

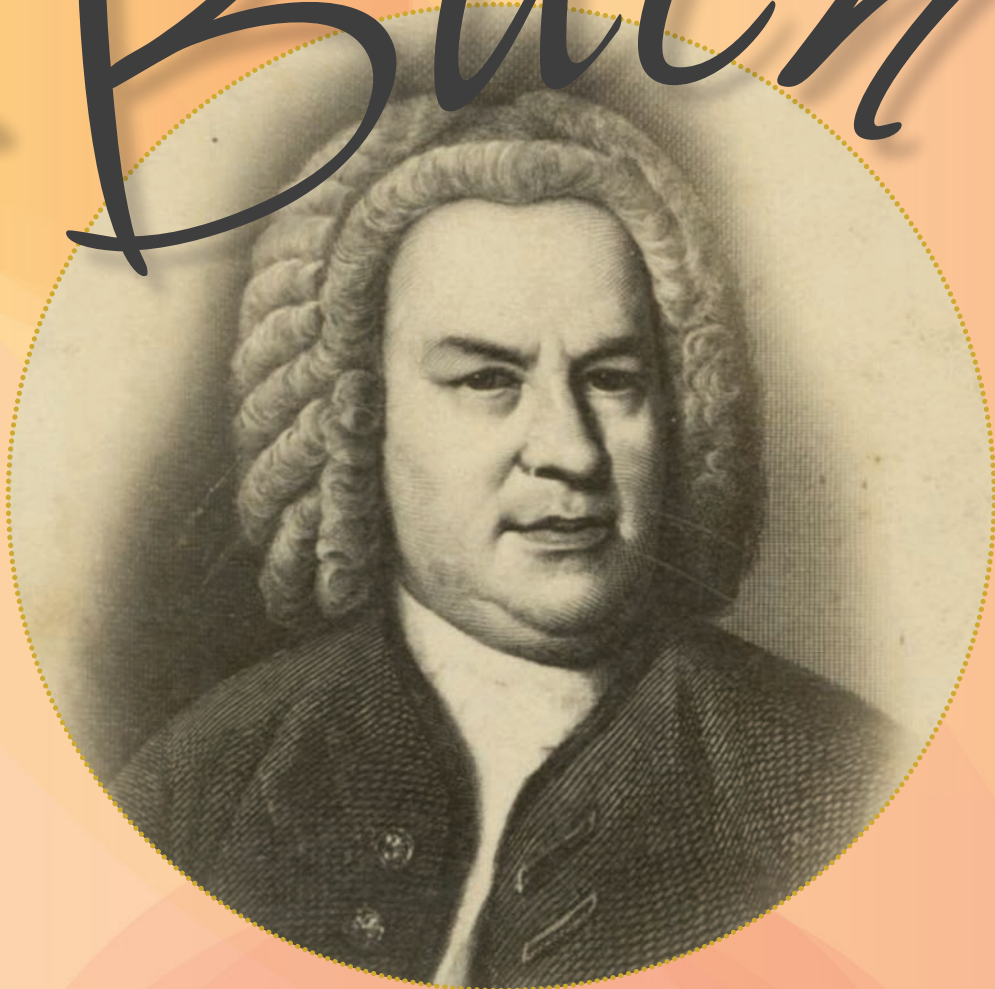
THE FESTIVAL CHORUS



64th SEASON | 2022 - 2023

IMMORTAL

*Bach*



Saturday, May 6, 2023 | 7:30pm | Knox United Church

[www.THEFESTIVALCHORUS.com](http://www.THEFESTIVALCHORUS.com)



THE  
FESTIVAL  
CHORUS

64<sup>th</sup>

SEASON  
2022 - 2023

Artistic Director

**Mel Kirby**

Chorus Accompanist &  
Assistant Conductor

**Cody Obst**

Marketing

**Danielle Kondruk**

[www.THEFESTIVALCHORUS.com](http://www.THEFESTIVALCHORUS.com)

Logo, Season Theme & Program Design:  
Kevin Persaud | [www.kpersaud.com](http://www.kpersaud.com)

## CELEBRATING 64 YEARS!

The Festival Chorus has been lauded by Calgary Herald reviewer Kenneth DeLong as one of Calgary's pre-eminent choral groups – "able to deliver the excitement and choral thrill that only a fine choir can."

The Chorus has been applauded for its professionalism, musicality and inventive programming. The 40 to 50 auditioned members of the Chorus perform an annual series of three concerts, presenting the staples of a five-century-old choral repertoire—everything from the larger oratorio works requiring massive, stirring sound, to that of more intimate a cappella chamber works and swinging jazz selections.

The Festival Chorus was founded by Gerald Bales, O.C. and John Searchfield during the 1958-1959 season to perform a Handel-Purcell Festival. It became a standing amateur, community chorus and was conducted by John Searchfield until 1979 and then by Dr. Brian Trevor from 1979 to 1991.

The Festival Chorus built its reputation on annual performances of full-evening oratorios works such as J.S. Bach's *Mass in B minor* and *St. John Passion*; Handel's *Israel in Egypt*, *Judas Maccabeus*, and *Solomon*; Haydn's *The Creation*, Mozart's 'Great' *Mass in C Minor*, Brahms' *A German Requiem* and Mendelssohn's *Elijah* and *St. Paul* and, in the realm of 'early music', Monteverdi's *Vespers of the Blessed Virgin 1610*.



### MEL KIRBY

#### Artistic Director and Conductor

Now in his 32nd season with the Chorus, Mel has served as Artistic Director, since 1991, conducting performances of major works with orchestra by J.S. Bach, Handel, Haydn, Mozart, and Brahms. Under his leadership the Chorus, now in its 64th season, has assumed a role as a historic choral force in the city displaying what the Calgary Herald has described as "a new professionalism in programming". His experience also includes five seasons as Conductor of the Calgary Bach Festival Society and two seasons at the helm of the Civic Symphony. He has been on the staffs of the University of Calgary Music Department, the Banff Centre's Music Theatre Program, and Mount Royal University. He is currently Manager of Calgary Opera's McPhee Artist Development Program.



### CODY OBST

#### Chorus Accompanist and Assistant Conductor

In addition to The Festival Chorus, Cody Obst is Conductor of the Calgary Women's Chorus and Music Director at Lakeview United Church. He has received many awards and scholarships (Brandon University Silver Medal, 10K Province of Alberta Scholarship, prizewinner Snjolaug Sigurdson Competition, Manitoba Provincial Champion competing in the National Music Festival.) He has two decades of experience with twelve different choirs and has participated in choral intensives with the Vancouver Chamber Choir and the University of Michigan. World Choral Symposiums (Copenhagen, Seoul), among other clinics, have proven invaluable. He has created and delivered special choral programs for the Calgary Board of Education and Alberta First Nation Communities.

# IMMORTAL Bach



with the **Festival Chamber Ensemble** and **Cody Obst, Organist**  
Featuring **Juliana Krajčovič, Soprano** • **Simran Claire, Mezzo-soprano**  
**Tayte Mitchell, Tenor** • **Branden Olsen, Bass-baritone**

## WELCOME!

On behalf of all of the Chorus members, the Board, and myself, I warmly welcome you to this final concert of our 64th Season. We've titled it *Immortal Bach* since it features two of J.S. Bach's most contrasting and lively cantatas of his over 200 in the genre – one, the devout and moving Cantata no. 11, also known as '*Ascension*' *Oratorio* and the other, his secular '*Hunt*' *Cantata* no. 208. Think of this as a concert mingling the sacred and the profane with Bach's supreme mastery in both an indication of the overwhelming genius his life's achievement encompasses.

This concert is also a personal milestone for me as it is my last as Artistic Director of The Festival Chorus, closing a span of 32 glorious seasons with them. It seems like only yesterday that I attended my first Festival Chorus concert in 1977 while still a University of Calgary music student – a performance of Bach's *B minor Mass* with its founding Artistic Director, John Searchfield. Overwhelmed by the experience, I never dreamed I would be involved with the Chorus professionally as its accompanist during the 1980s under its second Director, Dr. Brian Trevor, nor ever considered that I myself would take the reins in 1991 and lead it for over half of the Chorus' six decades.

During that time the Chorus and I have maintained its quality and devotion to the great tradition of oratorios and masses by Bach, Handel, Purcell, Brahms, Mendelssohn, Mozart, and Beethoven. We've also, with an unending spirit of adventure by Chorus members, expanded that repertoire to venture into other realms such as early music with a memorable 2000 performance of Monteverdi's monumental *Vespers of the Blessed Virgin 1610*. Together we've also explored multi-cultural contemporary repertoire including the Paul Winter Consort *Missa Gaia*, Ariel Ramirez's *Misa Criolla*, Canadian Scott MacMillan's *Celtic Mass for the Sea*, and even Paul McCartney's *Ecce Cor Meum*.

I offer the most optimistic, heartfelt expectation and confidence in The Festival Chorus, its enduring future, and its closeness to the hearts of many Calgarians such as yourselves. **LONG MAY IT THRIVE!!!**

– **Mel Kirby**  
Artistic Director



## LAND ACKNOWLEDGEMENT

During our 64th Season, The Festival Chorus, in the spirit of reconciliation, acknowledges that we live, work, and play on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation (Region 3), and all people who make their homes in the Treaty 7 region of Southern Alberta.



Artist

# DALE KIRSCHENMAN



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## THE FESTIVAL CHORUS 2022-2023 SEASON CHORUS MEMBERS

### SOPRANOS

Patricia Austin-Edy  
Kathleen Colmant  
Alice Dietrich  
Simone Emery  
Shirley Green  
Greta de Groot  
Angela Herbst  
Dawn Johnson  
Regina Landwehr  
Nancy Lear  
Danielle Mitchell  
Lucinda Neufeld  
Janet Northcott  
Anne Paul  
Donna Marie Perry  
Nicole Pitre  
Catherine Wall  
Katherine Wright

### ALTOS

Colleen Bailey  
Elwyn Brown  
Susan Gallup  
Sabine Gilch  
Luisa Izzo  
Evelyn Jain  
Sarah Jones  
Sandi Kallal  
Eleanor Lamm  
Bonnie Limpert  
Denyce Lundeen  
Hilary Meakin  
Margaret Miyagishima  
Helga Shield  
Foyita Sleumer  
Gita Werapitya

### TENORS

Peter Baljeu  
Daryl Broley  
David Keith  
Cam Schneider  
Leo van Gelder  
Doug Warne

### BASSES

Paul Brown  
Dale Kirschenman  
Alan Lee  
Peter Lundy  
Peter McIntyre

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## THE FESTIVAL CHAMBER ENSEMBLE

### 1<sup>st</sup> Violins

**Concertmaster**  
Andrea Neumann

Brigit Knecht  
Diane Lane

### 2<sup>nd</sup> Violins

Louise Stuppard  
Carmen Ashmead

### Violas

Dean O'Brien  
Liza Scriggins

### Cello/Continuo

Andrea Case

### Double-bass

Graeme Mudd

### Flutes

Lucie Jones  
Mary Sullivan

### Oboes

Heather Haydu  
Jean Landa

### French Horns

Laurie Matiation  
William Hopson

### Trumpets

Richard Scholz  
Paul Scholz  
Mark Scholz

### Tympani

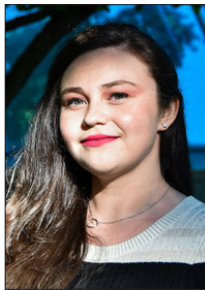
Chris Santos

### Organ

Cody Obst

Available at The Collectors Gallery  
1332 9 Avenue SE, Calgary | 403.245.8300

## TONIGHT'S GUEST ARTISTS



**JULIANA KRAJČOVIČ**  
*Soprano*

Ottawa-born Slovak-Canadian soprano Juliana Krajčovič is currently a returning McPhee Artist with Calgary Opera having recently completed her Master of Music in Opera at the University of Toronto. She can be seen this season as Lady in Waiting in *Macbetto*, Héro in *Béatrice et Bénédicte*. Past engagements include Annina/*La Traviata*, Princess/*L'Enfant et les Sortilèges* (Calgary Opera) Susanna/*Il segreto di Susanna*, Marcellina/*Le nozze di Figaro* (University of Toronto Opera), Donna Anna/*Don Giovanni* (University of Ottawa), Tatiana/*Eugene Onegin*, Suor Angelica/*Suor Angelica*, and Euridice/*Orfeo ed Euridice* (Shooting Stars' Operatic Showcase). Concert performances include Webern's *6 Lieder nach Gedichten von Georg Trakl* (UofO's CME), and Soprano Soloist/Mendelssohn's *Lobgesang* (UOSO). As the winner of the ORMTA Young Artist Competition in 2018, Juliana completed a recital tour of Ontario. Other prizes include Finalist Prize in the 2019 Brian Law Competition, Richard Bradshaw Graduate Fellowship in Opera.



**SIMRAN CLAIRE**  
*Mezzo-soprano*

Simran Claire is a Punjabi-Canadian mezzo-soprano from Surrey, BC. Currently based in Calgary, she is in her final year of Calgary Opera's McPhee Artist development program, where she was seen as Flora in *La traviata*, Béatrice and Ursule in *Béatrice et Benedict*, and the Teacher in the Canadian premiere of *The (R)evolution of Steve Jobs*. Past credits include Nicklausse (*Les contes d'Hoffmann*), Dryade (*Ariadne auf Naxos*), and the titular role in *La Cenerentola*. Simran holds degrees from the University of British Columbia, and is an alumnus of the Glimmerglass Festival, The Banff Centre, and Pacific Opera Victoria's Civic Engagement Artist Residency. Alongside performance, Simran is interested in creating original work. Her "utterly moving" (Opera Canada) narrative recital film *Dadima* (Pacific Opera Victoria) was featured by CBC Music and Global TV. Simran is so thrilled to be appearing with the Calgary Festival Chorus for this wonderful concert of Bach.



**TAYTE MITCHELL**  
*Tenor*

A native of Vulcan, Alberta, Tayte Mitchell is currently a 2nd year McPhee Artist with Calgary Opera. Past operatic highlights include Alfredo in Verdi's *La Traviata*, Le Prince Charmant in Massenet's *Cendrillon* and the title role in Britten's *Albert Herring*. Tayte has been a Studio Artist with The Wolf Trap Opera Company and a Voice Fellow at The Music Academy of the West. With regards to operatic stage direction, his engagements include Puccini's *Suor Angelica*, Menotti's *The Medium* and a world premiere titled *I Have These Thoughts in Summertime, Too* by Judith Jackson. His production of *La Voix Humaine* by Francis Poulenc was awarded first place at the NOA Opera Production Competition. More recently, Tayte was the Assistant Director for Calgary Opera's production of *Macbeth* by Giuseppe Verdi. Tayte received his Bachelor's Degree in Voice and Opera Directing at Oberlin College and Conservatory of Music and his Master's Degree in Voice at the Cincinnati College-Conservatory of Music.



**BRANDEN OLSEN**  
*Bass-baritone*

Branden Olsen is a rising Atlantic Canadian bass-baritone in his second year of the McPhee Artist Development Program with Calgary Opera, and is a pedagogical clinician, and conductor of exceptional promise. In 2021 Branden won first place (voice) at the Federation of Canadian Music Festivals National Competition. He has a master's in both choral conducting and voice performance and is currently studying under the tutelage of renowned Canadian tenor David Pomeroy. Branden was honoured to workshop the newly commissioned "February" with Opera on the Avalon, and also to conduct the Atlantic Boychoir in Cornwall, UK. He was most recently seen on the Calgary Opera stage as Moralès in *Carmen*, the Medico in *MacBeth*, and is excited to be singing Papageno with the Little Opera Company.

# IMMORTAL BACH PROGRAM

## Jesu, Joy of Man's Desiring

Johann Sebastian Bach [1685-1750]

### 'Ascension' Oratorio, Cantata BWV 11

*Lobet Gott in seinen Reichen*  
*-Praise God in His Realms-*

#### 1. Chorus

*"Lobet Gott in seinen Reichen"*

#### 2. Recitative: Tenor/Evangelist

*"Der Herr Jesus hub seine Hände auf"*

#### 3. Recitative: Bass-baritone

*"Ach, Jesu ist dein Abschied schon so nah?"*

#### 4. Aria: Soprano

*"Ach, bleibe doch"*

#### 5. Recitative: Evangelist

*"Und ward aufgehoben zu sehens"*

#### 6. Chorus

*"Nun lieget alles unter dir"*

#### 7. Recitative: Evangelist & Bass-baritone

*"Und da sie ihm nachsahen gen Himmel fahren"*

#### 8. Recitative: Alto

*"Ach ja! so komme bald zurück"*

#### 9. Recitative: Evangelist

*"Sie aber beteten ihm an"*

#### 10. Aria: Soprano

*"Jesu, deine Gnaden Blicke"*

#### 11. Chorus

*"Wann soll es doch geschehen"*

– INTERMISSION –

20 Minutes

## Immortal Bach

Knut Nystedt [1915-2014]

### 'Hunt' Cantata BWV 208

*Was mir behagt, ist nur die muntre Jagd*  
*-What Pleases Me is Above All the Lively Hunt-*

#### 1. Recitative: Soprano/Diana

*"Was mir behagt"*

#### 2. Aria: Diana

*"Jagen ist die Lust der Götter"*

#### 3. Recitative: Tenor/Endymion

*"Wie? schönste Göttin? wie?"*

#### 4. Aria: Endymion

*"Willst du dich nicht mehr ergötzen"*

#### 5. Recitative: Diana & Endymion

*"Ich liebe dich zwar noch!"*

#### 6. Recitative: Bass-baritone/Pan

*"Ich, der ich sonste ein Gott"*

#### 7. Aria: Pan

*"Ein Fürst ist seines Landes Pan"*

#### 8. Recitative: Mezzo-soprano/Pales

*"Soll denn der Pales Opferhier das letzte sein?"*

#### 9. Aria: Pales

*"Shafe können sicher weidern"*

#### 10. Recitative: Diana

*"So stimmt mit ein"*

#### 11. Chorus

*"Lebe, Sonne dieser Erden"*

#### 12. Duet: Diana & Endymion

*"Entzüket uns beide"*

#### 13. Aria: Pales

*"Weil die wollenreichen Herden"*

#### 14. Aria: Pan

*"Ihr Felder und Auen"*

#### 15. Chorus

*"Ihr lieblichste Blicke!"*

(Program subject to change)

## THANK YOU

to the Calgary Bach Society and Choir, and  
Artistic Director, Terry Edwards, for the loan of  
the choral and instrumental parts for  
**IMMORTAL BACH.**





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## TEXTS & TRANSLATIONS

### “Lobet Gott in seinen Reichen” Cantata BWV 11 (*Ascension Oratorio*)

#### 1. CHORUS

---

*Lobet Gott in seinen Reichen,  
Preiset ihn in seinen Ehren,  
Rühmet ihn in seiner Pracht;  
Sucht sein Lob recht zu vergleichen,  
Wenn ihr mit gesamten Chören  
Ihm ein Lied zu Ehren macht!*

*Praise God in his realms;  
Extol him in his glories;  
Vaunt him in his splendor;  
Seek to rightly give his due praise  
When, with full choirs,  
You render a hymn of glory to him.*

#### 2. RECITATIVE – TENOR/EVANGELIST

---

*Der Herr Jesus hub seine Hände auf und segnete  
seine Jünger, und es geschah, da er sie segnete,  
schied er von ihnen.*

*The Lord Jesus raised his hands and blessed his  
disciples; and it came to pass that as he blessed  
them he parted from them. (Luke 24:15-21)*

#### 3. RECITATIVE - BASS

---

*Ach, Jesu, ist dein Abschied schon so nah?  
Ach, ist denn schon die Stunde da,  
Da wir dich von uns lassen sollen?  
Ach, siehe, wie die heissen Tränen  
Von unsern blassen Wangen rollen,  
Wie wir uns nach dir sehnen,  
Wie uns fast aller Trost gebricht.  
Ach, weiche doch noch nicht!*

*Ah, Jesus, is your departure already so near?  
Ah, is then the hour already here  
When we should let you go from us?  
Ah, see how hot tears  
Roll from our pale cheeks,  
How we long for you,  
How we lack almost all comfort.  
Ah, indeed, do not leave yet!*

#### 4. ARIA – ALTO

---

*Ach, bleibe doch, mein liebstes Leben,  
Ach, fliehe nicht so bald von mir!  
Dein Abschied und dein frühes Scheiden  
Bringt mir das allergrösste Leiden,  
Ach ja, so bleibe doch noch hier;  
Sonst werd ich ganz von Schmerz umgeben.*

*Ah, do remain, my dearest life;  
Ah, do not flee so soon from me.  
Your departure and your early parting  
Brings me the greatest suffering of all;  
Ah, yes, so do remain yet here;  
Otherwise I will be completely beset with agony.*

#### 5. RECITATIVE – TENOR/EVANGELIST

---

*Und ward aufgehoben zusehends, und fuhr auf  
gen Himmel, eine Wolke nahm ihn weg vor ihren  
Augen, und er sitzt zur rechten hand Gottes.*

*And Jesus was visibly raised up, and ascended to  
heaven; a cloud took him away before their eyes,  
and he sits at the right hand of God. (Mark 16:19)*

#### 6. CHORUS

---

*Nun lieget alles unter dir,  
Dich selbst nur ausgenommen;  
Die Engel müssen für und für  
Dir aufzuwarten kommen.  
Die Fürsten stehn auch auf der Bahn  
Und sind dir willig untertan;  
Luft, Wasser, Feuer, Erden  
Muss dir zu Dienste werden.*

*Now everything has its place under you, Jesus,  
Except only you yourself, God the father;  
The angels must forever  
Come to attend you.  
The celestial princes also stand along the way  
And are willingly subject to you;  
Air, water, fire, earth  
Must come to be in service to you.*



## 7. RECITATIVE – TENOR/EVANGELIST & BASS

---

*Und da sie ihm nachsahen gen Himmel fahren,  
siehe, da stunden bei ihnen zwei Männer in  
weissen Kleidern, welche auch sagten: Ihr  
Männer von Galiläa, was stehet ihr und sehet  
gen Himmel? Dieser Jesus, welcher von euch ist  
aufgenommen gen Himmel, wird kommen, wie ihr  
ihn gesehen habt gen Himmel fahren.*

*And as they watched him go to heaven, behold, two  
men in white robes stood next to them, who also  
said: You men of Galilee, why are you standing and  
looking to heaven? This Jesus, who has been taken  
from you up to heaven, will come back as you have  
seen him go to heaven. (Acts 1:10-11)*

## 8. RECITATIVE - ALTO

---

*Ach ja! so komme bald zurück:  
Tilg einst mein trauriges Gebärden,  
Sonst wird mir jeder Augenblick  
Verhasst und Jahren ähnlich werden.*

*Ah, yes, so come back soon.  
Blot out my sorrowful bearing one day;  
Otherwise every moment will become  
Hateful to me and become like years.*

## 9. RECITATIVE – TENOR/EVANGELIST

---

*Sie aber beteten ihn an, wandten um gen  
Jerusalem von dem Berge, der da heisset der  
Ölberg, welcher ist nahe bei Jerusalem und liegt  
einen Sabbater-Weg davon, und sie kehrten  
wieder gen Jerusalem mit grosser Freude.*

*But the apostles worshipped him, went back to  
Jerusalem from the mountain called the Mount  
of Olives, which is nearby Jerusalem and lies a  
sabbath's journey away, and they returned to  
Jerusalem with great joy. (Acts 1:12 and Luke 24:52)*

## 10. ARIA - SOPRANO

---

*Jesu, deine Gnadenblicke  
Kann ich doch beständig sehn.  
Deine Liebe bleibt zurücke,  
Dass ich mich hier in der Zeit  
An der künftgen Herrlichkeit  
Schon voraus im Geist erquickte,  
Wenn wir einst dort vor dir stehn.*

*Jesus, your glances of grace  
I can indeed constantly see.  
Your love remains behind,  
That here on earth in temporality  
I may refresh myself in spirit beforehand  
On eternity's future glory,  
When one day we stand there in heaven before you.*

## 11. CHORUS

---

*Wenn soll es doch geschehen,  
Wenn kömmt die liebe Zeit,  
Dass ich ihn werde sehen,  
In seiner Herrlichkeit?  
Du Tag, wenn wirst du sein,  
Dass wir den Heiland grüssen,  
Dass wir den Heiland küssen?  
Komm, stelle dich doch ein!*

*When shall it indeed come to pass;  
When will the dear time come,  
That I will see him  
In his glory?  
You day, when will you be,  
That we may greet the Savior,  
That we may kiss the Savior?  
Indeed, come, you day, appear!*

## TEXTS & TRANSLATIONS

### “Was mir behagt ist nur die muntre Jagd” Cantata BWV 208 (*‘Hunt’ Cantata*)

#### INSTRUMENTAL PRELUDE

#### 1. RECITATIVE – SOPRANO/DIANA

---

*Was mir behagt,  
Ist nur die muntre Jagd!  
Eh noch Aurora pranget  
Eh sie sich an den Himmel wagt,  
Hat dieser Pfeil schon angenehme Beut erlanget!*

*What pleases me is above all  
the lively hunt.  
Before Aurora the goddess of Dawn shimmers,  
before she ventures into the skies,  
this arrow has already struck a handsome prize!*

#### 2. ARIA – DIANA

---

*Jagen ist die Lust der Götter,  
Jagen steht den Helden an!  
Weichert meiner Nymphen Spötter,  
Weichet von Dianen Bahn!*

*Hunting is the joy of the gods,  
hunting is for heroes!  
Make way, you scoffers of my nymphs,  
make way for Diana's path!*

#### 3. RECITATIVE – TENOR/ENDYMION

---

*Wie? schonste Göttin? wie?  
Kennst du nicht mehr dein vormals  
halbes Leben?  
Have you not given to Endymion  
In seiner sanften Ruh  
So manchen Zuckerkuss gegeben?  
so Bist du den, Schönste, nu  
Von Liebesbanden frei?  
Und folgest nur der Jägerei?*

*What? loveliest goddess? what?  
You no longer know him who once was  
half your life?  
Have you not given to Endymion  
in his gentle rest  
so many sweet kisses?  
Are you then, o beauty, now  
released from the bonds of love?  
And pursue you only the chase?*

#### 4. ARIA – ENDYMION

---

*Willst du dich nicht mehr ergötzen  
An den Netzen  
Die der Amor legt?  
Wo man auch, wenn man gefangen,  
Nach Verlangen,  
Lust und Lieb in Banden pflegt.*

*Will you no longer delight  
in the snares  
that Cupid sets?  
In them, after one is caught  
by desire,  
in captivity joy and lover are nurtured.*

#### 5. RECITATIVE – DIANA & ENDYMION

---

*Ich liebe dich zwar noch! Jedoch  
Ist heut ein hohes Licht erschienen,  
Das ich vor allem muss  
Mit meinem Liebeskuss  
Empfangen und bedienen!*

*Indeed I still love you! However  
today an exalted light has risen,  
which above all I must  
with my loving kiss  
embrace and serve!*

## 5. RECITATIVE – DIANA & ENDYMION (CONTINUED)

---

*Der teure Christian,  
Der Wälder Pan,  
Kann in erwünschtem Wohlergehen  
Sein hohes Ursprungsfest itzt sehen!  
-- So gönne mir,  
Diana, dass ich mich mit dir  
Itzund verbinde  
Und an sein Freuden-Opfers zünde. --  
Ja! ja! wir tragen unsere Flammen  
Mit Wunsch und Freuden itzt  
zusammen!*

*The dear Christian,  
Pan of the forest,  
can now in desired prosperity  
observe his noble birthday festival!  
-- Then permit me,  
Diana, with you  
to join now  
and set his joyful tribute alight. --  
Yes, yes! We bring our torches  
now together with good wishes  
and happiness!*

## 6. RECITATIVE – BASS/PAN

---

*Ich, der ich sonst ein Gott  
In diesen Feldern bin,  
Ich lege meinen Schaferstab  
Vor Christians Regierungszepter hin,  
Weil der durchlauchte Pan das Land  
glücklich machet,  
Dass Wald und Feld und alles  
lebt und lachtet!*

*I, otherwise a god  
in these fields,  
lay my shepherd's staff  
before Christian's ruling scepter,  
since this serene Pan has made the land  
so happy,  
that forest and field and everything  
live and laugh!*

## 7. ARIA – PAN

---

*Ein Fürst ist seines Landes Pan!  
Gleichwie der Körper ohne Seele  
Nicht leben, noch sich regen kann,  
So ist das Land die Totenhöhle,  
Das sonder Haupt und Fürsten ist  
Und so das beste Teil vermisst.*

*A Prince is the Pan of his country!  
Just as the body without the soul  
cannot live, nor control itself,  
so a country is a cavern of death  
which has no leader and prince,  
and thus is lacking its best part.*

## 8. RECITATIVE – MEZZO-SOPRANO/PALES

---

*Soll den der Pales Opfer hier das letzte sein?  
Nein! Nein!  
Ich will die Pflicht auch niederlegen,  
Und da das ganze Land von Vivat schallt,  
Auch dieses schöne Feld  
Zu Ehren unserem Sachsenheld  
Zur Freud und Lust bewegen.*

*Shall then Pales' gift be the last here?  
No! No!  
I will also lay my service down,  
and since the entire land resounds with "Vivat",  
this lovely meadow as well,  
to honour our Saxon hero,  
I shall inspire to joy and delight.*

## 9. ARIA – PALES

---

*Schafe können sicher weiden,  
Wo ein guter Hirte wacht.  
Wo Regenten wohl regieren,  
Kann man Ruh und Friede spüren  
Und was Länder glücklich macht.*

*Sheep can graze securely  
where a good shepherd watches.  
Where rulers govern well  
quiet and peace can be experienced  
and all that makes countries happy.*



## 10. RECITATIVE – DIANA

---

*So stimmt mit ein  
Und lasst des Tages Lust vollkommen sein!*

*So let us sing together  
and let the day's delight be complete!*

## 11. CHORUS

---

*Lebe, Sonne dieser Erden,  
Weil Diana bei der Nacht  
An der Burg des Himmels wacht,  
Weil die Wälder grünen werden,  
Lebe, Sonne dieser Erden.*

*Live, sun of this earth,  
since Diana at night  
watches from the fortress of heaven,  
since the forests grow green;  
live, sun of this earth.*

## 12. DUET - DIANA & ENDYMION

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*Entzückt uns beide,  
Ihr Strahlen der Freude,  
Und zieret den Himmel  
mit Demantgeschmeide!  
Fürst Christian weide  
Auf lieblichsten Rose, befreiet vom Leide!*

*Enchant us both,  
you beams of joy,  
and adorn heaven with jewels  
of diamond!  
Lay Prince Christian  
upon loveliest roses, freed from sorrow!*

## 13. ARIA – PALES

---

*Weil die wollenreichen Herden  
Durch dies weitgepriesne Feld  
Lustig ausgetrieben werden,  
Lebe dieser Sachsenheld!*

*Since the woolly flocks  
through this widely-praised meadow  
are joyfully scattered,  
long live this Saxon hero!*

## 14. ARIA – PAN

---

*Ihr Felder und Auen,  
Lasst grunend euch schauen,  
Ruft Vivat itzt zu!  
Es lebe der Herzog in Segen und Ruh!*

*You fields and meadows,  
show yourselves verdantly,  
cry "Vivat" now to him!  
May the Duke live in blessing and peace!*

## 15. FINAL CHORUS

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*Ihr lieblichste blicke, ihr freudige Stunden,  
Euch bleibe das Glücke auf ewige  
verbunden!  
Euch kröne der Himmel mit süssester Lust!  
Fürst Christian lebe!  
Ihm bleibe bewusst,  
Was Herzen vergnüget,  
Was Trauren besieget!*

*You loveliest prospect, you happy hours,  
may good fortune remain forever  
united with you!  
May heaven crown you with sweetest delight!  
Long live Prince Christian!  
May he always know  
what pleases the heart,  
what conquers sadness!*

Translations: Pamela Dellal, courtesy Emmanuel Music Inc.

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## PROGRAM NOTES

The '*Cantata*' BWV 11 titled '*Ascension Oratorio*' by Johann Sebastian Bach [1685-1750] was composed in 1735, only months after the composition of the six cantatas that comprise the much better known '*Christmas Oratorio*'. As an 'oratorio' it employs a tenor Evangelist as a narrator for a Biblical account of Christ's ascension to Heaven employing the same method Bach uses in his most famous oratorios, the *Passion According to St. John* and *Passion According to St. Matthew*. Its narrative text is drawn from the Gospels of Mark and Luke and the Acts of the Apostles.

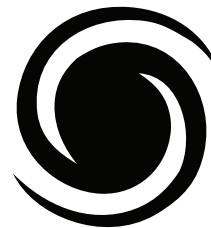
The Oratorio begins with a bright and brilliant chorus in D Major with festive flutes and oboes, trumpets and drums. The middle section has a jaunty syncopated figure that not only enlivens the texture but comes back at the very end of the oratorio as a unifying reprise.

After the joyous opening it is noteworthy that the *Ascension Oratorio* in both its arias and recitatives is bathed in melancholy and serious contemplation. The first aria for alto and unison violins, is much better known in a later version as the Agnus Dei from the *B Minor Mass*. Another brief narrative fragment of the Evangelist brings us to the middle of the work a setting of the sober congregational chorale "*Ermuntre dich, mein schwacher Geist*" (*Take Courage, My Weak Spirit*). The melody is pitched unusually low, as if all of us who remain behind are literally at Jesus' feet.

The middle narration tells of the two men in white garments who ask why we are amazed at what is happening. The bass joins the tenor for an extended duet arioso on these words. This leads into a brief accompanied recitative for alto and again, flutes commenting on the situation. The Evangelist describes the disciples return to Jerusalem. The following aria, for soprano, flutes, oboe and the upper strings is one of the most mysterious and beautiful things in the oratorio. The lack of bass line gives the piece a floating quality and also obviously refers to Jesus floating in the air. The 3/8 time and the three voices (flutes, oboe, soprano) may be symbolic of the Trinity, for clearly the text is heavily Trinitarian.

The final chorale is an amazing tour de force. A verse set to the melody of the grave chorale, "*Von Gott will ich nicht lassen*" (*Nothing Shall Divide Me From God*), is imbedded in the brilliant trumpet and drum dominated D Major texture of the orchestra. The B minor of the chorale never loses its identity but is simply swallowed up in the D Major. Bach understands the melancholy of being left behind, and profoundly includes it here in this ostensibly joyous festival. The little syncopations of the opening chorus here dominate the rhythmic motion giving the piece a kind of curious and complex

# Insight



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urgency. It is interesting that here near the end of Bach's career of writing every-day liturgical music, he writes a piece so stunningly honest and full of insight.

In addition to his numerous cycles of sacred cantatas for the church year, Bach created secular cantatas for aristocratic patrons to celebrate special occasions -- birthdays, name days, and accession days, and academic ceremonies. He composed one of his most famous, "**Was mir behagt, ist nur die muntre Jagd!**" (**What pleases me is above all the lively hunt**), BWV 208, on a text by Weimar court poet Salomo Franck for the birthday of Duke Christian Weissenfels in 1713. This was not only one of the earliest of his cantatas, but also the first of Bach's documented secular works which he labeled as "Tafelmusik" (table-music) indicating it was meant for a wholly secular occasion.

It was Bach's first "modern" cantata in the then popular Italian form of alternating recitatives and arias, combined with the Germanic elements of choruses using a full orchestra. In it Bach uses for the first time da-capo arias (ABA form) as well as French pastorale-gigue dance styles. The four solo singers are a cast of mythical deities: Diana, goddess of the hunt and countryside, Pales, goddess of shepherds, Endymion, the beloved of Diana and deity of the Moon and slumber, and Pan, god of wild nature and rustic music.

The pastoral themes of shepherds and the wild are supported by the outdoor wind instruments of hunting horns, oboes, and flutes. It consists almost entirely of dialogue for the allegorical characters who praise the excellence of the prince and unite at the end in general good wishes.

**Immortal Bach**, Op. 153 is by Norwegian composer Knut Nystedt [1915-2014]). It is a derivative work in tribute to J. S. Bach, based upon arranging and temporally prolonging and overlapping the successive chords of Bach's chorale '*Komm, süßer Tod*' ('*Come, sweet Death*'). The result may be described as 'theology expressed in sound': Bach's 'immortality' is symbolized by making his music literally 'time-less'. In the process, his simple chorale setting is elevated into something far more profound, allowing us to catch a little glimpse, however fleeting, of eternity.

Notes By: Craig Smith, William L. Hoffman, and Vladimir Morosan

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