

The Peoria Bach Festival presents:

## A Concert of Cantatas

8:00 P.M. FRIDAY, JUNE 10, 2022 ~ TRINITY LUTHERAN CHURCH, PEORIA

PRE-CONCERT LECTURE, 7:15 P.M. – DR. MAURICE BOYER

### Cantata for the Feast of the Ascension of Our Lord “Wer da gläubet und getauft wird (Whoever believes and is baptized)” BWV 37

1. Chorus (Choir): Wer da gläubet und getauft wird, der wird selig werden. (*Whoever so believes and is baptized will be blessed. Mark 16:16*)
2. Aria (Tenor): Der Glaube ist das Pfand der Liebe (*Faith is the pledge of the love*)
3. Chorale (Duet - Soprano, Alto): Herr Gott Vater, mein starker Held! (*Lord God the Father, my mighty hero!*)
4. Recitative (Bass): Ihr Sterblichen, verlangt ihr (*You mortals, do you long*)
5. Aria (Bass): Der Glaube schafft der Seele Flügel (*Faith fashions wings for the soul*)
6. Chorale (Choir): Den Glauben mir verleihe (*Grant me faith*)

### Cantata for the 16<sup>th</sup> Sunday after Trinity “Christus, der ist mein Leben (Christ is my life)” BWV 95

1. Chorus & Recitative (Choir, Tenor): Christus, der ist mein Leben (*Christ is my life*)
2. Recitative (Soprano): Nun, falsche Welt! (*Now, false world!*)
3. Chorale (Soprano): Valet will ich dir geben (*Farewell I shall bid to you*)
4. Recitative (Tenor): Ach könnte mir doch bald so wohl geschehn (*Ah, that it might soon happen to me*)
5. Aria (Tenor): Ach, schlage doch bald, selge Stunde (*Ah, strike soon, blessed hour*)
6. Recitative (Bass): Denn ich weiß dies (*For I know this*)
7. Chorale (Choir): Weil du vom Tod erstanden bist (*Since You have arisen from death*)

### Intermission

### Cantata for the First Sunday after Trinity “Die Elenden sollen essen (The wretched have to eat)” BWV 75

#### Part I

1. Chorus (Choir): Die Elenden sollen essen (*The wretched have to eat*)
2. Recitative (Bass) Was hilft des Purpurs Majestät (*What use is royal majesty*)
3. Aria (Tenor): Mein Jesus soll mein alles sein! (*My Jesus shall be everything to me!*)
4. Recitative (Tenor): Gott stürzt und erhöht (*God casts down and raises up*)
5. Aria (Soprano): Ich nehme mein Leiden mit Freuden auf mich (*I accept my suffering with joy*)
6. Recitative (Soprano): Indes schenkt Gott ein gut Gewissen (*Meanwhile, God gives a good conscience*)
7. Chorale (SATB): Was Gott tut, das ist wohlgetan (*What God does, that is done well*)

#### Part II

8. Sinfonia (Orchestra)
9. Recitative (Alto): Nur eines kränkt (*Only one thing aggrieves*)
10. Aria (Alto): Jesus macht mich geistlich reich (*Jesus makes me spiritually rich*)
11. Recitative (Bass): Wer nur in Jesu bleibt (*The person who remains in Jesus*)
12. Aria (Bass): Mein Herze glaubt und liebt (*My heart believes and loves*)
13. Recitative (Tenor): O Armut, der kein Reichtum gleicht! (*O poverty, that no wealth matches!*)
14. Chorale (SATB): Was Gott tut, das ist wohlgetan (*What God does is done well*)

Lori Boyer, soprano; Stephanie Ruggles, contralto  
Zachary Devin, tenor; Gerard Sundberg, baritone  
Peoria Bach Festival Choir & Orchestra, Maurice Boyer, guest conductor

## PEORIA BACH FESTIVAL ORCHESTRA

**First Violin:** EmmaLee Holmes-Hicks, Concertmaster; Kelsey Klopfenstein, Jane Hoffmire, Jennifer Sherman.  
**Second Violin:** Jenna Ferdon, Principal; Leslie Koons, Molly Nogaj. **Viola:** Diane Wuthrich, Principal; Douglas Temples, Lowell Koons. **Cello:** Adriana LaRosa Ransom, Principal; Carol Wessler. **Bass:** Garold Fowler. **Oboe:** Jennet Ingle, S. Blake Duncan. **Bassoon:** Nellie Dixon. **Trumpet:** Tim McCoul. **Organ:** John Orfe.

## PEORIA BACH FESTIVAL CHOIR

**Soprano:** Hannah Ganschow, Rachel Retz, Ashleigh White, Angela Winsing. **Alto:** Catherine Barnett, Christine Fletcher, Emma Hartzell, Angela Hodel, Lauren Smagacz. **Tenor:** Aaron Ganschow, Mark Kline, Caleb Mackinder, Randy Sperry. **Bass:** Aaron Church, Tim Fredstrom, John Jost, Christian Sauder. **Rehearsal Accompanist:** Sherry Seckler. **Rehearsal Conductors:** Tim Fredstrom, John Jost.

## Biographies

For biographies of the soloists performing on today's concert, please go to [peoriabachfestival.org/artists](http://peoriabachfestival.org/artists)

## CONTRIBUTORS TO THE PEORIA BACH FESTIVAL 2022 (As of 6/1/22)

### Musikanten

#### Konzertmeister

Nancy Hasz  
Roger Janssen

### Hofcompositeur

Byron DeHaan  
Harmonie-Concordia Singers  
Karl Kleimenhagen  
Alan & Wendy Lanser  
Mark & Judy Malan  
Philip Marcus  
Anne Padwojski  
Robert Schwartz  
Greg & Carolyn Schaefer

### Director Musices

Carolyn Pobanz

#### Kantor

Roger & Shirley Cunningham  
Dale & Phyllis Unruh

### Kapellmeister

Alan & Nancy Hersemann  
Carol Kleimenhagen  
Terry & Rita Stuber

#### In-Kind Contributors

Bradley University  
First Federated Church  
Trinity Lutheran Church  
Westminster Presbyterian Church

The Peoria Bach Festival Patron Levels are named after the types of offices and positions held by musicians in Bach's time. To become a contributor to the Peoria Bach Festival 2022, please mail your contribution the address below.

*The Peoria Bach Festival reserves the right to photograph and record its events for the promotion of the festival. Your attendance at and/or participation in these events shall be deemed consent to do so.*

## Trinity Evangelical Lutheran Church

135 NE Randolph Avenue • Peoria, IL 61606 • 309-676-4609

[www.peoriabachfestival.org](http://www.peoriabachfestival.org)

## TEXTS AND TRANSLATIONS

### Cantata BWV 37

#### Wer da gläubet und getauft wird

#### *Whoever believes and is baptized*

##### **Chorus (Choir)**

Wer da gläubet und getauft wird, der wird selig werden.

*Whoever so believes and is baptized will be blessed. (Mark 16:16)*

##### **Aria (Tenor)**

Der Glaube ist das Pfand der Liebe,  
Die Jesus für die Seinen hegt.  
Drum hat er bloß aus Liebestriebe,  
Da er ins Lebensbuch mich schriebe,  
Mir dieses Kleinod beigelegt.

*Faith is the pledge of the love  
that Jesus cherishes for His own people.  
Therefore, purely from the urging of love,  
when He wrote me in the book of life,  
He bestowed this treasure on me.*

##### **Chorale (Duet - Soprano, Alto)**

Herr Gott Vater, mein starker Held!  
Du hast mich ewig vor der Welt  
In deinem Sohn geliebet.  
Dein Sohn hat mich ihm selbst vertraut,  
Er ist mein Schatz, ich bin sein Braut,  
Sehr hoch in ihm erfreuet.  
Eia! Eia! [Hurrah! Hurrah!]  
Himmlich Leben wird er geben mir dort oben;  
Ewig soll mein Herz ihn loben.

*Lord God the Father, my mighty hero!  
Before the world began, forever,  
You have loved me in Your Son.  
Your Son has betrothed Himself to me;  
He is my treasure, I am His bride,  
most greatly rejoicing in Him.*

*He will grant me heavenly life there above.  
My heart shall praise Him forever.*

##### **Recitative (Bass)**

Ihr Sterblichen, verlangt ihr,  
Mit mir das Antlitz Gottes anzuschauen?  
So dürft ihr nicht auf gute Werke bauen;  
Denn ob sich wohl ein Christ  
Muß in den guten Werken üben,  
Weil es der ernste Wille Gottes ist,  
So macht der Glaube doch allein,  
Daß wir vor Gott gerecht und selig sein.

*You mortals, do you long  
with me to behold God's face?  
Then you should not build on good works;  
for although a Christian  
must indeed practice good works,  
since this is the earnest will of God,  
yet it is by faith alone  
that we are justified and blessed before God.*

##### **Aria (Bass)**

Der Glaube schafft der Seele Flügel,  
Daß sie sich in den Himmel schwingt,  
Die Taufe ist das Gnadensiegel,  
Das uns den Segen Gottes bringt;  
Und daher heißt ein selger Christ,  
Wer gläubet und getauft ist.

*Faith fashions wings for the soul  
so that it may soar up to heaven.  
Baptism is the seal of grace,  
that brings us God's blessing;  
and hence, he is called a blessed Christian  
who believes and is baptized.*

##### **Chorale (Choir)**

Den Glauben mir verleihe  
An dein' Sohn Jesum Christ,  
Mein Sünd mir auch verzeihe  
Allhier zu dieser Frist.

*Grant me faith  
in Your Son Jesus Christ;  
forgive me also my sins  
already at this time.*

Du wirst mir nicht versagen,  
Was du verheißen hast,  
Daß er mein Sünd tu tragen  
Und lös mich von der Last.

*You will not deny me  
what You have promised:  
that He should bear my sins  
and free me from the burden.*

**Cantata BWV 95**  
**Christus, der ist mein Leben**  
*Christ is my life*

**1. Chorus & Recitative (Choir/Tenor)**

Christus, der ist mein Leben,  
Sterben ist mein Gewinn;  
Dem tu ich mich ergeben,

*Christ is my life.  
To die is gain for me,  
to which I surrender myself;*

Mit Freud fahr ich dahin.  
Mit Freuden,  
Ja, mit Herzenslust  
Will ich von hinnen scheiden.  
Und hieß es heute noch: Du mußt!  
So bin ich willig und bereit.  
Den armen Leib, die abgezehrten Glieder,  
Das Kleid der Sterblichkeit  
Der Erde wieder  
In ihren Schoß zu bringen.  
Mein Sterbelied ist schon gemacht;  
Ach, dürft ichs heute singen!

*with joy I travel from here.  
With joy,  
indeed with heartfelt delight,  
I would depart from here.  
And if today the call came: You must [depart]!  
then I am willing and ready  
to place my poor body, my emaciated limbs,  
the clothing of mortality*

Mit Fried und Freud ich fahr dahin,  
Nach Gottes Willen,  
Getrost ist mir mein Herz und Sinn,  
Sanft und stille.  
Wie Gott mir verheißen hat:  
Der Tod ist mein Schlaf geworden.

*in the bosom of the earth.  
My funeral song has already been made;  
Ah, if only I might sing it today!*  
  
*With peace and joy I travel from here  
according to God's will.  
My heart and mind are comforted,  
calm and quiet.  
As God has promised me,  
death has become my sleep.*

**2. Recitative (Soprano)**

Nun, falsche Welt!  
Nun habe ich weiter nichts mit dir zu tun;  
Mein Haus ist schon bestellt,  
Ich kann weit sanfter ruhn,  
Als da ich sonst bei dir,  
An deines Babels Flüssen, |  
Das Wollustsalz verschlucken müssen,  
Wenn ich an deinem Lustrevier  
Nur Sodomsäpfel konnte echen.  
Nein, nein! nun kann ich mit gelaßnerm Mute  
sprechen:

*Now, false world!  
now I have nothing more to do with you.  
My house has already been prepared;  
I can rest far more calmly  
than I once did with you  
where, by your waters of Babylon,  
I had to swallow the salt of debauchery,  
when in your place of pleasure  
I could pluck only Sodom's apples.  
No, no! Now with calmer spirit I can say:*

### 3. Chorale (Soprano)

Valet will ich dir geben,  
Du arge, falsche Welt,  
Dein stündlich böses Leben  
Durchaus mir nicht gefällt.  
Im Himmel ist gut wohnen,  
Hinauf steht mein Begier.  
Da wird Gott ewig lohnen  
Dem, der ihm dient allhier.

*Farewell I shall bid to you,  
you wicked, false world.  
Your life of constant evil  
does not in the least please me.  
It is good to live in heaven;  
that is the goal of my desire.  
There God will forever reward  
those who serve Him here.*

### 4. Recitative (Tenor)

Ach könnte mir doch bald so wohl geschehn,  
Daß ich den Tod,  
Das Ende aller Not,  
In meinen Gliedern könnte sehn;  
Ich wollte ihn zu meinem Leibgedinge wählen  
Und alle Stunden nach ihm zählen.

*Ah, that it might soon happen to me  
that I could see death,  
the end of all my distress  
within my limbs;  
I would choose it as my body's object  
and count every hour according to it.*

### 5. Aria (Tenor)

Ach, schlage doch bald, selge Stunde,  
Den allerletzten Glockenschlag!  
Komm, komm, ich reiche dir die Hände,  
Komm, mache meiner Not ein Ende,  
Du längst ersezter Sterbenstag!

*Ah, strike soon, blessed hour,  
the very final stroke of the bell!  
Come, come, I reach my hands towards you.  
Come, make an end to my distress,  
you long-sighed-for day of death!*

### 6. Recitative (Bass)

Denn ich weiß dies  
Und glaub es ganz gewiß,  
Daß ich aus meinem Grabe  
Ganz einen sichern Zugang zu dem Vater habe.  
Mein Tod ist nur ein Schlaf,  
Dadurch der Leib, der hier von Sorgen abgenommen,  
Zur Ruhe kommen.  
Sucht nun ein Hirte sein verlornes Schaf,  
Wie sollte Jesus mich nicht wieder finden,  
Da er mein Haupt und ich sein Gliedmaß bin!  
So kann ich nun mit frohen Sinnen  
Mein selig Auferstehn auf meinen Heiland gründen.

*For I know this  
and believe it most firmly,  
that from my grave  
I have a certain path to the Father.  
My death is only a sleep  
through which my body, separated from the cares of this life  
comes to rest.  
If a shepherd looks for his lost sheep,  
surely Jesus will find me again,  
for He is my head and I am His limbs!  
Therefore, with joyful spirit I can  
base my blessed resurrection on my Savior.*

### 7. Chorale (Choir)

Weil du vom Tod erstanden bist,  
Werd ich im Grab nicht bleiben;  
Dein letztes Wort mein Auffahrt ist,  
Todsforcht kannst du vertreiben.  
Denn wo du bist, da komm ich hin,  
Daß ich stets bei dir leb und bin;  
Drum fahr ich hin mit Freuden.

*Since You have arisen from death,  
I shall not remain in the grave.  
Your last word is my departure;  
You are able to drive away the fear of death.  
For where You are, I shall come,  
so that I may always live and be with You.  
Therefore, I depart with joy.*

**Cantata BWV 75**  
**Die Elenden sollen essen**  
*The wretched have to eat*

**1. Chorus (Choir)**

Die Elenden sollen essen,  
daß sie satt werden,  
und die nach dem Herrn fragen,  
werden ihn preisen,  
Euer Herz soll ewiglich leben. (Psalm 22:25)

*The wretched have to eat  
so that they are satisfied,  
and those who ask after the Lord  
shall praise Him.  
Your heart shall live forever.*

**2. Recitative (Bass)**

Was hilft des Purpurs Majestät,  
Da sie vergeht?  
Was hilft der größte Überfluß,  
Weil alles, so wir sehen,  
Verschwinden muß?  
Was hilft der Kitzel eitler Sinnen,  
Denn unser Leib muß selbst von hinnen?  
Ach, wie geschwind ist es geschehen,  
Daß Reichtum, Wollust, Pracht  
Den Geist zur Hölle macht!

*What use is royal (lit. purple) majesty,  
since it passes away?  
What use is great abundance,  
since all that we see  
must vanish?  
What use are sensual thrills  
since our body itself must go from here?  
Ah, how swiftly does it happen  
that riches, pleasure, luxury  
bring the soul to hell!*

**3. Aria (Tenor)**

Mein Jesus soll mein alles sein!  
Mein Purpur ist sein teures Blut,  
Er selbst mein allerhöchstes Gut,  
Und seines Geistes Liebesglut  
Mein aller süß'ster Freudenwein.

*My Jesus shall be everything to me!  
My royalty [lit. purple] is His precious blood.  
He Himself is my greatest possession,  
and the loving ardour of His Spirit  
is for me the sweetest wine of joy.*

**4. Recitative (Tenor)**

Gott stürzt und erhöht  
In Zeit und Ewigkeit.  
Wer in der Welt den Himmel sucht,  
Wird dort verflucht.  
Wer aber hier die Hölle überstehet,  
Wird dort erfreut.

*God casts down and raises up  
in time and eternity.  
Whoever seeks heaven in this world  
will there [in the afterlife] be cursed.  
But whoever here stands firm against hell  
will find joy there [heaven].*

**5. Aria (Soprano)**

Ich nehme mein Leiden mit Freuden auf mich.  
Wer Lazarus' Plagen geduldig ertragen,  
Den nehmen die Engel zu sich.

*I accept my suffering with joy.  
Whoever patiently bears Lazarus' torments  
is taken up by the angels.*

**6. Recitative (Soprano)**

Indes schenkt Gott ein gut Gewissen,  
Dabei ein Christe kann  
Ein kleines Gut mit großer Lust genießen.  
Ja, führt er auch durch lange Not  
Zum Tod,  
So ist es doch am Ende wohlgetan.

*Meanwhile, God gives a good conscience  
so that a Christian  
can enjoy modest possessions with great delight.  
Yes, even if He leads us through long distress  
to death,  
yet in the end everything is made good.*

### 7. Chorale (Choir)

Was Gott tut, das ist wohlgetan.  
Muß ich den Kelch gleich schmecken,  
Der bitter ist nach meinem Wahn,  
Laß ich mich doch nicht schrecken,  
Weil doch zuletzt  
Ich werd ergötzt  
Mit süßem Trost im Herzen;  
Da weichen alle Schmerzen.  
(Samuel Rodigast 1674, *Was Gott tut, das ist wohlgetan*)

*What God does, that is done well.  
If I have to taste the chalice  
that is bitter according to my delusion,  
I shall not let myself be frightened,  
since in the end  
I shall be delighted  
by sweet consolation in my heart.  
Then will all sorrows retreat.*

### 8. Sinfonia (Orchestra)

#### 9. Recitative (Alto)

Nur eines kränkt  
Ein christliches Gemüte:  
Wenn es an seines Geistes Armut denkt.  
Es gläubt zwar Gottes Güte,  
Die alles neu erschafft;  
Doch mangelt ihm die Kraft,  
Dem überirdischen Leben  
Das Wachstum und die Frucht zu geben.

*Only one thing aggrieves  
the mind of a Christian:  
the thought of the poverty of his spirit.  
He believes truly in God's goodness  
that makes everything new;  
but he lacks the strength  
that to the supernatural life  
would give growth and fruit.*

#### 10. Aria (Alto)

Jesus macht mich geistlich reich.  
Kann ich seinen Geist empfangen,  
Will ich weiter nichts verlangen;  
Denn mein Leben wächst zugleich.  
Jesus macht mich geistlich reich.

*Jesus makes me spiritually rich.  
If I can welcome His Spirit,  
I shall long for nothing more,  
since my life grows at the same time.  
Jesus makes me spiritually rich.*

#### 11. Recitative (Bass)

Wer nur in Jesu bleibt,  
Die Selbstverleugnung treibt,  
Daß er in Gottes Liebe  
Sich gläubig übe,  
Hat, wenn das Irdische verschwunden,  
Sich selbst und Gott gefunden.

*The person who remains in Jesus  
and practices self-denial,  
so that in God's love  
he exercises himself in faith,  
has, when things earthly have vanished,  
found himself and God.*

#### 12. Aria (Bass)

Mein Herze glaubt und liebt.  
Denn Jesu süße Flammen,  
Aus den' die meinen stammen,  
Gehn über mich zusammen,  
Weil er sich mir ergibt.

*My heart believes and loves,  
for the sweet flames of Jesus  
which are the source of mine,  
altogether overwhelm me,  
since He gives Himself to me.*

#### 13. Recitative (Tenor)

O Armut, der kein Reichtum gleicht!  
Wenn aus dem Herzen  
Die ganze Welt entweicht  
Und Jesus nur allein regiert.

*O poverty, that no wealth matches!  
When from the heart  
the whole world disappears  
and only Jesus rules alone,*

So wird ein Christ zu Gott geführt!  
Gib, Gott, daß wir es nicht verscherzen!

*then a Christian is led to God!  
Grant, God, that we do not forfeit this!*

#### 14. Chorale (Choir)

Was Gott tut, das ist wohlgetan,  
Dabei will ich verbleiben.  
Es mag mich auf die rauhe Bahn  
Not, Tod und Elend treiben;  
So wird Gott mich  
Ganz väterlich  
In seinen Armen halten;  
Drum laß ich ihn nur walten.

(Samuel Rodigast, 1674, *Was Gott tut, das ist wohlgetan.*)

*What God does is done well;  
I shall keep to this thought.  
Though I be driven on the rough road  
by distress, death and misery;  
yet God will,  
just like a father,  
hold me in His arms;  
therefore, I let Him alone rule.*

## PROGRAM NOTES

### **BWV 37 – *Wer da gläubet und getauft wird***

This cantata, Bach's first for the Feast of the Ascension of our Lord, was first performed on May 18, 1724. The Gospel reading of the day would have been Mark 16:14-20 (the so-called "long ending"): Christ's injunction to undertake mission and baptism, and his consequent Ascension. Eschewing the expected festival orchestra of three trumpets, timpani and strings, which he employs in his other cantatas for this Feast, Bach opts for a lean instrumentation: two oboes and strings. The choice may have been dictated by the libretto of the cantata, which bypasses the dramatic nature of the narrative to focus on baptism and its significance for the Christian.

In the opening chorus, which sets Mark 16: 16, the choral writing almost sounds like a Renaissance motet with the pristine construction of a composer like Palestrina—Bach was well-acquainted with the work of his predecessors. However, it is set in a lively 3/4. To Jesus' words about blessedness through faith and baptism, Bach's response is to dance for joy!

The opening chorus leads directly to a bright aria for tenor and solo violin (note: the solo violin part is in fact a reconstruction created by the editor of the Carus edition, Alfred Dürr; no original part survives). This *da capo* aria (ABA) puts the emphasis on the first two lines of text: the gift of faith being the pledge of Jesus' love for His own. While the B section is colored differently in affect, it retains the head-motive, which perdures albeit with new lyrics. The implication is that the "Pledge of Love" is ever present, permeates all of life.

The soprano-alto duet, in fact a trio texture with the cello line acting as an equal partner with the singers, is a gigue-like, lightly lilting setting of verse 5 of "Wie schön leuchtet der Morgenstern" in 12/8 meter. The chorale melody is clearly declaimed in long-notes in both the soprano and alto, but is also present in diminution and in embellished form in the voices and the bass line. By embedding the tune throughout the texture, Bach is implying the pervasive presence of the Son: Christ, the Bridegroom. This duet-chorale is a confession of the joyful expectation of eternal life.

The bass *accompagnato* recitative and aria move to the relative minor (b minor from D major). This key, often associated with the Passion, enables Bach to veer into harmonic territory that will place sharps ("Kreuze" in German) on the page and therefore literally depict the cross. Baptism as "the seal of Grace" means a dying with Christ and a rising with Him. The text by itself might imply lyricism. Instead, Bach goes below or behind the text to bring forth something strong and bold, depictive of a fight rather than the libretto's "flight." This fierce quality is vividly captured in the trumpet/timpani-like gesture that recurs throughout. One might say that the aria shows life in Christ to be one that involves "warring" with the Powers of Darkness, Sin and the Devil.

The final chorale, a four-part setting of "Ich dank dir, lieber Herre" (verse 4), draws the cantata to a close in prayer: *Grant me faith in Your Son Jesus Christ; forgive me also my sins already at this time. You will not deny me what You have promised: that He should bear my sins and free me from the burden.*

### BWV 95: *Christus, der ist mein Leben*

This cantata was written for the 16<sup>th</sup> Sunday after Trinity (12 September, 1723), during Bach's first year in Leipzig. The readings of the day were Ephesians 3:13-21 ("...that, being rooted and grounded in love, [you] may have strength to comprehend [...] what is the breadth and length and height and depth, and to know the love of Christ that surpasses knowledge.") and Luke 7:11-17 (the raising of the youth at Nain).

In the startlingly vivid opening chorus, after a jaunty instrumental ritornello, the first line of the eponymous chorale is stated brightly and confidently—the text is a paraphrase of St Paul (Phil 1:21). Bach then effects a sudden and strikingly haunting turn for the verb "to die" through text painting. The dynamic drops to a hush (dynamics are seldom notated in Baroque music), the parts clash dissonantly, the harmony becomes chromatic and the phrase winds down to a halt on a diminished chord. Time is suspended in the space of a fermata. After a quick breath, the music resumes joyfully for "is my gain."

Between the two aforementioned chorales, Bach inserts a tenor solo, which goes back and forth from *secco* recitative to *arioso*—stepping in and out of time. The solo erupts suddenly in an ecstatic melisma on the word "joy" as if laughing. Two instances of further text painting bear highlighting: for "the clothing of mortality in the earth ... to place" the line has a downward shape, for "my funeral song" the line takes an upward swing to "ah, if only I might sing it today!" As for St Paul, death means life.

After the tenor interjections ensues the first verse of the second chorale: "In peace and joy I now depart," Luther's German version of the "Nunc dimittis." A driving *moto perpetuo* bass line undergirds four-part homophonic choral writing with two wind lines intertwined canonically. The harmonic language is archaic sounding with many open sonorities. Here, recalling a similar handling in the first chorale, the music comes to a stop on for "calm and quiet" (literally "still"). Time is suspended as before. Matching the text, the harmonic language here avoids dissonance and the cadence ends in fact on the tonic chord. The music then suddenly steps back into for the final line.

A soprano *secco* recitative leads to a setting of the first verse of the funeral hymn "I want to bid you farewell" for solo soprano, two oboes d'amore and basso continuo. The soloist sings a slightly embellished version of the hymn tune while the two oboes d'amore ("of love") play an elegant ostinato-like figure in the same register. At peace, the individual bids farewell to the world. Given the meter (3/4) and the expressive tenor of the music, the movement almost has the feel of a lullaby.

The tenor *secco* recitative leads to an arrestingly vivid *da capo* aria (ABA). It is scored for two oboes d'amore and strings playing *pizzicato* (plucked) throughout. The rhythm being different in each part (1/4 notes in the bass, 1/8 notes in the second violin and viola, 1/16 notes in the first violin), the overall sound is one of clicking or ticking. This could be a way of evoking the stroke of the bell, as has been suggested. However, given that the whole piece deals so much with time, might it also imply the ticking of a clock? On several occasions, Bach subtly uses an "echo" effect in the oboes d'amore: the second part plays the same motive as the first but quietly (*p* and *p<sup>iu</sup> p*), as if having receded into the distance, the afterlife. A few instances of further text painting bear mention. There are several occasions where the tenor sings "ah, strike soon" and the clicking stops until the word "soon" is sung at which point it resumes. In the B section, for "come, come, I reach my hand toward you," the musical line stretches yearningly upward. By contrast, for "come, make an end to my distress," it falls. Finally, for "you long sighed-for day of death," the clicking slows to 1/4 notes as if to signal the day's nearness.

A bass *secco* recitative ends with a brief and gentle *arioso* for the final line of text: "ground my blessed resurrection on my Savior."

A luminous four-part chorale with a violin obbligato line that reaches heavenward closes the cantata. The hope of the Resurrection is poignantly felt. Having found himself orphaned before the age of 10, and lost his first wife and three children by 1723, Bach was well-acquainted with death. Might this account in part for the chorale's overwhelming impact?

### **BWV 75: *Die Elenden sollen essen***

Written for the First Sunday after Trinity (May 30, 1723), BWV 75 was in fact the first cantata composed by Bach after he had taken up his duties in Leipzig. The Gospel of the Day would have been the story of the rich man and poor Lazarus (Luke 16:19-31).

In the structure of the liturgy in Leipzig, a single-part cantata would have occurred after the reading of the Gospel and before the Sermon. If there had been a second cantata or a two-part cantata, that music would have been heard after the Sermon, following the Words of Institution as *music sub communionem*, at the beginning of the distribution of communion. The present work, among the larger of the cantatas, is constructed of fourteen movements equally divided in two parts. Its perfectly balanced and parallel structure (2 x 7 movements) might be a further way for Bach to give flesh to the notion that, as the recurring hymn states, God ultimately is in control.

The opening chorus calls to mind a regal French Overture with dotted rhythms and bi-partite structure: a slow and ceremonial A section leads to a faster paced and imitative B section. The choice of form captures the seriousness of the matter but it may also, and in a deeper sense, evince that when you feed the hungry you are feeding the King, Christ Himself (cf. Matthew 25). It could further signify that “those who ask after the Lord” are those who are truly rich as their lives are bowed toward true majesty rather than “purple majesty.”

The highly gestural opening is comprised of two parts: a sharply rhythmic and harmonically unresolved figure played by the full ensemble followed by a rising and unaccompanied flourish in the solo oboe. This bare line culminating in a gaping silence provides no resolution and would seem to capture the idea of a prayer cast upward to God in hope of an answer. Harmonic resolution is only provided in the second phrase in a downward turn.

A few instances of text painting bear mention as they bring the music into sharper relief. The pained quality of “the wretched” is set as the dissonant “rub” of two voices a half or whole step apart. Here, the motive, as in the oboe’s flourish to which it is related in contour, rises thereby outlining a lift of gaze and hands in an attitude of openness to receive. The word “satisfied” is given overall a descending figure as if to express the idea of nourishment being handed down, like manna from heaven. In the fugal section, a long-held note depicts the adverb “eternally” and the verb “live” is sung in animated 16<sup>th</sup>-note melismas.

Enters the bass soloist as *Vox Christi* (the voice of Christ) in an *accompagnato recitative* awash in a halo of strings. The “purple majesty” is a direct reference to the Gospel narrative in which rich man is depicted as clothed in a purple robe. The librettist interprets the biblical narrative metaphorically, the robe becoming a foil for riches ill-placed.

The succeeding tenor aria with accompaniment by oboe and strings is cast as a type of Sarabande. This gentle yet passionate and highly expressive dance form was used to express the deepest emotion. Its characteristics are a stress on beat two, long-breathed phrases and a generally slow tempo. The “all-sweet wine of joy,” naturally a Eucharistic image, is set turn melodically to underline “joy”—joyous laughter—and syllabically over a rich harmonic progression to highlight the sweetness of this joy. Of salient importance in this aria is the motive associated with the words “my Jesus must be my all.” Whether in the voice or the instruments, it is heard in every part. Its pervasive presence is clear: Jesus is “my all.” The tenor proceeds to a *secco recitative* that, along with the bass recitative in Part II, summarizes the thrust of the cantata (and of the Gospel of the day): where you seek heaven matters.

So far, the text of the cantata only made allusion to the rich man (“purple majesty” and “my purple”). Here, Lazarus enters—the poor man who knew where his true wealth lay. The spare texture itself is depictive of “poverty”: a trio of soloist, obbligato instrument and basso continuo. For this aria about inward joy being found in taking on one’s suffering joyfully, Bach uses the soprano (child-like openness and innocence) and the oboe d’amore (oboe of love). The motive first associated with “ich nehme” (literally: I take on) becomes later attached to “Lazarus’ torments” and “the angels.” The B section veers quickly and surprisingly to B minor. Chromaticism brings sharps onto the page—in German, sharps are “Kreuze” (crosses). Bach is saying here that this whole aria is truly about “taking up one’s cross.”

The soprano continues in a *secco recitative* that leads to a chorale fantasia. This chorale, in English “What God ordains is always good,” must have had a particular significance for Bach. In effect, he accorded it three full cantatas (BWV 98, 99, 100) in addition to here and in BWV 12, and also wrote free-standing harmonizations of it. One may speculate that it had acute personal significance. By the time of composing

this work, Bach had already experienced much loss. He was orphaned by age 9 and lost his first wife in 1720 as well as three children by 1723—he would lose a total of 11.

Part II opens with a jubilant Sinfonia for strings and trumpet. Brilliant imitative writing in the strings is punctuated by clarion declamations of the chorale melody in long-note values.

The succeeding alto *accompagnato recitative*, like the earlier bass recitative, is bathed in a halo of sustained strings. As is often the case in Bach's music, the alto is the voice of the Holy Spirit. For the consequent aria, the texture thins down to violins in unison with basso continuo, thus to a trio. Like the soprano aria, it is delicately scored and its meter is a decorous and graceful 3/8—spiritually rich through a “poverty” of external means. This “poverty” of the outward extends to the notes on the page, which are stripped to bare essentials. An economy of thematic material sustains all three voices.

The *secco recitative* for bass is the corollary of the tenor recitative in Part I: remaining in Jesus and practicing a life of faith in self-denial is the earthly path. For the succeeding bass aria, Bach pulls out all the stops. The trumpet, joining the full strings, here makes its second and final entrance. The key is pure C major, and the meter a sturdy and bold 4/4. The opening two-part motive associated with the text “My heart believes” (leap then step) and “my heart believes and loves” (fanfare-like pattern) governs the entire aria. Added to this element are rippling 16<sup>th</sup>-note triplets symbolizing the flickering flames of the Holy Spirit—they may also be a Trinitarian reference. The expressive tone of this aria is unabashed confidence and joy, readiness to fight the good fight.

A tenor *secco recitative* about Jesus alone ruling the heart recapitulates the core idea of the cantata and leads to the final movement. The chorale fantasia that had closed Part I returns but with the final verse of the hymn. Homophonic choral writing brings the focus clearly on intelligibility of the text—Bach wanted these words to be understood. The effortlessly flowing instrumental ritornello overlaid with simple four-part choral writing in a harmonization devoid of complexity again captures and drives home the idea of pure trust and child-like confidence in God. The individual, in child-like openness, is free to live in the here and now, believing that God's care undergirds all that befalls him/her. Whether in time or beyond, He ultimately lifts all burdens.

Program notes by Dr. Maurice Boyer