### In Celebration of BACH

**Johann Sebastian Bach (1685-1750)**

Kathleen Ferrier *contralto*
Ena Mitchell, Friedl Riegler, Irmgard Seefried *soprano*
William Herbert, Hugo Meyer-Welfing *tenor*
Otto Edelmann, William Parsons *bass*

Wiener Staatsopernchor, The Cantata Singers
Wiener Philharmoniker / Volkmar Andreae
Jacques Orchestra / Dr Reginald Jacques

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<tr>
<th>No.</th>
<th>JS Bach:</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Magnificat, BWV 243.2</td>
<td><em>a</em></td>
<td>31:36</td>
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<tr>
<td>2</td>
<td>Cantata No.11, Praise our God</td>
<td><em>b</em></td>
<td>26:07</td>
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<td>3</td>
<td>Cantata No.67, Hold in affection Jesus Christ</td>
<td><em>c</em></td>
<td>16:24</td>
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<tr>
<td>4</td>
<td>Cantata No.147, Jesu, Joy of Man’s Desiring</td>
<td><em>d</em></td>
<td>3:33</td>
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*Sung in English  
Total duration: 77:41*

**Recorded at:**

| a | Grosser Musikvereinssaal, Vienna on June 10, 1950 |
| b | Kingsway Hall, London on October 6 and November 1, 1949 |
| c | Kingsway Hall, London on November 3, 1949 |
| d | Kingsway Hall, London on October 8, 1949 |

**Audio restoration:** Adrian Tuddenham and Norman White  
**Mastering:** Paul Arden-Taylor  
**Cover:** Kathleen Ferrier, June 7, 1950, International Bach Festival, Vienna  
**Design:** Andrew Giles  
**Booklet Editor:** Michael Quinn  
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Made in the EU  

**Kathleen Ferrier**  
**In Celebration of BACH**  
**Magnificat**  
**FIRST RELEASE**  
Wiener Staatsopernchor  
Wiener Philharmoniker  
Volkmar Andreae  

**Praise our God**  
(Cantata 11)  

**Hold in affection Jesus Christ**  
(Cantata 67)  

**Jesu, Joy of Man’s Desiring**  
(Cantata 147)  

The Cantata Singers  
The Jacques Orchestra  
Dr Reginald Jacques
Kathleen Ferrier  In Celebration of BACH

Magnificat, BWV 243.2  FIRST RELEASE

1  Magnificat  Chorus  3:06
2  Et exsultavit  Friedl Riegler soprano  3:01
3  Quia respexit humilitatem  Irmgard Seefried soprano  3:02
4  Omnes generationes  Chorus  1:27
5  Quia fecit mihi magna  Otto Edelmann bass  1:58
6  Et misericordia  Kathleen Ferrier contralto  4:24
7  Fecit potentiam  Chorus  2:11
8  Deposuit potentes  Hugo Meyer-Welfing tenor  2:22
9  Esurientes implevit bonis  Kathleen Ferrier contralto  3:23
10  Suscepit Israel  Kathleen Ferrier contralto  2:23
11  Sicut locutus est  Chorus  1:35
12  Gloria Patri  Chorus  2:20

Cantata No.11: Praise our God (Lobet Gott in seinen Reichen)  (Ascension Oratorio)

13  Praise our God  Chorus  5:37
14  Then Jesus lifted His hands  William Herbert tenor  0:41
15  My Saviour, is the parting hour  William Parsons bass  1:10

Cantata No.67: Hold in affection Jesus Christ  (Halt im Gedächtnis Jesum Christ)

16  Hold in affection Jesus Christ  Chorus  3:45
17  Christ Jesus now is risen  William Herbert tenor  2:58
18  Lord Jesus, thou the sting of death  Kathleen Ferrier contralto  0:32
19  Come all and hail this King  Kathleen Ferrier contralto  0:54
20  And still, O Lord  Kathleen Ferrier contralto  1:02
21  Peace be unto you!  William Parsons bass  6:02
22  Lord Christ, Thou art the Prince  Chorus  1:08

Cantata No.147: Heart and Mouth and Deed and Life  (Herz und Mund und Tat und Leben)

23  Jesu, Joy of Man's Desiring  Chorus  3:33
24  Ah, tarry yet, my dearest Saviour  Kathleen Ferrier contralto  7:33
25  And behold, He rose  William Herbert tenor  0:32
26  Now at Thy feet  Chorus  1:50
27  And while they looked  William Herbert tenor  0:19
28  Ye honest men  William Herbert tenor  0:55
29  Ah Lord, now quickly come again  Kathleen Ferrier contralto  0:33
30  Jesu, all Thy loving kindness  Ena Mitchell soprano  2:42
31  When will the night be over  Chorus  4:10

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Cantata No.11: **Praise our God** *(Lobet Gott in seinen Reichen)* *(Ascension Oratorio)*

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Cantata No.147: **Heart and Mouth and Deed and Life** *(Herz und Mund und Tat und Leben)*

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Kathleen Ferrier  In Celebration of BACH

“Oh! The Magnificat – I am in my element in this sort of music!”

Kathleen Ferrier, writing to her friend and accompanist John Newmark in 1949

In June 1950 Kathleen Ferrier travelled to Vienna for the first time to take part in three major performances of works by JS Bach. St Matthew Passion, B Minor Mass and Magnificat were part of an International Bach Festival and were to be given in the Grosse Musikvereinssaal to commemorate the composer’s death 200 years earlier. The Passion and the Mass were well known to Ferrier, having featured in her extensive repertoire for several years. Magnificat, however, was less familiar. According to the published Letters and Diaries of Kathleen Ferrier [Christopher Fifield, Boydell Press, 2011] she had sung it only once before this Viennese performance – in July 1949 in the Concertgebouw, Amsterdam; after Vienna, it seems, she never sang it again.

Recordings of the Passion and the Mass, taken from Austrian radio broadcasts and released on several different labels, have been available for 30 years but during all this time there has been no sign of the Magnificat; amazing, then, that 68 years after the original performance a recording should finally be discovered and released by SOMM, with Britain’s favourite classical singer of the 20th century very much the star attraction.

It was a considerable honour for Ferrier to be invited to participate in this Bach festival; what was quite astonishing was that of all the 15 soloists taking part in these three works, Ferrier was the only non-native German speaker. What’s more, she was the only one of those soloists to sing in all three performances. Her international success was indeed at its zenith.

Ferrier’s debut performances in Austria had taken place the previous year, when (as the first British singer ever to appear at the Salzburg Festival) she sang in Mahler’s Das Lied von der Erde, with Bruno Walter conducting the Wiener Philharmoniker. These had been a great success and Herbert von Karajan’s presence in the Salzburg audience boded well for her 1950 Vienna bookings, of which Karajan conducted the Passion and the Mass.

The first of the three works to be performed was St Matthew Passion on June 9. Two of the soloists – soprano Irmgard Seefried and bass Otto Edelmann – also sang the following evening in Magnificat, together with another soprano, Friedl Riegler, and tenor Hugo-Meyer Welfing, both popular members of the Wiener Staatsoper. The Staatsoper chorus also took part in the performance.

Ferrier’s lively correspondence, sent while she was in the Austrian capital in 1950, is illuminating.

A postcard to her sister Winifred:

“Everything fine here. Karajan very pleased with me… Would have liked to have seen Vienna before the war – the buildings are superb. Everything very cheap. Had some photies [photos] taken – one in particular v[ery] g[ood].”

To her agent Emmie Tillett she wrote on June 15:

“All gone well here and my crits have been wonderful… last concert tonight, so fingers still crossed! The food is frrrrrrightfully rich – too rich for my ole liver.”
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“It’s been terrifically hot – lovely for lounging, but a bit much in a crowded concert hall. It’s a bit depressing here – there are still uniforms of 4 armies about and so many beggars and lame, halt and blind.”

Whilst the music-making was sublime, clearly the atmosphere in the war-scarred city was less congenial.

The Magnificat was performed in the second half of the concert on June 10, which was given under the baton of the Swiss composer and conductor Volkmar Andreae (1879-1962), a replacement for Otto Klemperer, who cancelled for medical reasons. Andreae is perhaps best remembered as a conductor of Bruckner’s symphonies but on this occasion he led the Wiener Philharmoniker in works of a very different style. Also performed at that evening's concert were several orchestral pieces by Bach, not requiring the participation of singers.

The immediacy and clarity of sound of the Magnificat recording belies its age and its discovery allows us to hear Ferrier perform music that she never otherwise recorded – an invaluable addition to her growing discography, even now, 65 years after her untimely death.

The innovative recordings of two Bach Cantatas, BWV 11 and BWV 67, may already be familiar to admirers of Kathleen Ferrier. They were made by Decca and released in 1950, also to commemorate the bi-centenary of the composer’s death. Originally issued individually on 10-inch discs, they were among the very first 33rpm microgroove records to be published in Britain and for this SOMM CD they have been expertly re-mastered from pristine pressings. These performances were conducted by Dr Reginald Jacques (1894-1969) who founded his own orchestra in 1936 and assumed the conductorship of the celebrated Bach Choir in 1931, a position that he held until 1960.

During the war Jacques was Director of the government-sponsored Council for the Encouragement of Music and the Arts, for which Ferrier gave many performances, and he was an eminent enthusiast for choral music from the 18th-20th centuries. It was he who conducted Ferrier's first major London appearance in May 1943 – Handel's Messiah – and they always worked well together, perhaps most famously on the complete Decca recording of St Matthew Passion in 1947-48. His approach to Bach's music was considered modern for its time, though later overtaken by further scholarship and the search for greater authenticity in performance.

As Jacques preferred performances in English, these cantata recordings are based on the translations in Novello's performing editions.

The other singers on these two Decca cantatas were all valued colleagues of Kathleen Ferrier. Ena Mitchell had also been a personal friend since Ferrier lived in Carlisle in early wartime; William Parsons and Australian-born William Herbert were well known from opera and oratorio performances and
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Details of two BBC broadcasts of Cantata 11 have been found from 1944 and 1946, but no other Ferrier performances of it, apart from this recording, have been traced; she appears never to have sung Cantata 67 other than for this Decca project – perhaps not surprisingly, as the alto’s contribution to the work is modest.

When first released, the recording of BWV 11 was reviewed in The Gramophone magazine by Lionel Salter, who wrote: “Except for some of the solo works without chorus, this is, I believe, the first complete recording of a Bach cantata, and therefore all the more welcome”.

Salter’s enthusiastic comment from 1950 highlights how the intervening years have changed attitudes to, and the availability of, recordings of Bach’s music!

The final item on this CD is Jesu, Joy of Man’s Desiring from Cantata 147, in a familiar English translation by Robert Bridges. This popular chorale was included as a ‘filler’ on the original 1950 LP issue of Cantata 67 and provides a charming conclusion to a CD devoted to the celebration of both Johann Sebastian Bach and the glorious Kathleen Ferrier, one of his supreme interpreters during the 20th century.

Paul Campion © 2019
Paul Campion’s Ferrier – A Career Recorded was published by Thames Publishing in 2005.

The Music

Magnificat, BWV 243.2

Composed in its present form in 1733, Magnificat is based on a work made 10 years earlier (now catalogued as BWV 243.1) not long after Bach’s arrival at St Thomas’ Church in Leipzig.

The differences between the two versions are significant. The 1723 version was composed in the key of E-flat major. Shortly after its completion, Bach added four celebratory hymns (three for the choir, the fourth for soprano and bass soloists) to make it eminently suitable for performance at Christmas.

For his 1733 revision, Bach altered the key to D major and removed the hymns, leaving the 12-movement work generally performed today and which is heard on this glorious 1950 Vienna recording. Although there is some uncertainty about the date, most scholars believe this ‘final’ version (BWV 243.2) was first performed on 2 July 1733 to celebrate the Feast of the Visitation – Mary’s visit to her cousin Elizabeth, as related in Luke’s Gospel, 1:46-55.

Scored for five soloists – two sopranos, alto, tenor and bass – and five-part chorus (SSATB), Magnificat takes as its text the words of Mary, the mother of Jesus, and concludes with a doxology – a short hymn in praise of God.

Magnificat is undoubtedly one of Bach’s major choral works, comparable to (although appreciably shorter than) the St Matthew Passion and B Minor Mass, both of which Kathleen Ferrier also sang in the legendary International Bach Festival in 1950.
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Cantata BWV 11: Praise our God  
(Lobet Gott in seinen Reichen) Ascension Oratorio

It is believed that Bach's Cantata No.11 was composed in 1735 for performance on Ascension Day (the fortieth day of Easter) on 19 May that year. Set in 11 movements, it employs soprano, alto, tenor and bass soloists, together with an equivalent chorus.

The cantata tells the story of Christ's ascension and the subsequent reaction of the Apostles. As was the convention of Bach's day, the first six movements were performed before the sermon, the remaining five following its conclusion. Its text uses extracts from the Gospels of Mark and Luke and the Acts of the Apostles, with additional words for the closing chorales of each section by the 17th-century hymn writers Johann Rist and Gottfried Wilhelm Sacer.

The alto aria 'Ah, tarry yet' closely resembles the 'Agnus Dei' from the Mass in B Minor of 1749, both appearing to be based on an aria taken from a Wedding Serenade (now lost) composed two years after Bach's appointment as Cantor at St Thomas' in Leipzig.

Dr Jacques used Novello's 1906 edition as the basis for his 1949 recording but he departs from it in a number of ways. For example, its English text is sometimes altered by his soloists; the recitative No.9 is omitted altogether and he uses a different version of the soprano aria from that printed.

Cantata BWV 67: Hold in affection Jesus Christ  
(Halt im Gedächtnis Jesum Christ)

Composed shortly after Bach's arrival in Leipzig in 1723 for alto, tenor and bass soloists with four-part chorus, this seven-movement cantata sets texts from the Second Book of Timothy and other writers. It was first performed on 16 April 1724, the First Sunday after Easter.

The opening chorus tells of Christ's resurrection and is followed in the tenor aria by the dismissal of doubt and fear. The central chorale, to words by the Lutheran writer Nikolaus Herman, joyfully praises the Easter message of the risen Lord. A troubled alto recitative reflects further on doubt but the bass with chorus sees (in what has been described as “an operatic scene”) the return of Christ with the repeated, reassuring greeting "Peace be unto you". The final chorale is set to words by the 16th-century theologian Jakob Ebert.

The English text used by Dr Jacques for the 1949 recording is Novello's 1930 edition. Some slight changes are made by the soloists albeit without significantly altering the meaning.

Cantata No.147: Jesu, Joy of Man's Desiring

The Cantata Herz und Mund und Tat und Leben ('Heart and mouth and deed and life') was composed in 1723 during Bach's prolific first year as Thomascantor in Leipzig. It was part of his first cantata cycle in the city, composed to mark the Feast of the Visitation which, a decade later, prompted the composition of the Magnificat.
Cantata BWV 11: Praise our God (Lobet Gott in seinen Reichen) Ascension Oratorio

It is believed that Bach's Cantata No.11 was composed in 1735 for performance on Ascension Day (the fortieth day of Easter) on 19 May that year. Set in 11 movements, it employs soprano, alto, tenor and bass soloists, together with an equivalent chorus.

The cantata tells the story of Christ's ascension and the subsequent reaction of the Apostles. As was the convention of Bach's day, the first six movements were performed before the sermon, the remaining five following its conclusion. Its text uses extracts from the Gospels of Mark and Luke and the Acts of the Apostles, with additional words for the closing chorales of each section by the 17th-century hymn writers Johann Rist and Gottfried Wilhelm Sacer.

The alto aria 'Ah, tarry yet' closely resembles the 'Agnus Dei' from the Mass in B Minor of 1749, both appearing to be based on an aria taken from a Wedding Serenade (now lost) composed two years after Bach's appointment as Cantor at St Thomas' in Leipzig.

Dr Jacques used Novello's 1906 edition as the basis for his 1949 recording but he departs from it in a number of ways. For example, its English text is sometimes altered by his soloists; the recitative No.9 is omitted altogether and he uses a different version of the soprano aria from that printed.

Cantata BWV 67: Hold in affection Jesus Christ (Halt im Gedächtnis Jesum Christ) Composed shortly after Bach's arrival in Leipzig in 1723 for alto, tenor and bass soloists with four-part chorus, this seven-movement cantata sets texts from the Second Book of Timothy and other writers. It was first performed on 16 April 1724, the First Sunday after Easter.

The opening chorus tells of Christ's resurrection and is followed in the tenor aria by the dismissal of doubt and fear. The central chorale, to words by the Lutheran writer Nikolaus Herman, joyfully praises the Easter message of the risen Lord. A troubled alto recitative reflects further on doubt but the bass with chorus sees (in what has been described as “an operatic scene”) the return of Christ with the repeated, reassuring greeting "Peace be unto you”. The final chorale is set to words by the 16th-century theologian Jakob Ebert.

The English text used by Dr Jacques for the 1949 recording is Novello's 1930 edition. Some slight changes are made by the soloists albeit without significantly altering the meaning.

Cantata No.147: Jesu, Joy of Man's Desiring The Cantata Herz und Mund und Tat und Leben (‘Heart and mouth and deed and life’) was composed in 1723 during Bach's prolific first year as Thomascantor in Leipzig. It was part of his first cantata cycle in the city, composed to mark the Feast of the Visitation which, a decade later, prompted the composition of the Magnificat.
It is best known now for the music accompanying the chorale movements – ‘Jesus bleibet meine Freude’, an adaptation of a 17th-century melody incorporated by Bach into the cantata that is more familiar in its English translation: ‘Jesu, Joy of Man’s Desiring’.

Popularised in the 20th century in a version made and recorded by the pianist Dame Myra Hess, the chorale is performed here by Dr Reginald Jacques, with his orchestra and the Cantata Singers which was first issued in 1950 on a 78rpm disc to mark the bicentenary of Bach’s death.

A Kathleen Ferrier chronology

22 April 1912
Kathleen Ferrier is born in Higher Walton, near Preston, Lancashire

July 1926
Leaves Blackburn High School to work at Blackburn Post Office

1935
Auditions unsuccessfully to be the first telephone ‘Speaking Clock’ voice

19 November 1935
Marries Bert Wilson, a bank official in Blackburn

March 1937
Wins both the Piano and Voice Classes at the Carlisle Festival

23 February 1939
Makes her first broadcast as a singer from Newcastle upon Tyne studios

April 1939
Meets Dr Hutchinson at the Carlisle Festival and arranges singing lessons

15 December 1940
Sings in her first major concert: Messiah in Newcastle upon Tyne

June 1941
Sings for the Council for the Encouragement of Music and the Arts

21 May 1942
Auditions for Dr Malcolm Sargent in Manchester

9 July 1942
Auditions for John Tillett of Ibbs and Tillett Concert Agency in London

23 December 1942
Meets Roy Henderson, who soon becomes her singing teacher

24 December 1942
Moves to London – Flat 2, Frognal Mansions, Hampstead

28 December 1942
First London concert, at The National Gallery

17 May 1943
Sings Messiah in Westminster Abbey and is heard by Benjamin Britten
It is best known now for the music accompanying the chorale movements – 'Jesus bleibet meine Freude', an adaptation of a 17th-century melody incorporated by Bach into the cantata that is more familiar in its English translation: 'Jesu, Joy of Man's Desiring'.

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28 December 1942
First London concert, at The National Gallery

17 May 1943
Sings Messiah in Westminster Abbey and is heard by Benjamin Britten
30 June 1944
Makes test recordings for EMI at Abbey Road Studios, with Gerald Moore

30 September 1944
Records first published 78s for EMI at Abbey Road, with Gerald Moore

15 September 1945
Sings at the Last Night of the Proms at the Royal Albert Hall

6 February 1946
Makes her first recording for Decca, conducted by Dr Malcolm Sargent

12 July 1946
Sings her first staged opera: Britten’s *Rape of Lucretia* at Glyndebourne

2 October 1946
Gives her first overseas performance: *Lucretia* in Amsterdam

4 November 1946
Meets Dr Bruno Walter – auditions for the first Edinburgh Festival

March 1947
Marriage to Bert Wilson is annulled

19 June 1947
Sings her first staged performance of Gluck’s *Orfeo*, at Glyndebourne

5 September 1947
Sings her first performance at the (first) Edinburgh International Festival

15 January 1948
New York debut: *Das Lied von der Erde* with Bruno Walter in Carnegie Hall

10 June 1948
Completes Decca’s *St Matthew Passion* recording at Kingsway Hall

25 February 1949
Begins a three-month visit to the USA and Canada

14 July 1949
World premiere of Britten’s *Spring Symphony* in Amsterdam

7 September 1949
Edinburgh Festival Lieder recital with Bruno Walter, recorded by the BBC

21 December 1949
Leaves on the *Queen Elizabeth* for her third and final transatlantic visit

5 June 1950
Arrives in Austria for the Vienna Bach Festival

12 July 1950
Recording in London with John Newmark: Schumann and Brahms songs

2 January 1951
Leaves for a tour of the Netherlands, France, Switzerland and Italy

28 February 1951
Sings her first performance of Chausson’s *Poème de l’amour et de la mer*

24 March 1951
Learns her cancer diagnosis from her doctor

12 July 1951
Amsterdam: *Kindertotenlieder* and Mahler’s 2nd Symphony with Klemperer

16 November 1951
Re-opening concert of the Free Trade Hall, Manchester with Barbirolli

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First performance of Britten’s *Abraham and Isaac* in Nottingham
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21 January 1952
First performance of Britten’s *Abraham and Isaac* in Nottingham
22 April 1952
Ferrier’s 40th birthday party (with cake!) after a broadcast with Barbirolli

15 May 1952
Begins recording sessions of Das Lied von der Erde in Vienna with Walter

2 September 1952
Edinburgh Festival: Brahms Liebeslieder Walzer with Seefried and Patzak

8-9 October 1952
Final recording session for Decca: Bach and Handel arias

1 January 1953
Created Commander of the Most Excellent Order of the British Empire

12 January 1953
Final recording for the BBC: songs by Ferguson, Wordsworth and Rubbra

3 February 1953
First night of Gluck’s Orfeo at Covent Garden, conducted by Barbirolli

6 February 1953
A bone breaks in her leg onstage in Orfeo, her last public appearance

20 March 1953
Moves home to 40 Hamilton Terrace, St John’s Wood

5 June 1953
Awarded the Royal Philharmonic Society’s Gold Medal

8 October 1953
Dies in University College Hospital, London, aged 41

Magnificat
BWV 243.2

1 Magnificat
Chorus
Magnificat anima mea Dominum
My soul doth magnify the Lord.

2 Et exsultavit
Friedl Riegler soprano
Et exsultavit spiritus meus in Deo salutari meo
And my spirit rejoices in God my Saviour

3 Quia respexit humilitatem
Irmgard Seefried soprano
Quia respexit humilitatem ancillae suae,
Ecce enim ex hoc beatam me dicent
For He hath regarded the lowliness of His handmaiden.
For behold, from henceforth I will be called blessed

4 Omnes generationes
Chorus
Omnes generationes.
By all generations.

5 Quia fecit mihi magna
Otto Edelmann bass
Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.
For He that is mighty hath magnified me and holy is His Name.

6 Et misericordia
Kathleen Ferrier contralto
Hugo Meyer-Welting tenor
Et misericordia ejus a progenie in progenies timentibus eum.
And His mercy is on them that fear Him throughout all generations.
Magnificat
BWV 243.2

Irmgard Seefried soprano, Friedl Riegler soprano, Kathleen Ferrier contralto
Hugo Meyer-Welbing tenor, Otto Edelmann bass
Wiener Staatsopernchor, Wiener Philharmoniker / Volkmar Andreae

Recorded in the Grosser Musikvereinsaal, Vienna on June 10, 1950 as part of the International Bach Festival

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Friedl Riegler soprano
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And my spirit rejoices in God my Saviour

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Irmgard Seefried soprano
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8 October 1953
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18

**Fecit potentiam**

Chorus

Fecit potentiam in brachio suo;
Dispersit potentem mente corde suae.

He hath shewed strength with His arm.
He hath scattered the proud in the imagination of their hearts.

**Deposuit potentes**

Hugo Meyer-Welfing tenor

Deposuit potentes de sede,
et exaltavit humiles.

He hath put down the mighty from their seat
and hath exalted the humble and meek.

**Esurientes implevit bonis**

Kathleen Ferrier contralto

Esurientes implevit bonis,
et divites dimisit inanem.

He hath filled the hungry with good things
and the rich He hath sent empty away.

**Suscepit Israel**

Irmgard Seefried soprano
Friedl Riegler soprano
Kathleen Ferrier contralto

Suscepit Israel, puerum suum,
recordatus misericordiae suae,
He remembering his mercy hath holpen
His servant Israel.

**Sicut locutus est**

Chorus

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
As He promised to our forefathers,
Abraham and his seed for ever.

**Gloria Patri**

Chorus

Gloria Patri, et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc,

Glory be to the Father, and to the Son and to
the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without end. Amen.

Cantata BWV 11: Praise our God
(Lobet Gott in seinen Reichen) (Ascension Oratorio)

Ena Mitchell soprano, Kathleen Ferrier contralto, William Herbert tenor, William Parsons bass
The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on October 6 and November 1, 1949
First release: Decca LX 3006 (June 1950)

**Chorus**

Praise our God, who reigns in Heaven,
Of His boundless pow'r and splendour
Let our grateful voices sing!
May His grace to us be given
(Now in worthy strains to render
That together we now may render
Praise to Him the King of Heaven
Praise unto our Heavenly King

**Recitative: tenor**

Then Jesus lifted His hands to Heaven
blessèd His disciples.
And it came to pass that, as He blessèd them,
He was parted from them.

**Recitative: bass**

My Saviour, is the parting hour so near?
Ah, wilt Thou leave Thy children here
In lonely grief, Thine absence mourning?
Behold us, how the tears of sorrow
Upon our pallid cheeks are burning.
What comfort can we borrow?
With what faint hope our hearts beguile?
Ah, tarry yet awhile.

**Aria: alto**

Ah, tarry yet, my dearest Saviour,
Ah hasten not so soon from me!
Risen Lord, so soon departed,
Wilt thou leave me broken-hearted?
Nay, nay, now tarry yet,
yes yes, now tarry yet a while.
Without thee naught but grief remaineth.
Ah, tarry yet, my dearest Saviour,
Ah hasten not so soon from me!
Ah, tarry yet, go not so soon from me!
Fecit potentiam
Chorus
Fecit potentiam in brachio suo; Dispersit potentias inimici sui.
He hath shewed strength with His arm.
He hath scattered the proud in the imagination of their hearts.

Deposuit potentes
Hugo Meyer-Welfing tenor
Deposuit potentes de sede, et exaltavit humiles.
He hath put down the mighty from their seat
and hath exalted the humble and meek.

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and the rich He hath sent empty away.

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Friedl Riegler soprano
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He remembering his mercy hath holpen
His servant Israel.

Sicut locutus est
Chorus
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As He promised to our forefathers,
Abraham and his seed for ever.

Gloria Patri
Chorus
Gloria Patri, et Filio et Spiritui Sancto.
Glory be to the Father, and to the Son and to the Holy Ghost.
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Chorus
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Let our grateful voices sing!
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The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques
Recorded in the Kingsway Hall, London on October 6 and November 1, 1949
First release: Decca LX 3006 (June 1950)
Recitative: tenor
And behold, He rose from their midst and ascended to Heaven
And a cloud of glory veiled Him from their vision
And He sat down at God’s right hand on high.

Chorus
When will the night be over?
When dawns the blissful hour,
O day so wondrous dear?
When first our souls shall meet him
With loving kiss to greet Him
Come quickly now appear!

Chorale
Now at Thy feet creation lies,
Thy dread commands close feeling.
Angels must leave the farthest skies
To do Thee service willing.
Princes and Kings shall come to thee,
In reverence love to bow the knee.
Earth, Heaven, Fire and Ocean
Do pay Thee glad devotion.

Recitative: tenor
And while they looked steadfastly up to Heaven, lo, there stood nigh unto the disciples two men in white apparel, which said:

Recitative: tenor & bass
“Ye honest men of Galilee, why stand ye gazing up into Heaven? This same Jesus, which now from you is taken into Heaven, shall come again in like manner as ye now have seen Him ascend into Heaven.”

Recitative: alto
Ah Lord, now quickly come again.
This hope alone my grief assuages;
Else every moment I remain on earth
Would seem like countless ages.

Recitative: tenor
(OMITTED)

Aria: soprano
Jesu, all Thy loving kindness
shall be now for ever praised.

Chorus
When will the night be over?
When dawns the blissful hour,
O day so wondrous dear?
When first our souls shall meet him
With loving kiss to greet Him
Come quickly now appear!

Recitative: alto
And still, oh Lord, my spirit knows no calm,
By hosts of hell my peace is still assailed;
With fear and doubt I’m torn.
Yet, Lord, for me the victory hath been won.
I pray thee, chide me not,
Thy child so wayward.
Lord, let me soon in faith see clearly,
That Thou, the Prince of Peace,
hast by Thy mighty arm, given me release.

Aria: tenor
Christ Jesus now is risen,
Why then this doubt, this fear?
Faith tells me that my Saviour lives,
Yet doubt within my soul still strives.
O Lord, in pity hear.

Recitative: alto
Lord Jesus, Thou the sting of death
hast drawn,
And art of hell become the torment.
Then why should I with fear and doubt
be torn,
For hast Thou not given to our voices
A victory song the heart rejoices?

Chorale
Come, all, and hail this day of days;
Our simple song of love and praise!
To Lord Christ triumphant goes
And captive lay his humbled foes
Alleluia.

Aria: tenor
Hold in affection Jesus Christ!
He now is risen from death’s dark prison.

Recitative: alto
And behold, He rose from their midst and ascended to Heaven
And a cloud of glory veiled Him from their vision
And He sat down at God’s right hand on high.

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Now at Thy feet creation lies,
Thy dread commands close feeling.
Angels must leave the farthest skies
To do Thee service willing.
Princes and Kings shall come to thee,
In reverent love to bow the knee.
Earth, Heaven, Fire and Ocean
Do pay Thee glad devotion.

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Kathleen Ferrier contralto, William Herbert tenor, William Parsons bass
The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on November 3, 1949
First release: Decca LX 3007 (June 1950)
**Aria: bass & chorus**

Peace be unto you!

Oh joy! Christ our Saviour for us fighteth,
All his foes in wrath He smiteth.
Satan his pride doth rue!
Peace be unto you!

Jesus Heavenly peace imparteth,
From our heart all doubting casteth,
Faith He doth renew.
Peace be unto you!

O Lord, in Thy strength prevailing,
And Thy glorious death availing,
Bid us Heavenward go!

**Chorale**

Lord Christ, Thou art the Prince of Peace,
True God and Man in One.
E'er strong to help when foes increase
Through life and when life's done.
In Thy dear Name our prayers we frame,
Thy Father's love invoking.

**Cantata BWV 147: Jesu, Joy of Man’s Desiring**
(Johann Schop, arr. JS Bach)

The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on October 8, 1949
First release: Decca K 2292 (February 1950)

**Chorale**

Jesu, Joy of man’s desiring
Holy wisdom, love most bright;
Drawn by Thee, our souls aspiring
Soar to uncreated light.

Word of God, our flesh that fashioned,
With the fire of life impassioned,
Striving still to truth unknown,
Soaring, dying round Thy throne.

---

**The Kathleen Ferrier Society**

The Kathleen Ferrier Society was formed in 1993, to mark the 40th anniversary of the singer’s death, with her sister Winifred as Founding President.

The Society promotes the memory and musical legacy of Kathleen Ferrier, most markedly by the award of bursaries to young singers who compete every October in Blackburn, Ferrier’s home town.

Two young singers from each of eight major UK conservatoires contend for the award and since its inception in 1996 many of the competitors have achieved success and international acclaim. These include William Berger, Fflur Wyn, Nicky Spence, Sophie Bevan, Ben Johnson, Kathryn Rudge, James Newby and Natalya Romaniw.

www.kathleenferrier.org.uk  
@KFSoc

The two photographs of Kathleen Ferrier were taken in Vienna on June 7, 1950 during the International Bach Festival
Aria: bass & chorus

Peace be unto you!
Oh joy! Christ our Saviour for us fighteth,
All his foes in wrath He smiteth.
Satan his pride doth rue!
Peace be unto you!

Jesus Heavenly peace imparteth,
From our heart all doubting casteth,
Faith He doth renew.

Peace be unto you!

O Lord, in Thy strength prevailing,
And Thy glorious death availing,
Bid us Heavenward go!

Chorale

Lord Christ, Thou art the Prince of Peace,
True God and Man in One.
E'er strong to help when foes increase
Through life and when life's done.
In Thy dear Name our prayers we frame,
Thy Father's love invoking.

Cantata BWV 147: Jesu, Joy of Man's Desiring
(Johann Schop, arr. JS Bach)

The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on October 8, 1949
First release: Decca K 2292 (February 1950)

Chorale

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The two photographs of Kathleen Ferrier were taken in Vienna on June 7, 1950 during the International Bach Festival
Kathleen Ferrier
In Celebration of BACH
Johann Sebastian Bach (1685-1750)

Kathleen Ferrier contralto
Ena Mitchell, Friedl Riegler, Irmgard Seefried soprano
William Herbert, Hugo Meyer-Welbing tenor
Otto Edelmann, William Parsons bass

Wiener Staatsopernchor, The Cantata Singers
Wiener Philharmoniker / Volkmar Andreae
Jacques Orchestra / Dr Reginald Jacques

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<tr>
<th>Track</th>
<th>Composition</th>
<th>Description</th>
<th>Duration</th>
</tr>
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<tr>
<td>1 - 12</td>
<td>JS Bach: Magnificat, BWV 243.2</td>
<td>a</td>
<td>31:36</td>
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<tr>
<td>13 - 23</td>
<td>JS Bach: Cantata No.11, Praise our God</td>
<td>b</td>
<td>26:08</td>
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<tr>
<td>24 - 30</td>
<td>JS Bach: Cantata No.67, Hold in affection Jesus Christ</td>
<td>c</td>
<td>16:23</td>
</tr>
<tr>
<td>31</td>
<td>JS Bach: Cantata No.147, Jesu, Joy of Man’s Desiring</td>
<td>d</td>
<td>3:33</td>
</tr>
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Total duration: 77:41

Recorded at:
- a Grosser Musikvereinssaal, Vienna on June 10, 1950
- b Kingsway Hall, London on October 6 and November 1, 1949
- c Kingsway Hall, London on November 3, 1949
- d Kingsway Hall, London on October 8, 1949

Audio restoration: Adrian Tuddenham and Norman White
Cover: Kathleen Ferrier, c.1950, Vienna
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