



The Bach Cantata Project

with

C A N T E M U S
NEWBURY

Richard Gwilt - Conductor

Irmgard Schaller - Violin

Jevan Johnson Booth - Soprano

Sunday, April 6, 2003

8.00 pm

St. Lawrence Church, Hungerford

admission free, retiring collection

PROGRAMME

- Johann Sebastian Bach
(1685 - 1750) Der Herr denket an uns BWV 196
Sinfonia - Chorus - Aria (Jevan Johnson Booth) - Duet
(Ian Westley, Andrew Blake) - Chorus
- Johann Sebastian Bach Violin Concerto in A minor BWV 1014
[Allegro] - Andante - Allegro assai (Irmgard Schaller - violin)
* * * * *
- Dietrich Buxtehude Nimm von uns, Herr, du treuer Gott BuxWV78
(c.1637 - 1707) Verse 1 - Verse 2 - Verse 3 - Verse 4
- Johann Sebastian Bach Nach dir, Herr, verlanget mich BWV 150
Sinfonia - Chorus - Aria (Jevan Johnson Booth) - Chorus -
Aria (Heather Sims, Ian Westley, Ian Haslam) - Chorus - Chorus
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Cantata 196, "Der Herr denket an uns", is one of Bach's early cantatas, probably written around 1708 while Bach was in Mühlhausen. According to the Bach biographer Spitta it was a wedding cantata for the marriage of the aunt of Maria Barbara (Bach's first wife) to pastor Johann Lorenz Stauber, who had consecrated Bach's own marriage shortly before. It is a relatively concise work, with no recitatives, and consists solely of Psalm texts to the exclusion of free poetry.

Among the most familiar and best-loved of Bach's works is his violin concerto in A minor. That Bach himself played the violin is clear from the superb writing for the instrument demonstrated in these concertos. Indeed, a contemporary report by his son, Carl Philipp Emmanuel states "In his youth, and well into old age, he played the violin with a clear and penetrating tone". It is commonly assumed that the A minor violin concerto was written during his Cöthen years (1717-23), where he had access to a superb orchestra maintained by his employer, Prince Leopold. The concerto is based on the Italian three-movement form established by Vivaldi, but typically for Bach, transcends its model, with strong melodic motives and compelling dialogue between the orchestra and the soloist.

All but eight of Buxtehude's 128 surviving vocal works have sacred texts, and are essentially "cantatas" -- that is, works using one or more voices with instrumental accompaniment. He used three different types of text -- prose (mostly biblical), German chorales, and other strophic poetry. Tonight's cantata, "Nimm von uns, Herr, du treuer Gott" is of the second type, and was probably written between 1680 and 1687. Although we cannot be certain that Bach knew Buxtehude's cantatas, it seems a safe assumption, as we do know that Bach greatly respected Buxtehude, and that he made an arduous trip to Lübeck in 1705 to hear Buxtehude's organ playing. In any case, it is clear that Bach's earlier cantatas come from the same musical and harmonic world as those of Buxtehude.

Like Cantata 196, Cantata 150, "Nach dir, Herr, verlanget mich" is an early work, written in the same period (1708-9). Also like cantata 196 it has no recitative, consisting solely of choruses and arias after the opening *Sinfonia*. The word-painting in this cantata is particularly vivid. In the opening chorus, for example, as the choir sings "Laß mich nicht zu Schanden werden" (Let me not be confounded), the voices overlap each other in the most confounding manner, and the music traverses a huge harmonic range. At the beginning of the next chorus, as the choir sings "Leite mich" (lead me), listen out for the three and a half octave scale going across the choir and up into the violins. If the last movement (a chaconne) sounds familiar, it is probably because Brahms borrowed and adapted the theme for the last movement of his fourth symphony.

This concert is the first in the **Bach Cantata Project's** projected series of around 100 concerts, to be performed over the next several years in the Newbury and surrounding area, dedicated to performing all of Bach's Cantatas.

The Cantatas of Johann Sebastian Bach must be regarded as one of the greatest monuments of Western culture. He wrote five complete cycles – that is five years-worth of cantatas for each Sunday and every religious festival. Tragically at least two fifths of that is lost, but we are left with around 200 cantatas, varying in size from the intimate (one vocal soloist with a small string ensemble) to the hugely festive, with four soloists, choir and full orchestra including three trumpets and timpani. They are all masterpieces, but astonishingly, although Bach's name is universally recognised, few people know more than a couple of the cantatas.

The **Bach Cantata Project** intends to redress the situation, not only by performing all of the surviving cantatas in the Newbury and surrounding area over the next several years, but also by associating each concert with some form of educational activity. Additionally, we intend to involve local musicians as much as possible, drawing from Newbury's excellent amateur choral tradition for the choir, and building the orchestra around the considerable professional expertise in our area. We are happy to present our first concert including two early and relatively unknown cantatas in association with Cantemus.

Anyone wishing to become involved with the **Bach Cantata Project**, as singer, instrumentalist, sponsor, or helping with administration, please contact Richard Gwilt on 01488 682994, (email; richard@gwilt.net).

Orchestra of the **Bach Cantata Project**:

Violins: Jean Paterson, Philip Yeeles *Violas*: Daniela Braun, Irmgard Schaller
Cello: Richard Tunnicliffe *Bassoon*: Ursula Leveaux *Continuo*: Lina Zilinskyte

Der Herr denket an uns BWV 196

1. Sinfonia

2. Coro

Der Herr denket an uns und segnet uns.
Er segnet das Haus Israel, er segnet das
Haus Aaron.

3. Aria (soprano)

Er segnet, die den Herrn fürchten,
beide, Kleine und Große.

4. Aria (Duetto, tenor & bass)

Der Herr segne euch je mehr und mehr,
euch und eure Kinder.

5. Coro

Ihr seid die Gesegneten des Herrn,
der Himmel und Erde gemacht hat. Amen.

1. Sinfonia

2. Chorus

The Lord careth for us and blesseth us.
He blesseth the house of Israel, he
blesseth the house of Aaron.

3. Aria (soprano)

He blesseth those who fear the Lord, both
the humble and mighty.

4. Aria (Duet, tenor & bass)

The Lord bless you all now more and
more, you and all your children.

5. Chorus

Ye are the anointed ones of God, whom
heaven and earth hath created. Amen.

Nimm von uns, Herr, du treuer Gott BuxWV 78

1. Versus

Nimm von uns, Herr, du treuer Gott,
die schwere Straf und große Rut,
die wir mit Sünden ohne Zahl
verdienen haben allzumal.
Behüt für Krieg und teurer Zeit,
für Seuchen, Feur und großem Leid.

2. Versus

Erbarm dich deiner bösen Knecht,
wir bitten Gnad und nicht das Recht:
denn so du, Herr, den rechten Lohn,
uns geben wollst nach unserm Tun,
so müßt die ganze Welt vergehn
uns könnt kein Mensch vor dir bestehn.

3. Versus

Ach, Herr, durch die Treue dein
mit Trost und Rettung uns erschein:
beweis an uns dein große Gnad,
und straf uns nicht auf frischer Tat,
wohn uns mit deiner Güte bei,
dein Zorn und Grimm fern von uns sei.

4. Versus

Leit uns mit deiner rechten Hand,
und segne unser Stadt und Land;
gib uns allzeit dein heiligs Wort,
behüt fürs Teufels List und Mord;
bescher ein seligs Stündlein,
auf daß wir ewig bei dir sein.
Amen.

Verse 1

Take from us, Lord, you faithful God,
the heavy penalty and severe punishment
which we, with our innumerable sins,
have altogether deserved.
Protect us from war and time of dearth,
from plague, fire, and great suffering.

Verse 2

Have mercy on your wicked servant;
we ask for grace and not for justice.
For if you, Lord, were to give us
the proper reward for our deeds,
the whole earth would have to perish
and no person could stand before you.

Verse 3

O Lord, through your steadfast love
appear among us with comfort and salvation.
Show us your abundant grace,
and do not punish us for new offenses;
stay by us with your loving kindness,
and let your wrath and anger be far from us.

Verse 4

Lead us with your right hand,
and bless our city and country.
Give us always your holy word;
protect us from the devil's cunning and murder.
Grant us a blessed final hour,
so that we will be with you eternally.
Amen.

Nach dir, Herr, verlanget mich BWV 150

1. Sinfonia

2. Chorus

Nach dir, Herr, verlanget mich.
Mein Gott, ich hoffe auf dich.
Laß mich nicht zuschanden werden,
daß sich meine Feinde nicht freuen über mich.

3. Aria (soprano)

Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll und was sich fügt.
Ob Unfall schlägt den treuen Knecht,
Recht ist und bleibet ewig Recht.

4. Chorus

Leite mich in deiner Wahrheit und lehre mich;
denn du bist der Gott, der mir hilft,
täglich harre ich dein.

5. Aria (alto, tenor, bass)

Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Oftmals werden sie verkehrt.
Rat und Tat auf Gott gestellet,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.

6. Chorus

Meine Augen sehen stets zu dem Herrn;
denn er wird meinen Fuß aus dem Netze ziehen.

7. Chorus

Meine Tage in dem Leide
Endet Gott dennoch zur Freude;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.
Bleibet Gott mein treuer Schutz,
Achte ich nicht Menschentrutz,
Christus, der uns steht zur Seiten,
Hilft mir täglich sieghaft streiten.

1. Sinfonia

2. Chorus

For thee, Lord, is my desire.
My God, my hope is in thee.
Let me not be confounded, so that all
my foes may not triumph over me.

3. Aria (soprano)

I am and shall be e'er content,
Though here in time may bluster
Cross, storm and other trials,
Death, hell, and what must be.
Though mishap strike thy faithful liege,
Right is and shall be ever right.

4. Chorus

Lead thou me in thy true pathways and
teach thou me; for thou art the God who
saves me: daily I await thee.

5. Aria (alto, tenor, bass)

Cedars must before the tempest
Oft much stress and torment suffer,
Often are they e'en laid low.
Thought and deed to God entrust ye.
Heeding not what howls against you,
For his word tells otherwise.

6. Chorus

These mine eyes are looking e'er to the
Lord, for he shall pluck my foot
from the net's confinement.

7. Chorus

All my days which pass in sadness
Endeth God at last in gladness;
Christians on the thorny pathways
Follow heaven's pow'r and blessing.
May God bide my faithful shield,
May I heed not mankind's spite;
Christ, he who now stands beside us,
Helps me daily win the battle.

Cantemus was formed in 1999 and is a mixed voice chamber choir based in Newbury. The group draws its members from a wide geographical area with its singers coming from as far a field as Reading, Marlborough and Wantage. In its short existence the group has built up an extensive repertoire of music from the 16th Century to 20th Century.

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Sheenagh Dernie	Dinny Barker	David Ramsbottom	Mike Ananin
Alison Jestico	Bridget Procte	Barrie Seaman	Andrew Blake
Jevan Johnson Booth	Georgina Seaman	Ian Westley	Stephen Blinman
Edwina Northam	Heather Sims		Ian Haslam
Leanne Russell			

The Choir has limited vacancies in some voices and welcomes applications from singers of an appropriate standard. If you are interested or would like to know about forthcoming Cantemus concerts then please telephone Ian Haslam on 01635 820379 or e-mail cantemus.newbury@ntlworld.com

The choir is affiliated to the national Federation of Music Societies, which represents and supports amateur vocal, instrumental and promoting societies throughout the UK.

Cantemus' next concert:

Music for a Summer's Evening, with folk-songs and madrigals together with items by Vaughan-Williams, Britten, Rutter and Tippett. Conductor: Ian Westley.

Saturday 5th July 2003 at High Street Methodist Church, Maidenhead. 7.45pm

Monday 7th July 2003 at St Lawrence's Church, Hungerford (in HADCAM) 8.00pm

We are very grateful to:

Dickins Hopgood Chidley Solicitors,
(Lancaster House, 110 High Street, Hungerford, 01488 683555)

Marc Allen Estate Agents,
(109 High Street, Hungerford 01488 685353)

Below Stairs of Hungerford

without whose kind support this concert
would not have been possible.