



The Bach Cantata Project

with

C A N T E M U S
NEWBURY

Richard Gwilt - Conductor

Jevan Johnson Booth and Clare Hamilton - Soprano

Heather Sims - Alto Ian Westley - Tenor

Christopher Wray - Bass

Irmgard Schaller, Richard Gwilt - Violin

Saturday, March 20, 2004

8.00 pm

St. Lawrence Church, Hungerford

admission free, retiring collection

PROGRAMME

Johann Sebastian Bach
(1685 - 1750)

Christ lag in Todes Banden BWV 4

Sinfonia - Versus I (chorus) - Versus II (duet)-
Versus III (tenor solo) - Versus IV (chorus) - Versus V (bass solo) -
Versus VI (duet) -Versus VII (chorus)

Antonio Vivaldi
(1678 - 1741)

Magnificat RV 610

Magnificat - Et exaltavit - Et misericordia - Fecit potentiam -
Esurientes - Suscepit Israel -Sicut Locutus - Gloria Patri

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Johann Sebastian Bach

Concerto for two violins in D minor BWV 1043

Vivace -- Largo ma non tanto -- Allegro

Johann Sebastian Bach

Nun komm, der Heiden Heiland BWV 61

Overture (chorus) - Recitativo, Aria (tenor)- Recitativo (bass) -
Aria (soprano) - Chorale (chorus)

Cantata 4, *Christ lag in Todes Banden*, is one of Bach's earliest cantatas, probably dating from 1707 (when Bach was only 22). It is written in the "archaic" style, with no recitatives, and it uses the chorale melody in all 7 verses. The writing is densely contrapuntal, and is full of imaginative and effective "word painting". For example in the first chorus (Verse I), as we get the word *fröhlich* (joyful), the music breaks in to joyful semiquavers. And in Verse IV, the image of one death eating another (*wie ein Tod den andern frass*) is intensified by the use of close canon.

Vivaldi's *Magnificat* is by some quirk of fate rather less well known than it deserves. The opening few bars (*Magnificat anima mea Dominum* -- My soul doth magnify the Lord) set the scene for a powerfully personal and effective response to the Magnificat text. Vivaldi's attention to the individual words is somewhat less precise than Bach's, but the whole is very operatic, and he certainly succeeds in conveying the overall meaning.

Among the most familiar and best-loved of Bach's works is his concerto for two violins in D minor. That Bach himself played the violin is clear from his superb writing for the instrument. 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 double concerto, alongside its companions, the A minor and E major concertos for solo violin, 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 soloists.

Cantata 61, *Nun komm der Heiden Heiland*, is also an early work (1714), one of around twenty cantatas written while Bach was still resident in Weimar. However, unlike Cantata 4, Cantata 61 is quite “modern” in feel. It opens with a “French Overture”, which consists of a stately introduction in two (in which the choir present the opening choral melody), followed by a faster fugal section in three, and concluding with a return to the opening idea. The rest of the cantata anticipates the form so favoured by Bach in his more mature works, with recitatives and arias to present, and subsequently comment on, the text. The final choral is unusually set as a bubbling and joyous Amen.

This concert is the second in the **Bach Cantata Project**’s projected series of around a hundred 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 two hundred 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.

Should anyone wish to become involved with the **Bach Cantata Project**, as singer, instrumentalist or helping with administration, please contact Richard Gwilt on 01488 682994, (email info@thebachcantataproject.co.uk)

Orchestra of the **Bach Cantata Project**:

Violins: Shelley Britton, Barbara Barros *Violas*: Daniela Braun, Irmgard Schaller
Cello: Imogen Seth-Smith *Violone*: Jenny Bullock *Continuo*: Ibi Aziz

CANTEMUS

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	Jonathan Cox	Michael Ananin
Clare Hamilton	Bridget Procter	David Wilcox	Andrew Blake
Alison Jestico	Lynne Salt	Ian Westley	Stephen Blinman
Jevan Johnson Booth	Heather Sims		Ian Haslam
Joyce Refausse			Barrie Seaman
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.2003@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 evening”

Saturday 10 July 2004 at Shalbourne Parish Church, 7.30pm;

We are very grateful to;
Marc Allen Estate Agents, Philip Brown Violins,
HDB Group and
Stuart Hofgartner (Below Stairs)
without whose kind support this
concert would not have been possible.

Christ lag in Todesbanden BWV 4

Sinfonia

Versus 1 (chorus)

Christ lag in Todesbanden Für unsre Sünd gegeben,
Er ist wieder erstanden Und hat uns bracht das Leben;
Des wir sollen fröhlich sein, Gott loben und ihm dankbar sein
Und singen halleluja, Halleluja!

Versus 2 (duet; soprano, alto)

Den Tod niemand zwingen kunnt Bei allen Menschenkindern,
Das macht' alles unsre Sünd, Kein Unschuld war zu finden.
Davon kam der Tod so bald Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen. Halleluja!

Versus 3 (tenor)

Jesus Christus, Gottes Sohn, An unser Statt ist kommen
Und hat die Sünde weggetan, Damit dem Tod genommen
All sein Recht und sein Gewalt. Da bleibet nichts denn
Tods Gestalt,
Den Stach'l hat er verloren. Halleluja!

Versus 4 (chorus)

Es war ein wunderlicher Krieg, Da Tod und Leben rungen,
Das Leben behielt den Sieg, Es hat den Tod verschlungen.
Die Schrift hat verkündigt das, Wie ein Tod den andern fraß,
Ein Spott aus dem Tod ist worden. Halleluja!

Versus 5 (bass)

Hier ist das rechte Osterlamm. Davon Gott hat geboten.
Das ist hoch an des Kreuzes Stamm In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür, Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden. Halleluja!

Versus 6 (Duet; soprano, tenor)

So feiern wir das hohe Fest Mit Herzensfreud und Wonne,
Das uns der Herr scheinen lässt, Er ist selber die Sonne,
Der durch seiner Gnade Glanz Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden. Halleluja!

Versus 7 (chorus)

Wir essen und leben wohl In rechten Osterfladen,
Der alte Sauerteig nicht soll Sein bei dem Wort der Gnaden,
Christus will die Koste sein Und speisen die Seel allein,
Der Glaub will keins andern leben. Halleluja!

Sinfonia

Verse 1 (chorus)

Christ lay to death in bondage, For all our sin was given;
He is once more arisen And hath us brought true life now;
For this shall we joyful be, God giving praise and gratitude
And singing hallelujah. Hallelujah!

Verse 2 (duet; soprano, alto)

That death no one could subdue Amongst all mankind's children;
This was all caused by our sin, No innocence was found then.
From this came, then, death so quick And seized power over us,
Held us in his realm as captives. Hallelujah!

Verse 3 (tenor)

Jesus Christ is God's own Son, To our abode he cometh
And hath all sin now set aside, Whereby from death is taken
All his rule and all his might; Here bideth nought but
death's mere form,
His sting hath fully perished. Hallelujah!

Verse 4 (chorus)

It was an awesome battle, When death and life did wrestle;
And life did the vict'ry win, For it hath death devoured.
The Scripture foretold it so, How one death the other ate;
To scorn has now death been given. Hallelujah!

Verse 5 (bass)

Here is the spotless Easter lamb, Whereof God hath commanded;
It is high on the cross's branch In ardent love now burning;
The blood signeth now our door, Our faith doth it to death display,
The strangler can now no more harm us. Hallelujah!

Verse 6 (Duet; Soprano, Tenor)

So let us keep the great high feast With heartfelt joy and pleasure,
Which us the Lord makes manifest; He is himself the sunlight,
And through his own shining grace He filleth our hearts with light;
The sin-filled night now hath vanished. Hallelujah!

Verse 7 (chorus)

We eat now and live indeed On this true bread of Easter:
The ancient leaven shall not Bide with the word of favor;
Christ would be our sustenance And nourish the soul alone,
For faith would on none other live. Hallelujah!

Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari meo,
Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen ejus,
Et misericordia ejus a progenie in
progenies timentibus eum.

My soul magnifies the Lord,
And my spirit rejoices in God my Savior.
For He has regarded the low estate of His handmaiden,
For behold, henceforth all generations shall call me blessed.
For He who is mighty has done great things for me,
and holy is His name.
And His mercy is on those who fear Him from
generation to generation.

Fecit potentiam brachio suo;
Dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Sucepit Israel, puerum suum,
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semeni ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
*Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

He has shown strength with His arm:
He has scattered the proud in the imagination of their hearts.
He has put down the mighty from their thrones,
and exalted those of low degree.
He has filled the hungry with good things;
and the rich He has sent empty away.
He has helped His servant Israel,
in remembrance of His mercy;
As He spoke to our fathers,
to Abraham and to His posterity forever.
Glory be to the Father and to the Son and to the Holy Spirit.
*As it was in the beginning, is now and ever shall be,
world without end. Amen*

BWV 61 Nun komm, der Heiden Heiland

1. Coro

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

2. Recitativo (tenor)

Der Heiland ist gekommen,
Hat unser armes Fleisch und Blut
An sich genommen
Und nimmet uns zu Blutsverwandten an.
O allerhöchstes Gut,
Was hast du nicht an uns getan?
Was tust du nicht
Noch täglich an den Deinen?
Du kömst und lässt dein Licht
Mit vollem Segen scheinen.

3. Aria (tenor)

Komm, Jesu, komm zu deiner Kirche
Und gib ein selig neues Jahr!
Befördre deines Namens Ehre,
Erhalte die gesunde Lehre
Und segne Kanzel und Altar!

4. Recitativo (bass)

Siehe, ich stehe vor der Tür und klopfe an.
So jemand meine Stimme hören wird und die Tür aufthun,
zu dem werde ich eingehen und das Abendmahl
mit ihm halten und er mit mir.

5. Aria (soprano)

Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.
Bin ich gleich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Dass ich seine Wohnung werde.
O wie selig werd ich sein!

6. Choral

Amen, amen!
Komm, du schöne Freudenkrone, bleib nicht lange!
Deiner wart ich mit Verlangen.

1. Overture [Chorale]

Now come, the gentiles' Savior,
As the Virgin's child revealed,
At whom marvels all the world
That God him this birth ordained.

2. Recit. (tenor)

To us is come the Savior,
Who hath our feeble flesh and blood
Himself now taken
And taketh us as kinsmen of his blood.
O treasure unexcelled,
What hast thou not for us then done?
What dost thou not
Yet daily for thy people?
Thy coming makes thy light
Appear with richest blessing.

3. Aria (tenor)

Come, Jesus, come to this thy church now
And fill with blessing the new year!
Advance thy name in rank and honor,
Uphold thou ev'ry wholesome doctrine,
The pulpit and the altar bless!

4. Recit.(bass)

See now, I stand before the door and on it knock. If
anyone my voice will render heed and make wide the
door, I will come into his dwelling and take with him the
evening supper, and he with me.

5. Aria (soprano)

Open wide, my heart and spirit,
Jesus comes and draws within.
Though I soon be earth and ashes,
Me he will yet not disdain,
That his joy he find in me
And that I become his dwelling.
Oh, how blessed shall I be!

6. Chorale

Amen, amen!
Come, thou lovely crown of gladness, do not tarry
Here I wait for thee with longing.