

# ANGELUS: Sacred Early Music Series

## Music for Lent

### Measures of Grace

J. S. BACH, 138, 164, and 187

Saturday, March 21, 2015 at 7 p.m.

Founders Chapel, Founders Hall

## PROGRAM

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Rita Lilly, soprano  
Christopher Fritzsche, altus  
Scott Whitaker, tenor  
Jeffrey Fields, bass

Principals of San Francisco's Jubilate Orchestra: Carla Moore, concert-master; David Segó, violin;  
Aaron Westman, viola; Heather Vorwerck, cello; John Dornenburg, violone;  
Sand Dalton, flute and oboe; Marianne Pfau, recorder and oboe

Marianne Pfau, directing

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*Kindly withhold applause until the conclusion of each Cantata.  
Please turn off all cell phones, pagers, and other electronic devices.*

**JOHANN SEBASTIAN BACH**  
**(March 21, 1685-1750)**

*Warum betrübst du dich, mein Herze?*

BWV 138

For the 5th Sunday after Trinity.

Leipzig, 1723

1. Chorale with Alto Recitative
2. Bass recitative
3. Chorale with Soprano and Alto Recitative
4. Tenor Recitative
5. Bass Aria
6. Alto Recitative
7. Chorale

*Cantata for Soprano, Alto, Tenor, and Bass soloists, Chorus, Strings, two Oboes d'amore, and Basso Continuo*

*Ihr die ihr euch von Christo nennet*

BWV 164

For the 13th Sunday after Trinity, 1725

1. Tenor Aria
2. Bass Recitative
3. Alto Aria
4. Tenor Recitative
5. Soprano and Bass Aria
6. Chorale

*Cantata for Soprano, Alto, Tenor, and Bass soloists, Chorus, Strings, two Flutes, two Oboes, and BC*

*Es wartet alles auf dich*

BWV 187

For the 7th Sunday after Trinity, 1726

1. Chorus
2. Bass Recitative
3. Alto Aria
4. Bass Aria
5. Soprano Aria
6. Soprano Recitative
7. Chorale

*Cantata for Soprano, Alto, and Bass soloists, Chorus, Strings, two Flutes, two Oboes, and BC*

## BWV 138 - Warum betrübst du dich, mein Herz?

This cantata opens with a richly expansive chorus, fashioned from the Chorale *Warum betrübst du dich, mein Herz?* (Why are you full of sorrow, my heart?).

### 1. Choral und Alt-Rezitativ

*Warum betrübst du dich, mein Herz?  
Bekümmerst dich und trägest Schmerz  
Nur um das zeitliche Gut?*

### 1. Chorale with Alto Recitative

Why are you full of sorrow, my heart?  
Why do you torment yourself and bear pain  
about worldly goods?

#### Phrase 1

Bach gives each phrase first to the Oboe d'amore, then the tenor soloist, and last the chorus.



#### Phrase 2



#### Phrase 3



After the first three chorale phrases have all appeared in this order, the texture suddenly changes and the Alto comes in with a recitative, a pained narration on life's troubles.

[A] *Ach, ich bin arm,  
Mich drücken schwere Sorgen.  
Vom Abend bis zum Morgen  
Währt meine liebe Not.  
Daß Gott erbarm!  
Wer wird mich noch erlösen  
Vom Leibe dieser bösen  
Und argen Welt?  
Wie elend ist's um mich bestellt!  
Ach! wär ich doch nur tot!*

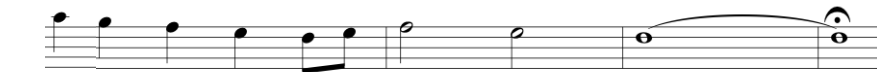
[Alto] *Alas, I am poor,  
heavy worries oppress me.  
From evening until morning  
I bear my tough grind.  
May God have mercy!  
Who will rescue me yet  
from the body of this evil  
and cruel world?  
How wretched it is beset around me!  
Alas! If I were only dead!*

At the end of this first movement, the chorus returns with the chorale's last two phrases, encouraging trust in the Lord.

#### Phrase 4



#### Phrase 5



*Vertrau du deinem Herren Gott,  
Der alle Ding erschaffen hat.*

Trust in your Lord God,  
who has created everything.

The next two movements continue the dialogue between the troubled human and the reassuring words of the chorale's second verse. The Soprano and Alto soloists carry the human cries and complaints, in a recitative where just a few instruments punctuate the narrative. By contrast, the reassuring words of the chorale appear in the chorus with orchestra.

**2. Bass-Rezitativ**

*Ich bin veracht',  
Der Herr hat mich zum Leiden  
Am Tage seines Zorns gemacht;  
Der Vorrat, hauszuhalten,  
Ist ziemlich klein;  
Man schenkt mir vor den Wein der Freuden  
Den bittern Kelch der Tränen ein.  
Wie kann ich nun mein Amt mit Ruh verwalten,  
Wenn Seufzer meine Speise und Tränen das  
Getränke sein?*

**3. Choral und S/A-Rezitativ**

*Er kann und will dich lassen nicht,  
Er weiß gar wohl, was dir gebricht,  
Himmel und Erd ist sein!*

*[S] Ach, wie?  
Gott sorget freilich vor das Vieh,  
Er gibt den Vögeln seine Speise,  
Er sättiget die jungen Raben,  
Nur ich, ich weiß nicht, auf was Weise  
Ich armes Kind  
Mein bißchen Brot soll haben;  
Wo ist jemand, der sich zu meiner Rettung findt?*

*Dein Vater und dein Herre Gott,  
Der dir beisteht in aller Not.*

*[A] Ich bin verlassen,  
Es scheint,  
Als wollte mich auch Gott  
bei meiner Armut hassen,  
Da er's doch immer gut mit mir gemeint.  
Ach Sorgen,  
Werdet ihr denn alle Morgen  
Und alle Tage wieder neu?  
So klag ich immerfort;  
Ach! Armut, hartes Wort,  
Wer steht mir denn in meinem Kummer bei?*

*Dein Vater und dein Herre Gott,  
Der steht dir bei in aller Not.*

**2. Bass Recitative**

*I am despised,  
the Lord has created me for sorrow  
in the day of His wrath;  
my provisions, on which to live,  
are little enough;  
I am given, instead of the wine of joy,  
the bitter chalice of tears.  
How can I manage my affairs in peace,  
when sobs are my food and tears my drink?*

**3. Chorale with S/A Recitative**

*He can and will not abandon you,  
He knows well what you lack,  
heaven and earth are His!*

*[Soprano] Ah, how?  
God freely tends to the wild animal,  
He gives the bird his meal,  
He nourishes the young raven,  
only I, I don't know  
by what means I, poor child,  
shall acquire my little bit of bread;  
where is someone who can serve for my rescue?*

*Your Father and your Lord God,  
who stands with you in all necessity,*

*[Alto] I am abandoned,  
it appears  
as if even God will hate me in my poverty,  
since otherwise He has always meant  
well towards me.  
Alas, troubles,  
will you then every morning  
and every day be new again?  
Then I will lament again and again;  
Alas! Poverty, harsh word,  
who will stand with me then in my anguish?*

*Your Father and your Lord God,  
He will stand with you in all necessity.*

The ensuing Tenor recitative has the human being at a turning point, hesitantly at first, attempting to find strength in faith. The Bass aria that follows expresses true certainty of faith, and finally, the cantata ends with the transformation of worry and doubt into confident reassurance of the faithful that 'the Lord will provide.'

#### 4. Tenor-Rezitativ

*Ach süßer Trost! Wenn Gott mich nicht verlassen  
Und nicht versäumen will,  
So kann ich in der Still  
Und in Geduld mich fassen.  
Die Welt mag immerhin mich hassen,  
So werf ich meine Sorgen  
Mit Freuden auf den Herrn,  
Und hilft er heute nicht, so hilft er mir doch morgen.  
Nun leg ich herzlich gern  
Die Sorgen unters Kissen  
Und mag nichts mehr als dies  
zu meinem Troste wissen:*

#### 4. Tenor Recitative

Ah, sweet comfort! If God does not forsake me  
and will not neglect me,  
then I can in quiet  
and patience take hold of myself.  
The world might hate me anyway,  
yet I toss my cares  
with joy upon the Lord,  
and if He does not help today, then He will help  
tomorrow.  
Now I heartily and gladly lay  
my worries under my pillow  
and need know nothing more than this for my comfort:

#### 5. Bass-Arie

*Auf Gott steht meine Zuversicht,  
Mein Glaube läßt ihn walten.  
Nun kann mich keine Sorge nagen,  
Nun kann mich auch kein Armut plagen.  
Auch mitten in dem größten Leide  
Bleibt er mein Vater, meine Freude,  
Er will mich wunderbar erhalten.*

#### 5. Bass Aria

My confidence is in God,  
my faith lets Him govern.  
Now no worries can gnaw at me,  
now even poverty cannot plague me.  
Even during the greatest sorrow  
He remains my Father, my joy,  
He will sustain me wondrously.

#### 6. Alt-Rezitativ

*Ei nun!  
So will ich auch recht sanfte ruhn.  
Euch, Sorgen, sei der Scheidebrief gegeben!  
Nun kann ich wie im Himmel leben.*

#### 6. Alto Recitative

Well then!  
I will also rest quite peacefully.  
You worries, take your walking papers!  
Now I can live as if in heaven.

For the last Chorus, Bach magically transposes the somber chorale into a dance. The chorale melody now appears in triple meter. The two oboes d'amore revel in parallel thirds, while the strings practically explode in fiery waves of joy. The cantata has musically moved from sober to exultant, despite the final dark text lines.

#### 7. Choral

*Weil du mein Gott und Vater bist,  
Dein Kind wirst du verlassen nicht,  
Du väterliches Herz!  
Ich bin ein armer Erdenkloß,  
Auf Erden weiß ich keinen Trost.*

#### 7. Chorale

Since You are my God and Father,  
You will not forsake your child,  
o paternal heart!  
I am a poor lump of earth,  
on earth I know no comfort.

## BWV 164 - Ihr, die ihr euch von Christo nennet

A Tenor aria opens this cantata. Flowing lush string lines in a lilting 6/8-meter begin. The soloist asks about Christians and their compassion, and wonders why people have such stone-hard hearts. The tenor's line suggests the heavy weight of the stony hearts, while the strings keep on flowing, perhaps intimating Christ's compassion.

### 1. Tenor-Arie

*Ihr, die ihr euch von Christo nennet,  
Wo bleibet die Barmherzigkeit,  
Daran man Christi Glieder kennet?  
Sie ist von euch, ach, allzu weit.  
Die Herzen sollten liebe reich sein,  
So sind sie härter als ein Stein.*

### 1. Tenor Aria

You, who call yourselves of Christ,  
where is your mercy,  
by which one recognizes Christ's members?  
It is, alas, all too far from you.  
Your hearts should be rich with love,  
yet they are harder than a stone.

But how can those who follow Christ achieve compassion, asks the Bass. Why do hearts remain closed when a needy neighbor knocks? Even when tears flow, why are people so without love?

### 2. Bass-Recitativ

*Wir hören zwar, was selbst die Liebe spricht:  
Die mit Barmherzigkeit den Nächsten hier umfassen,  
Die sollen vor Gericht Barmherzigkeit erlangen.  
Jedoch, wir achten solches nicht!  
Wir hören noch des Nächsten Seufzer an!  
Er klopft an unser Herz; doch wird's nicht aufgetan!  
Wir sehen zwar sein Händeringen,  
Sein Auge, das von Tränen fließt;  
Doch läßt das Herz sich nicht zur Liebe zwingen.  
Der Priester und Levit,  
Der hier zur Seite tritt,  
Sind ja ein Bild liebloser Christen;  
Sie tun, als wenn sie nichts von  
fremdem Elend wüßten,  
Sie gießen weder Öl noch Wein  
In's Nächsten Wunden ein.*

### 2. Bass Recitative

We hear, indeed, what Love itself says:  
Whoever embraces his neighbor with mercy,  
shall receive mercy  
as his judgment.  
However, we heed this not at all!  
We even hear out neighbor's sighs!  
He knocks at our heart; it is not opened!  
We observe him, indeed, yet wringing his hands,  
his eyes, flowing with tears;  
but our heart resists the urge to love.  
The priest and Levite,  
that walk to one side,  
are truly a picture of loveless Christians;  
they behave as if they knew nothing  
of another's misery,  
they pour neither oil nor wine  
upon their neighbors wounds.

The Alto answers, joined by two gentle flutes. Their smoothly interwoven lines unfold over a hesitant bass in the Basso Continuo group (organ and cello). The pure timbre of the flutes in this moving aria washes over the orchestra's sound, warming and softening, pulling in God's boundless love, as it were.

### 3. Alt-Arie

*Nur durch Lieb und durch Erbarmen  
Werden wir Gott selber gleich.  
Samaritergleiche Herzen  
Lassen fremden Schmerz sich schmerzen  
Und sind an Erbarmung reich.*

### 3. Alto Aria

Only through love and through mercy  
will we become like God himself.  
Hearts like the Samaritan's  
are moved to pain by another's suffering  
and are rich in compassion.

The Bass' prayer is a plea to God that He would melt the hardness away and infuse the human heart with Christian love instead. With its string accompaniment, this dramatic Bass recitative presents the constant striving to emulate divine love as a very hard struggle.

#### 4. Bass-Recitativ

*Ach, schmelze doch durch deinen Liebesstrahl  
Des kalten Herzens Stahl,  
Daß ich die wahre Christenliebe,  
Mein Heiland, täglich übe,  
Daß meines Nächsten Wehe,  
Er sei auch, wer er ist,  
Freund oder Feind, Heid oder Christ,  
Mir als mein eignes Leid zu Herzen allzeit gehe!  
Mein Herz sei liebeich, sanft und mild,  
So wird in mir verklärt dein Ebenbild.*

#### 4. Bass Recitative

Ah, through Your love's radiance melt  
the cold steel of my heart,  
so that true Christian love,  
My Savior, I might daily practice,  
that my neighbor's anguish,  
be he whoever he is,  
friend or foe, heathen or Christian,  
would cut to my heart always as my own sorrow!  
May my heart be loving, gentle and tender;  
thus shall Your image be revealed in me.

Now, the sprightly Soprano and Tenor Duet, enveloped by an animated orchestral refrain, entirely changes the tone. This is a happy dance, a celebration, championing the rewards that spring from the love shown to one's fellows.

#### 5. Sopran- und Bass-Arie (Duett)

*Händen, die sich nicht verschließen,  
Wird der Himmel aufgetan.  
Augen, die mitleidend fließen,  
Sieht der Heiland gnädig an.  
Herzen die nach Liebe streben,  
Will Gott selbst sein Herze geben.*

#### 5. Soprano and Bass Aria (Duet)

To hands that do not close  
will heaven be opened.  
Eyes that flow with pity  
earn the Savior's grace.  
To hearts that strive for love  
God will give His own heart.

Finally, the short chorale at the end of the cantata is like a communal cry for transformation through divine grace, asking God to replace a hardened human heart with kindness and compassion.

#### 6. Choral

*Ertöt uns durch dein Güte,  
Erweck uns durch dein Gnad!  
Den alten Menschen kränke,  
Daß der neu' leben mag  
Wohl hier auf dieser Erden,  
Den Sinn und all Begehren  
Und G'danken hab'n zu dir.*

#### 6. Chorale

Kill us through your goodness,  
wake us through your grace!  
Destroy the old being,  
so that the new may live  
even here on this earth,  
having his mind, all desires,  
and thoughts focused only on You.

## BWV 187 - Es wartet alles auf dich

### Part I

This last cantata's pitch is higher, brighter than the earlier works on tonight's program, in response to the text's sentiments. It begins with a very big, robust opening chorus that includes a busy fugue and much virtuoso choral singing. Perhaps symbolizing joyful anticipation (of Christ), very prominent oboes sound like heralds who announce His arrival.

With off-beat syncopations and many dissonances, the opening movement creates an excited, fully energized affect.

In the second part of the fugue, the head-strong main motif of a rising octave with a prominent 'long-long-short-short-long short-short' rhythm, is extended by a wavy string of 16th-notes.



This 'rhythm-cum-tail' motif occurs so often as to form a refrain that sticks in one's mind long after the last note has sounded. The chorus ends on a major chord.

### 1. Chor

*Es wartet alles auf dich,  
daß du ihnen Speise gebest zu seiner Zeit.  
Wenn du ihnen gibest,  
so sammeln sie,  
wenn du deine Hand aufstust,  
so werden sie mit Güte gesättiget.*

### 1. Chorus

Everything waits for You,  
so that You give them food at the proper time.  
When You give it to them,  
they gather it;  
when You open Your hand,  
then are they satisfied with goodness.

A short Bass recitative prepares us for a dance-like Alto aria in triple meter, again with prominent oboes in a ritornello in the first and last sections. For contrast, also listen for the very virtuoso middle section of this fabulous aria.

### 2. Bass-Rezitativ

*Was Kreaturen hält  
Das große Rund der Welt!  
Schau doch die Berge an, da sie bei tausend gehen;  
Was zeuget nicht die Flut?  
Es wimmeln Ström und Seen.  
Der Vögel großes Heer  
Zieht durch die Luft zu Feld.  
Wer nähret solche Zahl,  
Und wer  
Vermag ihr wohl die Notdurft abzugeben?  
Kann irgendein Monarch nach solcher Ehre streben?  
Zahlt aller Erden Gold  
Ihr wohl ein einzig Mahl?*

### 2. Bass Recitative

What creatures are contained by  
the great sphere of the world!  
Behold the mountains that stand by the thousands;  
What does the sea not produce?  
The streams and lakes are teeming.  
The great flock of birds  
glides through the air to the field.  
Who feeds such a number,  
and who  
might fulfill their needs?  
Can any monarch strive after such honor?  
Could all the gold of earth  
buy them a single meal?

### 3. Alt-Arie

*Du Herr, du krönst allein das Jahr mit deinem Gut.  
Es träufet Fett und Segen  
Auf deines Fußes Wegen,  
Und deine Gnad ist's, die allen Gutes tut.*

### 3. Alto Aria

You Lord, You alone crown the year with Your good.  
Oil and blessing are distilled  
from Your footsteps,  
and it is Your grace that works all goodness.



## Part II

The Bass aria has an agile string motif behind it, which seems to support the voice with its energy and to hold it up like an engine. Again, syncopations and suspensions contribute to the mood, and the message is: don't worry, the heavenly Father takes care of his children.

### 4. Bass-Arie

*Darum sollt ihr nicht sorgen noch sagen:  
Was werden wir essen, was werden wir trinken,  
womit werden wir uns kleiden?  
Nach solchem allen trachten die Heiden.  
Denn euer himmlischer Vater weiß,  
daß ihr dies alles bedürftet.*

### 4. Bass Aria

Therefore do not be anxious, saying:  
“What will we eat, what will we drink,  
With what shall we clothe ourselves?”  
The Gentiles concern themselves with all this.  
For your heavenly Father knows  
that you need all these things.

For the aria **Gott versorget**, one oboe is back, this time as a companion to the Soprano soloist. Confidence is the theme here, and with it the alleviation of worry and sorrow. In the brief lively B-section, the oboe practically skips around joyfully.

### 5. Sopran-Arie

*Gott versorget alles Leben,  
Was hienieden Odem hegt.  
Sollt er mir allein nicht geben,  
Was er allen zugesagt?  
Weicht, ihr Sorgen, seine Treue  
Ist auch meiner eingedenk  
Und wird ob mir täglich neue  
Durch manch Vaterlieb's Geschenk.*

### 5. Soprano Aria

God takes care of every life  
which draws breath here below.  
Would He not give to me alone  
what He has promised to all?  
Worries, be gone! His faithfulness  
is my one and only thought,  
and is renewed for me daily  
through the many gifts of a Father's love.

But the Soprano recitative takes us back into deeper territory. Again an accompanied recitative, it embodies the mystery of faith, with the strings providing a halo of sound around the large compass of the vocal line, while the bass holds still. This recitative is a most wrenching, dramatic moment of the cantata.

### 6. Sopran-Rezitativ

*Halt ich nur fest an ihm mit kindlichem Vertrauen  
Und nehm mit Dankbarkeit, was er mir zugedacht,  
So werd ich mich nie ohne Hülfe schauen,  
Und wie er auch vor mich die Rechnung hab gemacht.  
Das Grämen nützet nicht, die Mühe ist verloren,  
Die das verzagte Herz um seine Notdurft nimmt;  
Der ewig reiche Gott hat sich die Sorge auserkoren,  
So weiß ich, daß er mir auch meinen Teil bestimmt.*

### 6. Soprano Recitative

If I can only hold onto Him with childlike trust  
and take with gratitude what He has considered for  
me, then I shall never see myself helpless,  
because He has made reckoning even for me.  
Grieving is no use, and wasted is the trouble  
Which the despondent heart takes on as its duty;  
The eternally bountiful God has taken these cares  
upon Himself, I know that He has reserved  
my portion for me as well.

All tension resolves in the final chorale. Bach uses a simple homophonic setting of the church hymn. Two verses are sung here, and the cantata culminates in a surge of gratitude. The harmonies are still mostly minor, until the very end of the cantata: with the sudden bright G-major chord, this final movement seems to point toward Redemption.

**7. Choral**

*Gott hat die Erde zugericht',  
Läßts an Nahrung mangeln nicht;  
Berg und Tal, die macht er naß,  
Daß dem Vieh auch wächst sein Gras;  
Aus der Erden Wein und Brot  
Schaffet Gott und gibt's uns satt,  
Daß der Mensch sein Leben hat.*

*Wir danken sehr und bitten ihn,  
Daß er uns geb des Geistes Sinn,  
Daß wir solches recht verstehn,  
Stets in sein' Geboten gehn,  
Seinen Namen machen groß  
In Christo ohn Unterlaß:  
So sing'n wir recht das *Gratias*.*

**7. Chorale**

God has provided for the earth,  
And will not let it lack for nourishment;  
He makes mountain and valley moist,  
That His grass may fatten the cattle;  
Out of the earth wine and bread  
God creates and gives us enough,  
So that humanity may live.

We thank profoundly and pray to Him  
that He give us the will of His Spirit,  
that we understand it rightly,  
And always abide by his commandments,  
And magnify His name  
In Christ unceasingly;  
then justly we sing *Gratias*.

Just as the somber and reflective Lenten period is preparatory and transitional, and ultimately leads to the joyful celebration of the Resurrection on Easter Sunday, so the program tonight has moved from musical expressions of sorrow to joyfulness and gratitude. The last Chorale in Cantata 187 ends on the word ***Gratias*** (Thanks). In this spirit we end this year's Angelus program; 'Measures of Grace.'

Marianne Pfau,  
San Diego,  
March 10 2015