



2010 Bach

THE COMPLETE CHORAL CANTATAS



CANTATAS XI 20 August 2006

BWV 73: Herr, wie du willst, so schick's mit mir
BWV 16: Herr Gott, dich loben wir
BWV 92: Ich hab in Gottes Herz und Sinn

Fiona McCabe, Soprano
Tamara Smith, Alto
Rabin Bhandari, Tenor
Christopher May, Baritone
Morgan Pearse, Bass-Baritone
Christopher Shepard, Conductor

Ich hab in Gottes Herz und Sinn



I have to God's own heart and mind
My heart and mind surrendered;
What seemeth ill is for my gain,
E'en death itself, my living.
I am a son of who the throne
Of heaven hath laid open;
Though he strike me and a cross impose,
His heart keeps yet its favor.

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.



PERFORMERS

Fiona McCabe, Soprano

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

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

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

Tamara Smith, Alto

Tamara has been involved in music and drama performance from a young age and holds a Bachelor of Arts majoring in Performing Arts from Macquarie University. Tamara is an accomplished performer, director and producer and has been involved in productions of *Gyps and Dolls*, *Godspell*, *Oliver!*, *Amadeus*, *Othello* and *Grease* to name a few. During her time at university, Tamara was heavily involved in the drama society, DRAMAC, where she performed in a number of Comedy Revues, full length and student written plays and also directed productions of *Cosi* and *Noises Off*. More recently, Tamara has been involved with Sydney Youth Musical Theatre (SYMT) having directed their productions of *42nd Street* and *West Side Story*. Tamara has performed in a number of choirs from a young age, including Gondwana Voices with whom she toured as a soloist to Melbourne in 2000. She has also performed as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria* and has sung as part of Australia Day celebrations, Carols in the Domain and the Olympic Arts Festival. Tamara has taught music and drama at a number of schools around Sydney including Marian Street Theatre for Young People, Sydney Grammar and Creative Arts Studio and has recently worked as a judge for the Rock Eisteddfod Challenge and J-Rock Festival.

Tamara has been a member of the Sydneian Bach Choir since 2002 and toured with the group to Europe and America in 2004. She was a soloist in their performance of Monteverdi *Vespers*.

Rabin Bhandari, Tenor

Rabin Bhandari took up singing at Sydney Grammar School, where he earned his A.Mus.A under the tutelage of Timothy Collins. While at Grammar, Rabin sang a number of solos, including the tenor solo in Haydn's *Lord Nelson Mass*. An oboist as well, Rabin has a particularly keen interest in early music, especially the music of J.S. Bach and Mozart. Rabin is finishing his medical degree this year and plans to continue to develop his singing technique as he undertakes his medical career.

Christopher May, Baritone

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

Morgan Pearse, Bass-Baritone

Morgan is in his HSC year at Sydney Grammar School. A singing pupil of Timothy Collins, Morgan earned his A.MusA in 2006 and won the School's Aria Competition. He has performed a wide range of solos in various Grammar concerts. Morgan had a principal role with Midsummer Opera's 2006 production of the new opera *Love's Lessons Learned* and attended the Hotchkiss Summer Music Portals in 2005. In addition to his interest in vocal music, Morgan is also a keen debater and classical guitarist.





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 Shostokovich'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 an SBS Television documentary 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.

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.

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

SYDNEIAN BACH CHAMBER CHOIR Soprano

Lucinda Clarke
Valda Wilson

Alto

Georgia Luikens
Eliza Newton
Maria Pender
Tamara Smith

Tenor

Peter Dettmann, OS
Robert Hansen, IV
Luke Liang, V
Edward Steiner, OS

Bass

Matthew Allan, OS
Samuel Allchurch, V
David Gal, OS
Daniel King, OS

SYDNEIAN BACH ORCHESTRA

Oboe

Jill Taylor
Emmanuel Cassimatis, V
Narek Shamavonian, III

Trumpet

David Pye*

Violin

Narine Shamavonian
Raphael Shamavonian, V

Viola

Rob Nijs*

Cello

Patricia McMeekin*

Double Bass

David Campbell, OS*

Harpsichord

Christopher Berensen

*SGS staff

OS indicates Old Sydneian (old boy)

Roman numeral indicates Form in School



BWV 73: HERR, WIE DU WILLT, SO SCHICK'S MIT MIR

1. Choral und Rezitativ T B S

**Herr, wie du willst, so schick's mit mir
Im Leben und im Sterben!**

[T] Ach! aber ach! wieviel
Läßt mich dein Wille leiden!
Mein Leben ist des Unglücks Ziel,
Da Jammer und Verdruß
Mich lebend foltern muß,
Und kaum will meine Not im Sterben von mir scheiden.

**Allein zu dir steht mein Begier,
Herr, laß mich nicht verderben!**

[B] Du bist mein Helfer, Trost und Hort,
So der Betrübten Tränen zählet
Und ihre Zuversicht,
Das schwache Rohr, nicht gar zerbricht;
Und weil du mich erwählet,
So sprich ein Trost- und Freudenwort!

**Erhalt mich nur in deiner Huld,
Sonst wie du willst, gib mir Geduld,
Denn dein Will ist der beste.**

[S] Dein Wille zwar ist ein versiegelt Buch,
Da Menschenweisheit nichts vernimmt;
Der Segen scheint uns oft ein Fluch,
Die Züchtigung ergrimmt Strafe,
Die Ruhe, so du in dem Todesschlaf
Uns einst bestimmt,
Ein Eingang zu der Hölle.
Doch macht dein Geist uns dieses Irrtums frei
und zeigt, daß uns dein Wille heilsam sei.

Herr, wie du willst!

2. Arie T

Ach senke doch den Geist der Freuden
Dem Herzen ein!
Es will oft bei mir geistlich Kranken
Die Freudigkeit und Hoffnung wanken und zaghaft sein.

3. Rezitativ B

Ach, unser Wille bleibt verkehrt,
Bald trotzig, bald verzagt,
Des Sterbens will er nie gedenken;
Allein ein Christ, in Gottes Geist gelehrt,
Lernt sich in Gottes Willen senken und sagt:

4. Arie

Herr, so du willst,
So preßt, ihr Todesschmerzen,
Die Seufzer aus dem Herzen,
Wenn mein Gebet nur vor dir gilt.

Herr, so du willst, so lege meine Glieder
In Staub und Asche nieder,
Dies höchst verderbte Sündenbild.
So schlagt, ihr Leichenglocken,
Ich folge unerschrocken,
Mein Jammer ist nunmehr gestillt.

5. Choral

**Das ist des Vaters Wille,
Der uns erschaffen hat;
Sein Sohn hat Guts die Fülle
Erworben und Genad;**

1. Chorale and Recitative T B S

**Lord, as you will, so let it be done with me
in life and in death!**

[T] Ah! but alas! How much
Your will allows me to suffer!
My life is the target of misfortune,
where anguish and misery
must torture me alive,
and even in death my torments will scarcely leave me.

**My desire is only for You,
Lord, do not let me be destroyed!**

[B] You are my helper, comfort, and treasure,
who numbers the tears of the troubled,
and their consolation,
the pliable reed, not completely broken;
and since You have chosen me,
then speak a word of comfort and joy!

**Sustain me only in your grace,
rather as You will, grant me patience,
for Your will is the best.**

[S] Your will indeed is a sealed book,
that mankind's wisdom will never grasp;
blessing often appears to us as a curse,
chastisement as gruesome punishment,
the rest, that one day in the sleep of death
You have appointed for us,
merely the entrance to hell.
Yet Your spirit will free us from these errors
and show us that Your will is healing to us.

Lord, as You will!

2. Arie T

Ah, only let the spirit of joy
sink into my heart!
Often spiritual sickness
makes joy and hope waver and despair.

3. Recitative B

Ah, our will remains perverted,
quickly contrary, quickly dashed,
never considering death;
but a Christian, educated in God's spirit,
teaches itself to sink into God's will and says:

4. Arie

Lord, as You will,
then squeeze, you pangs of death,
the sobs out of my heart,
if my prayer is only acceptable before You.

Lord, as You will, then lay my limbs
down in dust and ashes,
this most corrupted image of sin.
Then strike, funeral bells,
I follow unafraid,
my suffering is quieted from now on.

5. Chorale

**That is the will of the Father,
Who has created us;
His Son has won the fullness
of goodness and grace;**

**Auch Gott der Heilige Geist
Im Glauben uns regieret,
Zum Reich des Himmels führet.
Ihm sei Lob Ehr und Preis!**

**also God the Holy Spirit
governs us in faith,
leading us to the kingdom of heaven.
Praise, honor, and glory be to Him!**

"Herr, wie du willst," verse 1: Kaspar Bienemann 1582 (mov't. 1); "Von Gott will ich nicht lassen," verse 9: Ludwig Helmbold 1563 (mov't. 5)

BWV 16: HERR GOTT, DICH LOBEN WIR

1. Chor

**Herr Gott, dich loben wir,
Herr Gott, wir danken dir.
Dich, Gott Vater in Ewigkeit,
Ehret die Welt weit und breit.**

1. Chorus

**Lord God, we praise You,
Lord God, we give You thanks.
You, God the Father in eternity,
are honored by the world far and wide.**

2. Rezitativ B

So stimmen wir
Bei dieser frohen Zeit
Mit heißer Andacht an
Und legen dir,
O Gott, auf dieses neue Jahr
Das erste Herzensopfer dar.
Was hast du nicht von Ewigkeit
Vor Heil an uns getan,
Und was muß unsre Brust
Noch jetzt vor Lieb und Treu verspüren!
Dein Zion sieht vollkommene Ruh,
Es fällt ihm Glück und Segen zu;
Der Tempel schallt
Von Psaltern und von Harfen,
Und unsre Seele wallt, wenn wir nur Andachtsglut
in Herz und Munde führen.
O, sollte darum nicht ein neues Lied erklingen
Und wir in heißer Liebe singen?

2. Recitative B

Thus we resound
at this happy time
with fervent reverence
and lay before You,
O God, at this new year
the first offering of our hearts.
What have You not done
for our salvation since forever,
and what should our breasts
yet now feel of love and loyalty!
Your Sion beholds perfect rest,
fortune and blessing descend upon it;
the temple rings
with psalms and harps,
and our souls echo, when we bring forth the glow of devotion
in our hearts and mouths.
O, should not therefore a new song be taken up
and that we sing in heated love?

3. Arie Chor und B

Laßt uns jauchzen, laßt uns freuen:
Gottes Güte und Treue bleibt alle Morgen neu.
- Krönt und segnet seine Hand,
Ach so glaubt, daß unser Stand
Ewig, ewig glücklich sei. -

3. Aria Chorus and B

Let us celebrate, let us rejoice:
God's goodness and faithfulness is renewed every morning.
- Crown and bless His hand,
Ah, believe then, that our existence
will evermore be happy. -

4. Rezitativ A

Ach treuer Hort,
Beschütz auch fernerhin dein wertiges Wort,
Beschütze Kirche und Schule,
So wird dein Reich vermehrt
Und Satans arge List gestört;
Erhalte nur den Frieden und die beliebte Ruh,
So ist uns schon genug beschieden,
Und uns fällt lauter Wohlsein zu.
Ach! Gott, du wirst das Land noch ferner wässern,
Du wirst es stets verbessern,
Du wirst es selbst mit deiner Hand
Und deinem Segen bauen.
Wohl uns, wenn wir dir für und für,
Mein Jesus und mein Heil, vertrauen.

4. Recitative A

Ah faithful treasure,
protect also from henceforth Your precious Word,
protect church and school,
then Your realm will increase
and Satan's wrathful cunning be confounded;
only uphold peace and beloved rest,
then it is settled well enough for us,
and simple well-being is ours.
Ah! God, You will wash the land yet further,
You will improve it continually,
You will, with Your own Hand
and Your blessing build it up.
How happy for us, when we for ever and ever,
trust in You, my Jesus and my salvation.

5. Arie T

Geliebter Jesu, du allein

5. Aria T

Beloved Jesus, You alone

solst nicht suchen rechtlich sein.
Wir wollen dich vor allen Schätzen
In unser treues Herze setzen,
Ja, wenn das Lebensband zerreißt,
Stimmt unser gottvergnügter Geist
Noch mit den Lippen sehnlich ein.

6. Choral

All solch dein Güt wir preisen,
Vater ins Himmels Thron,
Die du uns tust beweisen
Durch Christum, deinen Sohn,
Und bitten ferner dich,
Gib uns ein friedlich Jahre,
Vor allem Leid bewahre
Und nähr uns mildiglich.

shall be the kingdom of my soul.
We will set You above all treasures
in our faithful hearts,
indeed, when the thread of life is ripped apart,
our spirits, God-enraptured, shall intone
yet longingly with our lips.

6. Chorale

We praise all manner of Your goodness,
Father on the throne of heaven,
that you make manifest to us
through Christ, Your son,
and we further beseech You,
give us a peaceful year,
protect us from all sorrow
and nourish us gently.

Georg Christian Lehms; German "Te Deum," verse 1: Martin Luther, 1529 (mov't. 1); "Helft mir Gotts Güte preisen," last verse: Paul Eber, 1580 (mov't. 6)

BWV 92: ICH HAB IN GOTTES HERZ UND SINN

1. Choral

Ich habe in Gottes Herz und Sinn
Mein Herz und Sinn ergeben,
Was böse scheint, ist mein Gewinn,
Der Tod selbst ist mein Leben.
Ich bin ein Sohn des, der den Thron
Des Himmels aufgezogen;
Ob er gleich schlägt und Kreuz auflegt,
Bleibt doch sein Herz gewogen.

1. Chorale

I have given over to God's heart and mind
my own heart and mind,
what seems evil is my reward,
death itself is my life.
I am a son of Him, who to the throne
of heaven was raised;
even though He may scourge and lay a Cross upon me,
His heart remains well disposed.

2. Chor und Rezitativ B

Es kann mir fehlen nimmermehr!
Es müssen eh'r wie selbst der treue Zeuge spricht,
Mit Prasseln und mit grausem Knallen
Die Berge und die Hügel fallen:
Mein Heiland aber trüget nicht,
Mein Vater muß mich lieben.
Durch Jesu rotes Blut bin ich in seine Hand geschrieben;
Er schützt mich doch!
Wenn er mich auch gleich wirft ins Meer,
So lebt der Herr auf großen Wassern noch,
Der hat mir selbst mein Leben zugeteilt,
Drum werden sie mich nicht ersäufen.
Wenn mich die Wellen schon ergreifen
Und ihre Wut mit mir zum Abgrund eilt,
So will er mich nur üben,
Ob ich an Jonam werde denken,
Ob ich den Sinn mit Petro auf ihn werde lenken.
Er will mich stark im Glauben machen,
Er will vor meine Seele wachen
Und mein Gemüt,
Das immer wankt und weicht
in seiner Güt,
Der an Beständigkeit nichts gleicht,
Gewöhnen, fest zu stehen.
Mein Fuß soll fest bis an der Tage letzten Rest
Sich hier auf diesen Felsen gründen.
Halt ich denn Stand,
Und lasse mich in felsenfesten Glauben finden,
weiß seine Hand,
Die er mich schon vom Himmel beut, zu rechter Zeit
Mich wieder zu erhöhen.

2. Chorus and Recitative B

It will never fail me!
It must be forever as the true witness himself said,
with a clatter and with horrid noise
the mountains and hills shall fall:
my Savior however does not trick me,
my Father must love me.
Through Jesus' red blood in His own Hand I am inscribed;
He will protect me!
Even if He tosses me into the sea,
The Lord still lives upon the high seas,
He has shared my life with me,
therefore I will not be drowned in them.
If the waves already seize me
and their fury rushes with me to the abyss,
He only means to try me,
whether I will think about Jonah,
whether like Peter I will direct my mind to Him.
He means to make me strong in faith,
He will watch over my soul
and my will,
which always wavers and weakens
in His goodness
and resembles nothing like constancy,
accustom to stand firm.
My foot shall firmly, until the day of its last rest,
plant itself here on this rock.
If I hold my ground,
and let myself be found in rock-hard faith,
His hand knows
which He already offers from heaven, at the right time
how to raise me up again.

STARS A

Seht, seht! wie reißt, wie bricht, wie fällt,
Was Gottes starker Arm nicht hält.
Steht aber fest und unbeweglich prangen,
Was unser Held mit seiner Macht umfängen.
Laßt Satan wüten, rasen, krachen,
Der starke Gott wird uns unüberwindlich machen.

4. Choral A

**Zudem ist Weisheit und Verstand
Bei ihm ohn alle Maßen,
Zeit, Ort und Stund ist ihm bekannt,
Zu tun und auch zu lassen.
Er weiß, wenn Freud, er weiß, wenn Leid
Uns, seinen Kindern, diene,
Und was er tut, ist alles gut,
Ob's noch so traurig schiene.**

5. Rezitativ T

Wir wollen uns nicht länger zagen
Und uns mit Fleisch und Blut, weil wir in Gottes Hut,
So furchtsam wie bisher befragen.
Ich denke dran, wie Jesus nicht gefürcht' das tausendfache
Leiden; Er sah es an als eine Quelle ewger Freuden.
Und dir, mein Christ,
Wird deine Angst und Qual, dein bitter Kreuz und Pein
Um Jesu willen Heil und Zucker sein.
Vertraue Gottes Huld
Und merke noch, was nötig ist: Geduld! Geduld!

6. Arie B

Das Brausen von den rauhen Winden
Macht, daß wir volle Ähren finden.
Des Kreuzes Ungestüm schafft bei den Christen
Frucht, drum laßt uns alle unser Leben
Dem weisen Herrscher ganz ergeben.
Küßt seines Sohnes Hand, verehrt die treue Zucht.

7. Choral und Rezitativ B T A S

**Ei nun, mein Gott, so fall ich dir
Getrost in deine Hände.**
So spricht der gottgelaßne Geist,
Wenn er des Heilands Brudersinn
Und Gottes Treue gläubig preist.
**Nimm mich, und mache es mit mir
Bis an mein letztes Ende.**
Ich weiss gewiß, daß ich ohnfehlbar selig bin,
Wenn meine Not und mein Bekümmernis
Von dir so wird geendigt werden:
**Wie du wohl weißt, daß meinem Geist
Dadurch sein Nutz entstehe,**
Daß schon auf dieser Erden, dem Satan zum Verdruß,
Dein Himmelreich sich in mir zeigen muß
**Und deine Ehr je mehr und mehr
Sich in ihr selbst erhöhe.**
So kann mein Herz nach deinem Willen
Sich, o mein Jesu, selig stillen,
Und ich kann bei gedämpften Saiten
Dem Friedensfürst ein neues Lied bereiten.

8. Arie S

Meinem Hirten bleib ich treu.
Will er mir den Kreuzkelch füllen,
Ruh ich ganz in seinem Willen,

STARS A

Look, look! How it breaks, shreds, and topples,
whatever God's strong arm does not support.
But standing fast and resplendently motionless
is whatever our Champion embraces with His might.
Let Satan rage, rave, thunder,
Our powerful God will make us unconquerable.

4. Chorale A

**Furthermore wisdom and understanding
is His beyond measure,
time, place and hour is known to Him,
when to act and also to leave alone.
He knows, when joy, He knows, when sorrow
will serve us, His children,
and what He does is all good
even though it might seem so lamentable.**

5. Recitative T

We will no longer despair
and with our flesh and blood, since we are in God's protection,
we will not question ourselves as fearfully as before.
I consider how Jesus did not fear His thousand-fold sufferings;
He saw them as a source of eternal joy.
And you, my Christian,
your fear and anguish, your bitter cross and pain
will, for Jesus' sake, become salvation and sweetness.
Trust in God's grace
and realize what is needed: patience! patience!

6. Aria B

The roaring of the rough winds
helps us find full ears of corn.
The turbulence of the cross brings fruit for
Christians, therefore let us all our lives
give ourself completely to our wise Ruler.
Kiss His Son's hand, respect the loving discipline.

7. Chorale and Recitative B T A S

**Well now, my God, so I settle
comforted into Your hands.**
Thus speaks the spirit devoted to God,
when it cherishes with faith the Savior's brotherly intent
and God's love.
**Take me and make it so for me
until my final end.**
I know with certainty that I am unfailingly blessed,
that my suffering and my trouble
will be ended by You thus:
**as You best know, so that my spirit
is developed through its purpose,**
For already on this earth, to frustrate Satan,
I must reveal Your heavenly kingdom in myself
**and Your honor more and more
shall exalt itself.**
Then my heart according Your will,
o my Jesus, can peacefully calm itself,
and with muted strings I can
prepare a new song to the Prince of Peace.

8. Aria S

I remain faithful to my Shepherd.
If He fills the cup of suffering for me,
I rest completely in His will,

Es wird dennoch, nach dem Weinen,
Jesu Sonne wieder scheinen.
Meinem Hirten bleibe ich treu.
Jesu leb ich, der wird walten,
Freu dich, Herz, du sollst erkalten,
Jesus hat genug getan.
Amen: Vater, nimm mich an!

9. Choral

Soll ich den auch des Todes Weg
Und finstre Straße reisen,
Wohlan! ich tret auf Bahn und Steg,
Den mir dein Augen weisen.
Du bist mein Hirt, der alles wird
Zu solchem Ende kehren,
Daß ich einmal in deinem Saal
Dich ewig möge ehren.

"Ich habe in Gottes Herz und Sinn," Paul Gerhardt 1647 (verses 1,2,5,10,12 - mov'ts. 1,2,4,7,9; source for others)

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For later, after weeping,
Sun-Jesus will shine again.
I remain faithful to my Shepherd.
I live for Jesus, He will govern,
rejoice, heart, you shall grow cold,
Jesus has done enough.
Amen: Father take me up!

9. Chorale

Even if I should journey upon the path of death
and on dark highways,
Well then! I walk upon the way and the road
that Your eye shows me.
You are my Shepherd, who will bring everything
to such an end,
so that one day in Your court
I might eternally honor You.

PROGRAMME NOTES

BWV 73: Herr, wie du wilt, so schick's mit mir

In the Gospel reading for the third Sunday after Epiphany, Matthew 8:1-13, a leper approaches Jesus and says "If thou wilt, thou canst make me clean." Bach uses the opening phrase of the Kaspar Bienemann hymn text – "Lord as thou wilt"—as a unifying motive throughout the movement. The horn introduces the motto in short staccato phrases, separated by fairly long rests. The staccato unison strings (without continuo) also hint at this motto, providing a punctuated ostinato-like accompaniment to the sequential scalar oboe phrases. The chorale is sung homophonically by the choir in between solo recitatives by all four soloists. The singers accept God's will, despite the fact that they can so seldom understand why they must endure difficulties. The movement ends with the choir repeating three times the head-motive, "Lord, as thou wilt." Despite the resigned nature of the text throughout, Bach establishes a very unsettled mood for the movement. Although the choir sings that they have accepted God's will, they clearly have reservations. In a sense, the oboes fight with the strings in the same way that the singers struggle to believe what they are singing. Even the last chord that the choir sings, a high-position seventh chord with a suspension, makes it clear that the singers have not truly come to terms with their fate.

The tenor aria that follows is the sunniest movement in the work. As he so often does, Bach uses a walking bass to represent the believer's pilgrimage and search. In this case, the tenor is asking to receive the spirit of joy, even though he is a "spiritual invalid". In the middle section, Bach uses syncopations and descending chromaticism to illustrate the words "falter" and "fainthearted." By contrast, the A section, which repeats in this *da capo* aria, is seen as more confident and forward-moving.

The anonymous librettist deals directly with the believer's obstinacy in a short but very difficult recitative. This is Bach at his most complex, with diminished harmonies that shift quickly beneath a solo with large, angular leaps on words such as "perverse", "defiant" and "despondant". We begin to see the true resignation that was missing from the opening chorus in the aria which follows the recitative. Again we hear those opening words, "Lord as thou wilt", but this time in a more lyrical motto which is

then repeated sequentially. The text acknowledges that God's will eventually leads to death; in a wonderful example of word-painting, the singer invites the "bells of death" as the pizzicato strings play the part of the bells themselves. The string parts feature much canonic interplay, as if confirming and strengthening the singer's growing resolve.

This 1724 cantata—shorter than many of Bach's sacred cantatas—finishes with a chorale of praise, proclaiming that God's will is to lead his church to the Kingdom of Heaven. The text and melody are taken from the hymn *Von Gott will ich nicht lassen*.

BWV 16: Herr Gott, dich loben wir

This cantata, a setting of a text by G.C. Lehms, was composed in 1726 to celebrate New Year's Day. Bach clearly valued the cantata; there are at least three other documented performances in his lifetime. Like the other New Year's Day cantatas—BWV 190 (1724), 41 (1725) and 171 (1728)—the text of this cantata concentrates more on the theme of God's blessing for the coming year than it does on the biblical readings for the day. And although BWV 16 is not quite so brilliantly triumphant as the other three cantatas, all of which used trumpets and timpani, there is still a real sense of joy and peace that pervades this cantata.

The structure of this cantata differs from the standard chorus-2 recit/aria pairs-chorale layout of the typical Leipzig cantata. Instead, Bach uses a unique structure to illustrate his intent for the cantata, to juxtapose the old with the new. The opening movement has a double reference to the old order: the type of counterpoint that Bach uses; and the chorale tune that he chooses. At first glance, it is a fairly typical chorale-motet setting, with the chorale melody in the soprano line while the three lower parts sing in imitative counterpoint. However, it is quite rare for the continuo to start without the melody instruments in the short opening ritornello. Indeed, this isn't a true ritornello at all, since although it forms the basis for a continuo ostinato, it never returns on its own. For much of the through-composed movement, the instruments double the singers' parts. The only exception to this is the first violin part, which acts as a fifth voice in the texture, much like the opening of the "Credo" in the *B Minor Mass*. In fact, it has been suggested by Alfred Dürr that if the top instrumental part didn't sit so high, it

would have been assigned text and given to the sopranos. Seen in this light, the movement is actually more like a Palestrina-style motet, though the rhythmic and motivic language is admittedly more Baroque than Renaissance. Amplifying the idea of the “old year” is Bach’s choice of the German *Te Deum* as the *cantus firmus*. Martin Luther himself had adapted the original Gregorian chant for the *Te Deum Laudamus*, translating it into German and giving it a metrical pulse. By choosing this hymn (which Bach also used in unison in the opening chorus of BWV 190), Bach was making reference to another old-new dichotomy.

If the *stile antico* opening chorus of BWV 16 represents the old year, than the *stile concertato* third movement chorus represents the new year. The chorus is joined by the horn, and the strings play independent lines, as well as instrumental interludes between choral phrases. The opening of the chorus is joyous, beginning *attacca* from the lengthy recitative in which the bass pledges to sing a song as the “heart’s first offering”. As an answer to his question “Should we not sing out a new song?” the full bass section sings the short *a cappella* phrase “Let us exult!” Bach expands the opening motto into a condensed fugue, contrasting again the “new” Baroque form with the “old” Renaissance one. The bass returns to sing an *arioso* in the centre of the movement, proclaiming God as king with a wonderful sight-symbol for the word “crown”. The set of four hemi-demi-semi-quavers looks like the crown that Bach designed as his crest (which appears in this programme as part of our BACH 2010 logo). The chorus returns in this large ABA form, repeating the same material as in the opening, though with different voicing.

After the alto’s prayer for blessing, in the form of a substantial recitative, the tenor sings a particularly beautiful aria. In the original version of 1726, the tenor was accompanied by oboe da caccia; in one of the later versions, Bach traded this for a violetta, or viola. This extremely lyrical movement is as intimate as the earlier choruses were joyful. The main tenor theme is in a fairly limited range, with few leaps. Accompanied by an undulating semi-quaver countermelody, the effect is stunningly personal. The believer is pledging to place all of his treasures before God, even at the point of death. The cantata closes with a verse of Eber’s *Helft uns Gott Güte preisen* (1580), which Bach also used to close BWV 28. In it, the choir, on behalf of the congregation, gives thanks to God and asks for blessing for the coming year.



BWV 92: Ich hab in Gottes Herz und Sinn

The message of BWV 73 and BWV 92 is essentially the same, and can be summarised by this quotation: “Seek not that the things which happen should happen as you wish; but wish the things which happen to be as they are.” This quotation certainly sounds very Lutheran, but in fact these words were penned by the Stoic philosopher Epictetus in the first century AD. Lutheran writers and theologians in the seventeenth century (like Paul Gerhardt, the author of the chorale in BWV 92) forged a blend of the secular, classical teachings and the sacred, biblical precepts in their poetry. Stoicism was the perfect rejoinder to a daily life that was under the control of other forces, such as epidemic disease, calamitous weather and capricious princes. In addition, the classical philosophy was an excellent counterpoise to Luther’s “justification by faith”, in which *belief*, rather than *works*, is the instrument of salvation. Stripped of a moral framework like the

one espoused by stoicism, this dogma could be seen by some as a license to sin without consequences.

Rather than being based on the bible readings for the day, the nine-movement cantata BWV 92 is based on nine different verses of the chorale which pervades the cantata. Throughout the cantata, the believer continually reasserts that God’s plan—whether it seems good or bad to us at the time—is the best plan. To quote a line from the first verse, “What seems bad is my gain.” The first movement is especially beautiful, a concerto grosso between the oboes and strings. Its *Affekt* is bittersweet; the key of B minor, the key that Bach often used to symbolise Jesus’ humanity and sonship, sets a fairly subdued tone. The opening oboe unison descending motto is reminiscent of the “Qui sedes ad dexteram patris” from the *B Minor Mass*. And with good reason: just as that movement concerns Christ sitting at the right hand of the Father, this chorale verse discusses how the Christian is a son of God, who sits enthroned on high. And just as we find in Passion settings, Bach uses increased numbers of sharps (*Kreuz* means “sharp” as well as “cross”), to signify that sonship comes through the tribulation of the cross. Another effective example of word-painting is found in the first violin’s long climb in the high range, symbolising God climbing His throne. The sopranos sing the chorale melody throughout this movement, accompanied by straightforward imitative counterpoint in the lower three voice parts.

In many of the Leipzig chorale-cantatas, Bach includes a movement that intersperses lines from the chorale with recitative fragments commenting on the chorale text. The second movement of BWV 92 is a particularly developed example of this compositional style, replete with text-painting for “rattling and horrible explosions” and waves to accompany the story of Jonah and the whale. The text-painting continues in the bravura tenor aria, in which the florid first violin part illustrates the tearing and breaking of all things that God hasn’t created.

We return to an exact statement of the chorale verse in the F# minor alto chorale. The two oboes dance around one another, trading between two themes: the first an embellished scale; and the second, a typical Baroque falling-fifth chord progression such as the famous example in the opening movement of Bach’s *Brandenburg Concerto No. 2*. The alto’s message is clear: however sad life seems at any given moment, it is all part of God’s good plan. In this highly chromatic movement, every possible sharp is represented at least once. In the Baroque musico-theological lexicon, this may represent the idea that the cross is with us at every step.

The idea of the cross is made more explicit in the fifth movement movement—the exact centre of the cantata. In it, we hear that Jesus did not fear “a thousandfold suffering”; the implication is that we should likewise face suffering without complaint. The answer? Patience, as we hear in a short adagio phrase at the end of this recitative, offering a glimpse of the beautiful tenor aria that Bach would write five years later in the *St Matthew Passion*.

The suffering surely comes in the blustery bass aria that follows! It takes the form of a continuo line that barely stops for the entire movement, accompanying an exciting bass melody that compares the harvest which follows a storm to the fruit produced in a Christian from spiritual tempests and trials. After the centrepiece of the tenor recitative, we have turned a spiritual and musical corner from minor keys to major; the bass sings in the triumphant key of D major, which Bach often uses to symbolise kingship. We see here the sonship promised in the opening movement beginning to be attained.

We continue in this spirit of triumph for the chorale and recitative. The singers have come through the storm and now proclaim that they are ready to accept God’s will: “take me and manage me until

aria, accompanied by the pizzicato strings and Bach's "shepherd instrument", the oboe. Bach specifies that the keyboard instruments are to be silent, producing a singular and intimate effect in the orchestra. The soprano's melody is naïve and innocent, an appropriate reminder to the Leipzig parishioners in

this season preceding Lent of the image of Jesus as the Passover lamb willingly led to the slaughter. The cantata ends with a similar statement by the choir: that Jesus is the shepherd whom they will follow, in a verse reminiscent of Psalm 23.

C.P. Shepard



**REMAINING
2006 CONCERTS**

XII. 24 SEPTEMBER: BWV 72, 126, 181

XIII. 19 NOVEMBER: BWV 4, 18, 182

XIV. 3 DECEMBER: BWV 65, 127, 143