

# BACH – THE BENEFACTOR

*Music to guide and inspire us*



Friday 12th April 2024, 7.30pm  
St Francis of Assisi Church, Paddington  
Sunday 14th April 2024, 2.30pm  
Our Lady of Dolours Church, Chatswood

*Bach*  
AKADEMIE  
AUSTRALIA

# Bach

## AKADEMIE AUSTRALIA

### **BACH AKADEMIE AUSTRALIA LTD**

A not-for-profit company registered in NSW

ABN 64 617 435 588

#### AUSTRALIAN PATRON

The Hon. Margaret Beazley AO KC

#### CHAIRMAN

The Hon. Anthony Whealy KC

#### DIRECTORS

Christopher Burrell AO, Anne Cahill OAM,  
Madeleine Easton, Ian McGaw,  
Colette Vella, James Williams

#### SECRETARY

Steve Davidson

#### INTERNATIONAL PATRON

Sir John Eliot Gardiner

#### GENERAL MANAGER

Katie Miller-Crispe

#### AMBASSADORS

Annie Whealy

Pam McGaw

#### ADMINISTRATOR

Stephen Bydder

WEBSITE: [www.bachakademieaustralia.com.au](http://www.bachakademieaustralia.com.au)

POST: PO Box 2166 Strawberry Hills NSW 2012

PHONE: 1300 785 377

TWITTER @BachAkademieOz

FACEBOOK @BachAkademieAustralia

INSTAGRAM @bach\_akademie\_australia

YOUTUBE [youtube.com/BachAkademieAustralia](https://youtube.com/BachAkademieAustralia)

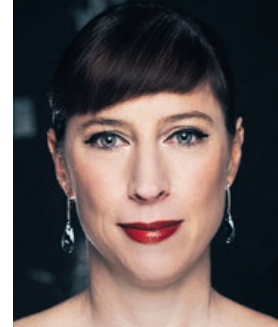


SCAN FOR WEBSITE

GRAPHIC DESIGN: Justin Archer | [JellyTreeStudio.com](http://JellyTreeStudio.com)

# ARTISTIC DIRECTOR'S MESSAGE

What does it mean to be a benefactor? 'Bene', or 'bonum' means 'good' in Latin, and 'Factum', to make or do, literally meaning 'to do good'. It is my fundamental belief that every waking moment of Bach's life was dedicated to doing 'good' for his family, students, the wider community and all those who follow after, thereby being a benefactor to all.



It is my belief that these three works could not exemplify better Bach's desire to be a benefactor, knowing that those who heard his works and allowed themselves to be affected by them, would be all the richer, both physically and spiritually.

I programmed these works at a time when we were seeing countless Ukrainian refugees pour into western Europe in a desperate bid to escape terror reigning down on them. A year on, the world is a different place now, but sadly all too similar. More than ever, our screens are filled with images of innocent people fleeing violence and oppression daily. In Bach's day, it was no different, and it's what makes Bach's music still so hugely relevant to us in the here and now. I feel that this music helps us cope, comprehend and console, finding a way through the pain and hardship we are constantly presented with.

The sentiments presented in BWV 39 express a truth that we all know so well; if you share what you have with the needy, no matter how small, you are blessed. The arranging of Bach's harpsichord concerto for violin by Kati Debrezeni is a living example of a tradition deeply personal and special to Bach, that of being a benefactor to his students – always thinking of what would help them on their way to a successful career in music. BWV 147 is a perfect musical metaphor for how Bach believed one should live one's life, through heart and mind, and deed and life. He knew better than most that a life lived in service was a life well lived, filled with meaning and personal satisfaction. What Bach gave us is an enduring legacy of work written to make our lives better and give hope for a brighter future. I could not think of a better benefactor than that.

Thank you J.S.

**Madeleine Easton**

ARTISTIC DIRECTOR  
BACH AKADEMIE AUSTRALIA

## ORCHESTRA

Madeleine Easton – Artistic Director and conductor

Rafael Font – violin 1 (Leader)

Isaiah Bondfield – violin 2

John Ma – viola

Anita Gluyas – cello

Jaan Pallandi – double bass

Liam Green – harpsichord

Nathan Cox – organ

Mikaela Oberg – flute/recorder 1

Alicia Crossley – recorder 2

Adam Masters – oboe 1

Kailen Cresp – oboe 2

Ben Hoadley – fagotto

Simon Wolnizer – trumpet

## CHOIR

Susannah Lawergren – soprano

Hannah Fraser – alto

Richard Butler – tenor

Andrew O'Connor – bass



# PROGRAM

## **J.S. Bach Cantata 'Brich dem Hungrigen dein Brot' BWV 39**

1. Brich dem Hungrigen dein Brot – Chorus
2. Der reiche Gott – Recitative (Andrew O'Connor)
3. Seinem Schöpfer noch auf Erden – Aria (Hannah Fraser)

### Seconda parte

4. Wohlzutun und mitzuteilen vergesst nicht – Aria (Andrew O'Connor)
5. Höchster, was ich habe – Aria (Susannah Lawergren)
6. Wie soll ich dir, O Herr – Recitative (Hannah Fraser)
7. Selig sind, die aus Erbarmen – Chorale

## **J.S. Bach Concerto in E arranged for violin in D by K. Debrezeni (after BWV 1053)**

*Soloist – Madeleine Easton*

1. Allegro
2. Siciliano
3. Allegro

### — INTERVAL —

## **J.S. Bach Cantata 'Herz und Mund und Tat und Leben' BWV 147**

1. Herz und Mund und Tat und Leben – Chorus
2. Gebenedeiter Mund! – Recitative (Richard Butler)
3. Schäme dich, O Seele, nicht – Aria (Hannah Fraser)
4. Verstokkung kann Gewaltige verblenden – Recitative (Andrew O'Connor)
5. Bereite dir, Jesu, noch itzo die Bahn – Aria (Susannah Lawergren)
6. Wohl mir, daß ich Jesum habe – Chorale

### Seconda parte

7. Hilf, Jesu, hilf, daß ich auch dich bekenne – Aria (Richard Butler)
8. Der höchsten Allmacht Wunderhand – Recitative (Hannah Fraser)
9. Ich will von Jesu Wundern singen – Aria (Andrew O'Connor)
10. Jesus bleibet meine Freude – Chorale

# PROGRAM NOTES

It is often thought that Bach composed his cantata 'Brich dem Hungrigen dein Brot' BWV 30 as an ode and welcome for the protestant refugees expelled from Salzburg in a series of persecutions ending in 1731. Given the text of the cantata and its sentiments of sharing what you have with the needy, this made perfect sense, and history duly dubbed this work the 'refugee' cantata. This work might well have been performed at this time, but sadly we have no proof. In recent years, scholars such as Alfred Dürr, Christopher Wolff and Konrad Küster managed to date the cantata precisely, and thus prove it was composed in Leipzig for the first Sunday after Trinity, June 23, 1726, making it part of Bach's 3rd cycle of Leipzig cantatas. Putting the date aside for a moment, it is a masterpiece of composition and shows a composer at the height of his power. The cantata is completely symmetrical, being 7 movements long, and is a shining example of the most ingenious expressive word painting to be found in music.

Scored for 3 vocal soloists (soprano, alto and bass), 2 recorders, 2 oboes, strings and continuo, the work begins with an opening chorus on an impressive scale. All 218 bars of it demonstrate perfectly all Bach had learned and perfected thus far. He borrows from the motet by employing the device of a series of passages for the different portions of the text, thus creating perfect musical settings for each grammatical sentence. All this happens within a larger structure of three main sections. The middle of these is shorter and more chordal, creating a more subdued texture, perfectly balancing the outer, more fugal sections.

The truly remarkable feature of this opening *sinfonia* is, for me, the block-chordal sequences interspersed with rests and passed between the various instrumental groups. By writing this way, Bach manages to perfectly depict in sound the gesture of breaking bread. It is overall a deeply moving and touching aural depiction of a plea to give what you can, and you will be blessed. A *secco* recitative follows leading us into a charming aria for two the obbligato instruments - oboe *d'amore* and violin. Its soft key of F major and the alto voice create a tender feeling, a perfect reflection of the text. Unusually, another

aria immediately follows, this time for solo bass and obbligato cello. Its angular intervals, jarring intervals and minor key serve as a reminder to us all to 'not forget to do good and to share'. After this miniature musical chastisement, Bach take us back to his tender sound world with an angelic soprano aria accompanied by just 2 recorders and continuo. The use of the *flauti dolci* is always incredibly symbolic, bringing to mind pastoral scenes, lowly mangers, shepherds and of course, Christ himself. The next recitative occupies a surprisingly large part of the cantata. Its rich text expressing sentiments of gratefulness and being of service to the poor and God is perfectly underpinned by a bed of full strings, thus raising this recitative to a higher prominence in the cantata. The concluding chorale in B flat major is tenderly set to the melody of *Freu dich sehr, o meine Seele*, a perfect vehicle to express the text 'Blessed are they who out of mercy attend to the affliction of strangers, and are compassionate with the poor'.

The Concerto in E BWV 1053 for harpsichord is one of Bach's very best concertos, composed during his time in Cöthen under the patronage of Prince Leopold Anhalt of Cöthen. In describing the process of arranging it for violin, I leave it up to Kati Debrezeni who poured her heart and soul into arranging, performing and recording this brilliant work, thereby continuing the tradition of being a benefactor to her students and all future generations.

The Concerto in D major, after BWV 1053 is a new arrangement from the harpsichord concerto in E major, which in all probability was never a violin concerto. The original instrumentation is uncertain, and the oboe, oboe *d'amore*, viola and organ have so far been suggested as possible solo instruments. However, transposed down a tone to D major, it is eminently playable on the violin, and no less idiomatic than many passages in the cantata obbligati. In arranging the work for the violin, I faced a number of challenges. As a first step, I looked at Bach's own arrangements of violin works for the harpsichord and tried to proceed 'in reverse'. Bach often makes the harpsichord more audible within the orchestral texture by filling out bigger intervals with fast, ornamental runs, idiomatic to a keyboard. 'Reversing' this procedure for

the violin arrangement meant simplifying some of the ornamental writing of BWV 1053. The biggest challenge by far lay in the construction of the continuo line. There are extended solo passages in the harpsichord concerto in which the left hand provides the bass line, in an agile and virtuosic manner, whilst the orchestral parts provide a simple accompaniment or stop playing altogether for a few bars. Transcribing those left hand passages note-by-note is not appropriate for the orchestral continuo, as they are clearly written for a virtuoso keyboard player. Fortunately, all three movements of the harpsichord concerto appear earlier in two cantatas written for autumn 1726, with the organ as the obbligato instrument: the first two movements in BWV 169, 'Gott soll allein mein Herze haben', and the last movement in BWV 49, 'Ich geh und suche mit Verlangen'. In all three movements the left hand of the organ and the orchestral continuo line are one and the same. Thus the bass line in the present arrangement is a combination between the continuo lines of BWV 1053, BWV 169 and BWV 49. The rest of the orchestral parts were taken from the harpsichord concerto without much alteration. This in turn presented interesting choices for the orchestration, since in the opening movement the first violins' part is often extremely active, in the same register and in dialogue with the solo instrument. The arrangement thus resulted in many a concerto grosso moment, the orchestral first violin part becoming an equal partner in the dialogue.

The opportunity to perform the exquisite, lilting siciliano of the second movement was my original reason for borrowing this concerto. It is impossible, upon playing it, not to be conscious of the alto aria in BWV 169, which intertwines the vocal line with the obbligato organ in imploring 'Die in me, you world and all your loves (...) die in me, arrogance, wealth, greedy lust of the eyes...'. Apart from the decision to incorporate a little of the alto line itself, there were fascinating harmonic choices to make between the slightly differing versions of organ versus harpsichord line, each conveying different degrees of emotional poignancy. The triple-time third movement combines ritornelli with an extended A-B-A form. It features an expressively singing

chromatic theme introduced in the middle section, juxtaposed with the light-hearted dance of the main theme, another unique feature.

It is hoped that the present arrangement, published by our colleague, violinist Roy Mowatt in Fountayne Editions, will become part of many a violinist's Bach repertoire.

Our concluding work is probably one of Bach's most enduring. I have struggled to find someone who hasn't heard the melody of his famous chorale that is now called 'Jesu, joy of man's desiring'. So enormously popular at weddings, funerals and any number of occasions, it has well and truly made it into the mainstream of all music. It is still inspiring us today, as can be proved if one jumps online and sees the incredible number of arrangements and performance of it by artists world-wide. It would have most likely amazed Bach to see just how far reaching and adored his work has become! It is though, so much more than this one chorale.

The cantata itself is on a huge scale, lasting just over 30 minutes, quite unusual for his cantatas. It is in two parts, the first of which contains the first 6 movements, and the 2nd containing the remaining 4. Originally composed in 1716 as an Advent cantata in Weimar, Bach reworked it for the Marian feast of the Visitation on 2 July in 1723, Bach's first year in Leipzig. From the first note, Bach evokes a mood of jubilation, warmth, strength and heart by employing trumpet, oboes and full strings. Always with an eye for symbolism and symmetry, Bach manages to divide all the text into 3 sections, no doubt as a nod to the trinity. The text was adapted to refer to the acknowledgement of Jesus by Mary, in this case, whose words recount the wonders of God with her song of praise, the Magnificat. We are very fortunate that Bach's autographed score survives, so can bear witness to a spontaneous textural alteration whereby he used Salomo Frank's text, then thought better of it, scribbling it out and changing it to the more positive version 'Mein Heiland, erwähle die gläubende Deele' ('My saviour, choose the believing soul').

It is magnificently festive in character, utilising a trumpet, oboes, bassoon, strings, continuo and choir. The opening chorus is marvellously

Choral. due Hautb. con. Violino & in organo

This image shows a page of handwritten musical notation for a chorale. The score is written on multiple staves, including vocal parts and instruments. The title at the top reads "Choral. due Hautb. con. Violino & in organo". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are some handwritten annotations in the middle of the page, including "1/2" and "2/4". The paper appears aged and slightly yellowed.

Bach's original score of BWV 147



symmetrical, a hallmark of Bach's, utilising all lines of text throughout what could be described as a da capo. Interspersed are highly unusual a cappella moments where all stops except for the voices. Recit No. 2 is scored with full strings, preceding a mournful aria for alto and oboe d'amore characterised by suspended rhythms (3/4 time disguised as 3/2 time), no doubt emphasising the sentiment of shame expressed in the text. A plain recit No. 4 comes next, interspersed by a pulsing arioso on the words 'Earth's sphere trembles before it'. Aria 5 is particularly beautiful and interesting; written for soprano, solo violin and continuo, the violin dazzles with triplet figuration over a duplet soprano line, no doubt designed to highlight the joy of the Messiah coming. The following chorale ends part 1, after which beings a tenor aria with a magnificent cello obbligato that takes up the triplet figuration from the violin in aria 5, however in this instance with a feeling of desperation, pleading 'Hilf, Jesu, hilf!'. The wonders of God are penned in musical notes via two oboe d'amores in recit No. 8, leading us to the final aria of this cantata. Here Bach utilises his full forces in order to praise the works of Jesus to the highest. The trumpet leads with a fanfare like motive with strings and oboes in echoing agreement. The chorales that end parts I and II of this cantata are where we hear Bach's famous chorale melody. They are musically identical, however differ in text. Whilst the choir sings a plain 4-part chorale, albeit in 9/8 time, the orchestra supports with gentle, almost pastoral triplet figures with the chorale melody cleverly embedded on the first of each triplet. It is a deeply reverent, tender and special way to end such a substantial cantata, and one that has endured with astonishing popularity ever since.

– *Madeleine Easton*



## BECOME A SUPPORTER

We invite you to consider joining our generous family of individual donors by either purchasing a ticket to one of our forthcoming events, or making a donation to support our work and help us to bring the wonderful music of J.S. Bach to life. Unless you wish to remain anonymous, your contribution will be acknowledged on our website and in our concert programs.

All donations of \$2 or over are fully tax deductible.

### MAKE A DONATION

#### Direct deposit

Pay direct from your account into:

Bach Akademie Australia Ltd. Public Fund  
BSB 633 000  
Account 208 083 659

Please include your name and mark it as a donation in your transaction and then email us [info@bachakademieaustralia.com.au](mailto:info@bachakademieaustralia.com.au) to let us know you have donated so we can send you a tax deductible receipt.

#### Cheque

Post your cheque made out in favour of Bach Akademie Australia Ltd. Public Fund to:

Bach Akademie Australia  
PO Box 2166  
Strawberry Hills  
NSW 2012

#### Credit card online

Visit us at [bachakademieaustralia.com.au](http://bachakademieaustralia.com.au) and navigate to the SUPPORT US page.

#### Phone

Donate over the phone with a credit card by calling 1300 785 377.

Bach Akademie Australia Ltd. ABN 64 617 435 588 is a tax deductible fund listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997.



## Support Bach Akademie Australia's future

Your Will is an opportunity to ensure your beliefs and values live on.

Imagine a future where the value and impact of high-quality Bach performances are truly cherished here in Australia. This reality is entirely possible thanks to the generosity of our beloved donors. Please consider making a bequest, no matter the size, to Bach Akademie Australia, becoming a champion of Bach's music into the future, with all its benefits for mind, body and soul.

You will become a treasured custodian of BAA's future.

*The value and legacy of Bach's music to us, the human race, simply cannot be adequately expressed nor overstated. This deeply humble and devout man single handedly changed music forever by drawing on his inexhaustible well of creativity and inspiration for the benefit of all mankind. Bach is worth it, in every way...*

Madeleine Easton  
ARTISTIC DIRECTOR

Please contact Katie Miller-Crispe for further discussions:  
[email katie@bachakademieaustralia.com.au](mailto:katie@bachakademieaustralia.com.au) | [call 0405 568 551](tel:0405568551)

**Bach**  
AKADEMIE  
AUSTRALIA

## J.S. Bach Cantata 'Brich dem Hungrigen dein Brot' BWV 39

## Erster Teil

## 1. Coro

Brich dem Hungrigen dein Brot  
und die, so in Elend sind, führe ins Haus!  
So du einen nackend siehest,  
so kleide ihn und entzeuch dich nicht von deinem Fleisch.  
Alsdenn wird dein Licht herfürbrechen wie die Morgenröte,  
und deine Besserung wird schnell wachsen,  
und deine Gerechtigkeit wird für dir hergehen,  
und die Herrlichkeit des Herrn wird dich zu sichnehmen.

## 2. Recitativo B

Der reiche Gott wirft seinen Überfluss  
Auf uns, die wir ohn ihn auch nicht den Odem haben.  
Sein ist es, was wir sind; er gibt nur den Genuss,  
Doch nicht, dass uns allein  
Nur seine Schätze laben.  
Sie sind der Probestein,  
Wodurch er macht bekannt,  
Dass er der Armut auch die Notdurft ausgespendet,  
Als er mit milder Hand,  
Was jener nötig ist, uns reichlich zugewendet.  
Wir sollen ihm für sein gelehntes Gut  
Die Zinsen nicht in seine Scheuren bringen;  
Barmherzigkeit, die auf dem Nächsten ruht,  
Kann mehr als alle Gab ihm an das Herze dringen.

## 3. Aria A

Seinem Schöpfer noch auf Erden  
Nur im Schatten ähnlich werden,  
Ist im Vorschmack selig sein.  
Sein Erbarmen nachzuahmen,  
Streuet hier des Segens Samen,  
Den wir dorten bringen ein.

## Zweiter Teil

## 4. Aria B

Wohlzutun und mitzuteilen vergesst nicht;  
denn solche Opfer gefallen Gott wohl.

## 5. Aria S

Höchster, was ich habe,  
Ist nur deine Gabe.  
Wenn vor deinem Angesicht  
Ich schon mit dem meinen  
Dankbar wollt erscheinen,  
Willt du doch kein Opfer nicht.

## 6. Recitativo A

Wie soll ich dir, o Herr, denn sattsamlich vergelten,  
Was du an Leib und Seel mir hast zugutgetan?  
Ja, was ich noch empfang, und solches gar nicht selten,  
Weil ich mich jede Stund noch deiner rühmen kann?  
Ich hab nichts als den Geist, dir eigen zu ergeben,  
Dem Nächsten die Begierd, dass ich ihm dienstbar werd,  
Der Armut, was du mir gegönnt in diesem Leben,  
Und, wenn es dir gefällt, den schwachen Leib der Erd.  
Ich bringe, was ich kann, Herr, lass es dir behagen,  
Dass ich, was du versprichst, auch einst davon mög tragen.

## 7. Choral

Selig sind, die aus Erbarmen  
Sich annehmen fremder Not,  
Sind mitleidig mit den Armen,  
Bitten treulich für sie Gott.  
Die behülflich sind mit Rat,  
Auch, womöglich, mit der Tat,  
Werden wieder Hülf empfangen  
Und Barmherzigkeit erlangen.

## First Part

## 1. Chorus [S, A, T, B]

Break your bread with the hungry  
and those who are in misery take into your house!  
If you see someone naked,  
then clothe him and do not withdraw yourself from your own flesh.  
And then your light will break forth like the red glow of dawn  
and your recovery will quickly increase  
and your righteousness will go before you  
and the glory of the Lord will take you to itself.

## 2. Recitative [Bass]

The bountiful God throws his abundance  
on us, who without him do not even have breath.  
What we are is his; he gives only the use [of what we have]  
but not so that we by ourselves  
only should feast on his treasures.  
They are the touchstone  
by which he makes it known  
that he dispenses need to the poor  
as he with gentle hand  
abundantly bestows on us what is necessary for each person.  
For the good that he has lent to us we should  
not bring interest into his barns;  
Compassion, that is concerned for our neighbour,  
can more penetrate to his heart than all gifts.

## 3. Aria [Alto]

To our creator while on earth  
even in shadows to become similar  
is a foretaste of blessedness.  
To imitate his mercy  
scatters here the seeds of blessedness  
that we shall harvest there [in heaven].

## Second Part

## 4. Aria [Bass]

Do not forget to do good and to share;  
for such offerings please God well.

## 5. Aria [Soprano]

Highest, what I have  
is only your gift.  
When before your face  
I with my gift  
would thankfully appear,  
you do not want any offering.

## 6. Recitativo [Alto]

How shall I then, Lord, sufficiently repay you  
for the good that you have done for my body and soul?  
Yes, what I still receive, and that by no means seldom,  
since at every hour I can give you praise?  
I have nothing of my own but my soul to give to you,  
to my neighbour, the desire that I may be of service to him,  
to the poor, what you have granted me in this life  
and when it pleases you, this weak body to the earth.  
I bring what I can, may it please you  
that someday I may gather from it what you have promised.

## 7. Chorale [S, A, T, B]

Blessed are those who from pity  
take to themselves the needs of others,  
are compassionate with the poor,  
pray faithfully for them to God.  
Those who are helpful with counsel  
and also, whenever possible, in deeds  
will in turn receive help  
and obtain compassion for themselves.

## J.S. Bach Cantata 'Herz und Mund und Tat und Leben' BWV 147

## Erster Teil

## 1. Coro

Herz und Mund und Tat und Leben  
 Muß von Christo Zeugnis geben  
 Ohne Furcht und Heuchelei,  
 Dass er Gott und Heiland sei.

## 2. Recitativo T

Gebenedeiter Mund!  
 Maria macht ihr Innerstes der Seelen  
 Durch Dank und Rühmen kund;  
 Sie fänget bei sich an,  
 Des Heilands Wunder zu erzählen,  
 Was er an ihr als seiner Magd getan.  
 O menschliches Geschlecht,  
 Des Satans und der Sünden Knecht,  
 Du bist befreit  
 Durch Christi tröstendes Erscheinen  
 Von dieser Last und Dienstbarkeit!  
 Jedoch dein Mund und dein verstockt Gemüte  
 Verschweigt, verleugnet solche Güte;  
 Doch wisse, dass dich nach der Schrift  
 Ein allzuscharfes Urteil trifft!

## 3. Aria A

Schäme dich, o Seele, nicht,  
 Deinen Heiland zu bekennen,  
 Soll er dich die seine nennen  
 Vor des Vaters Angesicht!  
 Doch wer ihn auf dieser Erden  
 Zu verleugnen sich nicht scheut,  
 Soll von ihm verleugnet werden,  
 Wenn er kommt zur Herrlichkeit.

## 4. Recitativo B

Verstockung kann Gewaltige verblenden,  
 Bis sie des Höchsten Arm vom Stuhle stößt;  
 Doch dieser Arm erhebt,  
 Obschon vor ihm der Erde Kreis erbebt,  
 Hingegen die Elenden,  
 So er erlöst.  
 O hochbeglückte Christen,  
 Auf, machet euch bereit,  
 Itzt ist die angenehme Zeit,  
 Itzt ist der Tag des Heils: der Heiland heißt  
 Euch Leib und Geist  
 Mit Glaubensgaben rüsten,  
 Auf, ruft zu ihm in brünstigem Verlangen,  
 Um ihn im Glauben zu empfangen!

## 5. Aria S

Bereite dir, Jesu, noch itzo die Bahn,  
 Mein Heiland, erwähle  
 Die gläubende Seele  
 Und siehe mit Augen der Gnade mich an!

## 6. Choral

Wohl mir, dass ich Jesum habe,  
 O wie feste halt ich ihn,  
 Dass er mir mein Herze labe,  
 Wenn ich krank und traurig bin.  
 Jesum hab ich, der mich liebet  
 Und sich mir zu eigen gibet;  
 Ach drum lass ich Jesum nicht,  
 Wenn mir gleich mein Herze bricht.

## First Part

## 1. Chorus [S, A, T, B]

*Heart and mouth and deed and life  
 must bear witness to Christ  
 without fear or hypocrisy  
 that he is God and saviour.*

## 2. Recitative [Tenor]

*Blessed mouth!  
 Mary makes the innermost part of her soul  
 known through thanks and praise;  
 with herself she begins  
 to tell of the wonders of the saviour,  
 all that he has done for her as his handmaid.  
 O human race  
 servant of Satan and sin,  
 you are set free  
 through Christ's consoling appearance  
 from this burden and servitude!  
 Yet your mouth and your obdurate spirit  
 keep silent and deny such kindness;  
 but be aware, that according to scripture  
 there awaits you a judgement that is all too sharp!*

## 3. Aria [Alto]

*Do not be ashamed, O Soul,  
 to acknowledge your saviour  
 if he were to call you his own  
 before his father's face<sup>1</sup>  
 But whoever on this earth  
 does not shrink from denying him  
 will himself be denied by him  
 when he comes in glory.*

## 4. Récitativo [Bass]

*Stubbornness can blind the powerful  
 until the arm of the highest thrusts them from their seat;  
 yet this arm  
 even though the round earth trembles before it  
 on the other hand raises the wretched,  
 Whom he redeems.  
 O very fortunate Christians  
 up, make yourself ready,  
 now is the acceptable time,  
 now is the day of salvation: the saviour calls  
 you to arm body and spirit  
 with the gifts of faith,  
 up, call to him in ardent longing to receive him in faith!  
 when he comes in glory.*

## 5. Aria [Soprano]

*Prepare the way to you now, Jesus,  
 my saviour, choose  
 the believing soul  
 and look upon me with eyes of mercy!*

## 6. Chorale [S, A, T, B]

*What joy for me that I have Jesus,  
 oh how firmly I hold on to him  
 so that he may make my heart rejoice,  
 when I am sick and mournful.  
 I have Jesus, who loves me  
 and gives himself to me for his own.  
 Ah, therefore I shall not let go of Jesus,  
 even if my heart should break.*

## Zweiter Teil

### 7. Aria T

Hilf, Jesu, hilf, dass ich auch dich bekenne  
In Wohl und Weh, in Freud und Leid,  
Dass ich dich meinen Heiland nenne  
Im Glauben und Gelassenheit,  
Dass stets mein Herz von deiner Liebe brenne.

### 8. Recitativo A

Der höchsten Allmacht Wunderhand  
Wirkt im Verborgenen der Erden.  
Johannes muss mit Geist erfüllet werden,  
Ihn zieht der Liebe Band  
Bereits in seiner Mutter Leibe,  
Dass er den Heiland kennt,  
Ob er ihn gleich noch nicht  
Mit seinem Munde nennt,  
Er wird bewegt, er hüpfet und springet,  
Indem Elisabeth das Wunderwerk ausspricht,  
Indem Mariae Mund der Lippen Opfer bringet.  
Wenn ihr, o Gläubige, des Fleisches Schwachheit merkt  
Wenn euer Herz in Liebe brennet,  
Und doch der Mund den Heiland nicht bekennet,  
Gott ist es, der euch kräftig stärkt,  
Er will in euch des Geistes Kraft erregen,  
Ja Dank und Preis auf eure Zunge legen.

### 9. Aria B

Ich will von Jesu Wundern singen  
Und ihm der Lippen Opfer bringen,  
Er wird nach seiner Liebe Bund  
Das schwache Fleisch, den irdischen Mund  
Durch heiliges Feuer kräftig zwingen.

### 10. Choral

Jesus bleibet meine Freude,  
Meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
Er ist meines Lebens Kraft,  
Meiner Augen Lust und Sonne,  
Meiner Seele Schatz und Wonne;  
Darum lass ich Jesum nicht  
Aus dem Herzen und Gesicht.

## Second Part

### 7. Aria [tenor]

*Help me, Jesus, so that I may confess you  
in good fortune and misfortune, joy and sorrow,  
so that I may call you my saviour  
in faith and calmness,  
so my heart may always burn with your love.*

### 8. Recitative [Alto]

*The miraculous hand of the Almighty  
works in the secret places of the earth.  
John must be filled with the spirit,  
the bond of love draws him  
already in his mother's body,  
so that he recognises the saviour  
even though he could not yet  
name him with his mouth,  
he is moved, he leaps and jumps  
while Elizabeth declares the miracle,  
while Mary's mouth brings the offering of lips.  
If you, O believer, note the weakness of the flesh,  
if your hearts burn with love  
and yet your mouth does not confess the saviour  
it is God who powerfully strengthens you,  
he will stir up in you the power of the spirit,  
indeed, he will place thanks and praise on your tongues.*

### 9. Aria [Bass]

*I shall sing of the wonders of Jesus  
and bring to him the offering of my lips,  
according to the covenant of his love  
he will subdue the weak flesh, the earthly mouth  
powerfully through his holy Fire.*

### 10. Chorale [S, A, T, B]

*Jesus remains my joy,  
the comfort and life's blood of my heart,  
Jesus defends me against all sorrows,  
he is my life's strength,  
the delight and sun of my eyes  
my soul's treasure and joy;  
therefore I shall not let Jesus go  
from my heart and sight.*

# THANK YOU TO OUR DONORS

---

## MAGNIFICAT \$10,000+

Suellen and Ron Enestrom  
Kathryn Greiner AO  
Kevin McCann AO  
and Deidre McCann  
Graham and Pam McDonald  
Ian and Pam McGaw  
Caroline and Nicholas Minogue  
The Hon. Justice Sarah Pritchard  
and Bret Walker AO SC  
Kay Vernon  
The Hon. Anthony Whealy KC  
and Annie Whealy  
James and Clytie Williams  
In memory of the late James Easton  
In memory of the late Margo Easton

---

## GLORIA \$5000–\$9999

Marco Belgiorno-Zegna AM  
and Angela Belgiorno-Zegna  
David Brown  
The de Soysa Foundation  
Bunny Gardiner-Hill  
Rosemary Lucas  
Wendy Robinson  
Penelope Seidler

---

## ANNA MAGDALENA \$2000–\$4999

Alex and Paula Adamovich  
Anne Cahill OAM  
Matthew Campbell  
Jason Catlett Foundation  
Drs Michael and  
Colleen Chesterman  
Rupert and Hilary Cooper  
Vicki Hartstein  
Jonathan Horton KC  
John Hughes  
Andrew and Renata Kaldor  
Family Foundation  
Julianne Maxwell  
Kirsten McHugh  
Paul Parramore –  
Remembering Jenny Parramore  
Stephen Sasse  
Elizabeth Watson  
and Raymond Skerman  
Anonymous (1)

---

## BRANDENBURG \$1000–\$1999

Christopher Burrell AO and  
Margaret Burrell  
Peter and Prue Davenport  
Steve Davidson  
The Hon. Don Harwin  
Dorothy Hoddinott AO  
Lisbeth Jonsdottur Roberts  
Trish Richardson  
Robyn Nicol  
Patricia Pearse  
Denis and Caroline Shelton  
Michael and Petrina Slaytor  
Anonymous (3)

---

## SUPPORTER \$500–\$999

Carole Bailey  
Richard Coleman  
Philip Dixon  
Camilla Gill  
Steven Gower  
The Hon. Roger Gyles AO KC  
Gregory and Wendy See  
Peter Talty  
Kerry Thomas

---

## FRIEND UP TO \$499

Wendy Amigo  
John Baird  
Anna-Rosa Baker  
Sandy Belford  
Leila Bishara  
Lesley Branagan  
Corinne Buckland  
Medwenna Buckland  
Wendy Cobcroft  
Rodney Commins  
Brenda Cumming  
Gabriella Marie Kelly Davies  
Phillip Easton  
Michael Fong  
Dr Marguerite Foxon  
Anne Gorman  
James Grandison  
Barbara Haynes  
Keith and Leonie Hempton  
Catherine Kalokerinos  
Rose Khalilizadeh  
The Hon. David Kirby KC  
and Judith Kirby  
Ralf Klepper  
Judge Leonard Levy SC  
Mary Louise McCarter  
Simon Moore  
Robin Mountstephens  
Janet Nash and Alan Hauserman  
Francine Redstone  
Bob and Marilyn Scott  
Phillip Shovk  
Margaret Steinberger  
Shaun Wigley

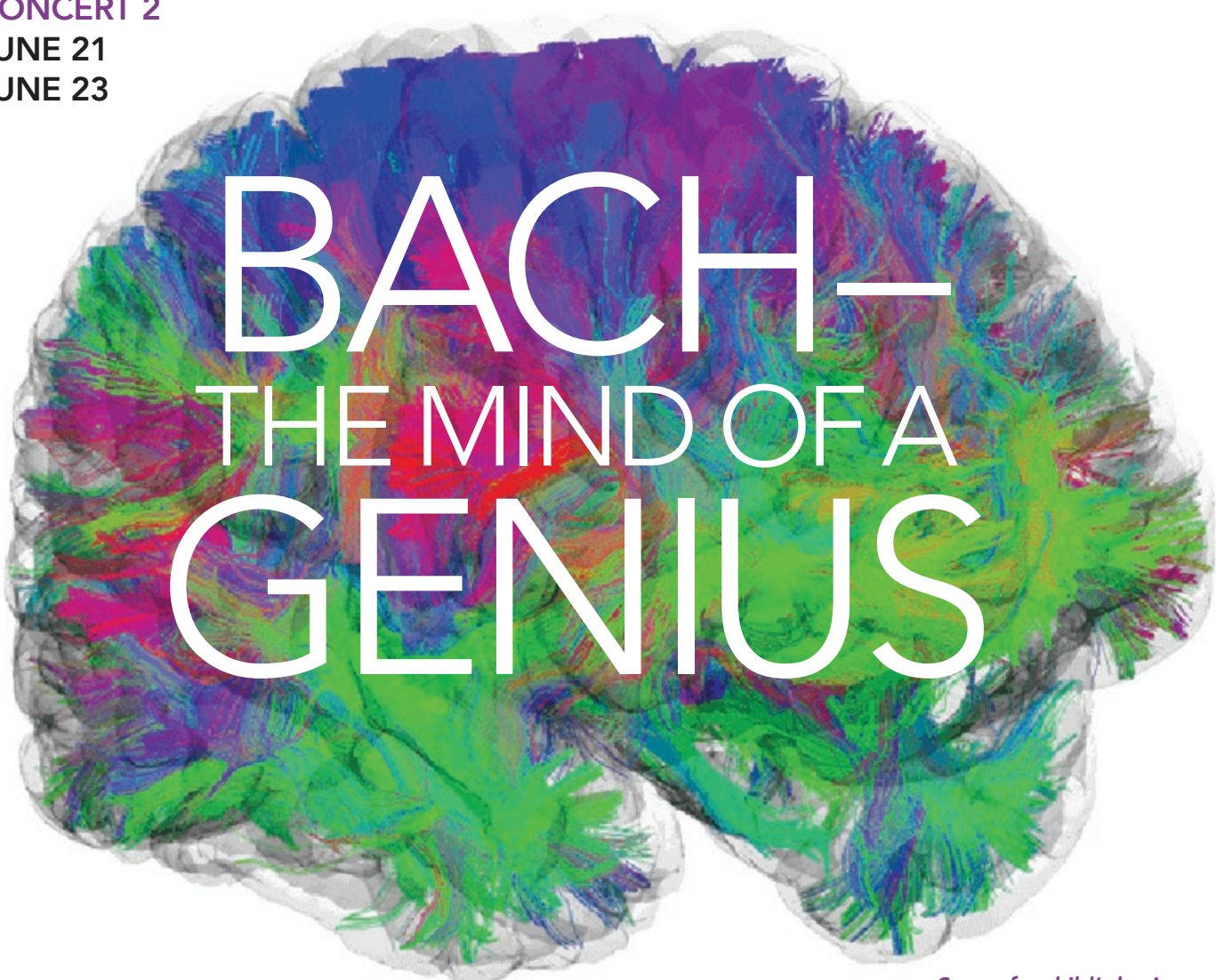
---

*This list is current as at April 1, 2024 and we gratefully acknowledge all donations received since March 2022.*

CONCERT 2

JUNE 21

JUNE 23



# BACH— THE MIND OF A GENIUS

*Scan of a child's brain  
listening to Bach.*

— University of Southern  
California / Viterbi Magazine

What defines a genius? Genius is described as one who has exceptional intellectual or creative power, a statement that applies to many a great composer. However, even amongst geniuses, Bach stands apart from his contemporaries. No one before or after him reached his level of excellence relative to their own field. His contributions to the art of music far outweigh those of his predecessors and successors, resulting in him almost single-handedly developing Western music to its peak. In this program, we delve into the mind of a genius through his music, demonstrating beyond his creative genius that shines so brightly today and changed western civilisation forever.

■ **BOOKINGS 1300 785 377**  
[www.bachakademieaustralia.com.au](http://www.bachakademieaustralia.com.au)

## PROGRAM

J.S. Bach Das Wohltemperierte Klavier, Prelude and Fugue No. 1 in C major BWV 846

J.S. Bach 'Sonata sopr'il sogetto Real' from Das Musikalische Opfer BWV 1079

J.S. Bach Final 5 variations of 'The Goldberg Variations' BWV 988

J.S. Bach Violin Concerto in A minor BWV 1041

J.S. Bach Aria No. 3 'Wie zittern und wanken der Sünder Gedanken' from Cantata BWV 105

J.S. Bach Die Kunst der Fuga, final 3 Contrapunctus

J.S. Bach 6 part Ricercar from Das Musikalische Opfer BWV 1079

## DATES

Friday 21st June, 7.30pm  
Paddington Uniting Church, Paddington

Sunday 23rd June, 2.30pm  
Our Lady of Dolours Church, Chatswood

# Bach

AKADEMIE  
AUSTRALIA

BACH AKADEMIE AUSTRALIA ACKNOWLEDGES THE SUPPORT OF ITS PARTNERS

