

The Broadway Symphony/Seattle Chamber Singers
George Shangrow, conductor
and the Music Committee of the
University Unitarian Church
present

A BACH CANTATA SUNDAY

May 12, 1985 8:00 pm

Gott fähret auf mit jauchzen.....BWV 43

- | | |
|--------------------|-------------------|
| I. Chorus | VI. Bass Recit. |
| II. Tenor Recit. | VII. Bass Aria |
| III. Tenor Aria | VIII. Alto Recit. |
| IV. Soprano Recit. | IX. Alto Aria. |
| V. Soprano Aria | X. Soprano Recit. |
| XI. Chorale | |

Aus der Tiefe rufe ich, Herr, zu dir.....BWV 131

- I. Chorus
- II. Bass aria with soprano chorale
- III. Chorus
- IV. Tenor aria with alto chorale
- V. Chorus

I N T E R M I S S I O N

Der Herr denket an uns.....BWV 196

- I. Sinfonia
- II. Chorus
- III. Soprano aria
- IV. Tenor/Bass duet
- V. Chorus

The Chorus
members from the Seattle Chamber Singers
George Shangrow, Conductor

Soprano	Alto	Tenor	Bass
Kyla DeRemer	Pamela Hill	Huntley Beyer	Gustave Blazek
Catherine Haight *	Susan Miller	Ronald Haight	Timothy Braun
Dorothy Harwood	Nancy Shasteen	Stephen Kellogg	Andrew Danilchik
Michelle Klein	Nedra Slauson	Thomas Nesbitt	Robert Kechley
Carol Sams *	Kay Verelius	Jerry Sams *	Peter Kechley *
Heather Smith			Evan Stults

* denotes soloist

The Orchestra
members from the Broadway Symphony
George Shangrow, conductor

Violin I	Violin II	Viola	Cello
Judith Beatie	Eileen Lusk	Sam Williams	Gary Anderson
Kenna Smith	Diane Lange	Beatrice Dolf	Julie Wheeler
Janet Showalter	Margaret Olson	Katherine McWilliams	
Pam Carson		Alice Leighton	

Bass	Bassoon	Timpani
David Couch	Michael Murray	Daniel Oie

Oboes	Harpsichord	Trumpets
Shannon Hill	George Shangrow	David Hensler
Huntley Beyer		Rich Fowler
		William Bary

Special thanks to Eileen Lusk for personnel management and to Pam Hill for score and translation research.

DON'T MISS NEXT MONTH'S CANTATA CONCERT ON JUNE 16TH. WE'RE PRESENTING CANTATA 21 "Ich hatte viel Bekümmernis" AND CANTATA 20 "O Ewigkeit, du Donnerwort". THESE ARE TWO OF BACH'S MORE MAJOR SCALE CANTATAS, A SUBLIME WAY TO ENTER INTO SUMMERTIME.

Cantatas V - Program Notes

The fifth installment in the cantatas series (as with each previous program) offers yet another side of the great master's talent. Two of the works on tonight's program are from the very earliest cantata period - that of Muhlhausen - and the third from the later period at Weimar. A personal comparison of these works upon their unfolding will reveal a certain tender emotion in the earlier works, a simplicity of expression which is more immediately obvious than in the later work. The three forms are very different. The Ascension Day Cantata (43) is a mature setting of Old and New Testament writings along with a secular poem in a sort "standard" cantata style. Cantata 131 formally is almost a motet with continuous music, and the Wedding Cantata (196) feels very Italian and almost concerto-like in its form.

Cantata 43, the Ascension Day Cantata, was written for that celebration in the church year of 1726 at Leipzig. Although the cantata is in two parts, apparently it was not presented in the before-the-sermon/after-the-sermon format of the other two-part cantatas. Bach had to write short arias for some reason that the entire cantata might fit into the 30 or so minutes allowed during the "normal" worship service.

This cantata is unique in its textual structure: the opening is Biblical text from the Old Testament followed by Biblical text from the New Testament -- then follows a strophic poem and lastly the chorale. The normal setting for a strophic poem at that time would have been set as a simple, song-like strophic aria, however, Bach ignores this convention completely and he sets each verse (mmts. 5-10) in an individually designed aria or recitative. Because of the time constraints, each of these is quite short and to the point and none are the more traditional da capo (repeat from the beginning) arias

The opening festive chorus is a two-part work textually: I. God goeth up with shouting, and the Lord with the sound of bright trumpets; and II. Sing praise to God, sing praises to our Mighty King. The "going up" motive is displayed musically by ever rising lines. The opening line ascends from C to high A in a quickly moving passage. Later comes a syncopated line in thirds in the sopranos and altos which likewise ascends based on the adagio -- yet still festive introduction. This section along with the repeated notes extolling the virtues of the bright trumpets are treated in two connected fugal passages. The "sing praises" section first is introduced homophonically (in block chords) and only after a sublime interlude for the strings and oboes does it return for a fugal treatment thus ending the movement.

The following aria for tenor is a true tour-de-force for both the unison violins and the tenor singing a wonderfully heroic text. The soprano aria with its thick harmony and delicious counterpoint gives a fine ending to part one. Part Two opens with a dramatic accompanied recitative for basso and strings - note the tone-painting that is happening here -- followed by a truly virtuoso aria for high trumpet and basso. In later performances Bach often substituted violin for the trumpet obbligato -- that part being so difficult. The mezzo aria with two oboes obbligato has some amazing harmonic shifts. One oboe will move from an e-flat and on just the next sixteenth note the other will move to e natural. The harmonic complexity is compounded when Bach sets the words woe and misery with a chromatic line (note BOTH descending and ascending). Another text-painting device is found in the repeated note in the singer's part on "I stand here along the way" while the oboes and bass line continue with the counterpoint. The closing chorale (an unusual 3/4 movement is taken almost verbatim from the Leipzig Hymnal by Vopelius 1682.

Cantata 131 is definitely among my current top ten cantata favorites. It has the distinction of being Bach's earliest major work to be completely preserved in autograph form. It was written in the summer of 1707 as music for a mourning service following a

devastating fire in Muhlhausen on May 30th that destroyed a fourth of the town.

The text is the De profundis (Psalm 130) combined with two verses from the Lutheran chorale "Herr Jesu Christ, du hochstes Gut (1588). The chorale is sung in long tones over the tenor and bass arias -- thus, by this musical fusion, the words of the Old Testament and Lutheranism are symbolically integrated. The work is scored for chorus, tenor and bass soloists, 1 violin part, two viola parts, bassoon obbligato, and continuo. A very rich five-part texture occurs in the orchestra because of the enriched middle afforded by the violas and bassoon. The vocal and instrumental lines are very carefully conceived throughout the entire work. Always bent on obtaining the greatest emotional impact from the text, Bach took care to set each line of text to a new, specially thought out musical line. Usually each line of the text is expounded upon before moving on to the next line.

A good example is the very first line in the chorus "Aus der Tiefe" - out of the depths - the line begins on a D and first descends a full fifth to G and then continues its descent until it reaches an octave below the opening D. Later in the work, when the word harre (wait) is set, it appears on a very long tone, or with a very slow moving melismatic passage symbolizing waiting.

The work architecturally consists of three great choral movements each featuring a prelude and fugue type approach separated by the two arias with their related chorale tunes. The work also contains a virtually endless variety of accompanimental figures in the orchestra of which I find the slow moving - almost wave-producing - section in the second chorale movement one of the most appealing. The final fugue in the last chorus is a double fugue setting the text "he will redeem Israel" in a fleeting sixteenth note section against a chromatically rising quarter note section on the text "from all his sins." The final chordal section gives a very strong feeling of ending the work in the dominant rather than the tonic giving the feeling of life going on -- perhaps thinking to the effort needed after that great fire in Muhlhausen.

The Wedding Cantata (196) was written for the June 5, 1708 wedding of Reverend Stauber (a widower) and Regina Wedemann (Bach's wife's aunt). Bach was very unhappy at Muhlhausen and had already received announcement of his appointment at Weimar when he decided to write this cantata for the Pastor who had just a year earlier married him and Maria Barbara. The work is a light, festive one with many reminiscences to the Italian style of composition.

The prevailing style of the time for the Italian compositions was that of the trio sonata -- two high voices set over a bass line with any other middle parts filling out the harmony. The opening sinfonia, with its overflowing with joy dotted rhythm, is such a movement. Bach takes the style one step further, though, and writes particularly interesting parts for the inner voices as well -- in fact so much so that he adds an obbligato cello part in addition to the continuo.

The opening chorus "The Lord has been mindful of us and He will bless us" is set with a two-part canonic opening followed by some block chords and then a fugue for all four voices and all four upper instrumental parts. The chorus closes with a sort of da capo, that is the same opening is repeated to form the final four bars of the movement. The aria for soprano is an interweaving duet with the violin and is a standard da capo aria with interesting triplet figurations for the violin in the B section.

The duet for tenor and bass answered by the strings is a work of such immediate appeal that it practically cries out to be included in the best of Bach recordings. The text blessing the couple and their children (the Reverend, being a widower, was surrounded by children) is set in a deep reverence with some beautiful suspensions. The final chorus starts out in homophonic style and ends with an almost jazzy fugue on the final Amen.

„Gott fährt auf mit Jauchzen“

Erster Teil

Chor

„Gott fährt auf mit Jauchzen, und der Herr mit heller Posaune. Lobsinget, lobsinget Gott; lobsinget, lobsinget unserm Könige.“

Rezitativ (Tenor)

Es will der Höchste sich ein Siegsgepräng bereiten, / Da die Gefängnisse er selbst gefangen führt. / Wer jauchzt ihm zu? Wer ists, der die Posaunen rührt? / Wer gehet ihm zur Seiten / Ist es nicht Gottes Heer, / Das seines Namens Ehr, / Heil, Preis, Reich, Kraft und Macht mit lauter Stimme singet / Und ihm nun ewiglich ein Halleluja bringet?

Arie (Tenor)

Ja tausendmal tausend begleiten den Wagen, / Dem König der Könige lobsingend zu sagen, / Daß Erde und Himmel sich unter ihm schmiegt, / Und was er bezwungen, nun gänzlich erliegt.

Rezitativ (Sopran)

„Und der Herr, nachdem er mit ihnen geredet hatte, ward er aufgehoben gen Himmel und sitzt zur rechten Hand Gottes.“

Arie (Sopran)

Mein Jesus hat nunmehr / Das Heilandwerk vollendet / Und nimmt die Wiederkehr / Zu dem, der ihn gesendet. / Er schließt der Erde Lauf, / Ihr Himmel, öffnet euch / Und nehmt ihn wieder auf!

Zweiter Teil

Rezitativ (Baß)

Es kommt der Helden Held, / Des Satans Fürst und Schrecken, / Der selbst den Tod gefällt, / Getilgt der Sünden Flecken, / Zerstreut der Feinde Hauf; / Ihr Kräfte, eilt herbei / Und holt den Sieger auf!

Arie (Baß)

Er ists, der ganz allein / Die Kelter hat getreten, / Voll Schmerzen, Qual und Pein, / Verlorne zu erretten / Durch einen teuren Kauf. / Ihr Thronen, mühet euch / Und setzt ihm Kränze auf!

Rezitativ (Alt)

Der Vater hat ihm ja / Ein ewig Reich bestimmt: / Nun ist die Stunde nah, / Da er die Krone nimmt / Vor tausend Ungemach; / Ich stehe hier am Weg / Und schau ihm freudig nach.

Arie (Alt)

Ich sehe schon im Geist, / Wie er zu Gottes Rechten / Auf seine Feinde schmeißt, / Zu helfen seinen Knechten / Aus Jammer, Not und Schmach; / Ich stehe hier am Weg / Und schau ihm sehnelich nach.

Rezitativ (Sopran)

Er will mir neben sich / Die Wohnung zubereiten, / Damit ich ewiglich / Ihm stehe an der Seiten, / Befreit von Weh und Ach. / Ich stehe hier am Weg / Und ruf ihm dankbar nach:

Choral

Du Lebensfürst, Herr Jesu Christ, / Der du bist aufgenommen / Gen Himmel, da dein Vater ist / Und die Gemein der Frommen: / Wie soll ich deinen großen Sieg, / Den du durch einen schweren Krieg / Erworben hast, recht preisen / Und dir gnug Ehr erweisen? / Zieh uns dir nach, so laufen wir, / Gib uns des Glaubens Flügel! / Hilf, daß wir fliehen weit von hier / Auf Israelis Hügel. / Mein Gott! wenn fahr ich doch dahin, / Woseibst ich ewig fröhlich bin? / Wenn werd ich vor dir stehen, / Dein Angesicht zu sehen?

“God goeth up with shouting”

First Part

Chorus

God goeth up with shouting, and the Lord with sound of a trumpet. Sing praise to God, sing praises to our Mighty King.

Recitativo (Tenor)

Here see the Victor in triumphal march returning, / fresh from the liberation of mankind He comes. / Who shouts His praise with blaring bugles, beating drums? / Who marches with His banners? / Who but the Hosts of God, which glory in His pow'r, / His Kingdom and His might, with loud exulting voices / they one and all unite, in mighty Hallelujas?

Aria (Tenor)

A thousand ten thousand ride after His chariot, / the King of all Kings, and rejoice in His glory. / The earth and the Heavens are under His sway; / for all He has vanquished, and all Him obey.

Recitativo (Soprano)

Then the Lord, when He in this wise unto them had spoken was received up into Heaven, and sat on the Right Hand of God.

Aria (Soprano)

The task the Father planned, / the Son has now completed, / and soon at God's Right Hand, / will He again be seated. / From earth He would away. / Ye Heavens, open ye, and take Him back today.

Second Part

Recitativo (Bass)

Behold our Hero comes; / He puts to flight death's terrors, / the devil's might benumbs, / and cancels all our errors: / Destroyed is Satan's horde. / Ye Strong Ones, haste ye here, to glorify your Lord.

Aria (Bass)

Tis He and He alone the winepress here hath treaded, / with sorrow, pain and woe, the lost ones to deliver / and pay the debt they owe. / So crown Him Lord of all in God's great Judgment Hall.

Recitativo (Alto)

The Father gives to Him an everlasting kingdom; / now is His hour nigh; when after countless hardships / He will be crowned on high. / I stand beside the way, / with joy as He goes by!

Aria (Alto)

As in a vision bright / at God's Right Hand I see Jesus stand, His foes to smite, / and save His faithful servants / from woe and misery. / I stand beside the way, / and watch Him lovingly.

Recitativo (Soprano)

Beside Him there will He / prepare for me my dwelling, / where I may live with Him in joy all joy excelling, / from pain and woe set free. / I stand beside the way / and praise him thankfully.

Chorale

Lord Jesus Christ, Thou Prince of Love, / past now Thy resurrection, / Thou hast returned to God above, / and those of His election. / For Thy stupendous victory / over a mighty enemy / which Thou hast gained, in splendor, / our hearty praise we render. / Draw us to Thee and draw Thou near, / give us an eagle's pinions, / that we may soar away from here / to Heaven's high dominions! / O Lord, when may I come to Thee / where I may ever joyful be? / When shall I stand before Thee / to worship and adore Thee?

Text Translations
continued

Cantata 196

Derr Herr denket an uns, und segnet uns;
Er segnet das Haus Israel
Er segnet das Haus Aaron

Er segnet die den Herrn fürchten,
beide, Kleine und Grosse.

Der Herr segne euch, je mehr und mehr;
Euch und eure Kinder

Ihr seid die Gesegneten des Herrn!
Der Himmel und Erde gemacht hat!
Amen.

The Lord thinks upon us and
Blesses us
He blesses the house of Israel
and of Aaron.

He blesses those that the Lord
holds dear
Both the small and the great.

The Lord Blesses us, more and
more; us and our children

These are the Lord's most blest
He made the Heavens and the
Earth! Amen.

Kantate 131

Aus der Tiefe rufe ich, Herr, zu dir

Chor

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

Arioso und Choral (Baß, Sopran)

So du willst, Herr, Sünde zu-
rechnen, Herr, wer wird be-
stehen?
Denn bei dir ist die Verge-
bung,
daß man dich fürchte.

Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüßet hast
Am Holz mit Todeschmerzen,
Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

Chor

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

Arie und Choral (Tenor, Alt)

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 betrübtter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

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.

Cantata 131

From the deep, Lord, cried I, Lord, to Thee

Chorus

From the deep, Lord, cried I, Lord, to Thee. Lord, O harken to my call-
ing, incline Thine ear unto my voice and harken hear my supplica-
tion!

Arioso and Chorale (Soprano, Bass)

If Thou, Lord, shouldst mark
all our failings Lord,
who then can face Thee?
But with Thee there is
forgiveness, that we may fear
Thee.
Have pity on my heart's distress,
and take from me this burden;
for of Thy Cross and bitterness
this is the precious guerdon,
that I may not, in deep despair,
engulfed by sins too base to bear,
be ever more confounded.

Chorus

I wait for the Lord, yea, my soul is waiting, I am hoping in His Word.

Aria and Chorale (Tenor, Alto)

Here my soul is waiting for the
Lord,
yea more, I say than they that
watch for the morning.
A miserable mortal I,
what grievous sin besets me;
my evil deeds I testify,
with which my conscience frets
me;
so by Thy Blood I fervent pray
That all my faults be washed
away,
as David and Manassah.

Chorus

Israel, hope ye in the Lord, for with the Lord there is mercy and full re-
demption with Him,
and unto Israel redemption from all of his iniquities.