

movements 2 and 3, and 5 and 6, seems to have based his imagery on passages in the Song of Songs. The cantata concludes with a joyful hymn-like setting of the third verse of the chorale, clothed now in Bach's most expressive harmonic language.

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*Soprano:* Mary Phillips

*Bass:* David Till

**Queen's Park Sinfonia**

*Violin:* Sophie-Anne Chaplin (leader), Ray Box

*Viola:* Frances Verity Higgs, Ariane van Hoof

*Cello:* Jonathan Gibson

*Oboe:* Nicholas Murray, Angela Escott

*Cor Anglais:* Hilary Orchard

*Organ:* Antony Gray

**Queen's Park Singers**

*Music Director* Peter Burt-Jones

*Accompanist* Antony Gray

*Soprano*

Jana Burt-Jones, Christine Cargill, Hinda Golding, Gillian Hallifax, Jo Hurley, Erline Johnson, Jennifer Keller, Anna Mumford, Una O'Gara, Katy Payne, Stella Ruszczynski, Sarah Terrazas, Kathryn Worth

*Alto*

Rachel Donnison, Frances Freeman, Monica Healy, Katherine Lawson, Dianne Mitchell, Denise O'Reilly, Lindsay Samii Pour, Liz Till, Evelyn Velleman

*Tenor*

Jay Bannmuller, Helen Dymond, Cathie Hammond, Théo Hénusse, Amanda Robinson

*Bass*

Roger Bloomfield, Mark Hine, Simon Judge, Adam Ritchie, Sebastian Timpson, Peter Walter

**Queen's Park Junior Singers**

*Music Director* Mary Phillips

Millie Chalusian, Jiannoula Couling-Dini, Molly Garnett, Raffi Melkonian-Payne, Natalie Mitchell, Anaia Mulinda, Arianne Mulinda, Jaad Okorefe, Jibrán Okorefe, Samara Seth, Hannah Sheridan

☪

Please join us for refreshments in the rotunda after the concert.

We are very grateful to Mother Christine Cargill for permission to use the church, and to Lesley Daisley for her assistance with booking accommodation.

Local music is *alive!* [www.queensparksingers.org.uk](http://www.queensparksingers.org.uk)



Queens Park  
*Singers*  
& Junior Singers



# J.S. Bach

## Cantatas 4 & 140

### Mary Phillips *Primavera*

Sunday 22nd March 2015  
Church of St Anne & St Andrew  
Salisbury Rd NW6

## J S Bach (1685 - 1750) Cantata BWV 4 *Christ lag in Todes Banden Christ lay in death's bonds*

1. SINFONIA
2. CHORALE VERSE I (choir)  
Christ lag in Todesbanden *Christ lay in death's bonds*
3. CHORALE VERSE II (choir sopranos and altos)  
Den Tod niemand zwingen kunnt *Nobody could overcome death*
4. CHORALE VERSE III (choir tenors)  
Jesus Christus, Gottes Sohn *Jesus Christ, God's son*
5. CHORALE VERSE IV (choir)  
Es war ein wunderlicher Krieg *It was a strange battle*
6. CHORALE VERSE V (choir basses)  
Hier ist das rechte Osterlamm *Here is the true Easter lamb*
7. CHORALE VERSE VI (choir sopranos and tenors)  
So feiern wir das hohe Fest *Thus we celebrate the high feast*
8. CHORALE VERSE VII (choir)  
Wir essen und leben wohl *We eat and live well*

## Mary Phillips *Primavera*

Queen's Park Junior Singers  
with Sophie Timms (soloist), Katy Payne and Katherine Lawson (sopranos)

## J S Bach Cantata BWV 140

### *Wachet auf, ruft uns die Stimme* *Wake up, the voice calls us*

1. CHORUS (choir)  
Wachet auf, ruft uns die Stimme *Wake up, the voice calls us*
2. RECITATIVE (soprano)  
Er kommt, er kommt *He comes, he comes*
3. DUET (soprano, bass)\*  
Wenn kömst du, mein Heil? *When are you coming, my salvation?*
4. CHORALE (choir tenors)  
Zion hört die Wächter singen *Zion hears the watchmen sing*

5. RECITATIVE (bass)  
So geh herein zu mir *So come inside to me*
6. DUET (soprano, bass)\*\*  
Mein Freund ist mein *My friend is mine*
7. CHORALE (choir)  
Gloria sei dir gesungen *May Gloria be sung to you*  
*\*Violin obbligato: Sophie-Anne Chaplin*  
*\*\*Oboe obbligato: Nicholas Murray*

### **CANTATA BWV 4 Christ lag in Todes Banden**

This cantata is one of Bach's earliest, intended for performance on Easter Day, probably in 1707. It is a chorale cantata, in which both text and music are based on Martin Luther's hymn of 1524. The seven stanzas are set in seven vocal movements, in each of which Bach uses the unchanged words of one of the seven stanzas of the chorale, and its tune as a cantus firmus. The text refers to the prescribed readings for Easter Day: the First Letter to the Corinthians ('Christ is our Easter lamb', 1 Corinthians 5:6–8) and the narration of the Resurrection in Mark's Gospel (Mark 16:1–8). Luther's chorale stresses the struggle between Life and Death. The third stanza refers to the 'sting of death' (1 Corinthians 15). The fifth stanza relates to the 'Osterlamm', the Paschal Lamb. The final stanza recalls the tradition of baking and eating Easter Bread. John Eliot Gardiner describes the work as Bach's 'first-known attempt at painting narrative in music', 'a bold, innovative piece of musical drama', and he comments on Bach's 'total identification with the spirit and letter of Luther's fiery, dramatic hymn'.

### **CANTATA BWV 140 Wachet auf, ruft uns die Stimme**

This chorale cantata was first performed in Leipzig on 25 November 1731. It is based on the three stanzas of Philipp Nicolai's Lutheran hymn 'Wachet auf, ruft uns die Stimme' (1599). The prescribed readings for the Sunday were from the First Epistle to the Thessalonians: 'Be prepared for the day of the Lord' (1 Thessalonians 5:1–11); and the parable of the Ten Virgins from the Gospel of Matthew (Matthew 25:1–13). In the cantata, the 'day of the Lord' is characterised as a wedding between Christ and the Christian soul. The text of the three stanzas appears unchanged in movements 1, 4 and 7. The first movement is a chorale fantasia on the theme of preparedness, in which the chorale tune is sung by the sopranos as a cantus firmus, while the lower voices interject remarkably graphic musical phrases to illustrate the urgency of the moment - 'wach auf!' (wake up!), 'wo, wo?' (where, where?). These alarm calls continue in the second movement as the narrator announces the imminent arrival of Christ, the bridegroom. The following duet expresses the longing and expectation of the soul for union with Christ. In the fourth movement, to the phrases of the chorale tune and the words of the second verse, the tenors sing of the joy of the wedding guests as they arrive at the wedding feast. In the fifth movement Christ welcomes the soul to bliss, and in the following duet they celebrate their union which will result in 'fullness of joy'. The unknown author of