn Mellor
Eva Schroeder
Maartje Sevenster

Tenors

George Brenan
Thomas Liu
Michael McPhillips
Ian Mills
James Porteous
Tristan Struve
Richard Walker

Basses

Charles Bogle
Frank den Hartog
Kuangda He
Nick Horn
Jonathan Lee
Simon Turnill
Luke Willard

CBE Orchestra

Violin 1

Leanne Bear (lead)
Matthew Witney
Claire Phillips

Violin 2

Michelle Higgs
Lauren Davis

Viola

Iska Sampson
Lucy Carrigy-Ryan

Violoncello

Clara Teniswood
Olivia Thorne

Double Bass

David Flynn

Organ Continuo

Anthony Smith

Organ

James Porteous

Oboe/d'amore

Aaron Reichelt
Jane Downer

Baroque bassoon

Matthew Ventura

Baroque Trumpet & Horn

Simon Wolnizer
Gergely Mályusz

Baroque Recorder

Robyn Mellor
Olivia Gossip

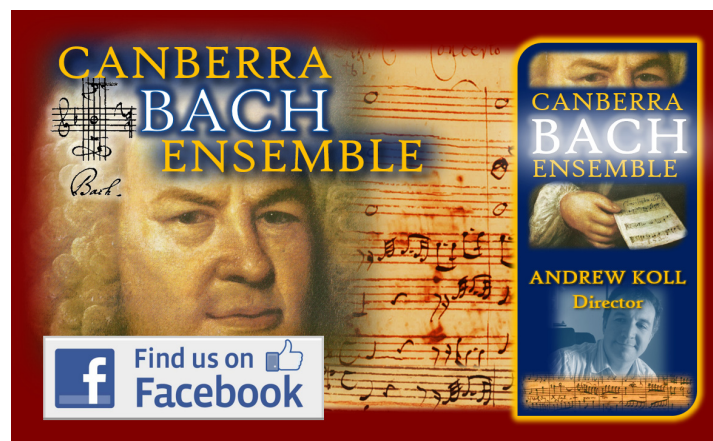
Special thanks to Peter Hislop.



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