

## *O Eternity, you Thunder-Word!*

*O Ewigkeit, du Donnerwort I BWV 20*

*O Ewigkeit, du Donnerwort II BWV 60*

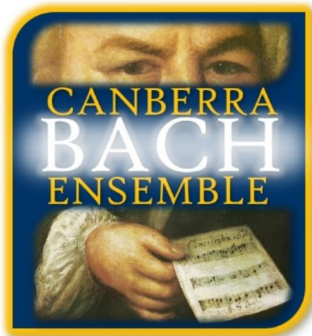
*Herr, gehe nicht ins Gericht BWV 105*

*Jesu, der du meine Seele BWV 78*

St Christopher's Cathedral, Manuka

Saturday 27 October 2018, 8.00pm

Sunday 28 October 2018, 2.30pm



# The Canberra Bach Ensemble

Welcome once again to this weekend's presentation of Bach Cantatas by the Canberra Bach Ensemble (CBE) at St Christopher's, Manuka.



I would like to welcome our visiting guest musicians

performing with us this weekend. We're very pleased to have Richard Butler joining our troupe of local soloists, Greta Claringbould, Maartje Sevenster and Andrew Fysh. Wonderful to have Andrew Angus and Hamish Spicer back with us on baroque oboe/d'amore, and we welcome Simon Wolnizer on baroque trumpet and horn. We're particularly pleased to have Matthew Ventura returning to Canberra on baroque bassoon. They join our local Canberra baroque wind players, Aaron Reichelt (oboe), Jennifer Brian (transverse flute). We also welcome Joshua Ryan as our guest continuo organist.

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

## Australian Cultural Fund

I would like to thank our supporters who have bravely stepped forward in a competitive environment and made 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 may need to continue to ask for this support until that financial stability is found. We are not attempting to 'empire build', rather we simply wish to enable the CBE to function securely with a modest offering of Bach Cantata concerts in Canberra each year, that is first and foremost, for Canberra musicians and their supporters, i.e. for Canberra audiences. If you are in a position to assist, your contributions would be most welcome and valued. Please visit the donation website at:

<https://australianculturalfund.org.au/projects/canberra-bach-ensemble/>

## Ross Mitchell, Viola



Finally, I would like to pay tribute to one of our musician colleagues, Dr Ross Mitchell, who sadly passed away last April. Ross was one of our CBE viola players, a specialist string baroque instrumentalist, who also played the viola d'amore. Ross was a well-respected player among the early music fraternity in Australia, having played for decades with various ensembles around the country, particularly in Melbourne and Canberra. Ross worked as a scientist with the CSIRO. I only got the chance to know and work with Ross over a short period of time when the CBE resumed in 2016, but it was a musically productive time together, and he was a terrific member of our team and gave

me a lot of personal encouragement and support for the CBE. I will remember fondly those hours I spent with Ross at his home, just down the road from mine, chatting about all things Bach, baroque string playing, Germany, etc., whilst having the great pleasure of drinking Ross' own home brewed German beer! He was a man of fine taste and great talent. The time we have can be short, and I am thankful that we had Ross with us for those 12 Cantatas in 2016-17, the final work, very fittingly, BWV 95. We will miss him indeed.

Andrew Koll

Director of The Canberra Bach Ensemble

[www.canberrabachensemble.com](http://www.canberrabachensemble.com)

# The Chorales of Johann Rist



The four cantatas presented today are connected by two chorale texts, both composed by the German theologian Johann (von) Rist (1607-1667). 'O Ewigkeit, du Donnerwort' forms the basis of Bach's cantatas of the same name, BWV 20 and 60.

The second chorale 'Jesu, der du meine Seele', is the basis of Bach's cantata BWV 78, and makes a significant appearance at the end of *Herr, gehe nicht ins Gericht* BWV 105.

Both hymns were published in various German hymn book editions during the 1640s-50s, most notably Rist's *Himmliche Lieder* of 1652. Rist studied various subjects including Hebrew, mathematics and medicine. He is largely remembered today through his literary legacy as a dramatist and a hymn writer.

## O Ewigkeit, du Donnerwort I BWV 20

Cantata for the First Sunday after Trinity (June 1724).

For SATB choir, ATB soloists, 3 oboes, tromba da tirarsi, strings, basso continuo.

*O Ewigkeit, du Donnerwort* BWV 20 is Bach's grand opening work to his monumental chorale cantata cycle of 1724-25. This was probably Bach's single most intense year of composing, in which he was indeed crafting a brand-new work every week. Bach's autograph manuscript of this work has only very recently, in February 2017, been returned to Bach Archive collection Leipzig, after an absence of 267 years, having been held in private ownership. <https://stadtbibliothek.leipzig.de/detailansicht-news/news/bach-archive-acquires-valuable-bach-manuscript/>.

This cantata begins the Trinity Season, or Ordinary part of the liturgical calendar, after the end of the Easter and Pentecost seasons. Hence, the work opens with a grand French *ouverture* (slow-fast-slow) characterised by slow dotted rhythms and *tirades*, with the fast fugato sections in the middle of the movement. Bach cleverly grafts the 3-part structure of the *ouverture* onto the 3-part structure of Johann Rist's chorale (slow: lines 1-3, fast: lines 4-6, slow: lines 7-8).



O — E - wig - keit, du Don - ner - wort, o — Schwert, das durch die  
O — E - wig - keit, Zeit oh - ne Zeit ich weiß vor gro - ßer

See - le bohrt, o An - fang son - der En - de!  
Trau - rig - keit nicht, wo ich mich hin - wen - de.

Mein ganz er - schrok - ken Herz er - bebt, daß mir die Zung am Gau - men klebt.

The rest of the cantata, the recitatives and arias that follow, are a paraphrase, or rewriting, of Rist's original 16-stanza chorale. The original chorale text dates as far back as c. 1641. The text phrases printed in bold below are Rist's original lines intact, and the lines in between, in normal type, are a 'modernising' of the 'old' chorale text, by an unknown librettist contemporary to Bach<sup>1</sup>.



Final stanza of Johann Rist's chorale 'O Ewigkeit, du Donnerwort', as it appears in his *Himmlische Lieder* published in 1652, p. 203.

This is an intense cantata, dealing with the serious topic of the afterlife, and the consequences if one does not prepare adequately for one's eternal fate. The severe text is not for the faint-hearted! By today's standards this can be quite confronting, and obviously modern thinking has evolved away from this considerably. Nevertheless, it is interesting to observe the thoughts of our forebears from many generations ago, and how they made sense of the big existential ideas in pre-scientific times – Eternity, forever, the universe, timelessness, infinity. What

happens to us after death? To where are we all headed? It's in the very last line of the final chorale that a hint of true comfort finally arrives. Despite its severity, listening to Bach's beautiful musical depiction of these ideas every now and then prompts us to reflect on our own lives from time to time, and to think about, within the context of Eternity, how well we spend the little time that we have.

## PART ONE

### 1. Chorus

**O EWIGKEIT, du Donnerwort,**  
**O Schwert, das durch die Seele bohrt,**  
**O Anfang sonder Ende!**  
 O Ewigkeit, Zeit ohne Zeit,  
 Ich weiß vor großer Traurigkeit  
 Nicht, wo ich mich hinwende.  
 Mein ganz erschrocken Herz erbebt,  
 Daß mir die Zung am Gaumen klebt.  
 ("O Ewigkeit, du Donnerwort," verse 1)

**O ETERNITY, you word of thunder,**  
**o sword, that bores through the soul,**  
**o beginning without end!**  
 O Eternity, timeless time,  
 I know not, before such great sorrow,  
 where to turn.  
 My heart, completely terrified, trembles,  
 so that my tongue cleaves to the roof of my mouth.

### 2. Recitative (Tenor)

Kein Unglück ist in aller Welt zu finden,  
 Das ewig dauernd sei:  
 Es muß doch endlich mit der Zeit einmal verschwinden.  
 Ach! aber ach! Die Pein der Ewigkeit hat nur kein Ziel;  
 Sie treibet fort und fort ihr Marterspiel,  
 Ja, wie selbst Jesus spricht,  
**Aus ihr ist kein Erlösung nicht.**  
 ("O Ewigkeit, du Donnerwort," verse 2)

No misfortune is to be found in all the world  
 that lasts forever:  
 in time it will finally disappear.  
 Ah, but alas! The torment of eternity has no termination;  
 again and again its game of torture continues,  
 indeed, as Jesus himself says,  
**there is no rescue from it.**

### 3. Aria (Tenor)

**Ewigkeit, du machst mir bange,**  
**Ewig, ewig ist zu lange!**  
**Ach, hier gilt fürwahr kein Scherz.**  
 Flammen, die auf ewig brennen,  
 Ist kein Feuer gleich zu nennen;  
 Es erschrickt und bebt mein Herz,  
 Wenn ich diese Pein bedenke  
 Und den Sinn zur Höllen lenke.  
 ("O Ewigkeit, du Donnerwort," verse 3)

**Eternity, you make me frightened,**  
**forever, forever is too long!**  
**Ah, there is no joking about this.**  
 Flames that burn forever  
 are like no fire ever witnessed;  
 my heart trembles and is frightened,  
 when I think about this suffering  
 and bend my mind towards hell.

<sup>1</sup> According to Christoph Wolff, the librettist was probably Andreas Stübel. See discussion in Wolff, p. 278.

#### 4. Recitative (Bass)

Gesetzt, es dau'rte der Verdammten Qual  
So viele Jahr, als an der Zahl  
Auf Erden Gras, am Himmel Sterne wären;  
Gesetzt, es sei der Pein so weit hinausgestellt,  
Als Menschen in der Welt  
Von Anbeginn gewesen,  
So wäre doch zuletzt  
Derselben Ziel und Maß gesetzt;  
Sie müßte doch einmal aufhören.  
**Nun aber, wenn du die Gefahr,**  
Verdammt! tausend Millionen Jahr  
Mit allen Teufeln ausgestanden,  
So ist doch nie der Schluß vorhanden;  
**Die Zeit, so niemand zählen kann,**  
Fängt jeden Augenblick  
Zu deiner Seelen ew'gem Unglück  
Sich stets von neuem an.  
("O Ewigkeit, du Donnerwort," verses 4 and 5)

Given, that the torment of the damned lasts  
as many years, as the numbers  
of grass blades on the earth, as stars in heaven;  
given, that the torture is ordained for as long  
as there have been humans on earth  
from the beginning,  
even then at last  
there would be an end and limit to it;  
it would have to stop sometime.  
**Now, however, when the danger,**  
You damned one! a thousand million years  
among all the devils has been endured,  
yet the end is never at hand;  
**the time that no one can count,**  
starts every moment,  
to the eternal undoing of your soul,  
over and over from the beginning.

#### 5. Aria (Bass)

Gott ist gerecht in seinen Werken:  
**Auf kurze Sünden dieser Welt**  
Hat er **so lange Pein bestellt;**  
Ach wollte doch die Welt dies merken!  
**Kurz ist die Zeit, der Tod geschwind,**  
Bedenke dies, o Menschenkind!  
("O Ewigkeit, du Donnerwort," verses 6 and 7)

God is just in His works:  
**for the brief sins of this world**  
he has **decreed such lengthy punishment;**  
Ah, if only the world would heed this!  
**Time is short, death is swift,**  
consider this, o humankind!

#### 6. Aria (Alto)

O Mensch, errette deine Seele,  
Entfliehe Satans Sklaverei  
Und mache dich von Sünden frei,  
Damit in jener Schwefelhöhle  
Der Tod, so die Verdammten plagt,  
Nicht deine Seele ewig nagt.  
O Mensch, errette deine Seele!

O human, save your soul,  
flee from the slavery of Satan  
and make yourself free from sin,  
so that in that brimstone pit  
death, that afflicts the damned,  
does not eternally gnaw at your soul.  
O human, save your soul!

#### 7. Chorale

**Solang ein Gott im Himmel lebt**  
**Und über alle Wolken schwebt,**  
**Wird solche Marter währen:**  
Es wird sie plagen Kält und Hitz,  
Angst, Hunger, Schrecken, Feu'r und Blitz  
Und sie doch nicht verzehren.  
Denn wird sich enden diese Pein,  
**Wenn Gott nicht mehr wird ewig sein.**  
("O Ewigkeit, du Donnerwort," verse 8)

**As long as there is a God in heaven**  
**who soars above all the clouds,**  
**such torment will endure:**  
cold and heat will torment them,  
fear, hunger, horror, fire, and lightning  
and yet not utterly destroy them.  
**For this pain would only end,**  
**when God no longer is eternal.**

### PART TWO

#### 8. Aria (Bass)

Wacht auf, wacht auf, verlornen Schafe,  
Ermuntert euch vom Sündenschlafe  
Und bessert euer Leben bald!  
Wacht auf, eh die Posaune schallt,  
Die euch mit Schrecken aus der Gruft  
Zum Richter aller Welt vor das Gerichte ruff!

Wake up, wake up, lost sheep,  
arouse yourselves from the sleep of sin  
and improve your lives soon!  
Wake up, before the trumpet sounds,  
that from your graves, horrified,  
shall call you to judgment before the judge of all the world!

### 9. Recitative (Alto)

Verlaß o Mensch, die Wollust dieser Welt,  
**Pracht, Hoffahrt, Reichtum, Ehr, und Geld;**  
Bedenke doch  
In dieser Zeit annoch,  
Da dir der Baum des Lebens grünet,  
Was dir zu deinem Friede dienet!  
**Vielleicht ist dies der letzte Tag,**  
Kein Mensch weiß, wenn er sterben mag.  
Wie leicht, wie bald  
Ist mancher tot und kalt!  
Man kann noch dies Nacht  
Der Sarg vor deine Türe bringen.  
Drum sei vor allen Dingen  
Auf deiner Seelen Heil bedacht!  
("O Ewigkeit, du Donnerwort," verses 9-11)

Forsake, o mankind, the pleasure of this world,  
**splendour, pride, riches, honour, and wealth;**  
think instead  
while you still have time,  
while your tree of life still flourishes,  
about what will bring you peace!  
**Perhaps this is your last day,**  
no one knows when he might die.  
How easily, how soon  
many are dead and cold!  
Even this night can  
the coffin be brought to your door.  
Therefore, before anything else  
be considerate of the health of your soul!

### 10. Duet (Alto, Tenor)

O Menschenkind,  
Hör auf geschwind,  
Die Sünd und Welt zu lieben,  
Daß nicht die Pein,  
Wo Heulen und Zähnkappen sein,  
Dich ewig mag betrüben!  
Ach spiegle dich am reichen Mann,  
Der in der Qual  
Auch nicht einmal  
Ein Tröpflein Wasser haben kann!

O humanity,  
stop immediately  
loving sin and the world,  
so that this torment,  
where howling and teeth-gnashing are,  
might not eternally plague you!  
Ah, mirror yourself in that rich man,  
who in his suffering  
not even once  
could have a drop of water!

### 11. Chorale

O Ewigkeit, du Donnerwort,  
O Schwert, das durch die Seele bohrt,  
O Anfang sonder Ende!  
O Ewigkeit, Zeit ohne Zeit,  
Ich weiß vor großer Traurigkeit  
Nicht, wo ich mich hinwende.  
Nimm du mich, wenn es dir gefällt,  
Herr Jesu, in dein Freudenzelt!  
("O Ewigkeit, du Donnerwort," verse 12)

O Eternity, you word of thunder,  
O sword, that bores through the soul,  
O beginning without end!  
O eternity, timeless time,  
I know, faced with great sorrow,  
not where to turn.  
Take me, when it pleases You,  
Lord Jesus, into Your fortress of joy!

*Job: Sebast: Bach  
Direct: Mupier  
v. Cantor zu  
Thoma.*

# O Ewigkeit, du Donnerwort II BWV 60

Cantata for the Twenty-Fourth Sunday after Trinity (November 1723). Dialogue between Fear (Alto), Hope (Tenor) and a Voice from Heaven (Bass). For SATB choir, ATB soloists, 2 oboes d'amore, tromba/horn, strings, basso continuo.



Opening bar of Bach's BWV 60, Violin 1 part. The original autograph score in Bach's hand is still lost, but this part was copied out by Bach's student Johann Andreas Kuhnau under Bach's close personal supervision in 1723. The repeated semiquavers depict thunder ('Donner'), and the main notes of this fragment outline the phrase "...du Donnerwort" from Johann Rist's original chorale.

Bach's cantata BWV 60 was composed in the year before BWV 20, towards the end of the Trinity Season. Many of Bach's cantatas towards the end of church year tend to deal with apocalyptic themes and existence beyond death. This cantata is in the form of a dialogue between the allegorical figures Fear and Hope.

The opening movement is a stunning setting of Johann Rist's opening stanza, 'O Ewigkeit, du Donnerwort'. The alto(s), representing Fear of the hereafter, sing the original hymn as a cantus firmus, whilst the tenor, Hope, sings a beautiful elaborate aria around the alto, awaiting salvation. In the meantime, the strings and oboes of the orchestra depict the tumult between the two.

The dialogue between Fear and Hope continues in the following recitative and duet. Hope attempts to console Fear. Eventually a soothing Voice from Heaven, a Christ-like figure, appears reminding Fear, that those who die in the Lord will be blessed. In a stunning final manoeuvre, at the very end of the last recitative, Hope transcends Fear, and glimpses Joy (Freude). The final chorale stanza, "Es ist genug" reminds us of the bass cantata *Ich habe genug* BWV 82, recalling the *Nunc dimittis*.

## 1. Chorale with Aria

*Furcht:* [Alto]

**O Ewigkeit, du Donnerwort,  
O Schwert, das durch die Seele bohrt,  
O Anfang sonder Ende!**

*Hoffnung:* [Tenor]

*Herr, ich warte auf dein Heil. (Psalm 119:166)*

**O Ewigkeit, Zeit ohne Zeit,  
Ich weiß vor großer Traurigkeit  
Nicht, wo ich mich hinwende.  
Mein ganz erschrocknes Herze bebt  
Daß mir die Zung am Gaumen klebt.  
("O Ewigkeit, du Donnerwort," verse 1)**

*Fear:*

**O Eternity, you word of thunder,  
o sword, that bores through the soul,  
o beginning without end!**

*Hope:*

*Lord, I await your salvation*

**O eternity, timeless time,  
I know not, before such great sorrow,  
where to turn.  
My heart, completely terrified, trembles,  
so that my tongue cleaves to the roof of my mouth.**

## 2. Recitative

*Furcht:* O schwerer Gang zum letzten Kampf und Streite!

*Hoffnung:* Mein Beistand ist schon da,

Mein Heiland steht mir ja Mit Trost zur Seite.

*Furcht:* Die Todesangst, der letzte Schmerz

Ereilt und überfällt mein Herz

Und martert diese Glieder.

*Hoffnung:* Ich lege diesen Leib vor Gott zum Opfer nieder.

Ist gleich der Trübsal Feuer heiß,

Genung, es reinigt mich zu Gottes Preis.

*Furcht:* Doch nun wird sich der Sünden große Schuld  
vor mein Gesichte stellen.

*Fear:* O difficult way to the final battle and struggle!

*Hope:* My Protector is already there,

my Saviour indeed stands with me with comfort by my side.

*Fear:* The fear of death, the last pain

overtakes and conquers my heart

and tortures these limbs.

*Hope:* I lay this body down before God as a sacrifice.

Although the fire of suffering is hot,

so be it! it purifies me to the praise of God.

*Fear:* Yet now the great guilt of my sins arises  
before my face.

*Hoffnung:* Gott wird deswegen doch kein Todesurteil fällen.  
Er gibt ein Ende den Versuchungsplagen,  
Daß man sie kann ertragen.

*Hope:* Yet God will impose no death sentence for these.  
He grants an end to the torments of persecution,  
so that they can be endured.

### 3. Duet

*Furcht:* Mein letztes Lager will mich schrecken,  
*Hoffnung:* Mich wird des Heilands Hand bedecken,  
*Furcht:* Des Glaubens Schwachheit sinket fast,  
*Hoffnung:* Mein Jesus trägt mit mir die Last.  
*Furcht:* Das offne Grab sieht greulich aus,  
*Hoffnung:* Es wird mir doch ein Friedenshaus.

*Fear:* My final bier (coffin) terrifies me,  
*Hope:* My Saviour's hand will cover me,  
*Fear:* the weakness of my faith almost collapses,  
*Hope:* my Jesus carries my burdens with me.  
*Fear:* The open grave appears horrifying,  
*Hope:* It will be only a house of peace for me.

### 4. Recitative and Arioso

*Furcht:* Der Tod bleibt doch der menschlichen Natur verhaßt  
Und reißet fast

Die Hoffnung ganz zu Boden.

VOX CHRISTI: [Bass] *Selig sind die Toten...*

*Furcht:* Ach! aber ach, wieviel Gefahr

Stellt sich der Seele dar,

Den Sterbeweg zu gehen!

Vielleicht wird ihr der Höllenrachen

Den Tod erschrecklich machen,

Wenn er sie zu verschlingen sucht;

Vielleicht ist sie bereits verflucht

Zum ewigen Verderben.

VOX CHRISTI:

*Selig sind die Toten, die in dem Herren sterben...*

*Furcht:* Wenn ich im Herren sterbe,

Ist denn die Seligkeit mein Teil und Erbe?

Der Leib wird ja der Würmer Speise!

Ja, werden meine Glieder

Zu Staub und Erde wieder,

Da ich ein Kind des Todes heiße,

So schein ich ja im Grabe zu verderben.

VOX CHRISTI:

*Selig sind die Toten, die in dem Herren sterben, von nun an.*

(*Revelation 14:13*)

*Furcht:* Wohlan! Soll ich von nun an selig sein:

So stelle dich, o Hoffnung, wieder ein!

Mein Leib mag ohne Furcht im Schläfe ruhn,

Der Geist kann einen Blick in jene Freude tun.

*Fear:* But death remains hateful to human nature  
and almost wrestles

Hope completely to the ground.

VOICE FROM HEAVEN: *Blessed are the dead...*

*Fear:* Ah! But alas, how many dangers

arise before the soul,

walking the path of death!

Perhaps the raging of hell

will make death terrifying

as it attempts to devour the soul;

perhaps it is already condemned

to eternal damnation.

VOICE FROM HEAVEN:

*Blessed are the dead, who die in the Lord...*

*Fear:* If I die in the Lord,

then is blessedness my portion and inheritance?

The body will indeed be the food of worms!

Yes, my limbs

will become dust and earth again,

since I am called a child of death,

it seems that I shall be lost to the grave.

VOICE FROM HEAVEN:

*Blessed are the dead, who die in the Lord, from henceforth.*

*Fear:* All right! If I shall be blessed from now on:

O Hope, reappear to me!

My body may rest without Fear in sleep,

while the spirit can cast a glance upon that joy.

### 5. Chorale

**Es ist genug;**

**Herr, wenn es dir gefällt,**

**So spanne mich doch aus!**

**Mein Jesu kömmt;**

**Nun gute Nacht, o Welt!**

**Ich fahr ins Himmelshaus,**

**Ich fahre sicher hin mit Frieden,**

**Mein großer Jammer bleibt danieden.**

**Es ist genug.**

("Es ist genug," verse 5)

**It is enough:**

**Lord, if it pleases You,**

**then release me!**

**My Jesus comes;**

**good night now, o world!**

**I journey to heaven's house,**

**I go there securely in peace,**

**my great suffering remains behind.**

**It is enough.**

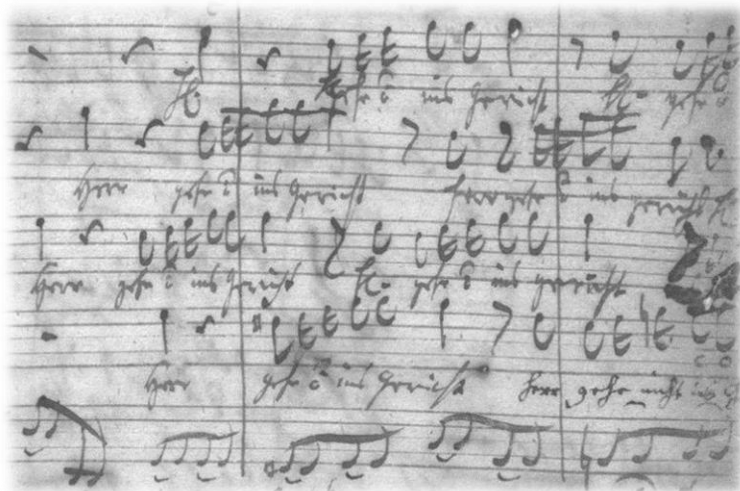
# INTERVAL



# Herr, gehe nicht ins Gericht BWV 105

Cantata for the Ninth Sunday after Trinity (July 1723).

For SATB choir, SATB soloists, tromba (corno) da tirarsi, 2 oboes, strings, basso continuo.



Bach's autograph score of his cantata *Herr, gehe nicht ins Gericht* BWV 105. This is the entry of the choir at bar 9 in the opening chorus.

BWV 105 opens with a biblical dictum (“Herr, gehe nicht ins Gericht...”) from Psalm 143, an ominous chorus in two sections (slow-fast), where the sinner calls to God to be spared from eternal damnation. The alto recitative that follows continues with similar penitential pleas.

The aria for soprano and oboe (“Wie zittern...”) represents the agitated and conflicted conscience. Once again, we see repeated semiquaver notes in the strings, but this time, it depicts nervous anxiety.

The bass recitative introduces the comforting presence of Jesus, referring to Christ’s Passion as the consolation to be found in the afterlife, whilst the tenor aria reminds us that through our reconciliation with God through Jesus, we can let go of earthly trivialities.

The final chorale introduces Johann Rist’s chorale, the second last stanza of his 1641 hymn, “Jesu, der du meine Seele” (see the next cantata, BWV 78). In this setting, Bach returns to the repeated semiquavers of the earlier soprano aria, portraying the nervous conscience. As the chorale phrases play out the string rhythms slow down, from semiquavers, to triplets, to quavers, to crotchets – depicting the calming of the conscience.

## 1. Chorus

*Herr, gehe nicht ins Gericht mit deinem Knecht. Denn vor dir wird kein Lebendiger gerecht. (Psalm 143:2)*

*Lord, do not pass judgment on Your servant. For before You no living creature is justified.*

## 2. Recitative (Alto)

Mein Gott, verwirf mich nicht,  
Indem ich mich in Demut vor dir beuge,  
Von deinem Angesicht.  
Ich weiß, wie groß dein Zorn und mein Verbrechen ist,  
Daß du zugleich ein schneller Zeuge  
Und ein gerechter Richter bist.  
Ich lege dir ein frei Bekenntnis dar  
Und stürze mich nicht in Gefahr,  
Die Fehler meiner Seelen zu leugnen, zu verhehlen!

My God, do not toss me away,  
since I bow down before You in humility,  
before Your countenance.  
I know how great is Your wrath and my wrongdoing,  
that You are at once both a swift witness  
and a righteous Judge.  
I lay before You a free confession  
and do not plunge myself into danger,  
by denying or concealing the faults of my sins!

## 3. Aria (Soprano)

Wie zittern und wanken  
Der Sünder Gedanken,  
Indem sie sich untereinander verklagen  
Und wiederum sich zu entschuldigen wagen.  
So wird ein geängstigt Gewissen  
Durch eigene Folter zerrissen.

How the thoughts of the sinner  
tremble and waver,  
while they make accusations among themselves  
and again and again try to excuse themselves.  
Thus an anxious conscience  
is torn apart by its own torment.

#### 4. Recitative (Bass)

Wohl aber dem, der seinen Bürgen weiß,  
Der alle Schuld ersetzt,  
So wird die Handschrift ausgetan,  
Wenn Jesus sie mit Blute netzet.  
Er heftet sie ans Kreuze selber an,  
Er wird von deinen Gütern, Leib und Leben,  
Wenn eine Sterbestunde schlägt,  
Dem Vater selbst die Rechnung übergeben.  
So mag man deinen Leib, den man zum Grabe trägt,  
Mit Sand und Staub beschütten,  
Dein Heiland öffnet dir die ew'gen Hütten.

Yet it is well for him who knows his Indemnitor,  
who makes reparation for all guilt,  
for the signature disappears  
when Jesus moistens it with His blood.  
He Himself lifts us up on the Cross,  
He will hand over the account of your goods, body, and life,  
when your hour of death strikes,  
to the Father Himself.  
Therefore your body, which is carried to the grave,  
may well be covered over with sand and dust,  
while your Saviour opens the eternal courts for you.

#### 5. Aria (Tenor)

Kann ich nur Jesum mir zum Freunde machen,  
So gilt der Mammon nichts bei mir.  
Ich finde kein Vergnügen hier  
Bei dieser eitlen Welt und irdschen Sachen.

If I can only make Jesus my friend,  
then Mammon is worth nothing to me.  
I find no pleasure here  
in the midst of this vain world and earthly objects.

#### 6. Chorale

Nun, ich weiß, du wirst mir stillen  
Mein Gewissen, das mich plagt.  
Es wird deine Treu erfüllen,  
Was du selber hast gesagt:  
Daß auf dieser weiten Erden  
Keiner soll verloren werden,  
sondern ewig leben soll,  
Wenn er nur ist Glaubens voll.  
("Jesu, der du meine Seele," verse 11)

Now, I know, You shall quiet in me  
my conscience which gnaws at me.  
Your faithful love will fulfil  
what You Yourself have said:  
that upon this wide earth  
no one shall be lost,  
rather shall live forever,  
if only he is filled with faith.

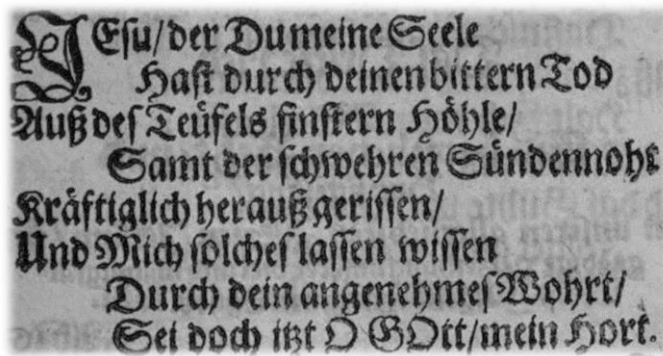
## Jesu, der du meine Seele BWV 78

Cantata for the Fourteenth Sunday after Trinity (September 1724).

For SATB choir, SATB soloists, transverse flute, 2 oboes, corno, strings, basso continuo.

The finale chorale in BWV 105 ("Nun, ich weiß...") now connects us to this elaborate paraphrase chorale cantata, BWV 78, based on Johann Rist's twelve-stanza chorale, *Jesu, der du meine Seele*. At last the Passion of Christ comes into full focus.

Je - su, der du mei - ne See - le hast durch dei - nen bit - tern Tod  
aus des Teu - fels fin - stern Höh - le und der schwe - ren See - len - not  
kräf - tig - lich her - aus - ge - ris - sen und mich sol - ches las - sen wis - sen  
durch dein an - ge - neh - mes Wort, sei doch itzt, o Gott, mein Hort!



Opening stanza of Johann Rist's chorale, 'Jesu, der du meine Seele', as it appears in his *Himmliche Lieder* published in 1652, p. 227.

The opening movement fuses the passacaglia and the chorale fantasia forms. Bach sets the passacaglia in the orchestra on the mournful, chromatically descending ground bass, evoking other Passion music from his other works, such as verse 5 ('Hier ist das rechte Osterlamm') in the Easter cantata *Christ lag in Todesbanden* BWV 4, and the 'Crucifixus' in the *Mass in B minor* BWV 232. The sopranos deliver Rist's chorale as a Cantus Firmus, whilst the three lower voice parts depict each line of the text with beautifully illustrated contrapuntal interplay.

There is some emotional respite in the following famous soprano-alto duet 'Wir eilen...', as the chromatic descent from the opening chorus is answered here with a diatonic ascent in the opening statements by each voice. The tenor continues with a psychologically tormented recitative, followed by an aria with flute that declares that it is through Jesus' sacrifice that we can find our way to spiritual freedom.

The bass recitative continues with the Passion theme, describing its meaning to humanity, and in the following aria, the peace of mind (recalling the end of BWV 105), and hope, that we should find in God's word. The finale chorale is a plea to strengthen our faith and trust in God as we head towards our Eternal fate.

### 1. Chorus

Jesu, der du meine Seele  
Hast durch deinen bitteren Tod  
Aus des Teufels finstern Höhle  
Und der schweren Seelennot  
Kräftiglich herausgerissen  
Und mich solches lassen wissen  
Durch dein angenehmes Wort,  
Sei doch itzt, o Gott, mein Hort!  
("Jesu, der du meine Seele," verse 1)

Jesus, by whom my soul,  
has, though Your bitter death,  
from the devil's dark cavern  
and the severe distress of the soul,  
been forcefully ripped out,  
and have let all this be known to me  
through your gracious Word,  
be now, o God, my refuge!

### 2. Duet (Soprano, Alto)

Wir eilen mit schwachen, doch emsigen Schritten,  
O Jesu, o Meister, zu helfen zu dir.  
Du suchest die Kranken und Irrenden treulich.  
Ach höre, wie wir  
Die Stimmen erheben, um Hülfe zu bitten!  
Es sei uns dein gnädiges Antlitz erfreulich!

We hasten with weak, yet eager steps,  
O Jesus, o Master, to You for help.  
You faithfully seek the ill and erring.  
Ah, hear, how we  
lift up our voices to beg for help!  
Let Your gracious countenance be joyful to us!

### 3. Recitative (Tenor)

Ach! ich bin ein Kind der Sünden,  
Ach! ich irre weit und breit.  
Der Sünden Aussatz, so an mir zu finden,  
Verläßt mich nicht in dieser Sterblichkeit.  
Mein Wille trachtet nur nach Bösen.  
Der Geist zwar spricht: ach! wer wird mich erlösen?  
Aber Fleisch und Blut zu zwingen  
Und das Gute zu vollbringen,  
Ist über alle meine Kraft.  
Will ich den Schaden nicht verhehlen,  
So kann ich nicht, wie oft ich fehle, zählen.

Alas! I am a child of sin,  
Alas! I wander far and wide.  
The leprosy of sin, which can be found in me,  
will never leave me in this mortal state.  
My will bends only towards evil.  
Indeed the spirit says: alas! who will rescue me?  
But to compel flesh and blood  
to complete good actions,  
is greater than all my strength.  
If I were not to conceal my wickedness,  
then I could not count how often I fail.

Drum nehm ich nun der Sünden Schmerz und Pein  
Und meiner Sorgen Bürde,  
So mir sonst unerträglich würde,  
Ich liefre sie dir, Jesu, seufzend ein.  
**Rechne nicht die Missetat,  
Die dich, Herr, erzürnet hat!**  
("Jesu, der du meine Seele," verses 3,4,5)

#### 4. Aria (Tenor)

Das Blut, so meine Schuld durchstreicht,  
Macht mir das Herze wieder leicht  
Und spricht mich frei.  
Ruft mich der Höllen Heer zum Streite,  
So stehet Jesus mir zur Seite,  
Daß ich beherzt und sieghaft sei.

#### 5. Recitative (Bass)

Die Wunden, Nägel, Kron und Grab,  
Die Schläge, so man dort dem Heiland gab,  
Sind ihm nunmehr Siegeszeichen  
Und können mir verneute Kräfte reichen.  
Wenn ein erschreckliches Gericht  
Den Fluch vor die Verdammten spricht,  
So kehrst du ihn in Segen.  
Mich kann kein Schmerz und keine Pein bewegen,  
Weil sie mein Heiland kennt;  
Und da dein Herz vor mich in Liebe brennt,  
So lege ich hinwieder  
Das meine vor dich nieder.  
**Dies mein Herz, mit Leid vermengt,  
So dein teures Blut besprenget,  
So am Kreuz vergossen ist,  
Geb ich dir, Herr Jesu Christ.**  
("Jesu, der du meine Seele," verse 10)

#### 6. Aria (Bass)

Nun du wirst mein Gewissen stillen,  
So wider mich um Rache schreit,  
Ja, deine Treue wird's erfüllen,  
Weil mir dein Wort die Hoffnung beut.  
Wenn Christen an dich glauben,  
Wird sie kein Feind in Ewigkeit  
Aus deinen Händen rauben.

#### 7. Chorale

**Herr, ich glaube, hilf mir Schwachen,  
Laß mich ja verzagen nicht;  
Du, du kannst mich stärker machen,  
Wenn mich Sünd und Tod anficht.  
Deiner Güte will ich trauen,  
Bis ich fröhlich werde schauen  
Dich, Herr Jesu, nach dem Streit  
In der süßen EWIGKEIT!**  
("Jesu, der du meine Seele," verse 12)

Therefore I take now the pain and hurt of sin  
and the burden of my troubles,  
which otherwise were unbearable to me,  
and commend them sobbingly to You, Jesus.  
**Do not count the transgressions  
that have angered You, Lord!**

The blood that cancels my guilt  
makes my heart light again  
and pronounces me free.  
If the host of hell calls me to battle,  
then Jesus stands by my side,  
so that I am encouraged and triumphant.

The wounds, nails, crown and grave,  
the blows given there to the Saviour,  
are from now on His signs of triumph  
and can provide me with renewed strength.  
If a terrifying judgment  
speaks a curse upon the damned,  
You will turn it into blessing.  
No pain or hurt will move me,  
since my Saviour knows them;  
and since Your heart burns for me in love,  
then I again lay  
mine down before You.  
**This my heart, crowded with sorrows,  
thus sprinkled with Your precious blood  
which was poured out on the Cross,  
I give to You, Lord Jesus Christ.**

Now You will still my conscience,  
which clamours for vengeance against me,  
Yes, Your love will fulfil it,  
since Your word builds up hope in me.  
If Christians believe in You,  
no enemy will ever  
steal them out of Your hands.

**Lord, I believe, help my weakness,  
Let me never despair;  
You, You can make me stronger,  
when sin and death assail me.  
I will trust in Your goodness,  
until I joyfully see  
You, Lord Jesus, after the battle  
in sweet ETERNITY!**

**References:** Cantata text translations © Pamela Dellal courtesy Emmanuel Music Inc. ([www.emmanuelmusic.org](http://www.emmanuelmusic.org)). (edits, A. Koll)  
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## ***A Comment on Bach's Cantata Texts***

The great majority of Bach's vocal music is settings of sacred texts quoted directly out of The Bible, and other German sacred texts, namely 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 musical compositions that Bach aligned to the liturgical calendar.

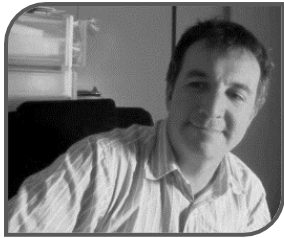
Generally, a Bach cantata libretto is a complex layering and interaction of three categories of text:

- 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 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, allegories and lessons that the cantata is grappling 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, indeed, a never-ending process, with one discovery or insight leading to another as one jumps back and forth across the repertoire.

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! <https://www.bach-digital.de/> - 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 20", 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, on our Facebook page <https://www.facebook.com/canberrabachensemble/> and on our website at [www.canberrabachensemble.com](http://www.canberrabachensemble.com).

The Canberra Bach Ensemble hopes that our public performances of Bach's music will inspire you to go on your own individual journey to explore Bach's extraordinary body of musical works. 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 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 the ANU Choral Society (SCUNA), The University of Canberra Chorale, the Choir of St Paul's Manuka, the Combined Choir Corpus Christi Parish of Calwell and Gowrie, and the Canberra Community Orchestra (now known as the National Capital Orchestra).

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



## ***Leanne Bear***

### ***Leader of the Orchestra***

Composer and violinist Leanne Bear (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 - "Imaginence"- 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.



## ***Tor Frømyhr*** ***Guest Leader of the Orchestra***

Due to an acute medical emergency earlier in the week, our orchestra leader, Leanne Bear had to withdraw from this weekend's CBE performances. We are very grateful that her husband Canberra Symphony Orchestra violinist Tor Frømyhr has stepped in to lead the orchestra for our Cantatas this weekend.



## ***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 will debut at the Canonwindra Baroque Festival.



## ***Maartje Sevenster*** ***Alto***

Maartje Sevenster discovered serious singing with teacher Susan Ellis when living in Canberra in the late 1990s. Since then, she pursued singing at a high level in the Netherlands, studying part-time with Roberta Alexander, Frans Huyts and Connie de Jongh and participating in master classes with the likes of Evelyn Tubb, Kelvin Grout, Carolyn Watkinson, Lucienne Bouwman and Richard Jackson. While obtaining a BMus, she sang in professional choirs with renowned conductors such as

Yakov Kreizberg, Roy Goodman, Jaap van Zweden, Marc Soustrot and Reinbert de Leeuw. Opera roles include Third Lady in *The Magic Flute* (Mozart) and La Badessa in *Suor Angelica* (Puccini).

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

A 2013 Gramophone award-winning artist as principal soloist for the Gabrieli Consort (A New Venetian Coronation, 1595), English tenor Richard Butler lives in Sydney.

Richard made his debut with WASO, MSO and ASO in 2014 singing Handel's *Messiah*. Richard was also soloist for the Australian Brandenburg Orchestra's 25th anniversary series and Monteverdi's *Orfeo*, performed in the Canberra International Festival singing various Bach cantatas and Handel's *Israel in Egypt* and was evangelist and aria soloist in Bach's *St John Passion* at St James', Sydney with the Australian Haydn Ensemble.

At UWA, Richard was the tenor soloist in Britten's *War Requiem*. He also sang the role of Pilate in Pärt's *Passio* for Carl Crossin and the Adelaide Chamber Singers as well as for Song Company in Sydney and was Evangelist in Bach's *St Matthew Passion* at Elder Hall, Adelaide. Recently Richard sang *Messiah* for Trinity College, Melbourne at MRC, Handel's *Judas Maccabaeus* and Monteverdi *Vespers* at St George's Cathedral, Perth, *St John Passion* for WASO, *St Matthew Passion* for TSO and Britten *St Nicolas* for Brett Weymark and Sydney Chamber Choir.

Richard also performed with the Gabrieli Consort at the Met in New York. Next year Richard will be returning to WASO and MSO singing Handel and Bach and will be Evangelist in the first ever performance of *St John Passion* in Bogotá, Colombia with Dr Carlos Alvarado. Richard is a founding member of Bach Akademie Australia and Principal Lay Clerk at St Mary's Cathedral, Sydney.





# Andrew Fysh

## Bass

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

In Canberra, Andrew is a founding member of the Clarion vocal quartet with Tobias Cole, performing monthly at the National Portrait Gallery, and sings with Coro. Coro's program of Renaissance polyphony, 'Music by Numbers', which Andrew devised and co-directed, was named by the *Canberra Times* as one of the top five concerts of 2015.

Andrew's particular interest lies in Renaissance and Baroque music, nurtured through fourteen years as a permanent member of Melbourne's acclaimed Ensemble Gombert, directed by John O'Donnell, with whom he has toured Europe (2004, 2006, 2015) and North America (2009).

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

Andrew is a founding member of the Bach Akademie Australia, directed by Madeleine Easton, which launched to critical acclaim last year at sold-out performances in Sydney and at the Canberra International Music Festival. In this year's Festival, Andrew appeared in BAA's return performance of 'Bach on Sunday' and Handel *Israel in Egypt*, and in a performance of scenes from Monteverdi *Il ritorno di Ulisse in patria*.

Other solo engagements have included Bach *St John Passion* (St Mary's Cathedral and St James' Church, Sydney), Mozart *Requiem* (Festival of Voices, Hobart, and St James' Church, Sydney), Berlioz *L'enfance du Christ* (Llewellyn Choir, Canberra) and Canberra Choral Society's performances of *Messiah* (2015), Schütz *Weihnachtshistorie* (2016), and Bach *St Matthew Passion* (2018). Andrew joins CCS again next month as bass soloist in Mozart *Requiem* and Haydn *Nelson Mass* under the direction of Graham Abbott.

Andrew was bass soloist for the Canberra Bach Ensemble's 2016-17 cantata series, culminating in two performances of the solo cantata *Ich habe genug* (Cantata No.82). He is very pleased to be invited to add another four cantatas to his repertoire, as he pursues his ambitious quest to perform all of Bach's cantatas (or, at least, as many as possible!).

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

[www.canberrabachensemble.com](http://www.canberrabachensemble.com)

# CBE Choir

## Sopranos

Keren Dalzell  
Georgia Elith  
Vanessa Hooley  
Jade McFaul  
Gabriel Pender  
Alison Robertson  
Catherine Schmitz

## Altos

Susanah Bishop  
Peter Campbell  
Annette Carter  
Hilary Howes  
Jaki Kane  
Robyn Mellor  
Eva Schroeder

## Tenors

Jim Bowring  
George Brenan  
Thomas Liu  
Michael McPhillips  
Ian Mills  
James Porteous  
Tristan Struve

## Basses

Nick Bulleid  
Frank den Hartog  
Kuangda He  
Nick Horn  
Jonathan Lee  
Oliver Raymond  
Luke Willard

# CBE Orchestra

## Violin 1

Leanne Bear (lead)  
Timothy Wickham  
Claire Phillips

## Violin 2/Viola

Michelle Higgs (lead)  
Lauren Davis

## Viola

Iska Sampson  
Lucy Carrigy-Ryan

## Violoncello

Clara Tenniswood  
Olivia Thorne

## Double Bass

David Flynn

## Organ Continuo

Joshua Ryan

## Oboes/d'amore

Aaron Reichelt (lead)  
Andrew Angus  
Hamish Spicer

## Baroque bassoon

Matthew Ventura

## Baroque Trumpet & Horn

Simon Wolnizer

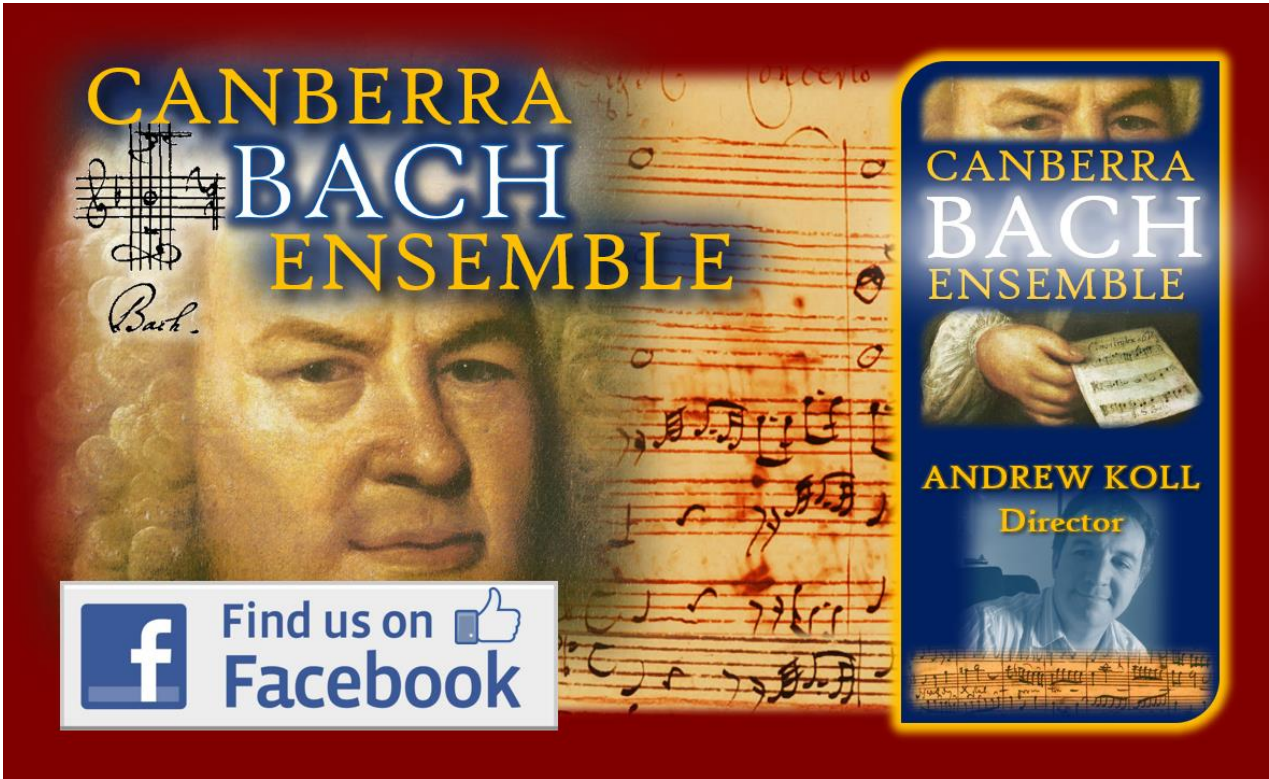
## Transverse Flute

Jennifer Brian

Special thanks to Peter Hislop, Anthony Smith, Jaki Kane, Clara Tenniswood (and others!)

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**ANDREW KOLL  
Director**

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