

## Advent Cantatas

*Nun komm, der Heiden Heiland I BWV 61*

*Schwingt freudig euch empor BWV 36*

*Nun komm, der Heiden Heiland II BWV 62*

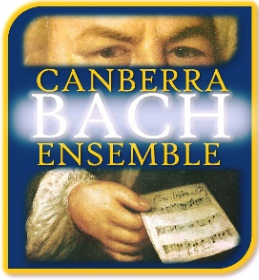
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*Wachet auf, ruft uns die Stimme BWV 140*

St Christopher's Cathedral, Manuka

Saturday 19 November 2016, 8.00pm

Sunday 20 November 2016, 2.30pm



# The Canberra Bach Ensemble Advent Cantatas



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

Bach's music can make a connection with listeners at many different levels. When one first encounters this music, it may simply be the immediate aesthetic beauty of the sound as they listen—the melodic lines, the harmony or the rhythmic drive of counterpoint. For others, the hook into the music might be through visceral feel of playing pieces on a particular instrument. As with many great forms of art, as one spends more time engaged with the material, one discovers more and more interconnecting layers that cohere the repertoire into a diverse yet integrated whole. The purpose of our CBE Bach Cantata performances is to present selections of cantatas (or other related music) which highlight interesting liturgical, theological, text, and/or musical connections that exist between various cantatas.

Three of the four cantatas to be presented this weekend focus on the music Bach composed for the First Sunday in Advent, the official beginning (week 1) of the liturgical calendar, which usually falls in late November or early December. Advent 1 this year is Sunday 27 November (next weekend). You'll notice that the titles of two of these cantatas, BWV 61 and 62, are identical, named after the opening stanza of Martin Luther's hymn for Advent Sunday, "Nun komm, der Heiden Heiland" ("Now come, Saviour of the heathens"). The same text also makes another appearance in the second movement, a duet for soprano and alto, in cantata BWV 36. Indeed it is this hymn text and melody, composed by Luther in 1524, c. 200 years before Bach, which connects these three cantatas together.

The final cantata, *Wachet auf, ruft uns die Stimme* BWV 140 was composed for the final Sunday in the liturgical calendar, which falls on this weekend, the week immediately before the First Sunday in Advent.

On behalf of the Canberra Bach Ensemble I would like to thank the Embassy of the Federal Republic of Germany in Canberra for their support for this weekend's performance of Bach's Advent Cantatas. The Ambassador, Her Excellency, Dr Anna Prinz writes:

Having witnessed the successful return of the Canberra Bach Ensemble earlier this year, I was excited to see how well received German baroque music was by an Australian audience. The creative works of Johann Sebastian Bach are of course a very important part of German classical music heritage. Therefore, the German Embassy Canberra is proud to support this year's Advent Cantatas concerts and I personally look forward to many more performances by this wonderful ensemble in the future.

Dr Anna Prinz  
Ambassador



Embassy  
of the Federal Republic of Germany  
Canberra

I would like to thank all our CBE choir members, soloists and our orchestra led so capably by our leader Leanne Bear for their meticulous preparations for this weekend's performance. We look forward to working together on more beautiful Bach Cantatas in Canberra next year and look forward to seeing you all in 2017!

Andrew Koll, Director

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

# Nun komm, der Heiden Heiland I BWV 61

Cantata for First Sunday in Advent (1714). For SATB choir, SATB soloists, strings, basso continuo.

Once again, we begin this program with the elegant grandeur of the French *Ouverture*, as Bach 'opens' the new Church year with the *tirades* (fast note flourishes) and *saccadé* ('jerked') dotted rhythms evoking the regal gestures of the operas and ballets of Louis XIV's French court. This time however, it is a more subdued opening, without the brass and timpani and in the minor key mode, reflecting the more humble entrance of the King of Heaven to his place on earth. Bach cleverly grafts the 4-line stanza of Luther's *Nun komm, der Heiden Heiland* onto the slow-fast-slow structure of the *Ouverture*. The finale chorale in this work is rather unusual – the soprano singing the cantus firmus of only a fragment, the last 3 lines, of stanza 7 of a different hymn altogether, Philipp Nicolai's *Wie schön leuchtet der Morgenstern*, which makes a lovely connection to Bach's cantata BWV 1 of the same name, which is the Cantata for the Annunciation of Mary! (Note that another stanza of this hymn appears at the end of Part One in BWV 36 coming up!).

## 1. Ouverture

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

Now come, Saviour of the heathens,  
known as the Virgin's child,  
over whom the whole world marvels,  
that God had ordained such a birth for Him.

## 2. Recitative (Tenor)

Der Heiland ist gekommen,  
Hat unser armes Fleisch und Blut  
An sich genommen  
Und nimmet uns zu Blutsverwandten an.  
O allerhöchstes Gut,  
Was hast du nicht an uns getan?  
Was tust du nicht  
Noch täglich an den Deinen?  
Du kömmt und läßt dein Licht  
Mit vollem Segen scheinen.

The Saviour has come,  
has taken our poor flesh and blood  
upon Himself  
and claims us as blood-relatives.  
O Highest Good,  
what have You not done for us?  
What do You not do  
still daily for Your own?  
You come and allow Your light  
to shine full of blessing.

## 3. Aria (Tenor)

Komm, Jesu, komm zu deiner Kirche  
Und gib ein selig neues Jahr!  
Befördre deines Namens Ehre,  
Erhalte die gesunde Lehre  
Und segne Kanzel und Altar!

Come, Jesus, come to Your church  
and grant a blessed new year!  
Support the honour of Your name,  
uphold the sound teachings  
and bless the chancel and altar!

## 4. Recitative (Bass)

*Siehe, ich stehe vor der Tür und klopfe an. So jemand meine Stimme hören wird und die Tür auftun, zu dem werde ich eingehen und das Abendmahl mit ihm halten und er mit mir.*  
[Revelation 3:20]

*Behold, I stand at the door and knock. Anyone that hears My voice and opens the door, to him I will enter and keep the evening meal with him and he with Me.*

## 5. Aria (Soprano)

Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.  
Bin ich gleich nur Staub und Erde,  
Will er mich doch nicht verschmähn,  
Seine Lust an mir zu sehn,  
Daß ich seine Wohnung werde.  
O wie selig werd ich sein!

Open yourself, my entire heart,  
Jesus comes and enters in.  
Even though I am only dust and earth,  
yet He does not scorn  
to reveal His joy to me,  
so that I may be His dwelling.  
O how happy will I be!

## 6. Chorale

**Amen, amen!**

**Komm, du schöne Freudenkrone, bleib nicht lange!  
Deiner wart ich mit Verlangen.**

["Wie schön leuchtet der Morgenstern," last part of verse 7]

**Amen! Amen!**

**Come, you lovely crown of joy, do not delay,  
I await you with longing.**

# Schwingt freudig euch empor BWV 36

Cantata for the First Sunday in Advent (1731).

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

Bach often reused and adapted his own compositions, and the opening chorus and arias of BWV 36 were originally used as a secular birthday cantata. In this version, for the First Sunday of Advent, he includes three stanzas of Luther's hymn "Nun komm, der Heiden Heiland": movement 2, a beautiful duet for soprano and alto, the tenor cantus firmus aria of movement 6, and the closing chorale. And, in movement 4, we have another appearance of Philipp Nicolai's hymn *Wie schön leuchtet der Morgenstern*.

## PART ONE

### 1. Chorus

Schwingt freudig euch empor zu den erhabnen Sternen,  
Ihr Zungen, die ihr jetzt in Zion fröhlich seid!  
Doch haltet ein! Der Schall darf sich nicht weit entfernen,  
Es naht sich selbst zu euch der Herr der Herrlichkeit.

Soar joyfully upwards to the exalted stars,  
you tongues that now are joyful in Sion!  
Yet stop! The sound need not travel so far,  
the Lord of Glory Himself approaches you.

### 2. Chorale – Duet (Soprano, Alto)

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

Now come, Saviour of the heathens,  
known as the Virgin's child,  
over whom the whole world marvels,  
that God had ordained such a birth for Him.

### 3. Aria (Tenor)

Die Liebe zieht mit sanften Schritten  
Sein Treugeliebtes allgemach.  
Gleichwie es eine Braut entzückt,  
Wenn sie den Bräutigam erblicket,  
So folgt ein Herz auch Jesu nach.

Love approaches his beloved  
with gentle and slow steps.  
Just as a bride is delighted  
when she beholds her bridegroom,  
so a heart follows after Jesus.

### 4. Chorale

Zwingt die Saiten in Cythara  
Und laßt die süße Musica  
Ganz freudenreich erschallen,  
Daß ich möge mit Jesulein,  
Dem wunderschönen Bräutigam mein,  
In steter Liebe wallen!  
Singet,  
Springet,  
Jubilieret, triumphieret, dankt dem Herren!  
Groß ist der König der Ehren.

Strike the strings of the Cythera  
and let the sweet music  
resound full of joy,  
so that I might, with little Jesus,  
my fairest bridegroom,  
travel in constant love!  
Sing,  
leap,  
rejoice, triumph, thank the Lord!  
Great is the King of honour.

## PART TWO

### 5. Aria (Bass)

Willkommen, werter Schatz!  
Die Lieb und Glaube machet Platz  
Vor dich in meinem Herzen rein,  
Zieh bei mir ein!

Welcome, worthy treasure!  
Love and faith make room  
for You in my purified heart,  
draw near to me!

### 6. Chorale (Tenors)

Der du bist dem Vater gleich,  
Führ hinaus den Sieg im Fleisch,  
Daß dein ewig Gotts Gewalt  
In uns das krank Fleisch enthalt.

You who are like the Father,  
lead the victory forth in the flesh,  
so that Your eternal Godly power  
may sustain our weak flesh in us.

### 7. Aria (Soprano)

Auch mit gedämpften, schwachen Stimmen  
Wird Gottes Majestät verehrt.  
Denn schallet nur der Geist darbei,  
So ist ihm solches ein Geschrei,  
Das er im Himmel selber hört.

Also with muted, weak voices  
is God's majesty honoured.  
For if the Spirit only resounds with it,  
it becomes such an outcry,  
that is heard in heaven itself.

### 8. Chorale

Lob sei Gott, dem Vater, g'ton,  
Lob sei Gott, sein'm eingen Sohn,  
Lob sei Gott, dem Heiligen Geist,  
Immer und in Ewigkeit!

Praise be to God, the Father,  
praise be to God, His only Son,  
praise be to God, the Holy Spirit,  
for ever and in eternity!

## Nun komm, der Heiden Heiland II BWV 62

Cantata for the First Sunday in Advent (1724)

For SATB choir, SATB soloists, 2 oboes, horn, strings, basso continuo.

In contrast to the French *Ouverture* style opening movement of BWV 61, in BWV 62 Bach sets the first movement in the style of an Italian concerto. The chorale lines sung by the choir are partitioned by vigorous orchestral ritornellos, from which can be heard short quotations of the now familiar chorale melody. The entire libretto of this Cantata is based on Luther's eight stanza hymn "Nun komm, der Heiden Heiland". The first and last movements correspond to the first and last stanzas of the original hymn, and the remaining movements condense and paraphrase the other six hymn stanzas.

### 1. Chorale

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

Now come, Saviour of the heathens,  
known as the Virgin's child,  
over whom the whole world marvels,  
that God had ordained such a birth for Him.

### 2. Aria (Tenor)

Bewundert, o Menschen, dies große Geheimnis:  
Der höchste Beherrscher erscheint der Welt.  
Hier werden die Schätze des Himmels entdeckt,  
Hier wird uns ein göttliches Manna bestellt,  
O Wunder! die Keuschheit wird gar nicht befleckt.

Marvel, o humanity, at this great mystery:  
the Supreme Ruler appears to the world.  
Here the treasures of heaven are uncovered,  
here a divine manna is presented to us,  
O miracle! The purity will be entirely unblemished.

### 3. Recitative (Bass)

So geht aus Gottes Herrlichkeit und Thron  
Sein eingeborner Sohn.  
Der Held aus Juda bricht herein,  
Den Weg mit Freudigkeit zu laufen  
Und uns Gefallne zu erkaufen.  
O heller Glanz, o wunderbarer Segensschein!

Thus from God's glory and throne  
goes forth His only-begotten Son.  
The hero out of Judah breaks forth  
to run His course with joy  
and to purchase us fallen ones.  
O brilliant radiance, o wonderful light of blessing!

### 4. Aria (Bass)

Streite, siege, starker Held!  
Sei vor uns im Fleische kräftig!  
Sei geschäftig,  
Das Vermögen in uns Schwachen Stark zu machen!

Struggle, conquer, powerful hero!  
Be mighty for us in the flesh!  
Be effective,  
to strengthen the potential in us, the weak!

### 5. Recitative (Soprano, Alto)

Wir ehren diese Herrlichkeit  
Und nahen nun zu deiner Krippen  
Und preisen mit erfreuten Lippen,  
Was du uns zubereit';  
Die Dunkelheit verstört' uns nicht  
Und sahen dein unendlich Licht.

We honour this glory  
and approach Your manger now  
and praise with joyful lips  
what You have prepared for us;  
the darkness does not confuse us  
and we see Your eternal light.

### 6. Chorale

Lob sei Gott, dem Vater, g'ton,  
Lob sei Gott, sein'm eingen Sohn,  
Lob sei Gott, dem Heiligen Geist,  
Immer und in Ewigkeit!

Praise be to God the Father,  
praise be to God, His only Son,  
Praise be to God, the Holy Spirit,  
for ever and in eternity!

## INTERVAL

# *Wachet auf, ruft uns die Stimme* BWV 140

Cantata for the Twenty-Seventh Sunday after Trinity (1731).

For SATB choir, SATB soloists, horn, 3 oboes, strings, basso continuo.

For our final work, we present the Cantata composed for the last Sunday of the church year, which falls this weekend. It anticipates the advent of Christ the following week for the beginning of another liturgical year, but it also calls on believers to stay alert for Christ's return. The Gospel Reading for this Sunday is Matthew 25:1-13, the parable of the virgins awaiting the arrival of the bridegroom. The libretto makes use of Philipp Nicolai's 1599 hymn "Wachet auf, ruft uns die Stimme", and also draws on text from the Song of Songs. The choir delivers the chorale text, and the tenor soloist acts as narrator. Jesus, the Bridegroom, is sung by the bass soloist, and he enters into a wonderful dialogue with the Soul, sung by the soprano soloist. The union of Jesus and the Soul is beautifully depicted in movement 6, and this wedding of heaven and earth is celebrated with the exultant concluding chorale.

### 1. Chorale (SATB)

Wachet auf, ruft uns die Stimme,  
der Wächter sehr hoch auf der Zinne,  
wach auf, du Stadt Jerusalem.  
Mitternacht heißt diese Stunde,  
sie rufen uns mit hellem Munde,  
wo seid ihr klugen Jungfrauen?  
Wohlauf, der Bräut'gam kömmt,  
steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit  
zu der Hochzeit,  
ihr müsset ihm entgegen gehn.

Awake, calls the voice to us  
of the watchmen high up in the tower;  
awake, you city of Jerusalem.  
Midnight the hour is named;  
they call to us with bright voices;  
where are you, wise virgins?  
Indeed, the Bridegroom comes;  
rise up and take your lamps,  
Alleluia!  
Make yourselves ready  
for the wedding,  
you must go to meet Him.

### 2. Recitative (Tenor)

Er kommt, er kommt,  
der Bräut'gam kommt,  
ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
in euer Mutter Haus.  
Der Bräut'gam kommt, der einen Rehe  
und jungen Hirschen gleich  
auf denen Hügeln springt  
und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch,  
den Bräut'gam zu empfangen;  
dort, sehet, kommt er hergegangen.

He comes, He comes,  
the Bridegroom comes,  
O Zion's daughters, come out,  
his course runs from the heights  
into your mother's house.  
The Bridegroom comes, who like a roe  
and young stag  
leaps upon the hills;  
to you He brings the wedding feast.  
Rise up, take heart,  
to embrace the bridegroom;  
there, look, He comes this way.

### 3. Duet (Soprano - the Soul; Bass - Jesus)

Wenn kömmt du, mein Heil?

- Ich komme, dein Teil.-

Ich warte mit brennenden Öle.

Eröffne den Saal

- Ich öffne den Saal -

zum himmlischen Mahl.

Komm, Jesu.

-Ich komme, komm, liebe Seele.-

When will You come, my Savior?

- I come, as Your portion. -

I wait with burning oil.

Now open the hall

- I open the hall -

for the heavenly meal.

Come, Jesus!

- I come, come, lovely soul! -

### 4. Chorale (Tenors)

Zion hört die Wächter singen,

das Herz tut ihr vor Freuden springen,

sie wachet und steht eilend auf.

Ihr Freund kommt von Himmel prächtig,

von Gnaden stark, von Wahrheit mächtig,

ihr Licht wird hell, ihr Stern geht auf.

Nun komm, du werte Kron',

Herr Jesu, Gottes Sohn,

Hosianna!

Wir folgen all

zum Freudensaal

und halten mit das Abendmahl.

Zion hears the watchmen sing,

her heart leaps for joy within her,

she wakens and hastily arises.

Her glorious Friend comes from heaven,

strong in mercy, powerful in truth,

her light becomes bright, her star rises.

Now come, precious crown,

Lord Jesus, the Son of God!

Hosannah!

We all follow

to the hall of joy

and hold the evening meal together.

### 5. Recitative (Bass)

So geh herein zu mir,

du mir erwählte Braut!

Ich habe mich mit dir

von Ewigkeit vertraut.

Dich will ich auf mein Herz,

auf meinen Arm gleich wie ein Sigel setzen,

und dein betrübtes Aug' ergötzen.

Vergiß, o Seele, nun

die Angst, den Schmerz,

den du erdulden müssen;

auf meiner Linken sollst du ruhn,

und meine Rechte soll dich küssen.

So come in to Me,

you My chosen bride!

I have to you

eternally betrothed Myself.

I will set you upon My heart,

upon My arm as a seal,

and delight your troubled eye.

Forget, O soul, now

the fear, the pain

which you have had to suffer;

upon My left hand you shall rest,

and My right hand shall kiss you.

### 6. Duet (Soprano - the Soul; Bass - Jesus)

Mein Freund ist mein,

-und ich bin sein,-

die Liebe soll nichts scheiden.

Ich will mit dir

-du sollst mit mir-

im Himmels Rosen weiden,

da Freude die Fülle, da Wonne wird sein.

My Friend is mine,

- and I am yours, -

love will never part us.

I will with You

- you will with Me -

graze among heaven's roses,

where complete pleasure and delight will be.

### 4. Chorale (SATB)

Gloria sei dir gesungen,

mit Menschen- und englischen Zungen,

mit Harfen und mit Zimbeln schon.

Von zwölf Perlen sind die Pforten,

an deiner Stadt sind wir Konsorten

der Engel hoch um deine Thron.

Kein Aug' hat je gespürt,

kein Ohr hat je gehört

solche Freude,

des sind wir froh,

io,io,

ewig in *dulci jubilo*.

Let Gloria be sung to You

with mortal and angelic tongues,

with harps and even with cymbals.

Of twelve pearls the portals are made,

In Your city we are companions

Of the angels high around Your throne.

No eye has ever perceived,

no ear has ever heard

such joy

like our happiness,

Io, io,

eternally in *dulci jubilo*.

References: Cantata text translations © Pamela Dellal courtesy Emmanuel Music Inc. ([www.emmanuelmusic.org](http://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. Obviously it is inextricably religious in nature. Nevertheless, it is not the intention of the Canberra Bach Ensemble (nor me as its director), to 'preach at' our audiences through Bach's cantata libretti. We appreciate that our society is made up of a wide spectrum of people from all kinds of backgrounds, who have an equally wide understanding of the world and of questions of existence and meaning that we all may grapple with from time to time. It's wonderful, but no longer surprises me, that some people find some aspects of the dry texts of Bach's Cantatas divine, beautiful and inspiring, and others find them to be harsh, austere, dogmatic and even 'awful' (within the context of living in a modern society in the 2010s). When reading the cantata texts cold, they can confront the reader at times with their direct style of language. I would encourage readers today to receive the texts with an open and circumspect frame of mind, taking into consideration that these texts were written hundreds of years ago by people who, like us, were trying to come to terms with their own mortality and purpose of their existence, with the knowledge and understanding of the world around them they had at that time.

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 rest of 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 140", 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](http://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.



## Emma Griffiths

Soprano

Emma Griffiths commenced her singing career receiving invaluable training and performance opportunities with the Sydney Children's Choir, performing in the Sydney 2000 Olympics Opening Ceremony. Her passion for early music developed under the baton of Neil McEwan, conductor of the Conservatorium Chamber Choir and Christ Church St Laurence. Under the direction of Amanda Thane, opera singer and teacher at the Conservatorium of Music in Sydney, she continued her instruction. Emma also spent time in Italy and here in Australia training and performing with Peter Phillips director of the world-renowned Tallis Scholars.

In 2009, Emma earned a scholarship to sing in the prestigious Ormond College Choir led by John O'Donnell and toured with the choir to Europe. She received further coaching in Melbourne by soprano Vivien Hamilton and performed regularly with her choral group, Early Voices. Emma has taken part in album recordings with the Sydney Children's Choir, Early Voices and Sydney group The Parsons Affayre directed by Warren Trevelyan-Jones. In 2012 she recorded with Canberra composer and singer David Yardley on an album of his medieval madrigal compositions, collaborating with some of the best chamber singers in Australia.

Emma established herself in the Canberra choral scene after her move from Sydney in 2010 singing with the Oriana Chorale under the direction of conductor and composer David Mackay, regularly performing solo work. She was one of the founding members of Canberra Critics Award-winning chamber group Coro and continues to sing with them, most notably performing some well-loved soprano solo roles in their 2015 production of Handel's *Messiah*. Emma has also performed in solo roles for the Canberra Choral Society and sings alongside Tobias Cole in his vocal quartet, Clarion which performs regularly at the National Portrait Gallery.

As well as performing, Emma teaches vocal students of all ages and enjoys passing on the great wealth of knowledge she has learnt from so many talented individuals. She has recently spent two years as a production manager for a community radio station in Canberra and continues her passion for radio at times announcing on ArtSound FM as part of their Concert Hall series. Her 2-year-old daughter keeps her on her toes as she balances her passion for early music with a passion for her family.



## 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.



## *Chloe Lankshear*

### *Soprano*

Chloe is a keen young musician who has devoted her youth to the studies of voice and violin and has excelled at both, achieving high distinction for her AMEB eighth grade studies.

She was a member of Gondwana Voices for four consecutive years, including several overseas tours with renowned conductor Lyn Williams and a national tour with the Australian Chamber Orchestra. Chloe has also sung with the Canberra Opera Workshop.

Chloe is currently studying for her Associate Music Diploma under Louise Page and is studying a Bachelor of Music at the ANU School of Music.



## *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.



## *Paul Sutton*

### *Tenor*

Paul Sutton developed his musicianship at an early age singing in St. Mary's Cathedral Choir, Sydney. Since completing a Choral Scholarship there, Paul earned a position as a Tenor Lay Clerk with St. Mary's, where he regularly sings in choral and solo services and concerts. Paul is currently in his final year of the Bachelor of Music

(Performance) at The Sydney Conservatorium of Music. In 2012, Paul toured to Brisbane and Melbourne with The Australian Brandenburg Orchestra for their production of Monteverdi's *L'Orfeo* and in 2015, was selected to represent The Sydney Conservatorium of Music in Verona, Italy as part of the Estivo programme, for two weeks of lessons, masterclasses and public concerts.

Paul has been acclaimed for his "charming tone" in this year's concert series with The Australian Brandenburg Orchestra, where he sang the tenor solos in Mozart's *Requiem*. In July and August, he performed with Rockdale Opera Company in the title role of Orpheus in Offenbach's comic opera, *Orpheus in the Underworld*. Coming up in December, Paul will be singing the tenor solos in Handel's *Messiah* with Penrith Symphony Orchestra followed by two performances at the Sydney Town Hall with combined choirs. Next year, Paul will be returning to the Sydney Conservatorium of Music for a special performance of Ralph Vaughan Williams' *On Wenlock Edge* as a result of winning the vocal division of the prestigious Concerto Competition.



## 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. Earlier this 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.

Andrew balances musical pursuits with a full-time career as a naval officer, facilitating his numerous geographical moves over the last three decades. In the 2012 Queen's Birthday Honours List, he was awarded the Medal of the Order of Australia for his service to marine engineering in the Royal Australian Navy.

*Read more about all of the musicians in the Canberra Bach Ensemble at*  
[www.canberrabachensemble.com](http://www.canberrabachensemble.com)

## **CBE Choir**

### **Sopranos**

Fiona Bender  
Kristin Crawford  
Keren Dalzell  
Georgia Elith  
Emma Griffiths  
Chloe Lankshear  
Jade McFaul

### **Altos**

Natalie Cooke  
Anne Marie Dalseg  
Olivia Gossip  
Vanessa Hooley  
Jaki Kane  
Eva Schroeder  
Maartje Sevenster

### **Tenors**

George Brenan  
David Faraker  
Ewan the Tenor  
James Porteous  
Tristan Struve  
Richard Walker

### **Basses**

Paul Gardner  
Rowan Grigg  
Kuangda He  
Jonathan Lee  
Grant Roberts  
Luke Willard  
John Yoon

## **CBE Orchestra**

### **Violin 1**

Leanne Bear (lead)  
Claire Phillips  
Timothy Wickham

### **Violin 2/Viola**

Michelle Higgs (lead)  
Matthew Witney

### **Viola**

Lucy Carrigy-Ryan  
Ross Mitchell

### **Violoncello**

Gillian Pereira  
Clara Tenniswood

### **Double Bass**

David Flynn

### **Oboes/d'amore/da caccia**

Aaron Reichelt (lead)  
Rachel Bullen  
Chayla Ueckert-Smith

### **Bassoon**

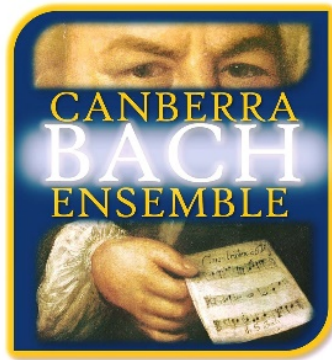
Kristen Sutcliffe

### **Horn**

Rhian Cope

### **Organ Continuo**

Anthony Smith



Join us for our next performances...

## Bach's 'Nunc Dimittis' Cantatas

*Mit Fried und Freud ich fahr dahin* BWV 125

*Christus, der ist mein Leben* BWV 95

*Gottes Zeit ist die allerbeste Zeit* BWV 106

*Ich habe genug* BWV 82

## St Christopher's Cathedral, Manuka

Saturday 4 February 2017, 8.00pm

Sunday 5 February 2017, 2.30pm

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