

Nunc dimittis

Cantatas

Gottes Zeit ist die allerbeste Zeit BWV 106

Mit Fried und Freud ich fahr dahin BWV 125

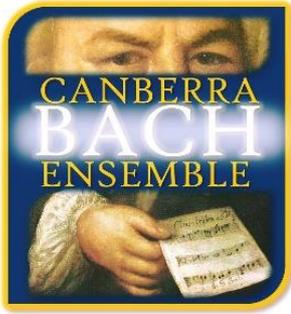
Ich habe genug BWV 82

Christus, der ist mein Leben BWV 95

St Christopher's Cathedral, Manuka

Saturday 4 February 2017, 8.00pm

Sunday 5 February 2017, 2.30pm



The Canberra Bach Ensemble



Welcome to this weekend's presentation of Bach Cantatas by the Canberra Bach Ensemble (CBE) at St Christopher's, Manuka, our first program for 2017.

The CBE is undergoing some important changes for our first program this year. We are beginning the challenge of transitioning to Baroque instruments and to Baroque pitch, 'A'=415Hz.

When the CBE was established in 1999, the use of Baroque instruments in Australia was much less widespread than it is today, and (with one or two notable exceptions) generally confined to smaller, specialised chamber ensembles and individual Baroque music specialists scattered around Australia. At that time, it was a very difficult task to outfit an entire orchestra on Baroque instruments to perform Bach's cantatas, particularly in Canberra.

In the intervening years since then, the use of Baroque instruments has grown substantially around the country. Many of Australia's pioneering Baroque musicians who went to Europe to study and play have since returned and have passed on their skills to students here. Thanks to this substantial dissemination of these beautiful instruments and the musical skills to play them, it has become feasible for the CBE to begin the process of integrating them into our concert performances of Bach Cantatas.

Since the CBE's successful relaunch in 2016 with 2 programs of Bach cantatas, it has become evident that we would need to integrate Baroque instruments into the CBE orchestra to improve the sound, pitching, intonation and balance issues of what is expected of a Bach Cantata performance group today. Over the last year, the CBE was very pleased to hear from Baroque musician colleagues around the country who have indicated their interest in taking part in performances with the Canberra Bach Ensemble.

I would like to welcome our guest musicians performing with us this weekend, particularly those from interstate. We welcome Jennifer Eriksson and Cathy Upex on Viola da gamba (The Marais Project), Andrew Angus on baroque oboe and oboe d'amore, and John Myatt on baroque bassoon. We also welcome on the cornetto, the director of Australian Baroque Brass, John Foster. We are very pleased that they join our local Canberra baroque players, Aaron Reichelt (oboe), Jennifer Brian (transverse flute), and Robyn Mellor and Olivia Gossip (recorders).

I would like to thank particularly all members of our string section, led by Leanne Bear, for undertaking some of the tricky modifications required to adjust the orchestra to Baroque parameters. Once again, I thank the CBE choir and soloists for their meticulous preparations for this weekend's performance.

Andrew Koll, Director

www.canberrabachensemble.com

The Canticle of Simeon: The *Nunc dimittis* and Martin Luther's *Mit Fried und Freud ich fahr dahin*

2 February is a significant Christian feast date in the liturgical calendar, known as Candlemas, the Feast of the Purification of the Blessed Virgin Mary, or the Feast of the Presentation of our Lord Jesus, taking place on the 40th day of the Christmas-Epiphany season. Its origins arise from the biblical passage, Luke 2:22-39, which tells of the baby Jesus being brought to the Temple in Jerusalem by Mary and Joseph to undergo traditional purification rites. At the temple, an old man named Simeon recognises Jesus as the Messiah whom the Holy Spirit has promised he would meet before his death. At verses 29-32, Simeon sings a song of praise, the *Nunc dimittis*, also known as the Canticle of Simeon, which, along with the *Magnificat* (the Canticle of Mary), is another of the significant canticles of the New Testament.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.
(Latin, Vulgate)

Now, Lord, you let your servant go in peace: your word has been fulfilled.
My own eyes have seen the salvation
which you have prepared in the sight of every people;
A light to reveal you to the nations, and the glory of your people Israel.
(Translation, Common Worship, 2000)

As part of his reforms in the 1520s, Martin Luther translated the original 4 verses of the *Nunc dimittis* into German, reworked and paraphrased it into an expanded 4-stanza chorale (hymn) called *Mit Fried und Freud ich fahr dahin* ('In peace and joy I depart').



Mit Fried und Freud ich fahr da - hin in Got - tes Wil - len;
Ge - trost ist mir mein Herz und Sinn, sanft und stil - le;
Wie Gott mir ver - hei - ssen hat, der Tod ist mein Schlaf wor - den.

This chorale text, its theological motifs, and its melody form the musical connections between the four cantatas to be performed this weekend, BWV 106, 125, 82 and 95.

Gottes Zeit ist die allerbeste Zeit BWV 106

Actus Tragicus (1707). For SATB choir, SATB soloists, 2 recorders, 2 viole da gamba, basso continuo.

Also known as the 'Actus Tragicus', Cantata BWV 106 was composed in 1707, when Bach was only 22 years of age. It is a funeral cantata, and was written during his time as an organist in Mühlhausen. There is no record of the occasion for which it was composed, but it may have been intended as a memorial for Bach's uncle, who died in August of that year.

The cantata text is a collection of biblical quotations concerning ideas of human mortality, the end of life/preparation for death and the afterlife. Also included are stanzas from various Lutheran hymns concerning the same ideas.

The opening stanza of Luther's *Nunc dimittis* chorale, *Mit Fried and Freud ich fahr dahin* makes a powerful appearance in movement 3b, interjecting as a cantus firmus (a simple melody in long notes) sung by the altos, whilst the tenor soloist sings the text of Luke 23.43 'Heute wirst du mit mir im Paradies sein' (Today you will be with me in paradise), the words spoken by Jesus to the 'good thief' during the crucifixion.

1. Sonatina

2a. Chorus

Gottes Zeit ist die allerbeste Zeit.

In ihm leben, weben und sind wir, solange er will.

In ihm sterben wir zur rechten Zeit, wenn er will.

(Acts 17:28)

God's time is the best of all times.

In Him we live, move and exist, as long as He wills.

In Him we die at the appointed time, when He wills.

2b. Arioso (Tenor)

Ach, Herr, lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden. *(Psalm 90:12)*

Ah, Lord, *teach us to consider that we must die, so that we might become wise.*

2c. Aria (Bass)

Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben!
(Isaiah 38:1)

Put your house in order; for you will die and not remain alive!

2d. Chorus and Arioso (Soprano)

Es ist der alte Bund: Mensch, du mußt sterben! *(Ecclesiasticus 14:17)*

[S] *Ja, komm, Herr Jesu!* *(Revelations 22:20)*

It is the ancient law: human, you will die!

Yes, come, Lord Jesus!

(Instrumental Chorale: an unsung text, played by the recorders)

[Ich hab mein Sach' Gott heimgestellt]

[Er mach's mit mir wie's ihm gefällt]

[Soll ich all hier noch länger leb'n]

[Nicht wider strebn]

[Seim Will'n tu ich mich ganz ergebn.]

("Ich hab mein Sach' Gott heimgestellt," verse 1, Johannes Leon, 1589)

[I have brought my affairs home to God,]

[He does with me as it pleases Him,]

[if I should live yet longer here,]

[I shall not struggle against it;]

[rather I do His will with total devotion.]

3a. Aria (Alto)

In deine Hände befehl ich meinen Geist; du hast mich erlöst, Herr, du getreuer Gott. *(Psalm 31:6)*

Into Your hands I commit my spirit, You have redeemed me, Lord, faithful God.

3b. Arioso (Tenor) with Chorale (Altos)

Heute wirst du mit mir im Paradies sein. (Luke 23:43)

[Altos] 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.

("Mit Fried und Freud," verse 1, Martin Luther, 1524)

Today you will be with Me in Paradise.

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.

4. Chorus (Chorale)

Glorie, Lob, Ehr und Herrlichkeit

Sei dir, Gott Vater und Sohn bereit',

Dem Heiligen Geist mit Namen!

Die göttlich Kraft

Mach uns sieghaft

Durch Jesum Christum, Amen.

("In dich hab ich gehoffet, Herr," verse 7, Adam Reusner, 1533)

Glory, praise, honour, and majesty

be prepared for You, God the Father and the Son,

for the Holy Spirit by name!

The divine power

makes us victorious

through Jesus Christ, Amen.

Mit Fried und Freud ich fahr dahin BWV 125

Cantata for the Purification of Mary (2 February, 1725).

For SATB choir, SATB soloists, transverse flute, oboe d'amore, strings, basso continuo.

Composed during Bach's Leipzig years, this work is a fully expanded chorale cantata, based on Luther's entire 4 stanza hymn, *Mit Fried und Freud ich fahr dahin*. The original hymn forms the structural outline of the cantata text, noted in bold type below, with extra lines of text (paraphrasing and tropes), in plain type, contributed by Bach's unidentified librettist.

The opening movement is a magnificent choral fantasia, with the first stanza of Luther's chorale appearing as a cantus firmus, this time in the soprano line. The following alto aria is a beautifully poignant reference to the second of verse of Simeon's Canticle i.e. "for mine eyes have seen your salvation...", with the following bass recitative-with-chorale alternating between the free text (plain type) and Luther's text and melody of the 2nd stanza of the chorale (in bold type).

The duet for tenor and bass, accompanied by two solo violins, lifts the mood in contrast to the melancholy of the opening movements, as it refers to Jesus indirectly, "an unfathomable light". The closing 4-part chorale is the unaltered stanza 4 of Luther's original hymn, referring to the last verse of the Canticle of Simeon.

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.

("Mit Fried und Freud," verse 1)

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.

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 lasset mir kein Leid geschehn.

3. Recitative with 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 Himmels süßigkeit 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.
("Mit Fried und Freud," verse 2)

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.

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.

6. Chorale

**Er ist das Heil und selig Licht
Für die Heiden,
Zu erleuchten, die dich kennen nicht,
Und zu weiden.**
Er ist deins Volks Israel
Der Preis, Ehr, Freud, und Wonne.
("Mit Fried und Freud," verse 4, Martin Luther, 1524)

Even with broken eyes,
I will look for You, my loving Saviour.
Even if my body's frame be destroyed,
yet my heart and hope will not fall.
My Jesus looks on me in death
and allows no pain to befall me.

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.

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.

O uncreated treasure 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.

**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.

INTERVAL

Ich habe genug BWV 82

Cantata for the Purification of Mary (2 February, 1727).

For Solo Bass, oboe, strings, basso continuo.

The text of *Ich habe genug* is new, free composed poetry contemporary to Bach, without any direct quotations of biblical passages or chorale texts. However, noting its place within the liturgical calendar, 2 February, and the explicit mention of Simeon in the first recitative we are given the crucial clues as to what this cantata is about – that we are indeed dealing with the story of Simeon meeting the Messiah.

Ich habe genug is Bach's most intimately personal and heartfelt portrayal of the emotional response of Simeon meeting the Messiah. The soloist not only retells the story of meeting the baby Jesus ('I have taken the Saviour... into my eager arms...'), but sings in the first person, on behalf of the contemporary listener, in a way that describes the event as if were taking place now. The orchestra depicts the powerful emotion of this moment, the yearning of the oboe and the gentle rocking of the strings, as Simeon declares that his life's purpose has been fulfilled and that he can now depart this world in joy.

1. Aria (Bass)

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

I have enough,
I have taken the Saviour, the hope of the righteous,
into my eager arms;
I have enough!
I have beheld Him,
my faith has pressed Jesus to my heart;
now I wish, even today with joy
to depart from here.

2. Recitative (Bass)

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus 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.

I have enough.
My comfort is this alone,
that Jesus might be mine and I His own.
In faith I hold Him,
there I see, along with Simeon,
already the joy of the other life.
Let us go with this man!
Ah! if only the Lord might rescue me
from the chains of my body;
Ah! were only my departure here,
with joy I would say, world, to you:
I have enough.

3. Aria (Bass)

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.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

Fall asleep, you weary eyes,
close softly and pleasantly!
World, I will not remain here any longer,
I own no part of you
that could matter to my soul.
Here I must build up misery,
but there, there I will see
sweet peace, quiet rest.

4. Aria (Bass)

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 ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

My God! When will the lovely 'now!' come,
when I will journey into peace
and into the cool soil of earth,
and there, near You, rest in Your lap?
My farewells are made,
world, good night!

5. Aria (Bass)

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

I delight in my death,
ah, if it were only present already!
Then I will emerge from all the suffering
that still binds me to the world.

Christus, der ist mein Leben BWV 95

Cantata for the Sixteenth Sunday after Trinity (1723).

For SATB choir, STB soloists, cornetto, 2 oboes, strings, basso continuo.

In our final cantata, BWV 95, several chorale stanzas (in bold type) of different authorship are assembled together in the cantata text. Luther's *Mit Fried und Freud...* makes a striking appearance in the last section of the opening movement. As the tempo picks up after the first tenor recitative, each individual phrase of Luther's melody is played as a fast canon between the cornetto and the oboes, followed by alternating homophonic harmonisations of the same chorale phrases by the choir. Once again it is interesting to observe yet another stylistic and structural approach to Luther's *Nunc dimittis* chorale that expands on what we've already seen/heard in BWV 106 and BWV 125. Note also, the echoes of key words and phrases i.e. 'Mit Fried/Freud ich fahr dahin' appearing in the very first and very last chorale stanzas in this work, i.e. in the last line of 'Christus, der ist mein Leben' and in the last line of 'Weil du vom Tod erstanden bist'.

Another interesting piece of this cantata is the tenor aria, *Ach, schlage doch bald, selge Stunde* ('Ah, strike quickly, blessed hour'), featuring the pizzicato strings, which depicts the passage of time like a ticking clock, anticipating the 'allerletzten Glockenschlag' ('very last bell-strike'), that is, the moment when the believer is released from the suffering of earthly living and, through death, is to be reunited with Jesus in eternal life.

1. Chorus with Recitative (Tenor)

**Christus, der ist mein Leben,
Sterben ist mein Gewinn;
Dem tu ich mich ergeben,
Mit Freud fahr ich dahin.**
("Christus, der ist mein Leben," verse 1, 1609)

**Christ is my life,
death is my reward;
to which I abandon myself,
I joyfully depart from here.**

[Tenor] Mit Freuden,
Ja mit Herzenslust
Will ich von hinnen scheiden.
Und hieß es heute noch: Du mußt!
So bin ich willig und bereit,
Den armen Leib, die abgezehrten Glieder,
Das Kleid der Sterblichkeit
Der Erde wieder
In ihren Schoß zu bringen.
Mein Sterbelied ist schon gemacht;
Ach, dürfte ichs heute singen!

With joy,
indeed with heart-felt delight
I wish to depart from here.
Even if today it came: you must!
Yet I am willing and ready
to place my poor body, my exhausted limbs,
the garment of mortality
again in the earth
and in its bosom.
My funeral song is already completed;
ah, that I might sing it today!

**Mit Fried und Freud ich fahr dahin,
Nach Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.**

Wie Gott mir verheißen hat:

Der Tod ist mein Schlaf geworden.

("Mit Fried und Freud ich fahr dahin," verse 1, Martin Luther, 1524)

2. Recitative (Soprano)

Nun, falsche Welt!

Nun habe ich weiter nichts mit dir zu tun;

Mein Haus ist schon bestellt,

Ich kann weit sanfter ruhn,

Als da ich sonst bei dir,

An deines Babels Flüssen,

Das Wollustsalz verschlucken müssen,

Wenn ich an deinem Lustrevier

Nur Sodomsäpfel konnte brechen.

Nein, nein! nun kann ich mit gelassnerm Mute sprechen:

3. Chorale (Soprano)

Valet will ich dir geben,

Du arge, falsche Welt,

Dein stündlich böses Leben

Durchaus mir nicht gefällt.

Im Himmel ist gut wohnen,

Hinauf steht mein Begier.

Da wird Gott ewig lohnen

Dem, der ihm dient allhier.

("Valet will ich dir geben, verse 1, Valerius Herberger 1613)

4. Recitative (Tenor)

Ach könnte mir doch bald so wohl geschehn,

Daß ich den Tod,

Das Ende aller Not,

In meinen Gliedern könnte sehn;

Ich wollte ihn zu meinem Leibgedinge wählen

Und alle Stunden nach ihm zählen.

5. Aria (Tenor)

Ach, schlage doch bald, selge Stunde,

Den allerletzten Glockenschlag!

Komm, komm, ich reiche dir die Hände,

Komm, mache meiner Not ein Ende,

Du längst erseufzter Sterbenstag!

6. Recitative (Bass)

Denn ich weiß dies

Und glaub es ganz gewiß,

Daß ich aus meinem Grabe

Ganz einen sichern Zugang zu dem Vater habe.

Mein Tod ist nur ein Schlaf.

Dadurch der Leib, der hier von Sorgen abgenommen,

Zur Ruhe kommen.

Sucht nun ein Hirte sein verlornes Schaf,

Wie sollte Jesus mich nicht wieder finden,

Da er mein Haupt und ich sein Gliedmaß bin!

So kann ich nun mit frohen Sinnen

Mein selig Auferstehn auf meinen Heiland gründen.

**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.

Now, false world!

Now I will have nothing more to do with you;

my house is already prepared,

I can rest much more peacefully

than when I once in your midst,

by your waters of Babylon,

had to swallow the salt of lust;

than when in your valley of pleasure

I could pluck only the apples of Sodom.

No, no! now I can say with composed courage:

I say farewell to you,

you wicked, false world,

your life of constant evil

pleases me not at all.

There is a good life in heaven,

my desire is placed there.

There God will eternally reward

him, who serves Him here.

Ah, that it might soon happen to me,

that I could see death,

the end of all suffering,

in my limbs;

I would choose it for my body's object

and number all the hours by it.

Ah, strike quickly, blessed hour,

the very last bell-stroke!

Come, come, I reach my hand to you,

come, bring my suffering to an end,

you long sighed-for day of my death!

For I know this

and believe it with complete certainty,

that from my grave

I have a definite path to the Father.

My death is only a sleep,

through which my body, removed from worry here,

shall come to rest.

If a shepherd now seeks his lost sheep,

how shall Jesus not find me again,

since He is my head and I am one of His members!

Thus I can now, with joyful spirit,

establish my blessed resurrection in my Saviour.

7. Chorale

Weil du vom Tod erstanden bist,
Werd ich im Grab nicht bleiben;
Dein letztes Wort mein Auffahrt ist,
Todsforcht kannst du vertreiben.
Denn wo du bist, da komm ich hin,
Daß ich stets bei dir leb und bin;
Drum fahr ich hin mit Freuden.

("Wenn mein Stündlein vorhanden ist, verse 4, Nikolaus
Herman 1560)

Since You have risen from death,
I will not remain in the grave;
Your last word is my departure,
You can drive away the fear of death.
For wherever You are, there I shall come,
so that I will always be and live with You;
therefore I depart with joy.

References: Cantata text translations © Pamela Dellal courtesy Emmanuel Music Inc. (www.emmanuelmusic.org).

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

A Comment on Bach's Cantata Texts

The vast majority of Bach's vocal music is settings of sacred texts directly out of The Bible, and other German texts, that is, Lutheran poetry that was both historic and contemporaneous to Bach. It was part of Bach's grand vision to create a 'well-regulated church music' - an integrated network of sacred music composition that Bach aligned to the liturgical calendar.

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

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

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

There is an enormous amount of formally published literature about Bach's music, on his cantatas and other sacred works. There is also now a considerable amount of free information and resources available online – cantata texts, English translations, background notes, musical scores, youtube recordings – even scans of Bach original manuscripts in his own handwriting! - that one can access instantly, anywhere, anytime. The online Wikipedia articles can be a very good place to start to access a plethora of free information about the individual cantatas. For example, just google "wiki bwv 125", and one finds a considerable amount of background information, with further reference leads, far in excess of what is practical for notes in any one-off concert program. We look forward to sharing more of this information both at our live performances and on our website at www.canberrabachensemble.com as we go along.

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



Andrew Koll

Artistic Director, Conductor

Andrew Koll is a Performance Teaching Fellow at the School of Music, ANU in Canberra Australia. He is a specialist in aural training, harmony and counterpoint, the science of just intonation, and the works of Johann Sebastian Bach.

Andrew first formed the CANBERRA BACH ENSEMBLE in 1999. He is eagerly anticipating the CBE's return to public performance in September 2016.

Over the past 20 years, Andrew has conducted many Canberra choirs and instrumental groups, including the ANU Choral Society (SCUNA), The University of Canberra Chorale, the Choir of St Paul's Manuka, the Combined Choir Corpus Christi Parish of Calwell and Gowrie, and the Canberra Community Orchestra (now known as the National Capital Orchestra).

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



Leanne Bear

Leader of the Orchestra

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

Bear's compositions have been showcased in her solo mixed media shows such as "Fluffy Purple Violins" at Canberra Contemporary Art Space; and as an ANU School of Art Visiting Fellow- "INDI" for 2 violins, percussion and landscape soundtrack for the MDBC International River Health Conference. In October 2012, Bear staged, conducted and performed a full concert - "Imaginessence"- of her new composed works for piano solo, piano sextet, and cello ensemble, with much acclaim. Most recently, premiered solo, duo, improvised violin works, and the large scale string quartet "neon Romantic". There was a suitcase on stage....

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



Keren Dalzell

Soprano

A graduate of the Australian National University's School of Music in Classical Voice (2012), Keren has recently returned from Austria, where she studied under master teacher Barbara Daniels (Metropolitan Opera, New York). In 2014, Keren participated in the prestigious Tyrolean Opera Program. Last year, Keren featured as Katie Nana and understudied the roles of Miss Andrews and the Bird Woman in Free-Rain Theatre Company's *Disney's Mary Poppins* and the role of Musetta in Canberra Opera's *La Boheme*. She has also featured in the roles of Cis in *Albert Herring* (2012), Spring in *Dido and Aeneas* (2010), and Female Owl in the premiere of the Australian opera *Grimm and the Blue Crowned Owl*. Keren is recognised as a principle soloist and recitalist around the Canberra region. discovered serious singing with teacher Susan Ellis when living in Canberra in the late 1990s.



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 Solennelle*, conducted by Roland Peelman.

Maartje founded the new ensemble Adhoc Baroque with Greta Claringbould and Peter Young. She is a member of Coro Canberra and works with coaches Louise Page and Dianna Nixon. She conducts a small community choir in the village of Gundaroo. Next to performing, Maartje has an ongoing interest in the acoustics of the vocal tract. The active control of resonances and the role of so-called formant theory in vocal training were the central topics of her bachelor thesis. She participated in the Estill Voice Training System level one and two courses in 2015.



Robert Macfarlane

Tenor

Robert Macfarlane studied at the Elder Conservatorium in Adelaide and the Hochschule für Musik, Leipzig 'Felix Mendelssohn-Bartoldy' with Prof. Dr. Jeanette Favaro-Reuter, where he studied as recipient of the prestigious Thomas Elder Overseas Scholarship. He undertook extensive study of the Baroque repertoire with Tenor Howard Crook and

has also studied and performed with world-renowned accompanist Malcolm Martineau. Robert Macfarlane was the winner of the Adelaide Critic's Circle award for best individual performance in 2012 (Bach- St. John Passion), a finalist in the Lortzing Competition in Germany in 2013, and winner of the Royal Melbourne Philharmonic Aria competition in 2009.

This year Robert is making his debut with Opera de Lyon performing Tybalt in Boris Blacher's *Roméo et Juliette*, and with the Auckland Philharmonia Orchestra in the role of Pong in *Turandot*, and he will also perform *Israel in Egypt* for the Halberstädter Domfestspiele.

Robert made his European Opera Debut in the virtuosic role of Ircano in Hasse's *Semiramide* in Graz and Leipzig in 2014, for which he was highly acclaimed by the Austrian critics. On the opera stage, he has also sung Monostatos (*The Magic Flute*) for West Australian Opera; Orfeo (Peri's *Euridice*) for Woodend Winter Arts Festival; the title role in Rameau's *Pygmalion* for the Peninsula Festival; Beppe (*Pagliacci*) and 3rd Jew (*Salome*) for State Opera of South Australia; Acis (*Acis and Galatea*) in Malaysia and Singapore; the roles of Echo and Pastore (and understudying the title role) in *L'Orfeo* with the Australian Brandenburg Orchestra for Brisbane Festival and in Sydney and Melbourne; and he has also performed with Opera Queensland, Pinchgut Opera, Lyric Opera of Melbourne and Co-Opera.

Robert is known internationally for his performances of Bach, in particular the Evangelist of the *St. John* and *St. Matthew Passions*, and was the 2008 and 2009 Bach Scholar in the St. Johns Bach Cantata program in Melbourne. He made his debut in Leipzig's Thomaskirche in 2013 as the tenor soloist in Bach's *Mass in B Minor*, with the Gewandhaus Orchestra and Thomanerchor under the direction of Georg Christoph Biller, returning the following year to perform *Wär Gott nicht bei uns diese Zeit*. Other acclaimed concert performances include soloist in semi-staged performances of *St. Matthew Passion* for Opera Queensland; Britten *St Nicolas* with the Adelaide Symphony Orchestra; Mozart *Great Mass in C minor* at St George's Cathedral, Perth; Handel's *Messiah* and *Solomon*; Monteverdi's *Vespers* at the Melbourne Recital Centre and the Adelaide Festival; Britten's *Serenade* and *Les Illuminations*; recitals of Schubert's *Die Schöne Müllerin*, *Winterreise* and *Schwanengesang* and Schumann's *Dichterliebe* and *Liederkreis* with pianist Leigh Harrold, Wolf's *Italienisches Liederbuch* with Anthony Legge, and for ArtSong Canberra, Artsong NSW and The Firm in Adelaide.



Andrew Fysh

Bass

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

Andrew's particular interest lies in the music of the Renaissance and Baroque eras, nurtured through fourteen years as a permanent member of Melbourne's acclaimed Ensemble Gombert under the direction of John O'Donnell. He has rejoined the ensemble for its four overseas concert tours, most recently to Germany and neighbouring countries in 2015. In Canberra, Andrew is a founding member of the Clarion vocal quartet with Tobias Cole, and sings with Coro. Coro's program of Renaissance polyphony, 'Music by Numbers', which Andrew devised and co-directed, was named by the *Canberra Times* as one of the top five concerts of 2015.

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

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

This is Andrew's third concert as bass soloist with the Canberra Bach Ensemble. As a further contribution to his late-blooming quest to conquer all of Bach's cantatas, Andrew also performs with the newly formed Bach Akademie Australia, directed by Madeleine Easton, with whom he recorded *Christ lag in Todes Banden* (Cantata No.4) at the ABC Centre Ultimo in October last year.

Read more about all of the musicians in the Canberra Bach Ensemble at

www.canberrabachensemble.com

CBE Choir

Sopranos

Fiona Bender
Keren Dalzell
Alexandra Hughes
Gabriel Pender
Brooke Shelley

Altos

Susanah Bishop
Natalie Cooke
Anne Marie Dalseg
Olivia Gossip
Vanessa Hooley
Jaki Kane
Maartje Sevenster

Tenors

Frank den Hartog
James Porteous
Tristan Struve
Richard Walker

Basses

Patrick Baker
Rowan Grigg
Jonathan Lee
Oliver Raymond
Luke Willard

CBE Orchestra

Violin 1

Leanne Bear (lead)
Lauren Davis
Alys Rayner

Violin 2/Viola

Michelle Higgs (lead)
Matthew Witney

Viola

Ross Mitchell
Iska Sampson

Viola da Gamba

Jennifer Eriksson
Cathy Upex

Violoncello

Clara Tenniswood
Olivia Thorne

Double Bass

David Flynn

Oboes/d'amore

Aaron Reichelt (lead)
Andrew Angus

Recorders

Robyn Mellor
Olivia Gossip

Bassoon

John Myatt

Transverse Flute

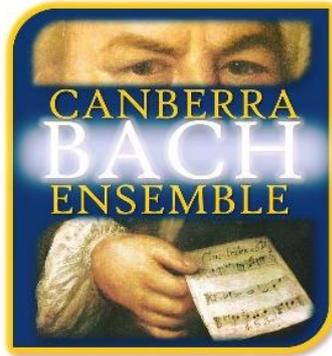
Jennifer Brian

Cornetto

John Foster

Organ Continuo

Anthony Smith



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