



2010 Bach

THE COMPLETE CHORAL CANTATAS



CANTATAS X 28 May 2006

BWV 123: Liebster Emmanuel, Herzog der Frommen
BWV 124: Meinen Jesum laß ich nicht
BWV 111: Was mein Gott will, das g'scheh allzeit

Jodie McGuren, Soprano
Derek Ward, Countertenor
Nathan Gilkes, Tenor
Philip Barr, Baritone
Garry Pollack, Bass-Baritone
Christopher Shepard, Conductor

Liebster Emmanuel, Herzog der Frommen



Dearest Emmanuel, Lord of the Faithful
Deep in my heart to dwell, come, come thou soon.
Thou art my soul's delight, ever my comfort,
Glowing with purest love, yearn I for thee.
Earth's futile treasure gives me no pleasure,
Thou art my heart's delight, oh Saviour mine.
Earth's futile treasure gives me no pleasure,
Thou art my heart's delight, oh Saviour mine.

Far from me, put off I all earthly pleasure,
Thou, Jesus, thou are mine, I only thine.
Gladly I leave the world, Thou art my treasure,
My ev'ry want and need Thou dost supply.
Thou art my being, my life decreeing,
'Til in the grave one day at last I lie.
Thou art my being, my life decreeing,
'Til in the grave one day at last I lie.



BWV 123: LIEBSTER EMMANUEL, HERZOG DER FROMMEN

1. Chor

Liebster Emmanuel, Herzog der Frommen,
Du, meiner Seelen Heil, komm, komm nur bald!
Du hast mir, höchster Schatz, mein Herz genommen,
So ganz vor Liebe brennt und nach dir wallt.
Nichts kann auf Erden
Mir liebers werden,
Als wenn ich meinen Jesum stets behalt.
("Liebster Emmanuel, Herzog der Frommen,"
verse 1)

2. Rezitativ A

Die Himmelssüßigkeit, der Auserwählten Lust
Erfüllt auf Erden schon mein Herz und Brust,
Wenn ich den Jesusnamen nenne
Und sein verborgnes Manna kenne:
Gleichwie der Tau ein dürres Land erquickt,
So ist mein Herz
Auch bei Gefahr und Schmerz
In Freudigkeit durch Jesu Kraft entzückt.

3. Arie T

Auch die harte Kreuzesreise
Und der Tränen bittere Speise
Schreckt mich nicht.
Wenn die Ungewitter toben,
Sendet Jesus mir von oben
Heil und Licht.

4. Rezitativ B

Kein Höllenfeind kann mich verschlingen,
Das schreiende Gewissen schweigt.
Was sollte mich der Feinde Zahl umringen?
Der Tod hat selbst keine Macht,
Mir aber ist der Sieg schon zgedacht,
Weil sich mein Helfer mir, mein Jesus, zeigt.

5. Arie B

Laß, o Welt, mich aus Verachtung
In betrübter Einsamkeit!
Jesus, der ins Fleisch gekommen
Und mein Opfer angenommen,
Bleibet bei mir allezeit.

6. Choral

Drum fahrt nur immer hin, ihr Eitelkeiten,
Du, Jesu, du bist mein, und ich bin dein;
Ich will mich von der Welt zu dir bereiten;
Du sollst in meinem Herz und Munde sein.
Mein ganzes Leben
Sei dir ergeben,
Bis man mich einsten legt ins Grab hinein.
("Liebster Emmanuel, Herzog der Frommen,"
verse 6)

1. Chorus

Dearest Emmanuel, ruler of the righteous,
You, salvation of my soul, come, come soon!
You have taken, highest treasure, my heart from me,
which burns utterly with love and yearns for You.
Nothing on earth
can be dearer to me,
than to cherish my Jesus all the time.

2. Recitative A

The heavenly sweetness, the joy of the chosen
already fills my heart and breast on earth
when I recite the name of Jesus
and recognize His secret manna:
just as dew refreshes a desert land,
so my heart
even in danger and pain
is enraptured with joy through Jesus' power.

3. Aria T

Even the harsh journey of the Cross
and the bitter meal of tears
does not frighten me.
If storms rage,
Jesus sends me from above
rescue and light.

4. Recitative B

No fiend of hell can devour me,
the wailing conscience falls silent.
What if the hosts of the enemy surround me?
Death itself has no power;
the victory is already conceded to me,
since my Helper, my Jesus, has shown this to me.

5. Aria B

Leave me, o world, out of scorn
in troubled loneliness!
Jesus, who has come in the flesh,
and accepted my sacrifice,
will stay with me all the time.

6. Chorale

Therefore be gone always, you vanities,
You, Jesus, You are mine, and I am Yours;
I will prepare myself for You away from the world;
You shall be in my heart and my mouth.
My entire life
shall be dedicated to You,
until one day I am laid in the grave.

BWV 124: MEINEN JESUM LAß ICH NICHT

1. Chorale

Meinen Jesum laß ich nicht,
Weil er sich für mich gegeben,
So erfordert meine Pflicht,
Klettenweis am ihm zu kleben.
Er ist meines Lebens Licht,
Meinen Jesum laß ich nicht.
("Meinem Jesum laß ich nicht," verse 1)

2. Rezitativ T

Solange sich ein Tropfen Blut
In Herz und Adern reget,
Soll Jesus nur allein
Mein Leben und mein alles sein.
Mein Jesus, der an mir so große Dinge tut:
Ich kann ja nichts als meinen Leib und Leben
Ihm zum Geschenke geben.

3. Arie T

Und wenn der harte Todesschlage
Die Sinnen schwächt, die Glieder rühret,
Wenn der dem Fleisch verhaßte Tage
Nur Furcht und Schrecken mit sich führet,
Doch tröstet sich die Zuversicht:
Ich lasse meinen Jesum nicht.

4. Rezitativ B

Doch ach!
Welch schweres Ungemach
Empfindet noch allhier die Seele?
Wird nicht die hart gekränkte Brust
Zu einer Wüstenei und Marterhöhle
Bei Jesu schmerzlichstem Verlust?
Allein mein Geist sieht gläubig auf
Und an den Ort, wo Glaub und Hoffnung prangen,
Allwo ich nach vollbrachtem Lauf
Dich, Jesu, ewig soll umfängen.

5. Arie (Duett) S A

Entziehe dich eilends, mein Herze, der Welt,
Du findest im Himmel dein whares Vergnügen.
Wenn künftig dein Auge dein Heiland erblickt,
So wird erst dein sehndendes Herze erquickt,
So wird es in Jesu zufriedengestellt.

6. Choral

Jesum laß ich nicht von mir,
Geh ihm ewig an der Seiten;
Christus läßt mich für und für
Zu den Lebensbächlein leiten.
Selig, wer mit mir so spricht:
Meinen Jesum laß ich nicht.
("Meinem Jesum laß ich nicht," verse 6)

1. Chorale

I will not let go of my Jesus,
since He has given Himself for me,
my duty demands therefore
that I cling to him like a burr.
He is the light of my life,
I will not let go of my Jesus.

2. Recitative T

As long as a drop of blood
stirs in heart and vein,
so shall Jesus alone
be my life and my everything.
My Jesus, who has done such great things for me:
I can offer nothing other than my body and life
as a gift to Him.

3. Aria T

And when the harsh blow of death
weakens my senses and stirs my limbs,
when the days abhorred by flesh
bring only fear and terror with them,
yet my confidence assures itself:
I will not let go of my Jesus.

4. Recitative B

Yet alas!
What heavy hardship
does the soul still endure here?
Will not the sorely plagued breast
become a wilderness and pit of martyrdom
along with Jesus' most painful loss?
But my spirit looks up faithfully
and to the place where faith and hope are resplendent,
where, after my completed course,
I shall embrace You, Jesus, eternally.

5. Aria (Duet) S A

Withdraw yourself hurriedly, my heart, from the world,
you will find in heaven your true delight.
When your eye beholds your Savior in the future,
then at last your longing heart will be revived,
then it will be brought to rest in Jesus.

6. Choral

I will not let go of my Jesus,
I will walk beside Him forever;
Christ shall for ever and ever have me
guided to the springs of life.
Blessed, whoever says with me:
I will not let go of my Jesus.

"Meinem Jesum laß ich nicht," Christian Keymann (verses 1 and 6; mov'ts. 1 and 6; source for the other movements)

BWV 111: WAS MEIN GOTT WILL, DAS G'SCHEH ALLZEIT

1. Choral

Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den'n er ist bereit,
Die an ihn glauben feste.
Er hilft aus Not, der fromme Gott,
Und züchtigt mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.
("Was mein Gott will, das g'scheh allzeit," verse 1)

2. Arie B

Entsetze dich, mein Herze, nicht,
Gott ist dein Trost und Zuversicht
Und deiner Seele Leben.
Ja was sein wieser Rat bedacht,
Dem kann die Welt und Menschenmacht
Unmöglich widerstreben.

3. Rezitativ A

O Törichter! der sich von Gott entzieht
Und wie ein Jonas dort
Vor Gottes Angesichtes flieht;
Auch unser Denken ist ihm offenbar,
Und unsers Hauptes Haar
Hat er gezählet.
Wohl dem, der diesen Schutz erwählet
Im gläubigen Vertrauen,
Auf dessen Schluß und Wort
Mit Hoffnung und Geduld zu schauen.

4. Arie (Duet) A T

So geh ich mit geherzten Schritten,
Auch wenn mich Gott zum Grabe führt.
Gott hat die Tage aufgeschrieben,
So wird, wenn seine Hand mich rührt,
Des Todes Bitterkeit vertrieben.

5. Rezitativ S

Drum wenn der Tod zuletzt den Geist
Noch mit Gewalt aus seinem Körper reißt,
So nimm ihn, Gott, in treue Vaterhände!
Wenn Teufel, Tod und Sünde mich bekriegt
Und meine Sterbekissen
Ein Kampfplatz werden müssen,
So hilf, damit in dir mein Glaube siegt!
O seliges, gewünschtes Ende!

6. Choral

Noch eins, Herr, will ich bitten dich,
Du wirst mir's nicht versagen:
Wenn mich der böse Geist anficht,
Laß mich doch nicht verzagen.
Hilf, steur und wehr, ach Gott, mein Herr,
Zu Ehren deinem Namen.
Wer das begehrt, dem wird's gewährt;
Drauf sprech ich fröhlich: Amen. (Verse 4)

1. Chorale

What my God wills always occurs,
His will is the best,
He is ready to help those
who believe firmly in Him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, builds upon Him firmly,
God will never abandon.

2. Arie B

Do not recoil, my heart,
God is your comfort and confidence
and the life of your soul.
Indeed, what His wise counsel has considered,
the power of the world and humanity
cannot possibly resist.

3. Recitative A

O fool! that pulls away from God
and like Jonas there
flees from God's countenance;
even our thoughts are apparent to Him,
and the hair of our heads
He has counted.
It is a good thing for him who cherishes this protection
with faithful trust,
and regards this word and promise
with hope and patience.

4. Arie (Duet) A T

Thus I walk with encouraged steps,
even when God leads me to my grave.
God has circumscribed my days,
thus, when His hand touches me,
He will drive away the bitterness of death.

5. Recitative S

Therefore, when death in the end
powerfully wrenches the spirit out of its body,
then take it, God, in Your loving fatherly hands!
When the devil, death, and sin make war on me
and my death-pillow
must become a battlefield,
help then, so that my faith triumphs in You!
O blessed, desired end!

6. Chorale

One more thing, Lord, I will ask of You,
you will not deny it to me:
when the evil spirit tempts me,
let me not despair.
Help, guide, and protect, ah God, my Lord,
to the honor of Your name.
Whoever desires this, it will be granted to him;
therefore let me joyfully say: Amen.

PROGRAMME NOTES

Chorale Cantatas

Of the three hundred cantatas Bach composed, only two hundred survive. These cantatas come in many different forms, ranging from three movements up to a dozen. It was in Leipzig that Bach codified the cantatas into three *Jahrgänge*, or “annual cycles”. According to this plan, he had three complete sets of cantatas for every Sunday of the year as well as every feast day. Because the Lutheran lectionary was set in three-year cycles, he composed enough cantatas to go with every possible combination of readings.

In Bach’s first year in Leipzig, around Easter 1723 to 1724, he often reworked the cantatas that had served him well in Mühlhausen, Weimar and Cöthen. These cantatas had a wide range of forms, sometimes being based on chorales, sometimes on readings. In BACH 2010, we have performed many of these cantatas, which accounts for the wide range of cantata styles that we have heard in the first nine concerts to date.

Beginning with today’s concert, we find a preponderance of what came to be the cantata structure that is most associated with Bach’s Leipzig cantatas. In the second *Jahrgang*, written in an extraordinary burst of creativity in 1724-25, Bach tends to compose six-movement cantatas based around one of the chorales of the day. In this structure, the outer two movements retain the chorale melody. The first movement is a *concertato* chorale prelude, often with the chorale sung in long notes by the trebles. The final movement is a more standard (though never easy) 4-part harmonisation of the chorale. The inner four movements are in recitative-aria pairs. The text for these inner movements are usually paraphrases of other verses of the same chorale, and very occasionally Bach will slip in an ornamented reference to the chorale tune itself.



BWV 123: Liebster Emmanuel, Herzog der Frommen

This cantata was written for the Feast of the Epiphany, 6 January 1725. Following the chorale-cantata tradition, the anonymous text is based entirely on the 1679 chorale of the same name. Epiphany marks the arrival of the Wise Men at the manger; liturgical themes usually center around the presentation of oneself as an offering and the coming of God as light in darkness. This cantata, however, only refers obliquely to the traditional Epiphany themes. The cantata begins with calling on Emmanuel to come into the life of the believer—the light in the darkness—but moves on to declare God’s ability to protect the believer in times of trouble.

The opening movement is a particularly beautiful, lyrical composition that is reminiscent of the peaceful and pastoral sections of the *Christmas Oratorio*. The opening motive of the chorale (to the text “Liebster Immanuel”) is omnipresent throughout the movement, serving to underline the sense of invocation. Musicologists have made much of the numbers three and nine in the movement: it is in 9/8 metre; there are nine entries of the motive in the opening ritornello; and there are triplets that run throughout the piece. Scholars have suggested that this is a reference to “Frommen”—the heavenly host of the righteous.

Certainly, the downward motion of the motive refers to the incarnation, God descending to earth. Bach also sets up the dichotomy between earth’s vanity and heaven’s rewards, a theme that he explores further in the subsequent movements. The recurring triplet unison string figure, which spins beautifully but goes nowhere melodically or harmonically, seems to represent the pointless beauty of earth’s vanity. The chorale is set simply in a four part harmonisation, with the melody in the soprano throughout.

The alto recit-tenor aria pair juxtaposes the sweetness of Jesus with the sorrow of the world. The tenor is joined by a pair of oboes d’amore, whose wide-ranging chromatic canon illustrates the “journey of the Cross” and “bitter fare of tears” of which the tenor sings. As we so often find with the devoutly Lutheran Bach, the Cross is never far away, even in a festive season like Christmas and Epiphany. The key of F# minor, with its three sharps (*Kreuz* in German means both “sharp” and “cross”), as well as the poignantly angular melodic material, remind the listener of the pain and sorrow of the crucifixion—“death in life”. The resurrection is there as well; in the B section, the heroic God (oboe fanfares) triumph amid the storms of life (tenor hemi-demi-semiquavers).

The bass celebrates this victory in the next recitative, followed by an aria in which he walks away from the riches and vanity of the world to “stay with Jesus”. The walking away is depicted musically, with a staccato/pizzicato walking bass line in the continuo part. As we find in other Bach arias (such as “Ich folge dir gleichfalls” from the *St John Passion*) the blithe flute acts like a pied piper, leading the believer from the world to heaven. The previous F# minor has been transformed into D major, the key of Jesus’ kingship and victory. To end the cantata, we move from the individual believer to the body of believers as the choir (representing the congregation) commits themselves to leave behind the world until they are laid in the grave.



BWV 124: Meinen Jesum

laß ich nicht

The Feast of Epiphany is celebrated on 6 January, the twelfth day of Christmas. But the word also refers to the season between Christmas and Ash Wednesday, with anywhere from four to nine Sundays, depending on when Easter falls in that year. In 1725, Epiphany was on Saturday, so the first Sunday after Epiphany was 7 January, the date for which this cantata was composed. It is based on a 1658 chorale text which is unified by the repetition of the line “I will not let go of my Jesus” at the end of each stanza.

In a sense, BWV 124 picks up where BWV 123 (which the Leipzig parishioners would have heard the day before) left off. Having left behind the world, the believer now vows never to let go of the newfound treasure. This theme comes from the Gospel reading for the day, in which Mary and Joseph lose sight of the twelve-year old Jesus; after a time of panic, they find him teaching at the Temple.

After the Leipzig choir and orchestra’s busy season of Christmas, this cantata requires a smaller performing force than would have been heard in the previous weeks. The solo oboe d’amore does yeoman’s duty, however: the highly soloistic opening choral movement and subsequent tenor aria place great demands on the player, accompanied by a small string ensemble. The first movement shows off the oboe

d'amore to great effect: after the gracious minuet-like opening, the oboe plays a great deal of melismatic material throughout the movement. As we saw in BWV 123, the choral parts are quite simple, with the sopranos singing the melody about a homophonic setting of the chorale. The six phrases of the chorale are punctuated by reiterations of material from the opening ritornello.

After pledging to stay with Jesus in his recitative, the tenor sings an aria with the solo oboe d'amore in which he declares that he will cling to Jesus at the "stroke of death". As we saw in the tenor aria in BWV 123, Bach again uses the key of F# minor to draw a connection between the believer's death and Christ's crucifixion. Bach adds another element: he uses the Baroque convention of a repeating string figuration to represent the fear and terror mentioned in the text. The wide-ranging oboe part is full of pathos and a dark sense of foreboding. Bach uses descending sequences to represent the descent into death, though a modulation to the relative A major after the declaration "I will not let my Jesus go" lends a momentary sense of triumph to the otherwise temptuous aria.

If the tenor aria is about the valley of life, then the bass recitative which follows leads from that valley (by way of a major scale) to the peaks of heaven. Its pair, the vivacious soprano-alto duet, is the resolution of the tenor aria, in which the performers sing breathlessly of their hurried retreat from the world and towards Jesus. The oboe canon in the tenor aria of BWV 123 represented the entanglement of the harsh journey of the Cross; here, Bach uses canonic writing to represent the idea of haste and following. The cantata comes full circle by returning to E major in the final chorale, a triumphant homophonic setting. The bass part moves by quavers throughout, returning us to the image of walking that we found in the bass aria in BWV 123.



BWV 111: Was mein Gott will, das g'scheh allzeit

The chorale *Was mein Gott will, das g'scheh allzeit*, which declares that God's will is always best for us, had been traditionally sung in Leipzig on the third Sunday after Epiphany for many years before Bach composed his setting of the chorale for 21 January 1725. The text is set to a melody by Claude de Sermisy, published about 1530.

As we have found in the other chorale-cantatas in today's concert, BWV 111 also opens with a concertato movement in which the chorale is clearly presented in the soprano part. Unlike BWV 123 and 124, which had straightforward homophonic (chordal) settings of the choral, Bach uses imitative counterpoint in the other three voice parts in this movement. Each new entry, entering as if in a canon, sings a fragment of the main chorale melody before providing chordal accompaniment to the soprano's chorale tune. Above all of this, the orchestra plays an Italianate concerto reminiscent of Vivaldi. The pair of oboes alternates with the strings in a firm A minor theme that includes such Baroque practices as antiphonal effects and sequences. All of this serves to

illustrate the theological message of the chorale's opening stanza: the believer needs to build firmly on God and trust His plan for their life.

The rather sparse bass aria continues this same theme of trusting God, quoting a line from the chorale's second verse: "God is your comfort and confidence", which Bach presents in a slightly modified form of the chorale tune. The opening continuo theme, later echoed by the bass, uses rests to create a sense of expectation. These rests, plus a shifting sense of tonality, the use of repetition and repeated fragmentation of the theme all combine to give the movement a certain austere solidity. The alto recitative which follows the bass aria chastises the congregant who, like Jonah, rejects God's will. In contrast, the alto sings, the believer who looks to God for guidance will be blessed.

As we so often see in Bach's cantatas, the austerity of the first pair of solo movements is transformed into joyous acceptance in the second pair. This is certainly true in this cantata, where the alto's admonishing recitative is followed by a particularly joyful duet for the alto and tenor. The dotted rhythms and repeated pedal notes in the continuo give this movement a strength and joy in stark contrast to the bass aria. We have seen other examples of musical "walking" in today's cantatas; in this duet, the walking "with spirited steps" is seen in the ostinato-like rhythmic repetition, scalar melody and strong primary-chord harmonies. Above all of this, the first violin plays a highly ornamented, arpeggiated solo to represent the joy of the steps even as God leads the believer to the grave.

The soprano recitative truly takes us to the grave: in a dramatic text setting, the "death-pillow" becomes a battleground for the believer's soul. The victory goes to God, represented by the beautiful oboe duet as the soprano sings "O blessed, desirable end!" The cantata closes with the choir asking God's help in times of temptation. This movement is a straightforward four-part chordal setting of the opening chorale tune.

CANTATAS X: PERFORMING FORCES

In keeping with the goal of this project to explore a wide range of performing options, we are using two different ensembles in this afternoon's concert. Of all of the performers in BACH 2010, the **Sydney Grammar School Schola Cantorum** comes the closest to representing the sound of Bach's choir in Leipzig. Although his regular Sunday choir was probably only 16-20 voices, these were always boys from the Thomasschule, singing all four parts, often augmented by alumni from the school who were studying at Leipzig University. Boys' voices changed at a later age, so his trebles (often age 16 or 17) would undoubtedly have made a relatively large sound. For BWV 124, we are using a quartet of solo singers. This too reflects some of Bach's performing practices. In his court appointments, such as Weimar and Cöthen, Bach had soloists rather than choirs at his disposal, and it is thought that the early cantatas in particular were originally sung by soloists. The musicologist Joshua Rifkin has suggested that all of Bach's choral music should be sung by soloists. Rifkin's recording of the *B Minor Mass* in the 1980s sparked an internecine war amongst Bach scholars. Although most scholars fall into the more traditional "chamber choir" camp, we cannot completely rule out the possibility.

C.P. Shepard

PERFORMERS

Jodie McGuren, Soprano

After completing her Bachelor of Music Education at the Sydney Conservatorium of Music in 1995, Jodie McGuren took up a classroom teaching position for the next four years at Cranbrook School. After completing operatic study in England and an Italian language degree in Italy, Jodie returned to Sydney to pursue a career in singing. She has performed roles in *The Magic Flute* and *Dido and Aeneas* and is currently studying with Anna Connelly. Apart from opera, Jodie performs regularly as a soloist with the Sydneian Festival Choir, The American-Briton Society, and St Paul's College (Victoriana). In 2002 and 2003, she was a semi-finalist in the MacDonald's Operatic Aria competition.

Jodie has been soprano soloist in a number of works with the Sydneian Bach Choir, including the Mozart *C Minor Mass*, Bach's *B Minor Mass* and *Christmas Oratorio* and the Monteverdi *Vespers*. She was featured in SBS Television's *From Mozart to Morrison*, in which she performed the soprano solo in Mozart's *Regina Coeli* with the Sydneian Bach Choir and SBS Orchestra. She currently teaches singing at Sydney Grammar School and Loreto Kirribilli, as well as running a private studio.

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' *Liebeshieder 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.

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.

Garry Pollack, Bass-Baritone

Garry Pollack completed a Diploma of Opera at the Sydney Conservatorium of Music in 1997 under the tutelage of Ronald Maconaghie. He has since studied with Gwynne Howell, David Harper and Robert Dean. Garry's operatic engagements have included Dulcamara *L'elisir d'amore* for Opera Theatre Company, Dublin, Sarastro *The Magic Flute* and Doctor Grenvil *La Traviata* for Central Festival Opera, Angelotti *Tosca* for London Opera Players, Colline *La Boheme* for Opera Project and Sergeant Meryll *The Yeoman of the Guard* for British Youth Opera. Covers include Sarastro for Longborough Festival Opera, Pirate King for D'oyly carte Opera Company and Lord Rochefort *Anna Bolena* for the Tower of London Festival. His musical theatre credits include Billy Bigelow, *Carousel* at the Gaiety Theatre, Dublin. Garry sang *Pirate King* for Rockdale Opera's production of *Pirates of Penzance* April this year.

Garry has sung under conductors including Roderick Brydon, John Owen Edwards, Richard Gill, Alex Ingram and Simon Kenway and worked with Directors including Stuart Maunder, Tom Hawkes and Michael McCaffery. His oratorio repertoire includes Dvorak *Stabat Mater* with the London Welsh Chorale, *Messiah* at St Mary's Cathedral, Sydney, Handel *Israel in Egypt* at St Albans Abbey, *Nelson Mass* and Rossini *Stabat Mater* at Rochester Cathedral, Bach *St Cecilia Mass* and *Mass in G*, Charpentier *Te Deum* and Pergolesi *Magnificat*. Concert performances include *Learned Judge*, *Trial by Jury* and *Porgy, Porgy and Bess*.

Philip Barr, Baritone

Philip Barr is Master of the Lower School at Sydney Grammar School, where he has been a member of the staff for nearly three decades. He has taught Art, French and English, and has served in a number of varied roles, including Rowing Master, House Master and editor of *Foundations*. An experienced chorister, Philip was a longtime member of the choir at St James' Church King Street, sang with the Philharmonia Motet Choir and was a foundation member of the Tudor 4, which won the City of Sydney Eisteddfod in 1995. While a member of the teaching staff of Oundle School in England, Philip sang in a small *a cappella* group called *Diverse Voices*.



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 chorumaster 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 Bach Sydneian Choir and Orchestra.

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.

SYDNEY GRAMMAR SCHOOL



Sydney Grammar School Music Department

In a programme in which quality and quantity are abundant, there is a vast array of ensembles of all levels and sizes in which the boys participate. There are three symphony orchestras, three concert bands,

four string orchestras, two big bands; numerous smaller ensembles such as brass, woodwind and guitar ensembles; and a thriving chamber music programme. Several prominent Australian composers have written music for the Grammar ensembles, including Richard Gill OAM, Elliott Gyger OS, Stephen Leek, Richard Charlton and Philip Griffin. The boys have performed under the baton of several internationally acclaimed conductors, including Sir Charles Mackerras, Sir David Willcocks, Richard Bonyng, Richard Hickox, Anthony Hopkins, David Tang and Christopher Robinson. Finally, there have been countless overseas tours: the Big Band played at the Montreux Jazz Festival in 2000; the Schola Cantorum travelled to the USA in 1998; and the School Orchestra toured Germany and England in 1996, where they played at St. George's Chapel at Windsor Castle. Over six hundred instrumental lessons are given each week at the School.

The **Schola Cantorum** is one of several choirs in a programme that serves over 200 boys. Their recent Bach repertoire includes the *Magnificat*, *Christmas Oratorio*, *St John Passion* and *Nun komm der Heiden Heiland*. They have also performed Haydn's *Lord Nelson Mass* and Britten's *Rejoice in the Lamb*, as well as joining the combined SGS choirs in performances of Orff's *Carmina Burana* and Britten's *Saint Nicolas*.

SGS SCHOLA CANTORUM

Treble

Scott Atherton
Nicholas Barry
Benjamin Brooks
Frank Dorrian
Joseph Folds
William Hanna
Ian Hedberg
Charles Macdonald
William McClellan
Alexander Ostermayer
Emanuel-George Penklis
Harry Richardson
Finlay Robinson
Nidhiraj Singh
Edward Slattery
Harry Stratton
Harry White

Simon Alperstein
Zeb Davey
Louis Dupree
Thomas Gerangelos
Charles Ji
Robin Marshall
Sundar Odgers
Dylan Palmer
William Riddell
Kenan Toker
Matthew Wiadrowski
Sam Woods

Tenor

John Dawson
Robert Hansen
Sergio Maiocchi
William Mason
Max Menzies
Benjamin Pope

Bass

Samuel Allchurch
Jonathon Davidoff
Harrison Jones
Morgan Pearse
Daniel Sztolcman
Jia Hao Tsia

SYDNEIAN BACH ORCHESTRA

Flute
Rebecca Steel*
Edward Cartwright, V

Oboe

Anna Rodger
Jill Taylor

Violin I

John Ma

Violin II

Kim Waldoek*

Viola

Rob Nijs*

Cello

Kristy Conrau

Double Bass

David Campbell, OS*

Chamber Organ

Fiona McCabe

Harpsichord

Dr John Vallance*

* SGS staff

OS indicates Old Sydneian
Roman numeral indicates
Form in School

Alto

REMAINING 2006 CONCERTS:
 XI. 20 AUGUST, *Chamber Choir*: BWV 16, 73, 92
 XII. 24 SEPTEMBER, *Sydneian Bach Choir*: BWV 72, 126, 181
 XIII. 19 NOVEMBER, *Solo Ensemble*: BWV 4, 18, 182
 XIV. 3 DECEMBER, *Sydneian Bach Choir*: BWV 65, 127, 143