

An Afternoon of BACH CANTATAS

SUNDAY, NOVEMBER 5, 2006 – 3:00 PM
FIRST FREE METHODIST CHURCH

Catherine Haight, soprano
Melissa Plagemann, alto
Stephen Wall, tenor
Brian Box, baritone
ORCHESTRA SEATTLE -- SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

Johann Sebastian Bach (1685-1750)

Cantata BWV 29, "Wir danken dir Gott, wir danken dir"
Sinfonia

Cantata BWV 38, "Aus tiefer Not schrei ich zu dir"
Chorus
Alto Recitative
Tenor Aria
Soprano Recitative
Terzetto
Choral

Cantata BWV 131, "Aus der Tiefe rufe ich, herr, zu dir"
Chorus
Bass Aria with Chorale in Soprano
Chorus
Tenor Aria with Chorale in Alto
Chorus

– Intermission –

Cantata BWV 150, "Nach dir, Herr, verlanget mich"
Sinfonia
Chorus
Soprano Aria
Chorus
Terzetto (Aria)
Chorus
Chorus: Ciaccona

Cantata BWV 80, "Ein feste Burg ist unser Gott"
Chorus
Bass Aria with Chorale in Soprano
Bass Recitative
Soprano Aria
Choral: "Ein feste Burg"
Tenor Recitative
Alto and Tenor Duet
Chorale

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Use of cameras and recording equipment is not permitted in the concert hall.

An Afternoon of BACH CANTATAS

“The aim and final end of all music,” declared Johann Sebastian Bach, “should be none other than the glory of God and the refreshment of the soul.” This afternoon, you are to experience, through the incomparable compositions of Bach, the achievement of this purpose. Bach was born in Eisenach, Germany, on March 21, 1685, as his family’s eighth child. In 1723, at the age of 38, after working in various capacities as a musician in Lüneburg, Arnstadt, Mühlhausen, Weimar, and Köthen, he assumed the duties of Cantor of St. Thomas’ Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city’s chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas’ Church. In this post, which he held for the rest of his life, Bach produced monumental musical masterworks, including the Christmas Oratorio, the St. Matthew Passion (which we will be performing on Good Friday of 2007), the Mass in B Minor, The Musical Offering, and The Art of the Fugue, though he was occupied by the cares of his large family, his circle of friends, the tasks of a very busy professional life, and ceaseless struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. He died July 28, 1750, leaving a very modest worldly estate, but an incalculable wealth of musical treasures to succeeding generations, among which his incredible cantatas shine especially brilliantly.

A cantata (from the Italian word, “cantare,” “to sing”), is a composite form of vocal music typically consisting, in Bach’s time, of four to six or more separate movements, including solo arias and recitatives, duets, and choruses, most frequently accompanied by an orchestra featuring a variety of instruments. Cantatas were based on a dramatic or lyric poetic narrative, either religious or secular. In Germany, the cantata developed into the most significant type of Lutheran sacred music, its various elements unified by the all-encompassing presence of the Lutheran chorale, or hymn. The sacred cantata was an integral part of Lutheran worship, being related, along with the sermon and its associated prayers, to the Gospel reading for the day. Cantors of Lutheran churches were required to furnish cycles of about sixty cantatas per year—one for each Sunday and additional works for holy days and special occasions. Bach, the greatest master of the cantata form, seems to have composed five cycles of cantatas, but out of more than 300 works, only about two hundred have been preserved. No general description can begin to suggest

the infinite variety and the indescribable wealth of musical creativity, technical expertise, and passionate spirituality found in these marvelous works, which constitute the core of Bach’s vocal output, and which will “refresh your soul” as you listen!

Sinfonia to Cantata 29: Wir danken dir, Gott, wir danken dir

(“We thank You, Lord, we thank You”)

This cantata was composed in Leipzig in 1731 for the installation of the new Town Council on August 27 of that year. With the first verse of Psalm 75 as its theme, it is scored for 4-part chorus, soloists, 3 trumpets, timpani, 2 oboes, strings, and basso continuo, and provided music suitable for glorifying God and asking for his blessing upon and protection of the “town and the palaces” and the people.

The splendid opening Sinfonia in the triumphal key of D Major is an energetic and extensive concert movement for organ and orchestra, a *moto perpetuo* that finds no rest until the final note of the piece. The music played by the organist’s right hand also appears as the prelude of Bach’s Partita (a suite of contrasting pieces) in E Major for solo violin; the organist’s left hand completes the new basso continuo part. The orchestra provides a highly festive accompaniment for and accentuation of the organ part, which often features a “pedal point” (a long-sustained tone, typically in the bass, above which the other parts are played). This same organ part with a simpler orchestral accompaniment also serves as the opening movement of the second part of Cantata 120a, “The Wedding Cantata,” Herr Gott, Beherrscher aller Dinge (“Lord God, Ruler of all Things”), and sometimes serves as the processional or recessional at weddings to this day.

Cantata 38: Aus tiefer Not schrei ich zu dir

(“From the depths of woe I cry to Thee”)

This six-movement cantata for the 21st Sunday after Trinity (October 29, 1724, when the work was first performed) is based on a 1524 chorale setting by Martin Luther of his German translation of Psalm 130. The work is scored for 4-part chorus, soloists, 2 oboes, strings, basso continuo (a combination of a low melodic instrument, such as a cello or a bassoon, which plays the bass line, and a keyboard instrument, such as a harpsichord or organ, which plays the harmonies on which the music is based), and 4 trombones in the outer movements.

The anonymous poet/librettist references the Gospel of the day, which tells the story of Jesus’ healing of a nobleman’s son, in the fourth movement, and quotes the first and the fifth stanzas of Luther’s hymn for

the opening chorus and for the closing chorale. All of the other stanzas of the hymn are paraphrased.

Bach begins the cantata with a somber choral fugue in the strict "old-fashioned style," with Luther's chorale tune, introduced by the tenors, as its subject. Each line of the melody is treated as it would be in a chorale prelude for organ: the accompanying vocal parts first present each line of the chorale individually in imitation and build on the previous lines, and then the sopranos sing the cantus firmus (the chorale tune) in augmentation (notes of double length) while the music of the accompanying parts interprets the texts of the sopranos' lines. For example, "erhör mein Rufen" ("hear my call") is illustrated with a rising interval, and "neig her zu mir" ("incline your head (your hearing) to me") is set to a descending motif. "Sünd und Unrecht" ("sin and unrighteousness") is accompanied by a chromatic figure which appears first at the beginning of the fugue in the basso continuo part, where it moves upward and then downward. The figure then reappears "in reverse" when "Sünd und Unrecht" is sung for the first time, moving first downward and then upward, perhaps suggesting that Christ descends to us through the pain of sin and injustice, and then rises to meet us after conquering chaos in response to our call to him.

The second movement, an alto recitative, leads to an elaborate tenor aria with a lovely melody that is decorated by a pair of oboes. The recitative for soprano that follows is accompanied by the chorale melody played by the continuo "a battuta" ("in tempo"); this device, which appears only here in Bach's works, forces the recitative to be sung in strict time, and ties to the hymn this movement, which is textually most distant from it.

The fifth movement is another beautifully-constructed fugue, this time for soprano, alto, and bass soloists. The cantata ends with a straightforward 4-part chordal setting of the chorale melody for chorus and orchestra that begins with a surprising dissonance and ends with an expression of trust in the redeeming power of God.

A note of numerological interest: If one assigns numerical values to the letters of the alphabet (A=1, B=2, C=3, etc.), the number 14 becomes significant as the value of the name of BACH (2+1+3+8). The first movement of this cantata contains 140 measures (10 x 14), and the number of melodic lines that appear in the contrapuntal voices is 29, the value of "JSB," Bach's monogram, assuming that I=J (9+18+2). Bach seems to have delighted in employing such musical numerology throughout his compositional life!

Cantata 131: Aus der Tiefe rufe ich, Herr, zu dir
("Out the Deep, Lord, I Cried to You")

The score of this solemn work, based like Cantata 38 on Psalm 130, is one of the few surviving autographs of Bach's cantatas, perhaps even the earliest one. The score includes the note that the text was "set to music at the request of Heern D. Georg: Christ: Eilmar." This friend of Bach's was archdeacon of St. Mary's in Mühlhausen, later became godfather to the composer's oldest son, Wilhelm Friedemann, and was probably responsible for the choice of Psalm 130 as the text. A devastating fire had destroyed a large portion of the town of Mühlhausen in May 1707, not long before Bach arrived there to take up an organist's post, and he might have composed the cantata soon after for a penitential service held as a result of this disaster. The eight verses of the psalm are distributed through the five movements of the cantata, and two verses of Bartholomäus Ringwaldt's 1588 chorale, "Herr Jesu Christ, du höchstes Gut," ("Lord Jesus Christ, the highest good") are sung along with the psalm verses in the bass and tenor arias. The work is scored for 4-part chorus, soloists, violin, violas, oboe, bassoon, and basso continuo.

This cantata consists of three choral movements separated by two solos that are based on Ringwaldt's chorale melody. A melancholy oboe figure decorates the short sinfonia, which leads at once into the first choral movement. Here, a slow section, in which descending figures and sepulchral bass notes depict "the deep," introduces a faster section featuring fugal elements. This movement is followed immediately by a bass aria with oboe counter-melody; in the background of the melismatic bass solo, the soprano sings the chorale tune in long notes. The third movement, a harmonically lush chorus, is the core of the cantata. It consists of a brief "prelude" leading to a fugue based on a descending theme that depicts with aching beauty the pain of the soul's seemingly endless waiting. After the hopeful major chord that concludes the fugue, the tenor sings an aria in a gently swaying 12/8 meter that is analogous in structure to the bass aria, in that it is accompanied by a chorale verse sung in long notes by the alto. An arresting threefold declamation of the word "Israel" opens the final chorus, which features several dramatic tempo changes and a fine fugue based on several contrasting subjects, the last of which illustrates the word "erlösen" ("redeem or deliver") with an ornamental figure of rapidly-running notes that brings to mind the unraveling of a binding-ropes: the Lord has freed us from all our sins!

Cantata 150: Nach dir, Herr, verlanget mich
("To Thee, Lord, I lift up my soul")

This seven-movement cantata, scored for 4 soloists, 4-part chorus, and a 4-part instrumental ensemble of two violins, bassoon, and basso continuo, is based mainly on the 25th Psalm (the three choral

movements are settings of verses 1-2, 5, and 15), with the addition of freely-composed verses by an unknown author for the solo movements (the third and fifth) and the concluding chaconne (a slow, stately dance in triple meter and minor mode featuring a repeated progression of harmonies above which move ever-varying musical lines). Possibly written before 1707 when Bach was in his early twenties and employed in Arnstadt, and perhaps the earliest Bach cantata in existence, the work demonstrates the compositional mastery of the young musician.

The cantata opens with a short string sinfonia in which upward leaps leading to descending lines are used by Bach to remind his hearers of a famous chorale, "Herzlich tut mich verlangen" ("I do very sincerely desire"), that relates to the cantata's biblical text. This sinfonia introduces an opening chorus in which the voices enter imitatively, each with an upward leap followed by a chromatically descending line, the most significant motif in the cantata; in this movement, the motif appears 14 times in the first major section, and can thus be seen as Bach's "personal numerological signature" worked into the music (see the notes on Cantata 38). In contrast to the longing illustrated by the vocal lines' falling fugal entrances, humanity's desire to be united with God on high is expressed by the basso continuo's rising scale passages. Some shorter sections of music contrasting in texture and tempi lead to the introduction of the cantata's chromatically descending scale motif in an altered form, now presented as the theme of a fugue. The drops of a fifth to which the words "über mich" are set illustrate the idea of enemies lording it "over me," while the laughing 16th- notes on "freuen" paint the "rejoicing" of those enemies.

A brief soprano aria (filled with such tone-pictures as the deep intervallic descent from "death" to "hell") is followed by a chorus that contains a particularly striking example of text-painting. The words "Leite mich" ("Lead me") sound very much like the word "Leiter" ("ladder"), and Bach's melodic line climbs from the depths of the basses to the heights of the violins, leading the listener upward toward the Truth. In the remaining sections of the movement, word-painting also abounds: as an example, the bass voices "wait" (*harre-hang on!*) for ten beats while the other voices complete their own waiting on the Lord at the end of the movement.

The fifth movement is a trio for alto, tenor, and bass accompanied by a billowing bass line of wind-tossed 16th-notes. Bach binds the voices' first phrase, "how the cedars are buffeted by the winds," with a triple-meter rhythmic tether and then loosens it, and his listeners' metrical moorings as well, by means of accent regroupings. Next comes a chorus composed of a

chordal prelude and a fugue. Prominent among this movement's many examples of tone-painting is the treatment of the word "ziehen" ("pull"): the rhythmic "tugs" at the end of each fugal entry bring out the "pulling" of the sudden leaps in the vocal lines.

The cantata's final movement is a choral chaconne built upon a repeated ascending bass figure presented as the ground of hope. The motif rises repeatedly toward the heavens and counteracts the chromatic descending motifs characteristic of the earlier movements that express the sadness and struggles of daily life. Thus the cantata closes with the assurance of God's abiding presence with humanity through Christ.

A point of interest: Johannes Brahms was one of the few subscribers to the complete edition of Bach's works in which this cantata appeared for the first time in 1884. Bach's chaconne theme seems so deeply to have impressed Brahms that he based the closing movement of his Fourth Symphony (1885), also a chaconne, upon it.

Cantata 80: Ein feste Burg ist unser Gott (**"A mighty fortress is our God"**)

This well-known chorale cantata, consisting of eight movements that fall into two parts, is based on the powerful Lutheran hymn describing the Christian believer's struggle with, and ultimate victory over, the Devil, through the power of Christ. The Weimar poet Salomo Franck based the original libretto on the Gospel for the Third Sunday in Lent (movements 3, 4, 6, and 7) and four verses from Martin Luther's famous fight song, *Ein feste Burg*, for which he wrote both words and music (movements 1, 2, 5, and 8). Scored for 4-part chorus, soloists, 3 trumpets, timpani, 2 oboes, English horn, 2 violins, viola, cello, violone (double-bass), and continuo (the trumpets and timpani parts are thought to be later additions by Bach's son, Wilhelm Friedemann), it is the enlargement of a Lenten cantata composed and performed in 1715 or 1716 in Weimar. A version of the cantata may have been performed in 1724 at the Reformation Festival in Leipzig, which was celebrated on October 31, and which was one of the major yearly events in the Lutheran calendar. But perhaps it was not until the mid-1730s that Bach composed the work's monumental opening movement.

This opening chorus, a mighty contrapuntal "fortress" built on the first verse of the hymn, is "probably the climax of Bach's vocal choral creative work," according to Alfred Durr. It displays Bach's unsurpassed mastery of contrapuntal construction and aural effect. The individual lines of the chorale melody are in turn treated fugally against the backdrop of an instrumental canon (a musical form in which one voice follows another exactly--a musical "weapon" deployed frequently throughout the work!) that presents the hymn

tune's phrases in long notes, first in the highest instruments, and immediately thereafter in the lowest. In the second movement, a duet for soprano and bass, the strings play a martial motif, while the soprano, accompanied by the oboes, sings the chorale's second verse to the lightly-ornamented hymn tune, and the bass presents in virtuosic lines the commenting text by Salomon Frank. A bass recitative leads into an arioso in which the voice and continuo begin their phrases in canon. In the pastoral soprano aria that follows, Jesus is invited into the cleansed heart in ecstatically soaring lines. Warfare resumes in the fifth movement: the choir presents a united front as it declaims the lines of the chorale's third verse in unison, while the orchestra, which begins the movement with the first phrase of the hymn melody played in dance-like eighth notes in the

bass, goes on to confront the choir with a furious barrage of battle motifs.

The second, more subdued part of the cantata opens with a tenor recitative and arioso that encourage the believer to stand bravely against the Foe beneath the banner of Jesus. Next comes a duet for tenor and alto. Long, flowing lines depict the blessedness of the believer, in the oboe and violin, which introduce their melody canonically, and in the voices, which interweave canonically as well; the battle motifs of the earlier movements fade into brief orchestral echoes. The cantata closes with a straightforward 4-part choral setting of the last stanza of the believer's battle hymn: God's power has triumphed over Evil, and peace reigns. —notes by Lorelette Knowles

ORCHESTRA SEATTLE

VIOLIN

Lauren Daugherty
Stacey Dye
Stephanie Endy
Manchung Ho
Fritz Klein**
Pam Kummert
Mark Lutz
Gregor Nitsche
Stephen Provine**
Theo Schaad
Janet Showalter
Nicole Tsong

VIOLA

Beatrice Dolf
Dawn Juliano
Jim Lurie
Katherine McWilliams*
Andrew Schirmer

CELLO

Julie Reed*
Valerie Ross
Katie Sauter Messick

STRING BASS

Jo Hansen*

OBOE, OBOE D'AMORE

Brent Hages*
David Barnes

ENGLISH HORN

Taina Karr

BASSOON

Jeff Eldridge*

TRUMPET

Ansgar Duemchen*
Rabi Lahiri
Janet Young

TIMPANI

Dan Oie

TROMBONE

David Brewer
Moc Escobedoo
Paul Bogataj
David Holmes

HARPSICHORD/ORGAN

Robert Kechley*
* *principal*
** *co-concertmaster*

SEATTLE CHAMBER SINGERS

SOPRANO

Sue Cobb
Crissa Cugini
Susan Dier
Dana Durasoff
Cinda Freece
Lisa Hoffmann
Kiki Hood
Lorelette Knowles
Kaye Kofford
Jill Kraakmo
Peggy Kurtz
Jana Marlow
Lila Woodruff May
Linda Mendez
Robyn Pruitt-Hamm

Nancy Shasteen

Melissa Thirloway
Pat Vetterlein

ALTO

Sharon Agnew
Carolyn Cross Avery
Jane Blackwell
Carol Burseson
Ann Erickson
Deanna Fryhle
Courtney Fuller
Ellen Kaisse
Jean Marie Kent
Theodora Letz
Suzi Means

Laurie Medill

Christine Rickert
Ann Thompson
Kristin Zimmerman

TENOR

Ron Carson
Ralph Cobb
Alvin Kroon
Jon Lange
Timothy Lunde
Tom Nesbitt
Vic Royer
Brian Russell
Jerry Sams
David Zapolsky

BASS

Stephen Brady
Greg Canova
Andrew Danilchik
Douglas Durasoff
Marc Fitchette
Larry Maloney
Paddy McDonald
Dennis Moore
Michael Scanlon
Jeff Thirloway
Richard Wyckoff

We wish to thank our co-producers of the 2006-2007 season:



BIOGRAPHIES

Soprano CATHERINE HAIGHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, her most recent collaboration with the ensembles was a performance of *Messiah* last year. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

MELISSA PLAGEMANN, mezzo-soprano, performs frequently throughout the Pacific Northwest, and has appeared with some of the area's finest ensembles, including the Seattle Symphony, Tacoma Opera, Skagit Opera, the Seattle Choral Company, Kitsap Opera, and NOISE, among others.

Highlights of the 2005-2006 season for Ms. Plagemann included Hansel in Humperdinck's *Hansel and Gretel* with Kitsap Opera, and Penelope in scenes from Monteverdi's *Il Ritorno d'Ulisse* with the Seattle Early Music Guild's Accademia d'Amore (led by acclaimed lutenist Stephen Stubbs). Operatic repertoire in recent seasons includes both 2nd and 3rd Ladies in Mozart's *Magic Flute*, the title role in *Carmen*, and the Marquise in Donizetti's *Daughter of the Regiment*.

Ms. Plagemann is also an enthusiastic and sought-after performer of new music, and has performed with several ensembles dedicated to performing the works of living composers, including Sonic Lab, 16 visions/Fisher Ensemble, and the Esoterics vocal ensemble. She is a founding member of the Seattle New Music Ensemble, and with them has had the opportunity to perform several staples of 20th century repertoire, including Schönberg's *Pierrot Lunaire* and John Cage's *Aria*.

Awards for Ms. Plagemann include first prizes in the 2004 Seattle Ladies' Musical Club competition/tour and the Seattle Gilbert and Sullivan Society's annual competition. She holds degrees in music from the University of Victoria, Canada, and Indiana University in Bloomington.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah* and sang the role of Joe in Seattle Opera's heralded production of *La Fanciulla del West*.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's education program and Northwest Operas in the Schools.

Conductor and Music Director GEORGE SHANGROW founded the Seattle Chamber Singers in 1969 and Orchestra Seattle in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He has conducted world premieres of many operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and has served on the faculty of the Seattle Conservatory of Music, where he taught Music History, Conducting, and Literature. He concertizes frequently as part of the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. Seattle music lovers also remember him as a regular announcer on Classical KING-FM and host of *Live By George*. Mr. Shangrow has recorded for Voyager, Edel, Sonic Windows, and Lyman Digital.

BWV 38 "Aus tiefer Not schrei ich zu dir"
Cantata for the Twenty-First Sunday after Trinity

1. Choral

Aus tiefer Not schrei ich zu dir,
Herr Gott, erhö'r mein Rufen;
Dein gnädig Ohr neig her zu mir
Und meiner Bitt sie öffne!
Denn so du willst das sehen an,
Was Sünd und Unrecht ist getan,
Wer kann, Herr, vor dir bleiben?

2. Rezitativ A

In Jesu Gnade wird allein
Der Trost vor uns und die Vergebung sein,
Weil durch des Satans Trug und List
Der Menschen ganzes Leben
Vor Gott ein Sündengreuel ist.
Was könnte nun
Die Geistesfreudigkeit zu unserm Beten geben,
Wo Jesu Geist und Wort nicht neue Wunder tun?

3. Arie T

Ich höre mitten in den Leiden
Ein Trostwort, so mein Jesus spricht.
Drum, o geängstigtes Gemüte,
Vertraue deines Gottes Güte,
Sein Wort besteht und fehlet nicht,
Sein Trost wird niemals von dir scheiden!

4. Rezitativ (mit instrumental Choral) S

Ach! Daß mein Glaube noch so schwach,
Und daß ich mein Vertrauen
Auf feuchtem Grunde muß erbauen!
Wie ofte müssen neue Zeichen
Mein Herz erweichen!
Wie? kennst du deinen Helfer nicht,
Der nur ein einzig Trostwort spricht,
Und gleich erscheint,
Eh deine Schwachheit es vermeint,
Die Rettungsstunde.
Vertraue nur der Allmachtshand und seiner Wahrheit
Munde!

(Instrumental Chorale:

Darum auf Gott will hoffen ich,
Auf mein Verdienst nicht bauen,
Auf ihn mein Herz soll lassen sich
Und seiner Güte trauen,
Die mir zusagt sein wert'es Wort,
Das ist mein Trost und treuer Hort,
Des will ich allzeit harren.)

1. Chorale

Out of deep anguish I call to You,
Lord God, hear my cries;
bow down Your gracious ear to me
and open it to my plea!
Since You behold, according to Your will,
what sin and injustice is done,
who can stand, Lord, before You?

2. Recitative A

In Jesus' grace alone
is our comfort and forgiveness,
since through the deceit and trickery of Satan
the entire life of humanity
is a sinful abomination before God.
What could
give spiritual joy to our prayers now,
if Jesus' spirit and word did not work new wonders?

3. Aria T

I hear, in the midst of my sorrows,
a word of comfort spoken by my Jesus.
Therefore, o troubled conscience,
trust in Your God's goodness,
His word lasts and does not fail,
His comfort will never depart from you!

4. Recitative (with instrumental Chorale) S

Alas! that my faith is yet so weak,
and that my trust
must be founded upon such moist ground!
How often must new signs
weaken my heart!
What? do you not know your Helper,
who speaks only a single comforting word;
and immediately there appears,
before your weakness can perceive it,
the hour of redemption.
Trust only in the Almighty's hand and His truthful mouth!

(Instrumental Chorale:

Therefore I will hope in God,
and not rely on my merit,
I shall abandon my heart to Him
and trust in His goodness
which His worthy Word has promised me;
that is my comfort and precious treasure,
for which I shall wait always.)

5. Arie (Terzett) S A B

Wenn meine Trübsal als mit Ketten
Ein Unglück an dem andern hält,
So wird mich doch mein Heil erretten,
Daß alles plötzlich von mir fällt.
Wie bald erscheint des Trostes Morgen
Auf diese Nacht der Not und Sorgen!

6. Choral

Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnade;
Sein Hand zu helfen hat kein Ziel,
Wie groß auch sei der Schade.
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

5. Aria (Trio) S A B

When my troubles like chains
link one misfortune to another,
then my Savior will rescue me,
so that it all suddenly falls from me.
How soon the morning of comfort appears
after this night of anguish and worry!

6. Chorale

Although the sins among us are many,
God has even more mercy;
there is no end to His hand's assistance,
however great our guilt might be.
He alone is the good Shepherd,
that will rescue Israel
from all its sins.

**BWV 131 "Aus der Tiefe rufe ich, Herr, zu dir"
Cantata for Various Church Occasions**

1. Chor

*Aus der Tiefe rufe ich, Herr, zu dir.
Herr, höre meine Stimme, laß deine Ohren
merken auf die Stimme meines Flehens!*

1. Chorus

*Out of the depths I call, Lord, to You.
Lord, hear my voice, let Your ears take note of the sound of my
pleas!*

2. Arioso B und Choral S

*So du willst, Herr, Sünde zurechnen, Herr, wer
wird bestehen?*

**Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Die weil du sie gebüßet hast
Am Holz mit Todesschmerzen,
Denn bei dir ist die Vergebung, daß man dich
fürchte.**

**Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.**

2. Arioso B and Chorale S

*If thus You choose, Lord, to account for sins, Lord, who could
remain?*

**Have mercy on me burdened so,
take them out of my heart,
since you have atoned for them
on the wood with deathly agonies,
For forgiveness is with You, so that You might be held in awe.
so that, for great woe
I might not perish in my sins,
nor eternally despair.**

3. Chor

*Ich harre des Herrn, meine Seele harret, und ich
hoffe auf sein Wort.*

3. Chorus

I await the Lord, my soul waits, and I hope in His word.

4. Arie T und Choral A

*Meine Seele wartet auf den Herrn von einer
Morgenwache bis zu der andern.*

**Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.**

4. Aria T and Chorale A

My soul waits for the Lord from one morning watch to the other.

**And since in my mind,
as I lamented before,
I am also a troubled sinner,
whose conscience gnaws him,
and would gladly, in Your blood
be washed clean of sin,
like David and Manassah.**

5. Chor

*Israel hoffe auf den Herrn; denn bei dem Herrn
ist die Gnade und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen
Sünden.*

5. Chorus

*Israel hopes in the Lord; for mercy is with the Lord and much
redemption.
And He will redeem Israel from all its sins.*

BWV 150 "Nach dir, Herr, verlanget mich"
Cantata for various Church Occasions

1. Sinfonia

2. Chor

*Nach dir, Herr, verlanget mich. Mein Gott, ich
hoffe auf dich. Laß mich nicht zuschanden
werden, daß sich meine Feinde nicht freuen über
mich.*

1. Sinfonia

2. Chorus

*Lord, I long for you. My God, I hope in you.
Let me not be put to shame, so that my enemies will not rejoice
over me.*

3. Arie S

*Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll, und was sich fügt.
Ob Unfall schlägt den treuen Knecht,
Recht ist und bleibet ewig Recht.*

3. Aria S

*Yet I am and remain content,
although at the moment here may rage
cross, storm and other trials,
Death, Hell, and what is theirs.
Though misfortune strike the true servant,
Right is and remains eternally right.*

4. Chor

*Leite mich in deiner Wahrheit und lehre mich;
denn du bist der Gott, der mir hilft, täglich harre
ich dein.*

4. Chorus

*Lead me in your Truth and teach me; for you are the God, who
helps me, I await you daily.*

5. Terzett A T B

*Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Oftmals werden sie verkehrt.
Rat und Tat auf Gott gestellt,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.*

5. Trio A T B

*Cedars must, before the winds,
often feel much hardship,
often they will be destroyed.
Place your words and deeds before God,
Heed not what howls against you,
Since his Word teaches otherwise.*

6. Chor

*Meine Augen sehen stets zu dem Herrn;
denn er wird meinen Fuß aus dem Netze ziehen.*

6. Chorus

*My eyes gaze continually at the Lord;
For he will draw my foot out of the net.*

7. Chor

*Meine Tage in den Leiden
Endet Gott dennoch zur Freuden;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.
Bleibet Gott mein treuer Schatz,
Achte ich nicht Menschenkreuz;
Christus, der uns steht zur Seiten.
Hilft mir täglich sieghaft streiten.*

7. Chorus

*My days in suffering
God will nevertheless end in joy;
Christians upon the thorny pathways
are led by Heaven's power and blessing.
If God remains my dearest treasure,
I need not heed mankind's cruelty;
Christ, who stands by our side,
Helps me daily fight to victory.*

BWV 80 "Ein feste Burg ist unser Gott"
Cantata for Reformation

1. Chor

Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen;
Er hilft uns frei aus aller Not,
Die uns itzt hat betroffen.
Der alte böse Feind,
Mit Ernst er's jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seinsgleichen.

2. Arie B und Choral S

Alles, was von Gott geboren,
Ist zum Siegen auserkoren.
Mit unsrer Macht ist nichts getan,
Wir sind gar bald verloren.
Es streit' vor uns der rechte Mann,
Den Gott selbst hat erkoren.

Wer bei Christi Blutpanier
In der Taufe Treu geschworen,
Siegt im Geiste für und für.
Fragst du, wer er ist?
Er heißt Jesus Christ,
Der Herre Zebaoth,
Und ist kein andrer Gott,
Das Feld muß er behalten.
Alles, was von Gott geboren,
Ist zum Siegen auserkoren.

3. Rezitativ B

Erwäge doch, Kind Gottes, die so große Liebe,
Da Jesus sich
Mit seinem Blute dir verschriebe,
Wormit er dich
Zum Kriege wider Satans Heer und wider Welt, und Sünde
Geworben hat!
Gib nicht in deiner Seele
Dem Satan und den Lastern statt!
Laß nicht dein Herz, Den Himmel Gottes auf der Erden, Zur
Wüste werden!
Bereue deine Schuld mit Schmerz,
Daß Christi Geist mit dir sich fest verbinde!

4. Arie S

Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib Welt und Satan aus
Und laß dein Bild in mir erneuert prangen!
Weg, schnöder Sündengraus!

1. Chorus

Our God is a secure fortress,
a good shield and weapon;
He helps us willingly out of all troubles,
that now have encountered us.
The old, evil enemy
is earnestly bent on it,
great strength and much deceit
are his horrid armaments,
there is nothing like him on earth.

2. Aria B and Chorale S

Everything that is born of God
is destined for victory.
Nothing can be done through our strength,
we are soon already lost.
The righteous Man battles for us,
that God himself has elected.

Whoever, with the bloody banner of Christ
is sworn into the fealty of baptism,
conquers in the spirit again and again.
You ask, who is He?
He is called Jesus Christ,
the Lord of Sabaoth,
and there is no other God,
He must control the battlefield.
Everything that is born of God
is destined for victory.

3. Recitative B

Only consider, child of God, that such great love,
which Jesus Himself
with His blood signed over to you,
through which He,
in the war against Satan's host and against the world
and sin, has won you!
Do not make a place in your soul
for Satan and depravity!
Do not let your heart, God's heaven on earth,
become a wasteland!
Repent your guilt with pain,
so that Christ's spirit may firmly bind itself to you!

4. Aria S

Come into my heart's house,
Lord Jesus, my desire!
Drive the world and Satan out
and let your image, shine forth renewed in me!
Away, contemptible horror of sin!

5. Choral

Und wenn die Welt voll Teufel wär
Und wollten uns verschlingen,
So fürchten wir uns nicht so sehr,
Es soll uns doch gelingen.
Der Fürst dieser Welt,
Wie saur er sich stellt,
Tut er uns doch nicht,
Das macht, er ist gericht',
Ein Wörtlein kann ihn fällen.

6. Rezitativ T

So stehe dann bei Christi blutgefärbten Fahne,
O Seele, fest
Und glaube, daß dein Haupt dich nicht verläßt,
Ja, daß sein Sieg
Auch dir den Weg zu deiner Krone bahne!
Tritt freudig an den Krieg!
Wirst du nur Gottes Wort
So hören als bewahren,
So wird der Feind gezwungen auszufahren,
Dein Heiland bleibt dein Hort!

7. Arie (Duett) A T

Wie selig sind doch die, die Gott im Munde tragen,
Doch selger ist das Herz, das ihn im Glauben trägt!
Es bleibt unbesiegt und kann die Feinde schlagen
Und wird zuletzt gekrönt, wenn es den Tod erlegt.

8. Choral

Das Wort sie sollen lassen stahn
Und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
Laß fahren dahin,
Sie habens kein' Gewinn;
Das Reich muß uns doch bleiben.

5. Chorale

And if the world were full of the devil
and would devour us,
even then we would not be so fearful,
we should even then succeed.
The prince of this world,
however sour he might be,
yet can do nothing to us,
since he is already judged,
a little word can topple him.

6. Recitative T

Then stand with Christ's bloodstained flag,
o soul, firmly
and believe that you will not lose your Leader,
indeed, that His victory
will also pave the way to your crown!
March joyfully to war!
If you only keep God's word
as you hear it,
then the enemy will be driven out forcibly,
your Savior remains your treasure!

7. Aria (Duet) A T

How happy are they, who bear God in their mouths,
yet happier is the heart that bear Him in faith!
It remains unconquered and can strike at the enemy
and will be crowned at last, when it captures death.

8. Chorale

They shall put His word aside
and give no thanks for it.
He is with us indeed in strategy
with His spirit and His gifts.
If they take our bodies from us,
possessions, honor, child, wife,
let them take them away,
they have no spoils;
our riches yet remain with us.

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