

**Colchester Chamber Choir**

**Director Roderick Earle**

**Bach and Buxtehude  
at Easter**

# Colchester Chamber Choir

Formed in 2010, we have gained a reputation for high quality performances which explore a breadth of repertoire with musicality, drama and imagination. We aspire to the highest possible standards of music-making through detailed rehearsals and a professional approach. We sing all over East Anglia performing rarely-heard music from the Renaissance to the 21st century, from much-loved works to UK premieres. The choir is largely self-funding with the help of some generous donations. Several of our choral apprentices have gone on to receive choral scholarships at universities and cathedrals, benefiting from the unique experience of singing in the choir.

## Roderick Earle

was a boy chorister at Winchester Cathedral and following a choral scholarship at St. John's College, Cambridge and the Royal College of Music entered the singing profession as a soloist. He was a principal baritone with the Royal Opera House, Covent Garden for 21 years, singing more than 60 roles with many of the greatest singers, conductors and directors of the era and has sung in opera and concerts all over the world. He has made several recordings and videos from early to contemporary music. Roderick is also a singing professor at The Royal College of Music, London and teaches the choral scholars at Trinity College, Cambridge.



## sopranos

Rosalind Aczel, Diana Childs,  
Liz Curry, Anita Filer, Lesley Gunfield,  
Jennifer Lloyd, Harriet Orbell, Linda Pearsall,  
Holly Putt, Libby Ridley

## altos

Lehla Abbott, Patsy Cosgrove,  
Tessa Freebairn, Lewis Hammond, Julia King,  
Meg Prolingheuer, Mary Stamp

## tenors

Jonathan Abbott, Chris Huggon,  
Andrew Marsden, Amrit Nasta, Lenny Rush

## basses

Simon Bowen, Samuel Carbonero,  
Mike Frost, Adam Masters, Sean Moriarty,  
Steven Mosely, Stephen Smith, Chris Tanner

We would like to thank Caroline Finlay for her services as rehearsal pianist.

## Richard Moore

read music as organ scholar of St John's College, Oxford followed in 2013 by a MMus degree with distinction from the Royal College of Music with the Walford Davies prize in organ performance. He continues his studies with David Graham and Bine Katrine Bryndorf. Until August 2014, he held the William and Irene Miller Organ Scholarship at St Paul's Cathedral, subsequently spending a year as Acting Assistant Organist of St Martin-in-the-Fields. After a brief period as Assistant Organist at Winchester Cathedral, Richard took up the post of Sub Organist at Guildford Cathedral in August 2017. Alongside his duties at the cathedral, he maintains a vibrant musical relationship with Ellie Lovegrove as the Trumpet and Organ duo Illumina.

## Louise Aryton

graduated from Trinity College Cambridge in 2016 and with Enlightenment and the Christopher Hogwood Scholarships is currently studying Baroque violin Masters with Pavlo Beznosiuk at the London Royal Academy of Music. In 2016, she made her St John's Smith Square debut with Voces8 and Les Inventions, appearing on their recording 'A Purcell Collection' and was the 2017 winner of the Mica Comberti Bach Prize. In the final of the 2018 Royal Academy Patrons Award she performed a solo recital at Wigmore Hall and was joint winner of the 2018 Nancy Nuttall Early Music Prize. Louise is part of groups Les Laurentines and Théodora who specialise in French early repertoire.

### Violin I

Louise Aryton, Conor Gricmanis

### Violin II

Sarah Walsh, Alice Poppleton

### Viola I

James Orrell

### Viola II

Eleanor Walton

### Cello

Jacob Garside

### Double Bass

Joe Cowie

### Trumpets

Aaron Akugbo, Katie Lodge

### Timpani

Matt Farthing

# Bach and Buxtehude at Easter

It is a strange irony, perhaps, that music written for Passiontide tends to eclipse that written for Easter, the greatest feast in the Christian calendar and the climax of the Passiontide drama. The reason is of course easy to understand given the deeply human and hugely dramatic story of the passion, tellingly rendered most notably by the evangelists Matthew and John, and the relatively brief resurrection narratives that are mostly intimate and personal. Tonight's programme presents some of the best Easter music by two giants of the German Baroque, Dietrich Buxtehude (1637-1707) and Johann Sebastian Bach (1685-1750).

Also included in the programme are Bach's joyous motet, *Lobet den Herrn* (which ends with a brilliant Alleluia in 3/4 time) and a particularly fine *Magnificat*; always attributed to Buxtehude, but probably composed by a particularly inspired contemporary. Both pieces are appropriate for Easter, as is the quirky *Alleluia* from Buxtehude's Michaelmas cantata *Der Herr ist mit mir*. By way of contrast, Buxtehude's *Jesu meines Lebens Leben* offers a charming

and touching Passiontide work, written almost entirely on a ground bass.

Between these six works you will hear nine organ pieces. Six of these are chorale preludes from Bach's incomplete collection, *Das Orgelbüchlein* (BWV 599-644) – five for Easter and one, the most exquisite, *O Mensch, bewein' dein' Sünde gross* for Passiontide. A *Fantasia on Christ lag in Todesbanden* and a later chorale prelude from the *Clavier-Übung* are joined by just one chorale prelude by Buxtehude.

In the Lutheran liturgy the hymns, or chorales, form the foundation of the musical worship. All the organ works in tonight's programme are derived from chorales as are the two Easter cantatas, Bach's *Christ lag in Todesbanden* and Buxtehude's *Heut' triumphieret Gottes Sohn*. Chorale preludes were, and still are, played before the singing of a chorale, not only to alert the congregation to the ensuing melody but more importantly to give the organist an opportunity to improvise on the melody in the manner of a variation.

Buxtehude's *Heut' Triumphieret Gottes Sohn*, which fittingly includes trumpets and timpani, renders verses of the chorale as variations interspersing these with a fanfare like ritornelli. The work reaches its climax in a concerted Alleluia.

Bach's *Christ lag in Todesbanden*, written in 1707, is one of his earliest cantatas but he clearly had a great affection for the work as he revised it in Leipzig in 1724 and 1725. Unlike Buxtehude's Easter cantata, the mood is not wholly jubilant but illustrates the detail of the text with subtle word painting, portraying the darkness of death and hell as well as the overwhelming victory of Christ's resurrection. Bach supplies each verse of the chorale with a different variation on the choral tune presenting the different voice parts in different combinations.

**Dietrich Buxtehude** was probably born in Helsingborg, Skåne, in Sweden although at that time part of Denmark, in 1637. Like his father he became an organist, eventually taking the position at the Marienkirche in Lübeck. He wrote a large amount of organ music and many cantatas. Both Handel and Bach visited



him, the latter reputedly walking 250 miles from Armstadt. Buxtehude offered his position to Handel on the condition that he married his eldest daughter. Handel turned the offer down. Whether Bach was similarly offered the job under the same conditions is not confirmed, but he certainly overstayed his time in Lübeck causing frustration back in Armstadt. It seems he was keen to stay for the celebrated Advent concerts and to study with the older composer, or had he encountered someone more to his taste than Buxtehude's daughter?

**Johann Sebastian Bach** was born in Eisenach in 1685 into a hugely musical family. Both his father and uncles were fine musicians and composers. After various appointments he ended up at the Thomaskirche in Leipzig in 1723 and remained there until his death in 1750. He wrote a large amount of organ music, chamber music and orchestral pieces as well as religious music, including over 200 cantatas. His mastery of contrapuntal writing has resounded down the ages and he is considered by many to be the greatest composer in the European canon.

# PROGRAMME

Lobet den Herrn BWV 230

Heut' triumphieret Gottes Sohn BWV 630

Jesu Christus unser Heiland BWV 688

Magnificat BuxWV Anh.1

Christ ist erstanden BWV 627

Erstanden ist der heil'ge Christ BWV 628

Erschienen ist der herrliche Tag BWV 629

Erschienen ist der herrliche Tag BuxWV 224

Heut' triumphieret Gottes Sohn BuxWV 43

Johann Sebastian Bach

Johann Sebastian Bach

Johann Sebastian Bach

attr. Dietrich Buxtehude

Johann Sebastian Bach

Johann Sebastian Bach

Johann Sebastian Bach

Dietrich Buxtehude

Dietrich Buxtehude

## INTERVAL

Alleluia (from Der Herr ist mit mir BuxWV 15)

O Mensch, beweine' dein' Sünde gross BWV 622

Jesu, meines, Lebens Leben BuxWV 62

Christ lag in Todesbanden BWV 625

Fantasia super Christ lag in Todesbanden BWV 695

Christ lag in Todesbanden BWV 4

Dietrich Buxtehude

Johann Sebastian Bach

Dietrich Buxtehude

Johann Sebastian Bach

Johann Sebastian Bach

Johann Sebastian Bach

We would like to thank our patrons for their generosity in supporting our choir.

Joanna Bisdee

David Jewell

Jill and Peter Newton

Linda and David Salmon

It is with great sadness that we mark the death of our patron David Salmon. David was a great friend and supporter of the choir and we will miss him. Tonight's performance of the Buxtehude Alleluia is dedicated to his memory.

## Lobet den Herrn Johann Sebastian Bach

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker!  
Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit.  
Alleluja!

Praise the Lord, all nations, and praise Him, all people!  
For His grace and truth rules over us for eternity.  
Alleluia!

## Magnificat Dietrich Buxtehude

Magnificat anima mea Dominum,  
et exsultavit spiritus meus in Deo salutari meo,  
My soul doth magnify the Lord  
and my spirit hath rejoiced in God my Saviour

quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent omnes generationes,  
For He hath regarded the lowliness of his handmaiden  
For behold from henceforth all generations shall call me blessed

quia fecit mihi magna, qui potens est,  
et sanctum nomen eius,  
For He that is mighty hath magnified me  
and Holy is His Name  
et misericordia eius  
timentibus eum.  
And His mercy is on them that fear Him  
from generation to generation.



Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui;

He hath showed strength with his arm,  
He hath scattered the proud in the imagination of their hearts;

deposuit potentes de sede  
et exaltavit humiles;

He hath put down the mighty from their seats  
And hath exalted the humble and meek;

esurientes implevit bonis  
et divites dimisit inanes.

He hath filled the hungry with good things  
And the rich he hath sent empty away.

Suscepit Israel puerum suum,  
recordatus

He, remembering his mercy  
hath holpen his servant Israel

sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

As he promised to our fathers,  
to Abraham and to his seed forever.

Gloria Patri, et Filio, et Spiritui Sancto,

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Glory to the Father, and to the Son, and to the Holy Spirit,

As it was in the beginning, and now, and ever shall be, world without end. Amen

## Heut' triumphieret Gottes Sohn Dietrich Buxtehude

Heut triumphieret Gottes Sohn, der von dem Tod erstanden schon, Alleluja.  
mit großer Kraft und Herrlichkeit, des danken wir ihm in Ewigkeit. Alleluja!

Today doth triumph God's own son, raised from the dead. Halleluiah  
With great might and splendour we thank him to eternity. Halleluiah

Nun liegt Höll und Tod geschlagen. Tod, wo ist die grimme Macht?  
Niemand, niemand soll verzagen. Hölle dein Zorn ist verlacht.  
Gottes Sohn hat obgesieget, Tod und Hölle unterlieget.

Now hell and death are overcome. O death, where is thy fearful strength?  
None shall lose heart. Hell, thine anger's mocked.  
The son of God has won the victory, death and hell submit.

Victoria, Victoria rufet mit Macht! Die Höll' ist erobert, erhalten die Schlacht.  
Victory: cry it aloud! Hell is overcome, the battle's won.

Teufel höre auf mit Wüten, deine Kraft ist ganz gescheucht.  
Gott sein Volk weiß zu behüten, durch ihn wird die Welt bewegt.  
Der vormals die Welt erschüttert, lieget nun für Furcht erzittert.

Devil cease thy ranting, thy might is all undone.  
God knoweth how to guard his people, for he it is who moves the world.  
He it is who shakes the world, cast down by fear of him.

Victoria, Victoria. Der Pfeil ist stumpf, es hält über ihn selbst der Heiland Triumph.  
Victory, thine arrow's blunt, the Saviour turns it away

Also muß es allen Feinden Christi Kreuzes noch ergehn,  
wenn sie Gottes Ehr und Feinden trotziglich entgegenstehn.  
Wer mit Christo weiß zu kämpfen, kann auch Christi Feinde dämpfen.

It shall be thus with all foes of Christ's cross.  
They boldly stand as enemies to God's honour.  
He who can join combat at the side of Christ shall overcome his foes.

Victoria, Victoria, hin ist der Mut, drum krieget und sieget uns Christus zugut.  
Victory, though we lose heart, yet Christ will fight and conquer in our stead.

Jesu, Jesu, hochbesungen, für die wunderreiche Gnad,  
daß es wider den gelungen, der dir Hohn gesprochen hat.  
Schütze ferner deine Ehre, deines Namens Ruhm vermehre.

Jesu, highly praised for his astounding grace,  
That hath prevailed against those who scorn you.  
Henceforth e'en thus protect thine honour, and multiply the glory of thine name.

Victoria, Victoria, Gottes Ruhm blüht, Sünd', Teufel und Hölle betrübet aussieht.  
Victory! God's glory blooms, sin, the devil and hell are cast down.

Steur' auch, steur' den großen Drachen und der argen, bösen Welt.  
Stopf auch der' Geringen Rachen, die zum Satan sich gesellt,  
dafür wollen hier und droben wir dich, Jesu, ewig loben.

Cast out also the great dragon and the evil world so foul.  
Clap shut the voices of them that consort with Satan.  
For this, below and above, Jesu, we will for ever praise thee.

Victoria, Victoria singen wir frei, und machen dir, Jesu, ein Jubelgeschrei.  
Freely we sing: victory! And in jubilation greet thee.

Victoria! Alleluja!

Victory! Alleluia!

## Alleluia (from du Herr ist mit mir) Dietrich Buxtehude

Alleluia

Alleluia

## Jesu meines Lebens Leben Dietrich Buxtehude

Jesu, meines Lebens Leben, Jesus, meines Todes Tod,  
der du dich vor mich gegeben In die tiefste Seelennot,  
In das äusserste Verderben, nur dass ich nicht möchte sterben.

Jesus life of my life, Jesus death of my death,  
You who gave yourself for me into the deepest distress  
Into the most extreme condemnation just so that I might not die

Tausend, tausendmal sei dir, liebster Jesu, dank dafür.  
Thousands and thousands of times to you, dearest Jesus, may thanks be given.

Du, ach du hast ausgestanden, Lästerreden, Spott und Hohn,  
Speichel, Schläge, Strick und Banden, du gerechter Gottessohn,  
nur mich Armen zu erretten Von des Teufels Sündenketten;

Oh! You have suffered slander, mockery and scorn,  
Spittle, beatings, ropes and ties, you righteous Son of God  
Just to save me, a poor person, from the devil's chains of sin.

Tausend, tausendmal sei dir, liebster Jesu, dank dafür.  
Thousands and thousands of times to you, dearest Jesus, may thanks be given.

Du hast lassen Wunden schlagen, dich erbärmlich richten zu,  
um zu heilen meine Plagen, um zu setzen mich in Ruh;  
ach, du hast zu meinen Segen lassen dich mit Fluch belegen;

You have allowed wounding blows to be mercilessly dealt to you  
In order to heal my wounds, in order to give me peace;  
Oh! For the sake of my blessing you have let a curse be laid upon yourself.

Man hat dir sehr hart verhöhnet, dich mit grossem Schimpf belegt,  
gar mit Dornen angekrönet, Was hat dich dazu bewegt,  
ass du möchtest mich ergötzen, Mir die Ehrenkron aufsetzen;

They have cruelly derided you, they have abused you,  
They have even crowned you with thorns; What moved you to allow that?  
So that you might cheer me with honour

Tausend, tausendmal sei dir, liebster Jesu, dank dafür.

Thousands and thousands of times to you, dearest Jesus, may thanks be given.

Ich, ich danke dir von Herzen, Jesu, vor gesamte Not,  
vor die Wunden, vor die Schmerzen, vor der herben, bittern Tod,  
vor dein Zittern, vor dein Zagen, vor dein tausendfaches Plagen;

I thank you heartily Jesus for all the misery,  
for the wounds, for the pain, for the hard and bitter death,  
for your trembling, for your great distress, for your thousand trials

Tausend, tausendmal sei dir, liebster Jesu, dank dafür.

Thousands and thousands of times to you, dearest Jesus, may thanks be given.

Amen.

## Christ lag in Todesbanden Johann Sebastian Bach

Christ lag in Todesbanden, für unser 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: Hallelujah!

Hallelujah!

Christ lay in Death's dark prison, it was our sin that bound Him;  
This day hath He arisen, and has brought us new life.  
Therefore let us be joyful, praise God, give him thanks  
and sing Halleluja!

Halleluja!

Den Tod niemand zwingen kunnt bei allen Menschenkindern,  
das macht alles unser Sünd, kein Unschuld war zu finden.  
Davon kam der Tod so bald und nahm über uns Gewalt,  
hielt uns in seinem Reich gefangen.

Hallelujah!

O'er Death no man could prevail, if mortal e'er came near him;  
Through guilt all our strength would fail, our sinful hearts did fear him.  
Therefore Death did gain the day, and lead in triumph us away,  
Henceforth to dwell imprisoned.

Halleluja!

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 bleibet nichts denn Tods Gestalt, den Stach'l hat er verloren.

Hallelujah!

Now Jesus Christ, the Son of God for our defence hath risen.  
Our grievous guilt He hath removed and Death hath bound in prison.  
All his might Death must forego for now he's nought but idle show,  
His sting is lost for ever.  
Halleluja!

Es war ein wunderlicher Krieg, da Tod und Leben rungen;  
das Leben, das behielt den Sieg, es hat den Tod verschlungen.  
Die Schrift hat verkündiget das, wie ein Tod den andern fraß,  
ein Spott der Tod ist worden.  
Hallelujah!

How fierce and dreadful was the strife when Life with Death contended;  
For Death was swallowed up by Life and all his power was ended.  
God of old, the Scriptures show, did promise that it should be so.  
O Death, where's now thy victory?  
Halleluja!

Hier ist das rechte Osterlamm, davon Gott hat geboten,  
das ist hoch an des Kreuzes Stamm  
in heißer Lieb gebraten, das Blut zeichnet unser Tür,  
das hält der Glaub dem Tode für, der Würger kann uns nicht mehr schaden.  
Hallelujah!

The Paschal Victim here we see, whereof God's Word hath spoken;  
He hangs upon the cruel tree of saving love the token.  
His blood ransoms us from sin, and Death no more can enter in.  
Now Satan cannot harm us.  
Halleluja!

So feiern wir das hohe Fest mit Herzensfreud und Wonne,  
das uns der Herre scheinen lässt,  
er ist selber die Sonne, der durch seiner Gnaden Glanz  
erleuchtet unsre Herzen ganz, der Sünden Nacht ist verschwunden.  
Hallelujah!

So keep we all this holy feast, where every joy invites us;  
Our Sun is rising in the East, it is our Lord Who lights us.  
Through the glory of His grace our darkness will today give place.  
The night of sin is over.  
Halleluja!

Wir essen und leben wohl im 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.  
Hallelujah!

With grateful hearts we all are met to eat the bread of gladness.  
The ancient leaven now forget, and every thought of sadness.  
Christ Himself the feast hath spread, by Him the hungry soul is fed,  
And He alone can feed us.  
Halleluja!



# Colchester Chamber Choir

Director Roderick Earle

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# MOZART

## Mass in C Minor

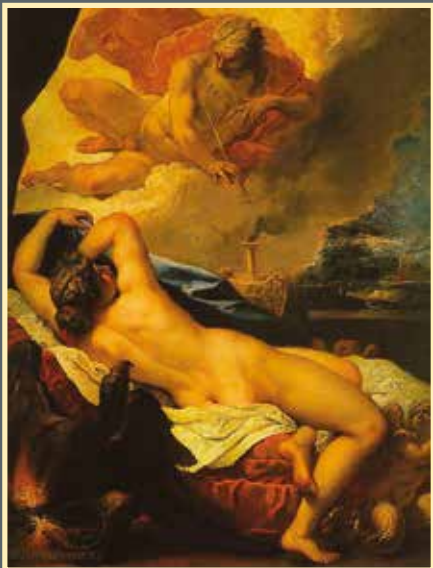
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## Colchester Chamber Choir

Director Roderick Earle

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Information about the choir's activities and future concerts can be found on our website

[www.colchesterchamberchoir.org](http://www.colchesterchamberchoir.org)



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