

AUSTRALIAN
BAROQUE
BRASS

Magnificat BWV 243

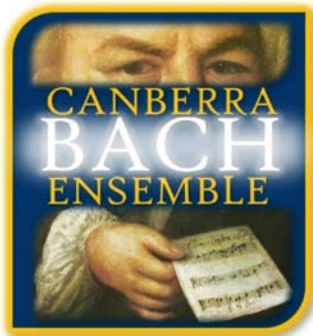
Meine Seel erhebt den Herren BWV 10

Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214

St Christopher's Cathedral, Manuka

Saturday 12 October 2019, 8.00pm

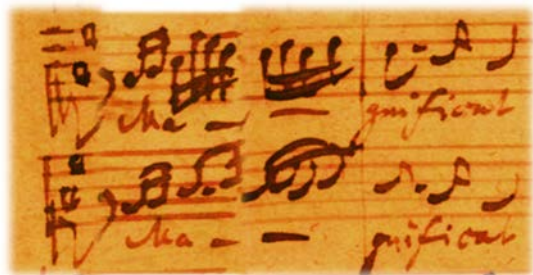
Sunday 13 October 2019, 2.30pm



The Canberra Bach Ensemble

Songs of the Queens of Heaven and Earth

Welcome to this weekend's CBE presentation of the Canticle of Mary, Bach's Latin and German settings of the Magnificat, BWV 243 and BWV 10. This year marks the 20th anniversary of the first performance presented by the Canberra Bach Ensemble, which took place on 26 June 1999, here at St Christopher's Cathedral, Manuka. Although we had considered performing other settings of the Magnificat by some of Bach's contemporaries for this performance (Zelenka, Vivaldi, Kuhnau et al.), to finish off our 2019 program we've decided instead to take a small detour over to the secular cantata repertory, and perform a Birthday Cantata, *Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214*, as much a musical gift to ourselves, as we reflect on how far the CBE has come since its beginnings in 1999.



Bach's autograph score, the opening Soprano 1 and 2 choral entry of the *Magnificat* BWV 243, revised version in D major, July 1733.

As always, we are delighted to have our visiting guest musicians performing with us this weekend. We're very pleased to have back Richard Butler who joins our local soloists, Greta Claringbould, Keren Dalzell, Maartje Sevenster and Andrew Fysh.

We are particularly pleased to welcome our Guest Concertmaster Bianca Porcheddu for this program. Bianca comes with an impressive 20-year track record of national and international Baroque string playing experience. And she lives in Canberra! We also welcome our visiting guest string players, Shannon Luk, Cameron Jamieson and Jacqueline Webber. We are also pleased to have Dan Russell join us for this program. Dan and his family have just moved to Canberra from the Central Coast – a huge gain for the Canberra string playing community. Dan leads the Phoenix Collective which presents an impressive chamber music series, with a significant baroque string programming component. <https://phoenixcollective.com.au/>.



We are equally delighted to welcome back John Foster and his **Australian Baroque Brass** team, for our first fully fledged CBE-ABB collaboration. John's work in developing and promoting the use of historic brass instruments at all levels in this country is second to none. We are so lucky to have him!
<https://www.baroquebrass.com/>

In the woodwind section, we are very pleased to welcome Kirsten Barry on oboe and Nicole Sherringham on transverse flute. It is always a delight to have guest musicians from out of town join the CBE for our cantata performances in Canberra.

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 and our visiting musicians.** 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/songs-for-the-queens-of-heaven-and-earth/>

If you require further information, please feel free to contact us at realbach@tpg.com.au .

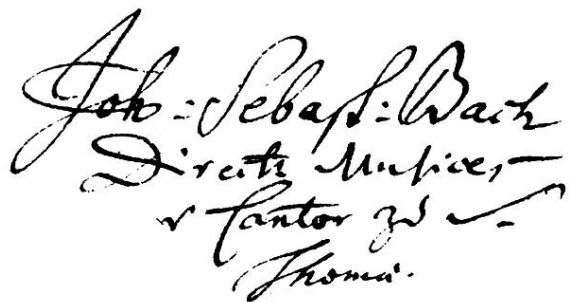
Leipzig Bach Festival, June 2020

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 noch 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.



Joh: Sebast: Bach
Direct: Musica
v Cantata zw
Thoma.



Andrew Koll, Director
Canberra Bach Ensemble

www.canberrabachensemble.com



The Annunciation. (1434). Rogier van der Weyden.

Song of the Queen of Heaven...

The Canticle of Mary

Magnificat anima mea Dominum...

Meine Seel erhebt den Herren...

My soul is uplifted to the Lord...

Bach's Latin and German Magnificat Settings: 1723-24

On 30 May 1723, Johann Sebastian Bach took up his post as Cantor at St Thomas' Church in Leipzig and got underway quickly with his long-held ambition to compose, what Bach himself called, a 'well-regulated church music to the glory of God' - his first fully complete annual liturgical cantata cycle.



Statue of Johann Sebastian Bach, outside the Thomaskirche in Leipzig.

(Photo: www.bbc.co.uk)

Soon after the move to Leipzig, it's likely that Bach began composing the first version of the *Magnificat* BWV 243.1, in Eb Major, an elaborate, festive setting of the Canticle of Mary in Latin (Luke 1:46-55), for five voices (SSATB) and a large orchestra consisting of 3 trumpets, timpani, woodwind, strings and continuo. There were probably at least two performances in 1723¹, the first as early as 2 July, on the Feast of the Visitation, followed by a second performance later that year at Christmas, which included the four Christmas interpolations.

A year later, again for the Feast of the Visitation (2 July, 1724), Bach composed a very different setting of the Canticle of Mary, this time based on Martin Luther's German Magnificat chant, "Meine Seel' erhebt den Herren...", a paraphrase chorale cantata of the same title, BWV 10. The work opens in the minor mode, G minor, and the text is in German, a contemporary libretto by an unidentified poet, who took Luther's original 'dry' German translation of the 1520s, rephrasing and enhancing the poetry in the recitatives and arias.



The **German Magnificat**, "Meine Seele erhebt den Herren...", as it appears in the *Neu Leipziger Gesangbuch*. Vopelius, Moebius, Schein. (1682)

In 1733, due to the political changes happening in Dresden (more on that later), Bach returned to his Latin Magnificat setting BWV 243.1, and reset it into the key of D major, dropping out the Christmas interpolations, reworking the music and adjusting the instrumentation. The Canberra Bach Ensemble is performing this revised version today, BWV 243.2.

¹ Jones, Richard D. P. *The Creative Development of Johann Sebastian Bach, Volume II: 1717-1750. Music to Delight the Spirit.* Oxford University Press, 2013. p. 133.

Magnificat BWV 243

Revised 2nd version in D major. Feast of the Visitation (2 July 1733).

For SSATB choir, SSATB soloists, 3 trumpets, timpani, 2 transverse flutes, 2 oboes, strings, basso continuo.

Luke 1: The Birth of Jesus Foretold

²⁶ In the sixth month of Elizabeth's pregnancy, God sent the angel Gabriel to Nazareth, a town in Galilee, ²⁷ to a virgin pledged to be married to a man named Joseph, a descendant of David. The virgin's name was Mary. ²⁸ The angel went to her and said, "Greetings, you who are highly favoured! The Lord is with you."

²⁹ Mary was greatly troubled at his words and wondered what kind of greeting this might be. ³⁰ But the angel said to her, "Do not be afraid, Mary; you have found favour with God. ³¹ You will conceive and give birth to a son, and you are to call him Jesus. ³² He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, ³³ and he will reign over Jacob's descendants forever; his kingdom will never end."



Visitation, from Altarpiece of the Virgin (St Vaast Altarpiece). 1434-35. Jacques Daret (1401-1468).

³⁴ "How will this be," Mary asked the angel, "since I am a virgin?"

³⁵ The angel answered, "The Holy Spirit will come on you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God. ³⁶ Even Elizabeth your relative is going to have a child in her old age, and she who was said to be unable to conceive is in her sixth month. ³⁷ For no word from God will ever fail."

³⁸ "I am the Lord's servant," Mary answered. "May your word to me be fulfilled." Then the angel left her.

Mary Visits Elizabeth

³⁹ At that time Mary got ready and hurried to a town in the hill country of Judea, ⁴⁰ where she entered Zechariah's home and greeted Elizabeth. ⁴¹ When Elizabeth heard Mary's greeting, the baby leaped in her womb, and Elizabeth was filled with the Holy Spirit. ⁴² In a loud voice she exclaimed: "Blessed are you among women, and blessed is the child you will bear! ⁴³ But why am I so favoured, that the mother of my Lord should come to me? ⁴⁴ As soon as the sound of your greeting reached my ears, the baby in my womb leaped for joy. ⁴⁵ Blessed is she who has believed that the Lord would fulfil his promises to her!"

Mary's Song (Luke 1:46-55)

⁴⁶ And Mary said:

1. Chorus

Magnificat anima mea Dominum.

My soul proclaims the greatness of the Lord.

2. Aria (Soprano II)

Et exultavit spiritus meus in Deo salutari meo.

And my spirit rejoices in God my Saviour.

3. Aria (Soprano I)

Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent...

For He has regarded the lowliness of His handmaiden.

Behold, from henceforth, I will be called blessed...

4. Chorus

...omnes generationes.

...by all generations.



Opening movement of Bach's *Magnificat* BWV 243.2. (1733).

Manuscript: D-B Mus.ms. Bach P 39.

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

<https://www.bach-digital.de/>

5. Aria (Bass)

*Quia fecit mihi magna, qui potens est,
et sanctum nomen eius.*

*For the Mighty One has done great things for me,
and holy is His name.*

6. Duet (Alto, Tenor)

*Et misericordia a progenie in progenies,
timentibus eum.*

*His mercy is for those who fear Him
from generation to generation.*

7. Chorus

*Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.*

*He has shown strength with His arm,
He has scattered the proud in the thoughts of their hearts.*

8. Aria (Tenor)

*Deposuit potentes de sede
et exaltavit humiles.*

*He has brought down the powerful from their thrones
and lifted up the lowly.*

9. Aria (Alto)

*Esurientes implevit bonis,
et divites dimisit inanes.*

*He has filled the hungry with good things,
and sent the rich away empty.*

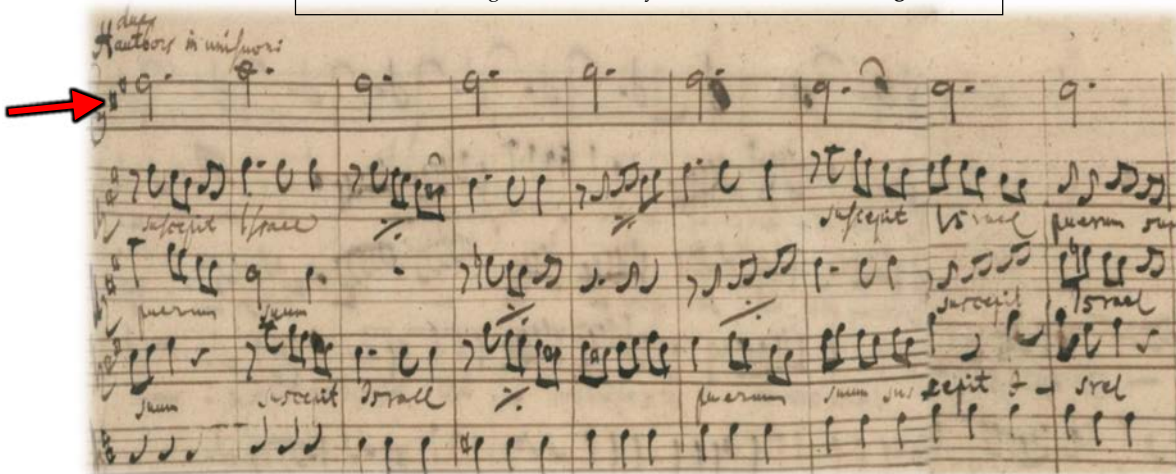
10. Terzett (Soprano I and II, Alto)

*Suscepit Israel puerum suum
recordatus misericordie suae.*

*He has helped His servant Israel
in remembrance of His mercy.*

Bach's autograph score, bars 5-13. (July, 1733).

In this SSA trio, a strange and haunting instrumental melody (2 oboes) is heard above the singers. This melody is called the 'Tonus Peregrinus'...



11. Chorus

*Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.*

*According to the promise He made to our ancestors,
to Abraham and to His descendants forever.*

12. Chorus

*Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum, Amen.*

*Glory to the Father and the Son and the Holy Spirit,
as it was in the beginning,
is now, and for ever and ever, Amen.*

Meine Seel erhebt den Herren BWV 10

Cantata for the Feast of the Visitation (2 July 1724).

For SATB choir, SATB soloists, trumpet, 2 oboes, strings, basso continuo.

A year after his first setting of the Latin Magnificat in 1723, Bach set the Canticle of Mary once again, this time in a very different style, as a paraphrase chorale cantata in German, BWV 10, in the minor mode.

Earlier in the 'Suscepit Israel' SSA trio in the Magnificat BWV 243, we heard Bach introduce an important instrumental melody, a cantus firmus in the oboes, called the **Tonus Peregrinus**, a Gregorian chant also called the ninth Psalm tone.

Tonus Peregrinus.

Mediatio unico constans accentu tribusque syllabis antecedentibus. Terminatio unico constans accentu unaque syllaba antecedente.

1. In éxi-tu Isra-el de Aegý-pto, * dómus Jácob de pópu-to bárbaro :

2. Fácta est Judaé-a sancti-ficá-ti-o é- jus : * Isra-el pot-éstas é- jus.

Flexa : palpábunt : † Et ita deinceps.

Modern edition of Psalm 114, *In exitu Israel*, set to the Tonus Peregrinus. From the *Liber usualis Missae et officii pro Dominicis et festis*, Desclée & Socii, Parisiis, Tornaci, Romae 1954, p.160.



Martin Luther had noted an important theological connection between the Old Testament Psalm *In exitu Israel* and Mary's Magnificat in the New Testament. As early as the 1520s, Luther encouraged the German translation of the Magnificat, 'Meine Seel erhebt den Herren...' to be sung to the Tonus Peregrinus, and thus it also became known as the **German Magnificat**.

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

In exitu Israel de Aegypto,
Domus Jacob / de populo barbaro.

In exitu Israel (Psalm 114) set to the **Tonus Peregrinus**, as it appears in Martin Luther's *Geistliche Lieder auff's new gebessert zu Wittemberg*. 1535. p. 183

Meine seel erhebt den Herren / Dñ mein
geist frewet sich Gottes meines Zeit
C lands.

The **German Magnificat**, 'Meine Seel erhebt den Herren', as it appears in Martin Luther's *Geistliche Lieder auff's new gebessert zu Wittemberg*. 1535. p. 176

1. Chorus (Chorale)

Meine Seel erhebt den Herren,

Und mein Geist freut sich Gottes, meines Heilandes;

Denn er hat seine elende Magd angesehen.

Siehe, von nun an werden mich selig preisen alle Kinds-kind.

My soul is uplifted to the Lord,

and my spirit rejoices in God, my Saviour;

for He has regarded His lowly handmaid.

Behold, from now on all generations will call me blessed.



The soprano part of Bach's cantata *Meine Seel erhebt den Herren* BWV 10, opening movement, copied out in the hand of Bach's student, Johann Andreas Kuhnau, July 1724. Kuhnau was one of the most reliable and productive copyists that Bach ever used.

Bach sets the text here as a cantus firmus (long notes), using the German Magnificat melody (i.e. the Tonus Peregrinus). The sopranos sing the first two text lines, and then the altos sing the cantus firmus for the following two text lines (i.e. from 'denn er hat...')

2. Aria (Soprano)

Herr, der du stark und mächtig bist,

Gott, dessen Name heilig ist,

Wie wunderbar sind deine Werke!

Du siehst mich Elenden an,

Du hast an mir so viel getan,

Daß ich nicht alles zähl und merke.

Lord, you who are strong and mighty,

God, whose name is holy,

how wonderful are Your deeds!

You have looked upon wretched me,

You have done so much for me,

that I cannot count or tell it all.

3. Recitative (Tenor)

Des Höchsten Güt und Treu

Wird alle Morgen neu

Und währet immer für und für

Bei denen, die allhier

Auf seine Hilfe schau'n

Und ihm in wahrer Furcht vertraun.

Hingegen übt er auch Gewalt

Mit seinem Arm

An denen, welche weder kalt

Noch warm

Im Glauben und im Lieben sein;

Die nacket, bloß und blind,

Die voller Stolz und Hoffart sind,

Will seine Hand wie Spreu zerstreun.

The goodness and love of the Highest

is renewed every morning

and endures for ever and ever

with them, who from here

look for His help

and trust Him in true fear.

He also uses force

with His arm

against those, who are neither cold

nor warm

in faith and in love;

who are naked, bare, and blind,

who are full of pride and arrogance,

will be scattered like straw by His hand.

4. Aria (Bass)

Gewaltige stößt Gott vom Stuhl

Hinunter in den Schwefelfuhl;

Die Niedern pflegt Gott zu erhöhen,

Daß sie wie Stern am Himmel stehen.

Die Reichen läßt Gott bloß und leer,

Die Hungrigen füllt er mit Gaben,

Daß sie auf seinem Gnadenmeer

Stets Reichtum und die Fülle haben.

The mighty God casts from their thrones,

down into the sulphurous pit;

the humble God means to exalt,

so that they are as the stars in heaven.

The rich God leaves bare and empty,

the hungry He fills with gifts,

so that, from the sea of His grace

they might always have their full of riches.

5. Duet (Alto, Tenor)

Er denket der Barmherzigkeit
Und hilft seinem Diener Israel auf.

[Instrumental Chorale: The German Magnificat]

He remembers His mercy
and helps His servant Israel.



Bach's autograph score, the duet for Alto and Tenor from cantata *Meine Seel erhebt den Herren* BWV 10 (July 1724). The Tonus Peregrinus appears in the instrumental part (trumpet) at bar 9.

Bach introduces the Tonus Peregrinus in BWV 10, again at the exact same point as he did in his Latin Magnificat setting, BWV 243 (i.e. at the 'Suscepit Israel'), at Luke 1: 54 "He remembers His mercy and helps His servant Israel."

Thus Bach makes a powerful reference back to the original Latin Psalm 114, *In exitu Israel*, which recalls the original Old Testament Exodus story of the deliverance of the Israelites out of the slavery in Egypt, and connects it to the New Testament Canticle.

6. Recitative (Tenor)

Was Gott den Vätern alter Zeiten
Geredet und verheißen hat,
Erfüllt er auch im Werk und in der Tat.
Was Gott dem Abraham,
Als er zu ihm in seine Hütten kam,
Versprochen und geschworen,
Ist, da die Zeit erfüllet war, geschehen.
Sein Same mußte sich so sehr
Wie Sand am Meer
Und Stern am Firmament ausbreiten,
Der Heiland ward geboren,
Das ew'ge Wort ließ sich im Fleische sehen,
Das menschliche Geschlecht von Tod und allem Bösen
Und von des Satans Sklaverei
Aus lauter Liebe zu erlösen;
Drum bleibt's darbei,
Daß Gottes Wort voll Gnad und Wahrheit sei.

What God, in times past, to our forefathers,
has spoken and promised,
He fulfils in His works and also in deeds.
What God to Abraham,
when He came to Him in his tents,
promised and swore,
has, at the fullness of time, occurred.
His seed must be scattered
as plentifully as sand on the shore
and as stars in the firmament,
the Saviour was born,
the eternal Word appears in the flesh,
the race of man, from death and all evil
and from the slavery of Satan
is delivered out of pure love;
Thus it ever is,
that God's Word is full of grace and truth.

Fuga sopra il Magnificat BWV 733

pro Organo pleno con Pedale. (Date uncertain, probably Weimar, c. 1707-1713?)

(Fugue on the Magnificat for full organ with pedal.)

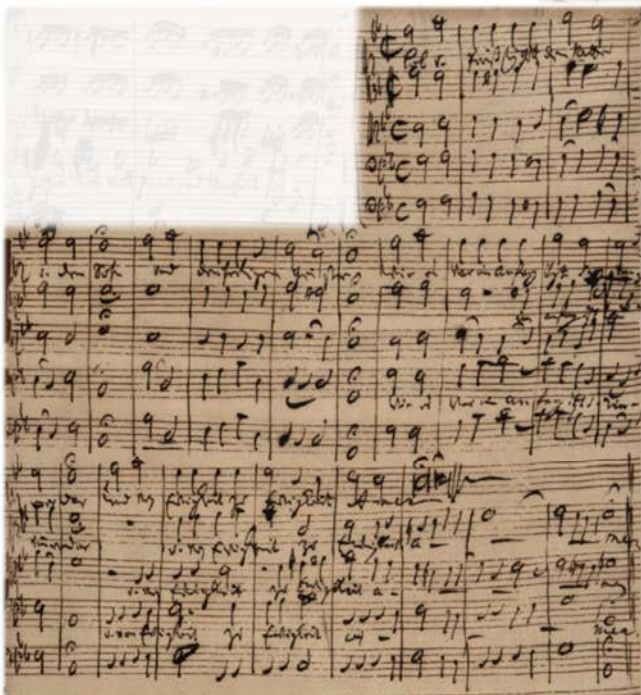


The opening bars of Bach's fugal treatment of the Tonus Peregrinus, i.e. the German Magnificat.

This organ work had been attributed to one of Bach's students, Johann Ludwig Krebs, however scholars do think that this piece is indeed by J.S. Bach.

This is a handwritten copy by an unidentified scribe, probably a student of Bach...

The last section of the fugue, when Bach finally brings the Tonus Peregrinus into the pedal part, at bar 98, as a mighty cantus firmus...



7. Chorale

Lob und Preis sei Gott dem Vater und dem Sohn
Und dem Heiligen Geiste,
Wie es war um Anfang, jetzt und immerdar
Und von Ewigkeit zu Ewigkeit, Amen.

Honour and glory be to the Father, and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and ever shall be
for ever and ever, Amen.

Final chorale of Cantata BWV 10, Tonus Peregrinus in the soprano line (top staff). Autograph score in the hand of J.S. Bach (1724).

INTERVAL

Songs for a Queen on Earth...



Dresden from the Right Bank of the Elbe below the Augustus Bridge. (c. 1750)
Bernardo Bellotto (1722-1780). National Gallery of Ireland.

On 1 February 1733, about 10 years into Bach's tenure as Cantor of St Thomas' Church in Leipzig, the King of Poland, Augustus II the Strong, died in Warsaw. Augustus II was also the Elector of Saxony², and was known there as Friedrich August I. When away from Warsaw, he resided in Dresden, about 120km down the road from Leipzig. After his death, part of Friedrich August I's remains (his heart) were buried in the Catholic court chapel in Dresden. In the first half of 1733, Saxony entered an extended period of mourning which meant little musical activity would have been allowed to take place in the province during those months.

The quiet period of mourning and the anticipation of the political succession to Friedrich August I's son, prompted Bach to move his creative attention to Dresden. Bach admired Dresden and its artistic and musical life immensely. He had visited the city several times, to attend operas, and inspect and play the organs there.

In 1733, Bach composed and revised a couple of significant compositions that were dedicated to the new Elector, Friedrich August II (also called Augustus III, King of Poland) and his wife, Maria Josepha (Princess Elector of Saxony and Queen of Poland) in the hope of gaining favour, possibly even employment with the Dresden court, or at least gaining more clout back home with the Town Council authorities in Leipzig. Bach dedicated the first part of his newly composed Latin *Missa* BWV 232/I, (the *Kyrie* and *Gloria* sections of what eventually evolved into the *B Minor Mass* BWV 232) to the new Elector, in the hope of becoming the Royal Court Composer to Dresden. He acquired an honorary title from the new monarch about three years later.

In mid-1733, Bach also revised the *Magnificat* BWV 243.2, the D Major version which the CBE played today. It's very likely that this revision was intended for the Dresden court, since the reorchestration of the work is very similar to the *Missa* BWV 232/I, in particular the incorporation of the transverse flutes, which were not in the 1723 version of the *Magnificat*.



Maria Josepha von Sachsen Litauen-Polen Österreich by Rosalba Carriera.
Dresden Gallery of Old Masters - Dresden, Saxony Germany.

In late 1733, Bach also composed a secular work, a congratulatory cantata for the birthday of Maria Josepha, the Princess Elector of Saxony, and Queen of Poland, called *Tönet ihr Pauken! Erschallet, Trompeten!* BWV 214.

Bach performed the work with his group, the Collegium Musicum, at Zimmermann's Coffeehouse in Leipzig on 8 December 1733. The music in this cantata was reworked soon after as part of the *Christmas Oratorio* BWV 248. Significantly, the orchestral forces for the *Magnificat* BWV 243.2, this Birthday Cantata BWV 214 and the 'Gloria' of the *Missa* BWV 232/I are virtually identical.

² The Elector of Saxony (Kurfürst) was one of the Prince-Electors of the Holy Roman Empire, a member of the electoral college that elected the Holy Roman Emperor. In 1733, the Holy Roman Emperor was Charles VI (reigning from 1711-1740).



Title page of the first printing of the published libretto of Bach's secular birthday cantata BWV 214 for Maria Josepha of Dresden. Published by Breitkopf in 1733.

Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214

Drama per Musica for the Birthday of Maria Josepha, Queen of Poland and Princess Elector of Saxony (December 1733)

For SATB choir, SATB soloists, 3 trumpets, timpani, 2 transverse flutes, 2 oboes, strings, basso continuo.



The opening timpani and trumpets fanfare of BWV 214, Bach's autograph score, (1733)



Printed text of the opening chorus of BWV 214, the first printing of the published libretto of Bach's secular birthday cantata BWV 214 for Maria Josepha of Dresden.

1. Chorus

Tönet, ihr Pauken! Erschallet, Trompeten!
Klingende Saiten, erfüllet die Luft!
Singet itzt Lieder, ihr muntren Poeten,
Königin lebe! wird fröhlich geruft.
Königin lebe! dies wünschet der Sachse,
Königin lebe und blühe und wachse!

Sound, you drums! Ring forth, trumpets!

Vibrating strings, fill the air!

Now sing songs, you exuberant poets,

Long live the Queen! shall be shouted with joy.

Long live the Queen! This is the wish of the Saxons,

May the Queen live and flourish and prosper!



Portrait of Maria Josepha of Austria (and Dresden). By Louis de Silvestre (1675–1760). Dated 1733.

2. Recitative (Tenor): Irene - God of Peace

Heut ist der Tag,
Wo jeder sich erfreuen mag.
Dies ist der frohe Glanz
Der Königin Geburtsfests-Stunden,
Die Polen, Sachsen und uns ganz
In größter Lust und Glück erfunden.
Mein Ölbaum
Kriegt so Saft als fetten Raum.
Er zeigt noch keine falbe Blätter;
Mich schreckt kein Sturm, Blitz, trübe Wolken, düstres Wetter.

This is the day
when everyone can be happy.
This is the joyful radiance
of the Queen's birthday festival-time,
when Poles, Saxons, and all of us
find ourselves in the greatest delight and happiness.
My olive tree
yields sap as well as spacious room.
It displays still no yellow leaves;
I fear no storm, lightning, dark clouds, or threatening weather.

3. Aria (Soprano): Bellona - Goddess of War

Blast die wohlgegriffnen Flöten,
Daß Feind, Lilien, Mond erröten,
Schallt mit jauchzendem Gesang!
Tönt mit eurem Waffenklang!
Dieses Fest erfordert Freuden,
Die so Geist als Sinnen weiden.

Blow the well-handled flutes,
to make enemy, lily, and moon blush,
resound with exultant song!
Make music with your battle sounds!
This holiday brings forth joy,
which feeds the soul as well as the mind.

4. Recitative (Soprano): Bellona

Mein knallendes Metall
Der in der Luft erbebenden Kartaunen,
Der frohe Schall;
Das angenehme Schauen;
Die Lust, die Sachsen itzt empfindt,
Rührt vieler Menschen Sinnen.
Mein schimmerndes Gewehr
Nebst meiner Söhne gleichen Schritten
Und ihre heldenmäßige Sitten
Vermehren immer mehr und mehr
Des heutigen Tages süße Freude.

My clashing metal,
the shells exploding in air,
the happy noise;
the pleasing spectacle;
The delight that the Saxons now feel
stirs many peoples' minds.
My shimmering armour
alongside the regimented steps of my sons
and their heroic bearing
Increase continually
the sweet joy of the present day.

5. Aria (Alto): Pallas - Goddess of Wisdom

Fromme Musen! meine Glieder!
Singt nicht längst bekannte Lieder!
Dieser Tag sei eure Lust!
Füllt mit Freuden eure Brust!
Werft so Kiel als Schriften nieder
Und erfreut euch dreimal wieder!

Virtuous Muses! My followers!
Do not sing your habitual songs any more!
This day shall be your celebration!
Fill your breasts with happiness!
Toss your quill and scroll aside
and rejoice again three-fold!

6. Recitative (Alto): Pallas

Unsre Königin im Lande,
Die der Himmel zu uns sandte,
Ist der Musen Trost und Schutz.
Meine Pierinnen wissen,
Die in Ehrfurcht ihren Saum noch küssen,
Vor ihr stetes Wohlergehen
Dank und Pflicht und Ton stets zu erhöh'n.
Ja, sie wünschen, dass ihr Leben
Möge lange Lust uns geben.

Our Queen of the land,
whom Heaven has sent to us,
is the comfort and protector of the Muses.
My Pierians are always ready,
they who kiss her hem in reverence,
in honour of her continual welfare
to offer gratitude, respect, and music at all times.
Indeed, they wish that her life
might afford us pleasure for a long time yet.

7. Aria (Bass): Fama – God of Fame

Kron und Preis gekrönter Damen,
Königin! mit deinem Namen
Füll ich diesen Kreis der Welt.
Was der Tugend stets gefällt
Und was nur Heldinnen haben,
Sein dir angeborne Gaben.

Crown and trophy of royal ladies,
Queen! With your name
I flood the entire world.
Whatever is pleasing to virtue,
and that which belongs to heroines alone,
are your inborn gifts.

8. Recitative (Bass): Fama

So dringe in das weite Erdenrund
Mein von der Königin erfüllter Mund!
Ihr Ruhm soll bis zum Axen
Des schön gestirnten Himmels wachsen,
Die Königin der Sachsen und der Polen
Sei stets des Himmels Schutz empfohlen.
So stärkt durch sie der Pol
So vieler Untertanen längst erwünschtes Wohl.
So soll die Königin noch lange bei uns hier verweilen
Und spät, ach! spät zum Sternen eilen.

Thus throughout the whole round earth
shall my mouth, filled with the Queen's praise, ring!
Her fame shall stretch to the axes
of the gorgeous starry heavens;
may the Queen of the Saxons and the Poles
be commended to the care of heaven always.
Thus through her is strengthened
the pinnacle of many subjects' long-desired happiness.
So may the Queen remain with us here still,
and later, ah, much later hasten to the stars.

9. Chorus, Tenor, Soprano, Alto

Tenor

Blühet, ihr Linden in Sachsen, wie Zedern!

Bloom, you Saxon lindens, like cedars!

Soprano

Schallet mit Waffen und Wagen und Rädern!

Resound with weapons and wagons and wheels!

Alto

Singet, ihr Musen, mit völligem Klang!

Sing, o Muses, with fullest harmony!

All

Fröhliche Stunden, ihr freudigen Zeiten!
Gönnt uns noch öfters die güldenen Freuden:
Königin, lebe, ja lebe noch lang!

Happy hours, o joyful times!
Grant us more often these golden delights:
Queen, live, yes, live long and well!

References: With thanks to Richard Walker for his research assistance.

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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.



Bianca Porcheddu

Guest Concertmaster

Bianca Porcheddu began playing the violin at about the age of six. As a child, she recalls being mesmerised by a period instrument recording on a tape of Mozart symphonies. Her dream was to learn how to create that beautiful raw and transparent sound produced from gut strings she heard as a child from that recording. Growing up in Wollongong and commuting every weekend to Sydney to study the violin, music theory and orchestral playing at the Sydney Conservatorium, Bianca then completed a first-class Honours degree in 1998, studying with Tor Frømhøy at the Canberra School of Music. She was presented with the Erica Haas Prize for the Leading ANU Instrumentalist. Soon after her studies in Canberra, Bianca travelled to Holland to complete a Masters at the Royal Conservatory of Music, Den Haag specialising in Historical Performance Practice in 2000-2002. She studied the Baroque violin with Ryo Terakado and Enrico Gatti. A Queens Trust Scholarship for Young Australians and a Nuffic Dutch Government scholarship were awarded to be able to undertake this postgraduate study.

Whilst in Europe, Bianca held leading orchestral positions with some of the world's most acclaimed period orchestras such as the New Dutch Academy Orchestra, European Union Baroque Orchestra, Academia Montis Regalis, Académie Baroque Européenne d'Ambronay, il Complesso Barocco, Les Perrugues d'Amsterdam and Collegium Musicum. Since 1999, Bianca has been a regular member of the Australian Brandenburg Orchestra. Her highlights with the ABO include being soloist on a national tour (2010), a European Tour, performing at the BBC Proms in London with Andreas Scholl (2000), and winning five Classical Aria Awards for the ABO's discography collection. Bianca has shared the stage with internationally distinguished musicians including Philippe Jaroussky, Andrew Manze, Roy Goodman, Alfredo Bernardini, Dimitri Sinkovski, ensemble 'Arpeggiata', Marc Destrube, Hidemi Suzuki, Stefano Montanari and Elizabeth Wallfisch. Other recordings and performances with Australian baroque and modern ensembles include the Bach Akademie Australia, Australian Romantic and Classical Orchestra, Salut! Baroque, Pinchgut Opera, the Australian Haydn Ensemble, Canberra Symphony Orchestra and Sydney's Ensemble Offspring. Established in 2015, Bianca has been Concert Master of Canberra's Handel in the Theatre Orchestra under the Artistic Direction of Tobias Cole and Conductor Brett Weymark. In 2017, Bianca directed and coached a local group of Canberra musicians known as Musica da Camera in an Italian Baroque program.

In 2004, Bianca received the Italo-Australian Woman of the Year Award “for her dedication, commitment and excellence in the pursuit of a musical career that honours the Australian and the Italian Communities in Australia”. Other accolades received in Bianca’s earlier career as an emerging young musician include winning the Canberra School of Music Orchestral Competition and being awarded with the St. George Youth Endeavor Award for the Performing Arts.

Whilst continuing a busy performing schedule, Bianca enjoys teaching fulltime in secondary schools teaching languages and Humanities. Her work and dedication as a teacher and advocate for music and foreign language studies in Australian schools has gained recognition by the A.C.T Board of Senior Studies, the Australian National University School of Literature and Linguistics, SBS Radio Italia and through journal publications such as Education Today (<http://www.educationtoday.com.au/article/Positive-partnerships-1087>).

Bianca enjoys a balanced, rich and diverse life by volunteering her time as a registered Adult Scout-Scout Leader and enjoying the outdoors with her incredibly supportive husband and son.



John Foster

Australian Baroque Brass

Founded in 2003, the Australian Baroque Brass (ABB) is renowned as one of Australia's finest early music ensembles. Under the artistic directorship of baroque trumpeter and scholar John Foster (www.johnfostertrumpet.com), the ensemble has pioneered the use of period brass instruments in Australia. The ABB more recently, in addition to being Artists in Residence at St James' Church, has performed at the Adelaide Festival, Canberra International Music Festival, the New England Bach Festival, the Hobart Island Brass Academy, the International Trumpet Guild Conference 2010, St Peters' Cathedral (Adelaide), St Marys' Cathedral (Sydney), St Stephen's Cathedral (Brisbane), the Sydney Mozart Society, the Ballarat Goldfields Festival, the Arden Crescent Concert Series, Mosman Concert Series, Sydney Conservatorium, the Elder Conservatorium, the Queensland Conservatorium, the Newcastle Conservatorium, and the Wollongong Conservatorium of Music, among many other memorable concerts throughout this country.

In 2008 ABB made its first tour of the USA, performing extensively throughout the United States. In 2010 Australian Baroque Brass made a world premiere recording of "The Voyage" by composer Graeme Koehne which was broadcast live at the ANZAC Day dawn service in Gallipoli (Turkey) before an audience of tens of thousands.

In 2011 Australian Baroque Brass also made their debut performance in the United Kingdom performing at the Petworth Festival in Sussex. Australian Baroque Brass has also collaborated with many other well-known artists and ensembles, such as, Paul McCreesh, Crispian Steele-Perkins, Sara Macliver, Michael Laird, The Song Company, Ironwood Ensemble, the Adelaide Chamber Choir, the Choir of St James', The Choir of St Mary's Cathedral (Sydney), the Choir of Christchurch St Lawrence, Baroque Brass of London, the Sydney Consort, Sydney Bach Choir, the Academy of St James'.

ABB has recorded extensively for broadcast on ABC Classic FM, 2MBS and numerous other radio and television stations, and has also recorded the first three albums in the "Music of a Golden Age" series (Tubicium Records) to much critical acclaim (cdbaby.com).

ABB also performs annual orchestral masses at St James' Church in Sydney.

To find out more about ABB and its members please see our player profiles at www.baroquebrass.com.



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.



Keren Dalzell

Soprano

A graduate of the Australian National University's School of Music in Classical Voice (2012), Keren has recently returned from Austria, where she studied under master teacher Barbara Daniels (Metropolitan Opera, New York). In 2014, Keren participated in the prestigious Tyrolean Opera Program. Last year, Keren featured as Katie Nana and understudied the roles of Miss Andrews and the Bird Woman in Free-Rain Theatre Company's Disney's *Mary Poppins* and the role of Musetta in Canberra Opera's *La Boheme*. She has also featured in the roles of Cis in *Albert Herring* (2012), Spring in *Dido and Aeneas* (2010), and Female Owl in the premiere of the Australian opera *Grimm and the Blue Crowned Owl*. Keren is recognised as a principal soloist and recitalist around the Canberra region.



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 also 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.



Richard Butler

Tenor

Richard Butler made his symphony orchestra debut in 2014 singing Handel's *Messiah* in a joint concert series with Melbourne, Adelaide and Perth Symphony Orchestras. He returned to WASO recently to sing Bach's *St John Passion* and has been soloist for various projects for Joseph Nolan at St George's Cathedral in Monteverdi's *Vespers*, *St Matthew Passion* and *Judas Maccabaeus*. Also in Perth, at UWA, Richard sang Britten's *War Requiem*.

Richard sang the role of Pilate in Pärt's *Passio* for the Adelaide Chamber Singers and the Song Company, was evangelist in Bach's *St John Passion* for the Australian Haydn Ensemble's collaboration with St James's Church, King St, Sydney and evangelist in Bach's *St Matthew Passion* for Tasmanian Symphony Orchestra and the late Richard Gill as well as for Elder Conservatorium in Adelaide. He also sang the title role in Britten's *St Nicolas* for Brett Weymark and the Sydney Chamber Choir. Richard has appeared as soloist in various Australian Brandenburg Orchestra concert series, including Monteverdi's *Orfeo*, Mozart *C Minor Mass* and Bach's *Magnificat*. Very recently Richard was tenor soloist for Bach Akademie Australia's launch concert series of various cantatas including the *Ascension Oratorio* as well as for Pinchgut's inaugural concert series, singing Bach's *Easter Oratorio* and Telemann's *Donner-Ode*. Richard is a former Choral Scholar of King's College, Cambridge, Lay Clerk at Westminster Cathedral and soloist in various projects for the Gabrieli Consort. Richard is currently Principal Lay Clerk at St Mary's Cathedral, Sydney.



Andrew Fysh

Bass

Originally from Hobart, Andrew has considerable experience as chorister and soloist throughout Australia over the last four decades. In 2004–06, while living in London, he deputised regularly with the Choir of the London Oratory. On return to Australia, he joined the Choir of St James' Church, Sydney, with whom he still performs occasionally.

Andrew's particular interest lies in early music, nurtured through fourteen years as a permanent member of Melbourne's Ensemble Gombert under John O'Donnell. He has joined the Ensemble for its four overseas concert tours, most recently to Europe in 2015. Andrew performed with The Song Company on multiple occasions in concert and

recording: the 1996 recording 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 Canberra's Clarion quartet and Sydney's Bach Akademie Australia. He has appeared regularly as a soloist in the Canberra International Music Festival, including acclaimed performances of Handel *Israel in Egypt* (2018) and 'Bach on Sunday' (2017 and 2018) with Bach Akademie Australia, and Bach Cantata 130 and Mozart *Requiem* with The Song Company and Wallfisch Band (2014). Other solo engagements include Arvo Pärt *Passio* with other soloists from the Choir of St James' at the 2019 Tapestry of Sacred Music festival in Singapore, and Bach *St Matthew Passion*, Mozart *Requiem* and Haydn *Nelson Mass* with the Canberra Choral Society.

As bass soloist with the Canberra Bach Ensemble since its relaunch in 2016, including two performances of the solo cantata *Ich habe genug* BWV82 in 2017, Andrew is pursuing a late-blooming quest to perform all of Bach's cantatas. His other passion is transcribing and editing works of lesser known High-Renaissance composers, including the unjustifiably neglected Pierre de Manchicourt.

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

www.canberrabachensemble.com

CBE Choir

Sopranos

Keren Dalzell
Emma Griffiths
Georgia Elith
Clare Hedley
Vanessa Hooley
Elsa Huber
Hanna-Mari Latham
Jade McFaul
Catherine Nash
Gabriel Pender
Rachel Walker

Altos

Susanah Bishop
Peter Campbell
Olivia Gossip
Adela Greenbaum
Hilary Howes
Jaki Kane
Robyn Mellor

Tenors

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

Basses

Frank den Hartog
Kuangda He
Nick Horn
Andrew Kershaw
Jonathan Lee
Simon Turnill
Luke Willard

CBE Orchestra

Violin 1

Bianca Porcheddu (lead)
Dan Russell
Shannon Luk

Violin 2

Lauren Davis
Cameron Jamieson
Jacqueline Webber

Oboe/d'amore

Aaron Reichelt
Kirsten Barry

Viola

Iska Sampson
Lucy Carrigy-Ryan

Violoncello

Clara Tenniswood
Olivia Thorne

Double Bass

David Flynn

Transverse Flute

Jennifer Brian
Nicole Sherringham

Organ/Harpsichord Continuo

Ariana Odermatt

Organ

James Porteous

Répétiteur

Anthony Smith

Baroque bassoon

Matthew Ventura

Baroque Trumpet

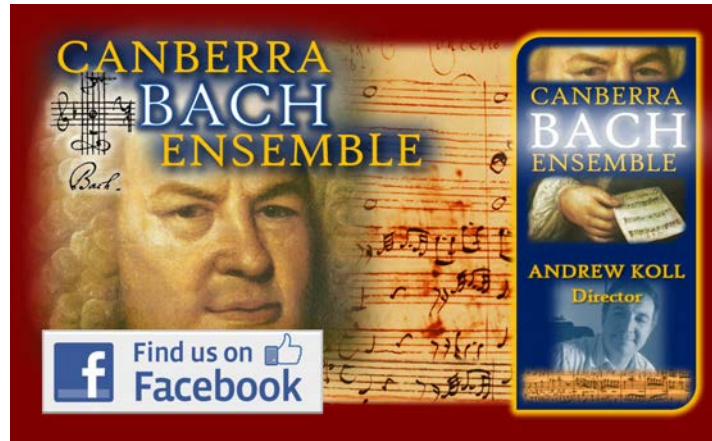
John Foster
Matthew Manchester
Jordan Mansell

Timpani

Joshua Hill

Special thanks to Peter Hislop, Bill Oakes (ArtSound FM).

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