



Eastman Bach Cantata Series

BWV 111: Was mein Gott will, das g'scheh allzeit

James Wolter, *conductor*

BWV 101: Nimm von uns, Herr, du treuer Gott

Eric Meincke, *conductor*

Sunday, March 28, 2021

Kodak Hall at Eastman Theatre

3pm

BWV 111: Was mein Gott will, das g'scheh allzeit
Cantata for the Third Sunday after Epiphany

J. S. Bach
(1685-1750)
20'

- I. Chorale
- II. Bass Aria
- III. Alto Recitative
- IV. Alto & Tenor Duet
- V. Soprano Recitative
- VI. Chorale

Soli:

Elise Noyes, *soprano*
Veronica Siebert, *mezzo-soprano*
Joshua Carlisle, *tenor*
Peter Schoellkopf, *bass*

Orchestra:

Lydia Becker, *violin I*
Christophe Koenig, *violin II*
Juliana Kilcoyne, *viola*
Hannah Rubin, *cello*
Brendan Shirk, *oboe I*
Gwyneth Allendorph, *oboe II*
Alexander Little, *organ*

James Wolter, *conductor*

~ INTERMISSION ~

BWV 101: Nimm von uns, Herr, du treuer Gott
Cantata for the Tenth Sunday after Trinity

J. S. Bach
(1685-1750)
25'

- I. Chorus
- II. Tenor Aria
- III. Soprano Recitative
- IV. Bass Aria
- V. Tenor Recitative
- VI. Soprano & Alto Duet
- VII. Chorale

Soli:

Darby Schmidt, *soprano*
Madelin Morales, *mezzo-soprano*
Jacob Hunter, *tenor*
S Joshua Sheppard, *baritone*

Orchestra:

Lydia Becker, *violin I*
Christophe Koenig, *violin II*
Juliana Kilcoyne, *viola*
Clara Hope Simpson, *cello*
Nina Robinson, *flute*
Daniel Hirshbein, *oboe I*
Gabriela Fry, *oboe II*
Alexander Kang, *English horn*
Alexander Little, *organ*

Eric Meincke, *conductor*

~ PROGRAM NOTES, TEXTS AND TRANSLATIONS ~

Bach composed **Was mein Gott will, das g'scheh allzeit** for the third Sunday after Epiphany on January 21st, 1725. Movements one and six directly quote the text and melody of the the first and fourth verses respectively of the hymn of the same name by Albert, Duke of Prussia published in 1555. While the last movement is the straightforward harmonization of the chorale, the first movement combines an instrumental ritornello with the chorale in the soprano voice in cantus firmus style; the soprano sustains the melody while the lower three voices embellish the chorale with lively counterpoint.

The text of the middle movements come from an unknown librettist with the exception of one line from the bass aria, "Gott ist dein Trost und Zuversicht" (God is your comfort and solace), the opening line from the second verse of the hymn. The alto recitative comments on the futility of hiding from God's omniscience while extolling those who trust in the protection of God. The alto/tenor duet then assertively proclaims allegiance and faith to God even to the grave. The ensuing soprano recitative accompanied by oboes and basso continuo examines the hour of death and uses militaristic language depicting God as defending the soul from corruption and sin which leads directly to the final chorale both musically and thematically.

- James Wolter

1. Chorale

Was mein Gott will,
das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den'n er ist bereit,
Die an ihn glauben feste.
Er hilft aus Not,
der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut,
fest auf ihn baut,
Den will er nicht verlassen.

*What my God wills
always comes to pass,
His will is the best,
He is ready to help those,
who steadfastly believe in him.
He, the righteous God,
helps those in distress,
And chastens with measure.
Who trusts in God
builds firmly on him,
He will not abandon them.*

2. Bass Aria

Entsetze dich, mein Herze, nicht,
Gott ist dein Trost und Zuversicht
Und deiner Seele Leben.
Ja was sein wieser Rat bedacht,
Dem kann die Welt und Menschenmacht
Unmöglich widerstreben.

*Fret not, my heart,
God is your comfort and solace
And your soul's life.
Surely what his sage council considered,
The world and humanity's power
cannot possibly resist.*

3. Alto Recitative

O Törichter!
der sich von Gott entzieht
Und wie ein Jonas dort
Vor Gottes Angesichtes flieht;
Auch unser Denken ist ihm offenbar,
Und unsers Hauptes Haar
Hat er gezählet.
Wohl dem, der diesen Schutz erwählet
Im gläubigen Vertrauen,
Auf dessen Schluß und Wort
Mit Hoffnung und Geduld zu schauen.

*O foolish one
who hides themself from God
And like Jonas
Flees from the face of God
For even our thoughts are obvious to him
And the hairs on our head
He has counted.
Blessed are they who choose this protection
In faithful trust,
On whose end and word
Behold with hope and patience.*

4. Alto and Tenor Duet

So geh ich mit geherzten Schritten,
Auch wenn mich Gott zum Grabe führt.
Gott hat die Tage aufgeschrieben,
So wird, wenn seine Hand mich rührt,
Des Todes Bitterkeit vertrieben.

*Thus I go with spirited steps
Even if God leads me to the grave.
God has written out the days,
When his Hand touches me, so will
Death's bitterness be dispelled.*

5. Soprano Recitative

Drum wenn der Tod zuletzt den Geist
Noch mit Gewalt aus seinem Körper reißt,
So nimm ihn, Gott,
in treue Vaterhände!
Wenn Teufel, Tod und Sünde
mich bekriegt
Und meine Sterbekissen
Ein Kampfplatz werden müssen,
So hilf, damit in dir mein Glaube siegt!
O seliges, gewünschtes Ende!

*Therefore, when death in the end forcefully
Rips the spirit from the body,
Then take it, God,
into the trusting hands of the Father!
When the devil, death, and sin
besiege me
And my death pillow
Must become a battleground,
So help, so that in you my faith is victorious!
O blessed, desired, end!*

6. Chorale

Noch eins, Herr, will ich bitten dich,
Du wirst mir's nicht versagen:
Wenn mich der böse Geist anfight,
Laß mich doch nicht verzagen.
Hilf, steur und wehr, ach Gott, mein Herr,
Zu Ehren deinem Namen.
Wer das begehrt, dem wird's gewährt;
Drauf sprech ich fröhlich: Amen.

*Just one plea, Lord, I ask of you,
You will not deny this:
When the evil spirit arraigns me,
Let me not despair.
Help, guide, and defend, o God, my lord,
To the honor of your name.
Who desires this, to them it will be granted;
Thus I gladly say: Amen.*

Nimm von uns, Herr, du treuer Gott (BWV 101) was composed in 1724 for the 10th Trinity Sunday as part of Bach's duties as Thomaskantor in Leipzig. The entire cantata revolves around the melody of the chorale, "Leit uns mit deiner rechten Hand," which was written by noted German poet and mystic Martin Moller in 1584 during a plague epidemic. In the first movement, each phase of the chorale is presented in strict counterpoint with fugue-like entrances in each of the voices representing the beginning of each new chorale phrase. The soprano always enters last, singing the chorale melody verbatim as a *cantus firmus* while the other voices continue the same text in imitative polyphony. In the subsequent recitative, the soprano also sings the chorale melody, but this time in a triple meter and lightly embellished. The phrases of the chorale are interrupted several times by sections of *secco* recitative. The tenor plays a similar role in the movement five recitative, but with a more literal recollection of the original chorale melodies. In the fourth movement, throughout contrasting passages of technical and lyrical playing and singing by the oboe section and bass soloist, the first phrase of the chorale is presented as a transposed melody twice by the bass in the immediate two *Andante* sections, and is reprised in its entirety by the oboe section during the pleading slow section before the final *Vivace*. Finally, in a reflective soprano and alto duet in movement six, the chorale melody is played first by the English horn, while the flute plays a more ornamented line in counterpoint. Those roles reverse before the soprano and alto play the same roles with their entrances. The chorale referenced numerous times throughout the work closes the cantata, reflecting the message that is also consistent throughout the piece: asking God for mercy and forgiveness amidst a lifetime of sin.

- Eric Meincke

1. Chorale

Nimm von uns, Herr, du treuer Gott,
Die schwere Straf und große Not,
Die wir mit Sünden ohne Zahl
Verdienen haben allzumal.
Behüt für Krieg und teurer Zeit,
Für Seuchen, Feur und großem Leid.

*Take away from us, Lord, faithful God,
the heavy punishment and great suffering,
which we, with countless sins
have too much deserved.
Protect us against war and precarious times,
against plagues, fire, and great misery.*

2. Tenor Aria

Handle nicht nach deinen Rechten
Mit uns bösen Sündenknechten,
Laß das Schwert der Feinde ruhn!
Höchster, höre unser Flehen,
Daß wir nicht durch sündlich Tun
Wie Jerusalem vergehen!

*Do not deal with us wicked servants of sin
according to your justice;
let the sword of the enemy rest!
Highest, hear our pleading,
so that, through sinful acts,
we might not be destroyed like Jerusalem!*

3. Chorale and Soprano Recitative

Ach! Herr Gott, durch die Treue dein
Wird unser Land in Fried und Ruhe sein.
Wenn uns ein Unglückswetter droht,
So rufen wir, Barmherzger Gott,
zu dir in solcher Not:
Mit Trost und Rettung uns erschein!
Du kannst dem feindlichen Zerstoren
Durch deine Macht und Hilfe wehren.
Beweis an uns deine große Gnad
Und straf uns nicht auf frischer Tat,
Wenn unsre Füße wanken wollen
Und wir aus Schwachheit straucheln sollten.

*Ab! Lord God, through your love
our country shall enjoy peace and quiet.
If an unlucky storm threatens,
then shall we call,
merciful God, on You
in such necessity:
appear to us with comfort and rescue!
You can turn aside the hostile destruction
through your power and aid.
Reveal to us your great mercy
and do not punish us in the very act,
when our feet want to wander
and we are apt to stumble out of weakness.*

3. (continued)

Wohn uns mit deiner Güte bei
Und gib daß wir
Mur nach dem Guten streben,
Damit allhier und auch in jenem Leben
Dein Zorn und Grimm fern von uns sei.

*Dwell among us with Your goodness
and grant that we
strive only after goodness,
so that here and also in the other life
may your anger and wrath be far from us.*

4. Bass Aria

Warum willst du so zornig sein?
Es schlagen deines Eifers Flammen
Schon über unserm Haupt zusammen.
Ach stelle doch die Strafen ein
Und trag aus väterlicher Huld
Mit unserm schwachen Fleisch Geduld!

*Why are you so angry?
The flames of Your vengeance
strike down already upon our heads.
Ah, put punishment aside
and with fatherly indulgence
harbor mercy for our weak flesh!*

5. Chorale and Tenor Recitative

Die Sünd hat uns verderbet sehr.
So müssen auch die Frömmsten sagen
Und mit betränten Augen klagen:
Der Teufel plagt uns noch viel mehr.
Ja, dieser böse Geist,
Der schon von Anbeginn
ein Mörder heißt,
Sucht uns um unser Heil zu bringen
Und als ein Löwe zu verschlingen.
Die Welt, auch unser Fleisch und Blut
Uns allezeit verführen tut.
Wir treffen hier auf dieser schmalen Bahn
Sehr viele Hindernis im Guten an.
Solch Elend kennst du, Herr, allein:
Hilf, Helfer, hilf uns Schwachen,
Du kannst uns stärker machen!
Ach, laß uns dir befohlen sein.

*Sin has corrupted us greatly.
Thus must even the most virtuous say
and with tear-stained eyes lament:
The devil plagues us even more.
Yes, this evil spirit,
who even from the beginning
was called a murderer,
seeks to cheat us from our salvation
and like a lion to devour us.
The world, and even our flesh and blood,
constantly betray us.
We encounter here upon this narrow path
many obstacles to goodness.
Such misery You alone, Lord, know:
Help, Helper, help us weak ones,
You can strengthen us!
Ah, let us be obedient to you.*

6. Soprano & Alto Duet

Gedenk an Jesu bitterm Tod!
Nimm, Vater, deines Sohnes Schmerzen
Und seiner Wunden Pein zu Herzen,
Die sind ja für die ganze Welt
Die Zahlung und das Lösegeld;
Erzeig auch mir zu aller Zeit,
Barmherzger Gott, Barmherzigkeit!
Ich seufze stets in meiner Not:
Gedenk an Jesu bitterm Tod!

*Think on Jesus' bitter death!
Take, Father, Your Son's pain
and the ache of His wounds to heart,
They are indeed, for the whole world,
the payment and ransom;
show to me as well, at all times,
merciful God, mercy!
I sob constantly in my anguish:
think on Jesus' bitter death!*

7. Chorale

Leit uns mit deiner rechten Hand
Und segne unser Stadt und Land;
Gib uns allzeit dein heiliges Wort,
Behüt für's Teufels List und Mord;
Verleih ein selges Stündlein,
Auf daß wir ewig bei dir sein.

*Lead us with Your right hand
and bless our city and land;
give us Your holy word always,
guard against the devil's deceit and harm;
grant a blessed little hour to us,
in which we shall be eternally with You!*

Upcoming Concerts

Events are free unless otherwise noted.

Monday, April 5, 2021

Eastman Chorale

Music of Monteverdi, Lauridsen, Gesualdo, and Stravinsky
Gilbert Donohue, Eric Meincke, and William Weinert, *conductors*
Kodak Hall at Eastman Theatre • 7:30PM

Friday, April 30th, 2021

Eastman Chorale and Philharmonia

Music of Haydn, Mozart, Brahms, and Barber
Austin Chanu, Gilbert Donohue, James Wolter, and William Weinert, *conductors*
Kodak Hall at Eastman Theatre • 7:30PM

Sunday, May 2, 2021

Eastman Repertory Singers

Gilbert Donohue and Eric Meincke, *conductors*
Kodak Hall at Eastman Theatre • 3PM

Information about upcoming Eastman concerts and events can be found at:
www.esm.rochester.edu/concerts/calendar.php

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Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

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