



# 2010 Bach

THE COMPLETE CHORAL CANTATAS



## CANTATAS XIII 19 November 2006

BWV 4: Christ lag in Todesbanden  
BWV 18: Gleichwie der Regen und Schnee vom Himmel fällt  
BWV 182: Himmelskönig, sei willkommen

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### Christ lag in Todesbanden



Christ lay by death enshrouded,  
From mortal sin to save us.  
He is again arisen,  
Eternal life He gave us.  
So now let us joyful be,  
And magnify Him thankfully,  
And singing Hallelujah.  
Hallelujah!

Now we are nourished bounteously  
With paschal bread of gladness.  
The ancient leaven shall not be  
In this pure word of goodness.  
Christ himself will feed us well;  
He only shall feed our soul,  
For faith can live by no other.  
Hallelujah!



## BWV 4: CHRIST LAG IN TODESBANDEN

### 1. Sinfonia

#### 2. Versus 1 - Choral

Christ lag in Todesbanden für unsre Sünd gegeben,  
Er ist wieder erstanden und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja,

#### 3. Versus 2 - Duett S A

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.

#### 4. Versus 3 - Choral T

Jesus Christus, Gottes Sohn, an unser Statt ist kommen  
Und hat die Sünde weggetan, damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibet nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.

#### 5. Versus 4 - Choral

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündigt das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden.

#### 6. Versus 5 - Arie B

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heißer Lieb gebraten,  
Das Blut zeichnet unsre Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr schaden.

#### 7. Versus 6 - Duett S T

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen läßt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden.

#### 8. Versus 7 - Choral

Wir essen und leben wohl in rechten Osterfladen,  
Der alte Sauerteig nicht soll sein bei dem Wort der Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben.

### 1. Sinfonia

#### 2. Verse 1 - Chorale

Christ lay in death's bonds given over for our sins,  
He has risen again and brought us life;  
therefore we should be joyful,  
praise God and be thankful to Him  
and sing Hallelujah,

#### 3. Verse 2 - Duet S A

No one could defeat death  
among all humanity,  
this was all because of our sins,  
no innocence was to be found.  
Therefore death came so soon  
and took power over us,  
held us captive in his kingdom.

#### 4. Verse 3 - Chorale T

Jesus Christ, God's son, has come in our place,  
and has done away with sin, thereby taking from death  
all his rights and power,  
nothing remains but death's form;  
he has lost his sting.

#### 5. Verse 4 - Chorale

It was a strange battle,  
that death and life waged,  
life claimed the victory,  
it devoured death.  
The scripture had prophesied this,  
how one death gobbled up the other,  
a mockery has been made out of death.

#### 6. Verse 5 - Aria B

Here is the true Easter-lamb,  
offered up by God,  
which was, high on the cross' stalk  
roasted in hot love,  
the blood marks our door,  
faith holds it against death,  
the strangler can no longer harm us.

#### 7. Verse 6 - Duet S T

So we celebrate the high festival  
with joy of heart and delight,  
which the Lord radiates upon us,  
He himself is the sun,  
that through the splendor of his grace  
illuminates our hearts completely,  
the night of sin has disappeared.

#### 8. Verse 7 - Chorale

We eat and live well on the true Easter bread,  
the old leaven shall not exist next to the word of grace,  
Christ will be our food  
and nourish the soul alone,  
faith will live in no other way.

# BWV 18: GLEICHWIE DER REGEN UND SCHNEE VOM HIMMEL FÄLLT

## 1. Sinfonia

### 2. Recitativ B

Gleichwie der Regen und Schnee vom Himmel fällt und nicht wieder dahin kommet, sondern feuchtet die Erde und macht sie fruchtbar und wachsend, daß sie gibt Samen zu säen und Brot zu essen: Also soll das Wort, so aus meinem Munde gehet, auch sein; es soll nicht wieder zu mir leer kommen, sondern tun, das mir gefället, und soll ihm gelingen, dazu ich's sende.

### 3. Recitativ T B und Litanei - Chor

Mein Gott, hier wird mein Herze sein:  
Ich öffne dir's in meines Jesu Namen;  
So streue deinen Samen  
Als in ein gutes Land hinein.  
Mein Gott, hier wird mein Herze sein:  
Laß solches Frucht, und hundertfältig, bringen.  
O Herr, Herr, hilf! o Herr, laß wohlgelingen!  
Du wollest deinen Geist und Kraft zum  
Worte geben,  
Erhör uns, lieber Herre Gott!  
Nur wehre, treuer Vater, wehre,  
Daß mich und keinen Christen nicht  
Des Teufels Trug verkehre.  
Sein Sinn ist ganz dahin gericht',  
Uns deines Wortes zu berauben  
Mit aller Seligkeit.  
Den Satan unter unsre Füße treten.  
Ach! viel verleugnen Wort und Glauben  
Und fallen ab wie faules Obst,  
Wenn sie Verfolgung sollen leiden.  
So stürzen sie in ewig Herzeleid,  
Da sie ein zeitlich Weh vermeiden.  
Und uns für des Türken und des Papsts  
grausamen Mord und Lästerungen,  
Wüten und Toben väterlich behüten.  
Ein andrer sorgt nur für den Bauch;  
Inzwischen wird der Seele ganz vergessen;  
Der Mammon auch  
Hat vieler Herz besessen.  
So kann das Wort zu keiner Kraft gelangen.  
Und wieviel Seelen hält  
Die Wollust nicht gefangen?  
So sehr verführet sie die Welt,  
Die Welt, die ihnen muß anstatt des Himmels stehen,  
Darüber sie vom Himmel irgehen.  
Alle Irrige und Verführte wiederbringen.

### 4. Arie S

Mein Seelenschatz ist Gottes Wort;  
Außer dem sind alle Schätze  
Solche Netze,  
Welche Welt und Satan stricken,  
Schnöde Seelen zu berücken.  
Fort mit allen, fort, nur fort!  
Mein Seelenschatz ist Gottes Wort.

### 5. Choral

Ich bitt, o Herr, aus Herzens Grund,  
Du wollst nicht von mir nehmen  
Dein heil'ges Wort aus meinem Mund;  
So wird mich nicht beschämen  
Mein Sünd und Schuld, denn in dein Huld  
Setz ich all mein Vertrauen:  
Wer sich nur fest darauf verläßt,  
Der wird den Tod nicht schauen.

## 1. Sinfonia

### 2. Recitative B

Just as the rain and snow fall from heaven and do not return again to it, rather moisten the earth and make it fruitful and growing, so that it gives seed for sowing and bread to eat: So shall the word, that goes forth from My mouth, be also; it will not return to me empty, rather it does my will, and shall achieve the purpose for which I send it.

### 3. Recitative T B and Litany - Chorus

My God, here is my heart:  
I open it to you in my Jesus' name;  
so cast your seed within  
as on a fertile soil.  
My God, here is my heart:  
May it bear such fruit, and hundred-fold.  
O Lord, Lord, help! O Lord, let it be accomplished!  
That you would lend your spirit and power  
with your Word,  
Hear us, dear Lord God!  
Only assure, true Father, assure,  
that neither I nor any Christians  
are perverted by the Devil's deceit.  
His purpose is completely dedicated  
to robbing us of Your word  
and all its blessedness.  
That Satan be crushed under our feet.  
Ah! Many deny word and faith  
and fall away like rotten fruit,  
if they suffer persecution.  
So they plunge into eternal suffering,  
in order to avoid a temporary woe.  
That we, from the Turks and the Pope's  
horrid murder and blasphemy,  
raging and fury, be fatherly protected.  
Another cares only for his belly;  
in the meantime totally forgetting his soul;  
Mammon also  
has possessed many hearts.  
The Word by no means can triumph here.  
And how many souls are not  
held captive by lust?  
So strongly the world tempts them,  
the world, that must take Heaven's place for them,  
since from heaven they wander away.  
That all erring and misled ones be brought back.

### 4. Aria S

My soul's treasure is God's word;  
Besides this all precious things  
are such webs  
woven by the world and Satan,  
to entice miserable souls.  
Away with all of them, away, away!  
My soul's treasure is God's word.

### 5. Chorale

I pray, o Lord, from the bottom of my heart,  
that You will never take  
Your holy Word from my mouth;  
so will I never be ashamed by  
my sin and guilt, for in your grace  
I place all my trust:  
whoever relies firmly upon this,  
will never look upon death.

## BWV 182: HIMMELSKÖNIG, SEI WILLKOMMEN

### 1. Sonata

#### 2. Chor

Himmelskönig, sei willkommen,  
Laß auch uns dein Zion sein!  
Komm herein, du hast uns das Herz genommen.

#### 3. Rezitativ B

*Siehe, ich komme, im Buch ist von mir geschrieben;  
deinen Willen, mein Gott, tu ich gerne.*

#### 4. Arie B

Starkes Lieben, das dich, großer Gottessohn,  
Von dem Thron deiner Herrlichkeit getrieben,  
Daß du dich zum Heil der Welt  
Als ein Opfer vorgestellt,  
Daß du dich mit Blut verschrieben.

#### 5. Arie A

Leget euch dem Heiland unter,  
Herzen, die ihr christlich seid!  
Tragt ein unbeflecktes Kleid  
Eures Glaubens ihm entgegen,  
Leib und Leben und Vermögen  
Sei dem König itzt geweiht.

#### 6. Arie T

Jesu, laß durch Wohl und Weh  
Mich auch mit dir ziehen!  
Schreit die Welt nur "Kreuzige!",  
So laß mich nicht fliehen, Herr,  
von deinem Kreuzpanier;  
Kron und Palmen find ich hier.

#### 7. Choral

Jesu, deine Passion ist mir lauter Freude,  
Deine Wunden, Kron, und Hohn meines Herzens Weide.  
Meine Seel auf Rosen geht, wenn ich dran gedenke,  
In dem Himmel eine Stätt mir deswegen schenke!

#### 8. Chor

So lasset uns gehen in Salem der Freuden,  
Begleitet den König in Lieben und Leiden.  
Er gehet voran und öffnet die Bahn.

### 1. Sonata

#### 2. Chorus

King of Heaven, welcome,  
Let us also be your Zion!  
Come within, you have taken our hearts from us.

#### 3. Recitative B

*Behold, I come, in the Book it is written of me;  
Your will, my God, I do gladly.*

#### 4. Arie B

Powerful love, great Son of God,  
which has driven You from the throne of Your glory,  
so that You, for the salvation of the world,  
might be offered as a sacrifice,  
which You have authorized with Your blood.

#### 5. Aria A

Lay yourselves beneath the Savior,  
hearts that are Christian!  
Wear the spotless garment  
of your faith before Him,  
your body, your life, and your desires  
should now be consecrated to the King.

#### 6. Aria T

Jesus, through good and bad times  
let me journey also with You!  
Though the world scream only "Crucify!",  
let me not run away, Lord,  
from Your cross' standard;  
I will find crown and palm here.

#### 7. Chorale

Jesus, Your passion is pure joy to me,  
Your wounds, thorns and shame my heart's pasture;  
my soul walks on roses when I think upon it;  
grant a place in heaven for me for its sake.

#### 8. Chorus

Then let us go into the Salem of joy,  
accompanying the King in love and sorrow.  
He goes before and opens the path.

# PROGRAMME NOTES

## Pre-Leipzig Cantatas

In general, the form that is most readily associated with Bach cantatas (chorus-2 recit/aria pairs-chorale) dates from Bach's years in Leipzig. Some two dozen cantatas survive from the years before Bach moved to Leipzig; these cantatas are much more idiosyncratic in form and content, and many owe a significant debt to the North German composers of the preceding generation, such as Pachelbel, Bruhns and especially Dietrich Buxtehude.

Today's three cantatas, BWV4, 18 and 182 are all pre-Leipzig cantatas, though Bach revised each of them for inclusion in the Leipzig annual cycles. In each case, we are using the original version, without the later addition of supporting winds. Though these three cantatas span a creative range themselves (BWV4 is probably seven years older than the other two pieces), they share some characteristics that differentiate them from the Leipzig cantatas. The broad characteristics of the pre-Leipzig cantatas is that the arias are shorter, the choruses more varied in their construction (the later cantata choruses are more apt to be large-scale chorale-preludes) and there tends to be greater use of *arioso*, that middle ground between recitative and aria. As we find in the cantatas of Bach's great hero Buxtehude, many works open with a short instrumental sinfonia, but within the movements, there is not a great deal of independent instrumental work. Today's three cantatas exhibit these traits to different extents, as discussed below.

But perhaps the most salient feature of all of the cantatas from Arnstadt, Mülhausen and Weimar is that they form a portrait of a young composer who is working fearlessly to establish his own distinctive musical voice. The range of experimentation in orchestration, word-painting and musical form is staggering, and although the results sometimes fall short of Bach's later tightness of construction, the creativity found in these works is absolutely breathtaking.



## BWV 4: Christ lag in Todesbanden

Considering that BWV4 is very possibly Bach's oldest extant cantata, it is all the more amazing that this is one of Bach's most beloved cantatas. It is a tonal world away from the brilliant trumpet and timpani works like the *Gloria in excelsis* of the *B Minor Mass*, but the deep sincerity and expressivity of this setting of Luther's Easter chorale *Christ lag in Todesbanden* have struck a chord for musicians since the editors of the Bach-Gesellschaft released it in their first volume of cantatas.

But make no mistake about it: this cantata is much more a child of the 17<sup>th</sup> century than of the High Baroque. Musicologists have suggested that Bach may have loosely based it on Pachelbel's setting of the same chorale; whether this is true or not, many aspects of its compositional style place BWV4 in the North German tradition of the Middle Baroque. There are no recitatives and no extended orchestral ritornelli. Bach uses the string quintet so favoured by the French Baroque—two violins, two violas and continuo. Every verse is a chorale-prelude, and even the opening sinfonia (characteristic of the North German cantata) quotes fragments of the chorale tune. Although the short instrumental rhythmic motives provide some of the compositional unity that we find within movements in Bach's later vocal works, there is often new musical material introduced as Bach sets each subsequent line of text. In later cantatas, the problem of unity is solved through the use of *Vokaleinbau*—grafting the vocal parts onto the instrumental ritornello. In BWV4, that unity is more apt to be providing by ostinato-like rhythmic cells.

To modern ears, the chorale itself is rather dour for a celebratory Easter hymn. But its pedigree is unassailable. Martin Luther took over the Easter chant *Victimae paschali laudes*, an 11<sup>th</sup> century sequence that

it to E minor (with a raised seventh) for this cantata. Like Luther's German version, the original Latin is a song of praise to the Lamb who has been victorious in redeeming his people. The centrepiece of Bach's cantata, the central choral movement, is a direct translation of the original chant: "Death and life have clashed in a miraculous duel. The Leader of Life is dead, yet reigns alive." Luther's text is in essence a catechism on the meaning of Easter, expanding upon the original Latin: Mankind's sin made their redemption by the sinless Son of God necessary. Jesus Christ, the spotless lamb, became the scapegoat for sinful man, taking upon himself the full weight of sin. In his crucifixion, "one death devoured another." Because of this, we should celebrate and turn towards God, because "the murderer can harm us no more."

Even though Bach was probably only about twenty-two when he penned this cantata, we can already see the mature theologian in him through the construction of this cantata. Bach casts Luther's text as another kind of catechism: by arranging the movements in a certain fashion, he amplifies the Lutheran "Theology of the Cross" by pointing out that it is only through the mechanism of the cross that the believer will be saved from Satan. BWV4 is perhaps Bach's earliest example of *chiastic* (set in the form of a cross) construction, seen so often in his Passion settings. By arranging the movements in symmetrical pairs around the central chorus (the miraculous battle in which life beats death), Bach forms a cross:

Verse 4: Chorus  
V.3: Tenor Solo                      V.5: Bass Solo  
V.2: Sop/Alto Duet                      V.6: Sop/Tenor Duet  
V.1: Chorus                                      V.7: Chorale

Volumes can be (and have been) written about the musical imagery found throughout the cantata. For example, the first choral movement is readily divided into three sections of about thirty bars each, perhaps corresponding to the three days of Christ's descent into death, with the "Hallelujah" coming on the third day. Bach illustrates *Sünde* (sin) with chromaticism, and *Fröhlich* (joyful) with semi-quavers. In the soprano-alto duet, in which man is still enslaved by sin, the singers have heart-wrenching suspensions, while the continuo plays a descending passacaglia-like figure to represent death. The entrance of Jesus in the tenor chorale setting is illustrated by the triumphant solo violin part. The central epic battle is set in the *stile antico*, using motet-style counterpoint accompanied only by the continuo, rather than a fully fledged choral-orchestral setting. In using this style, Bach seems to suggest that the battle between God and Satan is an ancient one, played out in this case between Jesus and the Romans, but foreordained from the beginning of time. The bass aria is its "modern" counterpart, accompanied by the string ensemble, with word painting for *Kreuzes* (cross)—a vocal line resembling a cross and *Tod* (death)—a jump of an octave and a half, making a tritone. The joyful triplets in the singers' parts and dotted rhythms in the continuo reflect the celebration in the text of the soprano-tenor duet. All in all, there is a richness of invention and expressivity in this cantata upon which many have made the convincing argument that, although Bach's musical language may have expanded as he got older, incorporating various styles (including the new *Empfindsamkeit* modernism), he exhibited a remarkable musical maturity from his earliest years as a composer.



## BWV 18: Gleichwie der Regen und Schnee vom Himmel fällt

Like BWV126 and 181, which we have heard earlier this year, BWV18 was written for Sexagesima, the third Sunday before Lent. This cantata dates from Bach's years in Weimar, either 1713 or 1714. The text was penned by Erdmann Neumeister, whose cantata libretti

of only five Neumeister libretti that Bach set; this text was also set by Telemann in 1719.

The gospel for the day is the parable of the sower, which Bach set so pictorially in BWV181. In BWV18, however, Neumeister uses a text from Isaiah as his starting point. In this Old Testament quotation, sung by the bass in the opening recitative, God promises that the seed of his word will bear fruit and accomplish His will, “just as the rain and snow fall from heaven.” The opening sinfonia, characteristic of Bach’s early cantatas, seems to use the idea of rain and snow falling for its musical imagery. In an opening motive worthy of Italian concerto grosso writing, the unison strings play a descending fifth figure that rises in a sequence. The starkness of the jagged opening motive, coupled with the extraordinary instrumentation of four violas and continuo, conjure up a stormy scene. The sinfonia essentially alternates string duets with the return of the opening motive throughout, with much use of sequences and imitation.

Typical of Bach’s early vocal writing, the bass recitative features both *secco* recitative (declamatory, non-metrical, accompanied by short chords in the continuo) and *arioso*, more metrical, linear setting of text. We find similar juxtaposition of styles in the central choral movement, where the tenor and bass, singing accompanied recitative/*arioso* sections, alternate in a prayer that our hearts would be like fertile soil. This is a complex movement, with the soprano and then all voices answering the soloists’ prayers with quotations from the German litany. Bach uses a great deal of text-painting in this movement, on words like “rob”, “persecution” and “go astray”.

Like many of Bach’s arias in the early cantatas, the soprano aria is short and in binary form, rather than *da capo* form. The unison viola accompaniment, reminiscent of the unison violin/viola accompaniment to the famous chorale-prelude in BWV140, provides a muted, lyrical accompaniment to the rather high soprano solo, in which the soloist eschews the treasures of the world for God’s word. The text “away with them”, set to a quick, rising scale in the highest range of the voice, is particularly redolent of the text. The cantata closes with a straightforward setting of the chorale *Durch Adams fall*.

### **BWV 182: Himmelskönig, sei willkommen**

Like BWV4, this cantata is one of the few Bach cantatas that was well-known in the choral repertoire even before the renaissance of the Bach cantatas that began in the 1970s. The reasons for its popularity are obvious even at a first hearing: the opening sonata has a very appealing wistful quality, and the three choral movements are immediately attractive, albeit in different ways. This was very likely the first cantata that Bach wrote as *Konzertmeister* in Weimar, for Palm Sunday 1714. The scoring makes it a particularly intimate work; the original version was for treble recorder and strings, though Bach later reinforced the ensemble with oboe when he presented it in Leipzig.

In Martin Luther’s “analogy of faith”, all of the bible stories are meant to be reenacted as personal events in the life of the believer. This is particularly evident in BWV182, a cantata written for Palm Sunday. The gospel for this Sunday before Easter is the story of Jesus’ triumphant entry into Jerusalem (riding a donkey, symbolising the king who comes in humility)—the event that marks the beginning of the week of Jesus’ crucifixion. It is a bittersweet festival, since the Christian knows that the crowd will turn all too quickly, and the triumph of the arrival will soon become betrayal at the hands of Judas.

In the libretto, most likely by Salomo Franck, the gospel story becomes a set of lessons for the congregation. Following the opening sonata, which Bach sets in French overture style to represent the royal

entry, the chorus entreats the believer to welcome the King of Heaven just as Jerusalem did. Bach sets this chorus as a permutation fugue, a tightly constructed fugue that is more like a strict canon than a fugue with wide-ranging episodes. The mood is joyful, and the few sections in which the choir sings in chordal unity (such as “Komm herein”—“come in”) are particularly striking.

This cantata shares many characteristics with BWV4 and BWV12, including the lack of totally free recitative. The bass recitative which follows the chorus in BWV182 incorporates *arioso*, and like the bass recitative in BWV18, the bass is used as *Vox Christi*—the voice of Christ. In it, he declares that he does God’s will gladly, accompanied in the *arioso* by a quaver-2 semi-quaver ostinato that Bach often uses to represent joy.

Uncharacteristic of Bach’s cantatas, there follows three arias in a row, unbroken by recitative. Even with such a small instrumental ensemble, Bach manages to achieve great contrast in his choice of singers and instruments for these three arias. In the first, the bass is accompanied by the strings (the first violin part is in fact a solo part itself), reflecting on how Jesus left his “throne of glory” to act as a sacrifice for the world’s salvation. The walking continuo line suggests that Bach may be depicting the journey from heaven to earth, as well as the journey towards the cross which becomes the place of sacrifice.

The alto aria is particularly poignant, accompanied by the *flauto dolce*. In the analogy of faith, the believer is called to lay down before the Saviour, just as those at Jesus’ entry to Jerusalem bowed before him. The descending E minor melody is a musical picture of the bow, and the large leaps followed by descending arpeggios likewise suggest humility. In the tenor aria which follows, we turn the corner from the triumphant entry towards the cross: the tenor, accompanied by a highly active and harmonically shifting continuo part, pledges not to “flee when the world cries ‘Crucify!’” This is a reference to Peter, who denied Christ three times in the Passion story. As we find so often in Bach’s Passions, he sets the word *Kreuzige*—“crucify”—to a diminished seventh arpeggio. The main theological message of Palm Sunday is revealed here: “Lord, from thy cross-banner, both crown and palm shall I find there.”

The two final choruses are as different as any two choruses can be. Like the central chorus in BWV4, the first of the two is set firmly in the 17<sup>th</sup> century Lutheran tradition. Written in the *stile antico*, each line of the chorale *Jesu deine Passion* (which we also encounter accompanying a bass aria in the *St John Passion*) is presented to a different vocal accompaniment. The movement is through-composed, and the instruments only double the voices, never presenting their own independent material. This allows Bach greater flexibility in word-painting. Rather than focussing on the harsh aspects of the Cross, Bach concentrates on the positive aspects—the *Tröst*, or consolation for all believers. He sets the word “joy” to running semi-quavers, “my heart’s pasture” to a lyrical, scalar motive, and “heaven” to a rising figure. He glosses over “passion” and “wounds, crown and scorn”. This leads directly into the triumphant final chorus, a wonderful bookend to the joyful earlier chorus “Himmelskönig, sei willkommen.” The rollicking 6/8 metre is immediately attractive, and the interplay between the instruments is characteristic of the chamber music that Bach later wrote in Cöthen. Like the cantata’s first chorus, this is also a permutation fugue, with each subsequent voice pledging to enter Jerusalem and accompany the King in love (triumphant entry) and sorrow (crucifixion). It is the perfect pivot from Palm Sunday into Holy Week, and is the perfect closing chorus for one of Bach’s most tightly constructed and theologically profound cantatas.



## PERFORMERS

### **Fiona McCabe, Soprano**

Born in New Zealand, Fiona studied piano performance at the Massey University Conservatorium of Music and Victoria University, Wellington. She graduated with both a Diploma and Bachelor of music and received three awards for outstanding performance. In 1993 Fiona completed a Post Graduate Diploma in accompaniment at the Sydney Conservatorium of Music under the guidance of David Miller and Elizabeth Powell.

As a répétiteur Fiona has worked for Opera New Zealand and the NZ International Arts Festival including the 2006 production of 'Tea' by Tan Dun. In 1997 she joined Opera Australia as a répétiteur in training and has since worked on numerous productions including the world premiers of 'Lindy', 'Midnite', for the Melbourne Festival and 'Eternity Man' for the Sydney Festival. In 1999 Fiona was the recipient of the Haas Foundation award for further artistic development, an Australian Opera Auditions Committee scholarship and a Sydney Savage Club award. This enabled her to study at the London Guildhall School of music and drama.

As well as maintaining a flourishing career as an accompanist, performing and working in Australia, New Zealand and overseas, Fiona has an AmusA in singing and performs as a soloist with the Sydneian Bach choir. She has studied and worked in the vocal studios of Anthea Moller, Sydney and Janice Chapman and Raymond Connell, London. Fiona is currently a fulltime accompanist at Ascham school where she also teaches voice and piano.

### **Derek Ward, Countertenor**

Derek Ward graduated from the University of New South Wales with a MSc in mathematics in 1987 and also has an A.Mus.A in flute performance. He has taught mathematics at Sydney Grammar School for the last fifteen years. His great passion however is singing and he was for many years in the choir at Christ Church St Laurence and was a soloist on their recording of Victoria's *Missa Surge Propera*. He has written music for the choir including a mass, a setting for evensong and several motets and carols. In 1996 he was locum conductor at St James Church King Street for several months, and is currently a member of the choir at that historic Sydney church. More recently he has sung in the Australian Brandenburg Orchestra' Choir in the *Coronation* and *Noël! Noël!* series.

Derek has sung various solos in services, concerts and in recordings for ABC radio. These include verse anthems by Byrd and Gibbons, the Allegri *Miserere* and the Scarlatti *Stabat Mater*. In 1996 he was a soloist in Arvo Pärt's *Passio*, sung in the presence of the composer. He was also a member of the Tudor Four, a chamber choir specialising in sacred music, which won all open choral awards in the 1996 McDonald's Performing Arts Challenge. More recently, he was the alto soloist in performances of Handel's *Messiah* in 1998 and 2000 and, with the Sydneian Bach Choir, the Bach *St John Passion* and *B Minor Mass*.

### **Nathan Gilkes, Tenor**

An Old Sydneian, Nathan recently completed a Bachelor of Music at the Sydney Conservatorium of Music. Nathan has studied voice with Barry Ryan and has performed with many choral groups in and around Sydney including the Sydneian Festival Choir, the Willoughby Symphony Choir, Springwood Choral Society, St Swithun's Church Choir, Pymble, the choirs of SCEGGS Darlinghurst, and the Georgian Singers; in works such as *Messiah*, Vaughan Williams' *Mass in G Minor*, Brahms' *Liebeslieder Waltzes*, and Stainer's *Crucifixion*. He has performed tenor solos in Bach's *B Minor Mass* and the Monteverdi *Vespers* with the Sydneian Bach Choir. In September, he conducted a performance of Haydn's *Lord Nelson Mass* with the Sydneian Bach Choir and NOVA Camerata.

Nathan graduated from NIDA in music theatre in 2002. His stage roles include Tony in *West Side Story*, Albert Peterson in *Bye Bye Birdie* and Alfred/Sam in *Romance/Romance*, as well as serving as musical director and conductor for several other productions, as well as serving as Music Director of the *a cappella* group Back in Black. Nathan is a teacher of singing and acting in music theatre, at the Julie Melrose School of Dance, and at his own studio. He conducts the choir at Sydney Grammar School's St Ives Preparatory School and North Sydney Boys' High School.

### **Timothy Collins, Bass-Baritone**

Tim Collins studied voice at the Queensland Conservatorium under the tutelage of Professor Jan Delpratt, where he was the recipient of 12 scholarships and prizes. After singing as a member of the Young Artists' Programme with Opera Queensland, he moved to Sydney. He has been a finalist in many national aria and singing competitions and has made several national broadcasts for the ABC, singing lieder recitals, Chamber music, Oratorio and Australian contemporary music. He has also performed as a solo recitalist in Hong Kong, Japan, New Zealand and across Australia.

Formerly Head of Vocal Studies at McDonald Performing Arts College, Tim is currently a private singing teacher at Sydney Grammar School, The Ascham School, St. Andrews Cathedral School and SCEGGS, Darlinghurst. He has recently become an AMEB Singing Examiner.

As a young singing voice specialist, Tim has published a number of papers and articles in Australian music education, choral and vocal journals, newsletters and publications. He will present his research at the biennial National conference of The Australian National Association of Teachers of Singing in Melbourne in October. As a teacher of Raja Yoga Meditation, he has developed meditation programmes combining, values education, meditation techniques and vocal education and exercise.

### **Christopher May, Baritone**

Chris was educated at Sydney Grammar School, where he sang extensively in the choral programme, touring America with the Schola Cantorum in December 1998. Between 2002 and 2004 he studied Arts/Law at Sydney University, completing his Arts degree with a music major, and winning multiple prizes from the Music department. He is currently undertaking an Honours year in music, specialising in musicology and composition. His thesis is on Renaissance humanism and the music of Josquin des Prez. Chris has performed with the Sydneian Bach Choir since its inception, and joined them on their Europe and America tour in 2004. He is a founding member of the *a cappella* group Back in Black, and is responsible for arranging their repertoire. For the last four years he has sung under the direction of Winsome Evans with the Renaissance Players of Sydney University, one of Australia's most venerable early music ensembles.

### **Christopher Shepard, Conductor**

Foundation conductor of the Sydneian Bach Choir, Christopher Shepard is Director of Music at Sydney Grammar School, and holds degrees in Music Education (piano) and Choral Conducting from the Hartt School of Music and Yale University. He has studied conducting with Marguerite Brooks, James Jordan and Helmuth Rilling, and Baroque performance practice with Jaap Schroeder, Paul Brainard and Rosalyn Tureck.

Before moving to Sydney in 1996, Chris was Head of Fine and Performing Arts at the Taft School (USA). He has served as Music Director of several community choirs and has conducted many choirs and orchestras in the greater New York metropolitan area. He has served as music director of the Georgian Singers and as chorusmaster for the Sydney Philharmonia Choirs, in addition to conducting the Senior Choir at Ascham School. He has conducted the SBS Youth Orchestra on several occasions, including the

Brahms *German Requiem* and a televised broadcast of Bernstein's *Chichester Psalms*. With the Sydneian Bach Choir, he has conducted several Bach works, including the *St John Passion*, *B Minor Mass* and *Christmas Oratorio*. In February 2005, he began BACH 2010, a six-year project to perform all of Bach's choral cantatas with the Sydneian Bach Choir and Orchestra. He will conduct Bach's *Christmas Oratorio* with the Willoughby Symphony Orchestra in November, and is conductor with the Mid-summer Opera, where he conducted *Love's Lessons Learned* in 2006 and will conduct Bizet's *Carmen* in 2007.

Chris is Music Director of the Hotchkiss Summer Chamber Program, an intensive chamber music program for advanced young players and singers from around the world, held each July in America's Berkshire Mountains. As Director of the program, he conducts the chamber orchestra and teaches alongside several guest musicians, including the Tokyo String Quartet, Ying Quartet and the Philadelphia Singers.

#### **SYDNEIAN BACH ORCHESTRA**

##### **Flute**

Sally Walker

##### **Violin**

Quenye Le  
Jeremy Chew, V

##### **Viola**

Susan Khouri  
Kim Waldock\*  
Benjamin Haire, II

##### **Cello**

Patricia McMeekin\*

##### **Double Bass**

David Campbell, OS\*

*\* SGS staff*

*OS indicates Old Sydneian (old boy)*

*Roman numeral indicates Form in School*

### **Save these dates for 2007 Cantatas:**

18 February, 18 March, 27 May, 19 August, 23 September, 2 December

*St Matthew Passion*, 19 and 21 June

*Details to follow at our 3 December 2006 concert*