



# Kathleen Ferrier

## In Celebration of BACH

### Johann Sebastian Bach (1685-1750)

Kathleen Ferrier *contralto*

Ena Mitchell, Friedl Riegler, Irmgard Seefried *soprano*

William Herbert, Hugo Meyer-Welfing *tenor*

Otto Edelmann, William Parsons *bass*

Wiener Staatsopernchor, The Cantata Singers

Wiener Philharmoniker / Volkmar Andreae

Jacques Orchestra / Dr Reginald Jacques

1 – 12	JS Bach: <i>Magnificat</i> , BWV 243.2 <sup>a</sup>	31:36
13 – 23	JS Bach: Cantata No.11, <i>Praise our God</i> <sup>*b</sup>	26:07
24 – 30	JS Bach: Cantata No.67, <i>Hold in affection Jesus Christ</i> <sup>*c</sup>	16:24
31	JS Bach: Cantata No.147, <i>Jesu, Joy of Man's Desiring</i> <sup>*d</sup>	3:33

<sup>\*</sup>Sung in English

Total duration: 77:41

**Recorded at:** <sup>a</sup> Grosser Musikvereinsaal, Vienna on June 10, 1950  
<sup>b</sup> Kingsway Hall, London on October 6 and November 1, 1949  
<sup>c</sup> Kingsway Hall, London on November 3, 1949  
<sup>d</sup> Kingsway Hall, London on October 8, 1949

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# Kathleen Ferrier

## In Celebration of BACH

### Magnificat

FIRST RELEASE

Wiener Staatsopernchor

Wiener Philharmoniker

Volkmar Andreae

### Praise our God

(Cantata 11)

### Hold in affection Jesus Christ

(Cantata 67)

### Jesu, Joy of Man's Desiring

(Cantata 147)

The Cantata Singers

The Jacques Orchestra

Dr Reginald Jacques



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# Kathleen Ferrier In Celebration of BACH

## Magnificat, BWV 243.2 FIRST RELEASE

1	Magnificat	Chorus	3:06
2	Et exultavit	Friedl Riegler <i>soprano</i>	3:01
3	Quia respexit humilitatem	Irmgard Seefried <i>soprano</i>	3:02
4	Omnes generationes	Chorus	1:27
5	Quia fecit mihi magna	Otto Edelmann <i>bass</i>	1:58
6	Et misericordia	Kathleen Ferrier <i>contralto</i> Hugo Meyer-Welfing <i>tenor</i>	4:24
7	Fecit potentiam	Chorus	2:11
8	Deposuit potentes	Hugo Meyer-Welfing <i>tenor</i>	2:22
9	Esurientes implevit bonis	Kathleen Ferrier <i>contralto</i>	3:23
10	Suscepit Israel	Irmgard Seefried <i>soprano</i> Friedl Riegler <i>soprano</i> Kathleen Ferrier <i>contralto</i>	2:23
11	Sicut locutus est	Chorus	1:35
12	Gloria Patri	Chorus	2:20

## Cantata No.11: **Praise our God** (*Lobet Gott in seinen Reichen*) (Ascension Oratorio)

13	Praise our God	Chorus	5:37
14	Then Jesus lifted His hands	William Herbert <i>tenor</i>	0:41
15	My Saviour, is the parting hour	William Parsons <i>bass</i>	1:10

16	Ah, tarry yet, my dearest Saviour	Kathleen Ferrier <i>contralto</i>	7:33
17	And behold, He rose	William Herbert <i>tenor</i>	0:32
18	Now at Thy feet	Chorus	1:50
19	And while they looked	William Herbert <i>tenor</i>	0:19
20	Ye honest men	William Herbert <i>tenor</i> William Parsons <i>bass</i>	0:55
21	Ah Lord, now quickly come again	Kathleen Ferrier <i>contralto</i>	0:33
22	Jesu, all Thy loving kindness	Ena Mitchell <i>soprano</i>	2:42
23	When will the night be over	Chorus	4:10

## Cantata No.67: **Hold in affection Jesus Christ** (*Halt im Gedächtnis Jesum Christ*)

24	Hold in affection Jesus Christ	Chorus	3:45
25	Christ Jesus now is risen	William Herbert <i>tenor</i>	2:58
26	Lord Jesus, thou the sting of death	Kathleen Ferrier <i>contralto</i>	0:32
27	Come all and hail this King	Chorus	0:54
28	And still, O Lord	Kathleen Ferrier <i>contralto</i>	1:02
29	Peace be unto you!	William Parsons <i>bass</i> Chorus	6:02
30	Lord Christ, Thou art the Prince	Chorus	1:08

## Cantata No.147: **Heart and Mouth and Deed and Life** (*Herz und Mund und Tat und Leben*)

31	Jesu, Joy of Man's Desiring	Chorus	3:33
Total playing time:			77:41

# Kathleen Ferrier In Celebration of BACH

“Oh! The *Magnificat* – I am in my element in this sort of music!”

*Kathleen Ferrier, writing to her friend and accompanist John Newmark in 1949*

In June 1950 Kathleen Ferrier travelled to Vienna for the first time to take part in three major performances of works by JS Bach. *St Matthew Passion*, B Minor Mass and *Magnificat* were part of an International Bach Festival and were to be given in the Grosse Musikvereinssaal to commemorate the composer’s death 200 years earlier. The *Passion* and the Mass were well known to Ferrier, having featured in her extensive repertoire for several years. *Magnificat*, however, was less familiar. According to the published *Letters and Diaries of Kathleen Ferrier* [Christopher Fifield, Boydell Press, 2011] she had sung it only once before this Viennese performance – in July 1949 in the Concertgebouw, Amsterdam; after Vienna, it seems, she never sang it again.

Recordings of the *Passion* and the Mass, taken from Austrian radio broadcasts and released on several different labels, have been available for 30 years but during all this time there has been no sign of the *Magnificat*; amazing, then, that 68 years after the original performance a recording should finally be discovered and released by SOMM, with Britain’s favourite classical singer of the 20th century very much the star attraction.

It was a considerable honour for Ferrier to be invited to participate in this Bach festival; what was quite astonishing was that of all the 15 soloists taking part in these three works, Ferrier was the only non-native German speaker. What’s

more, she was the only one of those soloists to sing in all three performances. Her international success was indeed at its zenith.

Ferrier’s debut performances in Austria had taken place the previous year, when (as the first British singer ever to appear at the Salzburg Festival) she sang in Mahler’s *Das Lied von der Erde*, with Bruno Walter conducting the Wiener Philharmoniker. These had been a great success and Herbert von Karajan’s presence in the Salzburg audience boded well for her 1950 Vienna bookings, of which Karajan conducted the *Passion* and the Mass.

The first of the three works to be performed was *St Matthew Passion* on June 9. Two of the soloists – soprano Irmgard Seefried and bass Otto Edelmann – also sang the following evening in *Magnificat*, together with another soprano, Friedl Riegler, and tenor Hugo-Meyer Welfing, both popular members of the Wiener Staatsoper. The Staatsoper chorus also took part in the performance.

Ferrier’s lively correspondence, sent while she was in the Austrian capital in 1950, is illuminating.

A postcard to her sister Winifred:

“Everything fine here. Karajan very pleased with me... Would have liked to have seen Vienna before the war – the buildings are superb. Everything very cheap. Had some photies [photos] taken – one in particular v[ery] g[ood].”

To her agent Emmie Tillett she wrote on June 15:

“All gone well here and my crits have been wonderful... last concert tonight, so fingers still crossed! The food is frrrrrrightfully rich – too rich for my ole liver.”

Again to Winifred:

“It’s been terrifically hot – lovely for lounging, but a bit much in a crowded concert hall. It’s a bit depressing here – there are still uniforms of 4 armies about and so many beggars and lame, halt and blind.”

Whilst the music-making was sublime, clearly the atmosphere in the war-scarred city was less congenial.

The *Magnificat* was performed in the second half of the concert on June 10, which was given under the baton of the Swiss composer and conductor Volkmar Andreae (1879-1962), a replacement for Otto Klemperer, who cancelled for medical reasons. Andreae is perhaps best remembered as a conductor of Bruckner’s symphonies but on this occasion he led the Wiener Philharmoniker in works of a very different style. Also performed at that evening’s concert were several orchestral pieces by Bach, not requiring the participation of singers.

The immediacy and clarity of sound of the *Magnificat* recording belies its age and its discovery allows us to hear Ferrier perform music that she never otherwise recorded – an invaluable addition to her growing discography, even now, 65 years after her untimely death.



Volkmar Andreae

The innovative recordings of two Bach Cantatas, BWV 11 and BWV 67, may already be familiar to admirers of Kathleen Ferrier. They were made by Decca and released in 1950, also to commemorate the bi-centenary of the composer’s death. Originally issued individually on 10-inch discs, they were among the very first 33rpm microgroove records to be published in Britain and for this SOMM CD they have been expertly re-mastered from pristine pressings. These performances were conducted by Dr Reginald Jacques (1894-1969) who founded his own orchestra in 1936 and assumed the conductorship of the celebrated Bach Choir in 1931, a position that he held until 1960.

During the war Jacques was Director of the government-sponsored Council for the Encouragement of Music and the Arts, for which Ferrier gave many performances, and he was an eminent enthusiast for choral music from the 18th-20th centuries. It was he who conducted Ferrier’s first major London appearance in May 1943 – Handel’s *Messiah* – and they always worked well together, perhaps most famously on the complete Decca recording of *St Matthew Passion* in 1947-48. His approach to Bach’s music was considered modern for its time, though later overtaken by further scholarship and the search for greater authenticity in performance.

As Jacques preferred performances in English, these cantata recordings are based on the translations in Novello’s performing editions.

The other singers on these two Decca cantatas were all valued colleagues of Kathleen Ferrier. Ena Mitchell had also been a personal friend since Ferrier lived in Carlisle in early wartime; William Parsons and Australian-born William Herbert were well known from opera and oratorio performances and

broadcasts. The aptly named Cantata Singers acquitted themselves well in the choruses and chorales.

Details of two BBC broadcasts of Cantata 11 have been found from 1944 and 1946, but no other Ferrier performances of it, apart from this recording, have been traced; she appears never to have sung Cantata 67 other than for this Decca project – perhaps not surprisingly, as the alto's contribution to the work is modest.

When first released, the recording of BWV 11 was reviewed in *The Gramophone* magazine by Lionel Salter, who wrote: “Except for some of the solo works without chorus, this is, I believe, the first complete recording of a Bach cantata, and therefore all the more welcome”.

Salter's enthusiastic comment from 1950 highlights how the intervening years have changed attitudes to, and the availability of, recordings of Bach's music!

The final item on this CD is *Jesu, Joy of Man's Desiring* from Cantata 147, in a familiar English translation by Robert Bridges. This popular chorale was included as a 'filler' on the original 1950 LP issue of Cantata 67 and provides a charming conclusion to a CD devoted to the celebration of both Johann Sebastian Bach and the glorious Kathleen Ferrier, one of his supreme interpreters during the 20th century.

Paul Champion © 2019

Paul Champion's *Ferrier – A Career Recorded* was published by Thames Publishing in 2005.

## The Music

*Magnificat*, BWV 243.2

Composed in its present form in 1733, *Magnificat* is based on a work made 10 years earlier (now catalogued as BWV 243.1) not long after Bach's arrival at St Thomas' Church in Leipzig.

The differences between the two versions are significant. The 1723 version was composed in the key of E-flat major. Shortly after its completion, Bach added four celebratory hymns (three for the choir, the fourth for soprano and bass soloists) to make it eminently suitable for performance at Christmas.

For his 1733 revision, Bach altered the key to D major and removed the hymns, leaving the 12-movement work generally performed today and which is heard on this glorious 1950 Vienna recording. Although there is some uncertainty about the date, most scholars believe this 'final' version (BWV 243.2) was first performed on 2 July 1733 to celebrate the Feast of the Visitation – Mary's visit to her cousin Elizabeth, as related in Luke's Gospel, 1:46-55.

Scored for five soloists – two sopranos, alto, tenor and bass – and five-part chorus (SSATB), *Magnificat* takes as its text the words of Mary, the mother of Jesus, and concludes with a doxology – a short hymn in praise of God.

*Magnificat* is undoubtedly one of Bach's major choral works, comparable to (although appreciably shorter than) the *St Matthew Passion* and B Minor Mass, both of which Kathleen Ferrier also sang in the legendary International Bach Festival in 1950.

### **Cantata BWV 11: *Praise our God***

*(Lobet Gott in seinen Reichen)* Ascension Oratorio

It is believed that Bach's Cantata No.11 was composed in 1735 for performance on Ascension Day (the fortieth day of Easter) on 19 May that year. Set in 11 movements, it employs soprano, alto, tenor and bass soloists, together with an equivalent chorus.

The cantata tells the story of Christ's ascension and the subsequent reaction of the Apostles. As was the convention of Bach's day, the first six movements were performed before the sermon, the remaining five following its conclusion. Its text uses extracts from the Gospels of Mark and Luke and the Acts of the Apostles, with additional words for the closing chorales of each section by the 17th-century hymn writers Johann Rist and Gottfried Wilhelm Sacer.

The alto aria 'Ah, tarry yet' closely resembles the 'Agnus Dei' from the Mass in B Minor of 1749, both appearing to be based on an aria taken from a Wedding Serenade (now lost) composed two years after Bach's appointment as Cantor at St Thomas' in Leipzig.

Dr Jacques used Novello's 1906 edition as the basis for his 1949 recording but he departs from it in a number of ways. For example, its English text is sometimes altered by his soloists; the recitative No.9 is omitted altogether and he uses a different version of the soprano aria from that printed.

### **Cantata BWV 67: *Hold in affection Jesus Christ***

*(Halt im Gedächtnis Jesum Christ)*

Composed shortly after Bach's arrival in Leipzig in 1723 for alto, tenor and bass soloists with four-part chorus, this seven-movement cantata sets texts from the Second Book of Timothy and other writers. It was first performed on 16 April 1724, the First Sunday after Easter.

The opening chorus tells of Christ's resurrection and is followed in the tenor aria by the dismissal of doubt and fear. The central chorale, to words by the Lutheran writer Nikolaus Herman, joyfully praises the Easter message of the risen Lord. A troubled alto recitative reflects further on doubt but the bass with chorus sees (in what has been described as "an operatic scene") the return of Christ with the repeated, reassuring greeting "Peace be unto you". The final chorale is set to words by the 16th-century theologian Jakob Ebert.

The English text used by Dr Jacques for the 1949 recording is Novello's 1930 edition. Some slight changes are made by the soloists albeit without significantly altering the meaning.

### **Cantata No.147: *Jesu, Joy of Man's Desiring***

The Cantata *Herz und Mund und Tat und Leben* ('Heart and mouth and deed and life') was composed in 1723 during Bach's prolific first year as *Thomascantor* in Leipzig. It was part of his first cantata cycle in the city, composed to mark the Feast of the Visitation which, a decade later, prompted the composition of the *Magnificat*.

It is best known now for the music accompanying the chorale movements – ‘Jesus bleibet meine Freude’, an adaptation of a 17th-century melody incorporated by Bach into the cantata that is more familiar in its English translation: ‘Jesu, Joy of Man’s Desiring’.

Popularised in the 20th century in a version made and recorded by the pianist Dame Myra Hess, the chorale is performed here by Dr Reginald Jacques, with his orchestra and the Cantata Singers which was first issued in 1950 on a 78rpm disc to mark the bicentenary of Bach’s death.



Dr Reginald Jacques

## A Kathleen Ferrier chronology

22 APRIL 1912

Kathleen Ferrier is born in Higher Walton, near Preston, Lancashire

JULY 1926

Leaves Blackburn High School to work at Blackburn Post Office

1935

Auditions unsuccessfully to be the first telephone ‘Speaking Clock’ voice

19 NOVEMBER 1935

Marries Bert Wilson, a bank official in Blackburn

MARCH 1937

Wins both the Piano and Voice Classes at the Carlisle Festival

23 FEBRUARY 1939

Makes her first broadcast as a singer from Newcastle upon Tyne studios

APRIL 1939

Meets Dr Hutchinson at the Carlisle Festival and arranges singing lessons

15 DECEMBER 1940

Sings in her first major concert: *Messiah* in Newcastle upon Tyne

JUNE 1941

Sings for the Council for the Encouragement of Music and the Arts

21 MAY 1942

Auditions for Dr Malcolm Sargent in Manchester

9 JULY 1942

Auditions for John Tillet of Ibbs and Tillet Concert Agency in London

23 DECEMBER 1942

Meets Roy Henderson, who soon becomes her singing teacher

24 DECEMBER 1942

Moves to London – Flat 2, Frogna Mansions, Hampstead

28 DECEMBER 1942

First London concert, at The National Gallery

17 MAY 1943

Sings *Messiah* in Westminster Abbey and is heard by Benjamin Britten

30 JUNE 1944  
Makes test recordings for EMI at Abbey Road Studios, with Gerald Moore

30 SEPTEMBER 1944  
Records first published 78s for EMI at Abbey Road, with Gerald Moore

15 SEPTEMBER 1945  
Sings at the Last Night of the Proms at the Royal Albert Hall

6 FEBRUARY 1946  
Makes her first recording for Decca, conducted by Dr Malcolm Sargent

12 JULY 1946  
Sings her first staged opera: Britten's *Rape of Lucretia* at Glyndebourne

2 OCTOBER 1946  
Gives her first overseas performance: *Lucretia* in Amsterdam

4 NOVEMBER 1946  
Meets Dr Bruno Walter – auditions for the first Edinburgh Festival

MARCH 1947  
Marriage to Bert Wilson is annulled

19 JUNE 1947  
Sings her first staged performance of Gluck's *Orfeo*, at Glyndebourne

5 SEPTEMBER 1947  
Sings her first performance at the (first) Edinburgh International Festival

15 JANUARY 1948  
New York debut: *Das Lied von der Erde* with Bruno Walter in Carnegie Hall

10 JUNE 1948  
Completes Decca's *St Matthew Passion* recording at Kingsway Hall

25 FEBRUARY 1949  
Begins a three-month visit to the USA and Canada

14 JULY 1949  
World premiere of Britten's *Spring Symphony* in Amsterdam

7 SEPTEMBER 1949  
Edinburgh Festival Lieder recital with Bruno Walter, recorded by the BBC

21 DECEMBER 1949  
Leaves on the *Queen Elizabeth* for her third and final transatlantic visit

5 JUNE 1950  
Arrives in Austria for the Vienna Bach Festival

12 JULY 1950  
Recording in London with John Newmark: Schumann and Brahms songs

2 JANUARY 1951  
Leaves for a tour of the Netherlands, France, Switzerland and Italy

28 FEBRUARY 1951  
Sings her first performance of Chausson's *Poème de l'amour et de la mer*

24 MARCH 1951  
Learns her cancer diagnosis from her doctor

12 JULY 1951  
Amsterdam: *Kindertotenlieder* and Mahler's 2nd Symphony with Klemperer

16 NOVEMBER 1951  
Re-opening concert of the Free Trade Hall, Manchester with Barbirolli

21 JANUARY 1952  
First performance of Britten's *Abraham and Isaac* in Nottingham

22 APRIL 1952  
Ferrier's 40th birthday party (with cake!) after a broadcast with Barbirolli

15 MAY 1952  
Begins recording sessions of *Das Lied von der Erde* in Vienna with Walter

2 SEPTEMBER 1952  
Edinburgh Festival: Brahms *Liebeslieder Walzer* with Seefried and Patzak

8-9 OCTOBER 1952  
Final recording session for Decca: Bach and Handel arias

1 JANUARY 1953  
Created Commander of the Most Excellent Order of the British Empire

12 JANUARY 1953  
Final recording for the BBC: songs by Ferguson, Wordsworth and Rubbra

3 FEBRUARY 1953  
First night of Gluck's *Orfeo* at Covent Garden, conducted by Barbirolli

6 FEBRUARY 1953  
A bone breaks in her leg onstage in *Orfeo*, her last public appearance

20 MARCH 1953  
Moves home to 40 Hamilton Terrace, St John's Wood

5 JUNE 1953  
Awarded the Royal Philharmonic Society's Gold Medal

8 OCTOBER 1953  
Dies in University College Hospital, London, aged 41



## Magnificat

BWV 243.2

Irmgard Seefried *soprano*, Friedl Riegler *soprano*, Kathleen Ferrier *contralto*  
Hugo Meyer-Welfing *tenor*, Otto Edelmann *bass*  
Wiener Staatsopernchor, Wiener Philharmoniker / Volkmar Andreae

Recorded in the Grosser Musikvereinsaal, Vienna  
on June 10, 1950 as part of the International Bach Festival

### 1 Magnificat

Chorus

*Magnificat anima mea Dominum*

My soul doth magnify the Lord.

### 2 Et exultavit

Friedl Riegler *soprano*

*Et exultavit spiritus meus  
in Deo salutari meo*

And my spirit rejoices  
in God my Saviour

### 3 Quia respexit humilitatem

Irmgard Seefried *soprano*

*Quia respexit humilitatem  
ancillae suae;*

*Ecce enim ex hoc beatam me dicent*

For He hath regarded the lowliness  
of His handmaiden.

For behold, from henceforth I will be  
called blessed

### 4 Omnes generationes

Chorus

*Omnes generationes.*

By all generations.

### 5 Quia fecit mihi magna

Otto Edelmann *bass*

*Quia fecit mihi magna qui potens est,  
et sanctum nomen ejus.*

For He that is mighty hath magnified me  
and holy is His Name.

### 6 Et misericordia

Kathleen Ferrier *contralto*

Hugo Meyer-Welfing *tenor*

*Et misericordia ejus a progenie in progenies  
timentibus eum.*

And His mercy is on them that fear Him  
throughout all generations.

7 **Fecit potentiam**

Chorus

*Fecit potentiam in brachio suo;  
Dispexit superbos mente cordis sui.*

He hath shewed strength with His arm.  
He hath scattered the proud in the  
imagination of their hearts.

8 **Deposuit potentes**

Hugo Meyer-Welfing *tenor*

*Deposuit potentes de sede,  
et exaltavit humiles.*

He hath put down the mighty  
from their seat  
and hath exalted the humble and meek.

9 **Esurientes implevit bonis**

Kathleen Ferrier *contralto*

*Esurientes implevit bonis,  
et divites dimisit inanes.*

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

10 **Suscepit Israel**

Irmgard Seefried *soprano*  
Friedl Riegler *soprano*  
Kathleen Ferrier *contralto*

*Suscepit Israel, puerum suum,  
recordatus misericordiae suae,*

He remembering his mercy hath holpen  
His servant Israel.

11 **Sicut locutus est**

Chorus

*Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.*

As He promised to our forefathers,  
Abraham and his seed for ever.

12 **Gloria Patri**

Chorus

*Gloria Patri, et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc,  
et semper et in Saecula saeculorum. Amen.*

Glory be to the Father, and to the Son and to  
the Holy Ghost.

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

Cantata BWV 11: Praise our God  
(*Lobet Gott in seinen Reichen*) (Ascension Oratorio)

Ena Mitchell *soprano*, Kathleen Ferrier *contralto*, William Herbert *tenor*, William Parsons *bass*  
The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on October 6 and November 1, 1949  
First release: Decca LX 3006 (June 1950)

13 Chorus

Praise our God, who reigns in Heaven,  
Of His boundless pow'r and splendour  
Let our grateful voices sing!  
May His grace to us be given  
(Now in worthy strains to render  
(That together we now may render  
Praise to Him the King of Heaven  
Praise unto our Heavenly King

14 Recitative: *tenor*

Then Jesus lifted His hands to Heaven and  
blessèd His disciples.  
And it came to pass that, as He blessèd  
them, He was parted from them.

15 Recitative: *bass*

My Saviour, is the parting hour so near?  
Ah, wilt Thou leave Thy children here  
In lonely grief, Thine absence mourning?  
Behold us, how the tears of sorrow  
Upon our pallid cheeks are burning.  
What comfort can we borrow?  
With what faint hope our hearts beguile?  
Ah, tarry yet awhile.

16 Aria: *alto*

Ah, tarry yet, my dearest Saviour,  
Ah hasten not so soon from me!  
Risen Lord, so soon departed,  
Wilt thou leave me broken-hearted?  
Nay, nay, now tarry yet,  
yes yes, now tarry yet a while.  
Without thee naught but grief remaineth.  
Ah, tarry yet, my dearest Saviour,  
Ah hasten not so soon from me!  
Ah, tarry yet, go not so soon from me!

17 Recitative: *tenor*

And behold, He rose from their midst and  
ascended to Heaven  
And a cloud of glory veiled Him  
from their vision  
And He sat down at God's right hand on high.

18 Chorale

Now at Thy feet creation lies,  
Thy dread commands close feeling.  
Angels must leave the farthest skies  
To do Thee service willing.  
Princes and Kings shall come to thee,  
In rev'rent love to bow the knee.  
Earth, Heaven, Fire and Ocean  
Do pay Thee glad devotion.

19 Recitative: *tenor*

And while they lookèd steadfastly up to  
Heaven, lo, there stood nigh unto the disciples  
two men in white apparel, which said:

20 Recitative: *tenor & bass*

"Ye honest men of Galilee, why stand ye  
gazing up into Heaven? This same Jesus,  
which now from you is taken into Heaven,  
shall come again in like manner as ye now  
have seen Him ascend into Heaven."

21 Recitative: *alto*

Ah Lord, now quickly come again.  
This hope alone my grief assuages;  
Else every moment I remain on earth  
Would seem like countless ages.

Recitative: *tenor*

(Omitted)

22 Aria: *soprano*

Jesu, all Thy loving kindness  
shall be now for ever praised.

23 Chorus

When will the night be over?  
When dawns the blissful hour,  
O day so wondrous dear?  
When first our souls shall meet him  
With loving kiss to greet Him  
Come quickly now appear!

## Cantata BWV 67: Hold in affection Jesus Christ (*Halt im Gedächtnis Jesum Christ*)

Kathleen Ferrier *contralto*, William Herbert *tenor*, William Parsons *bass*  
The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on November 3, 1949  
First release: Decca LX 3007 (June 1950)

24 Chorus

Hold in affection Jesus Christ!  
He now is risen from death's dark prison.

25 Aria: *tenor*

Christ Jesus now is risen,  
Why then this doubt, this fear?  
Faith tells me that my Saviour lives,  
Yet doubt within my soul still strives.  
O Lord, in pity hear.

26 Recitative: *alto*

Lord Jesus, Thou the sting of death  
hast drawn,  
And art of hell become the torment.  
Then why should I with fear and doubt  
be torn,  
For hast Thou not given to our voices  
A victory song the heart rejoices?

27 Chorale

Come, all, and hail this day of days;  
Our simple song of love and praise!  
To Lord Christ triumphant goes  
And captive lay his humbled foes  
Alleluia.

28 Recitative: *alto*

And still, oh Lord, my spirit knows no calm,  
By hosts of hell my peace is still assailed;  
With fear and doubt I'm torn.  
Yet, Lord, for me the victory hath been won.  
I pray thee, chide me not,  
Thy child so wayward.  
Lord, let me soon in faith see clearly,  
That Thou, the Prince of Peace,  
hast by Thy mighty arm, given me release.

29 Aria: *bass & chorus*

Peace be unto you!

Oh joy! Christ our Saviour for us fighteth,  
All his foes in wrath He smiteth.  
Satan his pride doth rue!

Peace be unto you!

Jesus Heavenly peace imparteth,  
From our heart all doubting casteth,  
Faith He doth renew.

Peace be unto you!

O Lord, in Thy strength prevailing,  
And Thy glorious death availing,  
Bid us Heavenward go!

## Cantata BWV 147: Jesu, Joy of Man's Desiring (Johann Schop, arr. JS Bach)

The Cantata Singers, The Jacques Orchestra / Dr Reginald Jacques

Recorded in the Kingsway Hall, London on October 8, 1949  
First release: Decca K 2292 (February 1950)

31 Chorale

Jesu, Joy of man's desiring  
Holy wisdom, love most bright;  
Drawn by Thee, our souls aspiring  
Soar to uncreated light.

30 Chorale

Lord Christ, Thou art the Prince of Peace,  
True God and Man in One.  
E'er strong to help when foes increase  
Through life and when life's done.  
In Thy dear Name our prayers we frame,  
Thy Father's love invoking.

## The Kathleen Ferrier Society

The Kathleen Ferrier Society was formed in 1993, to mark the 40th anniversary of the singer's death, with her sister Winifred as Founding President.

The Society promotes the memory and musical legacy of Kathleen Ferrier, most markedly by the award of bursaries to young singers who compete every October in Blackburn, Ferrier's home town.

Two young singers from each of eight major UK conservatoires contend for the award and since its inception in 1996 many of the competitors have achieved success and international acclaim. These include William Berger, Fflur Wyn, Nicky Spence, Sophie Bevan, Ben Johnson, Kathryn Rudge, James Newby and Natalya Romaniw.

[www.kathleenferrier.org.uk](http://www.kathleenferrier.org.uk)

 @KFSoc



The two photographs of Kathleen Ferrier were taken in Vienna on June 7, 1950 during the International Bach Festival