



2010 Bach

THE COMPLETE CHORAL CANTATAS



CANTATAS VI 27 November 2005

BWV 41: Jesu, nun sei gepreiset
BWV 171: Gott, wie dein name so ist auch dein Ruhm
BWV 190: Singet dem Herrn ein neues Lied

Kristen Butchatsky ~ Soprano
Derek Ward ~ Countertenor
Nathan Gilkes ~ Tenor
Luke Redmond ~ Tenor
Timothy Collins ~ Bass-Baritone
Christopher Shepard ~ Conductor



Jesu, nun sei gepreiset

Thine is alone the honor,
Thine is alone the praise;
To bear the cross now teach us,
And rule our ev'ry deed,
Till we depart with rapture
To heav'n's eternal realm,
Into true peace and gladness,
The saints of God made like.
With us deal in the meanwhile
According to thy pleasure:
Thus sing today in earnest
The Christ-believing throngs
And wish with voice and spirit
A new and blessed year.

BWV 41: JESU, NUN SEI GEPREISET

1. Chorus

Jesu, nun sei gepreiset
Zu diesem neuen Jahr
Für dein Güt, uns beweiset
In aller Not und G'fahr,
Daß wir haben erlebet
Die neu fröhliche Zeit,
Die voller Gnaden schwebet
Und ewger Seligkeit;
Daß wir in guter Stille
Das alt Jahr habn erfüllet.
Wir wolln uns dir ergeben
Itzund und immerdar,
Behüte Leib, Seel und Leben
Hinfort durchs ganze Jahr!

Be praised now, O Lord Jesus,
At this the newborn year
For thy help which thou showest
In all our dread and stress
That we ourselves have witnessed
The new and joyful age
Which full of blessing bideth,
And lasting happiness;
That we in goodly stillness
The old year have completed.
Ourselves we'd thee surrender
For now and evermore,
Protect life, soul and body
Henceforth through all the year!

2. Aria S

Laß uns, o höchster Gott, das Jahr vollbringen,
Damit das Ende so wie dessen Anfang sei.
Es stehe deine Hand uns bei,
Daß künftig bei des Jahres Schluß
Wir bei des Segens Überfluß
Wie itzt ein Halleluja singen.

Let us, O highest God, the year accomplish
That it be ended even as it was begun.

Beside us let thy hand abide,
That later, when the year hath closed,
We be midst blessing's rich excess,
As now, a hallelujah singing.

3. Recitative A

Ach! deine Hand, dein Segen muß allein
Das A und O, der Anfang und das Ende sein.
Das Leben trägest du in deiner Hand,
Und unsre Tage sind bei dir geschrieben;
Dein Auge steht auf Stadt und Land;
Du zählst unser Wohl und kennest unser Leiden,
Ach! gib von beiden,
Was deine Weisheit will,
worzu dich dein Erbarmen angetrieben.

Ah, thine own hand, thy blessing must alone
The A and O, beginning and the ending be!
Our whole life holdest thou within thy hand,
The number of our days with thee stands written;
Thine eye doth watch o'er town and land;
Thou tellest all our weal and knowest all our sorrow,
Ah, give from both now,
Whate'er thy wisdom will, wherever thy great mercy thee hath
prompted.

4. Aria T

Woferne du den edlen Frieden
Vor unsern Leib und Stand beschieden,
So laß der Seele doch dein selig machend Wort.
Wenn uns dies Heil begegnet,
So sind wir hier gesegnet
Und Auserwählte dort!

For just as thou hast noble concord
To this our flesh and state allotted,
So grant my soul as well thy gracious, healing word.

If us this health befalleth,
We shall be here most blessed
And thine elected there!

5. Recitative B and Chorus

Doch weil der Feind bei Tag und Nacht
Zu unserm Schaden wacht
Und unsre Ruhe will verstören,
So wollest du, o Herre Gott, erhören,
Wenn wir in heiliger Gemeinde beten:
- Den Satan unter unsre Füße treten. -
So bleiben wir zu deinem Ruhm
Dein auserwähltes Eigentum
Und können auch nach Kreuz und Leiden
Zur Herrlichkeit von hinnen scheiden.

But since the foe both day and night
To do us harm doth watch
And our tranquillity would ruin,
May it please thee, O Lord our god, to hear us
When we in sacred congregation beg thee:
That Satan underneath our feet be trampled.

And we'll forever to thy praise
As thine elect belong to thee
And also after cross and passion
From here depart into great glory.

6. Chorale
Dein ist allein die Ehre,
Dein ist allein der Ruhm;
Geduld im Kreuz uns lehre,
Regier all unser Tun,
Bis wir fröhlich abscheiden
Ins ewig Himmelreich,
Zu wahren Fried und Freude,
Den Heiligen Gottes gleich.
Indes machs mit uns allen
Nach deinem Wohlgefallen:
Solchs singet heut ohn Scherzen
Die christgläubige Schar
Und wünscht mit Mund und Herzen
Ein seligs neues Jahr.

Thine is alone the honor,
Thine is alone the praise;
To bear the cross now teach us,
And rule our ev'ry deed,
Till we depart with rapture
To heav'n's eternal realm,
Into true peace and gladness,
The saints of God made like.
With us deal in the meanwhile
According to thy pleasure:
Thus sing today in earnest
The Christ-believing throngs
And wish with voice and spirit
A new and blessed year.

BWV 171: GOTT, WIE DEIN NAME SO IST AUCH DEIN RUHM

1. Chorus

Gott, wie dein Name, so ist auch dein Ruhm bis an der Welt Ende.

God, as thy name is, so is, too, thy fame to the ends of the earth.

2. Aria T

Herr, so weit die Wolken gehen,
Gehet deines Namens Ruhm.
Alles, was die Lippen rührt,
Alles, was noch Odem führt,
Wird dich in der Macht erhöhen.

Lord, as far as clouds are stretching,
Stretcheth thine own name's great fame.
Ev'rything which stirs the lips,
Ev'rything which draweth breath,
Will now in thy might exalt thee.

3. Recitative A

Du süßer Jesus-Name du,
In dir ist meine Ruh,
Du bist mein Trost auf Erden,
Wie kann denn mir
Im Kreuze Bange werden?
Du bist mein festes Schloß und mein Panier,
Da lauf ich hin,
Wenn ich verfolgt bin.
Du bist mein Leben und mein Licht,
Mein Ehre, meine Zuversicht,
Mein Beistand in Gefahr
Und mein Geschenk zum neuen Jahr.

Thou sweetest name of Jesus thou,
In thee is my repose;
Thou art my earthly comfort,
How can I then
Midst cross be ever anxious?
Thou art my sure defense and my great sign,
To which I run
Whene'er I am oppressed.
Thou art my being and my light,
My glory, my true confidence,
My helper in distress,

4. Aria S

Jesus soll mein erstes Wort
In dem neuen Jahre heißen.
Fort und fort lacht sein Nam in meinem Munde,
Und in meiner letzten Stunde
Ist Jesus auch mein letztes Wort.

Jesus shall my first word be
In the new year to be spoken.
On and on laughs his name within my mouth now,
And within my final moments
Is Jesus, too, my final word.

5. Recitative B

Und da du, Herr, gesagt:
Bittet nur in meinem Namen,
So ist alles Ja! und Amen!
So flehen wir,
Du Heiland aller Welt, zu dir:
Verstoß uns ferner nicht,
Behüt uns dieses Jahr
Für Feuer, Pest und Kriegsgefahr!
Laß uns dein Wort, das helle Licht,
Noch rein und lauter brennen;
Gib unsrer Obrigkeit
Und dem gesamten Lande
Dein Heil des Segens zu erkennen;
Gib allezeit
Glück und Heil zu allem Stande.

And since thou, Lord, hath said:
If ye pray in my name's honor,
Ev'rything is "Yes!" and "Amen!"
Thus do we cry,
Thou Savior of the world, to thee:
Reject us now no more,
Protect us through this year
From fire, plague and risk of war!
Leave us thy word, that brilliant light,
Still pure and clearly burning;
Give our authorities
And unto all the nation
Thy healing blessing to acknowledge;
Give evermore
Joy and health to ev'ry station.

Sprich: ja! darzu, sprich: Amen, amen!

Say "Yes!" to this say "Amen, amen!"

6. Chorale

See Chorale for BWV 190.

See Chorale for BWV 190.

BWV 190: SINGET DEM HERRN EIN NEUES LIED

Chorus

Singet dem Herrn ein neues Lied! Die Gemeinde der Heiligen soll ihn loben!

Lobet ihn mit Pauken und Reigen, lobet ihn mit Saiten und Pfeifen!

Herr Gott, dich loben wir!

Alles, was Odem hat, lobe den Herrn!

Herr Gott, wir danken dir!

Alleluja!

Sing ye the Lord a new refrain! The assembly of saints should sing to him praises!

Honor him with timbrels and dancing, honor him with strings and with piping!

Lord God, we give thee praise!

All that which breath doth own, honor the Lord!

Lord God, we give thee thanks!

Alleluia!

2. Chorale and Recitative B T A

Herr Gott, dich loben wir,

[B] Daß du mit diesem neuen Jahr

Uns neues Glück und neuen Segen schenkest

Und noch in Gnaden an uns denkest.

Herr Gott, wir danken dir,

[T] Daß deine Gültigkeit

In der vergangnen Zeit

Das ganze Land und unsre werte Stadt

Vor Teurung, Pestilenz und Krieg behütet hat.

Herr Gott, dich loben wir,

[A] Denn deine Vätertreu

Hat noch kein Ende,

Sie wird bei uns noch alle Morgen neu.

Drum falten wir,

Barmherzger Gott, dafür

In Demut unsre Hände

Und sagen lebenslang

Mit Mund und Herzen Lob und Dank.

Herr Gott, wir danken dir!

Lord God, we give thee praise,

That thou with this the newborn year

Us newfound joy and newborn blessing grantest

And still with favor on us thinkest.

Lord God, we give thee thanks,

That thy great kindness

Throughout the time now past

Both all our land and our own city fair

From famine, pestilence and war protected hath.

Lord God, we give thee praise,

For thy paternal faith

Hath yet no limits,

Amidst us is it ev'ry morn renewed.

Thus do we fold,

O merciful God, for this

In humbleness our hands now

And say throughout our lives

With mouth and heart our praise and thanks.

Lord God, we give thee thanks!

3. Aria A

Lobe, Zion, deinen Gott,

Lobe deinen Gott mit Freuden,

Auf! erzähle dessen Ruhm,

Der in seinem Heiligtum

Fernerhin dich als dein Hirt

Will auf grüner Auen weiden.

Honor, Zion, this thy God,

Honor this thy God with gladness,

Rise! And speak now of his fame,

Who within his holy shrine

As thy shepherd evermore

Shall to verdant pastures lead thee.

4. Recitative B

Es wünsche sich die Welt,

Was Fleisch und Blute wohlgefällt;

Nur eins, eins bitt ich von dem Herrn,

Dies eine hätt ich gern,

Daß Jesus, mein Freude,

Mein treuer Hirt, mein Trost und Heil

Und meiner Seelen bestes Teil,

Mich als ein Schäflein seiner Weide

Auch dieses Jahr mit seinem Schutz umfasse

Und nimmermehr aus seinen Armen lasse.

Sein guter Geist,

Der mir den Weg zum Leben weist,

Regier und führe mich auf ebner Bahn,

So fang ich dieses Jahr in Jesu Namen an.

Now let the world desire

What flesh and blood with pleasure fills;

Just this, this ask I of the Lord,

Just this one thing I seek,

That Jesus, my true pleasure,

My shepherd true, my strength and health,

And of my soul the fairest part,

Should as a lamb of his own pasture

Again this year within his care embrace me

And nevermore from his dear arms release me.

His kindly will,

Which me the way to life doth show,

Now rule and lead me on an even course,

And I shall this new year in Jesus' name begin.

5. Aria (Duet) T B

Jesus soll mein alles sein,
Jesus soll mein Angang bleiben,
Jesus ist mein Freudenschein,
Jesu will ich mich verschreiben.
Jesus hilft mir durch sein Blut,
Jesus macht mein Ende gut.

Jesus shall be all to me,
Jesus shall be my beginning,
Jesus is my sign of joy.
Jesus' care I would commit me.
Jesus helps me through his blood,
Jesus makes my ending good.

6. Recitative T

Nun, Jesus gebe,
Daß mit dem neuen Jahr auch sein Gesalbter lebe;
Er segne beides, Stamm und Zweige,
Auf daß ihr Glück bis an die Wolken steige.
Es segne Jesus Kirch und Schul,
Er segne alle treue Lehrer,
Er segne seines Wortes Hörer;
Er segne Rat und Richterstuhl;
Er gieß auch über hedes Haus
In unsrer Stadt die Segensquellen aus;
Er gebe, daß aufs neu
Sich Fried und Treu
In unsern Grenzen küssen mögen.
So leben wir dies ganze Jahr im Segen.

Now, Jesus grant me
That with the newborn year, e'en his anointed flourish;
May he bless both the trunk and branches,
So that their fortune to the clouds be rising.
May Jesus bless both church and school,
May he bless ev'ry faithful teacher,
May he bless those who hear their teaching;
May he bless council and the court;
May he pour, too, o'er ev'ry house
Within our town the springs of blessing forth;
May he grant that again
Both peace and trust
Within our borders kiss each other.
Thus live we shall throughout the year in blessing.

7. Chorale

Laß uns das Jahr vollbringen
Zu Lob dem Namen dein,
Daß wir demselben singen
Un der Christen Gemein;
Wollst uns das Leben fristen
Durch dein allmächtig Hand,
Erhalt deine lieben Christen
Und unser Vaterland.
Dein Segen zu uns wende,
Gib Fried an allem Ende;
Gib unverfälscht im Lande
Dein seligmachend Wort.
Die Heuchler mach zuschanden
Hier und an allem Ort!

Let us the year accomplish
For glory to thy name,
That we to it be singing
In Christian company;
Wouldst thou our life be sparing
Through thine almighty hand,
Keep, then, thy beloved Christians
And our own fatherland.
Thy blessing to us send now,
Give peace in ev'ry quarter;
Give unalloyed this country
Thy grace-inspiring word.
To hypocrites bring ruin
Both here and ev'rywhere!

PROGRAMME NOTES

BWV 41: Jesu, nun sei gepreiset

Cantata BWV41 was written for New Year's Day 1725. It is a chorale-cantata, based on the music and text of the 1593 Johannes Herman chorale *Jesu, nun sei gepreiset*. This chorale is of exceptional length; although it consists of only three strophes, or verses, each of those verses is fourteen lines long.

Converting such a long chorale verse into a chorale-prelude poses difficulties for a composer. Bach's solution was to compose a very long introductory chorus, setting the music into a broadly AABCA structure. The orchestral ritornello is marked by the festive, syncopated trumpet call, featuring alternation between the trumpet, oboe and string families. The chorale melody is presented throughout as a soprano *cantus firmus*. The music changes to reflect the peace of the text "that we in goodly stillness," shifting to a more stately triple metre, with the basses singing a long pedal point on the word "stillness." For the promise to surrender ourselves to God for now and evermore, Bach constructs a Palestrina-style motet, still presenting the chorale tune in the soprano. There is a short recapitulation of the opening choral material to close the festive movement.

As if to give the listener a break from the complexities of the opening movement, the following soprano aria feels more like a pastoral shepherd's song than a sacred aria, redolent of music from the *Christmas Oratorio*. The oboe trio accompanies the naïve soprano melody, asking that we might end the new year as well as we began it. This is a theme that returns throughout all of the New Year cantatas: thanksgiving for the old year, and asking blessing for the new.

The alto recitative and tenor aria continue this theme, both asking for God's blessing in the year. The tenor aria is a particularly beautiful example of Bach's "longing" affect—the believer longing for God's blessing. For this aria, Bach originally used the violoncello piccolo, a slightly smaller cello with a fifth string that allowed the player to exploit a higher range than usual. As the strings were closer together, the player was also able to negotiate the large jumps with greater ease than on the modern cello.

The bass recitative, asking for God's protection from Satan, includes a wonderful burst from choir, quoting Luther's German litany of 1528-29. The cantata closes with the final verse of the chorale, repeating the trumpet fanfare from the opening movement. In a nod to the chorale melody's Renaissance origins, Bach moves between duple and triple time, creating a dancelike feel.



BWV 171: Gott, wie dein name so ist auch dein Ruhm

The opening chorus of BWV171 is one of the most famous examples of Bach's practice of parody, reusing music originally

omnipotentem of the *Mass in B Minor*. Both texts deal with the idea of God's fame and presence encompassing the entire planet; the use of huge vocal ranges and a complex fugue illustrate God's ubiquity.

The tenor aria, expanding on the idea of God's renown travelling far and wide, is a beautifully complex trio sonata for two violins and continuo accompanying the more straightforward tenor melody. The three instrumental parts chase one another as clouds in the sky, again utilising a large pitch range. In contrast, the following alto recitative is an intimate description of God's gifts of comfort and protection.

The exquisite soprano aria pronounces that Jesus shall be the believer's first word in the new year, and the last word at one's death. The violin arabesques and joyful affect of the soprano melody are so well married to the text that it is almost inconceivable that this aria, too, is an example of parody. Bach originally wrote this aria to different words in the secular cantata BWV 205, where the violin part represented Zephyrus' winds playing on the mountain's heights. But even here, the parody is logical: instead of the classical Zephyrus, it is the Christian God who travels to the earth's heights.

The bass recitative returns us to the theme of New Year's Day, asking God's blessing for the city and state, and protection from disease and war—very real dangers in the early 18th century. Uncharacteristically for him, Bach reuses the chorale harmonisation and trumpet parts from BWV41, composed four years earlier, to close BWV171. Only the text is different: this is a setting of the second verse



BWV 190: Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied is one of the most festive cantatas composed for Bach's first cantata cycle in Leipzig. First performed on New Year's Day 1724, Bach later reused the music to celebrate the 200th anniversary of the Augsburg Confession. Unfortunately, the original orchestration of the first two movements was lost in transmission. In today's concert, we perform the Diethard Hellmann reconstruction, published by Breitkopf und Härtel.

The first movement is one of the most immediately accessible and attractive movements in all of Bach's works. The use of three trumpets, three oboes and strings gives a festive feel; the psalm texts and use of the German *Te Deum* give the opening movement a real dignity. The first movement is in the high Baroque ritornello style, with the chorus singing material derived from the orchestra introduction. The use of the Lutheran *Te Deum* as a unison *cantus firmus* would have been instantly recognisable by the congregation. Bach inserts a choral fugue on a very simple rising scalar subject to the text "let all who have breath praise him" before returning to the original musical material.

The German *Te Deum* reappears in the second movement

recitatives interspersed, asking for blessing for the new year. The following alto aria, again set to very accessible and attractive music, bears all the hallmarks of a Baroque dance. The singers tells the congregation to praise God and follow him as the Good Shepherd; it is perhaps this pastoral reference that gives the piece a slightly rustic feel.

The bass recitative takes up the theme of Jesus as shepherd, leading into a tenor-bass duet that is as beautiful as the alto aria is joyful. In this litany, the singers begin each line with “Jesus,” as a combination prayer and statement of faith. The solo instrument designation has been lost; scholars agree that either an oboe d’amore or a violin could play this line; today, we have chosen to use a solo violin.

The cantata closes with the same chorale we have heard throughout this concert, this time in a setting of the second strophe of *Jesu, nun sei gepreiset*. Unlike BWV41 and 171, this version remains in common time for the entire verse, and the trumpet fanfares are different.

C.P. Shepard



Kristen Butchatsky, Soprano

Kristen Butchatsky completed a Bachelor of Music with first class honours at UNSW in 2000, while studying singing with Geoffrey Chard and Neil Easton. From 2001-2003, she worked full-time with the Music Performance Unit at UNSW, and continued to develop vocally. In early 2004, Kristen began vocal studies with Jane Edwards, and also enjoyed being a part of Pacific Opera's production of Humperdinck's *Hansel & Gretel*. Musical highlights in recent years include performing the soprano solos for Haydn's *Paukenmesse* with UNSW's Collegium Musicum in 2004, and Handel's *Messiah*, Mozart's *Requiem* and Haydn's *Theresienmesse* in 2002. In 2003, Kristen had the pleasure of directing UNSW's Burgundian Consort (chamber vocal ensemble), and being a chorister and soloist for the Sydneian Bach Choir performance of Bach's *B Minor Mass*.

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*.

Nathan Gilkes, Tenor

An Old Sydneian, Nathan recently completed a Bachelor of Music at the Sydney Conservatorium of Music. Nathan has studied voice with Barry Ryan and has performed with many choral groups in and around Sydney including the Sydneian Festival Choir, the Willoughby Symphony Choir, Springwood Choral Society, St Swithun's Church Choir, Pymble, the choirs of SCEGGS Darlinghurst, and the Georgian Singers; in works such as *Messiah*, Vaughan Williams' *Mass in G Minor*, Brahms' *Liebeslieder Waltzes*, and Stainer's *Crucifixion*. He has performed tenor solos in Bach's *B Minor Mass* and the Monteverdi *Vespers* with the Sydneian Bach Choir.

Nathan graduated from NIDA in music theatre in 2002. His stage roles include Tony in *West Side Story*, Albert Peterson in *Bye Bye Birdie* and Alfred/Sam in *Romance/Romance*, as well as serving as musical director and conductor for several other productions, as well as serving as Music Director of the *a cappella* group Back in Black. Nathan is a teacher of singing and acting in music theatre, at the Julie Melrose School of Dance, and at his own studio. He conducts the choir at Sydney Grammar School's St Ives Preparatory School and North Sydney Boys' High School.

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.

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.

SYDNEIAN BACH CHOIR

Soprano

Eleanor Babcock
Janet Bagnall
Elizabeth Barrett
Katherine Bartlett
Georgina Bitcon
Robin Carter
Rachel Dulson
Jodie McGuren*
Jane Phillips
Tamara Smith

Alto

Carol Berg
Jane Boyd
Robyn Bradley
Fiona Charlton
Ricky Davis
Sandy Libling
Helen Pedersen
Tamara Smith^
Robyn Tupman

Tenor

Matthew Allchurch
Peter Dettmann, OS
Nathan Gilkes, OS
Philip Moore, OS^
Billy Stevenson, OS
Edward Steiner, OS
Vignan Thiru, OS

Bass

Matthew Allan, OS
Henry Fraser, OS
Peter Gilkes, OS
Greg Howard*
Robert Marks
Christopher May, OS^
Morgan Pearse, VI
Peter Phillips, OS
Dan Potts
Daniel Tess
Charles Voyagis, OS

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.

SYDNEIAN BACH ORCHESTRA

Oboe

Leisa Radford
Ngaire de Court
Timothy Lee, V

Trumpet

David Pye*
Mark Edwards
Robert Hansen, III

Timpani

Jeffrey Ng, V

Violin 1

John Ma
Robert Knight, V
Rob Nijs*

Violin 2

Jeremy Chew, IV
Kim Waldock*
Sheldon Leung, IV

Viola

David Jackson

Bassoon

Matthew Payne, V

Cello

Patricia McMeekin*

Double Bass

David Campbell, OS*

Organ & Rehearsal Accompanist

Fiona McCabe

Harpisichord

Christopher Berensen

* SGS staff

OS indicates Old Sydneian (old boy)

Roman numeral indicates Form in School

^ indicates soloist in 190/2