

2010  
**Bach**  
THE COMPLETE CHORAL CANTATAS



**CANTATAS V**  
**25 September 2005**

BWV 133: Ich freue mich in dir  
BWV 64: Sehet, welch eine Liebe hat uns der Va ter erzeiget  
BWV 40: Dazu ist erschienen der Sohn Gottes

*Elizabeth Scott, Soprano*  
*Derek Ward, Countertenor*  
*Luke Redmond, Tenor*  
*Timothy Collins, Bass-Baritone*  
*Christopher Shepard, Conductor*

**Ich freue mich in dir**



1 I find my joy in thee  
And bid thee hearty welcome,  
My dearest Jesus-child!  
Thou hast here undertaken  
My brother dear to be.  
Ah, what a pleasing sound!  
How friendly he appears,  
This mighty Son of God!

2 Lead on, 'tis my desire  
To cleave to thee, O Jesus,  
E'en though the world should break  
Into a thousand pieces.  
O Jesus, thou, just thou,  
Thou art my life alone;  
In thee, alone in thee,  
My Jesus, will I sleep.



# BWV 133: ICH FREUE MICH IN DIR

## 1. Chorus

Ich freue mich in dir  
Und heie dich willkommen,  
Mein liebes Jesulein!  
Du hast dir vorgenommen,  
Mein Brderlein zu sein.  
Ach, wie ein ser Ton!  
Wie freundlich sieht er aus,  
Der groe Gottessohn!.

I find my joy in thee  
And bid thee hearty welcome,  
My dearest Jesus-child!  
Thou hast here undertaken  
My brother dear to be.  
Ah, what a pleasing sound!  
How friendly he appears,  
This mighty Son of God!

## 2. Alto Aria

Getrost! es fasst ein heilger Leib  
Des Hchsten unbegreiflichs Wesen.  
Ich habe Gott - wie wohl ist mir geschehen! -  
Von Angesicht zu Angesicht gesehen.  
Ach! meine Seele muss genesen.

Take hope! A holy body holds  
Almighty God's mysterious being.  
I have now God---how well for me this moment!---  
From countenance to countenance regarded.  
Ah, this my soul must now recover.

## 3. Tenor Recitative

Ein Adam mag sich voller Schrecken  
Vor Gottes Angesicht  
Im Paradies verstecken!  
Der allerhchste Gott kehrt selber bei uns ein:  
Und so entsetzet sich mein Herze nicht;  
Es kennet sein erbarmendes Gemte.  
Aus unermessner Gte  
Wird er ein kleines Kind  
Und heit mein Jesulein..

An Adam may when filled with terror  
From God's own countenance  
In paradise seek hiding  
But here Almighty God himself doth come to us:  
And thus no fear oppresseth now my heart:  
It knoweth his forgiving disposition.  
Of his unbounded kindness  
He's born a tiny babe  
Who's called my Jesus-child.

## 4. Soprano Aria

Wie lieblich klingt es in den Ohren,  
Dies Wort: mein Jesus ist geboren,  
Wie dringt es in das Herz hinein!  
Wer Jesu Namen nicht versteht  
Und wem es nicht durchs Herze geht,  
Der muss ein harter Felsen sein.

How lovely to my ears it ringeth,  
This word: for me is born my Jesus!  
How this doth reach into my heart!  
Who Jesus' name can't comprehend,  
He whom it strikes not to the heart,  
He must of hardest rock be made.

## 5. Bass Recitative

Wohlan, des Todes Furcht und Schmerz  
Erwgt nicht mein getrstet Herz.  
Will er vom Himmel sich  
Bis zu der Erde lenken,  
So wird er auch an mich  
In meiner Gruft gedenken.  
Wer Jesum recht erkennt,  
Der stirbt nicht, wenn er stirbt,  
Sobald er Jesum nennt.

Well then, to fear and pain of death  
No thought will give my strengthened heart.  
If he from heaven would  
The road to earth now journey,  
Then will he, too, of me  
Within my tomb be mindful.  
Who Jesus truly knows  
Will die not when he dies,  
If he calls Jesus' name.

## 6. Chorale

Wohlan, so will ich mich  
An dich, o Jesu, halten,  
Und sollte gleich die Welt  
In tausend Stcken spalten.  
O Jesu, dir, nur dir,  
Dir leb ich ganz allein;  
Auf dich, allein auf dich,  
Mein Jesu, schlaf ich ein.

Lead on, 'tis my desire  
To cleave to thee, O Jesus,  
E'en though the world should break  
Into a thousand pieces.  
O Jesus, thou, just thou,  
Thou art my life alone;  
In thee, alone in thee,  
My Jesus, will I sleep.

## BWV 64: SEHET, WELCH EINE LIEBE HAT UNS DER VATER ERZEIGET

### 1. Chorus

Sehet, welch eine Liebe hat uns der Vater erzeiget, daß wir  
Gottes Kinder heißen.

Mark ye how great a love this is that the Father hath shown  
us, that we should be called God's children.

### 2. Chorale

Das hat er alles uns getan,  
Sein groß Lieb zu zeigen an.  
Des freu sich alle Christenheit  
Und dank ihm des in Ewigkeit.  
Kyrieleis!

This hath he all for us now done  
His great love to show alone.  
Rejoice then all Christianity,  
Give thanks for this eternally.  
Kyrieleis!

### 3. Alto Recitative

Geh, Welt! behalte nur das Deine,  
Ich will und mag nichts von dir haben,  
Der Himmel ist nun meine,  
An diesem soll sich meine Seele laben.  
Dein Gold ist ein vergänglich Gut,  
Dein Reichtum ist geborget,  
Wer dies besitzt, der ist gar schlecht versorget.  
Drum sag ich mit getrostem Mut:

Hence, world! Retain then thy possessions.  
I seek and want to gain nought from thee,  
Now heav'n is my possession,  
In which my soul shall find its true refreshment.  
Thy gold, it is mere passing wealth,  
Thy riches are but borrowed.  
Their owner hath exceeding scant provisions.  
I say thus with new strength of heart:

### 4. Chorale

Was frag ich nach der Welt  
Und allen ihren Schätzen  
Wenn ich mich nur an dir,  
Mein Jesu, kann ergötzen!  
Dich hab ich einzig mir  
Zur Wollust vorgestellt:  
Du, du bist meine Lust;  
Was frag ich nach der Welt!

What need I of this world  
And all its idle treasures,  
If I may but in thee,  
My Jesus, find my pleasure!  
Thee have I, only thee,  
Envisioned as my joy:  
Thou, thou art my delight;  
What need I of this world!

### 5. Soprano Aria

Was die Welt  
In sich hält,  
Muß als wie ein Rauch vergehen.  
Aber was mir Jesus gibt  
Und was meine Seele liebt,  
Bleibet fest und ewig stehen.

What the world  
Doth contain  
Must as though mere smoke soon vanish.  
But what I from Jesus have  
And that which my soul doth love,  
Bides secure and lasts forever.

### 6. Bass Recitative

Der Himmel bleibet mir gewiß,  
Und den besitz ich schon im Glauben.  
Der Tod, die Welt und Sünde,  
Ja selbst das ganze Höllenheer  
Kann mir, als einem Gotteskinde,  
Denselben nun und nimmermehr  
Aus meiner Seele rauben.  
Nur dies, nur einzig dies macht mir noch Kummernis,  
Daß ich noch länger soll auf dieser Welt verweilen;  
Denn Jesus will den Himmel mit mir teilen,  
Und dazu hat er mich erkoren,  
Deswegen ist er Mensch geboren.

That heaven waits for me is sure,  
Which I possess in faith already.  
Nor death, nor world, nor error,  
In truth, nor all the host of hell  
Can rob me, one of God's own children,  
Of heaven, now or anytime,  
And from my spirit take it.  
But this, but this one thing doth cause me yet remorse,  
That I still longer here within this world should linger;  
For Jesus would a share of heaven grant me,  
And it was for this that he chose me,  
For this was he as man begotten.

### 7. Alto Aria

Von der Welt verlang ich nichts,  
Wenn ich nur den Himmel erbe.  
Alles, alles geb ich hin,  
Weil ich genug versichert bin,  
Daß ich ewig nicht verderbe

From the world I long for nought,  
If I but inherit heaven.  
All, yea, all I offer up,  
For I enough assurance have  
That I'll never know destruction

### 8. Chorale

Gute Nacht, o Wesen,  
Das die Welt erlesen!  
Mir gefällst du nicht.  
Gute Nacht, ihr Sünden,  
Bleibet weit dahinten,  
Kommt nicht mehr ans Licht!  
Gute Nacht, du Stolz und Pracht!  
Dir sei ganz, du Lasterleben,  
Gute Nacht gegeben!

Now good night, existence  
Which the world hath chosen!  
Thou dost please me not.  
Now good night, transgression,  
Get thee far behind me,  
Come no more to light!  
Now good night, thou pomp and pride!  
Once for all, thou life of trouble,  
Thee 'good night' be given!

## BWV 40: DAZU IST ERSCHIENEN DER SOHN GOTTE

### 1. Chorus

Dazu ist erschienen der Sohn Gottes, daß er die Werke des Teufels zerstöre.

For this is appeared the Son of God, that he destroy all the works of the devil.

### 2. Tenor Recitative

Das Wort ward Fleisch und wohnet in der Welt,  
Das Licht der Welt bestrahlt den Kreis der Erden,  
Der große Gottessohn  
Verläßt des Himmels Thron,  
Und seiner Majestät gefällt,  
Ein kleines Menschenkind zu werden.  
Bedenkt doch diesen Tausch, wer nur gedenken kann;  
Der König wird ein Untertan,  
Der Herr erscheinet als ein Knecht  
Und wird dem menschlichen Geschlecht  
- O süßes Wort in aller Ohren! -  
Zu Trost und Heil geboren.

The word was flesh and dwelleth in the world.  
The world's true light doth shine throughout the earth now,  
The mighty Son of God  
Hath left the throne of heav'n,  
And in his majesty would be  
A little child of human nature.  
Give thought to this exchange, all ye who thought possess:  
The king a subject is become,  
The Lord as servant doth appear  
And for this mortal race of man  
---O sweetest word to all who hear it---  
Is born to heal and comfort.

### 3. Chorale

Die Sünd macht Leid;  
Christus bringt Freud,  
Weil er zu Trost in diese Welt ist kommen.  
Mit uns ist Gott  
Nun in der Not:  
Wer ist, der uns als Christen kann verdammen?

Though sin brings pain,  
Our Christ brings joy,  
For as our comfort he this world hath entered.  
With us is God  
Now in our need:  
Who could us now as Christians bring damnation?

### 4. Bass Aria

Höllische Schlange,  
Wird dir nicht bange?  
Der dir den Kopf als ein Sieger zerknickt,  
Ist nun geboren,  
Und die verloren,  
Werden mit ewigem Frieden beglückt.

Hell's very serpent,  
Art thou not anxious?  
He who thy head as a victor shall dash  
Is to us born now,  
And all the fallen  
Shall in eternal repose be made glad.

### 5. Alto Recitative

Die Schlange, so im Paradies  
Auf alle Adamskinder  
Das Gift der Seelen fallen ließ,  
Bringt uns nicht mehr Gefahr;  
Des Weibes Samen stellt sich dar,  
Der Heiland ist ins Fleisch gekommen  
Und hat ihr allen Gift benommen.  
Drum sei getrost! betrübter Sünder.

The serpent that in paradise  
Upon all Adam's children  
The bane of souls did cause to fall  
Brings us no danger more;  
The woman's seed is manifest,  
The Savior is in flesh appeared  
And hath from it removed all venom.  
Take comfort then, O troubled sinner!

### 6. Chorale

Schüttele deinen Kopf und sprich:  
Fleuch, du alte Schlange!  
Was erneurst du deinen Stich,  
Machst mir angst und bange?  
Ist dir doch der Kopf zerknickt.

Shake thy head now and declare:  
Flee, thou ancient serpent!  
Why renewest thou thy sting  
For my fear and anguish?  
Now indeed thy head is dashed.

Meines Heilands dir entrückt  
In den Saal der Freuden.

### 7. Tenor Aria

Christenkinder, freuet euch!  
Wütet schon das Höllenreich,  
Will euch Satans Grimm erschrecken:  
Jesus, der erretten kann,  
Nimmt sich seiner Kücklein an  
Und will sie mit Flügeln decken.

### 8. Chorale

Jesu, nimm dich deiner Glieder  
Ferner in Genaden an;  
Schenke, was man bitten kann,  
Zu erquickten deine Brüder:  
Gib der ganzen Christenschar  
Frieden und ein sel'ges Jahr!  
Freude, Freude über Freude!  
Christus wehret allem Leide.  
Wonne, Wonne über Wonne!  
Er ist die Genadensonne.

Of my Savior fled from thee  
To the hall of gladness.

Christian children, now rejoice!  
Raging now is hell's domain,  
You would Satan's fury frighten:  
Jesus, who can rescue bring,  
Would embrace his little chicks  
And beneath his wings protect them.

Jesus, take now these thy members  
Henceforth with thy loving grace;  
Pour out all that we could ask  
To the comfort of thy brethren;  
Give to all the Christian throng  
Concord and a blessed year!  
Gladness, gladness after gladness!  
Christ shall ward off ev'ry sadness.  
Rapture, rapture after rapture!  
For he is the sun of favor.

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#### **SYDNEIAN BACH CHOIR**

##### **Soprano**

Eleanor Babcock  
Elizabeth Barrett  
Robin Carter  
Shamistha De Soysa  
Rachel Dulson  
Jodie McGuren\*  
Jane Phillips  
Tamara Smith  
Elizbaeth Wilton

##### **Alto**

Carol Berg  
Jane Boyd  
Robyn Bradley  
Fiona Charlton  
Ricky Davis  
Lisa Dow  
Suellen Enestrom  
Su-Lin Leong

Sandy Libling  
Helen Pedersen  
Robyn Tupman

##### **Tenor**

Matthew Allchurch  
Peter Dettmann, OS  
Nathan Gilkes, OS  
Philip Moore, OS  
Edward Steiner, OS

##### **Bass**

Henry Fraser, OS  
David Gal, OS  
Peter Gilkes, OS  
Daniel King, OS  
Robert Marks  
Peter Phillips, OS  
Dan Potts  
Daniel Tess  
Charles Voyagis, OS

#### **SYDNEIAN BACH**

##### **ORCHESTRA**

##### **Oboe**

Jill Taylor  
Leisa Radford

##### **Trumpet**

David Pye\*  
Mark Edwards

##### **Violin 1**

Narine Melconian

##### **Violin 2**

Rob Nijs\*

##### **Viola**

Georgina Price\*

##### **Cello**

Patricia McMeekin\*

##### **Double Bass**

David Campbell, OS\*

##### **Organ & Rehearsal Accompanist**

Fiona McCabe

##### **Harpichord**

Christopher Berensen

*\* SGS staff*

*OS indicates Old Sydneian (old boy)*

# PROGRAMME NOTES

## BWV 133: Ich freue mich in dir

Bach composed at least three annual cycles of cantatas, each of which is known as a *Jahrgang*, although Bach's obituary suggests that he may have composed as many as five. The cantatas of the second cycle, composed in 1724, are based more often than not on a single chorale tune. These cantatas close with a standard 4-part setting of the chorale, and the first movement uses the same chorale melody, but with a *stile concertato* instrumental accompaniment. The other movements are arias and recitatives based on other stanzas of the chorale, or responses to the bible readings of the day—usually two recitatives and two arias.

*Ich freue mich in dir*, composed for 27 December 1724, fits this mold perfectly. The cantata is based on the chorale of the same name, written by Caspar Ziegler in 1697. The unidentified librettist paraphrases the two remaining stanzas of the hymn in the two recitatives and two arias.

The opening chorus is particularly vibrant, with the soloistic first violin part acting almost as a violin concerto. The instrumental fireworks capture perfectly the mood of rejoicing, a song of welcome to *Jesulein*, the little baby Jesus. Although the choral parts are straightforward 4-part settings of the chorale melody, Bach expands them for two of the hymn's ideas: the "sweet sound" and the "great Son of God."

The rejoicing continues for the triumphant alto aria, with the clarion call of the opening "Take heart!" with its dotted anacrusis and repeating motto serving to stir the faithful. Although the text deals with the mystery of the Incarnation, this is not one of Bach's introspective arias, but remains buoyant, with a steady quaver accompaniment in the continuo throughout the movement.

The two recitatives in this cantata stand out from others in Bach's output because each contains short *arioso* sections, in which the speechlike recitative writing becomes more fluid and melodic. In these sections, the librettist quotes the two stanzas of the chorale not otherwise set by Bach.

As we saw in the opening chorus, the first violin again comes to the fore in the soprano aria. This reflection on the sweetness of the words "My Jesus is born" echoes Bach's emphasis on the "sweet sound" in the first movement, where he had expanded the choral setting. Here, it is the filigree of the first violin that represents the message—the violin escapes from the texture on a number of occasions in colourful melismas. Throughout the A section, there are a number of terraced dynamic echo effects, illustrating the echo of the words themselves. In a radical departure from the cut common time A section, Bach shifts to a 12/8 *siciliano* (typical of Nativity music) for the B section. In this section, the soprano laments that those who do not understand the infant's message must be "hard as a rock." Bach removes the continuo, leaving the viola and second violin playing in unison, to act as the bass of the ensemble. Bach often uses this technique, called *bassetto*, to represent the absence of God. He does not leave us there, however; we return to the beginning to complete the *da capo* form before the final recitative and chorale.



## BWV 64: Sehet, welch eine Liebe hat uns der Vater erzeiget

Like BWV 133, this cantata was composed for the third day of Christmas, but this time for 1723, Bach's first *Jahrgang*, and his first Christmas season in Leipzig. Two days previously, the Thomanerchor had sung BWV 63 (which we performed in Concert III), *Christen, äztet diesen Tag*. Two cantatas could hardly be more different: where BWV 63 was exuberantly festive, BWV 64 is more introspective. This cantata reflects on the nature of God's love implicit in the incarnation, and calls the faithful believer to leave behind the meaningless treasures of the world in favour of a higher treasure.

Such introspection is evident from the outset of the opening chorus. As we saw in two of the cantatas (BWV 28 and 121) in Concert IV, Bach uses the *stile antico* rather than the brilliant *stile concertato* to set the text from John's first epistle. There are two ideas that Bach explores musically: "behold", which returns almost as a imploring challenge for the listener; and the running melisma of "has shown". The main theme reflects the archaic nature of the form, sounding almost modal. In this motet style, the instruments double the voice (as they would have done in Renaissance polyphony) rather than providing an independent accompaniment. The archaic setting of this chorus is a wonderful counterpart to the Gospel reading for the day from the opening of John's Gospel: "In the beginning was the Word." Bach chooses an ancient form to represent the connection between the Old and New Testaments implicit in John 1.

The librettist for BWV 64 and BWV 40 are unknown, but it is possible that the libretti were penned by the same author, given the extensive use of chorales in both cantatas. Each cantata features three chorales, though in neither case is the opening chorus based on a chorale tune.

In BWV 64, the chorales frame the theological progression from a meditation on God's love to the need for the believer to leave behind things of the world. This progression is echoed in the recitatives as well, with first the alto and then the bass contrasting the transient things of the world with the everlasting love of God.

The soprano aria articulates this dichotomy beautifully. Accompanied by strings, this aria is set in the form of a gavotte, a classically proportioned French dance that has pastoral associations appropriate to the Christmas season. In this text, the soprano likens the world's treasures to smoke that fades away, represented here by the violin arabesques. This aria is similar in form to the soprano aria from BWV 133: it, too, is a *da capo* aria in which the B section (at least for a time) uses the *bassetto* technique. Through the use of long notes on the words "lasts forever", Bach contrasts the cheap temporal delights with everlasting treasure.

The alto asserts in his aria that he asks nothing of the world, knowing that he will inherit heaven. Bach uses the spare instrumentation of a single oboe d'amore—which often represents God's love—and basso continuo to craft a delicate lace of counterpoint. Textually, Bach juxtaposes the *nicht, nicht*—"nothing, nothing" of the A sections with the *alles, alles*—"all, all" of the contrasting B section, as the believer turns from the world toward heaven.

The final chorale is the last verse of *Jesu, meine Freude*, the hymn that Bach set in its entirety as one of his funeral motets. On the face of it, this is an odd choice for the festive Christmas season, but for the Lutheran of the 18<sup>th</sup> century, death and life were theologically inseparable.



### **BWV 40: Dazu ist erschienen der Sohn Gottes**

Bach began his work in Leipzig in the spring of 1723, and it is clear from the extraordinary level of the music during his first Christmas season that he wished to make a good impression on the congregants of St Thomas and St Nicholas. From this vantage point, the Bach lover is continually amazed that the town fathers seemed to have had no idea of their great good fortune, even in the face of the remarkable music that Bach composed for Christmas 1723, and most of which we have heard this year: BWV 61 on 28 November, the *Magnificat* and BWV 63 on Christmas Day, BWV 40 on 26 December and BWV 64 on 27 December.

Sandwiched in between the festive BWV 63 and the reflective BWV 64, BWV 40 shares elements with both. Like *Christen, ätzet diesen Tag*, BWV 63, this cantata is ultimately one of rejoicing. But like *Sehet, welch eine Liebe hat uns der Vater erzeiget*, BWV 64, BWV 40 reflects on the meaning of the incarnation for the believer. Specifically, this cantata celebrates the trampling of Satan through the birth of Jesus—and just as death was never far from life in BWV 64, in this cantata, Satan is never far from the believer, hoping to snatch back his salvation.

The opening chorus shuttles seamlessly between these two ideas. The use of horns announces the appearance of the Son of God in an echo of royal pomp and ceremony. Even the opening choral motto is annunciatory and regal, but this is quickly contrasted by one of the great Bach tongue-twisters, *dass er die Werke des Teufels zerstöre*. Rather than giving us confidence that Satan is destroyed, Bach gives the impression that Satan is still hammering at the gate, even though the victory has been won. This is only reinforced in the central fugue, in which the confident, beautiful fugal exposition is marred by the hammering of Satan outside the fortress. The chorus finishes with a repeat of the A section.

The tenor recitative reflects on the miracle of the incarnation, that the king becomes a servant. The following chorale declares that God is with us in our need. In a return to the cantata's main theme of the vanquishing of Satan, the bass aria explores the idea from Genesis that man (in this case Jesus) crushes the serpent under his foot. Bach uses a form from opera of the period known as a "rage aria" (an excellent example of which is "Why do the nations so furiously rage" from Handel's *Messiah*) to depict the enmity between God and Satan. The harshness of the heavy theme represents the stamping out of the serpent.

In the second recit-choral-aria section, Bach again explores the power of God over the powers of darkness. The alto recitative extrapolates on the idea of the serpent, declaring that the Saviour's arrival removes all of its poison. The congregational hymn acclaims that the serpent is truly crushed. This triumph is asserted again in the tenor aria, one of the most vocally challenging ever composed by Bach. The soloist is accompanied by pairs of oboes and horns, in a gigue-like song of

the rage and fury of Hell. But the *da capo* form asserts God's final victory.

The final chorale is the fourth verse of *Freuet euch, ihr Christen alle*, a particularly beautiful 1646 melody by Christian Keymann. Carrying on from the image in the tenor aria of God taking care of His chicks, from the story of St Stephen's martyrdom (26 December is St Stephen's Day), the congregational hymn asks for God's blessing for a new year.

*C.P. Shepard*

### **Sydneian Bach Choir**

The Sydneian Bach 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 to be aired in January 2006.

# PERFORMERS

## **Elizabeth Scott, Soprano**

Elizabeth Scott graduated from the Sydney Conservatorium of Music in 1995 having earned the prestigious "Student of the Year" award. As the holder of scholarships from the Hungarian Ministry of Education, she then completed post-graduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. During her time abroad, Elizabeth performed extensively throughout Europe including performances as soprano soloist in Bach's *St John's Passion* and *Christmas Oratorio*, Vivaldi's *Gloria* and *Magnificat* and touring as soloist to France and Zambia with the German based Allgau Sinfonietta.

Elizabeth returned to Australia in 2004, and is currently working as a freelance conductor, singer, accompanist and music educator working with the Sydney Conservatorium, the Arts Unit, the Australian Girls Choir and the Sydney Philharmonia Choirs. She is also on staff at Sydney Grammar School, where she has taught flute and Musicianship.

## **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' 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*.

## **Luke Redmond, Tenor**

Luke graduated with a Bachelor of Music Education from the Sydney Conservatorium of Music in 1997, where studied voice with Stephen Yalouris and Michael Halliwell. Since graduating he has studied with Anthea Moller and Steven Ostrow, with whom he currently studies.

Luke enjoys performing in a wide range of musical genres and contexts. Since 2000 he has appeared with the award-winning vocal quartet, The Voice Squad, whose repertoire spans the musical gamut from the Renaissance through to Madonna. The Voice Squad were prize-winners at the 2002 Cabaret Convention and their debut CD 'Ocean Street' was launched in 2004.

Luke has also collaborated with the jazz pianist John Saunders culminating in the launch of an album of classic American popular songs from the middle of the 20th century, 'The Days of Wine and Roses'. The album was launched in 2004 and has since sold out. Later this year Luke will also collaborate with prominent Sydney jazz pianist and composer Kevin Hunt as part of a fundraising project for the Northcott Society. Luke

made his debut as a Bach soloist in the Sydneian Bach Choir's performance of the *Christmas Oratorio*, for which he sang the role of the Evangelist.

## **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), as well as conducting many choirs and orchestras in the greater New York metropolitan area. 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 addition to his work in Sydney, 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.