



UNIVERSITY OF ROCHESTER

## Eastman School of Music

100 YEARS | 1921-2021

### Bach Cantata Series

Anna Lenti, Eric Meincke,  
and Wenhao Mu, *conductors*

Sunday, March 20, 2022  
Glory House International  
3 p.m.

### ~ PROGRAM ~

*Program will be preceded by a 20-minute lecture presented by Anna Lenti  
towards the fulfillment of the Early Music Certificate.*

#### **BWV 204: Ich bin in mir vergnügt** **Johann Sebastian Bach**

Recitative: Ich bin in mir vergnügt (1685–1750)  
Aria: Ruhig und in sich zufrieden 30'  
Recitative: Ihr Seelen, die ihr außer euch  
Aria: Die Schätzbarkeit der weiten Erden  
Recitative: Schwer ist es zwar, viel Eitles zu besitzen  
Aria: Meine Seele sei vergnügt  
Recitative: Ein edler Mensch ist Perlenmuscheln gleich  
Aria: Himmlische Vergnügsamkeit

Anna Lenti, soprano and conductor

Emma Milian, violin I  
Noah Arcenas, violin II  
Juliana Kilcoyne, viola  
Amarilli Severa, cello  
Alexander Day, flute  
Alex Kang, oboe I  
Daniel Hirschbein, oboe II  
Alexander Little, organ

#### INTERMISSION

#### **SWV 478: Die Sieben Worte Jesu am Kreuz** **Heinrich Schütz**

(1585–1672)  
20'

Jesus: Joshua Carlisle, tenor  
Thief on the Left: Sydney Cornett, mezzo-soprano  
Thief on the Right: Jason Rober, baritone  
Evangelists: McKenzie Garey, soprano; Sydney Cornett, mezzo-soprano;  
Andrew Miller, tenor; Joshua Carlisle, tenor; Jason Rober, baritone

Emma Milian, violin I  
Noah Arcenas, violin II  
Juliana Kilcoyne and Arthur Nyanfor, viola  
Taylor Yoon, cello  
Alexander Little, organ  
Eric Meincke, conductor

**BWV 35: Geist und Seele wird verwirret**

- I. Sinfonia
- II. Aria: Geist und Seele wird verwirret
- III. Recitative: Ich wundre nicht
- IV. Aria: Gott hat alles wohlgemacht
- V. Sinfonia
- VI. Recitative: Ach, starker Gott
- VII. Aria: Ich wünsche nur bei Gott zu leben

Kyrsten Chambers Jones, mezzo-soprano  
Ali Santos, organ obbligato

Heyu Zhuang, violin I  
Madeleine Nysetvold, violin II  
Fanshu Sun, viola  
Taylor Yoon, cello  
Ariel Walton, bass  
Peter Davies, oboe I  
Gabriela Fry, oboe II  
Brian Stewart, English horn  
Wenhao Mu, conductor

**J. S. Bach**  
25'

~ PROGRAM NOTES, TEXTS, AND TRANSLATIONS ~

**BWV 204: *Ich bin in mir vergnügt*** was composed in c. 1727 while Bach was employed in Leipzig. It is unclear for what occasion the secular cantata was composed, and it is possible that it was meant only for chamber performance within Bach's inner circle of family and colleagues. As a secular cantata, this work was almost certainly conceived not for a boy soprano, but for a female singer – perhaps his own wife, Anna Magdalena Bach. This possibility is what drew me to a secular cantata for today's performance: since I will be speaking about performance practice and vocal technique during today's lecture, I thought it would be most appropriate to choose a cantata that was conceived specifically for an adult, female voice.

The libretto for the cantata is based on poems by Christian Friedrich Hunold, and centers on themes of contentment and virtue. Bach's biographer Schweitzer famously expressed his disdain for the cantata, wondering why Bach "should have been attracted by such a text." While the poetry is admittedly dense, the musical setting shows Bach's total mastery of the solo vocal genre. Written in the Italian style, the cantata presents a series of recitative and arias in pairs. The recits are unusually varied and lengthy: two are secco arias, one *accompagnato*, and one features a lengthy *arioso* section. These often complex recits are juxtaposed with charming arias, each featuring a different combination of instruments. The final aria is the only movement in which Bach utilizes the full instrumentation: two oboes, flute, strings, and continuo. He later reworked this aria for his solo wedding cantata, BWV 216 *Vergnügte Pleißen-Stadt*.

Today's lecture on performance practice will address the use of vibrato in vocal music of the 16th and 17th centuries. I hope to demonstrate that the question of how much vibrato to use, and when to use it, is in fact a secondary issue. The primary objective of this music, and most vocal music of the Baroque is to express the text and all of its emotional nuances. There is quite a bit of text in this cantata, and therefore many opportunities to play with a slew of vocal options: color, timbre, ornamentation, and of course, vibrato. What I hope to achieve through this performance is not a recreation of how Anna Magdalena may have sung this cantata in 1727, but something that at the very least pays homage to the priorities of the Baroque performer. Vibrato is just one tool that can assist a singer in accomplishing this goal. By exploring how the voice can be versatile in its delivery, vocal performers are better equipped to create a nuanced and effective performance.

- Anna Lenti

## I. Recitative

Ich bin in mir vergnügt,  
Ein andrer mache Grillen,  
Er wird doch nicht damit  
Den Sack noch Magen füllen.  
Bin ich nicht reich und groß,  
Nur klein von Herrlichkeit,  
Macht doch Zufriedensein  
In mir erwünschte Zeit.  
Ich rühme nichts von mir:  
Ein Narr rührt seine Schellen;  
Ich bleibe still vor mich:  
Verzagte Hunde bellen.  
Ich warte meines Tuns  
Und lass auf Rosen gehn,  
Die müßig und darbei  
In großem Glücke stehn.  
Was meine Wollust ist,  
Ist, meine Lust zu zwingen;  
Ich fürchte keine Not,  
Frag nichts nach eitlen Dingen.  
Der gehet nach dem Fall  
in Eden wieder ein  
Und kann in allem Glück  
auch irdisch selig sein.

## II. Aria

Ruhig und in sich zufrieden  
Ist der größte Schatz der Welt.  
Nichts genießet, der genießet,  
Was der Erden Kreis umschließet,  
Der ein armes Herz behält.

## III. Recitative

Ihr Seelen, die ihr außer euch  
Stets in der Irre lauft  
Und vor ein Gut, das schattenreich,  
Den Reichtum des Gemüts verkauft;  
Die der Begierden Macht gefangen hält:  
Durchsuchet nur die ganze Welt!  
Ihr suchet, was ihr nicht könnt kriegen,  
Und kriegt ihr's,  
kann's euch nicht vergnügen;  
Vergnügt es, wird es euch betrügen  
Und muss zuletzt wie Staub zerfliegen.  
Wer seinen Schatz bei andern hat,  
Ist einem Kaufmann gleich,  
aus andrer Glücke reich.  
Bei dem hat Reichtum wenig statt:  
Der, wenn er nicht oft Bankerott erlebt,  
Doch solchen zu erleben in steten Sorgen schwebt.  
Geld, Wollust, Ehr sind nicht sehr  
In dem Besitztum zu betrachten,  
Als tugendhaft sie zu verachten,  
Ist unvergleichlich mehr.

*I am happy within myself;  
Someone else creates grievances,  
and yet will not fill  
his sack or stomach with them.  
Although I am not rich or great,  
only a midget in magnificence,  
contentment creates within me  
well-desired leisure.  
I will not boast of myself;  
a fool rings his own bells;  
I will keep quiet and self-possessed:  
frantic hounds bark.  
I tend to my own affairs  
and let others go on their rosy path  
who idly exist  
in great good fortune.  
Where my pleasure lies  
is in my desire to overcome;  
I fear no trouble,  
nor quest for vain objects.  
Thus one, after the Fall,  
re-enters into Eden,  
and can, in every fate  
be happy on the earth.*

*To be peaceful and content in oneself  
is the greatest treasure in the world.  
He enjoy nothing, who enjoys  
all that the world contains,  
but harbors a wretched heart.*

*You souls, who are beside yourselves  
with constantly wandering in error  
and for a commodity that is illusory  
would sell the treasure of your equanimity;  
you who are prisoners of greed's power:  
just search throughout the entire world!  
You seek for what you cannot achieve,  
and if you acquire it,  
it cannot give pleasure;  
if it pleases, it will betray you  
and in the end dissolve like dust.  
Whoever has treasure in others  
is like a wealthy merchant  
from the fortunes of others.  
For him riches have little value:  
For even if he seldom experiences bankruptcy,  
he lives in fear of going through it.  
Money, pleasure, honor  
are not much to contemplate as possessions;  
but to despise them virtuously  
is incomparably better.*

## IV. Aria

Die Schätzbarkeit der weiten Erden  
Laß meine Seele ruhig sein.  
Bei dem kehrt stets der Himmel ein,  
Der in der Armut reich kann werden.

*The valuables of the world  
leave my soul undisturbed.  
For him heaven will always return  
who can be wealthy in poverty.*

## V. Recitative

Schwer ist es zwar,  
viel Eitles zu besitzen  
Und nicht aus Liebe drauf,  
die strafbar, zu erhitzen;  
Doch schwerer ist es noch,  
Dass nicht Verdruß  
und Sorgen Zentnern gleicht,  
Eh ein Vergnügen, welches leicht  
Ist zu erlangen,  
Und hört es auf,  
So wie der Welt  
Und ihrer Schönheit Lauf,  
So folgen Zentner Grillen drauf.

*It is difficult, indeed,  
to own many pointless things  
and not be warmed  
with guilty love for them;  
yet it is much harder  
to avoid frustration  
and heavy unhappiness  
without that pleasure that is  
easy to come by;  
and when it ceases,  
as the way of the world  
and of beauty is,  
then a ton of aggravations follow.*

In sich gegangen,  
In sich gesucht,  
Und sonder des Gewissens Brand  
Gen Himmel sein Gesicht gewandt,  
Da ist mein ganz Vergnügen,  
Der Himmel wird es fügen.  
Die Muscheln öffnen sich,  
wenn Strahlen darauf schießen,  
Und zeigen dann in sich die Perlenfrucht:  
So suche nur dein Herz  
dem Himmel aufzuschließen,  
So wirst du durch sein göttlich Licht  
Ein Kleinod auch empfangen,  
Das aller Erden Schätze nicht  
Vermögen zu erlangen.

*To go within,  
to search oneself,  
and instead of the burning of conscience  
to turn one's face towards heaven,  
that is my entire pleasure,  
and heaven will bring it about.  
The oyster opens up  
when sunbeams strike it,  
and reveals within itself its fruit - the pearl:  
so seek only to open your  
heart to heaven,  
and through its divine radiance  
you will also enclose a jewel  
which all the earth's treasures  
cannot possibly buy.*

## VI. Aria

Meine Seele sei vergnügt,  
Wie es Gott auch immer fügt.  
Dieses Weltmeer zu ergründen,  
Ist Gefahr und Eitelkeit,  
In sich selber muss man finden  
Perlen der Zufriedenheit.

*May my soul be content,  
As God always ordains.  
To fathom the depths of this world  
is a dangerous and frivolous thing,  
rather in oneself must be found  
the pearls of contentment.*

## VII. Recitative

Ein edler Mensch ist Perlenmuscheln gleich,  
In sich am meisten reich,  
Der nichts fragt nach hohem Stande  
Und der Welt Ehr mannigfalt;  
Hab ich gleich kein Gut im Lande,  
Ist doch Gott mein Aufenthalt.

Was hilft's doch, viel Güter suchen  
Und den teuren Kot, das Geld;  
Was ist's, auf sein' Reichtum pochen:  
Bleibt doch alles in der Welt!

Wer will hoch in Lüfte fliehen?  
Mein Sinn strebet nicht dahin;  
Ich will nauf im Himmel ziehen,  
Das ist mein Teil und Gewinn.

Nichtes ist, auf Freunde bauen,  
Ihrer viel gehn auf ein Lot.  
Eh wollt ich den Winden trauen  
Als auf Freunde in der Not.

Sollte ich in Wollust leben  
Nur zum Dienst der Eitelkeit,  
Müßt ich stets in Ängsten schweben  
Und mir machen selbst den Leid.

Alles Zeitliche verdirbet,  
Der Anfang das Ende zeigt;  
Eines lebt, das andre stirbet,  
Bald den Untergang erreicht.

## VIII. Aria

Himmlische Vergnüsamkeit,  
Welches Herz sich dir ergibt,  
Lebet allzeit unbetrübet  
Und genießt der güldnen Zeit,  
Himmlische Vergnüsamkeit.

Göttliche Vergnüsamkeit,  
Du, du machst die Armen reich  
Und dieselben Fürsten gleich,  
Meine Brust bleibt dir geweiht.

*A noble person is like a pearl-oyster,  
rich mostly within himself,  
who does not request high status  
and the many honors of the world;  
Although I have no wealth or land,  
God is nevertheless my refuge.*

*What does one gain to seek many riches  
and that precious dung, money;  
What good is it to insist on one's wealth:  
it all remains behind in the world!*

*Who wants to soar up in the sky?  
My mind does not yearn for this;  
I wish to go to heaven,  
that is my portion and reward.*

*To rely on friends is also worthless,  
most of them are fickle.  
Sooner would I trust the wind  
than on a friend when in need.*

*If I were to live for pleasure,  
and exist in servitude to vanity,  
I would constantly hover in anxiety  
and create my own misery.*

*Everything earthly decays,  
its beginning indicates its end;  
one survives, another dies,  
soon their downfall is here.*

*Heavenly contentment,  
those hearts given over to you  
live always untroubled  
and enjoy the Golden Age,  
heavenly contentment.*

*Divine contentment,  
You make the poor rich  
and just like princes,  
my breast will be dedicated to you.*

---

**Die Sieben Worte Jesu am Kreuz** (The Last Seven Words of Jesus on the Cross) by Heinrich Schütz is perhaps the oldest surviving musical setting of this popular biblical text. The central text of the work is compiled from the four gospels of the Luther Bible in addition to the intervening texts of the Evangelists. These are presented in recitative form, with instrumentalists playing during the words of Jesus Christ. Interestingly, Bach famously adapts a similar strategy in his passions composed nearly fifty years after the death of Schütz. The chorales that bookend the work consist of text from the anonymously-composed hymn “Da Jesus an dem Kreuze stund.” After the first chorale and between the two concluding chorales, the instrumental ensemble plays identical chorale settings which Schütz simply titles “Symphonia.” In the performance today, you will see a modest staging of the work that we hope will help you dramatically realize the tragic story being told during this Lenten season. Given that 2022 is the 350th anniversary of Schütz’s death, we hope that this special presentation will highlight the magic of this composer, and his ability to so artistically reflect text through music.

- Eric Meincke

Da Jesus an dem Kreuze stund,  
und Ihm sein Leichnam ward verwund't  
so gar mit bitter Schmerzen,  
die sieben Wort, die Jesus sprach,  
betracht in deinem Herzen.

*There Jesus was held on the cross,  
and his body became wondrous,  
So with bitter pain,  
the seven words Jesus spoke,  
examine in your heart.*

Und es war um die dritte Stunde,  
da sie Jesum kreuzigten.

*And it was at the third hour  
that they crucified Jesus.*

Er aber sprach:

Vater, vergib ihnen;  
Denn sie wissen nicht, was sie tun!

*But he spoke:*

*Father, forgive them;  
they know not what they do!*

Es stand aber bei dem Kreuze Jesu  
Seine Mutter und seiner Mutter Schwester,  
Maria, Cleophas Weib,  
und Maria Magdalena.

*Now, standing at the cross of Jesus  
Were His mother and His mother's sister,  
Mary, the wife of Cleophas,  
and Mary Magdalene.*

Da nun Jesus seine Mutter sahe  
und den Jünger dabei stehen,  
den er liebhatte,  
Sprach er zu seiner Mutter:

*Then Jesus saw his mother  
and the young man  
standing nearby that he loved.  
He said to his mother:*

Weib, siehe, das ist dein Sohn!

*Woman, behold, that is your son!*

Darnach spricht er zu dem Jünger:

*Afterwards he spoke to the young man:*

Johannes, siehe, das ist deine Mutter!

*John, behold, that is your mother!*

Und von Stund an nahm  
sie der Jünger zu sich.

*And from that hour on,  
she took the young man with her.*

Aber der Übeltäter einer,  
die da gehenkt waren,  
lästert' ihn und sprach:  
Bist du Christus,  
so hilf dir der selbst und uns!

*One of the criminals,  
the one that was to be hanged,  
blasphemed him and said:  
You are Christ,  
so help yourself and us!*

Da antwortete der ander,  
strafte ihn und sprach:  
Und du fürchtest dich auch nicht vor Gott,  
der du doch in gleicher Verdammnis bist?  
Und zwar wir sind billig darinnen,  
denn wir empfangen,  
was unsre Taten wert sind;  
dieser aber hat nichts Ungerechtes  
gehandelt.

Und sprach zu Jesu:  
Herr, gedenke an mich,  
wenn du in dein Reich kommst!

Und Jesus sprach:  
Wahrlich, ich sage dir:  
Heute wirst du mit mir im Paradies sein.

Und um die neunte Stunde  
Schrie Jesus laut und sprach:  
Eli, Eli, lama asabthani?  
Das ist verdolmetschet:  
Mein Gott, mein Gott,  
warum hast du mich verlassen?

Darnach als Jesus wußte,  
daß schon alles vollbracht war,  
daß die Schrift erfüllet würde,  
sprach er:  
Mich dürstet!

Und einer von den Kriegesknechten  
lief bald hin,  
nahm einen Schwamm und füllte ihn  
mit Essig und Ysopen  
und steckte ihn auf ein Rohr  
und hielt ihn dar zum Munde  
und tränkte ihn.

Da nun Jesus den Essig genommen hatte,  
sprach er:  
Es ist vollbracht!

Und abermal rief Jesus laut und sprach:  
Vater, Vater, ich befehle meinen Geist  
in deine Hände!

Und als der gesagt hatte,  
neiget erte das Haupt  
und gab seinen Geist auf.

Wer Gottes Marter in Ehren hat  
und oft gedenkt der sieben Wort,  
des will Gott gar eben pflegen,  
wohl hie auf Erden mit seiner Gnad,  
und dort in dem ewigen Leben.

*Then the other answered,  
chastising him, and said:  
And do you not fear also for God,  
he who is damned just as we are?  
And we are here, lowly,  
because we are receiving  
what our crimes are worth;  
but this man has taken no unjust action.*

*And he spoke to Jesus:  
Lord, remember me  
when you come into your kingdom!*

*And Jesus said:  
Truly, I tell you:  
today you will be with me in Paradise.*

*And at the ninth hour,  
Jesus cried loudly and spoke:  
Eli, Eli, lama asabthani?  
Which means:  
My God, my God,  
why have you forsaken me?*

*Afterwards, when Jesus knew  
that he had already completed all  
so that the Scriptures would be fulfilled,  
he spoke:  
I thirst!*

*And one of the subordinate soldiers  
soon approached him,  
took a sponge and filled it  
with vinegar and hyssop  
and stuck it on a reed  
and held it up to his mouth,  
and he drank.*

*When Jesus had taken the vinegar,  
he spoke:  
It is finished!*

*And again, Jesus shouted loudly and spoke:  
Father, Father, I commend my spirit  
into your hands!*

*And when he had said this,  
he bowed his head  
and surrendered his spirit.*

*Those who honor the martyrdom of God  
and think often of the seven words,  
God will now take good care of  
on Earth in His mercy,  
and there in eternal life.*

from the Luther Bible

---

Bach composed ***Geist und Seele wird verwirret*** (Spirit and soul become confused), BWV 35 for alto voice in 1726, his fourth year as the Thomaskantor in Leipzig. The cantata was written for the twelfth Sunday after Trinity and performed on 8 September 1726 at the Thomaskirche for the first time. The text is written by the German poet and novelist Georg Christian Lehms, whose poetry Bach had used for solo cantatas when he was in Weimar. Bach also used the text based on the day's biblical reading from the Gospel of Mark, the healing of a deaf - mute man by Jesus.

The cantata is structured in seven movements cast in two large sections, and. The work features the organ extensively. In fact, the opening movement sinfonia was derived from a previously composed keyboard concerto.

The alto performs in five movements, alternating between arias and recitatives (mvts. 2, 3, 4, 6 and 7). The three arias (mvts. 2, 4 and 7) each feature extensive organ obbligato passage. The second movement, a da capo aria, conveys the confusion and depression of a deaf and mute man through its slow *siciliano* rhythm and wide melodic intervals. Movement 4 is the second aria of the cantata and echoes the first movement, but set in a major key. The character of the music fits well with the text ("God has done all things well"). It also echoes the text of movement 3 which indicates that the marvelous power of God opens the mouth of the mute and the eyes of the blind.

The opening of Part II is another sinfonia in binary form, making the cantata unique, as it is the composer's only cantata with two sinfonias. The last two movements form another recitative-aria pair. The recitative quotes Jesus's "Ephphata," spoken to a deaf - mute man opening his ears and mouth so that he is able to "praise these signs of wonder." The final movement is a minuet in C major, again employing the full orchestra. Some passages set to the words "jammerreichen Schmerzensjoch" (sorrowful yoke of pain) and "martervollen Leben" (tormented life) turn to minor harmony. Similar to the opening movement, ritornellos punctuate the voice passages but the overall scale is smaller. The elaborate organ part indicates that it perhaps was from another lost violin concerto. The final words, "I wish to live with God alone" after the healing of the man in the previous movement, end the work in a positive tone.

- Wenhao Mu

## I. Sinfonia

### II. Aria

Geist und Seele wird verwirret,  
Wenn sie dich, mein Gott, betracht'.  
Denn die Wunder, so sie kennen  
Und das Volk mit Jauchzen nennet,  
Hat sie taub und stumm gemacht.

*Spirit and soul become confused  
when they contemplate You, my God.  
For the miracles that they know  
and that people exultantly describe,  
has made them deaf and dumb.*

### III. Recitative

Ich wundre mich;  
Denn alles, was man sieht,  
Muß uns Verwundrung geben.  
Betracht ich dich,  
Du teurer Gottessohn, so flieht  
Vernunft und auch Verstand davon.  
Du machst es eben, daß sonst ein  
Wunderwerk vor dir was Schlechtes ist.  
Du bist dem Namen, Tun  
und Amte nach erst wunderbar,  
Dir ist kein Wunderding auf dieser Erde gleich.  
Den Tauben gibst du das Gehör,  
Den Stummen ihre Sprache wieder,  
Ja, was noch mehr,  
Du öffnest auf ein Wort  
die blinden Augenlider.  
Dies, dies sind Wunderwerke,  
Und ihre Stärke  
Ist auch der Engel Chor nicht mächtig  
auszusprechen.

*I am amazed;  
for everything we can see  
must fill us with awe.  
If I consider You,  
dearest Son of God, then flee  
my reason and understanding away.  
You make it so that even a miracle  
is a poor thing compared to You.  
You are in name, deed,  
and title preeminently wonderful,  
no wondrous thing on earth is like You.  
You give hearing to the deaf,  
Speech back to the dumb,  
indeed, even more,  
at a word You open  
the lids of the blind.  
These, these are miracles,  
and their power  
is inexpressible even to the choir of angels.*

### IV. Aria

Gott hat alles wohl gemacht.  
Seine Liebe, seine Treu  
Wird uns alle Tage neu.  
Wenn uns Angst und Kummer drücket,  
Hat er reichen Trost geschicket,  
Weil er täglich für uns wacht.  
Gott hat alles wohl gemacht.

*God has made everything well.  
His love, his faithfulness  
is renewed for us daily.  
When fear and grief oppress us,  
He has sent us lavish comfort,  
since He watches over us daily.  
God has made everything well.*

### V. Sinfonia

### VI. Recitative

Ach, starker Gott, laß mich  
Doch dieses stets bedenken,  
So kann ich dich  
Vergnügt in meine Seele senken.  
Laß mir dein süßes Hephata  
Das ganz verstockte Herz erweichen;  
Ach! lege nur den Gnadenfinger in die Ohren,  
Sonst bin ich gleich verloren.  
Rühr auch das Zungenband  
Mit deiner starken Hand,  
Damit ich diese Wunderzeichen  
In heilger Andacht preise  
Und mich als Erb und Kind erweise.

*Ah, powerful God, let me  
think upon this continually,  
then I can let You  
sink pleasantly into my soul.  
Let Your sweet Hephata  
appease my totally obstinate heart;  
Ah, only place your gracious finger upon my ears,  
otherwise I would be already lost.  
Touch my tongue as well  
with Your strong hand,  
so that I might praise these miraculous signs  
in holy devotion  
and reveal myself as Your heir and child.*

### VII. Aria

Ich wünsche nur bei Gott zu leben,  
Ach! wäre doch die Zeit schon da,  
Ein fröhliches Halleluja  
Mit allen Engeln anzuheben.  
Mein liebster Jesu, löse doch  
Das jammerreiche Schmerzensjoch  
Und laß mich bald in deinen Händen  
Mein in martervolles Leben enden.

*I wish to live with God alone,  
Ah, if only the time were already here  
to raise a joyful Hallelujah  
with all the angels.  
My dearest Jesus, lift  
the sorrowful yoke of suffering  
and soon in Your hands  
let me end my tormented life.*

## Upcoming Concerts

Events are free unless otherwise noted.

Sunday, April 10, 2022

### Eastman Repertory Singers and ESM/UR Treble Chorus

Philip Silvey, Christian Bigliani, Grace Leung, Daniel Reid,  
Soong Hong Wong, and Mengru Zheng, *conductors*  
Kilbourn Hall • 7:30PM

Friday, April 29, 2022

### Eastman-Rochester Chorus and Eastman School Symphony Orchestra

Mozart *Mass in C*, Dvořák *Te Deum*, Brahms *Shicksalslied*  
William Weinert and Wenhao Mu, *conductors*  
Kodak Hall at Eastman Theatre • 7:30PM

Sunday, May 3, 2022

### Eastman Chorale

Music of Britten, Coleridge-Taylor, Stanford, and Weir  
William Weinert, James Wolter, and Eric Meincke, *conductors*  
Lutheran Church of the Incarnate Word • 3PM

*We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and  
“Keepers of the Western Door” of the Haudenosaunee Confederacy. We take  
this opportunity to thank the people on whose ancestral lands the Eastman School of  
Music of the University of Rochester currently occupies in Rochester, New York.*

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

**Glory House International** fire exits are located on both sides at the front of the  
Sanctuary (to Pleasant St.), and at the back left entrance of the Sanctuary (to Chestnut St.).

**Please note:** The use of unauthorized photographic and recording equipment is not allowed in  
this building. We reserve the right to ask anyone disrupting a performance to leave the building.

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size, is vital to enhancing Eastman's commitment to excellence. For more information on  
making a gift, please visit [www.esm.rochester.edu/advancement](http://www.esm.rochester.edu/advancement) or contact the Advancement  
Office by calling (585) 274-1040. Thank you!