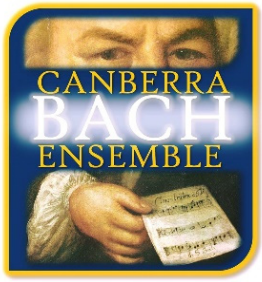


Preise, Jerusalem, den Herrn BWV 119
Aus der Tiefen rufe ich, Herr, zu dir BWV 131
Warum betrübst du dich, mein Herz? BWV 138
O ewiges Feuer, o Ursprung der Liebe BWV 34

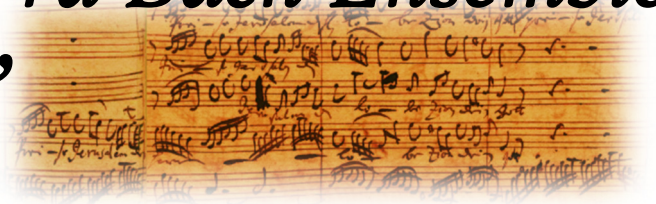
St Christopher's Cathedral, Manuka

Saturday 17 September 2016, 8.00pm

Sunday 18 September 2016, 2.30pm



The Canberra Bach Ensemble 'Overture'



Welcome to this weekend's relaunch of the Canberra Bach Ensemble (CBE), our first performance after an absence of 16 years. Firstly, I would like to thank our friends and colleagues who remember our work from 1999-2000 and since then have waited so patiently for our return.

There has been enormous change in our world since our last performance on 28 July 2000 (the 250th anniversary of Bach's death). Some of this change has been difficult and troubling, but much of it has been awesome and inspiring. Our city, Canberra, has grown up considerably in this first part of the 21st century. New suburbs have appeared where there were none. Building developments have appeared all around, many of great architectural beauty and sophistication. Finally, Canberra "International" Airport is indeed so! This city has undergone immense change since 2000.

I still remember the café called the New York Deli that used to be opposite the old Supabarn inside what was a far smaller Canberra Centre, where I use to plan our first concerts. Chalmers Café in Manuka, where the old CBE choir use to retire for post rehearsal drinks, is long gone. I remember shortly after the CBE's last concert getting our first dial-up internet connection to our home, plugged into a new 20GB hard drive computer... there was no imslp.org, no smartphones, no App store, no Facebook, no Youtube, no 9-11. Think how much the world has changed since our last performance!

Likewise, the cultural and musical landscape of Canberra has quietly grown and evolved into a rich abundance of activity over the last 16 years. Despite the difficulties that colleagues at the School of Music, ANU have faced over a number of years, I have been quietly heartened by a steady and sustained flourishing of musical activity that has taken place over the past decade in our city, with the terrific support of the citizens of Canberra and surrounds. Although some colleagues have come and gone, I commend those organisations, groups and individual musicians who have done truly superb work to help build a skilled pool of musicians which the CBE can now engage. The broadening and deepening of the musical talent that now resides in this city means that the Canberra Bach Ensemble can sustain its musical activities with far greater ease than we were able to with the first iteration of the group.

The four Cantatas to be presented this weekend take us across the whole spectrum of Bach's expressive palette. We begin with a festive celebration, *Preise, Jerusalem, den Herrn* BWV 119. Then we descend into a melancholic mood with two sombre works, *Aus der Tiefen rufe ich, Herr, zu dir* BWV 131 and *Warum betrübst du dich, mein Herz?* BWV 138, before we complete the full circle of our emotional arc, raising our spirits again with the uplifting final cantata *O ewiges Feuer, o Ursprung der Liebe* BWV 34. I would like to thank all our musicians for their dedicated preparation for this weekend's performances, and to St Christopher's Cathedral for hosting us. I would like to make special mention of some of tonight's performers who were part of the original Canberra Bach Ensemble of 1999-2000. Jaki, Richard, Gillian, Robyn, and Peter, it's lovely to have you back!

It is with great regret that our good friend Hans Schroeder, President of the Australian Bach Society, is unable to join us this weekend at our official relaunch, but we wish him well as he recuperates over the coming months and we will see him at future CBE concerts before long!

Hans writes the following....

When Thomaskantor Georg Christoph Biller on a 'working holiday' visited Melbourne 10 years ago we talked a lot about 'Bach in Australia'. Our conclusion was, J.S. Bach has not properly arrived down under! And we agreed to change that.

'Bach's Own Voices', the St. Thomas Boys Choir (Leipzig) visited Australia for the first time in March 2009 with concerts in Sydney and Melbourne – a truly historic event. Eventually the Australian Bach Society was founded in late 2011, the first and only in Australia. Our mission is to cultivate and disseminate a local appreciation of the music of J.S. Bach, his family and contemporaries.

Already in 2007 I met Andrew Koll for the first time. His encyclopaedic knowledge of Bach and his tenacious mission to bring Bach to life in Canberra left a deep impression. I am delighted to see the relaunch of the Canberra Bach Ensemble now taking place this weekend.

Andrew has prepared an ambitious list of cantatas to be performed on the highest level. May the Canberra Bach Ensemble become the finest Bach Ensemble beyond the nation's capital.

Bach's music is truly timeless! - Soli Deo Gloria!

Hans Schroeder, President Australian Bach Society <http://www.bach.org.au/>

Hans has recently been back to Leipzig for this year's annual Leipzig Bach Festival. It is therefore appropriate to celebrate our new beginning with our opening cantata tonight, *Preise, Jerusalem, den Herrn* BWV 119, originally composed in 1723 for the election of the new town council for the city of Leipzig (good timing - think 15 October, 2016!), and borrow it on behalf of our city this weekend... 'Wohl dir, du Volk der Linden... (Floriade!)... Wohl dir, du hast es gut!'

We are honoured tonight to have the Ambassador of Germany, Her Excellency, Dr Anna Elisabeth Prinz give a short address to officially relaunch the Canberra Bach Ensemble for us before we begin.

Andrew Koll, Director

www.canberrabachensemble.com

Preise, Jerusalem, den Herrn BWV 119

Cantata for Election of the Town Council (August, 1723)

For SATB choir, SATB soloists, 4 trumpets, timpani, 2 recorders, 3 Oboes/da caccia, strings, basso continuo.

What better way for the Canberra Bach Ensemble to start afresh than with the ceremonial grandeur of the French *Ouverture*. This form was employed by Bach for various stately cantatas which ‘opened’ particular parts of the liturgical year (e.g. BWV 61 and 20), and features *tirades* (fast note flourishes) and *saccadé* (‘jerked’) dotted rhythms evoking the regal gestures of the operas and ballets of Louis XIV’s French court. *Preise, Jerusalem, den Herrn* BWV 119, composed in 1723 for the election of Leipzig’s new town council, begins with an impressive chorus for full orchestra, with brass and timpani, heralding the city’s new civic leadership. This thanksgiving cantata acclaims the blessed good fortune of the city of Leipzig and its people. On this spring weekend we appropriate it for Canberra to reflect on our own good fortune, that we live for the most part in a well-functioning, peaceful city where the leadership, past and present, has in the main “Guts an uns getan...des sind wir alle fröhlich.” (done good things for us... for this we should be happy).

1. Chorus

*Preise, Jerusalem, den Herrn, lobe, Zion, deinen Gott!
Denn er machet fest die Riegel deiner Tore und segnet deine Kinder
drinnen, er schafft deinen Grenzen Frieden.*
[Psalm 147:12-14]

*Praise the Lord, Jerusalem, praise, Sion, your God!
For He secures the bolts of your portals and blesses your children
within; He provides peace for your borders.*

2. Recitative (Tenor)

Gesegnet Land! Glückselge Stadt!
Woselbst der Herr sein Herd und Feuer hat!
Wie kann Gott besser lohnen,
Als wo er Ehre läßt in einem Lande wohnen?
Wie kann er eine Stadt mit reicherm Nachdruck segnen,
Als wo er Güt und Treu einander läßt begegnen,
Wo er Gerechtigkeit und Friede zu küssen niemals müde,
Nicht müde, niemals satt zu werden teur verheißen,
auch in der Tat erfüllet hat?
Da ist der Schluß gemacht: gesegnet Land, glückselge Stadt!

Blessed land! Fortunate city!
Where the Lord Himself keeps His hearth and fire!
What better reward can God provide
than to let honour dwell within a province?
With what more bounteous favour can he bless a city
than to have goodness and loyalty greet each other,
to have righteousness and peace never tire of kissing,
never weary, never sated with being regarded as precious,
even this He has fulfilled in the deed?
Therefore, here is the conclusion: blessed land, fortunate city!

3. Aria (Tenor)

Wohl dir, du Volk der Linden,
Wohl dir, du hast es gut!
Wieviel an Gottes Segen
Und seiner Huld gelegen,
Die überschwenglich tut,
Kannst du an dir befinden.

Good fortune, you people of the lindens,
good fortune, you have it good!
As much of God's blessing
and graciousness together,
which fill to overflowing
can you find in your midst.

4. Recitative (Bass)

So herrlich stehst du, liebe Stadt!
Du Volk, das Gott zum Erbteil sich erwählet hat!
Doch wohl! und aber wohl! wo man's zu Herzen fassen
Und recht erkennen will,
Durch wen den Herr den Segen wachsen lassen.
Ja! Was bedarf es viel?
Das Zeugnis ist schon da,
Herz und Bewissen wird uns überzeugen,
Daß, was wir Gutes bei uns sehn,
Nächst Gott durch kluge Obrigkeit
Und durch ihr weises Regiment geschehn.
Drum sei, geliebtes Volk, zu treuem Dank bereit,
Sonst würden auch davon nicht deine Mauern schweigen!

So gloriously you stand, dear city!
You people, whom God has chosen for His inheritance!
Yet it is well! and yet well again! when it is taken to heart
and rightly perceived
through whom the Lord allows the blessing to grow.
Yes! What more do you need?
The witness is already there,
our heart and awareness will expound it to us,
that the goodness we see among us,
besides God, is present through prudent authority
and through its wise governance.
Therefore, dear people, be prepared for true thanks,
otherwise even your walls would complain against you!

5. Aria (Alto)

Die Obrigkeit ist Gottes Gabe,
Ja selber Gottes Ebenbild.
Wer ihre Macht nicht will ermessen,
Der muß auch Gottes gar vergessen:
Wie würde sonst sein Wort erfüllt?

Authority is God's gift,
yes, even the very image of God.
Whoever will not submit to its power
must also forget God completely:
how else would His word be fulfilled?

6. Recitative (Soprano)

Nun! Wir erkennen es und bringen dir, O höchster Gott,
ein Opfer unsers Danks dafür.
Zumal, nachdem der heut'ge Tag,
Der Tag, den uns der Herr gemacht,
Euch, teure Väter, teils von eurer Last entbunden,

Teils auch auf euch Schlaflose Sorgenstunden
bei einer neuen Wahl gebracht,
So seufzt ein treues Volk mit Herz und Mund zugleich:

Now! we acknowledge and bring to You, o highest God,
an offering of our thanks for this.
In addition for this day,
the day which the Lord has made for us,
for you, dear city leaders, partly to release you from your
burdens,
partly also to bring upon you sleepless hours of worry
with a new election,
a faithful people sigh thus with heart and mouth together:

7. Chorus

Der Herr hat Guts an uns getan,
Des sind wir alle fröhlich.
Er seh die teuren Väter an
Und halte auf unzählig und späte lange Jahre naus
In ihrem Regimente Haus,
So wollen wir ihn preisen.

The Lord has done good things for us,
therefore we are all delighted.
He looks after our esteemed leaders,
and supports them in countless and long-lasting years
in their house of government,
therefore we would praise Him.

8. Recitative (Alto)

Zuletzt!
Da du uns, Herr, zu deinem Volk gesetzt,
So laß von deinen Frommen
Nur noch ein arm Gebet vor deiner Ohren kommen
Und höre! ja erhöere!
Der Mund, das Herz und Seele seufzet sehre.

Finally!
Since You have established us as Your people,
then grant that, from Your devout ones
even a poor prayer may reach Your ears,
and hear! yes, hear!
Our mouths, our hearts and souls sigh sorely.

9. Chorale

Hilf deinem Volk, Herr Jesu Christ,
Und segne, was dein Erbteil ist.
Wart und pfleg ihr' zu aller Zeit
Und heb sie hoch in Ewigkeit!
Amen.

Help Your people, Lord Jesus Christ,
and bless Your inheritance.
Look after and care for them at all times
and exalt them in eternity!
Amen.

["German Te Deum," verse 4, Martin Luther, 1529]

Aus der Tiefen rufe ich, Herr, zu dir BWV 131

Cantata for Various Church Occasions (1707-08)

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

Our performance takes a sombre turn with the cantata *Aus der Tiefen rufe ich, Herr, zu dir* BWV 131, Bach's setting of Psalm 130 'Out of the deep I call to you, O Lord' (De profundis). It is one of Bach's very early cantatas, composed in Mühlhausen in 1707-08 where Bach was employed in his early 20s. This beautiful and evocative depiction of the penitential text, interleaved with two stanzas of the chorale 'Herr Jesu Christ, du höchstes Gut' (Bartholomäus Ringwaldt, 1588) is an emotional reflection of the difficulties and struggles that one goes through in the course of the human experience. Indeed, Bach is thought to have composed this in response to a fire which destroyed a large part of Mühlhausen soon after Bach arrived there, leaving many families homeless... an experience which many Canberra families have likewise been through and is well-remembered in our own history.

1. Chorus

Aus der Tiefen rufe ich, Herr, zu dir. Herr, höre meine Stimme, laß deine Ohren merken auf die Stimme meines Flehens!

[Psalm 130: 1-2]

Out of the depths I call, Lord, to You. Lord, hear my voice, let Your ears take note of the sound of my pleas!

2. Arioso (Bass) with Chorale (Soprano)

So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen?

**Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Die weil du sie gebüßet hast
Am Holz mit Todesschmerzen,**

Denn bei dir ist die Vergebung, daß man dich fürchte.

**Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.**

[Psalm 130: 3-4]

["Herr Jesu Christ, du höchstes Gut," verse 2]

If You choose, Lord, to account for sins, Lord, who would remain?

**Have mercy on me burdened so,
take them out of my heart,
since you have atoned for them
on the wood with deathly agonies,**

For forgiveness is with You, so that You might be held in awe.

**so that, for great woe
I might not perish in my sins,
nor eternally despair.**

3. Chorus

Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.

[Psalm 130: 5]

I await the Lord, my soul waits, and I hope in His word.

4. Aria (Tenor) with Chorale (Alto)

Meine Seele wartet auf den Herrn...

**Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,**

...von einer Morgenwache bis zu der andern.

**Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.**

[Psalm 130: 6]

["Herr Jesu Christ, du höchstes Gut," verse 5]

My soul waits for the Lord...

**And since in my mind,
as I lamented before,
I am also a troubled sinner,
whose conscience gnaws him,**

...from one morning watch to the other.

**and would gladly, in Your blood
be washed clean of sin,
like David and Manassah.**

5. Chorus

Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm. Und er wird Israel erlösen aus allen seinen Sünden.

[Psalm 130: 7-8]

Israel hopes in the Lord; for mercy is with the Lord and much redemption with him. And He will redeem Israel from all its sins.

INTERVAL

Warum betrübst du dich, mein Herz? BWV 138

Cantata for the Fifteenth Sunday after Trinity (1723)

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

We continue our melancholic tone with the cantata *Warum betrübst du dich, mein Herz?* BWV 138, a musically sophisticated setting of chorale stanzas (in bold type) by an unknown poet, dated c. 1560s, interleaved with free form poetry by another unknown librettist (in plain type) contemporaneous to Bach. The free text laments on the worries, difficulties and hardship of daily living, whilst the chorale text calls out to reassure one to hold on to their trust in God, which will indeed pull them through life's adversities, culminating in the bass aria, 'Auf Gott steht meine Zuversicht' ('my confidence is in God').

The formal structures and musical depictions are particularly elaborate and beautiful in this work. In the opening movement, we hear a repeating sequence of musical events; beginning with the sighing figures in the strings juxtaposed against quotations of the chorale melody by the oboe, before the tenors introduce a free composed melody on the chorale text, then followed by the choir's formal statements of the first three chorale phrases. This is then interrupted by a plaintive recitation by the alto soloist, followed by the reassuring resolution of the chorale by the choir.

In the final movement the delicate florid scales of fast notes in the upper strings decorate the gentle and soothing chorale statements by the choir.

1. Chorale with Recitative (Alto)

**Warum betrübst du dich, mein Herz?
Bekümmerst dich und trägest Schmerz
Nur um das zeitliche Gut?**

Ach, ich bin arm,
Mich drücken schwere Sorgen.
Vom Abend bis zum Morgen
Währt meine liebe Not.
Daß Gott erbarm!
Wer wird mich noch erlösen
Vom Leibe dieser bösen
Und argen Welt?
Wie elend ist's um mich bestellt!
Ach! wär ich doch nur tot!

**Vertrau du deinem Herren Gott,
Der alle Ding erschaffen hat.**

**Why do you trouble yourself, my heart?
Torment yourself and bear pain
only about perishable goods?**

Alas, I am poor,
heavy worries oppress me.
From evening until morning
my distress lasts.
May God have mercy!
Who will rescue me yet
from the body of this evil
and cruel world?
How wretched it is beset around me!
Alas! If I were only dead!

**Trust in your Lord God,
who has created everything.**

2. Recitative (Bass)

Ich bin veracht',
Der Herr hat mich zum Leiden
Am Tage seines Zorns gemacht;
Der Vorrat, hauzuhalten,
Ist zeimlich klein;
Man schenkt mir vor den Wein der Freuden
Den bittern Kelch der Tränen ein.
Wie kann ich nun mein Amt mit Ruh verwalten,
Wenn Seufzer meine Speise und Tränen das Getränk sein?

I am despised,
the Lord has created me for sorrow
in the day of His wrath;
my provisions, on which to live,
are little enough;
I am given, instead of the wine of joy,
the bitter chalice of tears.
How can I manage my affairs in peace,
when sobs are my food and tears my drink?

3. Chorale with Recitative (Soprano, Alto)

**Er kann und will dich lassen nicht,
Er weiß gar wohl, was dir gebricht,
Himmel und Erd ist sein!**

[S] Ach, wie?
Gott sorget freilich vor das Vieh,

**He can and will not abandon you,
He knows well what you lack,
heaven and earth are His!**

[S] Ah, how?
God freely tends to the wild animal,

Er gibt den Vögeln seine Speise,
Er sättiget die jungen Raben,
Nur ich, ich weiß nicht, auf was Weise
Ich armes Kind
Mein bißchen Brot soll haben;
Wo ist jemand, der sich zu meiner Rettung findet?

Dein Vater und dein Herre Gott,

Der dir beisteht in aller Not.

[A] Ich bin verlassen,
Es scheint,
Als wollte mich auch Gott bei meiner Armut hassen,
Da er's doch immer gut mit mir gemeint.
Ach Sorgen,
Werdet ihr denn alle Morgen
Und alle Tage wieder neu?
So klag ich immerfort;
Ach! Armut, hartes Wort,
Wer steht mir denn in meinem Kummer bei?

Dein Vater und dein Herre Gott,

Der steht dir bei in aller Not.

4. Recitative (Tenor)

Ach süßer Trost! Wenn Gott mich nicht verlassen
Und nicht versäumen will,
So kann ich in der Still
Und in Geduld mich fassen.
Die Welt mag immerhin nicht hassen,
So werf ich meine Sorgen
Mit Freuden auf den Herrn,
Und hilft er heute nicht, so hilft er mir doch morgen.
Nun leg ich herzlich gern
Die Sorgen unters Kissen
Und mag nichts mehr als dies zu meinem Troste wissen:

5. Aria (Bass)

Auf Gott steht meine Zuversicht,
Mein Glaube läßt ihn walten.
Nun kann mich keine Sorge nagen,
Nun kann mich auch kein Armut plagen.
Auch mitten in dem größten Leide
Bleibt er mein Vater, meine Freude,
Er will mich wunderbarlich erhalten.

6. Recitative (Alto)

Ei nun!
So will ich auch recht sanfte ruhn.
Euch, Sorgen, sei der Scheidebrief gegeben!
Nun kann ich wie im Himmel leben.

7. Chorale

**Weil du mein Gott und Vater bist,
Dein Kind wirst du verlassen nicht,
Du väterliches Herz!
Ich bin ein armer Erdenkloß,
Auf Erden weiß ich keinen Trost.**

He gives the bird its meal,
He nourishes the young raven,
only I, I don't know by what means
I, poor child,
shall acquire my little bit of bread;
where is someone who can serve for my rescue?

Your Father and your Lord God,

who stands with you in all distress,

[A] I am abandoned,
it appears
as if even God will hate me in my poverty,
since otherwise He has always meant well towards me.
Alas, troubles,
will you then every morning
and every day be new again?
Then I will lament again and again;
Alas! Poverty, harsh word,
who will stand with me then in my anguish?

Your Father and your Lord God,

He will stand with you in all distress.

Ah, sweet comfort! If God does not forsake me
and will not neglect me,
then I can in quiet
and patience take hold of myself.
The world might hate me anyway,
yet I toss my cares
with joy upon the Lord,
and if He does not help today, then He will help tomorrow.
Now I heartily and gladly lay
my worries under my pillow
and need know nothing more than this for my comfort:

My confidence is in God,
my faith lets Him govern.
Now no worries can gnaw at me,
now even poverty cannot plague me.
Even during the greatest sorrow
He remains my Father, my joy,
He will sustain me wondrously.

Well then!
I will also rest quite peacefully.
To you, worries, divorce papers be given!
Now I can live as if in heaven.

**Since You are my God and Father,
You will not forsake your child,
o paternal heart!
I am a poor lump of earth,
on earth I know no comfort.**

O ewiges Feuer, o Ursprung der Liebe BWV 34

Cantata for the First Day of Pentecost (1746-47)

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

For our final work, we return to the festive mood that we began with, lifting our spirits up with the rhythmic and contrapuntal drive of the full orchestra. *O ewiges Feuer, o Ursprung der Liebe* BWV 34 was adapted from a wedding cantata, BWV 34a, and repurposed for use on Pentecost Sunday. Although the theological motif of the 'Heiliger Geist' (Holy Spirit) is not explicitly mentioned as it is in other Whitsunday cantatas (e.g. BWV 59), Bach and his unknown librettist are using the image of the 'ewiges Feuer' ('eternal fire') as a metaphor for it, along with associated fire imagery ('entzünde', 'himmlische Flammen'). The central alto aria refers to that spirit making its dwelling place within one's soul.

1. Chorus

O ewiges Feuer, o Ursprung der Liebe,
Entzünde die Herzen und weihe sie ein.
Laß himmlische Flammen durchdringen und wallen,
Wir wünschen, o Höchster, dein Tempel zu sein,
Ach, laß dir die Seelen im Glauben gefallen.

O eternal fire, o source of love,
ignite our hearts and consecrate them.
Let heavenly flames penetrate and surge over us,
we wish, o Highest, to be Your temple,
Ah, may our souls be pleasing to you in faith!

2. Recitative (Tenor)

Herr, unsre Herzen halten dir
Dein Wort der Wahrheit für:
Du willst bei Menschen gerne sein,
Drum sei das Herze dein;
Herr, ziehe gnädig ein.
Ein solch erwähltes Heiligtum
Hat selbst den größten Ruhm.

Lord, our hearts keep
Your word of truth fast:
You delight to be with mankind,
Therefore let our heart be Yours;
Lord, enter graciously in.
Such a chosen shrine
will itself receive the greatest fame.

3. Aria (Alto)

Wohl euch, ihr auserwählten Seelen,
Die Gott zur Wohnung ausersehn.
Wer kann ein größer Heil erwählen?
Wer kann des Segens Menge zählen?
Und dieses ist vom Herrn geschehn.

It is well for you, you chosen souls,
whom God has designated for his dwelling.
Who could choose a greater bliss?
Who can count the throng of blessings?
And this has come from the Lord.

4. Recitative (Bass)

Erwählt sich Gott die heiligen Hütten,
Die er mit Heil bewohnt,
So muß er auch den Segen auf sie schütten,
So wird der Sitz des Heiligtums belohnt.
Der Herr ruft über sein geweihtes Haus
Das Wort des Segens aus:

If God chooses the holy dwellings
that He inhabits with salvation,
so must He also scatter blessings upon them,
so will the site of the sacrament be rewarded.
The Lord pronounces over His consecrated house
this word of blessing:

5. Chorus

Friede über Israel. (Psalm 128:6)
Dankt den höchsten Wunderhänden,
Dankt, Gott hat an euch gedacht.
Ja, sein Segen wirkt mit Macht,
Friede über Israel,
Friede über euch zu senden.

Peace upon Israel.
Thank the exalted wondrous hands,
give thanks, God has considered you.
Indeed, His blessing works with power,
to send peace upon Israel,
peace upon you.

References:

Cantata text translations © Pamela Dellal courtesy Emmanuel Music Inc. (www.emmauelmusic.org), with editorial adjustments by Andrew Koll.

Also consulted, Alfred Dürr *The Cantatas of J.S. Bach*. English translation by Richard D.P. Jones. Oxford University Press, 2005.

A Comment on Bach's Cantata Texts

The vast majority of Bach's vocal music is settings of sacred texts directly out of The Bible, and other German texts, that is, Lutheran poetry that was both historic and contemporaneous to Bach. It was part of Bach's grand vision to create a 'well-regulated church music' - an integrated network of sacred music composition that Bach aligned to the liturgical calendar. Obviously it is inextricably religious in nature. Nevertheless, it is not the intention of the Canberra Bach Ensemble (nor me as its director), to 'preach at' our audiences through Bach's cantata libretti. We appreciate that our society is made up of a wide spectrum of people from all kinds of backgrounds, who have an equally wide understanding of the world and of questions of existence and meaning that we all may grapple with from time to time. It's wonderful, but no longer surprises me, that some people find some aspects of the dry texts of Bach's Cantatas divine, beautiful and inspiring, and others find them to be harsh, austere, dogmatic and even 'awful' (within the context of living in a modern society in the 2010s). When reading the cantata texts cold, they can confront the reader at times with their direct style of language. I would encourage readers today to receive the texts with an open and circumspect frame of mind, taking into consideration that these texts were written hundreds of years ago by people who, like us, were trying to come to terms with their own mortality and purpose of their existence, with the knowledge and understanding of the world around them they had at that time.

Generally, a Bach cantata libretto is a complex layering and interaction of three categories of text:

- 1) direct biblical quotations (biblical dicta *in italic text type*) from Martin Luther's German translation of the Bible dating c. 1520s-30s.
- 2) Lutheran hymnody (chorale stanzas **in bold text type**), by various poets, dating from the generations preceding Bach, from c. 1520s-1680s.
- 3) free form texts (in plain text type) written by librettists contemporary to Bach (e.g. 1720s).

As with many forms of poetry, one often needs to go back and at the very least read the full account, i.e. the entire original reading, from where the biblical dicta have been extracted to get a fuller understanding of the themes, motifs, dilemmas and conundrums that the rest of the cantata is dealing with. As one delves deeper into the study of the structure and historical background of the texts and music of Bach's cantatas, the deeper the appreciation and understanding one acquires, and with that comes a fuller enjoyment. It's a long, and indeed, a never-ending process, with one discovery or insight leading to another as one jumps back and forth across the literature.

There is an enormous amount of formally published literature about Bach's music, on his cantatas and other sacred works. There is also now a considerable amount of free information and resources available online – cantata texts, English translations, background notes, musical scores, youtube recordings – even scans of Bach original manuscripts in his own handwriting! - that one can access instantly, anywhere, anytime. The online Wikipedia articles can be a very good place to start to access a plethora of free information about the individual cantatas. For example, just google "wiki bwv 119", and one finds a considerable amount of background information, with further reference leads, far in excess of what is practical for notes in any one-off concert program. We look forward to sharing more of this information both at our live performances and on our website at www.canberrabachensemble.com as we go along.

The Canberra Bach Ensemble hopes that our public performances of Bach's music will inspire you to go on your own individual journey to discover the wonders of this exceptional integrated body of artistic creation. We look forward to accompanying you along the way, and seeing you at our future performances.



Andrew Koll

Artistic Director, Conductor

Andrew Koll is a Performance Teaching Fellow at the School of Music, ANU in Canberra Australia. He 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. He is eagerly anticipating the CBE's return to public performance in September 2016.

Over the past 20 years, Andrew has conducted many Canberra choirs and instrumental groups, including 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 has recently joined the committee of the Australian Bach Society.



Leanne Bear

Leader of the Orchestra

Composer and violinist Leanne Bear (BMUS, Qld) travelled around Europe with violin and suitcase, improvising and busking, and learning from acclaimed pedagogues Simon Fischer and David Takeno, having won the Gertrude Langer prize in Brisbane; and given broadcasts and touring for Qld Arts Council with her Piano Trio 'Icarus'. Other tours with or without suitcase have ensued since moving to Canberra, memorably in tandem with Australian String Quartet for the Leigh Warren and Dancers "Quiver" tour, performing and tutoring at Mt Buller Chamber Music School and National Music Camp, Taabinga chamber music schools and festivals. Without suitcase, solos with local orchestras have been worthy, for instance Andrew Ford's "Furry Dance" with the Canberra Symphony Orchestra. Other things: orchestral playing in QSO, QPO, CSO Principal 2nd violin; tutor University of QLD in harmony/counterpoint, aural, & at Australian National University as director of Contemporary Ensemble.

Bear's compositions have been showcased in her solo mixed media shows such as "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 for the MDBC International River Health Conference. In October 2012, Bear staged, conducted and performed a full concert - "Imaginessence" - of her new composed works for piano solo, piano sextet, and cello ensemble, with much acclaim. Most recently, premiered solo, duo, improvised violin works, and the large scale string quartet "neon Romantic". There was a suitcase on stage....

Marriage, 3 children, property in the Yass Valley, and Pedagogical program with Helsinki seems to further add a vibrant environment for this versatile artist's forest of inspiration.



Emma Griffiths

Soprano

Emma Griffiths commenced her singing career receiving invaluable training and performance opportunities with the Sydney Children's Choir, performing in the Sydney 2000 Olympics Opening Ceremony. Her passion for early music developed under the baton of Neil McEwan, conductor of the Conservatorium Chamber Choir and Christ Church St Laurence. Under the direction of Amanda Thane, opera singer and teacher at the Conservatorium of Music in Sydney, she continued her instruction. Emma also spent time in Italy and here in Australia training and performing with Peter Phillips director of the world-renowned Tallis Scholars.

In 2009, Emma earned a scholarship to sing in the prestigious Ormond College Choir led by John O'Donnell and toured with the choir to Europe. She received further coaching in Melbourne by soprano Vivien Hamilton and performed regularly with her choral group, Early Voices. Emma has taken part in album recordings with the Sydney Children's Choir, Early Voices and Sydney group The Parsons Affayre directed by Warren Trevelyan-Jones. In 2012 she recorded with Canberra composer and singer David Yardley on an album of his medieval madrigal compositions, collaborating with some of the best chamber singers in Australia.

Emma established herself in the Canberra choral scene after her move from Sydney in 2010 singing with the Oriana Chorale under the direction of conductor and composer David Mackay, regularly performing solo work. She was one of the founding members of Canberra Critics Award-winning chamber group Coro and continues to sing with them, most notably performing some well-loved soprano solo roles in their 2015 production of Handel's *Messiah*. Emma has also performed in solo roles for the Canberra Choral Society and sings alongside Tobias Cole in his vocal quartet, Clarion which performs regularly at the National Portrait Gallery.

As well as performing, Emma teaches vocal students of all ages and enjoys passing on the great wealth of knowledge she has learnt from so many talented individuals. She has recently spent two years as a production manager for a community radio station in Canberra and continues her passion for radio at times announcing on ArtSound FM as part of their Concert Hall series. Her 2-year-old daughter keeps her on her toes as she balances her passion for early music with a passion for her family.



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 Watkinsson, 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.



Owen Elsley

Tenor

Owen is a Sydney based singer, pianist, actor and composer. Born and raised in Newcastle, NSW, Owen has always had a passion for music, performing in numerous local productions. Since moving to Sydney in 2011 to attend university, Owen has been an active member of the music scene, singing with the St Paul's College Chapel Choir under David Drury (2011-2013) and as a chorister with the Choir of St James' Church King St under Warren Trevelyan-Jones (2012-present), with which he toured to Europe in April 2016.

In 2014, Owen was a member of the Song Company's Young Artists Program, a position which saw him performing for Musica Viva, at the Canberra International Music Festival and at the Moorambilla Festival, and has continued to perform with the ensemble as a guest artist through 2015 and 2016.

Recent stage credits include the role of Bobby in Stephen Sondheim's *Company* and Henrik in *A Little Night Music*, both with the Sydney University Musical Theatre Society, Chamberlain in *Cupid and Death* and the Narrator in *The Raven* with Pearl and Dagger Company, ensemble in Pinchgut Opera's *Iphigénie en Tauride*, as well as director and musical director for numerous other shows including a production of Dylan Thomas' *Under Milk Wood* at the Sydney Fringe Festival.

As a composer, Owen has had his work performed by The Choir of St James' Church King St, The Leichardt Espresso Chorus, The Sydney Children's The Hunter Singers, the St Paul's College Chapel Choir, Moorambilla Voices and the Leichardt Children's Choir. Owen has completed his A. Mus. A in piano and in 2014 graduated from Sydney University with First Class Honours in Applied Mathematics. Since 2015, Owen has worked as Operations Coordinator with Gondwana Choirs.



Andrew Fysh

Bass

Originally from Hobart, where he began his singing career forty years ago as a boy chorister at St David's Cathedral, Andrew has considerable experience as both chorister and soloist throughout Australia. In 2004-06, he sang with the Choir of the London Oratory, England's pre-eminent Catholic church choir. On return to Australia in 2007, he joined the Choir of St James' Church, Sydney, with whom he still performs occasionally. Earlier this year he joined the choir's European concert tour, including a week as choir-in-residence at Westminster Abbey.

Andrew's particular interest lies in the music of the Renaissance and Baroque eras, nurtured through fourteen years as a permanent member of Melbourne's acclaimed Ensemble Gombert under the direction of John O'Donnell. He has rejoined the ensemble for its four overseas concert tours, most recently to Germany and neighbouring countries in 2015. In Canberra, Andrew is a founding member of the Clarion vocal quartet with Tobias Cole, 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.

Since 1992, Andrew has appeared many times as a guest artist with the Song Company, including three CD recordings — among which the 1996 world-premiere recording of Heinrich Schütz's *Der Schwanengesang* received Soundscapes magazine's Editor's Choice award.

Andrew's solo engagements have included Bach's Cantata 130 and Mozart's *Requiem* with The Song Company and Wallfisch Band (2014 Canberra International Music Festival), Bach's *St John Passion* (St Mary's Cathedral, Sydney), Mozart's *Requiem* (2014 Festival of Voices, Hobart), and the latter two works again at St James' Church, Sydney, in its 2014 concert series. Andrew performed various roles in the Canberra Choral Society's semi-staged productions of Handel's *Alexander Balus* (2014) and *Theodora* (2015), and was bass soloist in both Coro's and Canberra Choral Society's acclaimed sellout performances of *Messiah* in 2015.

Andrew balances musical pursuits with a full-time career as a naval officer, facilitating his numerous geographical moves over the last three decades. In the 2012 Queen's Birthday Honours List, he was awarded the Medal of the Order of Australia for his service to marine engineering in the Royal Australian Navy.

Read more about all of the musicians in the Canberra Bach Ensemble at
www.canberrabachensemble.com

CBE Choir

Sopranos

Fiona Bender
Kristin Crawford
Keren Dalzell
Georgia Elith
Emma Griffiths
Ali Hughes
Jade McFaul

Altos

Susanah Bishop
Peter Campbell
Katie Cole
Anne Marie Dalseg
Jaki Kane
Eva Schroeder
Maartje Sevenster

Tenors

George Brenan
Thomas Liu
James Porteous
Tristan Struve
Richard Walker
Liam Waterford

Basses

Andrew Fysh
Rowan Grigg
Jonathan Lee
Nikolai Morozow
Oliver Raymond
David Smyth
Luke Willard
John Yoon

CBE Orchestra

Violin 1

Leanne Bear (lead)
Jenny Higgs
Lauren Davis
Claire Phillips

Violin 2/Viola

Michelle Higgs (lead)
Matthew Witney
Pauline Griffiths

Viola

Iska Sampson
Ben Carvalho
Ross Mitchell

Violoncello

Gillian Pereira
Clara Tenniswood

Double Bass

David Flynn

Oboes/d'amore/da caccia

Aaron Reichelt (lead)
Hamish Spicer
Chayla Ueckert-Smith

Recorder

Robyn Mellor
Olivia Gossip

Flute

Kiri Sollis
Jennifer Brian

Bassoon

Kristen Sutcliffe

Trumpets

Zach Raffan (lead)
Julie Watson
Alex Ross
Greg Stenning

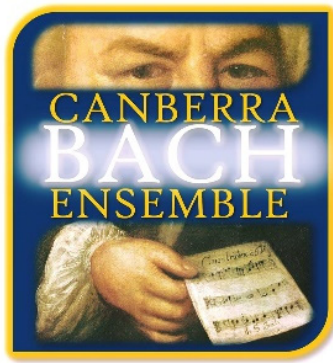
Timpani

Andrew Heron

Organ Continuo

Anthony Smith

Join us for our next performances...



Bach's Advent Cantatas

Wachet auf, ruft uns die Stimme BWV 140

Nun komm, der Heiden Heiland I BWV 61

Schwingt freudig euch empor BWV 36

Nun komm, der Heiden Heiland II BWV 62

St Christopher's Cathedral, Manuka

Saturday 19 November 2016, 8.00pm

Sunday 20 November 2016, 2.30pm

STAY INFORMED
JOIN OUR EMAIL LIST
VISIT

www.canberrabachensemble.com