



T B S



City Bach Collective

Emily Atkinson - soprano

Tristram Cooke - alto

Tom Kelly - tenor

Andrew Davies - bass

Hazel Brooks - leader

2 April 2022

www.tilbach.org.uk



Programme

Baroque Music for Easter

A feast of seasonal music from seventeenth and eighteenth century Germany. We open with a poignant selection of arias for Passion-tide from Bach's St John and St Matthew Passions and works by earlier composers. The second half represents a joyous celebration of Easter. The programme ends with Bach's magnificent Easter cantata BWV 4 'Christ lag in Todesbanden'. Vocal music is interspersed with instrumental items played on period instruments.

Sinfonia to BWV 18 - Johann Sebastian Bach (1685-1750)

Chorale: 'O große Lieb', BWV 245/3 - J S Bach

O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese Marterstraße
Ich lebte mit der Welt in Lust und Freuden,
Und du musst leiden.

*O great love, o love without any limits,
that has brought you along this way of martyrdom
I live with the world in pleasure and delight,
and you must suffer.*

'Gerne will ich mich bequemen', BWV 244/23 - J S Bach

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

*Willingly I shall bring myself
To accept the cross and cup,
I drink as my saviour did
For his mouth,
Which flows with milk and honey
Has made the cause
And bitter taste of suffering
Become sweet through first drinking himself.*

'Herr, wenn ich nur dich hab', BuxWV 38 - Dieterich Buxtehude (c.1637-1707)

Herr, wenn ich nur dich hab, so frag
ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seel
verschmacht, so bist du doch Gott
allezeit meines Herzens Trost und
mein Heil. Alleluja.

*Lord, if I have but thee, nothing more
do I desire in heaven or on earth.
If my body and soul fail, God, thou art
my strength and my portion forever.
Alleluia*

'Erwäge, wie sein blutgefärbter Rücken' BWV 245/20 - J S Bach

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

*Ponder well how his back bloodstained
all over
is like the sky -
where after the deluge
from our flood of sins has abated
there appears the most beautiful rainbow
as a sign of God's mercy!*

Chorale, 'O Haupt voll Blut und Wunden', BWV 244/54 - J S Bach

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkrone,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfiet,
Gegrüßet seist du mir!

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht'?

*O head full of blood and wounds,
Full of sorrow and full of scorn,
O head bound in mockery
With a crown of thorns,
O head once beautifully adorned
With greatest honour and adornment,
But now most shamefully mistreated,
Let me greet you!*

*You noble face
Before which at other times shrinks and shies away
The great weight of the world,
How are you spat upon,
How pale you are!
By whom has the light of your eyes
To which at other times no light can be compared,
Been so shamefully treated?*

Lacrimae Pavaen: Johann Schop (c.1590-1667)

Johann Schop was an outstanding violinist of the North German school. After working at the courts in Wolfenbüttel and Copenhagen, he settled in his native Hamburg, becoming a leading figure of Hamburg musical life, sacred and secular (he was cantor of the Cathedral for 12 years), notably performing with the organist Scheidemann. His set of Italianate diminutions on Dowland's 'Lacrimae', a melody which had become famous across the continent, was published in Amsterdam in 1646.

'Eile mich, Gott, zu erretten', SWV 282 - Heinrich Schütz (1615-72)

Eile mich, Gott, zu erretten,
Herr, mir zu helfen!
Es müssen sich schämen und zu
Schanden werden,
die nach meiner Seelen stehen.
Sie müssen zurückkehren
und gehöhnet werden,
die mir übeln wünschen,
daß sie müssen wiederum zu
Schanden werden, die da über mich
schreien: Da, da;
freuen und fröhlich müssen sein in
dir, die nach dir fragen und dein Heil
lieben, immer sagen:
Hoch gelobt sei Gott.
Ich aber bin elend und arm;
Gott, eile, eile zu mir,
denn du bist mein Helfer und
Erretter; mein Gott, verzeuch nicht.

*Make haste, O God, to save me,
Lord, to help me!
They must be shamed and
confounded
who stand against my soul.
They must be turned back
and humiliated
who desire evil against me;
so that they again be brought to
shame who cry over me:
there, there!
Yet joyful and happy must they be in
You, who seek You and love your
salvation, always saying:
May God be greatly praised.
Yet I am poor and wretched;
God, make haste to me, for you are my
Helper and Deliverer;
my God, do not delay.*

Instumentalists

Hazel Brooks, violin, viola, viola d'amore
Ben Sansom, violin, viola
Jane Norman, violin, viola
Geoff Irwin, viola, viola d'amore

Kate Conway, cello, viola da gamba
Peter McCarthy, violone
Simon Lloyd, keyboard

'Es ist vollbracht', BWV 245/30 - J S Bach

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

*It is accomplished!
What comfort for all suffering souls!
The night of sorrow
now reaches its final hours.
The hero from Judah triumphs in his might
and brings the strife to an end.
It is accomplished!*

'Ecce quomodo moritur iustus' - Jacob Handl (1550-91)

Jacob Handl was born in modern-day Slovenia. His main positions were at the Bishop's court in Olomouc and as a cantor in Prague, but he travelled widely, from Germany to Silesia. Despite his Catholic background, his motet 'Ecce quomodo' soon came to be used as a Protestant funeral motet, and was performed by J. S. Bach on Good Friday in Leipzig.

Ecce quomodo moritur iustus
et nemo percipit corde.
Viri justi tolluntur
et nemo considerat.
A facie iniquitatis sublatus est iustus
et erit in pace memoria eius:
In pace factus est locus ejus
et in Sion habitatio ejus.
Et erit in pace memoria ejus.

*Behold how the righteous man dies
And no one takes notice.
Righteous men are taken away
And no one considers.
The righteous man is removed from the face of
iniquity,
And his memory shall remain in peace.
In peace is his place
And in Zion is his dwelling.
And his memory shall remain in peace.*

----- INTERVAL -----

'Der Tod ist verschlungen in den Sieg' - Matthias Weckmann (c.1616-74)

Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel, Hölle, wo ist dein Sieg?
Gott aber sei Dank, der uns den Sieg gegeben
hat
durch unsern Herren Jesum Christum.
Alleluja.

*Death is Swallowed up in victory.
O death, where is thy sting? O grave, where is thy
victory?
But thanks be to God, which giveth us the victory
through our Lord Jesus Christ.
Alleluia.*

Canon and Gigue T. 337 - Johann Pachelbel (1653-1706)

'Christ ist erstanden' - Johann Walter (1496-1570)

Christ ist erstanden
Von der Marter alle,
Des solln wir alle froh sein,
Christ will unser Trost sein.
Alleluia

*Christ is risen
from all his torments,
we should all be joyful at this,
Christ wants to be our consolation.
Alleluia*

TBS continues to operate with a retiring collection rather than fixed-price tickets.

Please give generously to support these concerts. For those who can afford it, we suggest a minimum of £15 per adult (under 25 free)

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Cantata: 'Christ lag in Todesbanden', BWV 4 - J S Bach

Sinfonia

Verse 1: All

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!

Verse 2: 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!

Verse 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 bleibt nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

Verse 4: All

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!

Verse 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!

Sinfonia

Verse 1: All

*Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia!*

Verse 2: Soprano, Alto

*Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
no innocence was to be found.
Therefore death came so quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!*

Verse 3: Tenor

*Jesus Christ, God's son,
has come in our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's outward form
it has lost its sting.
Alleluia!*

Verse 4: All

*It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!*

Verse 5: Bass

*Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more
Alleluia!*

Verse 6: Soprano, tenor

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

Verse 7: All

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!

Hymn by Martin Luther

Verse 6: Soprano, tenor

*Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,
He is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!*

Verse 7: All

*We eat and live well
on the right Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia!*

Translation by Francis Browne

"**Christ lag in Todes Banden**" is a chorale cantata in which both text and music are based on a hymn. The hymn by Martin Luther is the main hymn for Easter in the Lutheran church. This was Bach's first Easter cantata and his earliest surviving chorale cantata. It was written in 1707, when Bach was 22, in connection with his application for the role of organist at the Divi Blasii church in Mühlhausen. Mühlhausen at the time was a prosperous and independent walled city in Thuringia and it remains largely unspoilt to this day.

After an opening sinfonia, the variations are arranged symmetrically: chorus-duet-solo-chorus-solo-duet-chorus, with the focus on the central fourth stanza about the battle between Life and Death. All movements are in E minor, and Bach achieves variety and intensifies the meaning of the text through many musical forms and techniques.

City Bach Collective

The City Bach Collective is an early music ensemble specialising principally in German Baroque music. In addition to concert performances such as today's, they perform Bach Cantatas regularly as part of a Lutheran Bach Vespers service for St Anne's Lutheran Church, at St Mary-at-Hill in the City of London. This series dates back to 1976, and the City Bach Collective, as current ensemble in residence, is continuing the tradition. For more information see the website

www.citybachcollective.org.uk

Hazel Brooks

Hazel Brooks studied in Cambridge, Leipzig and London. A baroque violin specialist, she also plays unusual instruments such as the viola d'amore and medieval vielle. She performs in orchestras, as a chamber musician and recitalist at home and abroad, and has released four CDs with harpsichordist David Pollock as Duo Dorado. Hazel enjoys exploring dusty old manuscripts, turning their contents into live performances, and is part-way through a PhD doing exactly this.



Emily Atkinson

Born in the Colorado Rockies, Emily Atkinson studied music education in New York and singing in London, and now enjoys performing both as a soloist and consort singer. She has sung all over the world as a member of the Tallis Scholars and will premiere a new piece by David Lang with them later this month in Washington DC. Other upcoming highlights include a collaboration with percussionist Evelyn Glennie and Chelys Consort of Viols at the Swalldedale Festival in June.

(Picture credit Eric Richmond)



Tristram Cooke



A lay vicar at Westminster Abbey, Tristram enjoys performing regularly with the City Bach Collective at their Bach Vespers services. After graduating from Kings College London, he was awarded a scholarship to the two-year MA in Performance at the Royal Academy of Music, from where he graduated with Distinction in 2016. An alumnus of the Genesis Sixteen programme, he also sings with the Tallis Scholars, Choir of the Age of Enlightenment, Gabrieli Consort, Oxford Voices and Arcangelo.

Tom Kelly

Tom Kelly, enjoys singing a wide range of operatic, solo and choral repertoire. He recently took the role of Emile L'Angelier for Surrey Opera's world premiere performances of David Hackbridge Johnson's Madeleine and toured Berlioz's L'Enfance du Christ with Monteverdi Choir. This summer, Tom will be singing Don Ottavio at the Minack Theatre in Cornwall. Tom is member of Fieri Consort and was a member of Stile Antico until 2020, and also sings frequently with BBC Singers and The Academy of Ancient Music.



Andrew Davies



Andrew Davies studied at Clare College, Cambridge and the Royal Academy of Music. He appears regularly in both concert and opera. Highlights include Handel *Belshazzar* at the Berlin Staatsoper and Aix-en-Provence Festival and Handel *Giulio Cesare* in Paris and Madrid with the Freiburger Barockorchester, both under Rene Jacobs, and Purcell *The Fairy Queen* at Glyndebourne with Laurence Cummings, and in Paris and New York under William Christie. He recently sang Handel and Bach in Cambridge with the OAE, with whom he has also performed *Messiah* in London. www.andrewdaviesbaritone.com



Divi Blasii Church and market place - Mühlhausen, Thuringia

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