Trauerode

Mit Fried und Freud ich fahr dahin BWV 125
Ich armer Mensch, ich Sündenknecht BWV 55
Laß, Fürstin, laß noch einen Strahl BWV 198

St Christopher's Cathedral, Manuka

Saturday 3 October 2026, 7.30 pm
Sunday 4 October 2026, 2.00 pm

Bach's Trauerode

Welcome to this weekend's performance at St Christopher's Cathedral, Manuka, by the Canberra Bach Ensemble.

Tonight's program circles around departure, consolation and memory. Marin Marais begins in the dark, resonant world of the French viol; Bach then approaches the same territory from several directions—Simeon's peaceful leave-taking, the terrified sinner of BWV 55, Jacob's fierce refusal to let go, and finally the public mourning of the *Trauerode* (*Ode of mourning*).

The second half belongs to *Laß, Fürstin, laß noch einen Strahl* BWV 198, written for the Leipzig memorial service held for Christiane Eberhardine in October 1727. Its orchestra is unlike that of any other surviving Bach cantata. Flutes and oboes d'amore soften the upper register; two viole da gamba and two lutes give the centre of the ensemble a burnished, shadowed colour.

Two viole da gamba, theorbo and gallichon bring a distinctive richness to the ensemble. CBE is privileged to welcome musicians of such distinction for this occasion: gambist Shaun Ng returns to perform with us, joined by Ruby Brallier, Tommie Andersson and Samantha Cohen, each making their first appearance with the ensemble. We are equally delighted to welcome Sally Walker back on flauto traverso, while Timothy Reynolds returns for a program in which the tenor voice carries much of the expressive and dramatic weight.

Thank you for joining us. We hope you enjoy the performance.

Andrew Koll, Director
Canberra Bach Ensemble
www.canberrabachensemble.com

Looking ahead to 2027

Bach's St Matthew Passion

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CBE returns to Leipzig

In June 2024, the Canberra Bach Ensemble made its first appearance at the Leipzig Bach Festival, taking to Germany a cantata program first presented to audiences in Canberra. The performance marked CBE's twenty-fifth anniversary.

CBE will return to the festival on 17 June 2027 to perform *Nun komm, der Heiden Heiland*, BWV 61, and *Christ unser Herr zum Jordan kam*, BWV 7, in the Nikolaikirche—one of the principal churches in which Bach directed music during his years as Thomaskantor.

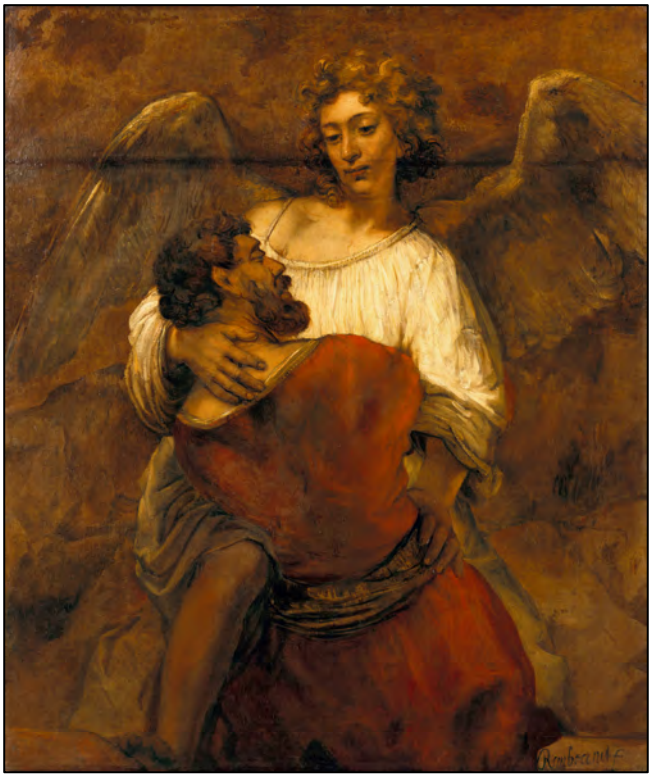
The two cantatas will first be presented in Canberra before the ensemble travels to Germany. Further details of the Canberra performances and the Leipzig project will be announced in the coming months.

Death, blessing and departure

Death is everywhere in this program. Despair is not. Again and again, the music meets the edge of human life and then asks what might lie beyond fear: memory, blessing, peace, grace—or simply the stubborn courage to hold on.

Marin Marais opens the door. His *Tombeau pour Monsieur de Lully* is not a biography in notes, nor a grand public elegy. It is more intimate than that. The viol speaks in a low register, pauses, leans on dissonances and lets silence carry part of the argument. Lully had dominated musical life at the court of Louis XIV; Marais remembers him through the very language of French court music, but turns its poise inward.

Bach's opening duet from BWV 157 takes a single sentence from Jacob's wrestling at the Jabbok: 'I will not let you go, unless you bless me.' Tenor and bass do not debate. They cling to the same words while flute, oboe and strings wind around them. Later in the first half, the motet *Ich lasse dich nicht* BWV 1165 returns to that sentence and enlarges it across two choirs. What began as a duet becomes communal insistence.



Rembrandt van Rijn (1606–1669)
Jacob Wrestling with the Angel, c. 1659.
Gemäldegalerie, Berlin.

Between those two settings stand cantatas that could hardly be more different. *Mit Fried und Freud ich fahr dahin*, BWV 125, rests on Simeon's song after he has seen the infant Christ. Luther's hymn speaks in the first person: departure is peaceful; death has become sleep. Bach does not make that peace bland. The opening chorus moves with quiet inevitability, while the alto aria looks towards Christ through 'broken eyes' and an instrumental line of extraordinary tenderness.

BWV 55 is the opposite pole. Its lone tenor faces judgement with nowhere to hide—not at sea, not under the earth, not even in heaven. The first aria is taut and cornered. Then comes the plea: Erbarme dich. Have mercy. A solitary flauto traverso hovers above the voice, exposed and searching, before the final chorale brings the congregation back into the picture. One person confesses; the community answers.

After the interval, private fear and trust give way to public mourning. Bach wrote the *Trauerode* for the 1727 Leipzig memorial to Christiane Eberhardine, Electress of Saxony and Queen consort of Poland. Bells, rivers, towns and territories enter Gottsched's poem. Yet Bach repeatedly draws the ceremony close—especially when the two viole da gamba and two lutes gather around the alto voice in 'Wie starb die Heldin so vergnügt'. The sound is soft, grave and strangely luminous.

So the program does not travel in a straight line from darkness to light. Bach is subtler than that. Peace can tremble; fear can sing; grief can be ceremonial one moment and painfully private the next. What holds the evening together is the act of reaching—towards memory, towards mercy, towards a blessing that will not be released.

Tombeau pour Monsieur de Lully

Marin Marais (1656–1728)

from Pièces de viole, Livre 2 (1701)

Shaun Ng and Ruby Brallier, viole da gamba
Tommie Andersson and Samantha Cohen, theorbo

Marin Marais with his basse de viole, workshop of André Bouys, 1704. Bibliothèque-musée de l'Opéra, Paris. Photograph: Jean-Pierre Dalbéra/ Wikimedia Commons, CC BY-SA 4.0.

The French *tombeau* was a musical memorial, written to honour a distinguished person after death. Marais published this work in 1701 in memory of Jean-Baptiste Lully, whose music had shaped the ceremony and theatrical splendour of Louis XIV's court. Marais knew that musical world at first hand: he served in the royal establishment, absorbing the grandeur of the French court style while developing his own highly expressive language for the basse de viole.

The connection with Bach's *Trauerode* is more than atmospheric. Both works are in B minor; both bring together pairs of viole da gamba and plucked strings; and both draw upon the French royal style, with its sharply dotted rhythms, rhythmic *saccades* and flowing ornamental *tirades*. Bach even wrote the title *Tombeau de S.M. la Reine de Pologne*—"Memorial of Her Majesty the Queen of Poland"—on his autograph score of BWV 198.

Marais's *Tombeau* therefore does more than establish a sombre mood. Its rich combination of viols and theorbos introduces the concert's central themes of death, remembrance and consolation. Heard before any voices enter, it sets the tone for the entire program and quietly foreshadows the grand funeral music that will unfold in the second half.

Ich lasse dich nicht, du segnest mich denn BWV 157/1

Johann Sebastian Bach (1685–1750)

Opening duet for tenor and bass

Timothy Reynolds, tenor · Andrew Fysh, bass

Bach's opening movement follows the Marais seamlessly. It remains in B minor, but now two voices enter the intimate sound world established by the viols and theorbos. Around the tenor and bass, flauto traverso, oboe d'amore and obbligato violin combine in music of remarkable warmth and delicacy.

The words come from the story of Jacob wrestling through the night with a mysterious divine figure at Peniel. When told, "Let me go", Jacob answers, "I will not let you go unless you bless me." Luther understood this figure to be Christ himself, allowing Bach's listeners to hear Jacob's struggle as an image of the Christian holding fast to Jesus. The same biblical words return in *Ich lasse dich nicht*, the motet that closes the first half, where the addition of "my Jesus" makes that interpretation explicit.

BWV 157 was first performed in 1727 at a memorial service for Johann Christoph von Ponickau, a Saxon chamberlain, and was later adapted for the Feast of the Purification. This was the same liturgical occasion for which Bach composed BWV 125, based upon Simeon's *Nunc dimittis* and its peaceful acceptance of death. BWV 157 therefore forms a musical and theological bridge between the Marais *Tombeau*, BWV 125 and the motet heard before interval.

1. Duet (Tenor, Bass)

Ich lasse dich nicht, du segnest mich denn!

I will not let you go unless you bless me!

Trans. Pamela Dellal

Mit Fried und Freud ich fahr dahin BWV 125

Cantata for the Purification of Mary (2 February 1725)

For SATB choir, ATB soloists, Corno, Flauto traverso, Oboe, Oboe d'amore, Strings, Basso continuo.

At the centre of BWV 125 is the Nunc dimittis (Luke 2:29-32), Simeon's song after he has seen the infant Christ. Luther's 1524 hymn turns that biblical canticle into a four stanza first-person confession: death has become sleep, and the singer may leave in peace.

Bach composed the cantata during his chorale-cantata year. In the opening chorus, the hymn melody unfolds in long notes above an orchestral texture that never stands still. The music is calm, but not static; it seems to move forward without haste, as if departure has already begun.

The alto aria draws the thought inward. Even as the body fails and the eyes break, faith keeps looking towards the Saviour. From there the cantata widens again: the bass recitative folds lines of Luther's hymn into new poetry, the tenor-bass duet flashes with the promise of salvation, and the closing chorale names Christ as light, consolation and joy.

1. Chorus
Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf worden.

With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

Appearance of Martin Luther's chorale, 'Mit Fried und Freud ich fahr dahin' in the Bapstsches Gesangbuch, 1545

2. Aria (Alto)

Ich will auch mit gebrochnen Augen
Nach dir, mein treuer Heiland, sehn.
Wenngleich des Leibes Bau zerbricht,
Doch fällt mein Herz und Hoffen nicht.
Mein Jesus sieht auf mich im Sterben
Und lässet mir kein Leid geschehn.

Even with broken eyes,
I will look for you, my loving Saviour.
Even as my body's structure crumbles,
yet my heart and hope will not fall.
My Jesus looks on me in death
and allows no pain to befall me.

3. Recitative and Chorale (Bass)

O Wunder, daß ein Herz
Vor der dem Fleisch verhaßten Gruft
und gar des Todes Schmerz
Sich nicht entsetzet!
Das macht Christus, wahr' Gottes Sohn,
Der treue Heiland,
Der auf dem Sterbebette schon
Mit Himmelssüßigkeit den Geist ergötzet,
Den du mich, Herr, hast sehen lan,
Da in erfüllter Zeit ein Glaubensarm
das Heil des Herrn umfinge;
Und machst bekannt
Von dem erhabnen Gott,
dem Schöpfer aller Dinge,
Daß er sei das Leben und Heil,
Der Menschen Trost und Teil,
Ihr Retter vom Verderben
Im Tod und auch im Sterben.

O wonder, that a heart
before the flesh-abhorred tomb,
and even the pain of death
does not recoil!
Christ, God's true son, does this,
the loving Saviour,
Who even at the deathbed
delights the spirit with the sweetness of heaven,
whom you, Lord, have allowed me to see,
so that in the fullness of time
an arm of faith might
seize the salvation of the Lord;
and have made it known
of the exalted God, the Creator of all things,
that he is life and salvation
the comfort and portion of humanity,
their Redeemer from corruption
in death and also in dying.

4. Duet (Tenor, Bass)

Ein unbegreiflich Licht erfüllt den ganzen Kreis der Erden.
Es schallet kräftig fort und fort
Ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.

An unfathomable light fills the entire orb of the earth.
Ringing powerfully through and through
is the most highly desired assurance:
whoever believes shall be blessed.

5. Recitative (Alto)

O unerschöpfter Schatz der Güte,
So sich uns Menschen aufgetan:
es wird der Welt,
So Zorn und Fluch auf sich geladen,
Ein Stuhl der Gnaden
Und Siegeszeichen aufgestellt,
Und jedes gläubige Gemüte
Wird in sein Gnadenreich geladen.

O uncreated hoard of goodness,
opened thus for humanity:
the world,
laden as it is with anger and curses,
shall become a seat of grace
and be planted with the banner of victory,
and every faithful conscience
will be invited into his kingdom of grace.

6. Chorale

Er ist das Heil und selge Licht
Für die Heiden,
Zu erleuchten, die dich kennen nicht,
Und zu weiden.
Er ist deins Volks Israel
Der Preis, Ehr, Freud, und Wonne.

He is the salvation and the blessed light
of the heathens,
to enlighten those who know you not,
and to nurture them.
He is, for your people Israel,
praise, honour, joy, and delight.

Trans. Pamela Dellal

Ich armer Mensch, ich Sündenknecht BWV 55

Cantata for the Twenty-second Sunday after Trinity (1726)

For tenor soloist, SATB choir, Flauto traverso, Oboe d'amore, Strings, Basso continuo.

BWV 55 is Bach's only surviving solo cantata for tenor. Its opening could scarcely be more direct: God is righteous; I am not. The singer stands alone before judgement, and the orchestra gives him no comfortable place to hide.

The first recitative searches wildly for an escape—across the sea, under the earth, into heaven—and discovers God everywhere. Then the entire argument contracts into two words: Erbarme dich. Have mercy. Above the tenor, the flauto traverso carries a long, exposed line that sounds less like decoration than breath under pressure.

Consolation arrives late. The second recitative turns towards grace, and the final chorale allows the wider community to answer the solitary confession. Bach later used the same stanza after Peter's 'Erbarme dich' in the *St Matthew Passion*. The function is similar: guilt remains real, but it is not allowed the final word.

1. Aria (Tenor)

Ich armer Mensch, ich Sündenknecht,	I, wretched person, I, servant of sin,
Ich geh vor Gottes Angesichte	I go before God's countenance
Mit Furcht und Zittern zum Gerichte.	Unto judgement, with fear and trembling.
Er ist gerecht, ich ungerecht.	He is righteous, I [am] unrighteous.
Ich armer Mensch, ich Sündenknecht!	I, wretched person, I, servant of sin!

2. Recitative (Tenor)

Ich habe wider Gott gehandelt	I have acted against God
Und bin demselben Pfad,	And have not followed
Den er mir vorgeschrieben hat,	The same path
Nicht nachgewandelt.	That he has prescribed for me.
Wohin? Soll ich der Morgenröte Flügel	Where to? If, for my escape [from God's wrath], I shall choose
Zu meiner Flucht erkiesen,	The "rosy-fingered/winged dawn"—
Die mich zum letzten Meere wiesen,	[Whose fingers] would point me to the outermost sea—
So wird mich doch die Hand des Allerhöchsten finden	Then the hand of [God] the Most High will indeed find me
Und mir die Sündenrute binden.	And bundle the rod of [the punishment of] sin for [smiting] me.
Ach ja!	Ah, yes;
Wenn gleich die Höll ein Bette	Even if the netherworld had a bed
Vor mich und meine Sünden hätte,	For me and my sins [to hide in],
So wäre doch der Grimm des Höchsten da.	Then, indeed, the wrath of the Most High would be there [to find me].
Die Erde schützt mich nicht,	The earth does not protect me;
Sie droht mich Scheusal zu verschlingen;	It threatens to swallow up [wicked] me, an object of horror [to God];
Und will ich mich zum Himmel schwingen,	And if I wish to vault myself to the [heights of] heaven,
Da wohnet Gott, der mir das Urteil spricht.	[Then] God, who pronounces my verdict, dwells there [and will find me].

3. Aria (Tenor)

Erbarme dich!	[God,] have mercy.
Lass die Tränen dich erweichen,	Let my tears mollify you;
Lass sie dir zu Herzen reichen;	Let them reach to your heart;
Lass um Jesu Christi willen	Let, for the sake of Jesus Christ,
Deinen Zorn des Eifers stillen!	The anger of your jealousy subside.
Erbarme dich!	Have mercy.

4. Recitative (Tenor)

Erbarme dich!	Have mercy.
Jedoch nun	Yet now
Tröst ich mich,	I console myself
Ich will nicht für Gerichte stehen	[That] I will not stand for judgement [to be condemned]
Und lieber vor dem Gnadenthron	But rather go before the throne of grace,
Zu meinem frommen Vater gehen.	Unto [God] my upright father.
Ich halt ihm seinen Sohn,	I hold up before him [the saving work of] his son,
Sein Leiden, sein Erlösen für,	His [Jesus's] suffering [on the cross], his redeeming [of sinners],
Wie er für meine Schuld	How he has paid for my debt [of sin]
Bezahlet und genug getan,	And made atonement,
Und bitt ihn um Geduld,	And [I] ask him [God] for patience [with me];
Hinfüro will ichs nicht mehr tun.	Henceforth will I not do it [serve sin] anymore.
So nimmt mich Gott zu Gnaden wieder an.	In this way, God accepts me again unto grace.

5. Chorale

Bin ich gleich von dir gewichen,	**Though I have turned aside from you,**
Stell ich mich doch wieder ein;	**I do, indeed, come back;**
Hat uns doch dein Sohn verglichen	**Your son has indeed reconciled [the ledger] for us**
Durch sein Angst und Todespein.	**By his fear, and [by his] death pang[s] [on the cross].**
Ich verleugne nicht die Schuld,	**I do not disavow my debt;**
Aber deine Gnad und Huld	**But your grace and favour**
Ist viel grösser als die Sünde,	**Is much greater than the sin**
Die ich stets bei mir befinde.	**That I constantly find within me.**

Trans. Michael Marissen and Daniel R. Melamed

Ich lasse dich nicht BWV 1165

Motet for two four-part choirs and basso continuo (formerly BWV Anh. 159)

The words heard in BWV 157 now return without obbligato instruments and with a much larger human voice. One choir answers the other; fragments overlap; the phrase 'Ich lasse dich nicht' is repeated until persistence becomes the music's governing force.

Above this tightly woven argument, the sopranos sing a chorale stanza 'Weil du mein Gott und Vater bist.' Jacob's struggle is thereby recast as trust: the speaker holds on because the one addressed is already understood as God and father.

The motet long stood in the appendix to the Bach catalogue and was attributed at different times to Johann Christoph Bach. Its present number, BWV 1165, reflects its place among works now associated with Johann Sebastian Bach. The separate four-part chorale once printed as a second movement does not belong to the motet and is not performed here.

Motet

Ich lasse dich nicht, du segnest mich denn, mein Jesu.	*I will not let you go unless you bless me,* my Jesus.
Weil du mein Gott und Vater bist,	**Because you are my God and father,**
Dein Kind wirst du verlassen nicht,	**You will not forsake [me,] your child,**
Du väterliches Herz!	**You paternal heart.**
Ich bin ein armer Erdenkloss,	**I am a wretched clump of earth;**
Auf Erden weiss ich keinen Trost.	**On earth I know no comfort.**

trans. Michael Marissen and Daniel R. Melamed

Laß, Fürstin, laß noch einen Strahl BWV 198

Tombeau de S.M. la Reine de Pologne · Memorial of Her Majesty the Queen of Poland

Trauerode · Ode of Mourning (1727)

For SATB choir, SATB soloists, 2 Flauti traversi, 2 Oboes d'amore, 2 Viole da gamba, 2 Lutes, Strings, Basso continuo.

On 17 October 1727, Leipzig's University Church hosted a memorial service for Christiane Eberhardine, Electress of Saxony and Queen consort of Poland. She had died the previous month at Pretzsch. This was not her funeral, but a public act of commemoration involving university, town and court—and Bach's newly composed Trauerode stood at its centre.

Christiane Eberhardine of Brandenburg-Bayreuth (1671–1727), Electress of Saxony and Queen consort of Poland. Portrait by Louis de Silvestre, probably from the first half of the eighteenth century.

Christiane Eberhardine occupied an unusual place in Saxon life. Her husband, Augustus the Strong, converted to Roman Catholicism to secure the Polish crown; she remained Lutheran. That constancy made her a potent emblem for many of her subjects, who called her the 'prayer pillar of Saxony'. Gottsched's poem therefore mourns more than a royal individual. It turns her death into a crisis felt by bells, rivers, towns and whole territories.

Bach avoids a chain of repeated stanzas. He redistributes Gottsched's ode into ten movements and two parts, originally divided by the commemorative address. The solo voices enter in descending order—soprano, alto, tenor, bass—drawing the listener from public lament towards a more inward reckoning before the choir returns.

The orchestra is extraordinary. Flutes and oboes d'amore bring a muted sheen; the two viole da gamba and two lutes give the middle of the texture a dark, breathing warmth. Bach changes the balance from movement to movement, so the ensemble never becomes a single block of sombre colour.

Our gambist Shaun Ng first encountered the work as a young musician at an early-music course directed by Andrew Parrott. What stayed with him was the alto aria 'Wie starb die Heldin so vergnügt': voice, viols and lutes creating an intimate, almost weightless picture of a serene death. Returning to it now, he describes that first encounter as one of those formative musical experiences that never quite leaves you.

BWV 198 also outlived the occasion for which it was written. When Bach composed his *St Mark Passion*, BWV 247, in 1731, he appears to have reworked five movements from the *Trauerode*: the opening and closing choruses and three arias. The Passion's music has been lost, but Picander's surviving libretto closely matches the poetic structure of these movements, allowing substantial parts of the score to be reconstructed with considerable confidence. The *Trauerode* therefore preserves something of the sound world of Bach's missing Passion—public mourning redirected towards Christ's suffering and death.

The final chorus of BWV 198 does not simply repeat the opening mood. Its motion is freer, its gaze longer. Gottsched insists that Christiane's memory will survive until the world itself breaks apart; Bach answers with music that loosens the ceremonial tread and begins, quietly but unmistakably, to move on. Four years later, he appears to have reshaped this music as the concluding chorus of the *St Mark Passion*—a remarkable second life for music first heard at a royal memorial service.

Part One

1. Chorus (SATB)

Lass, Fürstin, lass noch einen Strahl	Let, Princess, let yet one more ray
Aus Salems Sterngewölben schiessen;	Shoot from Jerusalem's starry vault;
Und sieh, mit wieviel Tränengüssen	And see with how many gushes of tears
Umringen wir dein Ehrenmal.	We surround your monument.

2. Recitative (Sopran)

Dein Sachsen, dein bestürztes Meissen,	Your Saxony, your distraught Meissen,
Erstarrt bei deiner Königsgruft;	Is struck cold at your royal crypt;
Das Auge tränt, die Zunge ruft:	The eye sheds tears; the tongue calls out:
Mein Schmerz kann unbeschreiblich heissen!	"My sorrow can be called indescribable!"
Hier klagt August, und Prinz und Land,	Here [King] August laments, and Prince and land;
Der Adel ächzt, der Bürger trauert,	The nobleman groans, the townsman mourns;
Wie hat dich nicht das Volk bedauert,	How has the [common] people not bewailed you,
Sobald es deinen Fall empfand!	As soon as it felt your demise!

3. Aria (Soprano)

Verstummt, verstummt, ihr holden Saiten	Fall silent, fall silent, you pleasing strings
Kein Ton vermag der Länder Not	No [musical] sound can rightly tell
Bei ihrer teuren Mutter Tod,	Of the lands' distress at the death—
O Schmerzenswort! recht anzudeuten.	Oh sorrowful word!—of their precious mother.

4. Recitative (Alto)

Der Glocken bebendes Getön	The quivering sound of the bells
Soll unsrer trüben Seelen Schrecken	Shall excite our ashen souls' terror
Durch ihr geschwungnes Erze wecken	By their vibrating bronze
Und uns durch Mark und Adern gehn.	And go through our marrow and veins.
O könnte nur dies bange Klingen,	Oh, if only this fearful ringing
Davon das Ohr uns täglich gellt,	That clangs daily in our ears
Der ganzen Europäerwelt	Could bring to the whole European world
Ein Zeugnis unsres Jammers bringen!	A testimony of our misery!

5. Aria (Alto)

Wie starb die Heldin so vergnügt!	How so at peace the heroine died!
Wie mutig hat ihr Geist gerungen,	How bravely had her spirit wrestled,
Da sie des Todes Arm bezwungen,	When death's arm had overpowered her,
Noch eh er ihre Brust besiegt.	Before it had yet conquered her breast.

6. Recitative (Tenor)

Ihr Leben liess die Kunst zu sterben	Her life exhibited the art of dying,
In unverrückter Übung sehn;	In unwavering practice;
Unmöglich konnt es denn geschehn,	It could not possibly happen, then,
Sich vor dem Tode zu entfärben.	[For her] to grow pale in the face of death.
Ach selig! wessen grosser Geist,	Ah, blessed [is the one] whose great spirit
Sich über die Natur erhebet,	Rises above [human] nature
Vor Gruft und Särgen nicht erbebet,	[And] does not tremble in the face of crypt and caskets,
Wenn ihn sein Schöpfer scheiden heisst.	When its [the spirit's] creator calls it to depart.

7. Chorus (SATB)

An dir, du Fürbild grosser Frauen,
An dir, erhabne Königin,
An dir, du Glaubenspflegerin,
War dieser Grossmut Bild zu schauen.

In you, you model of great women;
In you, sublime Queen;
In you, you preserver of faith;
Was to look upon the image of this bravery.

Part Two – After the eulogy

8. Aria (Tenor)

Der Ewigkeit saphirnes Haus
Zieht, Fürstin, deine heitern Blicke
Von unsrer Niedrigkeit zurücke
Und tilgt der Erden Denkbild aus.
Ein starker Glanz von hundert Sonnen,
Der unsern Tag zur Mitternacht
Und unsre Sonne finster macht,
Hat dein verklärtes Haupt umsponnen.

Eternity's sapphiric house
Draws, Princess, your serene glances
Away from our lowliness
And obliterates the rememorative image of earth.
A powerful splendour of a hundred suns,
That makes our day into midnight
And our sun dark,
Has braided around your transfigured head.

9. Recitative-Arioso (Bass)

Was Wunder ists? Du bist es wert,
Du Fürbild aller Königinnen!
Du musstest allen Schmuck gewinnen,
Der deine Scheitel jetzt verklärt.
Nun trägst du vor des Lammes Throne
Anstatt des Purpurs Eitelkeit
Ein perlenreines Unschuldskleid
Und spottest der verlassnen Krone.
So weit der volle Weichselstrand,
Der Niester und die Warthe fliesset,
So weit sich Elb und Muld ergiesset,
Erhebt dich beides Stadt und Land.
Dein Torgau geht im Trauerkleide,
Dein Pretzsch wird kraftlos, starr und matt;
Denn da es dich verloren hat,
Verliert es seiner Augen Weide.

What wonder is it? You are worthy of it,
You model of all queens!
You were meant to acquire all the ornament
That now transfigures the crest of your head.
Before the throne of the lamb [Jesus], you now wear,
Instead of the vanity of purple,
A robe of innocence, pure like pearls,
And mock the deserted [royal] crown.
As far as the entire Vistula's shore,
[And] the Dniester and the Warta runs;
As far as Elbe and Mulde gushes,
Both town and countryside extol you.
Your Torgau goes about in mourning robe,
Your Pretzsch grows weak, numb, and faint;
For in having lost you,
It loses the feast for its eyes.

10. Chorus

Doch, Königin! du stirbest nicht,
Man weiss, was man an dir besessen;
Die Nachwelt wird dich nicht vergessen,
Bis dieser Weltbau einst zerbricht.
Ihr Dichter, schreibt! wir wollens lesen:
Sie ist der Tugend Eigentum,
Der Untertanen Lust und Ruhm,
Der Königinnen Preis gewesen.

But, Queen, you do not die;
One knows what one possessed in you;
Posterity will not forget you
Until this earthly edifice one day shatters.
You poets, write—we want to read it:
"She was virtue's own,
The delight and glory of her subjects,
The praised of all queens."

Johann Christoph Gottsched (1700–1766)

transl. Michael Marissen and Daniel R. Melamed

Notes, texts and translations

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BWV 125 and BWV 157/1: English translations © Pamela Dellal, reproduced with permission; Emmanuel Music.

BWV 55, BWV 1165 and BWV 198: texts and translations by Michael Marissen and Daniel R. Melamed.

For fully annotated translations please visit: https://bachcantatatexts.org/

Bach notes and translations: https://www.emmanuelmusic.org/learn-engage/bach-notes-and-translations

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Andrew Koll

CBE Artistic Director and Conductor

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

He founded the Canberra Bach Ensemble in 1999 and has directed numerous Canberra choirs and instrumental ensembles. These include Canberra Choral Society's 2018 performance of Bach's *St Matthew Passion* BWV 244; the ANU Choral Society (SCUNA); University of Canberra Chorale; the Choir of St Paul's Manuka; and the Canberra Community Orchestra, now the National Capital Orchestra.

After completing his studies at the ANU School of Music in the late 1990s, Andrew established the Real Bach Society, a music study group for which he presents multimedia seminars exploring the musical, historical, liturgical and theological interconnections within Bach's music, and the musical disciplines underpinning Bach's art. He is a regular participant in Bach Network Dialogue Meetings at Madingley Hall, Cambridge. In 2024, he received a Canberra Critics Circle award for conducting CBE's St John Passion and for leading the cantata program later performed by CBE at the Leipzig Bach Festival.

Stephen Freeman

CBE Leader of the Orchestra

Inspired by the pioneers of historical performance practice, Stephen pursued his interest in this field, studying baroque violin at the Royal Conservatoire, The Hague, after graduating from the Canberra School of Music in 1991.

Upon completion of his studies and a brief intermezzo back home as principal second violin with the Australian Brandenburg Orchestra and teaching at Melbourne University, Stephen returned to Europe.

Based in Amsterdam for over a decade, he performed, toured and recorded with numerous ensembles including Ricercar Consort, Concerto d'Amsterdam, Gabrieli Consort, Capriccio Stravagante, Il Gardellino and New Dutch Academy, where he was concertmaster from 2007 to 2012.

Alongside his musical career, Stephen trained at the Alexander Technique Centre in Amsterdam, qualifying as a teacher in 2010. Over the years he has played with many of Australia's early music ensembles and has appeared as leader of CBE since 2024. In 2025 he co-founded The Southern Concert, focusing on lesser-known works of the Baroque. *(Photo © Robert Gatto.)*

Greta Claringbould

Soprano

Canberra-based Greta Claringbould is a freelance Baroque soprano, with extensive performance experience as a soloist principally in Baroque oratorio and cantata. Her vocal timbre combines purity and clarity with warmth and richness. Her fluent execution of florid Baroque coloratura is renowned. She was described in the Canberra CityNews in March 2024 as having 'a beautiful voice of remarkable purity and precision'.

Greta holds a Bachelor of Music with Honours in Viola Performance, an AMusA in voice, and an ATCL in Violin Performance. Greta was formerly a professional orchestral violist, leader of the violas in the New Zealand National Youth Orchestra, chorister with the Wellington Cathedral Choir, Director of the Canberra Children's Choir, and Head of Choirs at Canberra Girls Grammar School. Currently Greta is Principal Soprano Soloist with the Canberra Bach Ensemble, NZ Barok and ensemble Adhoc Baroque, and is a private vocal coach.

In 2016, along with alto Maartje Sevenster and harpsichord and continuo player Peter Young, Greta collectively formed Trio Adhoc Baroque, which performs esoteric sacred and secular Baroque chamber works. Adhoc Baroque gave the Antipodean premiere of Brunetti's 1764 *Stabat Mater* in 2017 and performed in 2018 and 2019 at the Canowindra Baroque Festival. Other recent appearances include as soloist in Bach's *St Matthew Passion* and Handel's *Messiah* with Canberra Choral Society, Handel's *Messiah* with NZ Barok and the Scholars Baroque Aotearoa, as guest artist with Limestone Consort, Vivaldi's *Nulla in Mundo Pax Sincera* with NZ Barok at its 2024 twentieth-anniversary concert series, and as soloist in several Bach chorale cantatas at the 2024 Leipzig Bach Festival.

In 2026 Greta looks forward to a debut appearance at the Albury Chamber Music Festival, a repeat appearance with NZ Barok, as well as continuing choral pedagogy and regular solo performances.

Maartje Sevenster

Alto

Dutch-born alto Maartje Sevenster specialises in Baroque repertoire, both as a member of choirs or ensembles and as a soloist. She has worked with many coaches, including Peter Kooij, Evelyn Tubb, Louise Page and Roberta Alexander. She completed levels one and two of the Estill Voice Training System, which takes an anatomical approach to sound production. Currently, Maartje is alto soloist with the Canberra Bach Ensemble and performs with Blocksounds, Limestone Consort and other Canberra-based musical groups.
In 2024, she performed with CBE at the renowned Bachfest in Leipzig, Germany. She has performed several times at the Baroquefest in Canowindra, as a soloist with Bach Akademie Australia and with Adhoc Baroque.

With ensemble Adhoc Baroque, Maartje has performed many lesser-known pieces of the Baroque repertoire in a one-per-part setting to great acclaim, including several Australian premieres.

Alongside performing, Maartje is active in her local Gundaroo community, organising the popular Gundaroo Wander Concert and conducting a community choir, as well as running a small teaching practice. The acoustics of the vocal tract, control of resonances and the role of so-called formant theory in vocal training were topics of her bachelor thesis. *(Photo © Lindi Heap.)*

Timothy Reynolds

Tenor

Timothy Reynolds is highly sought after as a soloist and ensemble singer across Australia, and praised for his vocal clarity and expressive musicality spanning oratorio, opera and chamber music.
Timothy is widely recognised for his exceptional interpretations of Bach and early music—including as the Evangelist in the Johannes Passion—having appeared as a soloist with Australia's foremost early music ensembles, including Bach Akademie Australia, Pinchgut Opera, Ludovico's Band, the Australian Brandenburg Orchestra, La Compañia and the Canberra Bach Ensemble, and acclaimed international groups the Orchestra of the Age of Enlightenment in London and Gesualdo Consort Amsterdam.

On the concert-hall stage, Timothy has appeared with Australia's major orchestras, including the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Sydney Philharmonia Choirs, Royal Melbourne Philharmonic Orchestra and Melbourne Chamber Orchestra. On the opera stage he has performed principal roles with Victorian Opera, Pinchgut Opera, Opera Australia, Oper Stuttgart, Hampstead Garden Opera and at the Edinburgh Fringe Festival.

A passionate and versatile ensemble singer, Timothy regularly performs with a wide variety of groups across Australia. He joined The Song Company as principal tenor in 2023, is a founding member of The Consort of Melbourne and Melbourne Octet, and has performed with other leading groups including e21 and Luminescence Chamber Singers.

Notable performances in 2026 saw Timothy appear as the Evangelist in the Johannes Passion with Sydney Philharmonia Choirs at the Sydney Opera House, and with the Australian Boys Choir in Melbourne. Later this year he will appear with Bach Akademie Australia in multiple programs and with the Australian Chamber Orchestra and Pinchgut Opera for Bach's Weihnachts-Oratorium. *(Photo © Charlie Kinross.)*

Andrew Fysh

Bass

Originally from Hobart—where he joined St David's Cathedral Choir as a treble—Andrew has considerable experience as both consort singer and soloist, with a particular interest in early music nurtured through many years in Melbourne's renowned Ensemble Gombert under John O'Donnell.

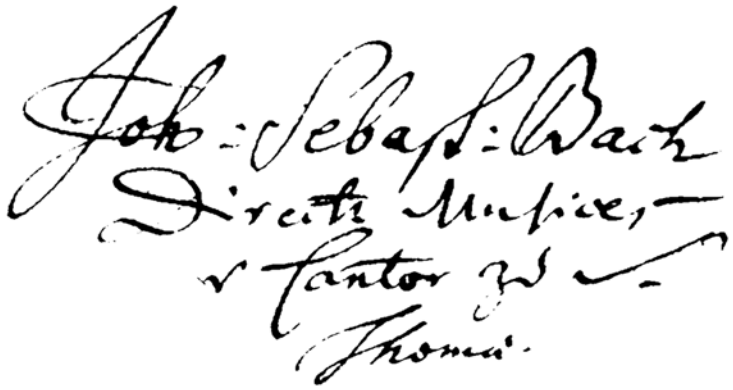
Church music continues to feature in Andrew's career: while living in London in 2005 and 2006, he sang with the Choir of the London Oratory. He also occasionally sings with the choirs of St James' Church and St Mary's Cathedral in Sydney. He has performed and recorded with The Song Company and Luminescence Chamber Singers on many occasions.

Since moving to Canberra in 2012, Andrew has appeared as soloist with all of the city's leading choirs in works including Brahms's *Ein deutsches Requiem*, Handel's *Messiah* and *Israel in Egypt*, Mozart's *Requiem*, Haydn's *Nelson Mass*, and Buxtehude's *Membra Jesu nostri*.

As a regular bass soloist with the Canberra Bach Ensemble and the Sydney Cantata Project, and a founding member of Bach Akademie Australia, Andrew's Bach repertoire now encompasses more than seventy cantatas and nearly all of Bach's masses, oratorios and Passions.

In 2024, while in Europe to perform with the Canberra Bach Ensemble at the Leipzig Bach Festival, he was invited to be bass soloist at the monthly cantata service at Amsterdam's Westerkerk and undertook vocal coaching with internationally acclaimed Bach specialist Peter Kooij.

His performances with Limestone Consort include solo cantatas by Scarlatti. He will join the ensemble in a French Baroque program at the Albury Chamber Music Festival in November 2026. In 2027, he has been invited to perform at the Westerkerk again, in the lead-up to the Canberra Bach Ensemble's return appearance at the Leipzig Bach Festival.



Canberra Bach Ensemble

Artistic leadership
Andrew Koll — director
Stephen Freeman — leader

Soloists
Greta Claringbould — soprano
Maartje Sevenster — alto
Timothy Reynolds — tenor
Andrew Fysh — bass

Sopranos
Greta Claringbould
Chantelle Henderson
Amy Jelacic
Sylvan Lawrenz
Gabriel Pender
Rachel Walker
Charlotte Woodward

Altos
Susannah Bishop
Liz Chalker
Hilary Howes
Jaki Kane
Astrid Lane
Hanna-Mari Latham
Maartje Sevenster

Tenors
Henry Adam
Bartholomew Bunk
Peter Campbell
Martin Magill
Will Millard
Timothy Reynolds
Andrew Verspaandonk
Richard Walker

Basses
Phil Batterham
Joshua Dunne
Andrew Fysh
Jonathan Lee
Joshua Verspaandonk
Luke Willard
John Yoon

Violins
Stephen Freeman
Lauren Davis
Claire Phillips
Thayer Preece
Brad Tham
Elinor Warwick

Violas
Iska Sampson
Odette Bruinzeel

Viole da gamba
Shaun Ng
Ruby Brallier

Violoncello
Clara Teniswood
Gabriel Frømyhr

Violone
Kyle Ramsay-Daniel

Flauto traverso
Sally Walker
Harry Howard

Oboes and oboes d'amore
Aaron Reichelt
Jane Downer

Bassoon
Matthew Ventura

Corno
Simon Wolnizer

Theorbo and gallichon
Tommie Andersson — theorbo, gallichon
Samantha Cohen — theorbo

Organ
Ariana Odermatt

Canberra Bach Ensemble, August 2026. Photo: Dalice Trost.

With thanks to St Christopher's Cathedral, ArtSound FM, Peter Hislop, our volunteers, donors and supporters.

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