



2010 Bach

THE COMPLETE CHORAL CANTATAS



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BWV 72: Alles nur nach Gottes Willen
BWV 126: Erhalt uns, Herr, bei deinem Wort
BWV 181: Leichtgesinnte Flattergeiste

Elizabeth Scott, Soprano
Maria Pender, Alto
Luke Redmond, Tenor
Timothy Collins, Baritone
Christopher Shepard, Conductor

Was mein Gott will, g'scheh allzeit



What God resolves will He achieve.
His will is perfect ever.
He succors all who firm believe
And for the best endeavour.
Our help in need, our God indeed,
With gentle moderation
He chastens us, so Him we trust,
We need not fear damnation.

If I then, too, the way of death
And its dark journey travel,
Lead on! I'll walk the road and path
Which thine own eyes have shown me.
Thou art my shepherd, who all things
Will bring to such conclusion,
That I one day within thy courts
Thee ever more may honor.



BWV 72: ALLES NUR NACH GOTTES WILLEN

1. Chor

Alles nur nach Gottes Willen, so bei Lust als Traurigkeit,
So bei gut als böser Zeit.
Gottes Wille soll mich stillen
Bei Gewölk und Sonnenschein.
Alles nur nach Gottes Willen!
Dies soll meine Losung sein.

2. Rezitativ und Arioso A

O selger Christ, der allzeit seinen Willen
In Gottes Willen senkt, es gehe wie es gehe,
Bei Wohl und Wehe.
Herr, so du willst, so muß sich alles fügen!
Herr, so du willst, so kannst du mich vergnügen!
Herr, so du willst, verschwindet meine Pein!
Herr, so du willst, werd ich gesund und rein!
Herr, so du willst, wird Traurigkeit zur Freude!
Herr, so du willst, find ich auf Dornen Weide!
Herr, so du willst, werd ich einst selig sein!
laß mich dies Wort im Glauben fassen und meine Seele stillen! -
Herr, so du willst, so sterb ich nicht,
Ob Leib und Leben mich verlassen,
Wenn mir dein Geist dies Wort ins Herze spricht!

3. Arie A

Mit allem, was ich hab und bin,
Will ich mich Jesu lassen,
Kann gleich mein schwacher Geist und Sinn
Des Höchsten Rat nicht fassen;
Er führe mich nur immer hin auf Dorn- und Rosenstraßen!

4. Rezitativ B

So glaube nun! Dein Heiland saget: Ich wills tun!
Er pflegt die Gnadenhand noch willigst auszustrecken,
Wenn Kreuz und Leiden dich erschrecken,
Er kennet deine Not und löst dein Kreuzesband.
Er stärkt, was schwach, und will das niedre Dach
Der armen Herzen nicht verschmähen,
Darunter gnädig einzugehen.

5. Arie S

Mein Jesus will es tun, er will dein Kreuz versüßen.
Obgleich dein Herze liegt in viel Bekümmernissen,
Soll es doch sanft und still in seinen Armen ruhn,
Wenn ihn der Glaube faßt; mein Jesus will es tun!

6. 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.

1. Chorus

Everything according to God's will alone, in joy as in sorrow,
in good times as in bad.
God's will shall calm me
among clouds or sunshine.
Everything according to God's will alone!
This shall be my salvation.

2. Recitative and Arioso A

O blessed Christian, who always sinks his will
in God's will, be it as it may,
in prosperity or woe.
Lord, as You will, so must everything occur!
Lord, as You will, You can content me!
Lord, as You will, my pain will diminish!
Lord as You will, I will become whole and pure!
Lord, as You will, sorrow will become joy!
Lord, as You will, I will find pasture among thorns!
Lord, as You will, I will one day be blessed!
Let me seize upon this word in faith and quiet my soul! -
Lord, as You will, I will not die,
though body and life abandon me,
if Your spirit speaks this word in my heart!

3. Aria A

With everything that I have and am,
I entrust myself to Jesus,
although my weak spirit and mind
cannot grasp the plan of the Highest;
He may lead me always through paths of thorns and roses!

4. Recitative B

Then believe now! Your Savior says: I will do it!
He is accustomed to stretch out His gracious Hand still willingly,
if suffering and sorrow frighten you,
He knows Your need and releases your bonds of torment.
He strengthens what is weak, and will not scorn
the lowly roofs of poor hearts,
entering into them graciously.

5. Arie S

My Jesus will do it, He will sweeten Your cross.
Although your heart lies in many troubles,
yet it will rest gently and softly in His arms,
when faith grasps this: my Jesus will do it!

6. 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, relies upon Him firmly,
God will never abandon.

BWV 126: ERHALT UNS, HERR, BEI DEINEM WORT

1. Choral

Erhalt uns, Herr, bei deinem Wort,
Und steur' des Papsts und Türken Mord,
Dei Jesum Christum, deinen Sohn,
Stürzen wollen von seinem Thron.

2. Arie T

Sende deine Macht von oben,
Herr der Herren, starker Gott!
Deine Kirche zu erfreuen
Und der Feinde bittern Spott
Augenblicklich zu zerstreuen.

3. Rezitativ und Choral A T

Der Menschen Gunst und Macht wird wenig nützen,
Wenn du nicht willst das arme Häuflein schützen,
beide: Gott, Heiliger Geist, du Tröster wert,
Du weißt, daß die verfolgte Gottesstadt
Den ärgsten Feind nur in sich selber hat
Durch die Gefährlichkeit der falschen Brüder.

beide: Gib dein'm Volk einerlei Sinn auf Erd,
Daß wir, an Christi Leibe Glieder,
Im Glauben eins, in Leben einig sei'n.

beide: Steh bei uns in der letzten Not!

Es bricht alsdann der letzte Feind herein
Und will den Trost von unsern Herzen trennen;
Doch laß dich da als unsern Helfer kennen.

beide: G'leit uns in Leben aus dem Tod!
("Erhalt uns, Herr, bei deinem Wort," verse 2)

4. Arie B

Stürze zu Boden, schwülstige Stolze!
Mache zunichte, was sie erdacht!
Laß sie den Abgrund plötzlich verschlingen,
Wehre dem Toben feindlicher Macht,
Laß ihr Verlangen nimmer gelingen!

5. Rezitativ T

So wird dein Wort und Wahrheit offenbar
Und stellet sich im höchsten Glanze dar,
Daß du vor deine Kirche wachst,
Daß du des heiligen Wortes Lehren
Zum Segen fruchtbar machst;
Und willst du dich als Helfer zu uns kehren,
So wird uns denn in Frieden
Des Segens Überfluß beschieden.

6. Choral

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten;
Es ist doch ja kein anderer nicht,
Der für uns könnte streiten,
Denn du, unsr Gott, alleine.

Gib unsern Fürsten und all'r Obrigkeit
Fried und gut Regiment,
Daß wir unter ihnen
Ein ruhig und stilles Leben führen mögen
In aller Gottseligkeit und Ehrbarkeit. Amen.

1. Chorale

Sustain us, Lord with your word,
and thwart the murderous rage of the Pope and the Turk,
which would overthrow Jesus Christ, Your Son,
from His throne.

2. Aria T

Send Your power from above,
Lord of Lords, mighty God!
To delight Your church
and the bitter mockery of the enemy
to destroy in an instant.

3. Recitative and Choral A T

The wish and will of mankind are of little use,
if You do not choose to protect Your little flock,
both: God, Holy Spirit, worthy Comforter,
You know that the persecuted City of God
is held by the cruellest enemy himself only
through the treachery of false brothers.

both: Grant to Your people one mind on earth,
Since we, members of Christ's body,
are one in faith, one in life.

both: Stand by us in our last agony!

Since our ultimate enemy breaks in
and will separate us from our heart's comfort;
yet let Yourself be known here as our Helper.

both: Lead us in life out of death!

4. Aria B

Hurl to the ground the pompous proud!
May what they conceive be annihilated!
Let the abyss suddenly devour them,
fend against the raging of the enemy strength,
let their desire never be achieved!

5. Recitative T

Thus Your word and truth will be revealed
and made manifest in the highest radiance,
since You watch over Your church,
since You make the teaching of Your holy word
is fruitful with blessing;
and if You turn to us as our Helper,
then in peace
the abundance of blessing will be granted to us.

6. Chorale

Grant us peace graciously,
Lord God, in our time;
there is indeed no other
who could fight for us
than You, our God, alone.

Give our rulers and all lawgivers
peace and good government,
that under them
we might lead a quiet and peaceful life
in all blessedness and honor. Amen.

BWV 181: LEICHTGESINNTE FLATTERGEISTE

1. Arie B

Leichtgesinnte Flattergeister
Rauben sich des Wortes Kraft.
Belial mit seinen Kindern
Suchet ohnedem zu hindern,
Daß es keinen Nutzen schafft.

2. Rezitativ A

O unglückselger Stand verkehrter Seelen,
So gleichsam an dem Wege sind;
Und wer will doch des Satans List erzählen,
Wenn er das Wort dem Herzen raubt,
Das, am Verstande blind,
Den Schaden nicht versteht noch glaubt?
Es werden Felsenherzen, so boshaft widerstehn,
Ihr eigen Heil verscherzen und einst zugrundegehn.
Es wirkt ja Christi letztes Wort,
Daß Felsen selbst zerspringen;
Des Engels Hand bewegt des Grabes Stein,
Ja, Mosis Stab kann dort
Aus einem Berge Wasser bringen.
Willst du, o Herz, noch härter sein?

3. Arie T

Der schädlichen Dornen unendliche Zahl,
Die Sorgen der Wollust, die Schätze zu mehren,
Die werden das Feuer der höllischen Qual in Ewigkeit nähren.

4. Rezitativ S

Von diesen wird die Kraft erstickt,
Der edle Same liegt vergebens,
Wer sich nicht recht im Geiste schickt,
Sein Herz beizeiten zum guten Lande zu bereiten,
Daß unser Herz die Süßigkeiten schmecket,
So uns dies Wort entdeckt,
Die Kräfte dieses und des künftgen Lebens.

5. Chor

Laß, Höchster, uns zu allen Zeiten
Des Herzens Trost, dein heilig Wort.
Du kannst nach deiner Allmachtshand
Allein ein fruchtbar gutes Land
In unsern Herzen zubereiten.

1. Aria B

Light-minded frivolous spirits
rob themselves of the Word's power.
Belial with his offspring
seeks nevertheless to obstruct it,
so that it is of no use.

2. Recitative A

O unfortunate condition of deluded souls,
who are, just as we, on the way;
and who yet can tell of Satan's trickery,
as he steals the Word out of hearts,
which, blind in understanding,
neither perceive nor believe the harm?
They become hearts of stone, so wickedly contrary,
that they scoff at their own salvation and then are brought down.
Indeed Christ's last word had such force,
that rocks themselves split open;
the angel's hand moved the grave stone,
yes, and Moses' staff can there
bring forth water from a cliff.
Will you, o heart, be yet harder?

3. Aria T

The endless number of harmful thorns,
the worries of the lust to increase treasures,
they will feed the fire of hellish torment in eternity.

4. Recitative S

By these things virtue is smothered,
the noble seed lies in vain,
whoever does not in spirit rightly send
his heart in good time to the good country in preparation,
so that our hearts may taste the sweetness
that this Word reveals to us,
the virtues of this and the future life.

5. Chorus

Grant us, Highest, at all times,
our heart's comfort, your holy Word.
You can, according to Your almighty hand,
alone prepare a fruitful, worthy land
within our hearts.

PROGRAMME NOTES

BWV 72: Alles nur nach Gottes Willen

This is our third consecutive concert that has featured a cantata written for the 3rd Sunday after Epiphany; we have heard BWV 111 and 73 as well. All three settings take as their departure point the Gospel reading of the day, Matthew 8:1-13, the story of the leper. The outcast asks Jesus to heal him, saying “if it is your will, I will be made clean.” In our last concert, we saw that BWV 73 used the refrain “Herr, wie du wilt”—Lord, if thou wilt—as its main theological and musical motive. In BWV 72, sung in Leipzig in 1726 but very possibly composed in Weimar in 1715, Bach and the librettist Saloman Franck emphasise that God’s will governs everything: “All things only according to God’s will.” The cantata is a particularly rich one, using a wide range of musico-theological images that are reinforced by complex forms which are atypical of Bach’s Leipzig cantatas.

The ritornello of the opening chorus alone offers much theological meat. In a reference to the following recitative, in which the alto sings “blessed is the Christian who always submits to God’s will” above an extended note in the pedal, the first 8 bars of the opening chorus’ ritornello feature a similar pedal point. This pedal point suggests that God’s will is omnipresent. This is true whether the outcome is good or bad, and Bach introduces the bad right from the beginning. The running semi-quavers in the strings at the outset are found later in the movement set to the words “amidst clouds”. At the end of the ritornello comes the good: the more lyrical string and oboe quavers prefigure Bach’s setting of the words “thus in good”. Set in triple metre, the repeated use of two crotchets followed by a crotchet rest are found later set to the word “Alles” (“everything”), found in nearly every bar in the first section of the chorus. Buried more deeply in the musical language are two more representations of “everything”. Bach uses a falling-fifth chord progression, which takes us a fair distance around the circle of fifths, to symbolise “everything” in Baroque tonal language. Similarly, in the softer middle section, the continuo descends one note each bar, ultimately covering “everything” over two octaves. The descent also represents humbling oneself before God. Even before the text has entered, Bach has told the full story in the ritornello.

The extended alto solo which follows the chorus is atypical of Bach’s cantata forms. The alto moves between recitative, arioso and accompanied aria. The arioso is reminiscent of the opening movement of BWV 73; here the words “Herr, wie so wilt”—Lord, if thou wilt—are repeated nine times (signalling God’s ability to perfect man) to a litany of prayers. In the *vinace* aria, the alto promises to relinquish herself to Jesus. This pledge to follow God is accompanied by two violins in canon, the musical form that Bach often uses to symbolise following, as we find in “Ich folge dir gleichfalls” from the *St John Passion*. Again, Bach uses a falling-fifth figure to represent the supplicant’s humility, particularly in the held notes to accompany the text “path of thorns”, a reference to the cross. Here the falling-fifths are a double reference; not only do they represent the believer’s humility, but also Christ’s descent to death on the cross, as we find in the opening choruses of the two major Passion settings. Rather than returning to the main ritornello of the aria, Bach closes with the new “thorn” ritornello, a major departure from the usual *da capo* aria form.

Following a reassuring bass recitative, the soprano aria turns from the alto’s tortured thorny path to a sunny promise that God will sweeten the cross. The cantata turns out to be the chronicle of a pilgrim’s progress: the opening chorus is uncompromising about God’s will; the alto perseveres in faith on the thorny road; and in the soprano’s aria, the reward—God’s presence in time of affliction—is revealed. The same musical imagery is present, in the falling-fifth progressions linked to the word for cross, “Kreuz”, as well as the pedal point found at the very end: “My Jesus will do it.” And as he did in the alto aria, Bach draws even more attention to this line of triumph by

appending it as a coda at the end of the instrumental ritornello, a technique that we have not seen yet in our own pilgrimage through Bach’s cantatas. The cantata closes with a straightforward harmonisation of “Was mein Gott will, das g’scheh allzeit”, a chorale we have heard several times this year.



BWV 126: Erhalt uns, Herr, bei deinem Wort

The text for this 1725 cantata, which is largely based on Luther’s hymn *Erhalt uns, Herr, bei deinem Wort*, is surely amongst the most difficult for contemporary audiences to come to terms with. Indeed, the line “and thwart the murderous rage of the Pope and the Turk” is often edited in performances. But to do so is to miss entirely the historical context of Luther’s 1531 hymn. The Pope’s rage needs no elaboration: by 1531, Luther had been excommunicated for a decade, was the leader of the German Reformation, and had become a husband and father. His life was in constant danger, and might well have been lost had it not been for his protector, the Saxon Elector John Frederick the Magnanimous. But in the 1520’s and 30’s, the Ottoman Empire, under the leadership of Suleiman the Magnificent, reached the apex of its expansion into Europe. By September 1529, the Turks had overrun Hungary and were at the gates of Vienna. This spurred Luther to write his tract “On the War Against the Turk”, in which he argued for strong national defense against the Ottoman Empire’s incursion. His only issue was that the war not be a crusade under the aegis of the Pope, in alliance with the Catholic Hapsburgs. The war would be one of defense only, not evangelisation. The text of his 1531 chorale (a children’s hymn), despite its clear martial character, is softened by this historical context.

Unlike BWV 181, which was also composed for Sexagesima (the second Sunday before Lent), BWV 126 doesn’t take the Gospel reading as a departure point, except for a general theme in the parable of the sower that we need God’s protection from our enemies. Instead, the anonymous librettist uses four strophes of Luther’s original hymn for four movements, augmented by other poets. The libretto, imploring God to protect His church and bring peace, yields a great many images for Bach to explore musically.

In the opening movement of BWV 126, the trumpet introduces a martial 4-note motive that recurs throughout the piece. The other recurring motive is an arpeggiated bugle-call which is later set to the text “Jesus Christ, thy son”. The opening ritornello provides all of the instrumental material for the movement, with descending sequences leading to a typically active minor cadence. The surprise, however, is in the vocal material. As is characteristic of Bach’s chorale preludes, the sopranos sing the hymn tune in long notes throughout the movement. But what is not characteristic is Bach’s setting of the word “erhalt”—to uphold or protect. While the orchestra reiterates material from the opening ritornello, the choir holds the word for twelve beats, a figure that is repeated again at the end for the word “Thron,” throne. The effect is brilliant: juxtaposed against the fiery battle music in the orchestra, Bach represents the Church Militant standing steadfast. Otherwise, the lower three parts use imitative counterpoint with particular emphasis on “steur” (fending off) and “stürzen” (overthrow).

The tenor aria, accompanied by a pair of oboes, is a prayer for God to send down his power and make the church joyful, thereby dispersing the enemy. The use of a descending figure is often found in Bach’s settings of texts that deal with God descending from heaven, such as in the “Et incarnatus est” from the *Mass in B Minor*. Some martial pomp remains in the dotted, trumpet-like setting of “Herr, den Herren, starker Gott”—Lord of Lords, mighty God. The fireworks come in the B section, with spectacular coloratura work on the work

“erfreuen” (make joyful) and particularly “zerstreuen” (dispel), which lasts for five bars. We return to the more placid prayer in a modified repeat of the A section.

The alto-tenor duet shares a verse of the chorale between them, with alternating recitative lines asking God to fight the enemies within the church as well as those outside the gate. The bass aria returns us squarely to the battleground: with the use of fast descending scales and an angular, fragmented vocal melody, Bach illustrates the librettist’s prayer that the arrogant enemy be thrown down and swallowed by the abyss. We move from war to peace in the tenor’s recitative, which leads to one of the most splendid of Bach’s chorale settings. In this final congregational prayer for peace and good government, Bach combines two Lutheran hymns that were long associated with one another, including the chorale tune from the first movement. The join is seamless, and the final Amen especially splendid.

BWV 181: Leichtgesinnte Flattergeiste

Although many of the libretti for Bach’s cantatas are based on the appointed biblical reading for the day, the text of BWV 181 is particularly closely linked to its Gospel reading. The parable of the sower is found in Luke 8:4-15, the scripture set for 13 February 1724, the second Sunday before Lent. It is worth reprinting the explanation of the parable given in that reading, interposed (in italics) with the movement of BWV 181 which explicates the biblical verse:

“This is the meaning of the parable: The seed is the word of God. Those along the path are the ones who hear, and then the devil comes and takes away the word from their hearts, so that they may not believe and be saved. [*Bass aria*] Those on the rock are the ones who receive the word with joy when they hear it, but they have no root. They believe for a while, but in the time of testing they fall away. [*Alto recitative*] The seed that fell among thorns stands for those who hear, but as they go on their way they are choked by life’s worries, riches and pleasures, and they do not mature. [*Tenor aria*] But the seed on good soil stands for those with a noble and good heart, who hear the word, retain it, and by persevering produce a crop.” [*Soprano recitative and chorus*]

In its original version from Bach’s first year in Leipzig (which we perform today) there only parts for strings and trumpet. Bach added a flute and oboe in later years; rather than playing independent parts, they only double the string parts. Bach uses wonderful text-painting throughout the cantata to illustrate the various types of Christians presented in the parable. In place of the usual opening chorus, he begins the cantata with a bass aria. The short, fragmented phrases with staccato articulation and ever-shifting tonality are perfect for describing the “superficially-minded fickle spirits” found in the libretto. The

music is indeed quite superficial; the minor key melody is attractive and tuneful, but like the believer who is led astray by Satan (“Belial”), the music harmonically goes nowhere. Bach even amplifies this theme in the form that he uses to set the text; rather than using his favoured *da capo* form, the ABA'B' form repeats the music, but with no development. In a theological metaphor, this is music that bears no fruit.

The alto recitative/arioso explores the theme of Satan stealing the seed that falls along the rocky soil. The librettist extends the image of rocks in comparing this rocky soil to the stone that was rolled away from Christ’s grave and the rock that Moses struck to produce water. In essence, the alto asks the Leipzig congregation, “Is your heart harder than these rocks that God was able to move?”

We move from the rocky ground to the choking thorns in the tenor aria. The solo instrumental part has been lost to posterity, but the great Bach scholar Alfred Dürr posited in 1960 that this aria was originally for solo violin, continuo and tenor. Today we use the Carus edition, which recreates the violin solo based on Dürr’s suggestions. In it, the tenor blames worldliness—“the cares of pleasure and the concern to multiply one’s treasures”—for feeding the fires of hell. The text yields plenty of opportunity for word-painting. In particular, Bach focuses on *Feuer* (“fire”) and *Enwigkeit* (“eternity”). Hell’s fires are depicted as long melismas running to the top of the tenor range, while eternity, as we so often see in Bach’s writing, is represented with long notes in the comfortable middle range. Bach again rejects the usual ternary *da capo* aria form in favour of the binary ABA'B' form to show the repetition of lifestyle without bearing fruit. The only change here is negative: the second half of the aria sits at the extremes of the tenor range and uses even more chromaticism and diminished harmonies, depicting the thorns further choking the believer’s faith.

Just as the parable finishes on a positive note, with the seed that finds root in good ground, so too Bach’s cantata finishes by praying, through the soprano recitative and final chorus, that our hearts might be made receptive to be the “good ground” spoken of in the parable. The chorus is a particularly joyful one, almost certainly a parody of an earlier secular chorus. After a joyful, fanfare-like ritornello, the soprano and tenor introduce the double fugue subjects, both ascending and often interacting with one another to make consonant thirds or tenths. There are five fugal expositions (separated by sequential episodes) in various vocal pairings, and the orchestra re-enters to double the voices beginning in the second exposition. The B section, a lovely duet for the sopranos and altos with continuo, continues to explore the intervallic relationships of thirds and sixths. For the first time in the cantata, we “bear fruit”—Bach uses that most satisfying of Baroque forms in setting the final chorus as a *da capo* movement.

C.P. Shepard

PERFORMERS

Elizabeth Scott, Soprano

Elizabeth Scott graduated from the Sydney Conservatorium of Music in 1995 having earned the prestigious "Student of the Year" award and the "Rueben F. Scarf" scholarship for academic and musical excellence. As the holder of scholarships from the Hungarian Ministry of Education, she then completed post-graduate studies in choral conducting, vocal performance and aural training in Hungary and Germany before returning to Australia in 2004.

Elizabeth took up the position of Assistant Chorus Master to *Sydney Philharmonia Choirs* in July 2006 and was involved in the preparation of the choir for the recent performances of Stravinsky's *Symphony of Psalms* and Ravel's *Daphnis and Chloe suites*. She was also Chorus Master for *Sydney Philharmonia Choirs'* 2005 performance of Handel's *Messiah*.

In addition to her work at *Sydney Philharmonia Choirs*, Elizabeth is the co-conductor of the *Australian Girls Choir* and has toured with them nationally. She has also worked regularly with the *Beethoven Society Choir*. Elizabeth has been the Assistant Choral Conductor for *Schools Spectacular* since 2005 and has been invited as a guest conductor for this year's *Primary Prom Festival* run by The Arts Unit.

As a singer, Elizabeth has performed extensively throughout Europe and as a soprano soloist has toured with the German based chamber orchestra *Allgan Sinfonietta* to Austria, Hungary, Switzerland, France and Africa. She is a regular soloist for *Sydney Grammar's Bach 2010* project and was a guest soloist with the *Old Sydneian String Orchestra* in March 2006. Elizabeth sings regularly with *Cantillation*.

Maria Pender, Alto

Maria Pender has a Bachelor of Arts from Sydney University in English and Fine Arts. She taught English at Marist Sisters' College for three years before the birth of her first child in 1991. In 1992 she began voice studies with Rosemary Signorelli, and has since studied with Neil Easton, Jane Edwards, Jenny Vergisson, Leonie Cabbage and Judith Malone. She is currently studying with Walter Sutcliffe. Maria is a soprano and soloist with the Jacobean Singers, a peripatetic Anglican church choir under Walter Sutcliffe's direction. She has sung with Tobias Cole (Purcell's *O sing Unto the Lord*) and Amanda Muir (Vivaldi's *Gloria*). Solo work with the Jacobeans includes Handel's *Messiah*, Bach's *Wachet Auf*, Durufle's *Requiem*, Charpentier's *Midnight Mass*, Mozart's *Missa Brevis* and Haydn's *St John's Mass*. With the Jacobeans, Maria has sung in many churches around Sydney and NSW, including St Mary's Cathedral. Maria enjoys teaching Music to primary school children.

Luke Redmond, Tenor

Luke graduated with a Bachelor of Music Education from the Sydney Conservatorium of Music in 1997, where studied voice with Stephen Yalouris and Michael Halliwell. Since graduating he has studied with Anthea Moller, Steven Ostrow and Dr Rowena Cowley, with whom he currently studies.

Luke enjoys performing in a wide range of musical genres and contexts. Since 2000 he has appeared with the award-winning vocal quartet, The Voice Squad, whose repertoire spans the musical gamut from the Renaissance through to Madonna. The Voice Squad were prize-winners at the 2002 Cabaret Convention and their debut CD 'Ocean Street' was launched in 2004.

Luke has also collaborated with the jazz pianist John Saunders, culminating in the launch of an album of classic American popular songs from the middle of the 20th century, 'The Days of Wine and Roses'. The album was launched in 2004 and has since sold out. Later this year Luke will also collaborate with prominent Sydney jazz pianist and composer Kevin Hunt as part of a fundraising project for the Northcott Society. Luke made his debut as a Bach soloist in the Sydneian Bach Choir's performance of the *Christmas Oratorio*, for which he sang the role of the Evangelist.

Timothy Collins, Bass-Baritone

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

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

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



REMAINING 2006 CONCERTS

XIII. 19 NOVEMBER:
BWV 4, 18, 182

XIV. 3 DECEMBER:
BWV 65, 127, 143



Sydneian Bach Choir

In February 2005, the Sydneian Bach Choir embarked on BACH 2010, a musical journey to perform all of Bach's choral cantatas, in a series of 50 concerts through December 2010. The choir was formed in 2000 as part of the Sydneian Festival Choir, in order to raise money for local charities through fundraising concerts. Although their repertoire is wide and varied, the fifty voice Bach Choir uses the choral music of J.S. Bach as its touchstone. In residence at Sydney Grammar School, the choir performs the closing work of the School's biennial Bach Festival, including Bach's *St John Passion*, *Christmas Oratorio* and *B Minor Mass*. They have also performed the music of Schütz, Taverner, Mendelssohn, Whitacre and many others, and gave the Australian premiere of Shostakovich's *Rayok* as part of a new music festival at the University of Sydney. Each year, the choir commissions new works from Australian composers, including Anna Jacobs, Richard Charlton and James Humberstone. In combination with the Sydneian Festival Choir, they have performed several large works for choir and orchestra, including the Brahms *Requiem*, Orff's *Carmina Burana* and Britten's *Saint Nicolas*. The Bach Choir sang Mozart's *Mass in C Minor* with the Nova Chamber Orchestra in 2003, and performed the Monteverdi *Vespers (1610)* in 2004 as part of the Organ Festival inaugurating Sydney Grammar School's new Mander organ.

In December 2004, the Bach Choir travelled to Venice, where they performed sections of the Monteverdi *Vespers* at San Marco; to Leipzig, where they performed in Bach's churches; and to America, where they met with renowned Bach expert Christoph Wolff of Harvard University. The choir recently joined forces with the choirs of Sydney Grammar School in a programme of Mozart choral music for *From Mozart to Morrison*, a critically acclaimed SBS Television documentary that aired in January 2006.

This concert features a Chamber Choir drawn from the Bach Choir, as well as including a number of young singers who have been associated with Ascham-Grammar choral projects over the years. Mirroring Bach's own Thomanerchor, the choir also includes current Grammar boys in its ranks.

SYDNEIAN BACH CHAMBER CHOIR

Soprano

Lucinda Clarke
Jodie McGuren
Valda Wilson

Alto

Su-lin Leong
Melissa Lesnic
Georgia Luikens

Tenor

John Dawson, IV
Samuel Fischer, III
Nathan Gilkes, OS*
Luke Liang, V

Bass

Matthew Allan, OS
Samuel Allchurch, V
Lachlan Christie
David Gal, OS
Daniel King, OS
Charles Voyagis, OS

SYDNEIAN BACH ORCHESTRA

Oboe

Emmanuel Cassimatis, V
Leisa Radford

Trumpet

David Pye*

Violin

Narine Shamavonian
Jye Hong, OS

Christopher Shepard, Conductor

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

Before moving to Sydney in 1996, Chris was Head of Fine and Performing Arts at the Taft School (USA). He has served as Music Director of several community choirs and has conducted many choirs and orchestras in the greater New York metropolitan area. He has served as music director of the Georgian Singers and as chorusmaster for the Sydney Philharmonia Choirs, in addition to conducting the Senior Choir at Ascham School. He has conducted the SBS Youth Orchestra on several occasions, including the Brahms *German Requiem* and a televised broadcast of Bernstein's *Chichester Psalms*. With the Sydneian Bach Choir, he has conducted several Bach works, including the *St John Passion*, *B Minor Mass* and *Christmas Oratorio*. In February 2005, he began BACH 2010, a six-year project to perform all of Bach's choral cantatas with the Bach Sydneian Choir and Orchestra. He will conduct Bach's *Christmas Oratorio* with the Willoughby Symphony Orchestra in November, and is conductor with the Mid-summer Opera, where he conducted *Love's Lessons Learned* in 2006 and will conduct Bizet's *Carmen* in 2007.

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

Viola

Rob Nijs*

Cello

Patricia McMeekin*

Double Bass

David Campbell, OS*

Harpsichord

Christopher Berensen

Chamber Organ

Fiona McCabe

Rehearsal Accompanist

Amanda Miller*

*SGS staff

OS indicates Old Sydneian (old boy)

Roman numeral indicates Form in School