



## *Easter Oratorio*

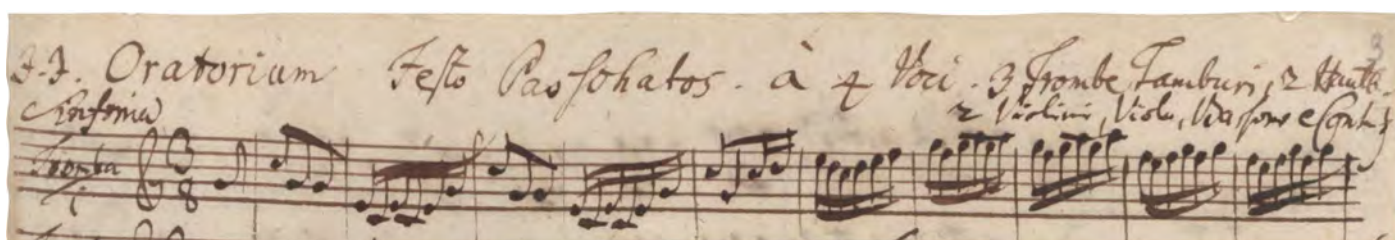
*Kommt, eilet und laufet BWV 249*  
*Der Himmel lacht! Die Erde jubiliert BWV 31*

St Christopher's Cathedral, Manuka

Saturday 18 April 2026, 7.30 pm  
Sunday 19 April 2026, 2.00 pm



## Bach at Easter



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

This program marks a special moment for the Ensemble. Not since the year 2000 have we presented, in full, any of Johann Sebastian Bach's cantatas for Easter Day. After 26 years, it is a particular pleasure to return to this remarkable repertoire with two of Bach's most vivid and celebratory works: the *Easter Oratorio*, BWV 249, and the cantata *Der Himmel lacht! Die Erde jubilieret*, BWV 31.

Performing these works as Bach conceived them calls for expanded forces, and we are grateful to collaborate once again with outstanding Baroque instrumentalists from interstate—especially in the brass and woodwind sections—whose contribution brings a distinctive brilliance to this music.

It is also a pleasure to welcome audience members who have travelled from beyond Canberra to be with us. Your presence, alongside our local community, is an important part of what makes performances like this possible.



As we approach the end of the financial year, we warmly invite those who are able to consider supporting the Ensemble through a donation to our current Australian Cultural Fund project. These contributions are tax deductible and play a vital role in enabling performances of this kind.

<https://artists.australianculturalfund.org.au/s/project/a2EMn00000bmnvZMAQ/bach-cantatas-2026>

We hope you enjoy the performance.

Andrew Koll, Director  
Canberra Bach Ensemble  
[www.canberrabachensemble.com](http://www.canberrabachensemble.com)

# Bach's Easter Oratorio

Bach's *Easter Oratorio* BWV 249 occupies a distinctive place among his vocal works, combining festive brilliance with an unusual and evolving history. Like the *St John Passion* BWV 245, it was not a fixed composition but one that Johann Sebastian Bach returned to and revised across multiple performances.

The piece originated in 1725 as a secular celebratory cantata—a birthday cantata for Duke Christian of Saxe-Weißenfels—before being adapted for Easter Day in Leipzig. Bach subsequently revised the work in later years, refining its scoring and structure. This pattern closely mirrors the *St John Passion*, first performed in 1724 and reworked in multiple versions across the 1720s and 1730s. In both cases, Bach treats composition as an evolving process, responding to changing performers, contexts, and artistic priorities.

Unlike the Passions, the Easter Oratorio does not present a continuous biblical narrative. Instead, it offers a reflective tableau: Peter, John, Mary Magdalene, and the other Mary—the mother of James—encounter the empty tomb and respond in wonder, urgency, and joy. The text is poetic rather than scriptural, allowing Bach to explore the emotional resonance of the Resurrection rather than recount its events.

The opening movement bursts forth with exuberance—trumpets, drums, and radiant strings evoke the energy of a festive morning. Throughout, Bach draws on the language of instrumental concerto and dance, lending the work a theatrical character that sets it apart from his more meditative sacred music.

Each aria brings a distinct emotional colour, culminating in a final chorus of confident celebration. In this work, Bach invites us not only to contemplate the Resurrection, but to share in its joy—music shaped over time into a vivid and communal expression of Easter faith.

To set the scene, let's revisit Luke's gospel account of what happened in the days following the death and burial of Jesus Christ:

## Jesus Has Risen

Luke 24: 1-12 (NIV)<sup>1</sup>

*On the first day of the week, very early in the morning, the women took the spices they had prepared and went to the tomb. <sup>2</sup>They found the stone rolled away from the tomb, <sup>3</sup>but when they entered, they did not find the body of the Lord Jesus. <sup>4</sup>While they were wondering about this, suddenly two men in clothes that gleamed like lightning stood beside them. <sup>5</sup>In their fright the women bowed down with their faces to the ground, but the men said to them, "Why do you look for the living among the dead? <sup>6</sup>He is not here; he has risen! Remember how he told you, while he was still with you in Galilee: <sup>7</sup>'The Son of Man must be delivered over to the hands of sinners, be crucified and on the third day be raised again.' " <sup>8</sup>Then they remembered his words.*

*<sup>9</sup>When they came back from the tomb, they told all these things to the Eleven and to all the others. <sup>10</sup>It was Mary Magdalene, Joanna, Mary the mother of James, and the others with them who told this to the apostles. <sup>11</sup>But they did not believe the women, because their words seemed to them like nonsense. <sup>12</sup>Peter, however, got up and ran to the tomb. Bending over, he saw the strips of linen lying by themselves, and he went away, wondering to himself what had happened...*

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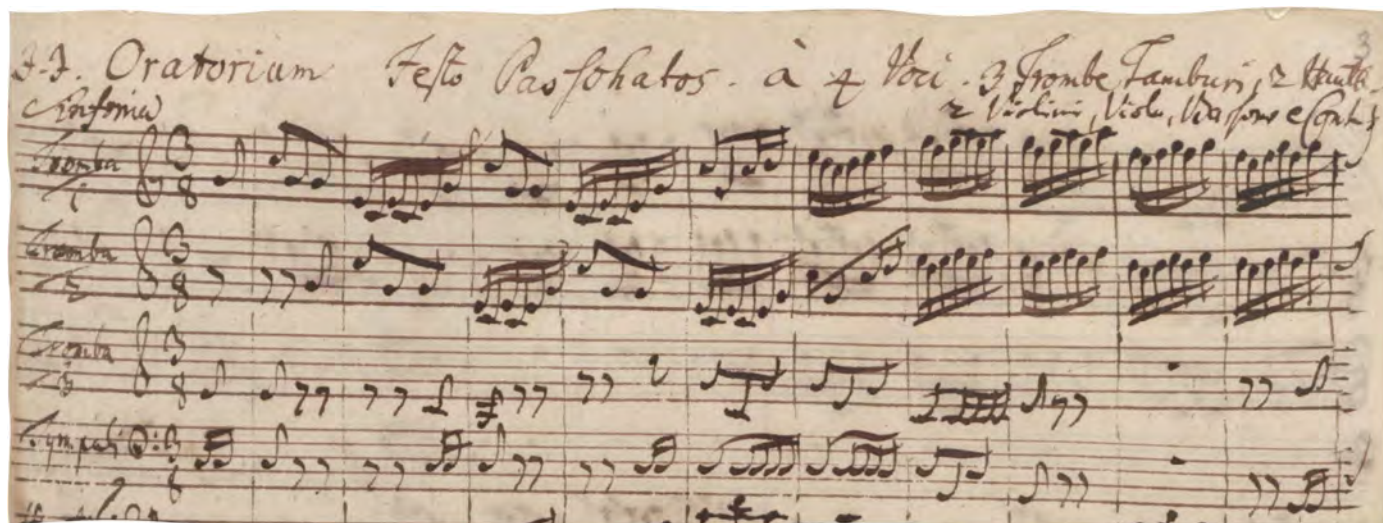
<sup>1</sup> <https://www.biblegateway.com/passage/?search=Luke%2024&version=NIV>

# Kommt, eilet und laufet BWV 249

Oratorium Festo Paschali - Easter Oratorio (1725, rev. 1738, 1743-46)

For SATB choir, SATB soloists

3 Trumpets & Timpani, Flauto traverso, 2 Flauti dolce, 2 Oboes, Bassoon, Strings, Basso continuo.



Bach's autograph score of the Easter Oratorio BWV 249, the opening orchestral introduction.

## 1. Sinfonia

## 2. Adagio

## 3. Chorus (SATB)

Kommt, eilet und laufet, ihr flüchtigen Füße,  
Erreicht die Höhle, die Jesum bedeckt!

Lachen und Scherzen

Begleitet die Herzen,

Denn unser Heil ist auferweckt.

Come, hurry and run, you fleet feet,  
Reach the [burial] cave that enshrouded Jesus.

Laughing and sporting

Accompanies our hearts,

For our salvation is risen [from the dead].

## 4. Recitative (Soprano, Alto, Tenor, Bass)

[MARIA MAGDALENA]

O kalter Männer Sinn!

Wo ist die Liebe hin,

Die ihr dem Heiland schuldig seid?

[MARY MAGDALENE]

O cold masculine disposition!

Where has the love gone

That you [Peter and John] owe the saviour?

[MARIA JACOBI]

Ein schwaches Weib muss euch beschämen.

[MARY, MOTHER OF JAMES]

A weak woman must shame you.

[PETER]

Ach, ein betrübtes Grämen

[PETER]

Ah, a grieved bemoaning

[JOHANNES]

Und banges Herzeleid

[JOHN]

And affrightened heartache

[PETER, JOHANNES]  
Hat mit gesalznen Tränen  
Und wehmutsvollem Sehnen  
Ihm eine Salbung zgedacht,

[MARIA JACOBI, MARIA MAGDALENA]  
Die ihr, wie wir, umsonst gemacht.

### 5. Aria (Soprano)

Seele, deine Speereien  
Sollen nicht mehr Myrrhen sein.  
Denn allein  
Sich mit Lorbeerkränzen schmücken,  
Schicket sich vor dein Erquickten.

### 6. Recitative (Alto, Tenor, Bass)

[PETRUS]  
Hier ist die Gruft

[JOHANNES]  
Und hier der Stein,  
Der solche zugedeckt.  
Wo aber wird mein Heiland sein?

[MARIA MAGDALENA]  
Er ist vom Tode auferweckt.  
Wir trafen einen Engel an,  
Der hat uns solches kundgetan.

[PETRUS]  
Hier seh ich mit Vergnügen  
Das Schweisstuch abgewickelt liegen.

### 7. Aria (Tenor)

Sanfte soll mein Todeskummer,  
Nur ein Schlummer,  
Jesu, durch dein Schweisstuch sein.  
Ja, das wird mich dort erfrischen  
Und die Zähren meiner Pein  
Von den Wangen tröstlich wischen.

### 8. Recitative-Arioso (Soprano, Alto)

[MARIA JACOBI, MARIA MAGDALENA]  
Indessen seufzen wir  
Mit brennender Begier:  
Ach, könnt es doch nur bald geschehen,  
Den Heiland selbst zu sehen.

[PETER, JOHN]  
Has, with salty tears  
And doleful yearning,  
Planned an anointment for him

[MARY, MOTHER OF JAMES; MARY MAGDALENE]  
That you, as we, have done in vain.

Soul, your spices  
Shall no longer be myrrh.  
For only  
Adorning yourself with laurel wreaths  
Suits your being [eternally] revived.

[PETER]  
Here is the crypt

[JOHN]  
And here the stone  
That covered this [crypt].  
But where might my saviour be?

[MARY MAGDALENE]  
He is risen from death.  
We encountered an angel,  
Who announced this to us.

[PETER]  
With pleasure I see here  
The sweat-cloth [of Jesus] lying unwrapped.

Gentle shall be my contemplation of death,  
Just a slumber,  
Jesus, by means of your sweat-cloth.  
Yes, it will refresh me there [in heaven]  
And comfortingly wipe  
The tears of my pain from my cheeks.

[MARY, MOTHER OF JAMES; MARY MAGDALENE]  
Meanwhile we sigh  
With burning desire;  
Ah, if only it could indeed happen soon,  
To see the [risen] saviour himself.

### 9. Aria (Alto)

Saget, saget mir geschwinde,  
Saget, wo ich Jesum finde,  
Welchen meine Seele liebt!

Komm doch, komm, umfasse mich;  
Denn mein Herz ist ohne dich  
Ganz verwaiset und betrübt.

Tell, [you redeemed tongues,] tell at once,  
Tell me where I may find Jesus,  
Whom my soul loves.

Come indeed, [Jesus,] come, embrace me;  
For without you my heart  
Is entirely orphaned and grieved.

### 10. Recitative (Bass)

[JOHANNES]

Wir sind erfreut,  
Dass unser Jesus wieder lebt,  
Und unser Herz,  
So erst in Traurigkeit zerflossen und geschwebt  
Vergisst den Schmerz  
Und sinnt auf Freudenlieder;  
Denn unser Heiland lebet wieder.

[JOHN]

We are glad  
That our Jesus lives again,  
And our heart,  
Once melted into and suspended in sorrow,  
Forgets the agony  
And thinks upon songs of joy;  
For our saviour lives again.

### 11. Chorus (SATB)

Preis und Dank  
Bleibe, Herr, dein Lobgesang.  
Höll und Teufel sind bezwungen,  
Ihre Pforten sind zerstört.  
Jauchzet, ihr erlösten Zungen,  
Dass man es im Himmel hört.  
Eröffnet, ihr Himmel, die prächtigen Bogen,  
Der Löwe von Juda kömmt siegend gezogen.

May laud and thanksgiving  
Remain, Lord, your song of praise.  
Hell and devil are vanquished;  
Their gates are destroyed.  
Raise a shout, you redeemed tongues,  
So that it can be heard in heaven.  
You heavens, open your magnificent archways;  
The Lion of Judah, [Jesus,] comes drawn-in, [to  
heaven,] victorious.

(transl. Michael Marissen and Daniel R. Melamed)

<https://bachcantatatexts.org/BWV249.5.htm>

# Bach's Easter Cantatas

Composed in Weimar in 1715, *Der Himmel lacht! Die Erde jubilieret* ("Heaven laughs! Earth rejoices!") is one of Johann Sebastian Bach's earliest and most exuberant expressions of Easter joy. Written during his tenure as court organist and Konzertmeister, the work already reveals a composer of remarkable dramatic instinct and theological imagination.

The cantata is preceded in this program by the motet *Ich weiß, daß mein Erlöser lebet*, SWV 457, by Heinrich Schütz. Setting words from the Book of Job, Schütz's music offers a profound and intimate declaration of faith in the living Redeemer. Its restrained, deeply expressive style provides a striking point of departure for the more expansive and jubilant sound world of Bach's Easter writing.

The opening chorus of BWV 31 is a dazzling proclamation: three trumpets and timpani crown a brilliant orchestral texture, evoking the cosmic scale of the Resurrection. Heaven and earth are united in rejoicing, and Bach's music reflects this through expansive gestures and radiant energy.

Bach's engagement with Easter extended far beyond a single work. Across his career, he composed a rich sequence of cantatas for the Easter season, exploring not only the event of the Resurrection itself, but its unfolding meaning in the weeks that follow—renewal, transformation, and the promise of eternal life. BWV 31 stands at the beginning of this tradition: bold, radiant, and outward in its celebration.

When Bach later revived the cantata in Leipzig, he adapted the work to new performing conditions, including a downward transposition from its original Weimar version. This created particular challenges for the wind writing: the oboe and bassoon parts had to be carefully reworked to accommodate the new pitch level, resulting in passages that sit somewhat awkwardly in the instruments. Such adjustments offer a glimpse into the practical realities behind Bach's revisions, and his willingness to reshape even large-scale works in response to local circumstances.

Yet the cantata quickly moves beyond proclamation into reflection. Its inner movements draw the listener toward a more personal response, meditating on spiritual rebirth and the believer's participation in Christ's victory over death. Particularly striking is the bass aria, with its vigorous depiction of Christ as triumphant conqueror.

The cantata concludes with a chorale that grounds this cosmic joy in the familiar voice of the Lutheran congregation—a reminder that the Resurrection is both universal and deeply personal.

Notably absent from this evening's program is Bach's great Easter chorale cantata, *Christ lag in Todesbanden*, BWV 4—one of his earliest surviving cantatas and a cornerstone of his Easter music. The Canberra Bach Ensemble looks forward to presenting this remarkable work as part of a future program exploring the historical foundations of Bach's cantata writing.

# Ich weiß, daß mein Erlöser lebet SWV 457

Motet for SSATTB choir (before 1628)

Heinrich Schütz (1585-1672)



Portrait of Heinrich Schütz  
by Christoph Spätner (1617-1699)

*Ich weiß, daß mein Erlöser lebt,  
And er wird mich hernach  
Aus der Erden auferwecken,  
Und werde mit dieser meiner Haut  
Umgeben werden,  
Und werde in meinem Fleisch Gott sehen,  
Denselben werd ich mir sehen,  
Und meine Augen werden ihn schauen,  
Ich und kein Fremder.*

Job 19:25-27

*I know that my Redeemer lives,  
And he will afterwards  
Awaken me from the earth;  
And I will be enclosed within  
this my skin,  
and I will see God in my flesh,  
he himself will I see,  
And my eyes will behold him,  
I and no other.*

(transl. Pamela Dellal)

# Der Himmel lacht! Die Erde jubiliert BWV 31

Cantata for Easter Day (1715)

For SATB choir, STB soloists, 3 Trumpets & Timpani, 3 Oboes, Taille, Bassoon, Strings, Basso continuo.

## 1. Sonata



Bach's autograph of the opening orchestral unison fanfare, Violin I part, of Cantata BWV 31.

## 2. Chorus (SSATB)

Der Himmel lacht! Die Erde jubiliert  
Und was sie trägt in ihrem Schoß;  
Der Schöpfer lebt! der Höchste triumphieret  
Und ist von Todes Banden los.  
Der sich das Grab zur Ruh erlesen,  
Der Heiligste kann nicht verwesen.

Heaven laughs! The earth rejoices  
and all that she bears within her womb;  
the Creator lives! The Highest triumphs  
and is freed from the death's bonds.  
He who has selected the grave for rest,  
the Most Holy cannot decay.

## 3. Recitative (Bass)

Erwünschter Tag! sei, Seele, wieder froh!  
Das A und O,  
Der erst und auch der letzte,  
Den unsre schwere Schuld in Todeskerker setzte,  
Ist nun gerissen aus der Not!  
der Herr war tot,  
Und sieh, er lebet wieder;  
Lebt unser Haupt, so leben auch die Glieder.  
Der Herr hat in der Hand  
Des Todes und der Hölle Schlüssel!  
Der sein Gewand  
Blutrot bespritzt in seinem bitterm Leiden,  
Will heute sich mit Schmuck und Ehren kleiden.

Longed-for day! O soul, be happy again!  
The A and O,  
the first and also the last,  
who placed our heavy guilt in the prison of death,  
is now wrested from danger!  
The Lord was dead,  
and behold, he lives again;  
if our Head lives, so also the limbs live.  
The Lord has in his hand  
the key to death and hell!  
He whose garment  
was sprinkled blood red in his bitter suffering,  
will robe himself today with adornment and honour.

## 4. Aria (Bass)

Fürst des Lebens, starker Streiter,  
Hochgelobter Gottessohn!  
Hebet dich des Kreuzes Leiter  
Auf den höchsten Ehrenthron?  
Wird, was dich zuvor gebunden,  
Nun dein Schmuck und Edelstein?  
Müssen deine Purpurwunden  
Deiner Klarheit Strahlen sein?

Prince of life, strong fighter,  
highly-praised Son of God!  
Does the ladder of the Cross raise you  
up to the highest throne of honour?  
Does that which previously bound you  
now become your adornment and jewel?  
Shall your purple wounds  
be now the rays of your brilliance?

## 5. Recitative (Tenor)

So stehe dann, du gottergebne Seele,  
Mit Christo geistlich auf!  
Tritt an den neuen Lebenslauf!  
Auf! von des Todes Werken!  
Laß, daß dein Heiland in der Welt,  
An deinem Leben merken!  
Der Weinstock, der jetzt blüht,  
Trägt keine tote Reben!  
Der Lebensbaum läßt seine Zweige leben!  
Ein Christe flieht  
Ganz eilend von dem Grabe!  
Er läßt den Stein,  
Er läßt das Tuch der Sünden  
Dahinten  
Und will mit Christo lebend sein.

So rise up then, you God-given soul,  
with Christ in spirit!  
Step onto the new course of life!  
Up! Away from the works of death!  
Let your Saviour take notice  
of your life in the world!  
The vine, that now blooms,  
bears no dead fruit!  
The tree of life lets its branches live!  
A Christian flees  
with great haste from the grave!  
He leaves the stone,  
he leaves the cloth of sin  
behind  
and wishes to be living with Christ.

## 6. Aria (Tenor)

Adam muß in uns verwesen,  
Soll der neue Mensch genesen,  
Der nach Gott geschaffen ist.  
Du mußt geistlich auferstehen  
Und aus Sündengräbern gehen,  
Wenn du Christi Gliedmaß bist.

Adam must decay in us,  
so the new person can be born,  
who is created in God's image.  
You must be resurrected spiritually  
and go forth from the tombs of sin,  
if you are one of Christ's members.

## 7. Recitative (Soprano)

Weil dann das Haupt sein Glied  
Natürlich nach sich zieht,  
So kann mich nichts von Jesu scheiden.  
Muß ich mit Christo leiden,  
So werd ich auch nach dieser Zeit  
Mit Christo wieder auferstehen  
Zur Ehr und Herrlichkeit  
Und Gott in meinem Fleische sehen.

Because the head naturally  
draws the limbs after it,  
so I cannot part myself from Jesus.  
If I must suffer with Christ,  
so also hereafter I will  
be resurrected again with Christ  
to honour and glory  
and see God in my own flesh.

## Aria (Soprano)

**[with instrumental Chorale – Strings]**

Letzte Stunde, brich herein,  
Mir die Augen zuzudrücken!  
**[Weil du vom Tod erstanden bist,]  
[Werd ich im Grab nicht bleiben;]  
[Dein letztes Wort mein Auffahrt ist,]  
[Todsurcht kannst du vertreiben.]**

Last hour, break forth,  
to press closed my eyes!  
**[Since you have arisen from death,]  
[I will not stay in the grave;]  
[your last word is my departure,]  
[you can drive away the fear of death.]**

Laß mich Jesu Freudenschein  
Und sein helles Licht erblicken,  
Laß mich Engeln ähnlich sein!  
**[Denn wo du bist, da komm ich hin,]  
[Daß ich stets bei dir leb und bin;]**

Let me gaze upon Jesus' joyous glow  
and his bright light,  
let me be like the angels!  
**[For where you are, there will I come,]  
[so that I will always live and be with you;]**

Letzte Stunde, brich herein!  
**[Dann fahr ich hin mit Freuden.]**

Last hour, break forth!  
**[therefore, I depart from here with joy.]**

## 9. Chorale (SATB)

So fahr ich hin zu Jesu Christ,  
Mein' Arm tu ich ausstrecken;  
So schlaf ich ein und ruhe fein,  
Kein Mensch kann mich aufwecken,  
Denn Jesus Christus, Gottes Sohn,  
Der wird die Himmelstür auftun,  
Mich führ'n zum ew'gen Leben.

Thus I go away to Jesus Christ,  
stretching out my arm;  
thus I fall asleep and rest sweetly,  
no one can awaken me,  
for Jesus Christ, the Son of God,  
will open the gate of heaven,  
leading me to eternal life.

(transl. Pamela Dellal)

<https://www.emmanuelmusic.org/bach-translations/bwv-31>

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SWV 457 and BWV 31 © Pamela Dellal

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

<https://www.emmanuelmusic.org/learn-engage/schutz-motets>

Portrait of Johann Sebastian Bach by Elias Gottlob Haußmann, 1746 and 1748.

Portrait of Johannes Bugenhagen [https://lucascranach.org/en/DE\\_EPSW\\_02/](https://lucascranach.org/en/DE_EPSW_02/)

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## **Andrew Koll**

### ***CBE 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 formed the Canberra Bach Ensemble in 1999. Over the past 25 years, Andrew has directed many of Canberra's choirs and instrumental groups, including Canberra Choral Society's 2018 performance of the Bach *St Matthew Passion* BWV 244, the ANU Choral Society (SCUNA), The University of Canberra Chorale, the Choir of St Paul's Manuka, 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, Andrew established a music study group in the early 2000s called the Real Bach Society, where he presents multimedia seminars examining the musical, historical, liturgical and theological interconnections within Bach's music and beyond, and the musical sciences that underpin Bach's art. Andrew is a regular delegate at the dialogue meetings hosted by the Bach Network at Madingley Hall, Cambridge, UK. Andrew was the recipient of a 'Canberra Critics Award' in 2024 for his conducting of the St John Passion and the Leipzig Cantata program.



## **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 2nd violin with the Australian Brandenburg Orchestra and teaching at Melbourne Uni, 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 (concertmaster, 2007-2012). Alongside his musical career, Stephen trained at the Alexander Technique Centre in Amsterdam qualifying as a teacher in 2010. Back in Australia since 2014, his performances and recordings with Early Music ensembles include Australian Haydn Ensemble, Pinchgut Opera, Bach Akademie Australia, Bach Band @ St James (lead violin), Genesis Baroque and Salut! Baroque. Stephen is a regular performer with Reykjavik International Baroque Orchestra and performed in their 20th anniversary concert in December 2024 with Bach's Christmas Oratorio. (Photo © Robert Gatto).



## **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. Her vocal timbre combines purity and clarity combined with warmth and richness. Her fluent execution of florid baroque coloratura is renowned. Described recently (March 2024) in the Canberra City News – *"Claringbould, has 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 iconic Canberra Children's Choir, and Head of Choirs at Canberra Girl's 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/continuo player Peter Young, Greta collectively formed the Trio Adhoc Baroque which performs esoteric sacred and secular Baroque chamber works. Adhoc Baroque gave the antipodean premier of Brunetti's 1764 *Stabat Mater* in 2017 and performed in both 2018 and 2019 at the prestigious Canonwindra Baroque Festival. Other more recent appearances include as soloist in Bach's *St Matthew Passion* and Handel's *Messiah* with Canberra Choral Society, Bach's *St John Passion* and Handel's *Israel in Egypt* with Igitur Nos Chamber Choir, Handel's *Messiah* with NZ Barok and the Scholars Baroque Aotearoa, as guest artist with Limestone Consort, Vivaldi's, *Nulla in Mundo Pax Sincera* Motet with NZ Barok at their 2024 20<sup>th</sup> 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, amongst others Peter Kooij, Evelyn Tubb, Louise Page and Roberta Alexander. She completed the Estill Voice Training System level one and two courses, that take an anatomical approach to sound production. Currently, Maartje is alto soloist with the Canberra Bach Ensemble, and in performances with Blocksounds, Limestone consort and other Canberra-based musicians.

In 2024, she performed with CBE at the renowned Bachfest in Leipzig, Germany. She performed several times at the Baroquefest in Canowindra, as a soloist with the Bach Akademie Australia and with Adhoc Baroque.

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

Next to performing, Maartje is active in her local Gundaroo community, organising the very successful first iteration of the Gundaroo Wander Concert in 2025, and currently planning the 2026 event. She has a small teaching practice and conducts a community choir in the village. 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 is a versatile performer, working in opera, oratorio and chamber groups. He has appeared with Australia's finest early music ensembles, including Pinchgut Opera, Ludovico's Band, the Australian Brandenburg Orchestra, Adelaide Baroque Orchestra, La Compañia and the Melbourne Bach Choir. Concert and recital performances include appearances with The Royal Melbourne Philharmonic, Melbourne Chamber Orchestra and the MSO. He is a regular performer of the works of Bach, including The Evangelist in the *Johannes Passion* as well as the arias of both the *Johannes* and *Matthäus Passion*, performs with The Bach Akademie Australia and is a frequent guest at St John's Southgate for their Bach Cantata program.

In Europe Timothy understudied a number of roles at Oper Stuttgart in Germany, and performed with The Bach Akademie Stuttgart, Opera Holland Park, Hampstead Garden Opera, The Gesualdo Consort Amsterdam, Philharmonischer Chor Esslingen, and at the Edinburgh Fringe.

A passionate ensemble performer, Timothy is the principal tenor for The Song Company, and a member of the Consort of Melbourne and the Melbourne Octet and has performed with e21 and Canberra's Luminescence Chamber Singers.

Some of Timothy's recent performances include the Evangelist in Bach's *Johannes Passion*, Rossini's *Petite Messe Solennelle*, Pompeo in Pinchgut opera's production of Vivaldi's *Farnace*, Britten's *Cantata Misericordium* with the Omega Ensemble, a selection of Purcell with the Adelaide Baroque Orchestra, Ruodi in Rossini's *Guillaume Tell* for Victorian Opera, and the Jester in Respighi's *Sleeping Beauty*. Timothy also has an interest in modern works, performing in Brett Dean's *The Last Days of Socrates* with the MSO, Hindemith's *Zwölf Madrigale* in Amsterdam with the Gesualdo Consort, and in Elliot Carter's *What Next as Zen* with Victorian Opera.



## Andrew Fysh

### Bass

Originally from Hobart — where he joined St David's Cathedral Choir as a treble five decades ago — 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, and 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 *Ein Deutsches Requiem*, Handel *Messiah* and *Israel in Egypt*, Mozart *Requiem*, Haydn *Nelson Mass*, and Buxtehude *Membra Jesu Nostri*. As regular bass soloist with the Canberra Bach Ensemble (CBE) 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 his masses, oratorios and passions. In 2024, while in Europe to perform with CBE at Bachfest in Leipzig, 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.

# CBE Choir

## Sopranos

Greta Claringbould  
Amy Jelacic  
Chantelle Henderson  
Sylvan Lawrenz  
Jade McFaul  
Gabriel Pender  
Renee Young  
Rachel Walker  
Charlotte Woodward

## Altos

Susanah Bishop  
Elizabeth Chalker  
Hilary Howes  
Jaki Kane  
Astrid Lane  
Hanna-Mari Latham  
Robyn Mellor  
Carolyn Strange

## Tenors

Peter Campbell  
Frank den Hartog  
Martin Magill  
Will Millard  
James Porteous  
Tristan Struve

## Basses

Philip Batterham  
Joshua Dunne  
Jonathon Lee  
Nick Horn  
Joshua Verspaandonk  
John Yoon

# CBE Orchestra

## Violin

Stephen Freeman  
Lauren Davis  
Brad Tham  
Claire Phillips  
Thayer Preece

## Viola

Iska Sampson  
Odette Bruinzeel

## Violoncello

Clara Tenniswood  
Shaun Ng

## Violone

Isabella Brown

## Flauto Traverso

Dante Costa

## Flauti Dolce

Robyn Mellor  
Olivia Gossip

## Oboes/ da caccia

Aaron Reichelt  
Andrew Angus  
Neil Simpson  
Fiona McMillan

## Baroque Bassoon

Matthew Ventura

## Organ Continuo

Ariana Odermatt

## Tromba

Simon Wolnizer  
Matthew Manchester  
Colin Grisdale

## Timpani

Murray Parker



(Photo: Dalice Trost)

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

Photography © Peter Hislop  
With thanks to Tim Lamble and ArtSound FM



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