

A CELEBRATION OF BACH TRURO CATHEDRAL

SATURDAY

14th

SEPTEMBER

7.30pm



Bach.



**Tickets £12 on the door with a free glass of
wine during the interval**



**Truro
Cathedral**
sacred space, common ground

PROGRAMME

Saget, Saget from *Easter Oratorio BWV 249*

Erbarme Dich from *Matthew Passion BWV 244*

Prélude and **Sarabande** from *Suite for unaccompanied Cello no. 1 BWV 1007*

Ich will mein Gott and **Christi Gleider** from *Cantata BWV 132*

Adagio from *Oboe Concerto in D minor BWV 974*

Weh der Seele from *Cantata BWV 102*

Agnus Dei from *Mass in B minor BWV 232*

INTERVAL

Wir müssen and **Kreuz und Kronen** from *Cantata BWV 12*

Sarabande and **Giga** from *Partita in D minor for solo violin BWV 1004*

Ich Habe Genug *Cantata BWV 82*

Dramatis Personae

Counter Tenor: Colin Wilson

Oboe: Lottie Brenton

Violin 1: Nick Beach

Violin 2: Jake Loewendahl

Viola: Chris Prindl

Cello: Becky McGlade

Continuo: Michael Hoeg

Johann Sebastian Bach was born in 1685 is regarded as one of the greatest composers of all time. He came from a family of musicians and in his teenage years began to focus on composing and performing keyboard and sacred music. His compositional legacy includes examples in all major genres of the time except opera: nearly 200 church cantatas, two dozen secular cantatas, Mass in B minor, Matthew and John Passions as well as Christmas and Easter Oratorios. He also produced a large quantity of organ and harpsichord works.

Many of the works tonight come from his Church cantatas including the inspired and famous solo cantata *Ich Habe Genug* written in 1727. I also include, I believe, some of the most beautiful arias ever written for alto, *Erbarme Dich* from the St Matthew Passion and the *Agnus Dei* from the Mass in B minor.

Grateful thanks to the Dean and Chapter for hosting this concert in Truro Cathedral.

WORDS AND PROGRAMME NOTES

Saget, Saget

The Easter Oratorio was composed originally as a cantata, and was later revised into a more polished piece, with a meditative emphasis and underlying narrative flavour. It was first performed in 1725. The oratorio is set for just 4 characters plus chorus: Mary the mother of James, Mary Magdalene, Peter, and John. The dash of running feet, the uncertainty of the empty tomb and the adrenalin rush of realising Jesus has risen from the dead are all brought vividly to life through his infinite musical invention.

Saget, saget mir geschwinde, the aria of Mary Magdalene, is based on words from the Song of Songs, asking where to find the beloved, without whom she is “ganz verwaiset und betrübt” (completely orphaned and desolate), set in the middle section as Adagio.

Saget, saget mir geschwinde,
Saget wo ich Jesum finde,
Welchen meine Seele liebt!

Tell me, tell me quickly,
say where I can find Jesus,
whom my soul loves!

Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaiset und betrübt.

O come, come, embrace me;
for without you my heart is
completely orphaned and desolate.

Erbarme Dich

The St. Matthew Passion is one of hundreds of sacred pieces Bach wrote during his long tenure as director of church music and cantor of the school at Thomaskirche in Leipzig. The story for the work was taken mostly from the Gospel According to Matthew, but the actual verses that Bach set to music were provided the contemporary poet Christian Friedrich Picander. It is divided into two parts. The first part concerns Jesus Christ's betrayal, the Last Supper, and his prayers and arrest in Gethsemane. The second part presents the rest of the biblical story, including the Crucifixion, death, and burial of Christ. It is divided into two parts. *Erbarme Dich* is an aria towards the end of the second part. It reflects Peter's heartache in the garden of Gethsemane after he denied Jesus three times. Aching beauty and profound sadness coexist in this music.

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schau hier, Herz und Auge
Weint vor dich bitterlich.
Erbarme dich, erbarme dich!

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before you.
Have mercy, have mercy!

Prélude and Sarabande

The six Cello Suites, BWV 1007–1012, are suites for unaccompanied cello. They are some of the most frequently performed solo compositions ever written for cello. The suites are in seven movements prelude, allemande, courante, sarabande, two galant dances, and a final gigue.

The first cello suite is perhaps his most famous one. The prelude, mainly consisting of arpeggiated chords, is the best known movement from the entire set of suites and is regularly heard on television and in films. The sarabande is a dance in triple metre.

Ich will mein Gott and Christi Glieder

Bach composed the church cantata *Bereitet die Wege* (Prepare the paths, prepare the road) in Weimar in 1715 for the 4th Sunday of Advent. It has six movements with alternating arias and recitatives scored for vocal parts, oboe, strings and continuo.

The expressive recitative *Ich will mein Gott, dir frei heraus bekennen* (I shall freely and openly acknowledge to you, my God) is highlighted unusually in Bach recitatives by chords in the strings. A solo violin accents the alto aria *Christi Glieder, ach bedenket* (Members of Christ, ah, consider).

Ich will, mein Gott, dir frei heraus
bekennen,
Ich habe dich bis her nicht recht bekannt.

Ob Mund und Lippen gleich dich Herrn
und Vater nennen,
Hat sich mein Herz doch von dir
abgewandt.
Ich habe dich verleugnet mit dem Leben!
Wie kannst du mir ein guts Zeugnis geben?
Als, Jesu, mich dein Geist und Wasserbad
Gereinigt von meiner Missetat,
Hab ich dir zwar stets feste Treu
versprochen;
Ach! Aber ach! Der Taufbund ist
gebrochen.
Die Untreu reuet mich!
Ach Gott, erbarme dich,
Ach hilf, daß ich mit unverwandter Treue
Den Gnadenbund im Glauben stets erneue!

Christi Glieder, ach bedenket,
Was der Heiland euch geschenket
Durch der Taufe reines Bad!
Bei der Blut – und Wasserquelle
Werden eure Kleider helle,
Die befleckt von Missetat.
Christus gab zum neuen Kleide
Roten purpur, weiße Seide,
Diese sind der Christen Staat.

I shall freely and openly acknowledge
to you, my God, that up to now I have
not rightly acknowledged you.

Although mouth and lips called You
Lord and Father, yet my heart was
turned away from You.
I have denied You with my life! How
can you give me good testimony?
When, Jesus, through Your bath of
spirit and water, You purified me
from my sins, indeed I promised You
firm loyalty forever;
Ah! But alas! The covenant of
baptism is broken. I regret my
infidelity!
Ah, God, have mercy on me,
Ah, help, so that with unchanged
loyalty I might continually renew the
bond of grace in faith!

Members of Christ, ah, consider
what the Saviour has bestowed on
you through the pure bath of baptism!
Through the spring of blood and
water your garments will become
bright, which are stained from sin.
Christ gave as new garments
crimson robes, white silk, these are
the trappings of the Christian

Adagio

When Bach was young, he arranged a number of concertos conveyed from Italy for harpsichord solos. Of these arrangements, the concerto BWV 974 second movement Adagio, adapted from Alessandro Marcello's (1669-1747) oboe concerto in D minor, is still performed today, often alone as it is today by Lottie.

Weh der Seele

Cantata 102, *Herr, deine Augen sehen nach dem Glauben* (Lord, Your eyes look for faith), was written in Leipzig for the tenth Sunday after Trinity. Bach prefaces the grim text from Jeremiah. It serves as caution for unbelievers. It was first performed on 25th August 1726. *Weh der Seele* is the 3rd of the 7 movements.

Weh der Seele, die den Schaden	Woe to the soul that
Nicht mehr kennt	No longer recognises its damage,
Und, die Straf auf sich zu laden,	And, bringing punishment on itself,
Störrig rennt,	Stubbornly runs,
Ja von ihres Gottes Gnaden	Yes, breaks itself away
Selbst sich trennt.	Even from its God's grace.

Agnus Dei

The Mass in B minor BWV 232 is an extended setting of the complete Latin Mass and is considered an all-embracing musical masterpiece. It was completed in 1749, the year before his death and is a sort of "greatest hits" album of all his best pieces. The *Agnus Dei* comes at the very end of the work. The simple continuo paired with the haunting melody is something essential and eternal.

Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takes away the sin of
miserere nobis.	the world, have mercy upon us

INTERVAL

Wir müssen and Kreuz und Kronen

The brief alto recitative concisely encapsulates the essence of the cantata – we must endure great hardship in order to enter the Kingdom of God. Still seeped in the dark shadows of C minor, the harmonies are spelt out in four-part chords by the divided violins and violas and the supporting continuo.

Bach then indulges us with one of his most ravishing alto and oboe obligato arias. The theme is the inevitable and natural unity of hardship and triumph – cross and crown, challenge and prize; all unite as one, as do Christians with their torment – and yet comfort is to be found in the wounds of Christ.

Wir müssen durch viel Trübsal in das
Reich Gottes eingehen.

We must through much tribulation enter
into the kingdom of God.

Kreuz und Kronen sind verbunden,
Kampf und Kleinod sind vereint.
Christen haben alle Stunden
Ihre Qual und ihren Feind,
Doch ihr Trost sind Christi Wunden

Cross and crown are joined together,
Struggle and treasure are united.
Christians have at every hour
Their anguish and their enemy,
But Christ's wounds are their
consolation.

Sarabande and Giga

The Partita in D minor for solo violin, BWV 1004, was written between 1717 and 1720. It is a part of his compositional cycle called Sonatas and Partitas for Solo Violin. The Partita is a collection of movements based on the rhythm and style of eighteenth-century dances. The Sarabande is the third movement of the Partita, often, in Bach's time, played slower than the original dance. The Giga (or 'Gigue') is commonly the last movement of a suite, but, in the case of the D minor Partita, it is the penultimate movement, followed by the Chaconne. The D minor Giga certainly has some of the characteristics of the Italian style and a fast tempo seems to bring the music to life.

Ich Habe Genug

I approach this solo cantata with a degree of trepidation. It is, arguably, one of the three or four best known and most popular of the ecclesiastical cantatas, often performed and written about, it seems to have been highly regarded by Bach himself and well liked in its own day since he reused it on a number of occasions, arranging it for Soprano and alto as well as being best known for solo bass probably illustrating the old man Simeon.

It is used for the feast of the Purification with the theme of the joyful anticipation of death as a release from the trials of this world, permitting entrance into the next. It was written in 1727.

The first movement encapsulates the ultimate feeling of resignation as death looms, a sense of peace and acceptance, embracing God and a readiness to depart from this world. There are no fears and no regrets. This is the certainty of age and maturity, not the doubting or headstrong apprehension of youth. Oboe and strings are perfectly juxtaposed, the latter commencing with a gently caressing figure, gradually evolving into a flowing counterpoint against the magnificent oboe melody.

The first recitative begins and ends in major mode, preparing us for the great central aria which follows – a conventional format enclosed by a measured ritornello. The melodic lines are mostly in a major mode context suggesting the warmth of seeing Jesus and taking Him into our hearts as we wait contentedly for the moment of death. The text tells of the joy of being, like Simeon, with Jesus and it ends with a further prayer that the long wished-for departure should rapidly ensue.

The second aria holds the central keystone position and could be said to be a simple lullaby. The tired eyes are enjoined to close and sleep for they no longer have any purpose except perhaps the welcome escape from worldly misery. It is every bit as expansive and unhurried as its predecessor, its measured beauty having ensured its place as one of Bach's most popular movements. Warm, rich, low strings embrace the voice ardently.

The second recitative is the more concise and it begins almost with a note of impatience – My God, when will that blessed command “now” arrive? But at the end the farewells have been said, the world has been bidden “good night”.

After this the final aria has the quality of a wake, a bizarre waltz of death, shaded in tone but nevertheless a celebration of the event itself and its Christian significance. The vocal entry with the long melisma on “freue” – joy – is in itself an echo of the acceptance of that glad event, first heard in the opening aria.

The stillness and dignity of death has been captured and most beautifully conveyed in the initial movements but there remains a joyousness of the occasion which is so often reiterated throughout the cantata. It cannot be ignored and must be experienced.

Ich habe genug,
I habe den Heiland, das Hoffen der
Frommen,
Auf meine begierigen Arme genommen,
Ich hab ihn erblickt,
Mein Glaube hat jesum ans Herze
gedrückt;
Nun wünsch ich noch heute mit Freuden
Von hinnen zu scheiden:
Ich habe genug.

I have enough,
I have taken the Saviour, the hope of the
pious,
In the warm embrace of my arms,
I have caught sight of him,
My faith has pressed Jesus to my heart;
Now I wish with joy this very day
To depart from here.
I have enough.

Ich habe genug.
Mein Trost ist nur allein,
Dass Jesus mein und ich sein eigen
möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Lass tuns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes
Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

I have enough.
My one and only consolation is
that Jesus would be my own and I his.
I hold him in faith,
Thus with Simeon I too already see
The joy of that life.
Let us go with that man!
Ah! That from my body's chains
The Lord would rescue me;
Ah! Were indeed my leave-taking here,
I would say with joy to you, World:
I have enough.

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süssen Frieden, stille Ruh.

Fall into slumber, you languid eyes,
Droop gently and blissfully shut!
World, I will remain here no longer,
I have indeed no share in you
That could be fit for my soul.
Here I must build up misery,
But there, there I will look upon
Sweet peace, quiet rest.

Mein Gott, wenn kömmt das schöne:
Nun!,
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei di rim Schosse ruhn?
Der Abschied ist gemacht:
Welt, gute Nacht!

My God, when will the beautiful
“Now!” come,
When I will go in peace,
And in the sand of the cold earth
and there in your bosom rest?
I have taken my leave:
World, good night

Ich freue mich auf meinen Tod,
Ach! hätt er sich schon ein gefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

I rejoice in my death,
Ah! How I wish it had taken place
already.
Then I shall escape from all the distress
That still binds me in the world.

Programme notes by Colin Wilson.

*Front illustration: Johann Sebastian Bach (aged 61) in a portrait by
Elias Gottlob Haussmann, second version of his 1746 canvas.*

SOLOISTS

COLIN WILSON: COUNTER-TENOR

I currently sing solo recitals in West Cornwall and am employed as an alto Lay Vicar in Truro Cathedral Choir. I also work as a therapist, supervisor and trainer in private practice in Truro and Penzance. I have been singing for the past 50 years initially as a Chorister and then Choral Scholar at Magdalen College Oxford and Songman at York Minster. At Magdalen I was head chorister for 2 years under Dr Bernard Rose singing solos and making several records. For several As a counter-tenor I have performed solo recitals in Oxford, York and more recently Truro and Penzance, as well as singing daily services at the Cathedral. Notable performances include singing all the solo alto Bach cantatas both in Truro Cathedral and St Marys Penzance.

LOTTIE BRENTON: OBOE

Following her studies at the Guildhall School of Music and Drama, Charlotte was delighted to be offered a place on the Sinfonia Smith Square Fellowship 2023/2024 (formerly known as Southbank Sinfonia). During the fellowship, she performed in a vast series of concerts, primarily at St John's Smith Square and St John's, Waterloo. Across the last year, Charlotte has absolutely loved playing an abundance of pieces by so many different composers of contrasting styles and musical genres, and working with some of London's top orchestral players in side by side projects. She is extremely thrilled to be performing in her hometown of Truro, where she used to play in many concerts with Cornwall Youth Orchestra.

NICK BEACH: VIOLIN

Nick grew up in Cornwall where he led the Cornwall Youth Orchestra before going on to study at Dartington and then at the National Centre for Orchestral Studies. After a career as a violin teacher and later as Academic Director with Trinity College London, Nick and Sally moved to Jopes Mill, where they have set up Jopes Music which is developing music performance activities in South East Cornwall. Nick is also busy in Cornwall as a violinist and is leader of the Jopes Ensemble, a flexible group offering chamber concerts in Cornwall and Devon. He also conducts the St Mewan Sinfonia and The Jopes Orchestra

BECKY MCGLADE: CELLO

Becky McGlade grew up in Cornwall and after studying music at Royal Holloway, University of London, she returned to the county where she now leads a busy musical life as a composer and cellist. She performs regularly with various orchestras and ensembles including 'Cello Voices Cornwall'. Becky developed a love of singing during her time as a member of the Royal Holloway Chapel Choir and is now a widely published choral composer, drawing much of her inspiration from her Christian faith. Her works are performed by choirs both internationally and across the UK, and she has been commissioned by groups including New York Polyphony and the Choir of York Minster. In 2021 she signed a long-term agreement with Oxford University Press.