



Eastman Bach Cantata Series

BWV 196: Der Herr denket an uns

Anna Lenti, *conductor*

BWV 44: Sie werden euch in den Bann tun

Gilbert Donohue, *conductor*

Sunday, February 28, 2021
Kodak Hall at Eastman Theatre
3pm

BWV 196: Der Herr denket an uns
Cantata for a Betrothal

J. S. Bach
(1685-1750)

- I. Sinfonia
- II. Chorus
- III. Soprano Aria
- IV. Tenor & Bass Duet
- V. Chorus

Soli:

Alissa Magee, *soprano*
Elizabeth Jackson, *alto*
Alexander Nick, *tenor*
Raffi Wright, *bass*

Orchestra:

Lydia Becker, *violin I*
James Marshall, *violin II*
Juliana Kilcoyne, *viola*
Joëlla Becker, *cello*
Alex Little, *organ*

Anna Lenti, *conductor*

BWV 44: Sie werden euch in den Bann tun

J. S. Bach

Cantata for Exaudi

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

Soli:

McKenzie Garey, *soprano*

Lily Bogas, *alto*

Alexander Nick, *tenor*

Jack O'Leary, *bass*

Orchestra:

Lydia Becker, *violin I*

James Marshall, *violin II*

Juliana Kilcoyne, *viola*

Owen Cummings, *cello*

Kate Bruns, *oboe I*

Joshua Bullcok, *oboe II*

Emma Eisenberg, *bassoon*

Margaret-Mary Owens, *harpsichord*

Gilbert Donohue, *conductor*

BWV 196: Der Herr denket an uns

Though scholars are unable to pinpoint the exact year of its composition, the style and characteristics of BWV 196 suggest that it sits early in the lineage of Bach's cantatas. The full cantata sets a single text source, Psalm 115:12-15, and involves no additional poetic texts, chorales, or extraneous material. The inclusion of an opening Sinfonia, the concise vocal movements, and the lack of recitatives is all in keeping with Bach's earlier cantata style. These stylistic choices have led most scholars to agree that the most likely time frame for this cantata's composition is Bach's Weimar period (1708-1714).

It is also unclear for what event the cantata was composed, although Philipp Spitta and others have asserted that the choice of text could suggest a wedding. In particular, the text for the tenor and bass duet, "May the Lord bless you more and more, you and your children," seems more than appropriate for such a setting.

Scored for a simple string quartet and continuo, the piece opens with a short and festive instrumental Sinfonia. This is followed by a choral movement, which centers around a permutation fugue in which the theme is passed through every voice, including the accompanying instruments. The third movement, a soprano solo, is one of Bach's first da capo arias, and features a strikingly short B section. The fourth movement is a tenor and bass duet in triple meter, and the final chorus ends with a double fugue on "Amen." Clocking in at just around 10 minutes, this cantata is the epitome of short and sweet -- a delicate yet delightful celebration for a festive occasion.

- Anna Lenti

1. Sinfonia

2. Chorus

Der Herr denket an uns
und segnet uns.
Er segnet das Haus Israel,
er segnet das Haus Aaron.

*The Lord is mindful of us
and blesses us.
He blesses the house of Israel,
He blesses the house of Aaron.*

3. Soprano Aria

Er segnet, die den Herrn fürchten,
beide, Kleine und Große.

*He blesses those who fear the Lord,
both small and great.*

4. Tenor and Bass Duet

Der Herr segne euch je
mehr und mehr,
euch und eure Kinder.

*May the Lord bless you
more and more,
you and your children.*

5. Chorale

Ihr seid die Gesegneten des Herrn,
der Himmel und Erde gemacht hat.
Amen.

*You are the blessed of the Lord,
who made heaven and earth.
Amen.*

Psalm 115: 12-15

BWV 44: Sie werden euch in den Bann tun

Sie werden euch in den Bann tun was written during Bach's first year in Leipzig in May of 1724. It is sometimes referred to as *Sie werden euch in den Bann tun I*, as Bach wrote another cantata which shares the same opening line and title (BWV 183). Written for Exaudi Sunday, the Sunday after the Ascension, the cantata takes its theme from the lectionary reading for that day (John 15:26-16:4) wherein Jesus tells his disciples that they will be persecuted.

The cantata opens with a lamenting oboe duet that gives way to a strict canon sung by the tenor and bass in which the theme of persecution is introduced. This movement goes straight into a striking turba chorus that is reminiscent of the crowd choruses in the *St. John Passion*, which Bach had first performed earlier that same year on Good Friday (The *St. John Passion* later underwent significant revisions). The tumultuous chorus is followed by an alto aria with obbligato oboe, in which the soloist urges the disciples of Christ to be faithful and bear these trials patiently. The alto aria is followed by an unornamented chorale for tenor in which an extremely chromatic bass line represents the "narrow path to heaven" that the tenor sings about.

The next movement is a bass recitative which changes the mood by urging the individual to stand firm and prevail. After a warning about the Antichrist, the text likens one bearing their trials to palm fronds, "which, when laden, only climb higher." This leads to a joyful yet demanding coloratura aria for soprano which reassures the individual that the "sun of joy" will shine after the "winds of trouble." Bach concludes this cantata with a familiar yet beloved chorale, "Innsbruck, ich muss dich lassen," where the libretto concludes with a final reflection on trusting in God's providence.

- Gilbert Donohue

1. Tenor and Bass Duet

Sie werden euch in
den Bann tun.

*They will put you
under banishment.*

2. Chorus

Es kömmt aber die Zeit, daß,
wer euch tötet, wird meinen,
er tue Gott einen Dienst daran.

*But the time will come
when whoever kills you will think
that he does God a service by it.*

3. Alto Aria

Christen müssen auf der Erden
Christi wahre Jünger sein.
Auf sie warten alle Stunden,
Bis sie selig überwunden,
Marter, Bann und schwere Pein.

*Christians must be
true disciples of Christ on earth.
They wait for Him at all times,
until they happily undergo
martyrdom, exile, and bitter pain.*

4. Chorale with Tenor Solo

Ach Gott, wie manches Herzeleid
Begegnet mir zu dieser Zeit.
Der schmale Weg ist trübsalvoll,
Den ich zum Himmel wandern soll.

*Ah, God, how much heartache
do I encounter at this time!
The narrow path is full of trouble
that I shall follow to heaven.*

5. Bass Recitative

Es sucht der Antichrist,
Das große Ungeheuer,
Mit Schwert und Feuer
Die Glieder Christi zu verfolgen,
Weil ihre Lehre ihm zuwider ist.
Er bildet sich dabei wohl ein,
Es müsse sein Tun Gott gefällig sein.
Allein, es gleichen Christen denen
Palmenzweigen,
Die durch die Last
nur desto höher steigen.

*The Antichrist,
the great monster,
seeks with sword and fire
to persecute the members of Christ,
since their teachings are against him.
He makes it appear
that his deeds must be pleasing to God.
However, Christians must resemble
palm fronds,
which, when laden,
only climb higher.*

6. Soprano Aria

Es ist und bleibt
der Christen Trost,
Daß Gott vor seine Kirche wacht.
Denn wenn sich gleich
die Wetter türmen,
So hat doch nach den Trübsalstürmen
Die Freudensonne bald gelacht.

*It is and remains
the comfort of Christians,
that God watches over His church.
For even though
the storms rage,
yet after the winds of trouble
the sun of joy soon smiled.*

7. Chorale

So sei nun,
Seele, deine
Und traue dem alleine,
Der dich erschaffen hat.
Es gehe, wie es gehe,
Dein Vater in der Höhe,
Der weiß zu allen Sachen Rat.

*Therefore take hold of yourself,
my soul,
and trust only in Him
who has created you;
Let it go how it goes;
your Father in the heights
knows the wisdom of all matters.*

Upcoming Concerts

Events are free unless otherwise noted.

Sunday, March 7, 2021

Eastman Chorale

Music of Shaw, Buxtehude, Dunphy, Bach, Coleridge-Taylor, and Rindfleisch
Anna Lenti, James Wolter, and William Weinert, *conductors*
Kodak Hall at Eastman Theatre • 3PM

Sunday, March 21, 2021

Eastman Repertory Singers

Music of Haydn, Mozart, Vivaldi, Bortiniansky, and Bach
Gilbert Donohue, Eric Meincke, and William Weinert, *conductors*
Kodak Hall at Eastman Theatre • 3PM

Sunday, March 28, 2021

Bach Cantata Series

BWV 101 & BWV 111
Eric Meincke and James Wolter, *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

Kodak Hall fire exits are located along the right and left sides, and at the back of the hall on each level. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

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

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 hall.

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