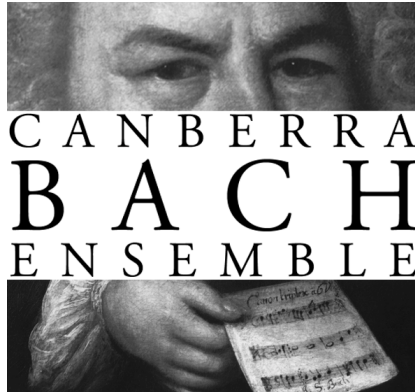




St Christopher's Cathedral
Sunday 2 April 2000

The Canberra Bach Ensemble

Welcome to St. Christopher's Cathedral for the Canberra Bach Ensemble's first program of our concert series for 2000. This year marks the 250th anniversary of Bach's death and is an important year of celebration among Bach scholars, performers and devotees. There are many concerts and activities taking place around the world this year to commemorate the wondrous musical and cultural legacy that Bach bequeathed to the world. The CBE is proud to be presenting a series of concerts and other related activities which we hope will illuminate the finest and most profound aspects of Bach's work. Through these events we hope that we and our Canberra patrons and visitors will be immersed in a variety of experiences of Bach's music, as we contemplate one of the most astonishing artistic achievements of Western culture. If you would like to find out more about our concerts and activities for this year, then you are encouraged to join our mailing list to be assured of being informed of up-coming events.

The Canberra Bach Ensemble was established in 1999 by Andrew Koll and consists of choristers, instrumentalists and soloists who are devoted to the performance of the works of Johann Sebastian Bach. The CBE has already undertaken some challenging programs, having performed various cantatas by Bach, including *Aus der Tiefe rufe ich, Herr, zu dir* BWV 131, *Christ lag in Todes Banden* BWV 4, *Herr, gehe nicht ins Gericht* BWV 105, *Brich dem Hungrigen dein Brot* BWV 39 and the *Mass in G minor* BWV 235, as well as works by other composers, such as William Byrd's *Great Service* and anthems by Purcell. Bach's works form the central focus for the CBE because the aesthetic, intellectual and spiritual integrity of the music is of the highest order. Exploring and identifying the relationships between many works across various genre reveal the depth, breadth and intensity of Bach's creative craft.

This afternoon's performance focuses on an area of Bach's oeuvre which constitutes a significant portion of his cantata output, namely the solo cantata. These five works comprehensively represent this part of Bach's repertory and cover an incredibly wide musical spectrum despite the absence of the choir and the use of a relatively small orchestra. These works are highly varied in their expressive output, but they all share a remarkable feeling of both intensity and intimacy. We are very pleased to have Helen Thomson (soprano), Chris Field (alto), Kent McIntosh (tenor) and Richard Anderson (bass) presenting these works, accompanied by instrumental soloists Kelly Parkes (trumpet), Ann Blackburn (oboe), Felicity Gallagher (flute) and Nicole Marane (organ), and led by Pip Thomson (violin) and Peter West (cello).

On Saturday 29 April and Sunday 30 April (the weekend after Easter), the CBE will present its most ambitious program to date. A series of eight Easter cantatas, written for the liturgical seasons encompassing Lent, Easter through to Ascension, will be performed over these two days (please see details at the back of this program). These works have been carefully chosen for their liturgical coherence as well as their musical variety and compatibility. Bach wrote an incredibly large volume of music, yet this program goes a long way in representing Bach's monumental creative intellect in a single program.

The CBE would like to acknowledge the continuing support and goodwill of Stopera and the Early Music Council. We hope you enjoy today's concert and look forward to seeing you at our Easter cantata concerts at the end of April.

Jauchzet Gott in allen Landen!

BWV 51

Cantata for Soprano

1. Aria: Jauchzet Gott in allen Landen
2. Recitative: Wir beten zu dem Tempel an
3. Aria: Höchster, mache deine Güte
4. Chorale: Sei Lob und Preis mit Ehren
5. Aria: Alleluja

Ich arme Mensch, ich Sündenknecht

BWV 55

Cantata for Tenor

1. Aria: Ich arme Mensch, ich Sündenknecht
2. Recitative: Ich habe wider Gott gehandelt
3. Aria: Erbarme dich, laß die Tränen dich erweichen
4. Recitative: Erbarme dich! Jedoch nun tröst ich mich
5. Chorale: Bin ich gleich von dir gewichen

INTERVAL**Vergnügte Ruh, beliebte Seelenlust**

BWV 170

Cantata for Alto

1. Aria: Vergnügte Ruh, beliebte Seelenlust
2. Recitative: Die Welt, das Sündenhaus
3. Aria: Wie jammern mich doch die verkehrten Herzen
4. Recitative: Wer sollte sich demnach
5. Aria: Mir ekelt mehr zu leben

INTERVAL

Ich habe genug

BWV 82

Cantata for Bass

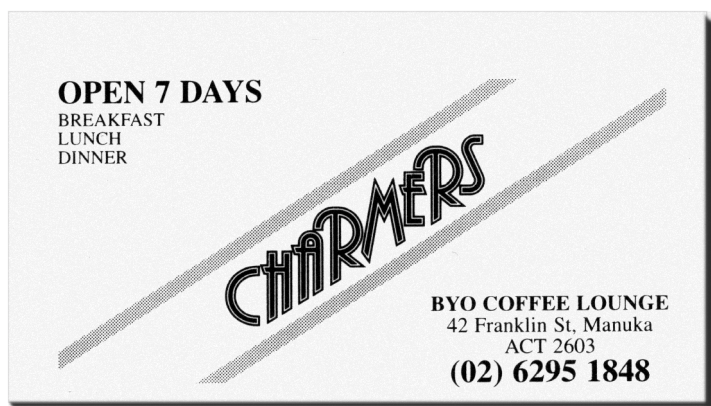
1. Aria: Ich habe genug
2. Recitative: Ich habe genug! Mein Trost ist nur allein
3. Aria: Schlummert ein, ihr matten Augen
4. Recitative: Mein Gott, wenn kömmt das schöne
5. Aria: Ich freue mich auf meinen Tod

Ich steh mit einem Fuß im Grabe

BWV 156

Cantata for solo Soprano, Alto, Tenor and Bass

1. Sinfonia
2. Aria (Tenor) with Chorale (Soprano): Ich steh mit einem Fuß im Grabe
[Chorale tune: Mach's mit mir, Gott, nach deiner Güt]
3. Recitative (Bass): Mein Angst und Not, mein Leben und mein Tod
4. Aria (Alto): Herr, was du willst, soll mir gefallen
5. Recitative (Bass): Und willst du, daß ich nicht soll kranken
6. Chorale: Herr, wie du willst, so schick's mit mir



...recommended by the Canberra Bach Ensemble

Bach used words such as *concerto* and *motet* to describe most of his works that we now call *cantatas*. Indeed, only a small proportion of them would be recognized as being cantatas by the Italian masters (such as Alessandro Scarlatti). What began in quite modest terms – a solo singer with a simple accompaniment – grew considerably in scale until the mature Bach cantatas with their complicated structures and vocal/orchestral textures.

Today's concert features four 'genuine' solo cantatas from the Leipzig period that show how comprehensively Bach had assimilated the Italian style. (Of course, the works are also unmistakably Bach.) The last cantata on the programme is in Bach's more mature style, requiring all four voice parts.

Jauchzet Gott in allen Landen is one of Bach's best-known and most popular cantatas. Its scoring, for soprano and solo trumpet with string and continuo accompaniment, is unique among Bach's cantatas and yet typical of the Italian style. The form of the work is another distinguishing feature: each movement is totally different from the others. The soprano soloist must demonstrate extraordinary virtuosity in reaching a 'high C' and in dealing with the extended coloratura passages in the outer movements; the inner movements are, in contrast, calmer in style and mood. (It is worth pondering that the first performance most likely featured the then twelve-year-old Christoph Nichelmann.) An insistent pace is maintained throughout – when the soloist is singing (relatively) long notes of a chorale melody, for instance, the strings and continuo are playing a very busy trio. All this combines to create what is a jubilant expression of praise to God. Bach understood the timeless character of this piece; on the manuscript he wrote that it was 'for all occasions'.

Ich armer Mensch, ich Sündenknecht deals with a sinner's remorse and subsequent calling on God's mercy. This transition occurs in the mood of the texts, and also in the changes in tonality: the piece begins in G minor, moves to the subdominant and dominant (C minor and D minor, respectively) and then to the relative major (B flat major). Much of the flavour of the arias comes from the use of the winds (flute and oboe), and the absence of a viola part and the high tessitura of the upper voices combine to emphasize the distance between lower and upper voices, thus generating considerable musical and dramatic tension. The pleading of the second aria is further heightened by frequent use of the 'neapolitan sixth' chord, a particular favourite of Bach. Unlike the other three solo cantatas in this concert (but like the vast majority of Bach's cantatas), the final movement is a four-part chorale.

Vergnügte Ruh! beliebte Seelenlust! is perfectly suited to the alto voice, which was regarded symbolically as the voice of the Holy Spirit. In place of the frantic excitement of *Jauchzet Gott* and the despair and pleading of the sinner in *Ich armer Mensch*, we find here a gentle contemplation of the joy and peace that awaits the believer in heaven. The mood is set from the beginning: the opening aria is in the form of a pastorale. In the middle aria, the organ solo (really a duet between two manuals)



soars over a simple (unison) string accompaniment, but the continuo instruments remain silent – a feature that we observed in a previous concert symbolizes life without God as its sure foundation. The final aria expresses disgust for this world and impatience for the world to come; note the (normally forbidden) tritone leap on the words ‘Mir ekelt’.

Ich habe genug is another all-time-favourite cantata, and rightly so: it is one of Bach's most deeply felt and profound works, demonstrating an intense seriousness with the lightest of touches. It was soon a dearly-loved work – Anna Magdalena copied sections into her *Klavierbüchlein*. The text is a poetic response to Simeon's brief encounter with the infant Jesus at his presentation in the temple (Luke 2:22–32): having caught a glimpse of his Saviour, he desired only to be taken from this world. In the opening aria, the solo oboe introduces the main theme, which is then taken up by the bass; oboe and voice continue intertwined for the remainder of the aria, accompanied by gently swaying string parts underneath. The aria is closely linked, textually and musically, with the following recitative. The middle (‘slumber’) aria expresses a deep tiredness with the world and longing for release. Its structure is quite unusual, making use of an instrumental *ritornello* (heard at the beginning, and three times subsequently) and sections of the text in something like rondo form. The final aria, with its dance metre and ‘death wish’ text must seem macabre to many modern listeners, but it is totally consistent with the conservative Leipzig Lutheran view of death.

Ich steh mit einem Fuß im Grabe takes a similar line to *Ich habe genug*, with its depiction of acceptance of God's will in all things, yet with the desire for gracious treatment in this life and the next. The opening sinfonia will sound familiar to some – about ten years later, Bach reused it as the slow movement of the F minor keyboard concerto (BWV 1056). (In fact, it was probably not even newly composed for this cantata, but taken from a now-lost instrumental concerto.) The first aria combines a free vocal part (tenor) with a chorale (soprano). After that, the work continues in typical fashion, alternating recitative and aria and concluding with a four-part chorale.





Jauchzet Gott in allen Landen, BWV 51

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen,
und wir wollen unserm Gott
gleichfalls itzt ein Opfer bringen,
daß er uns in Kreuz und Not
allezeit hat beigestanden.

Wir beten zu dem Tempel an,
da Gottes Ehre wohnt,
da dessen Treu,
so täglich neu,
mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund von
seinen Wundern lallen,
so kann ein schlechtes Lob ihm dennoch
wohlgefallen.

Höchster, mache deine Güte
ferner alle Morgen neu.
So soll vor die Vätertreu
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
daß wir deine Kinder heißen.

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
was er uns aus Gnaden verheißt,
daß wir ihm fest vertrauen,
gänzlich uns lassn auf ihn,
von Herzen auf ihn bauen.
Daß unsr Herz, Mut und Sinn
ihm festiglich anhängen;
drauf singen wir zur Stund:
Amen! Wir werdns erlangen,
glaubn wir zu aller Stund.

Alleluja!

Praise God in all lands!
All creatures that heaven
and earth contain
must lift up his praise,
and likewise let us bring
an offering before our God,
for in the cross and our distress
he has always stood by us.

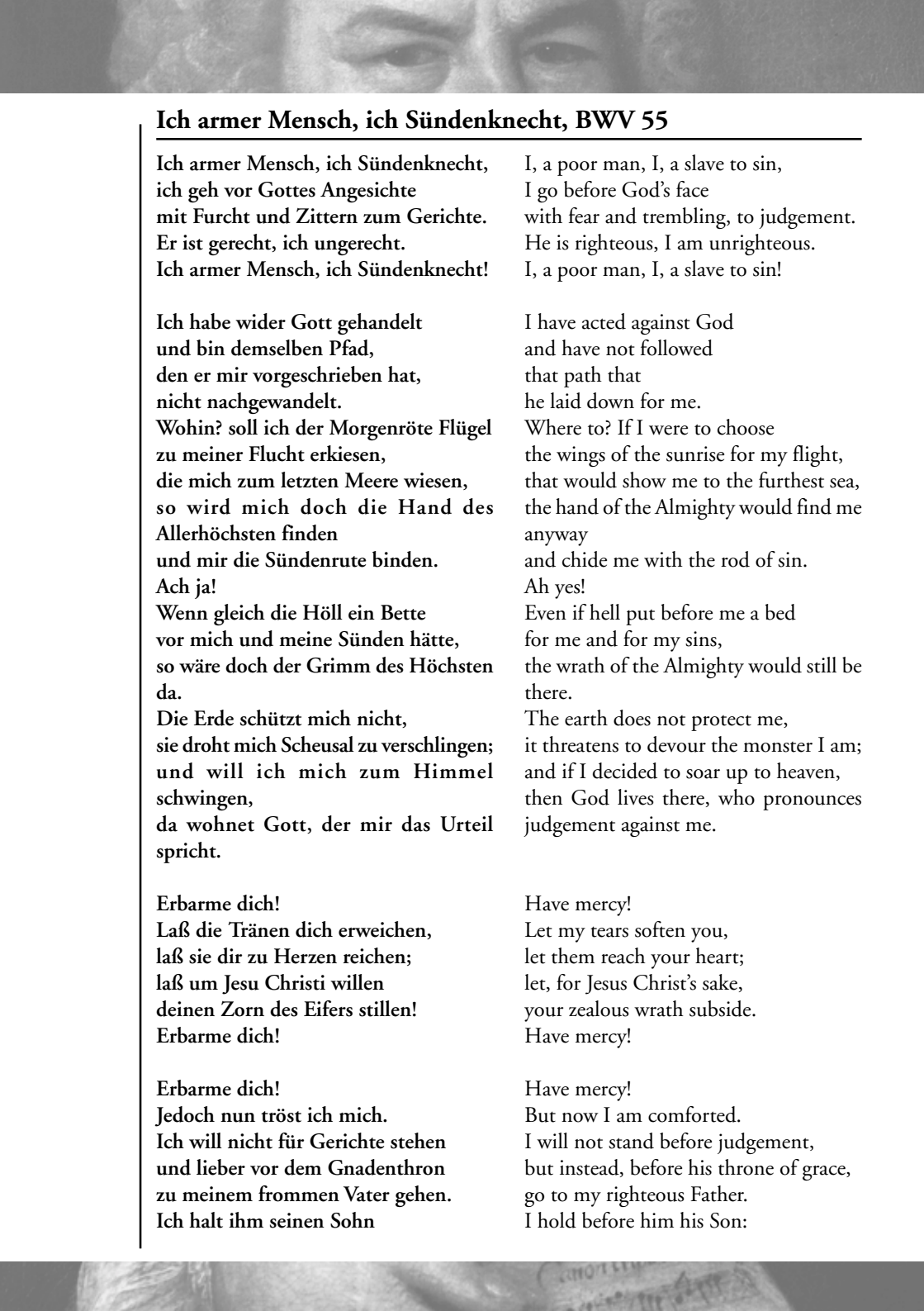
We worship facing the temple,
where God's honour lives,
for his faithfulness,
new every day,
rewards with pure blessing.
We praise what he has done for us.
Even if one's weak mouth can only babble
of his wonders,
inferior praise can still please him well.

O Highest One, continue to renew
your goodness every morning.
In this way, for the Father's faithfulness,
a grateful heart also
can show through a pious life
that we are called your children.

Glory, laud, and honour be
to God the Father, Son, and Holy Spirit,
Who would multiply in us
what he promises us out of grace,
so that we trust him firmly,
rely totally on him,
and build on him in our heart.
That our heart, courage and senses
cling to him tightly –
of this let us sing every hour:
amen! We will attain it,
if we believe it at all times.

Hallelujah!





Ich armer Mensch, ich Sündenknecht, BWV 55

Ich armer Mensch, ich Sündenknecht,
ich geh vor Gottes Angesichte
mit Furcht und Zittern zum Gerichte.
Er ist gerecht, ich ungerecht.
Ich armer Mensch, ich Sündenknecht!

Ich habe wider Gott gehandelt
und bin demselben Pfad,
den er mir vorgeschrieben hat,
nicht nachgewandelt.
Wohin? soll ich der Morgenröte Flügel
zu meiner Flucht erkiesen,
die mich zum letzten Meere wiesen,
so wird mich doch die Hand des
Allerhöchsten finden
und mir die Sündenrute binden.
Ach ja!

Wenn gleich die Höll ein Bette
vor mich und meine Sünden hätte,
so wäre doch der Grimm des Höchsten
da.

Die Erde schützt mich nicht,
sie droht mich Scheusal zu verschlingen;
und will ich mich zum Himmel
schwingen,
da wohnt Gott, der mir das Urteil
spricht.

Erbarme dich!
Laß die Tränen dich erweichen,
laß sie dir zu Herzen reichen;
laß um Jesu Christi willen
deinen Zorn des Eifers stillen!
Erbarme dich!

Erbarme dich!
Jedoch nun tröst ich mich.
Ich will nicht für Gerichte stehen
und lieber vor dem Gnadenthron
zu meinem frommen Vater gehen.
Ich halt ihm seinen Sohn

I, a poor man, I, a slave to sin,
I go before God's face
with fear and trembling, to judgement.
He is righteous, I am unrighteous.
I, a poor man, I, a slave to sin!

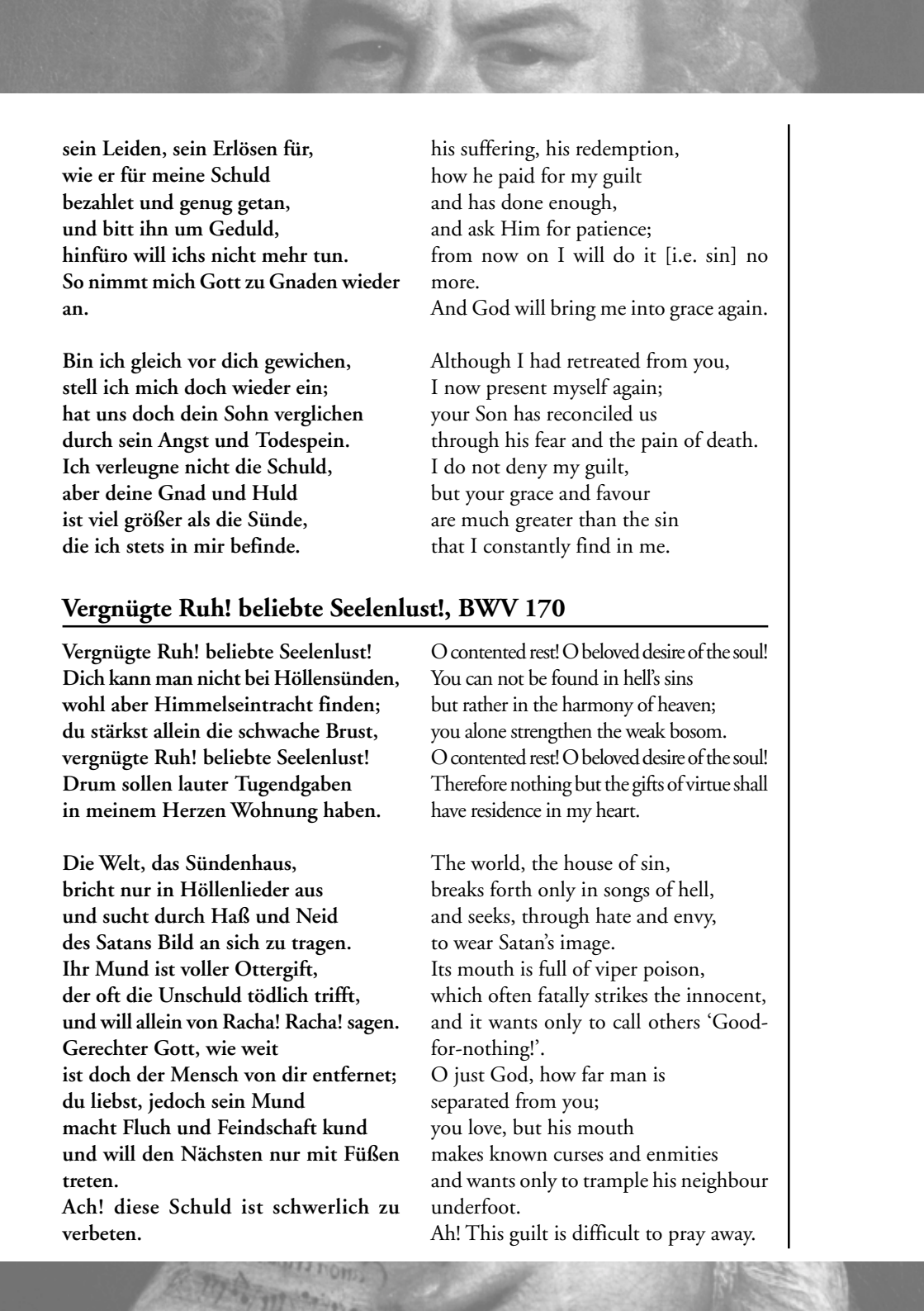
I have acted against God
and have not followed
that path that
he laid down for me.
Where to? If I were to choose
the wings of the sunrise for my flight,
that would show me to the furthest sea,
the hand of the Almighty would find me
anyway
and chide me with the rod of sin.
Ah yes!

Even if hell put before me a bed
for me and for my sins,
the wrath of the Almighty would still be
there.

The earth does not protect me,
it threatens to devour the monster I am;
and if I decided to soar up to heaven,
then God lives there, who pronounces
judgement against me.

Have mercy!
Let my tears soften you,
let them reach your heart;
let, for Jesus Christ's sake,
your zealous wrath subside.
Have mercy!

Have mercy!
But now I am comforted.
I will not stand before judgement,
but instead, before his throne of grace,
go to my righteous Father.
I hold before him his Son:



sein Leiden, sein Erlösen für,
wie er für meine Schuld
bezahlet und genug getan,
und bitt ihn um Geduld,
hinfüro will ichs nicht mehr tun.
So nimmt mich Gott zu Gnaden wieder
an.

Bin ich gleich vor dich gewichen,
stell ich mich doch wieder ein;
hat uns doch dein Sohn verglichen
durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
aber deine Gnad und Huld
ist viel größer als die Sünde,
die ich stets in mir befinde.

his suffering, his redemption,
how he paid for my guilt
and has done enough,
and ask Him for patience;
from now on I will do it [i.e. sin] no
more.
And God will bring me into grace again.

Although I had retreated from you,
I now present myself again;
your Son has reconciled us
through his fear and the pain of death.
I do not deny my guilt,
but your grace and favour
are much greater than the sin
that I constantly find in me.

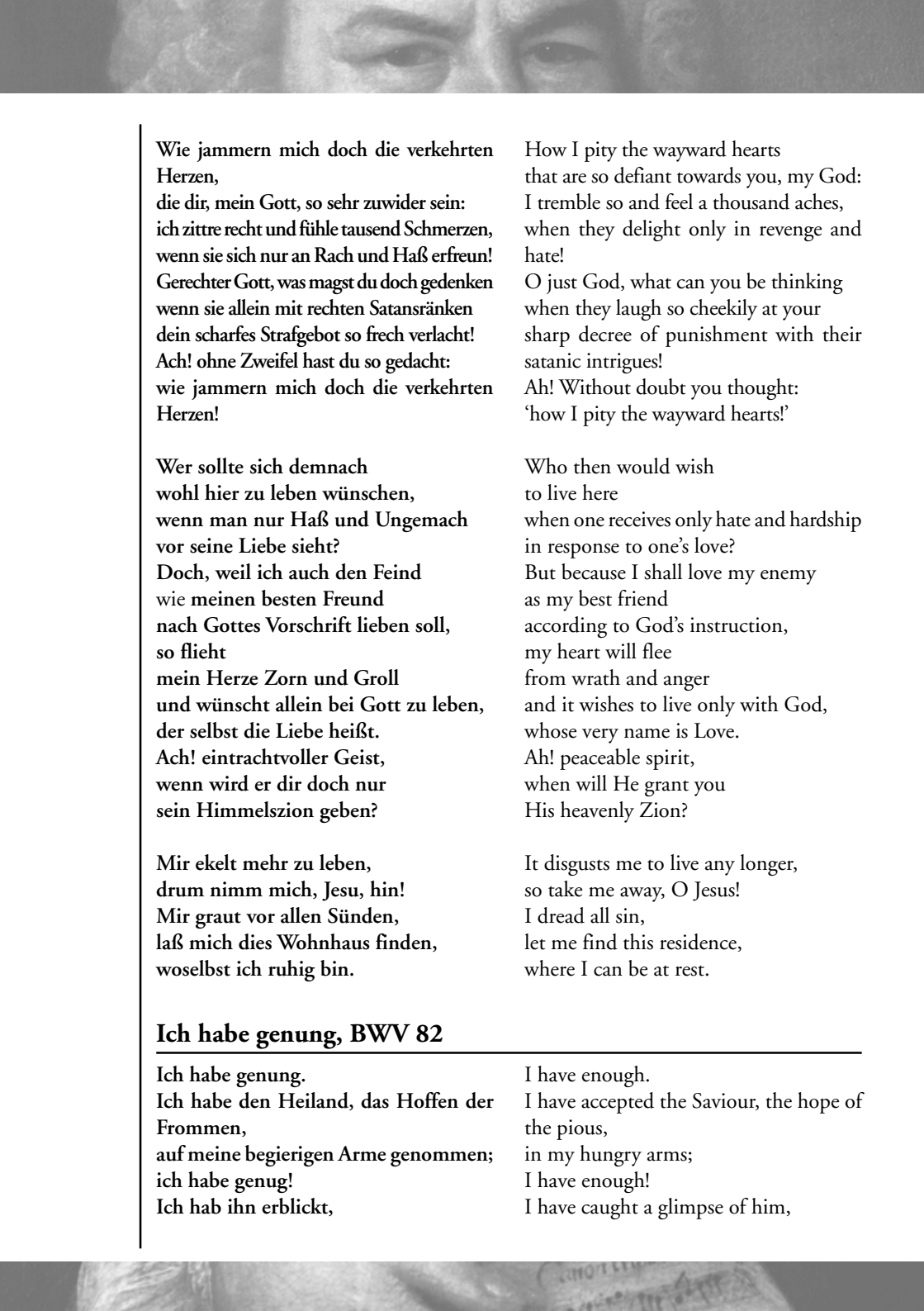
Vergnügte Ruh! beliebte Seelenlust!, BWV 170

Vergnügte Ruh! beliebte Seelenlust!
Dich kann man nicht bei Höllensünden,
wohl aber Himmelseintracht finden;
du stärkst allein die schwache Brust,
vergnügte Ruh! beliebte Seelenlust!
Drum sollen lauter Tugendgaben
in meinem Herzen Wohnung haben.

Die Welt, das Sündenhaus,
bricht nur in Höllenlieder aus
und sucht durch Haß und Neid
des Satans Bild an sich zu tragen.
Ihr Mund ist voller Ottergift,
der oft die Unschuld tödlich trifft,
und will allein von Racha! Racha! sagen.
Gerechter Gott, wie weit
ist doch der Mensch von dir entfernt;
du liebst, jedoch sein Mund
macht Fluch und Feindschaft kund
und will den Nächsten nur mit Füßen
treten.
Ach! diese Schuld ist schwerlich zu
verbeten.

O contented rest! O beloved desire of the soul!
You can not be found in hell's sins
but rather in the harmony of heaven;
you alone strengthen the weak bosom.
O contented rest! O beloved desire of the soul!
Therefore nothing but the gifts of virtue shall
have residence in my heart.

The world, the house of sin,
breaks forth only in songs of hell,
and seeks, through hate and envy,
to wear Satan's image.
Its mouth is full of viper poison,
which often fatally strikes the innocent,
and it wants only to call others 'Good-
for-nothing!'.
O just God, how far man is
separated from you;
you love, but his mouth
makes known curses and enmities
and wants only to trample his neighbour
underfoot.
Ah! This guilt is difficult to pray away.



Wie jammern mich doch die verkehrten
Herzen,
die dir, mein Gott, so sehr zuwider sein:
ich zittre recht und fühle tausend Schmerzen,
wenn sie sich nur an Rach und Haß erfreun!
Gerechter Gott, was magst du doch gedenken
wenn sie allein mit rechten Satansränken
dein scharfes Strafgebot so frech verlacht!
Ach! ohne Zweifel hast du so gedacht:
wie jammern mich doch die verkehrten
Herzen!

Wer sollte sich demnach
wohl hier zu leben wünschen,
wenn man nur Haß und Ungemach
vor seine Liebe sieht?
Doch, weil ich auch den Feind
wie meinen besten Freund
nach Gottes Vorschrift lieben soll,
so flieht
mein Herze Zorn und Groll
und wünscht allein bei Gott zu leben,
der selbst die Liebe heißt.
Ach! eintrachtvoller Geist,
wenn wird er dir doch nur
sein Himmelszion geben?

Mir ekelt mehr zu leben,
drum nimm mich, Jesu, hin!
Mir graut vor allen Sünden,
laß mich dies Wohnhaus finden,
woselbst ich ruhig bin.

How I pity the wayward hearts
that are so defiant towards you, my God:
I tremble so and feel a thousand aches,
when they delight only in revenge and
hate!

O just God, what can you be thinking
when they laugh so cheekily at your
sharp decree of punishment with their
satanic intrigues!

Ah! Without doubt you thought:
'how I pity the wayward hearts!'

Who then would wish
to live here
when one receives only hate and hardship
in response to one's love?

But because I shall love my enemy
as my best friend
according to God's instruction,
my heart will flee
from wrath and anger
and it wishes to live only with God,
whose very name is Love.

Ah! peaceable spirit,
when will He grant you
His heavenly Zion?

It disgusts me to live any longer,
so take me away, O Jesus!
I dread all sin,
let me find this residence,
where I can be at rest.

Ich habe genug, BWV 82

Ich habe genug.
Ich habe den Heiland, das Hoffen der
Frommen,
auf meine begierigen Arme genommen;
ich habe genug!
Ich hab ihn erblickt,

I have enough.
I have accepted the Saviour, the hope of
the pious,
in my hungry arms;
I have enough!
I have caught a glimpse of him,



mein Glaube hat Jesum ans Herze
gedrückt;
nun wünsch ich, noch heute mit Freuden
von hinnen zu scheiden.
Ich habe genug!

Ich habe genug!
Mein Trost ist nur allein,
daß Jesu mein und ich sein eigen möchte
sein.
Im Glauben halt ich ihn,
da seh ich auch mit Simeon
die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
der Herr erretten!
Ach! wäre doch mein Abschied hier,
mit Freuden sagt ich, Welt, zu dir:
ich habe genug!

Schlummert ein, ihr matten Augen,
fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
hab ich doch kein Teil an dir,
das der Seele könnte taugen.
Heir muß ich das Elend bauen,
aber dort, dort werd ich schauen
süßen Friede, stille Ruh.

Mein Gott! wenn kömmt das schöne:
Nun!
da ich im Friede fahren werde
und in dem Sande kühler Erde
und dort bei dir im Schoße ruh'n?
Der Abschied ist gemacht,
Welt, gute Nacht!

Ich freue mich auf meinen Tod,
Ach! hätt er sich schon eingefunden.
Da entkomm ich aller Not,
die mich noch auf der Welt gebunden.

my faith has impressed Jesus on my heart;
now I wish, even today,
to depart for there in peace.
I have enough!

I have enough!
I have only my comfort,
that Jesus is mine and I am his own.
I hold to him in faith,
for I will soon see, with Simeon,
the joy of that life.
Let us go with this man!
Ah! May the Lord save me
from my life's chains!
Ah! If only my departure had come,
I would say to you, O world,
'I have enough!'

Fall asleep, you weary eyes,
close softly and blessedly.
O world, I will stay here no longer,
I have no place in you
that would be suitable for my soul.
Here, my distress can only increase,
but there, there I will see
sweet peace, quiet rest.

My God! When will that beautiful word
'Now' come,
when I can depart in peace
and rest in the sand of the cool earth,
there with you in your lap?
My departure is prepared;
O world, good night!

I look forward to my death,
ah! that it had already come.
Then I will escape all the distress
that binds me to this world.

Ich steh mit einem Fuß im Grabe, BWV 156

Ich steh mit einem Fuß im Grabe,
Machs mit mir, Gott, nach deiner Güt,
bald fällt der kranke Leib hinein,
hülf mir in meinen Leiden,
komm, lieber Gott, wenn dirs gefällt,
was ich dich bitt, versag mir nicht.
ich habe schon mein Haus bestellt.
Wenn sich mein Seel soll scheiden,
so nimm sie, Herr, in deine Händ.
Nur laß mein Ende selig sein!
Ist alles gut, wenn gut das End.

Mein Angst und Not,
mein Leben und mein Tod
steht, liebster Gott, in deinen Händen;
so wirst du auch auf mich
dein gnädig Auge wenden.
Willst du mich meiner Sünden wegen
ins Krankenbette legen,
mein Gott, so bitt ich dich,
laß deine Güte größer sein
als die Gerechtigkeit!
Doch hast du mich darzu versehn,
daß mich mein Leiden soll verzehren,
ich bin bereit:
dein Wille soll an mir geschehn;
verschone nicht und fahre fort,
laß meine Not nicht lange währen,
je länger hier, je später dort!

Herr, was du willst, soll mir gefallen,
weil doch dein Rat am besten gilt.
In der Freude,
in dem Leide,
im Sterben, in Bitten und in Flehn
laß mir allemal geschehn,
Herr, wie du willst.

Und willst du, daß ich nicht soll kranken,
so werd ich dir von Herzen danken.
Doch aber gib mir auch dabei,

I stand with one foot in the grave,
Deal with me, O God, according to your
goodness,
soon my sick body will fall in,
help me in my suffering,
come, dear God, when it pleases you;
do not deny me what I ask for.
I have already put my house in order.
When my soul is supposed to depart,
receive it, O Lord, into your hands.
Only let my end be blessed!
All's well that ends well.

My fear and distress,
my life and my death,
are in your hands, dearest God;
so you will turn your
gracious eyes upon me.
If you wish to lay me in the sickbed
because of my sins,
my God, I beg you,
let your goodness be greater
than your justice.
But if it is your will
that my sufferings should consume me,
I am ready;
may it happen to me according to your will;
do not spare me – do continue,
do not let my distress last long,
the longer here, the later there!

O Lord, what you will, may it happen to me,
because your counsel is the best.
In joy,
in suffering,
in death, in asking and pleading,
let it always happen to me,
O Lord, as you will.

And if you wish, that I should not suffer,
then I will thank you from my heart.
But even then grant me also



daß auch in meinem frischen Leibe
die Seele sonder Krankheit sei
und allezeit gesund verbleibe.
Nimm sie durch Geist und Wort in acht,
denn dieses ist mein Heil,
und wenn mir Leib und Seel verschmacht,
so bist du, Gott, mein Trost und meines
Herzens Teil!

Herr, wie du willst, so schicks mit mir
im Leben und im Sterben;
allein zu dir steht mein Begier,
Herr, laß mich nicht verderben!
Erhalt mich nur in deiner Huld,
sonst wie du willst, gib mir Geduld,
dein Will, der ist der beste.

that in my newly-made body
my soul would be without sickness
and for all time remain healthy.
Take care of it through Spirit and word,
for this is my salvation,
and if my body and soul languish,
then you, O God, are my comfort and
my heart's portion!

O Lord, as you will, so may it be with me
in life and in death;
my desire is only for you,
O Lord, do not let me be corrupted!
Preserve me only in your grace,
and as you will, give me patience;
your will: it is the best.

Biographies

Helen Thomson (soprano)

Helen Thomson made her debut as a soloist at ten years of age in the premiere performance of Donald Hollier's *In Dulci Jubilo*. Since then, her activities have included a stint with The Song Company, touring Gesualdo's *Tenebrae Responsories* for Holy Week to the Adelaide Festival in 1996; solo and ensemble work with Judith Clingan in the premieres of *Nganbra* and *Adam's Rib?* as well as in forthcoming recordings; solo work with the ANU Choral Society in Faure's *Requiem*, Bernstein's *Chichester Psalms*, Vivaldi's *Gloria*, Handel's *Israel in Egypt* and *Messiah*; and a program of solo and duet work with Riley Lee, Grand Master of *Shakuhachi*.

As well as her involvement with the Canberra Bach Ensemble, Helen is currently a member of the Australian Chamber Singers (for whom she has sung solos in Britten's *Hymn to St Cecilia*, Allegri's *Miserere*, and Bach's *Jesu meine Freude*), and the choir of *Our Lady and St Cecilia*. Helen teaches music for a living, specialising in Early Music vocal technique.

Chris Field (alto)

Chris commenced his musical studies as a pianist, is currently an undergraduate student at the University of Melbourne and has been heavily involved with the University's Early Music Studio. He was awarded the Pearis Rodger Scholarship for pianoforte performance, the Mabel Kent Scholarship for singing and the Harold McDonald Scholarship from the Early Music Society of Victoria. Operatic engagements have included the role of Polinesso in Handel's *Ariodante* with Stopera,



and he was engaged by Opera Australia, covering the role of Eustazio in Handel's Rinaldo. He sang the role of Waki-tsure in Crispin-Creswell's The Nameless Dead with Stopera.

Chris is also an experienced concert performer. As well as a love for early music and research into authentic performance practice, he has a keen interest in contemporary Australian repertoire for the countertenor.

Kent McIntosh (tenor)

Kent McIntosh was born in New Zealand and commenced his musical life as a French Horn player in groups such as the Auckland Youth Orchestra and the RNZ Navy Band. He began his vocal training in 1991, concentrating initially on choral singing, and in 1994 was accepted into the National Youth Choir of New Zealand. After two years at the Victoria University School of Music in Wellington, he transferred to the Canberra School of Music and then to the Australian Institute of Music to study with Anthea Moller. After his graduation with distinction in 1998, Kent completed a postgraduate diploma at the Canberra School of Music where he is currently undertaking his Masters degree. Kent would like to thank Frank and Eunice Kornfeld for their generous assistance through the Kornfeld Scholarship for graduate singers.

Kent is well known as a soloist in Oratorio throughout the ACT. Memorable recent performances include Orff's Carmina Burana with the Canberra Choral Society and Handel's Messiah with the Llewellyn Choir. His operatic roles include Quint in Britten's Turn of the Screw, the title role in Albert Herring, Tamino and Monostatos in Mozart's Magic Flute for Budget Opera, and Dancairo in Bizet's Carmen with the CSO. Kent had two contracts last year with the Opera Australia chorus for the Barber of Seville.

Richard Anderson (bass)

Richard began his musical training at Sydney's St. Andrew's Cathedral, singing treble and then bass in the cathedral choir. He then moved to Canberra and continued his studies at the Canberra School of Music. Since returning to Sydney in 1996, Richard has become a sought after participant in a variety of projects especially in Renaissance, Baroque and Twentieth Century performances. He has appeared at the Barossa Festival and the Burwood Early Music Festival, and in concerts and recordings with the Song Company, the Contemporary Singers and the Sydney Alpha Ensemble et al. Richard is currently engaged with Opera Australia and is the organist of St. John the Evangelist, Balmain.

Andrew Koll (director)

Andrew completed his honours degree at the Canberra School of Music in 1998 and studied conducting for a brief period last year at the Sydney Conservatorium. Andrew conducted the Canberra Community Orchestra for three years, presenting works of the symphonic repertoire from the classical period through to the twentieth century,



including new works by Neylon and Elizondo. In 1998 Andrew attended a masterclass on Bach's motets in Namur, Belgium and intends to return to Germany this year to visit the cities and places where Bach lived and worked. Last year Andrew established the Canberra Bach Ensemble, for the purpose of bringing together singers, musicians and Bach enthusiasts who wish to focus closely on the performance and appreciation of Bach's works.

Instrumentalists

Violin

Pip Thompson (Leader)

John Ma
Katherine Owen
Gabrielle Robin
Hanna Sless

Viola

Jocelyn Evans
Jeremy Tatchell

Cello

Peter West
Lindy Reksten

Double Bass

Chris Gilbert

Trumpet

Kelly Parkes

Oboe

Ann Blackburn

Flute

Felicity Gallagher

Solo Organ/ Continuo

Nicole Marane

Easter Cantatas

St Christopher's Cathedral, Manuka

Saturday 29 April, 8pm

Sunday 30 April, 2pm



Mit Fried und Freud ich fahr dahin BWV 125

Jesus nahm zu sich die Zwölfe BWV 22

Du wahrer Gott und Davids Sohn BWV 23

Christ lag in Todesbanden BWV 4

Ihr werdet weinen und heulen BWV 103

Herr Jesu Christ, wahr' Mensch und Gott BWV 127

Erfreut euch, ihr Herzen BWV 66

Gott führet auf mit Jauchzen BWV 43

Tickets \$25/15 conc. for each concert OR \$45/25 for both
Call Andrew or Jaki 6248 9664 for information and bookings

