St Christopher’s Cathedral
Saturday 29 & Sunday 30 April 2000

The Easter Cantatas

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The Canberra Bach Ensemble

The Canberra Bach Ensemble, established in 1999 by Andrew Koll, consists of choristers, instrumentalists and soloists devoted to the performance of the works of Johann Sebastian Bach. The CBE has already undertaken some substantial concert programs, having performed various cantatas by Bach, including Aus der Tiefe rufe ich, Herr, zu dir BWV 131, Christ lag in Todes Banden BWV 4, Herr, gehe nicht ins Gericht BWV 105, Brich dem Hungriegen dein Brot BWV 39 and the Mass in G minor BWV 235, as well as works by other composers, such as William Byrd’s Great Service and anthems by Purcell. Our most recent program was a performance of Bach’s solo cantatas, which included Jauchzet Gott in allen Landen BWV 51, Vergnügte Ruh, beliebte Seelenlust BWV 170, Ich armer Mensch, ich Sündenknecht BWV 55 and Ich habe genung BWV 82. Bach’s works form the central repertoire for the CBE because the aesthetic, intellectual and spiritual integrity of this music is of the highest order. The pleasure of exploring and identifying the relationships between many works across various genres reveals the depth, breadth and intensity of Bach’s creative craft. For the next program of our Bach 2000 concert series, the CBE will present a purely instrumental program, focusing on Bach’s solo instrumental concerto.

Of course Easter would not be complete without a musical offering from Bach. The great works which have become the centerpiece of our Easter musical tradition, namely the St Matthew Passion and St John Passion, as well as the Easter Oratorio and Ascension Oratorio, are amongst the finest artistic monuments that we have inherited to enrich our spiritual and musical lives. These works, however, were composed in the latter part of Bach’s career after most of his sacred works had been composed. These great works were part of a final culmination of years of liturgical and compositional practice and experience.

This weekend’s performance focuses on the glorious cantatas for the Easter season which were composed in the years preceding the passions and oratorios. For the Bach anniversary year, the CBE is returning to the roots of Bach’s Easter music - a series of smaller works, each of which refer to the events of the Easter story in a poetic and symbolic manner. All of these cantatas were composed for the liturgical seasons from pre-Lent, through to Easter and Ascension (February to May). These works either allude to Easter metaphorically (BWV 125, 103 & 127), or focus on the specific events surrounding Easter, namely Christ’s journey to Jerusalem (BWV 22), the Last Supper (BWV 23), the death of Jesus (BWV 4), the Resurrection (BWV 66) and the ascension into Heaven (BWV 43). These eight cantatas take us through a complete musical journey, revealing the intimacy and grandeur of Bach’s sacred music.

This program has been the most ambitious undertaking for the Canberra Bach
Ensemble to date, involving many talented musicians and with the considerable help and generosity of many others. It has been a great honour to work with such a committed group who appreciate so well the vitality and value of Bach's music in our daily lives, as well as the larger musical and artistic aims of the CBE. The CBE also acknowledges the continuing support of Stopera and the Early Music Council. We thank you also for your continuing support and look forward to seeing you again at future concerts.

Easter cantatas

The Easter period seems to have brought out the best in Bach. Apart from the passions, there are the Easter and Ascension oratorios and, of course, a number of extraordinary cantatas, a few of which you will hear this weekend. Over two concerts we are presenting eight cantatas that span ranges in a number of dimensions. First, the date and place of composition stretch from Bach's time in Mühlhausen (1707–8) through the Cöthen period (1717–23) to the early Leipzig years (1723–30). Second, the pieces vary in style from the very strict chorale cantata in the tradition of Buxtehude et al. through to 'modern' works based freely on the aria/recitative pattern set out by Neumeister.

The order of performance also spans two dimensions: the liturgical calendar (though not strictly) and the instrumentation employed for each work. We start with a cantata for the feast of the Purification of Mary, work our way through Easter and end with a work for Ascension. As for the instruments, we start in subdued contemplation of the grave with flute and oboe, scale the heights of profound seriousness with cornett, explore the lasting consequences of Easter with recorders, and end in rejoicing with trumpets and timpani.
Helen Thomson (soprano)

Helen Thomson made her debut as a soloist at ten years of age in the premiere performance of Donald Hollier’s In Dulci Jubila. Since then, her activities have included a stint with The Song Company, touring Gesualdo’s Tenebrae Responsories for Holy Week to the Adelaide Festival in 1996; solo and ensemble work with Judith Clingan in the premieres of Nganbira and Adam’s Rib? as well as in forthcoming recordings; solo work with the ANU Choral Society in Faure’s Requiem, Bernstein’s Chichester Psalms, Vivaldi’s Gloria, Handel’s Israel in Egypt and Messiah; and a program of solo and duet work with Riley Lee, Grand Master of Shakuhachi.

As well as her involvement with the Canberra Bach Ensemble, Helen is currently a member of the Australian Chamber Singers (for whom she has sung solos in Britten’s Hymn to St Cecilia, Allegri’s Miserere, and Bach’s Jesu meine Freude), and the choir of Our Lady and St Cecilia. Helen teaches music for a living, specialising in Early Music vocal technique.

Chris Field (alto)

Chris commenced his musical studies as a pianist, is currently an undergraduate student at the University of Melbourne and has been heavily involved with the University’s Early Music Studio. He was awarded the Pears Rodger Scholarship for pianoforte performance, the Mabel Kent Scholarship for singing and the Harold McDonald Scholarship from the Early Music Society of Victoria. Operatic engagements have included the role of Polinesso in Handel’s Ariodante with Stopera, and he was engaged by Opera Australia, covering the role of Eustazio in Handel’s Rinaldo. He sang the role of Waki-tsure in Crispin-Creswell’s Adam’s Rib? and the choir of Our Lady and St Cecilia. Helen teaches music for a living, specialising in Early Music vocal technique.

Steven Burns (tenor - Part I)

Steven Burns is currently undertaking a Bachelor of Music in voice at the Canberra School of Music. He made his opera debut there in Purcell’s Dido and Aeneas as Phoebus and the sailor. He has also performed the role of Odoardo in Handel’s Ariodante for Stopera. Other performances include Les Miserables for Opera Hunter and various choral works with Sydney Philharmonia Choirs. Du wahrer Gott und Davids Sohn deals with the next section of the gospel text, namely, the healing of the blind man, who called out to Jesus to have mercy on him (Luke 18:35–43). Luke juxtaposed these two accounts to hint at at deeper truth – that through Jesus’ suffering in Jerusalem he would restore sight to (i.e. save) those who confess his name. (The blind man does just this, calling Jesus not only ‘Lord’ but ‘son of David’, a term with clear Messianic connotations.) The text of the cantata is thus an individual response to these events: a call for healing and for Christ’s mercy. The first three sections were probably already composed some time previously in Cöthen, and the final chorale added for the Leipzig performance. The opening aria duetto features an instrumental trio (two oboes and continuo) which becomes a quintet when the voices enter. The vocal parts work together as a canon, using chromatic elements to symbolize pain and pleading. The instrumental recitative is noteworthy for the appearance of the first verse of Christe, du Lamm Gottes in the oboe and first violin parts in long notes. The choir appears for the first time in the unusual third movement, which is in a type of rondo form. The choir sings its assigned text seven times, changing keys several times along the way while being interrupted by the instruments and by tenor and bass duets, the latter often in canon form. The final chorale is in three sections, corresponding to its Agnus Dei text. As usual, the middle section is the most intense, again featuring a canon – this time in three parts (soprano, oboe, and violin) with a polyphonic accompaniment.

As part of the job application for the organist position at Mühlhausen, Bach was required to provide a vocal composition. Christoph Wolff has suggested that this work was probably Christ lag in Todes Banden. Bach took all seven verses of Martin Luther’s Easter hymn, together with Luther’s own tune (itself based on the medieval Easter carol Christ ist erstanden), and used them as the basis for a work that was to be ‘the strictest chorale cantata Bach ever wrote’ (John Eliot Gardiner). The chorale tune functions as a powerful unifying force; it is hinted at in the opening sinfonia, and can be heard clearly in each verse, as a canto firmus that penetrates through dense figuration in the other voices (sopranos in verse one and altos in verse four), as a duet (verses two and six), as a solo (verses three and five) or as a plain chorale setting (verse seven). The musical settings are always sympathetic to the text, and each ‘hallelujah’ is interpreted according to the mood of the verse. The text itself is rich in imagery, linking the crucifixion and resurrection of Christ with the details of the first Passover meal (detailed in Exodus 11–12), in which an unblemished lamb was roasted in fire, and its blood spread on the doorposts as a sign to God’s ‘destroyer’ that he should not harm anyone inside. There is also a reference to the eating of unleavened bread
Mit Fried und Freud ich fahr dahin, like Ich habe genung from our last concert, was written for the feast of the Purification of Mary. The text likewise relates to Simeon’s encounter with the baby Jesus in which, having seen his saviour, he declares his readiness to leave this world. The work belongs to the 1724/1725 cantata cycle, which by coincidence (?) was exactly 200 years after the publication of the chorale text. Each of the four verses of the chorale (by Luther himself) is a poetic response to the corresponding verse of Simeon’s song (Luke 2:29–32). As he often did, Bach used the first and last verses as the texts of the outer movements (the first as cantus firmus of the remarkable opening chorus, the last as a simple four-part chorale setting), and interspersed the lines of verse two with free poetry to form the text of the first recitative, a very old technique (known as troping) that appears in a number of cantatas and other works such as the Christmas Oratorio. This particular recitative is notable for the ‘joy’ motif in the accompanying strings that indicates the change in perspective: now that Jesus has appeared, death is no longer something to be feared, but rather an event to be looked forward to.

The following two works belong together. They were composed for the same event: Bach’s audition for the cantorate position in Leipzig on 7 February 1723. The first was performed before the sermon, the second afterwards. Like other pieces for job applications (such as parts of the Mass in B minor) there are a number of unusual elements designed to show off Bach’s compositional skill. For example, instead of an expansive opening chorus, each work begins with a section for soloists. Similarly, the closing chorales are given special treatment. These two pieces (and his organ playing, no doubt) must have made quite an impression since, after all, he got the job!

Jesus nahm zu sich die Zwölfe begins with the gospel text for that Sunday: Jesus’ announcement to his disciples that the time had come for them to head for Jerusalem so that what was written about him might come to pass (Luke 18:31). This is set to music in arioso style, with the two roles (evangelist and vox Christi) taken on by their traditional voices (tenor and bass). What follows is a tightly-written fugue expressing the confusion of the disciples (Luke 18:34). For our performance you will hear this section twice: first, with the four soloists, and then repeated, with the whole choir singing. Notable in the first aria is the expressive oboe part, especially on the third line of the text, where there are scale passages symbolizing heading determinedly towards Jerusalem, and chromatic harmonies on the word »Leiden« (sufferings). The final chorale setting contains not only a simple setting of the text for the four voice parts, but self-contained instrumental sections featuring the oboe and first violin.

Matthew Davine (tenor - Part II)
Matthew is currently studying music at the Victorian College of the Arts in Melbourne, majoring in vocal performance. Before commencing studies at the VCA, Matthew has enjoyed performing the tenor roles in light opera, especially Gilbert & Sullivan, with many of the best companies in Melbourne and country Victoria, including the Savoy Opera Company and the Gilbert & Sullivan Society of Victoria, and at the National Theatre. With further training and development of his lyric tenor voice, the past couple of years has seen him move onto more difficult works by Handel, Mendelssohn, Beethoven, Mozart and Bach. In Melbourne Matthew has performed at St Patrick’s and St Paul’s Cathedrals, St Francis Church and many suburban churches.

Richard Anderson (bass)
Richard began his musical training at Sydney’s St. Andrew’s Cathedral, singing treble and then bass in the cathedral choir. He then moved to Canberra and continued his studies at the Canberra School of Music. Since returning to Sydney in 1996, Richard has become a sought after participant in a variety of projects especially in Renaissance, Baroque and Twentieth Century performances. He has appeared at the Barossa Festival and the Burwood Early Music Festival, and in concerts and recordings with the Song Company, the Contemporary Singers and the Sydney Alpha Ensemble et al. Richard is currently engaged with Opera Australia and is the organist of St John the Evangelist, Balmain.
at this time; ‘the old leaven’ refers to 1 Corinthians 5:6–8, in which Paul calls on his readers to ‘celebrate the feast, not with old leaven, nor with the leaven of malice and wickedness, but with the unleavened bread of sincerity and truth’ (NASB). For this evening’s performance of Christ lag in Todes Banden we have adopted the modifications Bach made for the 1725 Leipzig performance: the addition of a cornett to double the soprano cantus firmus in verses one and seven.

Er ists, der ganz allein
die Kelter hat getreten
voll Schmerzen, Qual und Pein,
verlorne zu retten
durch einen teuren Kauf.
Ihr Thronen! mühet euch und setzt ihm Kränze auf!

Der Vater hat ihm ja
ein ewig Reich bestimmt:
nun ist die Stunde nah,
da er die Krone nimmt
für tausend Ungemach.
Ich steh hier am Weg und schau ihm freudig nach.

Ich sehe schon im Geist,
die er zu Gottes Rechten
auf seine Feinde schmeißt,
zum hilfen seinen Knechten
aus Jünger, Not und Schmach.
Ich steh hier am Weg und schau ihm sehnlich nach.

Er will mir neben sich
die Wohnung zubereiten,
damit ich ewiglich
ihm steh an der Seiten,
befreit von Weh und Ach!
Ich steh hier am Weg und ruf ihm dankbar nach.

Du Lebensfürst, Herr Jesu Christ,
der du bist aufgenommen
gen Himmel, da dein Vater ist
und die Gemein der Frommen,
wie soll ich deinen großen Sieg
erworben hast, recht preisen
und dir gnug Ehr erweisen?

Zieh uns dir nach, so laufen wir,
gib uns des Glaubens Flügel!!
Hilf, daß wir fliehen weit von hier
auf Israels Hügel!!
Mein Gott! wenn fahr ich doch dahin,
wo selbst ich ewig fröhlich bin?
Wenn werd ich vor dir stehen,
dein Angesicht zu sehen?

He is the one, who all alone
has trodden the winepress
full of grief, anguish and pain,
to rescue the lost
by an expensive purchase.
You thrones, strive and set wreaths upon him.

The Father has prepared
an eternal kingdom for him;
now the hour is near
when he will take the crown
for a thousand hardships.
I stand here on the path and gaze after him joyfully.

I see already in my spirit,
how he at God’s right hand
strikes down his enemies,
to help his servants
out of misery, distress, and shame.
I stand here on the path and look to him longingly.

He will prepare the residence
for me near him,
so that I may eternally
stand at his side
freed from ache and woe!
I stand here on the path and call to him gratefully.

O you prince of life, Lord Jesus Christ,
who was lifted up
to heaven, where your Father is,
as well as the congregation of the pious,
how shall I rightfully praise your great victory
that you won
through a difficult war
and show you sufficient honour?

Draw us to you, and we will run,
give us the wings of faith,
Help us to fly far from here
to Israel’s hill!!
My God, when will I then depart
for where I can be eternally joyful?
When will I stand before you
to see your face?
und klagte/hoffte, mein Heil sei nun/nicht entrissen.
und wenn sich auch ein Feind erbost,
will ich in Gott zu siegen wissen.
Nun ist mein Herz voller Trost,
und wenn sich auch ein Feind erbost,
will ich in Gott zu siegen wissen.

Alleluja! Alleluja! Alleluja!
des sollt ihr alle froh sein,
Christus will unser Trost sein.

Kyrie elei.

**Gott fähret auf mit Jauchzen BWV 43**

**Erster Teil**

“Gott fähret auf mit Jauchzen und der Herr mit heller Posaunen. Lobsinget, lobsinget Gott! Lobsinget, lobsinget unsern König!”

Es will der Höchste sich ein Siegeprang bereiten,
da die Gefängnisse er selbst getan gen führt.
Wer jaucht ihn zu? Wer ists, der die Posaunen rührt?
Wer geht ihm zu Seiten?
Ist es nicht Gottes Heer,
das seines Namens Ehr,
Heil, Preis, Reich, Kraft mit macht mit lauter Stimme singet
und ihm nun ewiglich ein Halleluja bringen?

Ja tausendmal tausend begleiten den Wagen,
dem König der Könige losbingsend zu sagen,
daß Erde und Himmel sich unter ihm schmiegt
und was er bezwungen, nun gänzlich erliegt.

“Und der Herr, nachdem er mit ihnen geredet hatte,
ward er aufgehoben gen Himmel und sitzet zur rechten Hand Gottes.”

Mein Jesus hat nunmehr
das Heilandwerk vollendet
und nimmt die Wiederkehr zu dem, der ihn gesendet.
Er schließt der Erden Lauf,
ihr Himmel! öffnet euch und nehmet ihn wieder auf!

**Zweiter Teil**

Es kommt der Helden Heid,
des Satans Fürst und Schrecken,
der selbst den Tod gefällt,
getilgt der Sünden Flecken,
zerstreut der Feinde Hauf
ihr Kräfte! eilt herbei und holt den Sieger auf.

Part One

“God ascends with a shout and the Lord with bright trumpets.
Sing praises, sing praises to God! Sing praises, sing praises to our king!”

The Almighty will prepare a victory song for himself,
for he himself leads captivity captive.
Who praises him? Who is he, that sounds those trumpets?
Who goes at his side?
Is it not God’s army,
who, for the honour of his name
sing salvation, praise, dominion, power, and might with a loud voice
and now eternally bring Hallelujahs?

Thousands upon thousands accompany the chariots,
to sing praises to the King of Kings,
that earth and heaven nestle under him,
and what he has conquered now completely succumbs.

“And the Lord, after he had spoken with them, was lifted up to heaven and sits at the right hand of God.” (Mark 16:10)

My Jesus has now
accomplished his saving work
and returns
to the one who sent him.
The course of the earth is closing;
you heavens! open yourselves and receive him back!

**Part Two**

The hero’s hero is coming,
Satans prince and terror,
who even fells death,
who wiped out the stains of sin,
crushed the crowd of the enemy.
You powers, hurry by and raise up the victor.

**Jesus nahm zu sich die Zwölfe BWV 22**

1. Arioso (Tenor & Bass) and Chorus: Jesus nahm zu sich die Zwölfe
2. Aria (Alto): Mein Jesu, ziehe mich nach dir
3. Recitative (Bass): Mein Jesu, ziehe mich
4. Aria (Tenor): Mein alles in allem, mein ewiges Gut
5. Chorale: Ertöt uns durch dein Güte

**Du wahrer Gott und Davids Sohn BWV 23**

1. Duet (Soprano & Alto): Du wahrer Gott und Davids Sohn
2. Recitative (Tenor): Ach! gehe nicht vorüber
3. Chorus with Duet (Tenor & Bass): Aller Augen warten, Herr
4. Chorale: Christe, du Lamm Gottes

**Christ lag in Todes Banden BWV 4**

1. Sinfonia
2. Chorus: Christ lag in Todes Banden
3. Duet (Soprano & Alto): Den Tod niemand zwingen kunnt
4. Aria (Tenor): Jesus Christus, Gottes Sohn
5. Chorus: Es war ein wunderlicher Krieg
6. Aria (Bass): Hie ist das rechte Osterlamm
7. Duet (Soprano & Tenor): So feiren wir das hohe Fest
8. Chorale: Wir essen und leben wohl

**INTERVAL**
Easter Cantatas Part II

*Ich weinte traurig, aber jetzt weine ich nicht* was composed for 22 April 1725; our performance thus misses the 275th anniversary by eight days. From its very beginning the cantata draws on the gospel text for that Sunday: a section of Jesus’ ‘farewell discourse’ to his disciples (John 16:20), in which he tells them that in a short while they will not see him, and after another short while they will see him again. The disciples (as usual) fail to understand the significance of his statement, and he goes on to tell them how they will grieve, but their grief will be transformed into joy. The devastating opening chorus is in three sections – reminiscent of a *Kyrie eleison* – corresponding to a natural division of the Bible verse into three parts, and somewhat unusually for this type of text (a direct quotation of *eleison*) was composed for 22 April 1725; our *Ihr werdet weinen und heulen* is unique in Bach’s cantatas. Listen also for the plucked strings (such as oboes and recorders) play the chorale tune *Herr Jesus Christ, wahr’ Mensch und Gott* (like a soprano recorder, but with D as its lowest note; Bach later sanctioned the use of a solo violin or flute in its place) and its use of a *permutation fugue* based on a highly chromatic theme together with an instrumental sinfonia used as a *ritornello*. To add to the drama, the bass solo enters (as a recitative) quite suddenly, accompanied by a change of tempo. If that sounds complicated, it is – and it is hard work for the performers, too! The cantata continues in the usual recitative/aria style, with the arias featuring the *flauto* as well as oboes and trumpet.

*Herr Jesus Christ, wahr’ Mensch und Gott* is a chorale cantata, with the text of the first and last movements taken directly from the hymn, and the remaining verses reshaped into texts suitable for performance as arias and recitatives. (The first recitative, for example, is based on verses two and three of the hymn.) The hymn itself, particularly the first verse, hints at and links together the two sections of the gospel text – Jesus’ prediction of his sufferings (i.e. the cross), and the healing of the blind man after his plea for mercy (Luke 18:31–43). The setting of the opening chorus intensifies this link even further; the instruments (initially the strings, and then later the oboes and recorders) play the chorale tune *Christe, du Lamm Gottes* in long notes, the text of which refers to Jesus’ saving work on the cross and which also contains a call for his mercy. The instrumentation of the aria, with its solo oboe part above a background of staccato chords played on recorders, is unique in Bach’s cantatas. Listen also for the plucked strings on the word *Sterbeglocken* evoking the tolling of death bells. The following recitative is also remarkable for its portrayal of the Last Judgement, featuring the ‘last trumpet’, leading into the comforting words of Jesus that the believer will at that time, and forever, stand.

*Ich furchte zwar/nicht des Grabes Finsternissen*...
Erfreut euch, ihr Herzen
entweicht, ihr Schmerzen,
es lebet der Heiland und herrscht in euch.

Rejoice, you hearts,
fit, you pains,
the saviour is alive and is ruling in you.

ich bitt durchs bittre Leiden dein:
du wollst mir Sünder gnädig sein.

When everything horrifies in the end times,
and when a cold sweat of death
moisten my already stiff limbs,
when my tongue can not speak except by sighs
and this heart breaks:
it suffices that faith knows
that Jesus is standing by me,
who went to his suffering with patience
and is accompanying me upon this difficult path
and is preparing my rest.

My soul will rest in Jesus’ hands
when the earth overtakes this body.
Ah, call me soon, you death bells,
I am not scared of dying,
for Jesus will awaken me again.

When some day the trumpets sound,
and when the frame of the world
together with the firmament,
shatters and disintegrates,
then think the best of me, my God;
when at last your servant stands before the court,
where my thoughts accuse me,
then, o Jesus,
be my advocate
and say comforting to my soul:

Truly, truly, I say to you:
When heavens and earth perish in the fire,
a believer will eternally stand.
He will not come into judgement
and shall never taste death.
But hold on,
my child, to me:
I will break with a strong and helping hand
the immense locked bond of death.

Ah, a Lord, forgive us all our sins;
help us to wait with patience
until our hour comes,
help our faith also to be steadfast always,
help us to trust your word firmly,
until we fall asleep blissfully.

Erfreut euch, ihr Herzen BWV 66

work, based on a birthday cantata written during Bach’s time in Cöthen. This is borne out in its festive and celebratory character (viz. the solo trumpet, which in the church cantatas symbolizes God’s sovereign rule). Its text deals with the long-term consequences for the believer of what has happened over the previous three days. The opening chorus, in strict da capo form, is a jubilant expression of joy that Christ has risen (the outer sections of the movement), and thus has dealt with the causes of sadness and fear; the centre section, a duet, marked andante for extra contrast, features chromatic melodies in the voice parts but instrumental parts related to the main theme. This is followed by a bass recitative and aria, the latter in a style taken from ‘secular’ works and highlighting the first violin and first oboe. The most striking element of the cantata is the extended dialogue between ‘Hope’ and ‘Fear’, which occupies the second recitative and aria. The final chorale is a simple four-part setting based on a verse of the medieval Easter carol Christ ist erstanden (‘Christ is risen’).
Easter Cantatas Part II

Sunday 30 April 2000, 2pm

**Ihr werdet weinen und heulen BWV 103**

1. Chorus with Recitative (Bass): *Ihr werdet weinen und heulen*
2. Recitative (Tenor): *Wer sollte nicht in Klagen untergeh'n*
3. Aria (Alto): *Kein Arzt ist außer dir zu finden*
4. Recitative (Alto): *Du wirst mich nach der Angst*
5. Aria (Tenor): *Erhölet euch, betrügte Sinnen*
6. Chorale: *Ich hab dich einen Augenblick*

**Herr Jesu Christ, wahr' Mensch und Gott BWV 127**

1. Chorus: *Herr Jesu Christ, wahr' Mensch und Gott*
2. Recitative (Tenor): *Wenn alles sich zur letzten Zeit entsetzet*
3. Aria (Bass): *Die Seele ruht in Jesu Händen*
4. Recitative and Arioso (Alto & Tenor): *Wenn einstens die Posaunen schallen*
5. Chorale: *Ach, Herr, vergib all unsre Schuld*

**Erfreut euch, ihr Herzen BWV 66**

1. Chorus with Duet (Alto & Bass): *Erfreut euch, ihr Herzen*
2. Recitative (Bass): *Es bricht das Grab und damit unsre Not*
3. Aria (Bass): *Lasset dem Höchsten ein Danklied erschallen*
4. Recitative and Arioso (Alto & Tenor): *Wenn einstens die Posaunen schallen*
5. Duet (Alto & Tenor): *Ich furchte zwar nicht des Grabes Finsternisse*
6. Chorale: *Alleluja!*

**Gott fähret auf mit Jauchzen BWV 43**

Part I

1. Chorus: *Gott fähret auf mit Jauchzen*
2. Recitative (Tenor): *Es will der Höchste sich ein Sieggespräng bereiten*
3. Aria (Tenor): *Ja lasse mal begleiten den Wagen*
4. Recitative (Soprano): *Und der Herr, nachdem er mit ihnen geredet hatte*
5. Aria (Soprano): *Mein Jesus hat nunmehr das Heilandwerk vollendet*

Part II

6. Recitative (Bass): *Es kommt der Helden Held*
7. Aria (Bass): *Er ists, der ganz allein*
8. Recitative (Alto): *Der Vater hat ihm ja ein ewig Reich bestimmet*
9. Aria (Alto): *Ich sehe schon im Geist*
10. Recitative (Soprano): *Er will mir neben sich die Wohnung zubereiten*
11. Chorale: *Du Lebensfürst, Herr Jesu Christ*

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**Ihr werdet weinen und heulen BWV 103**

*“Ihr werdet weinen und heulen, aber die Welt wird sich freuen.”*

*“You will weep and wail, but the world will rejoice.”*

*“You will weep and wail.”*

*“You will weep.”*

*“Doch eure Traurigkeit soll in Freude verkehret werden.”*

*“But your sadness will be turned into joy.” (John 16:20)*

**Herr Jesu Christ, wahr’ Mensch und Gott BWV 127**

Herr Jesu Christ, wahr’ Mensch und Gott,
der du littest Marter, Angst und Spott,
für mich am Kreuz auch endlich starbst
und mir dein Vaters Huld erwarbst,

O Lord Jesus Christ, true man and God,
you who suffered torment, fear, and mockery,
who even for me on the cross
and won for me your Father’s favour,
Halleluja.
der Glaube will keins andern leben.
und speisen die Seele allein,
Christus will die Kost sein
sein bei dem Wort der Gnaden,
der alte Sauerteig nicht soll
in rechten Osterfladen.
Wir essen und leben wohl
Halleluja.
erleuchtet unsre Herzen ganz,
das uns der Herr erscheinen läßt.
mit Herzensfreud und Wonne,
So feiern wir das hohe Fest

Hie ist das rechte Osterlamm,
davor Gott hat geboten,
das ist hoch an des Kreuzen Stamm
in heiliger Lieb gebraten,
das Blut zeichnet unser Tür,
in heißer Lieb gebraten,
davon Gott hat geboten,
Halleluja.

So feiern wir das hohe Fest
mit Herzensfreude und Wonne,
das uns der Herr erscheinen läßt.
Er ist selber die Sonne,
der durch seines Gnaden Glanz
erleuchtet unsere Herzen ganz,
der Sünden Nacht ist verschwunden.
Halleluja.

Wir essen und leben wohl
in rechten Osterfladen,
der alte Sauerteig nicht soll
sein bei dem Wort der Gnaden,
Christus will die Kost sein
und speisen die Seele allein,
der Glaube will keins andern leben.
Halleluja.

our sin was responsible,
no innocence could be found.
Thus death came quickly
and took power over us,
took us captive into its kingdom.
Hallelujah.

Jesus Christ, God’s Son,
came in our place
and did away with sin,
and thus took from death
all of its might and power;
there remains nothing but death’s form;
it has lost its sting.
Hallelujah.

It was a wondrous war,
when death and life wrestled;
life came through victorious;
it engulfed death.
The scriptures had announced it:
as one death swallowed up the other,
death was made a mockery.
Hallelujah.

Here is the true passover lamb
that God has offered,
high on the cross’s trunk;
roasted in burning love;
the blood marks our door;
faith holds it up against death;
the destroyer can no longer harm us.
Hallelujah.

So we celebrate the high feast
with joy and delight in our hearts,
that the Lord presented to us.
He himself is the sun,
who through his glorious grace
enlightens our hearts to the full;
the night of sin has disappeared.
Hallelujah.

We eat and live happily
on the true passover bread;
the old leaven shall have no place
among the word of grace;
Christ will be our food
and he alone will feed our soul;
faith can survive no other way.
Hallelujah.

O Wunder, daß ein Herz
vor der dem Fleisch verhaßten Gruft
und gar des Todes Schmerz
sich nicht entsetzet!
Das macht Christus, wahr’ Gottes Sohn,
der treue Heiland.
Der auf dem Sterbebette schon
mit Himmelsläuglichkeit den Geist ergötzet,
den du mich, Herz, hast sehen lan,
da in erfüllter Zeit
ein Glaubensarm das Heil des Herrn umfinge;
und machst bekannt
von dem erhabnen Gott, dem Schöpfer aller Dinge,
daf, daß er sei das Leben und Heil,
den treu Heiland,
sein Brauch und Teile,
ihn Retter vom Verderben
im Tod und auch im Sterben.

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

O unerschöpftiger Schatz der Güte,
sich auf uns Menschen aufgetan:
es wird der Welt,
so Zorn und Fluch auf sich geladen,
ein Stuhl der Gnade
und Siegeszeichen aufgestellt,
und jedes glänzige Gemüte
wird in sein Gnadenreich geladen.

Er ist das Heil und selig Licht
für die Heiden,
zur Erleuchtung, die dich kennen nicht,
und zu weiden.

I depart in peace and joy
according to God’s will;
my heart and senses are comforted,
gently and quietly.
as God promised me,
death has become my sleep.

Even with broken eyes I will fix
my gaze on you, my devoted Saviour.
Even if the frame of my body breaks,
my heart and hope will not fall.
My Jesus will take care of me in my death
and will not let me suffer.

O miracle, a heart
is not appalled
by the flesh’s hated tomb
or even by the pain of death!
Christ has done this, God’s true Son,
the faithful Saviour.
Who on the deathbed
delights the soul with the sweetness of heaven,
whom you, O Lord, have let me see,
when, at the time of fulfillment
an arm of faith embraces the salvation of the Lord;
and He makes known
from the exalted God, the creator of all things,
that He is life and salvation,
men’s comfort and portion,
their salvation from corruption,
in death and also in dying.

An inexplicable light fills
the whole circumference of the earth.
A greatly-desired word of promise
resounds continually.
Whoever believes shall be blessed.

O inexhaustible treasure of goodness,
which has opened to us mortals:
one day the world,
which invited wrath and curse on itself,
will see a mercy seat
and a sign of victory set up,
and every believing soul
will be invited into his kingdom of grace.

He is the salvation and blessed light
for the heathens,
to enlighten those who do not know you
and to set out to pasture.
Du wahrer Gott und Davids Sohn, der du von Ewigkeit in der Entfernung schon mein Herzeleid und meine Leibespein

Jesus nahm zu sich die Zwölfe BWV 22

“Jesus nahm zu sich die Zwölfe und sprach:“

Jesus gathered the twelve to himself and said:

“Sehet, wir gehen hinauf gen Jerusalem, und alles wird alles vollendet werden, das geschrieben ist von
des Menschen Sohn...”

“Behold, we are going up to Jerusalem, and everything will be fulfilled that was written about the Son of Man.”

“Sie aber vernehmten der keines und wußten nicht, was das gesagt war.”

“But they understood none of this and did not comprehend the things that were said” (Luke 18:31, 34)

Mein Jesu, ziehe mich nach dir, ich bin bereit, ich will von hier und nach Jerusalem zu deinen Leiden gehn.

Wohl mir, wenn ich die Wichtigkeit von dieser Leid- und Sterbenszeit zu meinem Tode kann durchgehends wohl verstehn!

Mein Jesu, ziehe mich, so werd ich laufen, denn Fleisch und Blut versteht es, und die verbotne Lust.

O my Jesus, draw me to you, I am ready, I will go from here to Jerusalem to your sufferings.

Happy will I be, when I can fully understand the importance of this time of suffering and death for my comfort!

Mein alles in allem, mein ewiges Gut, verbeile das Herze, verändre den Mut.

O my Jesus, if you draw me to you, I will run to you, because flesh and blood, just like your disciples, do not understand at all what was said.

They long for the world and for the crowd; both of them want, when you are transfigured, to build a mighty fortress on Tabor’s mountain; but in Golgatha, which is so full of suffering, no eye wishes to look upon your lowliness.

Ach! Crucify in me, in my corrupted bosom, do not leave me, for I have no eye to look upon your lowliness.

Ah! Crucify me in my corrupted bosom, first and foremost this whole world and its forbidden desires, and I will then completely understand what you say, and go to Jerusalem with a thousand joys.

Mein alles in allem, mein ewiges Gut, verbeile das Herze, verändre den Mut; schlag alles dannauf, was dieser Entsaugung des Fleisches zuwider!

My everything in everything, my eternal good, reform my heart, transform my courage; strike everything down that resists this denial of the flesh.

But when at last I am spiritually mortified, draw me to you in peace there.

Ertöt uns durch dein Güte, erweck uns durch dein Gnäd.

Mortify us through your goodness, awakens us through your grace; wound the former man, so that the new may rise, even here on this earth, giving his will and all desires and thoughts to you.

Du wahrer Gott und Davids Sohn BWV 23

Du wahrer Gott und Davids Sohn, You, very God and David’s son, der du von Ewigkeit in der Entfernung schon you, who from eternity and from afar has so pondersously behandel der Leidung und meine Leibespein beheld the suffering of my heart and the pain in my body, und thoughts to you.

Christ lag in Todes Banden BWV 4

Christ lag in Todes Banden Christ lag in death’s bonds für unsere Sünd gegeben, given for our sins, er ist wieder erstanden he rose again und hat uns das Leben; and brought us life; des wir sollen frohlich sein, so we should be joyful, Gott lehen und ihm dankbar sein, praise God and be thankful to him, und singen hallelujah, and sing hallelujah, hallelujah. Hallelujah.

Den Tod niemand zwingen kann Den Tod niemand zwingen kann bei allen Menschenkindern; bei allen Menschenkindern; luzc mercy on me! luzc mercy on me! And through your hand of miracles, And through your hand of miracles, that has repelled so much evil, that has repelled so much evil, grant me both help and comfort. grant me both help and comfort.
Du wahrer Gott und Davids Sohn BWV 23

Du wahrer Gott und Davids Sohn,
der du von Ewigkeit in der Entfernung schon
mein Herzeleid und meine Leibespein

He is the praise, honour, joy, and delight
of your people Israel.

Jesus nahm zu sich die Zwölfe BWV 22

"Jesus nahm zu sich die Zwölfe und sprach:"

"Heiligt, wir gehn hinauf gen Jerusalem, und es wird alles vollendet werden, das geschrieben ist von
des Menschen Sohn..."

"Sehet, wir gehn up to Jerusalem, and everything will be fulfilled that was written about the Son of Man..."

Jesus nahm zu sich die Zwölfe und sprach:

"Jesus nahm zu sich die Zwölfe und sprach:"
Mit Fried und Freud ich fahrd hin BWV 125

Mit Fried und Freud ich fahrd hin in Gottes Willen;
getrost ist mir mein Herz und Sinn, sanft und stille;
wie Gott mir verheißen hat, der Tod ist mein Schlaf worden.

Ich will auch mit gebrochenen Augen nach dir, mein treuer Heiland, sehn. Wennleicht des Leibes Bau zerbricht, doch fällt mein Herz und Hufen nicht. Mein Jesus sieht auf mich im Sterben und läßt mir kein Leid geschehn.

O Wunder, daß ein Herz vor der dem Fleisch verhängten Gruft und gar des Todes Schmerz sich nicht entsetzet!

Das macht Christus, wahr’ Gottes Sohn, der treue Heiland.


So fahren wir in Frieden fort;
Mir wird durch dein Gnade nicht getroffen.

Wenngleich des Leibes Bau zerbricht, nach dir, mein treuer Heiland, sehn.

Mit Fried und Freud ich fahr dahin, in Frieden, in Frieden, ich fahr dahin.
Easter Cantatas Part II

Sunday 30 April 2000, 2pm

Ihr werdet weinen und heulen BWV 103

1. Chorus with Duet (Alto & Bass): Ihr werdet weinen und heulen
2. Recitative (Bass): Du wirst mich nach der Angst
3. Aria (Soprano): Ach Herr, vergib all unsere Schuld
4. Duet (Alto & Tenor): Ich furchte zwar des Grabes Finsternissen
5. Chorale: Alleluja!

Erfreut euch, Ihr Herzen BWV 66

1. Chorus with Duet (Alto & Bass): Erfreut euch, ihr Herzen
2. Recitative (Bass): Es bricht das Grab und damit unsre Not
3. Aria (Bass): Lasset dem Höchsten ein Danklied erschallen
4. Recitative and Arioso (Alto & Tenor): Bei Jesu Leben freudig sein
5. Chorale: Ich hab dich einen Augenblick

Gott fähret auf mit Jauchzen BWV 43

Part I

1. Chorus: Gott fähret auf mit Jauchzen
2. Recitative (Tenor): Es will der Höchste sich ein Siegsgepräng bereiten
3. Aria (Tenor): Ja lausend mal begleiten den Wagen
4. Recitative (Soprano): Und der Herr, nachdem er mit ihnen geredet hatte
5. Aria (Soprano): Mein Jesus hat nunmehr das Heilandwerk vollendet

Part II

6. Recitative (Bass): Es kommt der Helden Held
7. Aria (Bass): Er ists, der ganz allein
8. Recitative (Alto): Der Vater hat ihm ja ein ewig Reich bestimmt
9. Aria (Alto): Ich sehle schon im Geist
10. Recitative (Soprano): Er will mir neben sich die Wohnung zubereiten
11. Chorale: Du Lebensfürst, Herr Jesu Christ

Herr Jesu Christ, wahr’ Mensch und Gott BWV 127

1. Chorus: Herr Jesu Christ, wahr’ Mensch und Gott
2. Recitative (Tenor): Wenn alles zur letzten Zeit entsetzet
3. Aria (Soprano): Die Seele ruht in Jesu Händen
4. Recitative and Arioso (Alto & Tenor): Er will mir neben sich die Wohnung zubereiten
5. Chorale: Ich hab dich einen Augenblick

INTERVAL

Herr Jesu Christ, wahr’ Mensch und Gott BWV 127

1. Chorus with Duet (Alto & Bass): Ihr werdet weinen und heulen
2. Recitative (Bass): Du wirst mich nach der Angst
3. Aria (Soprano): Ach Herr, vergib all unsere Schuld
4. Recitative (Alto): Ich furchte zwar des Grabes Finsternissen
5. Chorale: Alleluja!

Ihr werdet weinen und heulen BWV 103

“...You will weep and wail, but the world will rejoice.”

“Your sadness will be turned into joy.” (John 16:20)
ich bitt durchs bitter Leiden dein:
du wullest mir Sünder gnädig sein.

Wenn alles sich zur letzten Zeit entsetzet,
und wenn ein kalter Todesschweiß
die schon erstarnten Glieder netzet,
wo meine Zunge nichts, als nur durch Seufzer spricht
und dieses Herze bricht:
gegen, daß da der Glaube weiss,
d daß Jesus bei mir stehe,
der mit Geduld zu seinem Leiden geht
und diesen schweren Weg auch mich geleitet
und mir die Ruhe gebiete.

Die Seele ruht in Jesu Händen,
wen Erden Leib bedeckt.
Ach ruft mich bald, ihr Sterbeglocken,
ich bin zum Sterben unerschrocken;
weil mich mein Jesus wieder weckt.

Wenn einstens die Fossaunen schallen,
und wenn der Bau der Welt
nebst denen Himmelsfesten
zerschmettert wird zerfallen,
sogar mein Gott, im besten;
In meinen Gedanken sich verklagen,
was mein Knecht einst vor dem Gerichte
ohne mein Herr, in der besten;
Denn meine Zungenlich spricht
meine Seele peinet.

Fürwahr, fürwahr, euch sage ich:
Wenn Himmel und Erde im Feuer vergehen,
werden sie in einem Feuer begegnen,
und Todesgewalt mit sich schenken;
Nur halte dich,
und den Tod ewig schmecken nicht.

Er wird nicht kommen ins Gericht
und den Tod ewig schmecken nicht.

Nur halte dich,
mein Kind, an mich:
Ich breche mit starkter und helfender Hand
des Todes gewaltig geschlossenes Band.

Ach, Herr, vergib all unsre Schuld;
hilf, daß wir warten mit Geduld,
bis unser Stündlein kömmt herbei,
die Gedanken sich verklagen
wenn mein Jesu wieder weckt.

Ihr Seufzer brechen mit wehmütigem Stein;
Ach, Herr, vergib all unsre Schuld.

When everything horrifies in the end times,
and when a cold sweat of death
moistens my already stiff limbs,
when my tongue can not speak except by sighs
and this heart breaks:
if faith be steadfast
that Jesus is standing by me,
who went to his suffering with patience
and is accompanying me upon this difficult path
and is preparing my rest.

My soul will rest in Jesus’ hands
when the earth covers this body.
Ah, call me soon, you death hells,
I am not scared of dying,
for Jesus will awaken me again.

When some day the trumpets sound,
and when the frame of the world,
together with the firmament,
shatters and disintegrates,
think the best of me, my God;
when at last your servant stands before the court,
where my thoughts accuse me,
then, o Jesus,
be my advocate
and say comfortingly to my soul:

Truly, truly, I say to you:
When heaven and earth perish in the fire,
a believer will eternally stand.
He will not come into judgement
and shall never taste death.
But hold on,
my child, to me;
I will break with a strong and helping hand
the immense locked bond of death.

Ah, o Lord, forgive us all our sins;
help us to wait with patience
until our hour comes,
help our faith also to be steadfast always,
help us to trust your word firmly,
until we fall asleep blissfully.

Erfreut euch, ihr Herzen BWV 66
Erfreut euch, ihr Herzen,
entweichet, ihr Schmerzen,
es lebet der Heiland und herrscht in euch.

Rejoice, you hearts,
flee, you pains,
the saviour is alive and is ruling in you.
is also notable for its extraordinary solo part for a bass in its role as the voice of Christ. The chorus (Jesus), assigns the first and last sections to the choir, reserving only the parts, and somewhat unusually for this type of text (a direct quotation of eleison was composed for 22 April 1725; our Easter Cantatas Part II

Herr Jesus Christ, wahr' Mensch und Gott is a chorale cantata, with the text of the first and last movements taken directly from the hymn, and the remaining verses reshaped into texts suitable for performance as arias and recitatives. (The first recitative, for example, is based on verses two and three of the hymn.) The hymn itself, particularly the first verse, hints at and links together the two sections of the gospel text – Jesus’ prediction of his sufferings (i.e. the cross), and the healing of the blind man after his reappearance (Luke 18:31–43). The setting of the opening chorus intensifies this link even further; the instruments (initially the strings, and then later the oboes and recorders) play the chorale tune Christe, du Lamm Gottes in long notes, the text of which refers to Jesus’ suffering work on the cross and which also contains a call for his mercy. The instrumentation of the aria, with its solo oboe part above a background of staccato chords played on recorders, is unique in Bach’s cantatas. Listen also for the plucked strings on the word »Sterbeglocken« evoking the tolling of death bells. The following recitative is also remarkable for its portrayal of the Last Judgement, featuring the ‘last trumpet’, leading into the comforting words of Jesus that the believer will at that time, and forever, stand.

Erfreut euch, ihr Herzen, a cantata for Easter Monday, is in fact a ‘parody’

You can dispel sadness, fear, anxious apprehension; the Saviour is restoring his spiritual rulership.

The grave breaks, and with it our distress; the mouth announces God’s deeds; the Saviour lives, thus in distress and death everything has turned out perfectly for believers.

Let a song of thanks ring out to the Most High for his mercy and eternal faithfulness. Jesus appears, to give us peace, Jesus calls us to live with him, his loving kindness is made new daily.

Hope:

To be joyful in Jesus’ life is bright sunshine for our bosom.

To look, filled with comfort, upon the Saviour, and to build up in themselves a heavenly kingdom, is the possession of true Christians. But, because I have here a heavenly refreshment, my spirit seeks here its desire and rest, my saviour is calling to me forcefully. “My grace and death bring you life, my resurrection is your comfort.”

My mouth will certainly bring an offering, o my Saviour! But how small, how little, so indeed so minimal will it be before you, o mighty victor, when I bring to you a song of victory and thanks.

Hope/Fear:

My/No eye beholds the Saviour risen, death does not hold/still holds him in its bonds.

Hope:

What? Can fear arise in a bosom?

Hope:

Will the grave let the dead go?

Hope:

If God lay in a grave;

Hope:

Ah, o God! You who conquered death, for you the gravestone gives way, the seal breaks, I believe, but help me in my weakness if you can make me even stronger; conquer me and my doubting courage, the God who performs miracles has strengthened my spirit through his mighty comfort, so that it may remember the risen Jesus.

Fear:

I feared indeed/not the darkness of the grave,
Gott fähret auf mit Jauchzen BWV 43

Erster Teil
"Gott fähret auf mit Jauchzen und der Herr mit heller Posaun. Lob singet, lob singet Gott! lob singet, lob singt unserm König!"

Part One
"God ascends with a shout and the Lord with bright trumpets. Sing praises, sing praises to God! Sing praises, sing praises to our king!" (Psalm 47:5-6)

Es will der Höchste sich ein Siegsgepräng bereiten, da die Gefängnisse er selbst gefangen führt. Wer jauchzt ihm zu? Wer ists, der die Posaunen rührt? Wer gehet ihm zur Seiten? Ist es nicht Gottes Heer, das seines Namens Ehr, Heil, Preis, Reich, Kraft und Macht mit lauter Stimme singet und ihm nun ewiglich ein Halleluja bringet?

Ja tausendmal tausend begleiten den Wagen, dem König der Könige losbringend zu sagen, daß Erde und Himmel sich unter ihm schmiegt und was er bezwungen, nun gänzlich erliegt.

"Und der Herr, nachdem er mit ihnen geredet hatte, ward er aufgehoben gen Himmel und sitzet zur rechten Hand Gottes."

Mein Jesus hat nunmehr das Heilandwerk vollendet und nimmt die Wiederkehr zu dem, der ihn gesendet.

Zweiter Teil
Es kommt der Helden Held, des Satans Fürst und Schrecken, der selbst den Tod gefällt, getilgt der Sünden Flecken, zerstreut der Feinde Hauf ihr Kräfte! eilt herbei und holt den Sieger auf!

Part Two
The hero’s hero is coming, Satan’s prince and terror, who even falls death, who wiped out the stains of sin, scatters the crowd of the enemy. You powers, hurry by and raise up the victor.

Gott fähret auf mit Jauchzen BWV 43

Saturday 29 April 2000, 8pm

Mit Fried und Freud ich fahr dahin BWV 125

1. Chorus: Mit Fried und Freud ich fahr dahin
2. Aria (Alto): Ich will auch mit gebrochenen Augen nach dir
3. Chorale Recitative (Bass): O Wunder, daß ein Herz
4. Duet (Tenor & Bass): Ein unbegreiflich Licht erfüllt den ganzen Kreis der Welt
5. Recitative (Alto): O unerschöpfter Schatz der Güte
6. Chorale: Er ist das Heil und selge Licht

Jesus nahm zu sich die Zwölfe BWV 22

1. Arioso (Tenor & Bass) and Chorus: Jesus nahm zu sich die Zwölfe
2. Aria (Alto): Mein Jesu, ziehe mich nach dir
3. Recitative (Bass): Mein Jesu, ziehe mich
4. Aria (Tenor): Mein alles in allem, mein ewiges Gut
5. Chorale: Ertöt uns durch dein Güte

Du wahrer Gott und Davids Sohn BWV 23

1. Duet (Soprano & Alto): Du wahrer Gott und Davids Sohn
2. Recitative (Tenor): Ach! gehe nicht vorüber
3. Chorus with Duet (Tenor & Bass): Aller Augen warten, Herr
4. Chorale: Christe, du Lamm Gottes

Christ lag in Todes Banden BWV 4

1. Sinfonia
2. Chorus: Christ lag in Todes Banden
3. Duet (Soprano & Alto): Den Tod niemand zwingen konnte
4. Aria (Tenor): Jesus Christus, Gottes Sohn
5. Chorus: Es war ein wunderlicher Krieg
6. Aria (Bass): Hie ist das rechte Osterlamm
7. Duet (Soprano & Tenor): So feiren wir das hohe Fest
8. Chorale: Wir essen und leben wohl
at this time; ‘the old leaven’ refers to 1 Corinthians 5:6–8, in which Paul calls on his readers to ‘celebrate the feast, not with old leaven, nor with the leaven of malice and wickedness, but with the unleavened bread of sincerity and truth’ (NASB). For this evening’s performance of *Christ lag in Todes Banden* we have adopted the modifications Bach made for the 1725 Leipzig performance: the addition of a cornett to double the soprano cantus firmus in verses one and seven.

Er ists, der ganz allein

die Kelter hat getreten

evoll Schmerzen, Qual und Pein,

verlorene zu erretten
durch einen teuren Kauf.

Ihr Thronen! mühet euch und setzt ihm Kränze auf!

Der Vater hat ihm ja

eine ewig Reich bestimmt;

rau ist die Stunde nah,

da er die Krone nimmt

für tausend Ungemach.

Ich stehe hier am Weg und schau ihm freudig nach.

Ich sehe schon im Geist,

wie er zu Gottes Rechten

auf seine Feinde schmeißt,

zu helfen seinen Knechten

aus Jammer, Not und Schmach.

Ich stehe hier am Weg und schau ihm sehnsüchtig nach.

Er will mir neben sich

die Wohnung zubereiten,

damit ich ewiglich

ihm stehe an der Seiten,

befreit von Weh und Ach!

Ich stehe hier am Weg und ruf ihm dankbar nach.

Du Lebensfürst, Herr Jesu Christ,

der du bist aufgenommen
gen Himmel, da dein Vater ist

und die Gemein der Frommen,

wie soll ich deinen großen Sieg,

den du durch einen schweren Krieg

erworben hast, recht preisen

und dir gnug Ehr erweisen?

Zieh uns dir nach, so laufen wir,

gib uns des Glaubens Flügel!

Hilf, daß wir fliehen weit von hier

auf Israelis Hügel!

Mein Gott! wenn fahr ich doch dahin,

woselbst ich ewig fröhlich bin?

Wenn wird ich vor dir stehen,

dein Angesicht zu sehen?

He is the one, who all alone

has trodden the winepress

full of grief, anguish and pain,

to rescue the lost

by an expensive purchase.

You thrones, strive and set wreaths upon him.

The Father has prepared

an eternal kingdom for him;

now the hour is near

when he will take the crown

for a thousand hardships.

I stand here on the path and gaze after him joyfully.

I see already in my spirit,

how he at God’s right hand

strikes down his enemies,

to help his servants

out of misery, distress, and shame.

I stand here on the path and look to him longingly.

He will prepare the residence

for me near him,

so that I may eternally

stand at his side

free of ache and woe!

I stand here on the path and call to him gratefully.

O you prince of life, Lord Jesus Christ,

who was lifted up

to heaven, where your Father is,

as well as the congregation of the pious,

how shall I rightfully praise your great victory

that you won

through a difficult war

and show you sufficient honour?

Draw us to you, and we will run,

give us the wings of faith,

Help us to fly far from here

to Israel’s hill!

My God, when will I then depart

for where I can be eternally joyful?

When will I stand before you

to see your face?
Helen Thomson (soprano)

Helen Thomson made her debut as a soloist at ten years of age in the premiere performance of Donald Hollier’s *In Dulci Jubilo*. Since then, her activities have included a stint with The Song Company, touring Gesualdo’s *Tenebrae Responsories for Holy Week* to the Adelaide Festival in 1996; solo and ensemble work with Judith Clingan in the premieres of Nganbra and *Adam’s Rib*; as well as in forthcoming recordings; solo work with the ANU Choral Society in Faure’s *Requiem*, Bernstein’s *Chichester Psalms*, Vivaldi’s *Gloria*, Handel’s *Israel in Egypt* and *Messiah*; and a program of solo and duet work with Riley Lee, Grand Master of Shakuhachi.

As well as her involvement with the Canberra Bach Ensemble, Helen is currently a member of the Australian Chamber Singers (for whom she has sung solos in Britten’s *Hymn to St Cecilia*, Allegri’s *Miserere*, and Bach’s *Jesu meine Freude*), and the choir of Our Lady and St Cecilia. Helen teaches music for a living, specialising in Early Music vocal technique.

Chris Field (alto)

Chris commenced his musical studies as a pianist, is currently an undergraduate student at the University of Melbourne and has been heavily involved with the University’s Early Music Studio. He was awarded the Pears Rodger Scholarship for piano forte performance, the Mabel Kent Scholarship for singing and the Harold McDonald Scholarship from the Early Music Society of Victoria. Operatic engagements have included the role of Polinesso in Handel’s *Ariodante* with Stopera, and he was engaged by Opera Australia, covering the role of Eustazio in Handel’s *Rinaldo*. He sang the role of Waki-tsure in Crispin-Creswell’s *The Nameless Dead* with Stopera.

Chris is also an experienced concert performer. As well as a love for early music and research into authentic performance practice, he has a keen interest in contemporary Australian repertoire for the countertenor.

Steven Burns (tenor - Part I)

Steven Burns is currently undertaking a Bachelor of Music in voice at the Canberra School of Music. He made his opera debut there in Purcell’s *Dido and Aeneas* as Phoebus and the sailor. He has also performed the role of Odoardo in Handel’s *Ariodante* with Stopera. Other performances include *Les Misérables* for Opera Hunter and various choral works with Sydney Philharmonia Choirs.

*Du wahrer Gott und Davids Sohn* deals with the next section of the gospel text, namely, the healing of the blind man, who called out to Jesus to have mercy on him (Luke 18:35–43). Luke juxtaposed these two accounts to hint at at deeper truth – that through Jesus’ suffering in Jerusalem he would restore sight to (i.e. save) those who confess his name. (The blind man does just this, calling Jesus not only ‘Lord’ but ‘son of David’, a term with clear Messianic connotations.) The text of the cantata is thus an individual response to these events: a call for healing and for Christ’s mercy. The first three sections were probably already composed some time previously in Cöthen, and the final chorale added for the Leipzig performance. The opening *aria duetto* features an instrumental trio (two oboes and continuo) which becomes a quintet when the voices enter. The vocal parts work together as a canon, using chromatic elements to symbolize pain and pleading. The instrumental recitative is noteworthy for the appearance of the first verse of *Christe, du Lamm Gottes* in the oboe and first violin parts in long notes. The choir appears for the first time in the unusual third movement, which is in a type of rondo form. The choir sings its assigned text seven times, changing keys several times along the way while being interrupted by the instruments and by tenor and bass duets, the latter often in canon form. The final chorale is in three sections, corresponding to its *Agnus Dei* text. As usual, the middle section is the most intense, again featuring a canon – this time in three parts (soprano, oboe, and violin) with a polyphonic accompaniment.

As part of the job application for the organist position at Mühlhausen, Bach was required to provide a vocal composition. Christoph Wolff has suggested that this work was probably *Christ lag in Todes Banden*. Bach took all seven verses of Martin Luther’s Easter hymn, together with Luther’s own tune (itself based on the medieval Easter carol *Christ ist erstanden*), and used them as the basis for a work that was to be ‘the strictest chorale cantata Bach ever wrote’ (John Eliot Gardiner). The chorale tune functions as a powerful unifying force; it is hinted at in the opening sinfonia, and can be heard clearly in each verse, as a *cantus firmus* that penetrates through dense figuration in the other voices (sopranos in verse one and altos in verse four), as a duet (verses two and six), as a solo (verses three and five) or as a plain chorale setting (verse seven). The musical settings are always sympathetic to the text, and each ‘hallelujah’ is interpreted according to the mood of the verse. The text itself is rich in imagery, linking the crucifixion and resurrection of Christ with the details of the first Passover meal (detailed in Exodus 11–12), in which an unblemished lamb was roasted in fire, and its blood spread on the doorposts as a sign to God’s ‘destroyer’ that he should not harm anyone inside. There is also a reference to the eating of unleavened bread.
Mit Fried und Freud ich fahr dahin, like Ich habe genung from our last concert, was written for the feast of the Purification of Mary. The text likewise relates to Simeon’s encounter with the baby Jesus in which, having seen his saviour, he declares his readiness to leave this world. The work belongs to the 1724/1725 cantata cycle, which by coincidence (?) was exactly 200 years after the publication of the chorale text. Each of the four verses of the chorale (by Luther himself) is a poetic response to the corresponding verse of Simeon’s song (Luke 2:29–32). As he often did, Bach used the first and last verses as the texts of the outer movements (the first as cantus firmus of the remarkable opening chorus, the last as a simple four-part chorale setting), and interspersed the lines of verse two with free poetry to form the text of the first recitative, a very old technique (known as troping) that appears in a number of cantatas and other works such as the Christmas Oratorio. This particular recitative is notable for the ‘joy’ motif in the accompanying strings that indicates the change in perspective: now that Jesus has appeared, death is no longer something to be feared, but rather an event to be looked forward to.

The following two works belong together. They were composed for the same event: Bach’s audition for the cantorate position in Leipzig on 7 February 1723. The first was performed before the sermon, the second afterwards. Like other pieces for job applications (such as parts of the Mass in B minor) there are a number of unusual elements designed to show off Bach’s compositional skill. For example, instead of an expansive opening chorus, each work begins with a section for soloists. Similarly, the closing chorales are given special treatment. These two pieces (and his organ chorus, each work begins with a section for soloists. Similarly, the closing chorales are given special treatment. These two pieces (and his organ playing, no doubt) must have made quite an impression since, after all, he got the job!

Jesus nahm zu sich die Zwölfe begins with the gospel text for that Sunday: Jesus’ announcement to his disciples that the time had come for them to head for Jerusalem so that what was written about him might come to pass (Luke 18:31). This is set to music in arioso style, with the two roles (evangelist and vox Christi) taken on by their traditional voices (tenor and bass). What follows is a tightly-written fugue expressing the confusion of the disciples (Luke 18:34). For our performance you will hear this section twice: first, with the four soloists, and then repeated, with the whole choir singing. Notable in the first aria is the expressive oboe part, especially on the third line of the text, where there are scale passages symbolizing heading determinedly towards Jerusalem, and chromatic harmonies on the word »Leiden« (sufferings). The final chorale setting contains not only a simple setting of the text for the four voice parts, but self-contained instrumental sections featuring the oboe and first violin.

Matthew Davine (tenor - Part II)
Matthew is currently studying music at the Victorian College of the Arts in Melbourne, majoring in vocal performance. Before commencing studies at the VCA, Matthew has enjoyed performing the tenor roles in light opera, especially Gilbert & Sullivan, with many of the best companies in Melbourne and country Victoria, including the Savoy Opera Company and the Gilbert & Sullivan Society of Victoria, and at the National Theatre. With further training and development of his lyric tenor voice, the past couple of years has seen him move onto more difficult works by Handel, Mendelssohn, Beethoven, Mozart and Bach. In Melbourne Matthew has performed at St Patrick’s and St Paul’s Cathedrals, St Francis Church and many suburban churches.

Richard Anderson (bass)
Richard began his musical training at Sydney’s St. Andrew’s Cathedral, singing treble and then bass in the cathedral choir. He then moved to Canberra and continued his studies at the Canberra School of Music. Since returning to Sydney in 1996, Richard has become a sought after participant in a variety of projects especially in Renaissance, Baroque and Twentieth Century performances. He has appeared at the Barossa Festival and the Burwood Early Music Festival, and in concerts and recordings with the Song Company, the Contemporary Singers and the Sydney Alpha Ensemble et al. Richard is currently engaged with Opera Australia and is the organist of St John the Evangelist, Balmain.

Andrew Koll (director)
Andrew completed his honours degree at the Canberra School of Music in 1998 and studied conducting for a brief period last year at the Sydney Conservatorium. Andrew conducted the Canberra Community Orchestra for three years, presenting works of the symphonic repertoire from the classical period through to the twentieth century, including new works by Neylon and Elizondo. In 1998 Andrew attended a masterclass on Bach’s motets in Namur, Belgium and intends to return to Germany this year to visit the cities and places where Bach lived and worked. Last year Andrew established the Canberra Bach Ensemble, for the purpose of bringing together singers, musicians and Bach enthusiasts who wish to focus closely on the performance and appreciation of Bach’s works.
Ensemble to date, involving many talented musicians and with the considerable help and generosity of many others. It has been a great honour to work with such a committed group who appreciate so well the vitality and value of Bach's music in our daily lives, as well as the larger musical and artistic aims of the CBE. The CBE also acknowledges the continuing support of Stopera and the Early Music Council. We thank you also for your continuing support and look forward to seeing you again at future concerts.

Easter cantatas

The Easter period seems to have brought out the best in Bach. Apart from the passions, there are the Easter and Ascension oratorios and, of course, a number of extraordinary cantatas, a few of which you will hear this weekend. Over two concerts we are presenting eight cantatas that span ranges in a number of dimensions. First, the date and place of composition stretch from Bach's time in Mühlhausen (1707–8) through the Cöthen period (1717–23) to the early Leipzig years (1723–30). Second, the pieces vary in style from the very strict chorale cantata in the tradition of Buxtehude et al. through to 'modern' works based freely on the aria/recitative pattern set out by Neumeister.

The order of performance also spans two dimensions: the liturgical calendar (though not strictly) and the instrumentation employed for each work. We start with a cantata for the feast of the Purification of Mary, work our way through Easter and end with a work for Ascension. As for the instruments, we start in subdued contemplation of the grave with flute and oboe, scale the heights of profound seriousness with cornett, explore the lasting consequences of Easter with recorders, and end in rejoicing with trumpets and timpani.
The Canberra Bach Ensemble

The Canberra Bach Ensemble, established in 1999 by Andrew Koll, consists of choristers, instrumentalists and soloists devoted to the performance of the works of Johann Sebastian Bach. The CBE has already undertaken some substantial concert programs, having performed various cantatas by Bach, including *Aus der Tiefe rufe ich, Herr; zu dir BWV 131*, *Christ lag in Todes Banden BWV 4*, *Herr, gehe nicht ins Gericht BWV 105*, *Brich dem Hungrigen dein Brot BWV 39* and the *Mass in G minor BWV 235*, as well as works by other composers, such as William Byrd’s *Great Service* and anthems by Purcell. Our most recent program was a performance of Bach’s solo cantatas, which included *Jauchzet Gott in allen Landen BWV 51*, *Vergnügte Ruh, beliebte Seelenlust BWV 170*, *Ich armer Mensch, ich Sündenknecht BWV 55* and *Ich habe genug BWV 82*. Bach’s works form the central repertoire for the CBE because the aesthetic, intellectual and spiritual integrity of this music is of the highest order. The pleasure of exploring and identifying the relationships between many works across various genre reveal the depth, breadth and intensity of Bach’s creative craft. For the next program of our Bach 2000 concert series, the CBE will present a purely instrumental program, focusing on Bach’s solo instrumental concerto.

Of course Easter would not be complete without a musical offering from Bach. The great works which have become the centrepiece of our Easter musical tradition, namely the *St Matthew Passion* and *St John Passion*, as well as the *Easter Oratorio* and *Ascension Oratorio*, are amongst the finest artistic monuments that we have inherited to enrich our spiritual and musical lives. These works, however, were composed in the latter part of Bach’s career after most of his sacred works had been composed. These great works were part of a final culmination of years of liturgical and compositional practice and experience.

This weekend’s performance focuses on the glorious cantatas for the Easter season which were composed in the years preceding the passions and oratorios. For the Bach anniversary year, the CBE is returning to the roots of Bach’s Easter music - a series of smaller works, each of which refer to the events of the Easter story in a poetic and symbolic manner. All of these cantatas were composed for the liturgical seasons from pre-Lent, through to Easter and Ascension (February to May). These works either allude to Easter metaphorically (BWV 125, 103 & 127), or focus on the specific events surrounding Easter, namely Christ’s journey to Jerusalem (BWV 22), the Last Supper (BWV 23), the death of Jesus (BWV 4), the Resurrection (BWV 66) and the ascension into Heaven (BWV 43). These eight cantatas take us through a complete musical journey, revealing the intimacy and grandeur of Bach’s sacred music.

This program has been the most ambitious undertaking for the Canberra Bach
The Easter Cantatas
St Christopher’s Cathedral
Saturday 29 & Sunday 30 April 2000