

EARLY MUSIC ENSEMBLE

MUSIC
DAVIS

David Nutter, director



J.S. Bach

Cantata "Christus, der ist mein Leben", BWV 95

Motets "Jesu, meine Freude", BWV 227

and "O Jesu Christ, meins Lebens Licht", BWV 118

Prelude and Fugue for organ in G minor, BWV 535

Dietrich Buxtehude: Chorale Cantata "All solch dein Güt"

Johann Ernst Bach: Cantata "Die Liebe Gottes ist ausgegossen"

Presented by the Department of Music
University of California, Davis

FRIDAY, MARCH 9, 1984

ST JAMES' CHURCH, 14th & B STS, DAVIS

ADMISSION FREE

8:00 P.M.

The University of California, Davis
Department of Music
presents
THE UNIVERSITY EARLY MUSIC ENSEMBLE
David Nutter, director

PROGRAM

ALL SOLCH DEIN GÜT WIR PREISEN (BuxWV 3)

Dietrich Buxtehude
(c1637-1707)

O JESU CHRIST, MEINS LEBENS LICHT (BWV 118)

Johann Sebastian Bach
(1685-1750)

CHRISTUS, DER IST MEIN LEBEN (BWV 95)

J.S. Bach

1. Chorus: "Christus, der ist mein Leben" (tenor: Benedict Yim)
2. Recitative: "Nun, falsche Welt" (soprano: Carol Kessler)
3. Aria: "Valet will ich dir geben"
4. Recitative: "Ach! könnte mir doch bald so wohl geschehen"
5. Aria: "Ach, schlage doch bald" (tenor: Benedict Yim)
6. Recitative: "Denn ich weiss dies" (bass: Richard Brunner)
7. Chorale: "Weil du vom Tod erstanden bist"

INTERMISSION

PRELUDE AND FUGUE IN G MINOR (BWV 535)
organist: Carrie Kramer

J.S. Bach

JESU, MEINE FREUDE (BWV 227)

J.S. Bach

DIE LIEBE GOTTES IST AUSGEGOSSEN

Johann Ernst Bach (1722-77)

1. Concert
2. Chorus: "Die Liebe Gottes ist ausgegossen"
3. Recitative: "Ach, dieses ist das teure Liebespfand"
4. Aria: "Entzündet mich, ihr reinen Flammen" (soprano: Gerry Prody)
5. Chorale: "Lass uns in deiner Liebe"

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ORCHESTRA

trumpet: Curt Buttké
oboes: Keith Riddick, Mary Smith
violins: Cynthia Bates, Lisa Serafini
viola: Theresa Pelzer
cello: Bodil Wennberg
bass: Robert Dussault
bassoon: Julie Sinclair
organ: Carrie Kramer

CHORUS

soprano: Kathy Dreyer, Carol Kessler,
Sherrie Kowallis, Helen Nutter
Gerry Prody
alto: Elisabeth Morris, Gail Simmons
tenor: Grey Brothers, Eric Greve,
Ivan Sandoval, Benedict Yim
bass: Rich Brunner, Tom Kaiser
Stephen Kirkland, Neil Willits

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Friday, March 9, 1984

8 p.m.

St. James Catholic Church

PROGRAM NOTES

In 1705, aged twenty and organist at the Neukirche at Arnstadt, Bach took leave of his duties to travel--reputedly "on foot"--to the North German town of Lubeck "in order to listen to the famous Organist of the Marien-Kirche there, Dietrich Buxtehude. He tarried there, not without profit, for almost a quarter of a year..." (quotations from Bach's Obituary published in 1754). These are the bare facts of a famous story, but they evidence the fascination Buxtehude held for Bach, for his planned four-week absence stretched into a four-month stay.

Historians are aware of some eighty members of the Bach family who were musicians between the 16th and 19th centuries. Music for the Bachs was a trade, taught within the family and practised as a profession. Intermarriage between a few musical families helped to strengthen these traditions (Johann Sebastian's first wife was a Bach, his second, Anna Magdalena, a Wilcke, his mother a Lammerhirt, the latter two of musician-artisan families which like the Bachs practised their craft in the region of Thuringia), as did their large number of offspring (of Bach's many children four were distinguished composers, all taught by their father). Another of these many Bachs was Johann Ernst, Johann Sebastian's nephew, and his student at the Thomasschule in Leipzig from 1737 to 1742. The elaborate "organo concertante" part Johann Ernst wrote for "Die Liebe Gottes ist ausgegossen", one of his few surviving cantatas, is a reminder of the traditional Bach family expertise on that instrument. Yet stylistically it belongs to the new era of pre-Classical music, no longer contrapuntal in the manner of his uncle but full of tuneful "galant" figurations spun-out over slow-moving harmonies and a chorale harmonization that could pass for a Lied.

The occasions for which Buxtehude and Johann Ernst wrote their cantatas are unknown: their texts suggest New Year's Day for the former and Pentecost for the latter. The cantata "Christus, der ist mein Leben" dates from Bach's first year at Leipzig; it was first performed on 12 September 1723 for the 16th Sunday following Trinity.

The noted Bach scholar Ludwig Finscher has written the following on Cantata 95: "The text transposes the content of the Sunday gospel (the miracle of Jesus's awakening from death the only son of a distraught widow in the city of Nain; Luke VII, 11-17) on two levels. On the one hand he arranges verses from four different funeral songs, which were allotted to this Sunday. On the other he establishes an explicit relationship to the gospel text, admittedly not until in the last recitative. The emphasis of the work is therefore on the yearning for death and negation of the world. Bach accepted this interpretation of the Sunday gospel with unwonted intensity. The introductory chorus (G major/ G minor) connects the first verses of the hymns 'Christus, der ist mein Leben' and 'Mit Fried und Freud ich fahr dahin' (text and melody in each case). The link between the two is a tenor solo which develops from the arioso to the recitative. In style the two hymn verses are set off against each other. The newer, more sensitive hymn is incorporated into a soft, distantly saraband-like modern ritornello movement with oboes d'amore, the word 'to die' being composed in a broad cadence. The Lutheran hymn appears in a slightly archaic setting, in which each line is pre-imitated by a canzona-like wind movement. Each of the two solo movements is introduced by a recitative. The soprano sings the first verse of 'Valet will ich dir geben' (D major), accompanied by the oboes d'amore, whose figures illustrate the 'Gelassern Mut' (calmer courage) referred to in the recitative. The tenor aria intensifies the note of worldly negation to the point of an utterly ecstatic death wish. The oboes d'amore accompany with a lullaby-style melody, while the death knell is sounded in the pizzicato strings. The bass recitative and a concluding chorus provide the summing up. In both the concept of resurrection, now moving into the foreground, also takes on musical shape: in the recitative with the melodic ascent, which signifies the

'sichern Zugang zu dem Vater', and in the chorale by way of the melody of the first violin, rising up visionary-like above the chorale setting".

Bach's motet "Jesu, meine Freude", also dating from his first year in Leipzig, was written possibly for the memorial service of Johanna Maria Kees, wife of the Leipzig postmaster. This motet alternates verses of Romans 8 (on which the funeral service was based) with the well-known hymn of Johann Franck. It is remarkably symmetrical work, with the biblical quotation "But ye are not in the flesh, but in the spirit" (Romans 8, v.9) placed at the very center (five-part double fugue). Another funeral motet is "O Jesu Christ, meins Lebens Licht", written around 1736. It survives in two versions, one scored for horns (lituo), cornetto, trombones and no continuo (suggesting an outdoor performance), and one for horns and strings with the ad libitum doubling of the vocal lines on oboes and bassoon. In our performance we have substituted oboes for the horns.

TEXTS AND TRANSLATIONS

ALL SOLCH DEIN GÜT WIR PREISEN

All solch dein Güt wir preisen,
Vater im Himmelsthron,
die du uns tust beweisen durch Christum,
deinen Sohn, und bitten ferner dich:
gib uns ein fröhlichs Jahre,
vor allem Leid bewahre
und nähr uns mildiglich. Amen.

We all praise thy goodness,
Father on heaven's throne,
that thou provest to us through Christ
thy son, and we ask of thee further:
"give us a happy year,
preserve us from all danger,
and gently nourish us." Amen.

O JESU CHRIST, MEINS LEBENS LICHT

O Jesu Christ, meins Lebens Licht,
mein Hort, mein Trost, mein Zuversicht.
Auf Erden bin ich nur ein Gast,
und drückt mich sehr der Sünden Last.

O Jesus Christ, my life, my light,
my joy, my peace, my comfort bright.
On earth here am I but a guest,
by heavy load of sin oppressed.

Christus, der ist mein Leben

Choral

Christus, der ist mein Leben, / Sterben ist mein Gewinn; / Dem tu ich mich ergeben, / Mit Freud fahr ich dahin.

Rezitativ (Tenor)

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 abgezehnten Glieder, / Das Kleid der Sterblichkeit / Der Erde wieder / In ihren Schoß zu bringen. / Mein Sterbelied ist schon gemacht; / Ach, dürft ichs heute singen!

Choral

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 worden.

Rezitativ (Sopran)

Nun, falsche Welt! / Nun hab 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 brechen. / Nein, nein! nun kann ich mit gelassner Mute sprechen:

Choral (Sopran)

Valet will ich dir geben, / Du arge, falsche Welt, / Dein sündlich 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.

Rezitativ (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.

Arie (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 erseufzter Sterbenstag!

Rezitativ (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 verlorne 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.

Choral

Weil du vom Tod erstanden bist, / Werd ich im Grab nicht bleiben; / Dein letztes Wort mein Auffahrt ist, / Todsfurcht 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.

For Christ my Saviour live I

Chorale

For Christ my Saviour live I, / dying, glory I gain; / my all to Jesus give I / and joy supreme attain.

Recitativo, (Tenor)

With joy, / yea, with joyful happy heart, / will I be going / And if today I hear Thy call, / I gladly then will bring to Thee / the feeble frame, the puny wasted body / which cloaks mortality / and back to earth / in Thy bosom will return it. / Hear Thou the song that I would sing; / ah, might I this day sing it!

Chorale

In Peace and Joy I pass away / in God confiding, / His Will with heart and soul obey, / safe abiding. / Here on earth I've naught to fear; / eternal life awaits me.

Recitativo (Soprano)

Hear, faithless world, / for me thy empty joys have no more zest, / my home is all prepared, / where I may safely rest; / no longer here on earth / in Babel's flood to wallow, / and pleasure's brine disgusted swallow, / like them who from the Tree of Life / forbidden fruit have wrongly broken. / Ah, no! I cannot rest until this word is spoken:

Chorale (Soprano)

To thee, thou world of evil, / I gladly bid »Farewells; / thy harsh and faithless fashions, / are but an empty shell. / To Heaven, happy dwelling, / 'tis there that I would go, / where God has called the Faithful, / who serve Him here below.

Recitativo (Tenor)

Ah! would that soon it happen now to me, / that I may die, / from all my troubles fly, / and rest in peace eternally; / I would that I might in my eager arms enfold Him; / I wait the hour when I behold Him.

Aria (Tenor)

Ah, strike you now soon, blessed hour, / strike you now soon, at last to death must I away. / Come, to thee my hands are reaching, / for thy relief from care beseeching, / my longawaited parting day.

Recitativo (Bass)

For I am sure, / and thru my faith secure, / that at my resurrection / I will enjoy in full Almighty God's affection. / My death is but a sleep, / whereby my soul will find, when dawns the happy morrow, / relief from sorrow. / My faithful Shepherd watches well His sheep / should I be lost, still He will surely find me. / I am of Him and He is part of me. / So may I leave all care behind me, / for I will rise again to meet my blessed Saviour.

Chorale

Like Thee the grave will not hold me / for long in its subjection, / from death Thy Words have set me free, / they are my resurrection; / for where Thou art, there will I be, / to live forever near to Thee. / So forth I go rejoicing.

JESU, MEINE FREUDE, BWV 227

I Choral

Jesu, meine Freude, / meines Herzens Weide, / Jesu, meine Zier, /
ach wie lang, ach lange / ist dem Herzen bange, / und verlangt nach
dir! / Gottes Lamm, mein Bräutigam, / außer dir soll mir auf Erden /
nichts sonst Liebers werden.

II

Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln, sondern nach dem Geist.

Röm. 8, V. 1

III Choral

Unter deinem Schirmen / bin ich vor den Stürmen / aller Feinde frei.
/ Laß den Satan wüthen, / laß den Feind erbittern, / mir steht Jesus
bei. / Ob es itzt gleich kracht und blitzt, / ob gleich Sünd und Hölle
schrecken: / Jesus will mich decken.

IV

Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz der Sünde und des Todes.

Röm. 8, V. 2

V Choral (Vers 3)

Trotz dem alten Drachen, / Trotz des Todes Rachen, / Trotz der
Furcht dazu! / Tobe, Welt, und springe / ich steh hier und singe / in
gar sicherer Ruh. / Gottes Macht hält mich in acht; / Erd und Abgrund
muß verstummen, / ob sie noch so brummen.

VI

Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist
in euch wohnt. *Andante:* Wer aber Christi Geist nicht hat, der ist
nicht sein.

Röm. 8, V. 9

VII Choral

Weg mit allen Schätzen! / Du bist mein Ergötzen, / Jesu, meine Lust!
Weg, ihr eiden Ehren, / ich mag euch nicht hören. / bleibt mir unbe-
wußt! / Elend, Not, Kreuz, Schmach und Tod / soll mich, ob ich viel
muß leiden, / nicht von Jesu scheiden.

VIII Andante

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde wil-
len; der Geist aber ist das Leben um der Gerechtigkeit willen.

Röm. 8, V. 10

IX Choral

Gute Nacht, o Wesen, / das die Welt erlesen, / mir gefällt du nicht!
/ Gute Nacht, ihr Sünden, / bleibet weit dahinten. / kommt nicht
mehr ans Licht! / Gute Nacht, du Stolz und Pracht! / Dir sei ganz, du
Lasterleben, / gute Nacht gegeben.

X

So nun der Geist des, der Jesum von den Toten auferwecket hat, in
euch wohnt, so wird auch derselbige, der Christum von den Toten
auferwecket hat, eure sterbliche Leiber lebendig machen, um des wil-
len, daß sein Geist in euch wohnt.

Röm. 8, V. 11

XI Choral

Weicht, ihr Trauergeister, / denn mein Freudenmeister, / Jesus, tritt
herein. / Denen, die Gott lieben, / muß auch ihr Betrüben / lauter
Zucker sein. / Duld ich schon hier Sport und Hohn, / dennoch bleibst
du auch im Leide, / Jesu, meine Freude.

Johann Franck, 1653

JESU, MY JOY, BWV 227

I Chorale

Jesu, my joy, / my heart's repose, / Jesu, my treasure, / oh, how cease-
lessly / my fainting heart / longs for thee. / Lamb of God, my bride-
groom, / no-one on earth / is dearer to me.

II

There is therefore now no condemnation to them which are in Christ
Jesus, who walk not after the flesh, but after the Spirit.

III Chorale

Protected by thee, / I am free from the raging / of all enemies. / Let
Satan thunder, / let the fiend threaten, / Jesus is my aid. / Even
though thunder and lightning rage, / even though sin and hell terrify
me; / Jesus will protect me.

IV

For the law of the Spirit of life in Christ Jesus hath made me free from
the law of sin and death.

V Chorale

Defy the old dragon, / defy the jaws of death, / defy fear as well! / Ra-
ge, oh world, and quake, / here I stand, singing / in perfect peace! /
The might of God protects me; / earth and abyss shall be silent, /
however much they roar.

VI

But ye are not in the flesh, but in the Spirit, if so be that the Spirit of
God dwell in you. Now if any man have not the Spirit of Christ, he is
none of his.

VII Chorale

Away with all earthly treasure, / thou art my delight, / Jesu, my joy! /
Away, vain glories, / I will not listen to you, / I want none of you! /
Grief, distress, cross, shame and death, / however much I suffer, /
they shall not part me from Jesus.

VIII

And if Christ be in you, the body is dead because of sin; but the Spirit
is life because of righteousness.

IX Chorale

Good night, oh being, / which has chosen the world, / you do not
please me! / Good night, sins, / stay far behind me, / do not rise into
the light! / Good night, pride and vain glory! / And to you, life of ini-
quity, / a special good night!

X

But if the Spirit of him that raised up Jesus from the dead dwell in
you, he that raised up Christ from the dead shall also quicken you
mortal bodies by his Spirit that dwelleth in you.

XI Chorale

Give way, you spirits of sadness, / for Jesus, the King of joy, / is enter-
ing in. / Those who love God / must accept even their sadness / as pu-
re delight. / Though I suffer mockery and derision here, / yet even in
my grief / shalt thou, Jesu, remain my joy.

DIE LIEBE GOTTES IST AUSGEGOSSEN

Coro

Die Liebe Gottes ist ausgegossen
In unser Herz durch den Heiligen Geist.

Recitativo

Ach, dieses ist das teure Liebespfand
von Vater und dem Sohn gesandt,
das jedem die Versicherung gibet,
dass Gott ihn noch von Herzen liebet,
Und damit ja kein Mensch an dieser Liebe
aus Furcht und Schwachheit zweifeln kann,
so zündet Er durch seine Triebe
In uns das Licht des Glaubens an
und mehrt die süsse Glut,
damit die Herzen nicht erkalten
und sich vielmehr mit festem Mut
an ihres Jesu Liebe halten.

Aria

Entzündet mich, Ihr reinen Flammen
und nährt die süß und schöne Glut!
Lasst mich von Himmelsliebe brennen
und stets aus neuer Kraft er kennen,
dass Gott in meiner Seelen ruht!

Corale

Lass uns in deiner Liebe
und Erkenntnis nehmen zu
dass wir im Glauben bleiben
und dienen im Geist so,
dass wir hie mogen schmekken
dein Süßigkeit im Herzen
und dürsten stets nach dir.

THE LOVE GOD BEARS US IS POURED OUT RICHLY

Chorus

The love God bears us is poured out richly
into our hearts through the Holy Ghost.

Recitative

O, this is the most precious pledge of love
the Father and the Son can give;
It gives to all the world assurance
that in his heart of hearts God loves us.
And therefore no man doubts his great affection,
from weakness or from fearfulness;
for with the fire of his compassion
He lights the light of faith in us
and fans the flames thereof,
that hearts may not grow cold before him,
but evermore with steadfast love
may dwell on Jesus and adore him.

Aria

Now kindle me, O fire most holy
and feed the sweet and lovely flame!
Let me, with holy passion burning
from ever newer power be learning,
that in my soul is God's own home!

Chorale

May we in thine affection
and thy knowledge still increase,
that in thine own confession
we serve thee in our souls,
so that we may inherit
thy sweetness for our spirit
and ever thirst for thee.