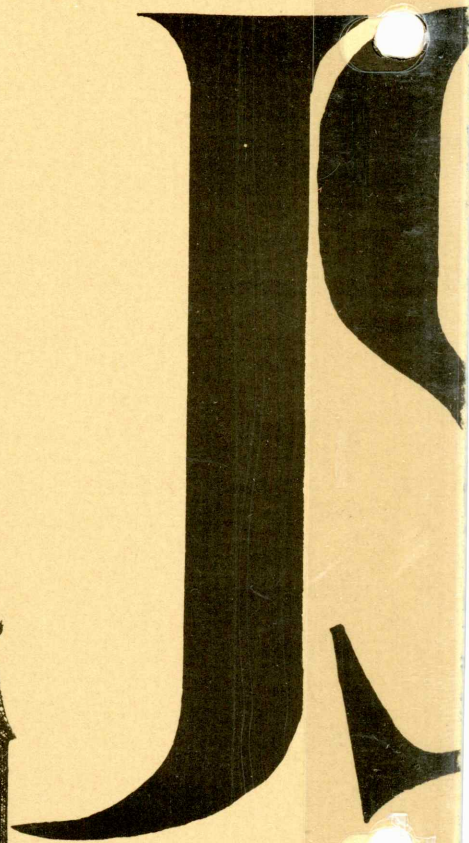
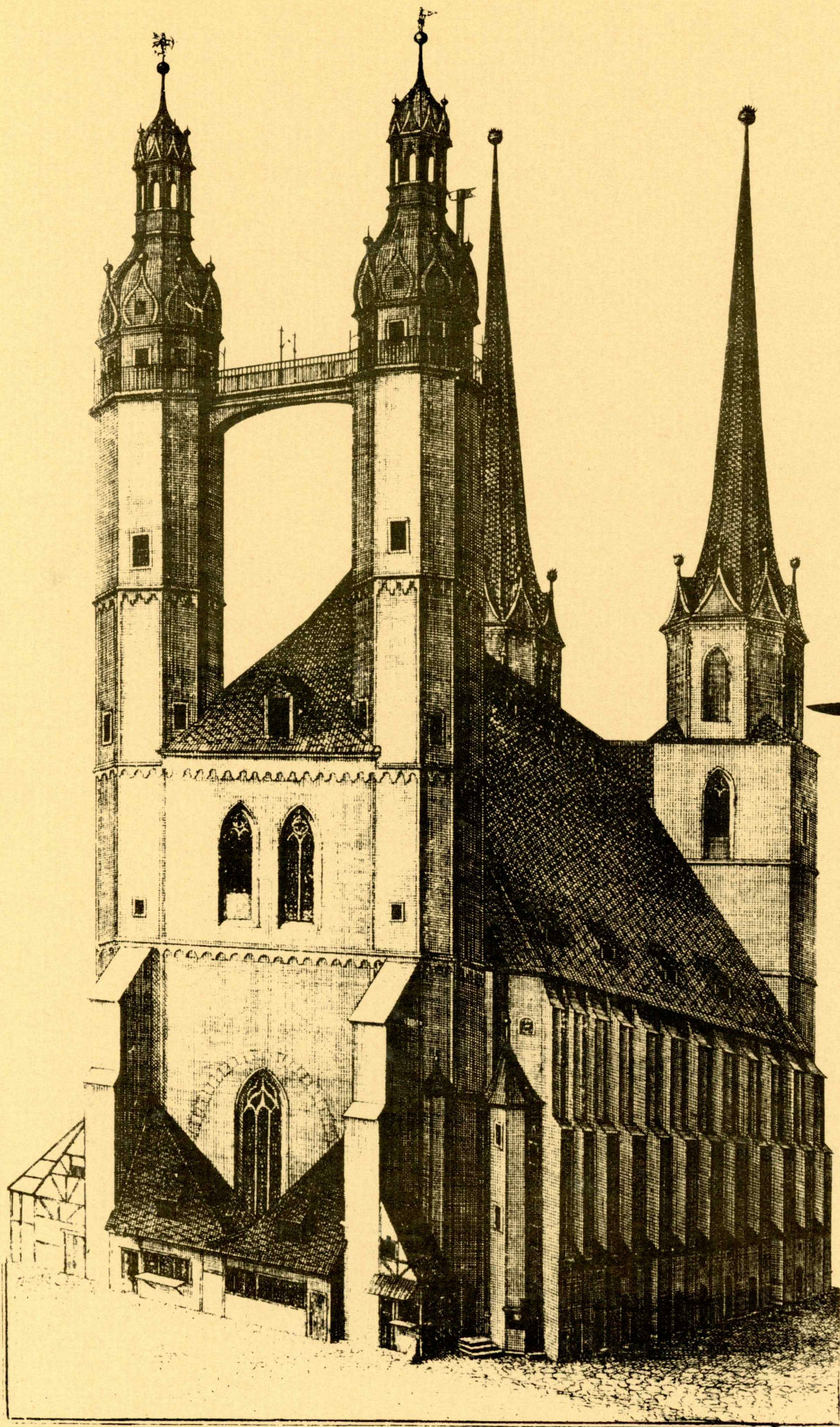




UNIVERSITY  
and CHAPEL

Albert J.

Paul Hol

Jo

Jes

Christine Moore and

Vocal and instrumental  
included

"Singet dem

"Der Geist hilft

"Jesu

Wednesday, Jan

Free

Admission



# BACH

## UNIVERSITY CHORUS MEMBER SINGERS

McNeil, conductor

Holden, Assistant Conductor  
van Grote, Organist  
Jessica Papkoff, guitar  
and Kathleen Roland, mezzosopranos

Instrumental program  
including three Motets:

"Herrn ein neues Lied"  
"unserer Schwachheit auf"  
"meine Freude"

June 3, 1981 8:15 p.m.  
Leiborn Hall  
Admission Free

## EARLY MUSIC ENSEMBLE

Chorus and baroque orchestra  
David Nutter, director

Cantata BWV 4,  
"Christ lag in Todesbanden"

with Gerry Prody and Sandra Lipsman, sopranos  
Elizabeth Martin, alto  
Michael Graetzer, tenor, Robert Crummey, bass

Ascension Oratorio, BWV 11,  
"Lobet Gott in seinen Reichen"

with Gerry Prody, soprano, Kathleen Roland, alto  
John W. Ostrom, tenor, Paul Holden, bass

Tuesday, June 9, 1981 8:15 p.m.  
St. Martin's Episcopal Church,  
Hawthorn Lane, Davis  
Admission Free



University of California, Davis  
The Department of Music  
presents the music of

Concerts  
Conducted  
15.

# J.S.BACH

## EARLY MUSIC ENSEMBLE

Chorus and baroque orchestra  
David Nutter, director

### Cantata BWV 4, "Christ lag in Todesbanden"

with Gerry Prody and Sandra Lipsman, sopranos  
Elizabeth Martin, alto  
Michael Graetzer, tenor, Robert Crummey, bass

1. Sinfonia
2. Verse I: Christ lag in Todesbanden
3. Verse II (duet: soprano I, alto, continuo): Den Tod niemand zwingen kann
4. Verse III (tenor, solo violin, continuo): Jesus Christus, Gottes Sohn
5. Verse IV (chorus, continuo): Es war ein wunderlicher Krieg
6. Verse V (bass, orchestra): Hier ist das rechte Osterlamm
7. Verse VI (duet: soprano II, tenor, continuo): So feiern wir das hohe Fest
8. Verse VII: Wir essen und leben wohl

INTERMISSION

### Ascension Oratorio, BWV 11, "Lobet Gott in seinen Reichen"

with Gerry Prody, soprano, Kathleen Roland, alto  
John W. Ostrom, tenor, Paul Holden, bass

1. Chorus: Lobet Gott in seinen Reichen
2. Recitative (tenor, continuo): Der Herr Jesus hub seine Hände auf
3. Recitative (bass, flutes, continuo): Ach, Jesu, ist dein Abscheid schon so nah?
4. Aria (alto, solo violin, continuo): Ach, bleibe doch, mein liebstes Leben
5. Recitative (tenor, continuo): Und ward aufgehoben zusehens
6. Chorale: Nun lieget alles unter dir
7. Recitative (tenor, bass, continuo): Und da sie ihm nach sahen
8. Recitative (alto, flutes, continuo): Ach, ja! So komme bald zurück
9. Recitative (tenor, continuo): Sie aber beteten ihn an
10. Aria (soprano, solo flute, solo oboe, violins, violas) Jesu, deine Gnadenblicke
11. Chorale: Wann soll es doch geschehen

Tuesday, June 9, 1981 8:15 p.m.  
St. Martin's Episcopal Church

Christ lag in Todesbanden (BWV 4) is one of the earliest Bach cantatas known to us. It will have been written around 1707/1708, certainly before 1714. Although a chorale cantata -- being based on Luther's hymn of 1524 with unaltered text -- it nevertheless does not belong to the type characteristic of the later Bach (with inner movements in recitative and aria form), but to the archaic form of the chorale variation "per omnes versus", i.e., the chorale melody is retained in all seven verses, sometimes unaltered, sometimes modified. No themes foreign to the chorale appear, only accompanying instrumental figures of motif character. A brief Sinfonia, in which the beginning of the hymn is heard, is followed by the individual verses of the chorale in the following arrangements:

1. Chorale chorus, melody in soprano, lower parts in imitation, violins in figurative accompaniment. Last line, "Hallelujah", expanded into motetic writing in quickened tempo.
2. Chorale concerto in a small number of parts (soprano, alto, continuo).
3. Trio movement for violins, tenor and continuo, chorale melody (in tenor, final line freely treated) figuratively accompanied.
4. Motetic chorus, chorale melody (Dorian B minor within an E minor movement) in the alto.
5. String writing with bass and continuo. Each line of the hymn first in the bass, then in the strings (1st violin), final line again freely treated.
6. Chorale concerto in a small number of parts (soprano, tenor, continuo).
7. Plain four-part chorale setting, doubled by instruments.

Unfortunately we only know the work from the parts of the repeat performances of 1724 (without cornett and trombones) and 1725; yet the composition does not seem to have undergone any very substantial change compared with the original version. Striking features are the work's clear symmetry (central axis: verse 4) and the strong connection between text and form, which also lets important words stand out pictorially in the musical setting.

**Versus 1 (Sopran, Alt, Tenor, Baß)**

Christ lag in Todesbanden / Für unsre Sünd gegeben, / Er ist wieder erstanden / Und hat uns bracht das Leben; / Des wir sollen fröhlich sein, / Gott loben und ihm dankbar sein / Und singen Halleluja, / Halleluja!

**Versus 2 (Sopran, Alt)**

Den Tod niemand zwingen kunnt / Bei allen Menschenkindern, / Das macht' alles unsre Sünd, / Kein Unschuld war zu finden. / Davon kam der Tod so bald / Und nahm über uns Gewalt, / Hielt uns in seinem Reich gefangen. / Halleluja!

**Versus 3 (Tenor)**

Jesus Christus, Gottes Sohn, / An unser Statt ist kommen / Und hat die Sünde weggetan, / Damit dem Tod genommen / All sein Recht und sein Gewalt, / Da bleibet nichts denn Tods Gestalt, / Den Stachel hat er verloren. / Halleluja!

**Versus 4 (Sopran, Alt, Tenor, Baß)**

Es war ein wunderlicher Krieg, / Da Tod und Leben rungen, / Das Leben behielt den Sieg, / Es hat den Tod verschlungen. / Die Schrift hat verkündigt das, / Wie ein Tod den andern fraß, / Ein Spott aus dem Tod geworden. / Halleluja!

**Versus 5 (Baß)**

Hier ist das rechte Osterlamm, / Davon hat Gott geboten, / Das ist hoch an des Kreuzes Stamm / In heißer Lieb gebraten, / Das Blut zeichnet unsre Tür, / Das hält der Glaub dem Tode für, / Der Würger kann uns nicht mehr schaden. / Halleluja!

**Versus 6 (Sopran, Tenor)**

So feiern wir das hohe Fest / Mit Herzensfreud und Wonne, / Das uns der Herre scheinen läßt, / Er ist selber die Sonne, / Der durch seiner Gnade Glanz / Erleuchtet unsre Herzen ganz, / Der Sünden Nacht ist verschwunden. / Halleluja!

**Versus 7 (Sopran, Alt, Tenor, Baß)**

Wir essen und leben wohl / In rechten Osterfladen, / Der alte Sauerteig nicht soll / Sein bei dem Wort Gnaden, / Christus will die Koste sein / Und speisen die Seel allein, / Der Glaub will keins andern leben. / Halleluja!

**Verse 1 (Soprano, Alto, Tenor, Bass)**

Christ lay in the bonds of death / Delivered for our sins, / He has risen again / And has brought us life; / We must be joyful for this, / Praise God and be grateful to Him / And sing Hallelujah, / Hallelujah!

**Verse 2 (Soprano and Alto)**

Nobody could overcome Death / Among all mankind, / This was all caused by our sin, / No innocence was to be found. / For this, Death came so soon / And took power over us, / Held us captive in his kingdom. / Hallelujah!

**Verse 3 (Tenor)**

Jesus Christ, the Son of God, / Has come in our stead / And has cast sin aside, / Thereby taking from Death / All his rights and his power, / There remains nought but Death's form, / His sting he has lost. / Hallelujah!

**Verse 4 (Soprano, Alto, Tenor, Bass)**

There was a wondrous war / Between Life and Death. / Life won the victory / And Death was swallowed up. / This was written in the scriptures, / How one Death consumed the other, / And thus made a mockery of Death. / Hallelujah!

**Verse 5 (Bass)**

Here is the true Passover Lamb, / God had commanded it, / High upon the Cross's shaft / It has been roasted in ardent love, / The blood marks our doors, / Faith holds it before Death, / The murderer can no longer harm us. / Hallelujah.

**Verse 6 (Soprano, Tenor)**

So we celebrate the high feast / With heartfelt joy and delight / That the Lord lets shine for us, / He is Himself the sun / Who through the splendour of His grace / Lights up our hearts completely, / The night of sin has disappeared. / Hallelujah!

**Verse 7 (Soprano, Alto, Tenor, Bass)**

We eat and live well / With the true unleavened bread of Easter, / The old leaven shall not / Be with the Word of Grace, / Christ would be the meal / And would feed the soul only, / Faith wants no other life. / Hallelujah!

Lobet Gott in seinen Reichen (BWV 11) is one of the group of compositions that Bach, around 1734/35, named "Oratorio". To list it among the cantatas, as in the old Bach Gesamtausgabe, is therefore misleading, and the more so because it is thus, without any justification, set apart from the other two works similarly designated, the Christmas and Easter Oratorios. It is true that Bach performed the oratorios during the normal church service in place of a cantata; nevertheless, with these works he was obviously trying to present to the congregation the stories of Christmas, Easter and the Ascension in narrative form and to break away from the conventional scheme of contemporary cantata texts -- an endeavour that it is not our place to disguise by re-naming it after the event.

The text of the Ascension Oratorio rests mainly on the Biblical account in Luke XXIV:50-52, Acts 1:9-12 and Mark XVI:19; in addition there are some non-Biblical words in choruses, recitatives and arias and two verses of chorales (verse 4 of the hymn "Du Lebensfürst, Herr Jesu Christ" by Johann Rist, 1641, and verse 7 of the hymn "Gott fähret auf gen Himmel" by Gottfried Wilhelm Sacer, 1697). As in the Christmas Oratorio Bach

writes the Evangelist's account in secco style (one exception being the direct speech of the two men, which is an *arioso* for tenor and bass), whereas the non-Biblical recitatives are written in *accompagnato* style, with passages on the flutes illustrating the text from time to time.

The opening chorus and the arias are not new compositions but have been borrowed from secular cantatas. The original cantatas are now lost to us and therefore we cannot gauge to what extent Bach re-arranged these pieces. One thing we can judge though is how admirably suited the music is to its new words -- the joyful excitement of the opening da-capo chorus, the pleading tone of the violin in the aria "Ach bleibe doch" and, particularly, the delightful instrumentation for the aria "Jesu deine Gnadenblicke" which, in doing without all the lower-pitched instruments, evokes quite naturally an impression of freedom from earthly ties. The first chorale (6th movement) is a simple 4-part composition. The final chorale, on the other hand, once more summons the full orchestra, producing a magnificent concertante instrumental movement into which is inserted the chorus proclaiming the words line by line, with the chorale melody of "Von Gott will ich nicht lassen" in the treble.

Towards the end of his life Bach again borrowed the music of the aria "Ach bleibe doch" for the "Agnus Dei" of the B minor Mass; he used, however, the version from the lost secular cantata and not the version from the Ascension Oratorio.

Alfred Dürr

#### Chor

Lobet Gott in seinen Reichen, / Preiset ihn in seinen Ehren, /  
Rühmet ihn in seiner Pracht; / Sucht sein Lob recht zu ver-  
gleichen, / Wenn ihr mit gesamten Chören / Ihm ein Lied zu  
Ehren macht!

#### Rezitativ (Tenor)

„Der Herr Jesus hub seine Hände auf und segnete seine Jünger,  
und es geschah, da er sie segnete, schied er von ihnen.“

#### Rezitativ (Baß)

Ach, Jesu, ist dein Abschied schon so nah? / Ach, ist denn schon  
die Stunde da, / Da wir dich von uns lassen sollen? / Ach,  
siehe, wie die heißen Tränen / Von unsern blassen Wangen rol-  
len, / Wie wir uns nach dir sehnen, / Wie uns fast aller Trost  
gebricht. / Ach, weiche doch noch nicht!

#### Arie (Alt)

Ach, bleibe doch, mein liebstes Leben, / Ach, fliehe nicht so  
bald von mir! / Dein Abschied und dein frühes Scheiden /  
Bringt mir das allergrößte Leiden, / Ach, ja so bleibe doch noch  
hier; / Sonst werd ich ganz von Schmerz umgeben.

#### Rezitativ (Tenor)

„Und ward aufgehoben zusehens und fuhr auf gen Himmel,  
eine Wolke nahm ihn weg vor ihren Augen, und er sitzt zur  
rechten Hand Gottes.“

#### Choral

Nun lieget alles unter dir, / Dich selbst nur ausgenommen; /  
Die Engel müssen für und für / Dir aufzuwarten kommen. /  
Die Fürsten stehn auch auf der Bahn / Und sind dir willig  
untertan; / Luft, Wasser, Feuer, Erden / Muß dir zu Dienste  
werden.

#### Rezitativ (Tenor, Baß)

T. „Und da sie ihm nachsahen gen Himmel fahren, siehe, da  
stunden bei ihnen zwei Männer in weißen Kleidern, welche  
auch sagten:

T. B. Ihr Männer von Galiläa, was stehet ihr und sehet gen  
Himmel? Dieses Jesus, welcher von euch ist aufgenommen gen  
Himmel, wird kommen, wie ihr ihn gesehen habt gen Himmel  
fahren.“

#### Rezitativ (Alt)

Ach ja! so komme bald zurück: / Tilg einst mein trauriges Ge-  
bärden, / Sonst wird mir jeder Augenblick / Verhaßt und  
Jahren ähnlich werden.

#### Rezitativ (Tenor)

„Sie aber beteten ihn an, wandten um gen Jerusalem von dem  
Berge, / der da heißet der Ölberg, welcher ist nahe bei Jeru-  
salem und liegt einen Sabbater-Weg davon, und sie kehrten  
wieder gen Jerusalem mit großer Freude.“

#### Arie (Sopran)

Jesu, deine Gnadenblicke / Kann ich doch beständig sehn. /  
Deine Liebe bleibt zurücke, / Daß ich mich hier in der Zeit /  
An der künftigen Herrlichkeit / Schon voraus im Geist er-  
quicke, / Wenn wir einst dort vor dir stehn.

#### Choral

Wenn soll es doch geschehen, / Wenn kömmt die liebe Zeit, /  
Daß ich ihn werde sehen, / In seiner Herrlichkeit? / Du Tag,  
wenn wirst du sein, / Daß wir den Heiland grüßen, / Daß wir  
den Heiland küssen? / Komm, stelle dich doch ein!

#### Chorus

Praise God in His kingdom, / Glorify His honour, / Extol Him  
in His splendour; / Do justice to His praise, / By singing in full  
choir / A hymn to His Glory!

#### Recitative (Tenor)

“Jesus raised His hands and blessed His disciples, and it came to  
pass, while, He blessed them He was parted from them.”

#### Recitative (Bass)

“Ah, Jesus, is the time of your departure so near?”  
Ah, has the hour come / In which we are to let You go from  
us? / Ah, see how the hot tears / Roll down our pale cheeks, /  
How we long for You, / How we need so much consolation. /  
Ah, do not leave us yet!

#### Aria (Alto)

Ah, stay, my dearest Life, / Ah, do not flee from me so soon! /  
Your farewell and Your early parting / Brings me the greatest  
suffering of all, / Ah, stay here, do not go, / Otherwise I shall  
be enveloped by grief.

#### Recitative (Tenor)

“While they beheld He was taken up; and a cloud received Him  
out of their sight, and He sat on the right hand of God.”

#### Chorale

Now everthing lies below You, / You yourself only excepted; /  
The angels must for ever and ever / Wait upon You. / Princes,  
too, stand in line / And are Your willing subjects; / Air, water,  
fire, earth / Must be at Your service.

#### Recitative (Tenor, Bass)

Ten.: ‘And while they looked steadfastly towards heaven as He  
went up, behold, two men stood by them in white apparel;  
which also said:

Ten., Bass: You men of Galilee, why do you stand gazing up  
into heaven? This same Jesus which is taken up from you into  
heaven, shall so come in like manner as you have seen him go  
into heaven.”

#### Recitative (Alto)

Ah, return again soon, / End at last my grievous state, / Or for  
me will every moment become / hateful, and the years too.

#### Recitative (Tenor)

“And they worshipped Him and returned to Jerusalem from  
the mount called Olivet, which is near to Jerusalem being only  
a Sabbath day's journey away, and they returned to Jerusalem  
with great joy.”

#### Aria (Soprano)

Jesu, Your look of grace / I can see constantly. / Your love  
remains behind / So that I, here in the meantime, / From the  
glory that is to be, / Can refresh my soul beforehand, / When  
one day we shall stand before You.

#### Chorale

When will it come to pass, / When will come that blessed time /  
That I shall see Him, / In His glory? / O day, when will you  
come, / When we can greet the Saviour, / When we can kiss the  
Saviour? / Come, make ready!