



# 2010 Bach

THE COMPLETE CHORAL CANTATAS



## CANTATAS VIII

12 March 2006

BWV 22: Jesus nahm zu sich die Zwölfe  
BWV 23: Du wahrer Gott und Davids Sohn  
BWV 134: Ein Herz, das seinen Jesum lebend weiss

*Keryn Ward, Soprano*  
*Derek Ward, Countertenor*  
*Nathan Gilkes, Tenor*  
*Christopher Bradley, Tenor*  
*Timothy Collins, Bass-Baritone*  
*Christopher Shepard, Conductor*

### Herr Christ, der einig Gottes Sohn



Christ, only Son of God,  
Our Father evermore.  
In God's own heart engendered,  
For thus the Word foretold.  
He is the Star of Morning,  
His brightness Heav'n adorning,  
Far brightest star of all.

Transform us by thy kindness,  
Awake us through thy grace,  
That we put on the new man,  
The old man's pow'r efface.  
While here as mortals live we,  
Our hearts and thanks we give thee,  
Our trust in thee we place.



## BWV 22: JESUS NAHM ZU SICH DIE ZWOLFE

### 1. Arioso T B Chor

*Jesus nahm zu sich die Zwölfe und sprach:*

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

*- Sie aber vernahmen der keines und wußten nicht, was das gesaget war. (Luke 18:31, 34)*

### 2. Arie A

Mein Jesu, ziehe mich nach dir,  
Ich bin bereit, ich will von hier  
Und nach Jerusalem zu deinen Leiden gehn.  
Wohl mir, wenn ich die Wichtigkeit  
Von dieser Leid- und Sterbenszeit  
Zu meinem Troste kann durchgehends wohl verstehn!

### 3. Rezitativ B

Mein Jesu, ziehe mich, so werd ich laufen,  
Denn Fleisch und Blut verstehet ganz und gar,  
Nebst deinen Jüngern nicht, was das gesaget war.  
Es sehnt sich nach der Welt und nach dem größten Haufen;  
Sie wollen beiderseits, wenn du verkläret bist,  
Zwar eine feste Burg auf Tabors Berge bauen;  
Hingegen Golgatha, so voller Leiden ist,  
In deiner Niedrigkeit mit keinem Auge schauen.  
Ach! kreuzige bei mir in der verderbten Brust  
Zuvörderst diese Welt und die verbotne Lust,  
So werd ich, was du sagst, vollkommen wohl verstehen  
Und nach Jerusalem mit tausend Freuden gehen.

### 4. Arie T

Mein alles in allem, mein ewiges Gut,  
Verbeßre das Herze, verändre den Mut;  
Schlag alles darnieder,  
Was dieser Entsagung des Fleisches zuwider!  
Doch wenn ich nun geistlich ertötet da bin,  
So ziehe mich nach dir in Friede dahin!

### 5. Choral

Ertöt uns durch dein Güte,  
Erweck uns durch dein Gnad;  
Den alten Menschen kränke,  
Daß der neu' leben mag  
Wohl hie auf dieser Erden,  
Den Sinn und all Begehren  
Und G'danken hab'n zu dir.  
("Herr Christ, der einig Gotts Sohn," verse 5)

### 1. Arioso T B and Chorus

*Jesus gathered the twelve to Himself and spoke:*

*- Behold, we go up to Jerusalem, and all will be fulfilled, that is written of the Son of Man.*

*- However they understood nothing and did not know what that saying was.*

### 2. Aria A

My Jesus, draw me after You,  
I am ready, I want to leave here  
and go to Jerusalem to Your passion.  
It is a good thing when I can understand  
the importance of this time of suffering and  
death thoroughly to my comfort!

### 3. Recitative B

My Jesus, draw me, then I will run,  
for flesh and blood understands through and through  
although Your disciples didn't, what You have said.  
They yearn after the world and after the greatest portion;  
in addition they would, when You were transfigured,  
even build a tabernacle upon Tabor's mountain;  
In the face of Golgatha, so full of suffering,  
Your debasement no eye would behold.  
Ah! Crucify in me, in my corrupted breast  
first and foremost this world and forbidden pleasures,  
then will I completely understand what You say  
and go to Jerusalem with a thousand joys.

### 4. Arie T

My all in all, my eternal good,  
improve my heart, change my outlook;  
strike everything down  
which resists this denial of the flesh!  
Yet when I am dead in spirit,  
then draw me to you in peace!

### 5. Chorale

Kill us through your goodness,  
wake us through your grace!  
Sicken the old being,  
so that the new may live  
even here on this earth,  
having his mind, all desires,  
and thoughts for You.

## BWV 23: DU WAHRER GOTT UND DAVIDS SOHN

### 1. Arie (Duett) S A

Du wahrer Gott und Davids Sohn,  
Der du von Ewigkeit in der Entfernung schon  
Mein Herzeleid und meine Le  
ibespein  
Umständlich angesehn, erbarm dich mein!  
Und laß durch deine Wunderhand,  
Die so viel Böses abgewandt,  
Mir gleichfalls Hilf und Trost geschehen.

### 2. Rezitativ (mit instrumental Choral) T

Ach! gehe nicht vorüber;  
Du, aller Menschen Heil,  
Bist ja erschienen,  
Die Kranken und nicht die Gesunden zu bedienen.  
Denn nehme ich ebenfalls an deiner Allmacht teil.

### 1. Aria (Duet) S A

You true God and Son of David,  
who already from distant eternity  
have looked upon my heartache  
and the pain of my body, have mercy on me!  
And grant through Your wondrous hand,  
that has turned aside so much evil,  
that aid and comfort occur for me as well.

### 2. Recitative (with instrumental Chorale) T

Ah! do not pass by;  
You, the salvation of all mankind,  
have indeed appeared,  
to serve the invalid and not the healthy.  
Therefore even I take my portion of Your power.

Worauf man  
Mich hat wollen legen,  
Auch in der Blindheit an.  
Ich fasse mich  
Und lasse dich  
Nicht ohne deinen Segen.

upon which I was meant  
to be placed,  
even in my blindness.  
I seize You  
and release You  
not without Your blessing.

### 3. Chor

Aller Augen warten, Herr,  
Du allmächtiger Gott, auf dich,  
Und die meinen sonderlich.  
Gib denselben Kraft und Licht,  
Laß sie nicht  
Immerdar in Finsternissen!  
Künftig soll dein Wink allein  
Der geliebte Mittelpunkt  
Aller ihrer Werke sein,  
Bis du sie einst durch den Tod  
Wiederum gedenkst zu schließen.

### 3. Chorus

All eyes wait, Lord,  
O all-powerful God, for You,  
especially my own.  
Give them strength and light,  
do not leave them  
for ever in the darkness!  
In the future Your sign alone  
shall be the darling pupil  
of all their doings,  
until one day through death  
You shall consider closing them again.

### 4. Choral

**Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!  
Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Erbarm dich unser!  
Christe, du Lamm Gottes,  
Der du trägst die Sünd der Welt,  
Gib uns dein' Frieden. Amen.  
(German "Agnus Dei")**

### 4. Chorale

**Christ, Lamb of God,  
You who bear the sin of the world,  
have mercy on us!  
Christ, Lamb of God,  
You who bear the sin of the world,  
have mercy on us!  
Christ, Lamb of God,  
You who bear the sin of the world,  
grant us Your peace. Amen.**

Luke 18:35-43 (source for mov'ts. 1-3); Agnus Dei 1528 (mov'ts. 2 and 4)

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## **BWV 134: EIN HERZ, DAS SEINEN JESUM LEBEND WEISS**

### **1. Rezitativ T A**

Ein Herz, das seinen Jesum lebend weiß,  
Empfindet Jesu neue Güte  
Und dichtet nur auf seines Heilands Preis.  
- Wie freuet sich ein gläubiges Gemüte. -

### **1. Recitative T A**

A heart that knows its Jesus is living,  
feels new goodness from Jesus,  
and speaks only praise of its Savior.  
- How a faithful spirit rejoices! -

### **2. Arie T**

Auf, Gläubige, singet die lieblichen Lieder,  
Euch scheint ein herrlich verneuetes Licht.  
Der lebende Heiland gibt selige Zeiten,  
Auf, Seelen, ihr müsset ein Opfer bereiten,  
Bezahlet dem Höchsten mit Danken die Pflicht.

### **2. Aria T**

Up, believers, sing delightful songs,  
a renewed and glorious light shines upon you.  
The living Savior brings blessed times,  
up, souls, you must prepare an offering,  
to fulfill your duty to the Highest with thanks.

### **3. Rezitativ (Dialog) T A**

Wohl dir, Gott hat an dich gedacht,  
O Gott geweihtes Eigentum;  
Der Heiland lebt und siegt mit Macht  
Zu deinem Heil, zu seinem Ruhm  
Muß hier der Satan furchtsam zittern  
Und sich die Hölle selbst erschüttern.  
Es stirbt der Heiland dir zugut  
Und fähret vor dich zu der Höllen,  
Sogar vergießet er sein kostbar Blut,  
Daß du in seinem Blute siegst,  
Denn dieses kann die Feinde fällen.

### **3. Recitative (Dialog) T A**

Happiness to you, God has thought of you,  
o sanctuary dedicated to God;  
the Savior lives and conquers with power  
to your welfare, to your glory  
Satan must fearfully tremble here  
and hell itself quake.  
The Savior dies for your sake  
and journeyed for you to hell,  
for this He poured out His precious blood,  
so that you might triumph in His blood,  
since this can defeat the enemy.

Daß du alsdann nicht überwunden liegst.  
- Der Liebe Kraft ist vor mich ein Panier  
Zum Heldenmut, zur Stärke in den Streiten:  
Mir Seigeskronen zu bereiten,  
Nahmst du die Dornenkrone dir,  
Mein Herr, mein Gott, mein auferstandnes Heil,  
So hat kein Feind an mir zum Schaden teil. -  
Die Feinde zwar sind nicht zu zählen.  
- Gott schützt die ihm getreuen Seelen. -  
Der letzte Feind ist Grab und Tod.  
- Gott macht auch den zum Ende unsrer Not. -

#### **4. Arie (Duet) A T**

Wir danken und preisen dein brünstiges Lieben  
Und bringen ein Opfer der Lippen vor dich.  
Der Sieger erwecket die freudigen Lieder,  
Der Heiland erscheint und tröstet uns wieder  
Und stärket die streitende Kirche durch sich.

#### **5. Rezitativ T A**

Doch würke selbst den Dank in unserm Munde,  
In dem er allzu irdisch ist;  
Ja schaffe, daß zu keiner Stunde  
Dich und dein Werk kein menschlich Herz vergißt;  
Ja, laß in dir das Labsal unsrer Brust  
Und aller Herzen Trost und Lust,  
Die unter deiner Gnade trauen,  
Vollkommen und unendlich sein.  
Es schließe deine Hand uns ein,  
Daß wir die Wirkung kräftig schauen,  
Was uns dein Tod und Sieg erwirbt  
Und daß man nun nach deinem Auferstehen  
Nicht stirbt, wenn man gleich zeitlich stirbt,  
Und wir dadurch zu deiner Herrlichkeit eingehen.  
- Was in uns ist, erhebt dich, großer Gott,  
Und preiset deine Huld und Treu;  
Dein Auferstehen macht sie wieder neu,  
Dein großer Sieg macht uns von Feinden los  
Und bringet uns zum Leben;  
Drum sei dir Preis und Dank gegeben. -

#### **6. Chorus**

Erschallet, ihr Himmel, erfreuet dich, Erde,  
Lobsinge dem Höchsten, du glaubende Schar.  
Es schauet und schmecket ein kedes Gemüte  
Des lebenden Heilands unendliche Güte,  
Er tröstet und stellet als Sieger sich dar.

then you would not lie defeated.  
- The power of love is a banner before me  
for heroic courage, for strength in the battle:  
to prepare a crown of victory for me,  
You have put on the crown of thorns,  
my Lord, my God, my resurrected Salvation,  
so that no enemy can harm a piece of me. -  
The enemies, however, are innumerable.  
- God protects the souls faithful to Him. -  
The ultimate enemy is the grave and death.  
- God made even these to end our suffering. -

#### **4. Aria (Duet) A T**

We thank and praise your fervent love  
and bring an offering from our lips before You.  
The Victor awakens the happy songs,  
the Savior appears and comforts us again  
and through Himself strengthens the struggling Church.

#### **5. Recitative T A**

Yet mould the gratitude itself in our mouths,  
in which it is all too earthly;  
yes, make it so that at no time  
a human heart will ever forget You and Your works;  
yes, let the refreshment of our breasts  
and the comfort and delight of every heart,  
which are loyal to your grace,  
be complete and eternal.  
May your Hand enclose us,  
so that we behold your powerful potency,  
which your death and victory has earned us,  
and that now, through your Resurrection,  
a person does not die, even when he dies in the world,  
and that through this we enter into Your glory.  
- Whatever is in us exalts You, great God,  
and praises Your mercy and love;  
your Resurrection makes them new again,  
your great victory makes us free from the enemy  
and brings us to life;  
Therefore let thanks and praise be given to You. -

#### **6. Chorus**

Resound, you heavens, rejoice, earth,  
sing praise to the Highest, you faithful flock.  
Each and every being sees and tastes  
the eternal goodness of the living Savior,  
He comforts and reveals Himself as the Conqueror.

# PROGRAMME NOTES

## Auditioning Bach

It is almost inconceivable for us to imagine that Bach wasn't the first choice for the job of Cantor in Leipzig. The appointment was a highly political one; the town council and the church fathers disagreed on what qualifications the position required. The town council wanted a Music Director for the thriving commercial city, someone who would lift the musical profile of Leipzig, and place it more on a par with their rival, Dresden. The church council focussed more on the Cantor as a top-ranking teacher at the Thomasschule: they wanted a university graduate with excellent academic credentials who could teach Latin in addition to running the musical programme at Thomaskirche, Nicolaikirche and the other minor churches in town. All of the councillors agreed that their first choice was Georg Philip Telemann, whose academic reputation as a law student at the University of Leipzig and fame as a musician fulfilled all criteria. But after being offered the job, the city council in Hamburg, where Telemann was music director, sweetened his deal, and the composer remained in Hamburg.

It is at this point that Bach enters the story, alongside Christoph Graupner, an old boy of the Thomasschule, who like Bach was serving as a capellmeister (court music director) at a regional court. After putting aside the original applicants, the city council decided to invite both Graupner and Bach to audition for the post. Each would provide music (two cantatas) for one Sunday service: Graupner on 17 January 1723 and Bach on 7 February. However, in a 15 January meeting, the council decided to offer Graupner the job, even before the auditions. The auditions went ahead in any case, and Bach presented BWV 22 and 23. Luckily for posterity, Graupner's employer, the Landgrave Ernst Ludwig of Hesse-Darmstadt declined to release him from his employ, and the job was ultimately offered to Johann Sebastian Bach. The ambivalence that surrounded Bach's appointment—and the ambivalence with which he accepted the job—would shadow his twenty-seven years in Leipzig.



## BWV 22: Jesus nahm zu sich die Zwölfe

As an audition piece, the style of *Jesus nahm zu sich die Zwölfe* would have been quite familiar to the Leipzig congregation. Even with a slightly irregular opening chorus that is scriptural rather than poetic, the general form of opening chorus, followed by arias and recitative and ending with a chorale-prelude, followed the prevailing model. The musical language, too, bears hallmarks of the Bach's Lutheran contemporaries' cantatas, though as always with this master, he takes the language to new heights.

The opening bass solo is more of an arioso than full-blown aria, with the bass acting as *vox Christi*, explaining to his disciples that he must go up to Jerusalem to fulfill the prophecies concerning his death and resurrection. In the opening ritornello, Bach juxtaposes "going up" in the oboe theme with the descent to death in the bass line and the large leaps in the second part of the oboe theme. As is typical of Bach's settings of Jesus' words in other vocal works, the bass solo moves in largely stepwise fashion, and gives an air of self-possession and resignation against the active instrumental parts. Bach obviously wished to use the Thomaschor in his audition; there is really no reason to employ the choir for the text "they understood none of this" which follows the arioso. But as an auditioner, he proves his strong contrapuntal and dramatic writing skills. This is not the usual full-blown fugue that we tend to see in Bach's writing; instead, this motet-style counterpoint is more in the style of composers such as Graupner, his rival for the post, and Kuhnau, his recently deceased predecessor at Leipzig. In any case, the chaotic counterpoint captures beautifully the disciples' confusion at Jesus'

The alto takes the part of the believer in the following aria, says that unlike the disciples, he understands what is required as Jesus goes to Jerusalem. The same ascent and descent motifs are in the beautiful oboe solo, again with the bass line descending towards death and the cross. The use of chromaticism is also common in Bach's musical language for the depiction of the crucifixion, as is the nexus between minor and major tonalities—one symbolising the grief of the cross, and the other, the consolation of the resurrection. Particularly in the *St John Passion*, which Bach would write the following year, this intersection of C minor and Eb major is literally crucial.

In the bass recitative and tenor aria pair, the believer asks God to crucify his sinfulness so that he might "with 1000 joys go to Jerusalem." Word painting on words like "run", "lowliness" and "joys" lends the accompanied recitative a sense of drama, and prepares for the joyfulness of the tenor aria. The fast notes of the violin solo pick up on the setting of the word "run" from the recitative; the use of the minuet metre gives the aria a jauntiness that contrasts strongly with the earlier alto aria.

In the vast majority of cantatas that date from Bach's years in Leipzig, he closes the work with a straightforward four-part chorale setting. Although it is atypical for Bach to close with a chorale-prelude in which the chorale is presented in fairly simply homophonic style against a florid first violin part, it is possible that was trying to "out-Graupner" Christoph Graupner! In his capacity as Cantor in Hamburg, Graupner composed hundreds of such chorale-preludes, and published a collection of them in 1728.



## BWV 23: Du wahrer Gott und Davids Sohn

If BWV 22, the first of the two Leipzig audition cantatas, hearkens back to Kuhnau, then BWV 23, which deals with the second half of the day's appointed Gospel reading, is pure Bach. In dealing with the story of the blind man whose cry for mercy leads Christ to heal him, Bach sets the stage for the coming Lenten season, and ties the blind man's physical healing to the Christian's spiritual healing.

The opening soprano-alto duet is an extraordinary feat of counterpoint, with the canonic imitation between the two oboes and the continuo spilling into a similar canon between the two voices, and even at some points in the duet resulting in five independent lines. The C minor setting and the use of constant triplets give the piece a poignancy that captures the main words in the text: grief, torment, mercy and consolation.

As we see so often in Bach's libretti, the recitative is used to draw an immediate connection between the bible reading and the contemporary parishioner. In this case, the tenor equates his spiritual blindness with the blind man's literal blindness: "Even in my blindness... I will not release thee without thy blessing." Foreshadowing its appearance in the final movement, Bach has the oboes play the chorale melody of the German *Agnus Dei*, asking God for mercy, throughout the recitative.

The theme of blindness continues in the extraordinary chorus which follows. On the face of it, the movement is in the rondo form that is found in the final movements of the congratulatory secular cantatas that Bach wrote as part of his work in Cöthen. But as with so much else that Bach did, he elevates this form far beyond its exemplar. He alternates the choral settings of the psalm text "All eyes wait, Lord thou almighty, God, on thee" with contrapuntal tenor-bass duets. The tenor and bass continue the metaphor of the blind man, asking God to grant their eyes strength and light until He decides to close them in death. Bach repeats the choral ritornello seven different times, increasing the tension by raising it by a fifth each time—reaching more strenuously to God in heaven—and by increasing the complexity of the choral writing as the vocal duet becomes more intense.

J.S. Bach. It is likely that this movement was added after Bach moved to Leipzig; the original score seems to stop after the third movement. The funereal opening, with the oboes alternating with the strings, sets a sober stage for the homophonic chorale entry in the voices. Even there, the internal counterpoint is much greater than in the final chorale of BWV 22. As the chorus' calls for mercy gain intensity, Bach increases the counterpoint and even the use of inner syncopations in the part-writing. For the second verse, we move from the *adagio* of the funeral march to a more imploring *andante*. This tempo remains the same through the final two verses, but the harmonic language and textural complexity increase. The final Amen, though only five bars long, has enough sweep to balance the weight of the rest of the movement. The cantata ends in C major, fulfilling the promise of mercy that began in the opening strains in C minor. Bach thought enough of this movement that he used it to replace the final chorale in the 1725 version of the *St John Passion*.



### **BWV 134: Ein Herz, das seinen Jesum lebend weiss**

As a cantata for Easter Tuesday, this work seems a little mismatched with BWV22 and 23, which were designed for services before Lent. But their temporal connection is compositional, not liturgical: all three cantatas were composed while Bach was still in Cöthen. As such, they all contain hints of Bach the court-composer, whose music included a great deal of dance-inspired rhythms and forms. This is particularly true of BWV134, which began life as a secular New Year's Day cantata in Cöthen, in 1719. In his second year in Leipzig, Bach simply added new words to the original version, replacing the recitatives word for word while keeping the same notes. Such a stopgap use of parody would never have satisfied Bach in the long run; sometime after 1731, he reworked the cantata with another text, this time composing fresh recitatives for the new libretto.

The festive nature of this cantata is immediately apparent in the dancelike metres of the aria, duet and chorus. The tenor aria and concluding chorus both act as rollicking giges; the extensive duet in the centre of the work exhibits many traits of a bourrée. Such use of French dance forms are characteristic of Bach's years in Cöthen, where he was expected to be *au courant* with the latest trends in French court music.

The tenor aria uses rising arpeggio on "auf, auf"—"rise up"—as a rallying call to the believer to give thanks to the risen Christ. As we often find in Bach's sacred music that has been taken over from secular compositions, the instrumental ritornello reigns supreme throughout the movement, and is never far away. This is, after all, the Bach of the *Brandenburg Concerti*, which were composed while he was at Cöthen.

The alto-tenor duet features an orchestral accompaniment that is firmly in the Italian violin solo tradition, with active and joyful arpeggiated figuration throughout. The vocal duet is written in tight counterpoint, alternation homorhythmic phrases with polyphonic ones. Bach exploits the possibilities inherent in the 3<sup>rd</sup> -6<sup>th</sup> interval inversion, a common trait of his vocal duets.

In this cantata text, the Easter references are only to be found in the lengthy recitative dialogues. In the original secular cantata, these voices were the allegorical Time and Divine Providence; here, two believers trade paeans of praise for the resurrection.

The final chorus keeps this alto-tenor dialogue for short phrases, but the full choir jumps in to join the song of praise. Even the vocal writing is quite instrumental in its conception; except for short *fugato* entries in the B section, the choir moves in block harmonies or sometimes in short soprano-alto and tenor-bass duets. The result is quite exhilarating, not at all unlike the spirited finales of Bach's instrumental concerti and suites.

Beginning with this programme, we are including translations by Pamela Dellal, a mezzo-soprano who has sung over 150 Bach cantatas at Boston's Emmanuel Church, whose weekly cantata has been a fixture in their Sunday service since the early 1970s. We are grateful to Ms Dellal not only for her eminently readable translations, but also for the best wishes that she sends the Sydneian Bach Choir and Orchestra on our project. From such kind gestures are international partnerships formed. The Emmanuel website, [emmanuelmusic.org](http://emmanuelmusic.org), features texts and programme notes for most of Bach's cantatas.

Ms Dellal's translations include several features that should be pointed out. All chorale verses are in bold print, and the title of the chorale and which verse is used are always cited. Biblical quotations are in italics, and the scripture used is also provided. If the librettist is known, the name will always appear at the foot of the text.

*C.P. She*

# PERFORMERS

## **Keryn Ward, Soprano**

Whilst studying primary school teaching, specialising in music education, at Charles Sturt University, Bathurst, Keryn sang with the Allegri Singers and studied singing with Maureen Wright. She later studied singing with Lauris Elms and was a finalist in the 1993 Oratorio Competition of the McDonald's Performing Arts Challenge. In 1996, she was a member of the Tudor Four, an eight-voice chamber choir specialising in sacred music, which won all open choral awards at the McDonald's Performing Arts Challenge, including the prestigious national Citibank Choral Championship.

Keryn joined the Choir of Christ Church St Laurence in 1987 and has been a chorister and soloist for many services, concerts, international tours, recordings for ABC radio and the Choir's first CD, Victoria's *Missa Surge Propera*. Solo performances have included the *Messiah*, Bruckner's *Te Deum* and *Mass in F Minor*, Allegri's *Miserere*, the Mozart *Requiem* and masses by Schubert, Mozart and Haydn. Keryn sang for many years in the Choir of St James King St and has been a member of the Australian Brandenburg Choir for three seasons.

## **Derek Ward, Countertenor**

Derek Ward graduated from the University of New South Wales with a MSc in mathematics in 1987 and also has an A.Mus.A in flute performance. He has taught mathematics at Sydney Grammar School for the last fifteen years. His great passion however is singing and he was for many years in the choir at Christ Church St Laurence and was a soloist on their recording of Victoria's *Missa Surge Propera*. He has written music for the choir including a mass, a setting for evensong and several motets and carols. In 1996 he was locum conductor at St James Church King Street for several months, and is currently a member of the choir at that historic Sydney church. More recently he has sung in the Australian Brandenburg Orchestra's Choir in the *Coronation* and *Noël! Noël!* series.

Derek has sung various solos in services, concerts and in recordings for ABC radio. These include verse anthems by Byrd and Gibbons, the Allegri *Miserere* and the Scarlatti *Stabat Mater*. In 1996 he was a soloist in Arvo Pärt's *Passio*, sung in the presence of the composer. He was also a member of the Tudor Four, a chamber choir specialising in sacred music, which won all open choral awards in the 1996 McDonald's Performing Arts Challenge. More recently, he was the alto soloist in performances of Handel's *Messiah* in 1998 and 2000 and, with the Sydneian Bach Choir, the Bach *St John Passion* and *B Minor Mass*.

## **Nathan Gilkes, Tenor**

An Old Sydneian, Nathan recently completed a Bachelor of Music at the Sydney Conservatorium of Music. Nathan has studied voice with Barry Ryan and has performed with many choral groups in and around Sydney including the Sydneian Festival Choir, the Willoughby Symphony Choir, Springwood Choral Society, St Swithun's Church Choir, Pymble, the choirs of SCEGGS Darlinghurst, and the Georgian Singers; in works such as *Messiah*, Vaughan Williams' *Mass in G Minor*, Brahms' *Liebesslieder Waltzes*, and Stainer's *Crucifixion*. He has performed tenor solos in Bach's *B Minor Mass* and the Monteverdi *Vespers* with the Sydneian Bach Choir.

Nathan graduated from NIDA in music theatre in 2002. His stage roles include Tony in *West Side Story*, Albert Peterson in *Bye Bye Birdie* and Alfred/Sam in *Romance/Romance*, as well as serving as musical director and conductor for several other productions, as well as serving as Music Director of the *a cappella* group Back in Black. Nathan is a teacher of singing and acting in music theatre, at the Julie Melrose School of Dance, and at his own studio. He conducts the choir at Sydney Grammar School's St Ives Preparatory School and North Sydney Boys' High School.

## **Christopher Bradley, Tenor**

Chris attended Sydney Grammar School until 1998. Heavy involvement in the music department both as a vocalist and as a clarinetist led to his appointment to Captain of music in his final year. This experience, combined with involvement with St James' Church Choir, later the

foundation of Chris' musical career. Chris completed a Bachelor of Music at the Conservatorium of Music last year, where he studied voice under Robyn Wells and Stephen Yalouris. He is currently learning under Stephen Ostrow. As well as being involved with the Sydneian Bach Choir since 2001, he was a core member of the Sydney Philharmonia Motet Choir during their Bach Cantata series last year and will be continue to be involved in their projects in 2006. Chris is continuing to study speech and drama with Robin Fraser, and is commencing a Bachelor of Speech Pathology at Sydney University.

As a soloist, Chris performed as a boy soprano with both Sydney Grammar Choirs and the Jacobean singers, a highlight being the performance of backing vocals for a Margaret Urlich CD. As a tenor, Chris has performed solos with the Jacobean singers, such as in Rachmaninov *Vespers*, and in Bach's *B Minor Mass* and Monteverdi's *Vespers* with the Sydneian Bach Choir.

## **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.



## **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 Roslyn 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

orchestra and teaches alongside several guest musicians, including the Tokyo String Quartet, Ying Quartet and the Philadelphia Singers.



### 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, Tavener, 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.

### SYDNEIAN BACH CHOIR

*Nathan Gilkes, Assistant Conductor*

*Fiona McCabe, Accompanist*

#### Soprano

Sarah Ax  
Eleanor Babcock  
Janet Bagnall\*  
Elizabeth Barrett  
Katherine Bartlett  
Georgina Bitcon  
Shamistha De Soysa  
Rachel Dulson  
Jodie McGuren\*  
Jane Phillips

#### Alto

Carol Berg  
Jane Boyd  
Robyn Bradley  
Fiona Charlton  
Ricky Davis  
Lisa Dow  
Su-lin Leong  
Sandy Libling  
Eliza Newton  
Helen Pedersen  
Robyn Tupman

#### Tenor

Matthew Allchurch  
Peter Dettmann, OS  
Nathan Gilkes, OS\*  
Philip Moore, OS  
Mathew Roberts, OS  
Edward Steiner, OS  
Vignan Thiru, OS

#### Bass

Matthew Allan, OS  
Henry Fraser, OS  
David Gal, OS  
Peter Gilkes, OS  
Greg Howard, OS  
Robert Marks  
Christopher May, OS^  
Peter Phillips, OS  
Dan Potts  
Charles Voyagis, OS

\* *SGS staff*

*OS indicates Old Sydneian (old boy)*

*Roman numeral indicates Form in School*

*^ Soloist in quartet*

### SYDNEIAN BACH ORCHESTRA

#### Oboe

Jill Taylor  
Leisa Radford

#### Violin

John Ma  
Jeremy Chew, V

#### Viola

Kim Waldock\*

#### Cello

Patricia McMeekin\*

#### Double Bass

David Campbell, OS\*

#### Chamber Organ

Christopher Berensen

#### Harpsichord

John Vallance\*