9. Choral - Chorale in Tenor & Soprano
Sel nun wieder zufrieden, meine Seele, denn der Herr tut dir Gutes. (Psalm 116:7)
Was helfen uns die schweren Sorgen,
Was hilft uns unser Wohl und Acht?
Was hilft es, daß wir alle Morgen
Beseuern unser Ungemach?
Wir machen unser Kreuz und Leid
Nur größer durch die Traurigkeit.

Denk nicht in deiner Drangsalssitze,
Daß du von Gott verlassen seist,
Und daβ Gott der im Schoße sitze,
Der sich mit stetem Glückes spielet.
Die folgende Zeit verändert viel
Und setze jeglichem sein Ziel.
"Wer nur den lieben Gott filtern,“ verse 5

10. Aria Tenor

11. Chor
Das Lamm, das erwürgt ist, ist würdig zu nehmen Kraft und Reichtum und Weltherr und Stärke und Ehre und Preis und Lob.
Lab und Ehre und Preis und Gewalt sei unstrittig Gott von Ewigkeit zu Ewigkeit. Amen, Alleluja! (Rev. 5:12-13)
J. S. BACH
CANTATAS 1 and 21

"I had to work hard," said Johann Sebastian Bach;
"Any who works as hard will get just as far." The hard-
laboring, long-suffering, immeasurably talented German
composer was born in 1685 in Eisenach, Germany, into a
family that had produced church and town-band
musicians for over 300 years. Orphaned at ten, he was
raised by an older brother who was an organist, and who
taught young Sebastian Bach. The boy was endlessly
curious about every aspect of the art.

Bach began his professional career at 18, when he was
appointed organist at a church in Amstald. At 23, he
came court organist and chamber musician to the Duke
of Weimar. During his nine years in this post (1708-1717),
he gained fame as an organ virtuoso and composer. From
1717 to 1723, Bach served the Prince of Anhalt-Cöthen,
producing suites, concertos for various
instruments, a great amount of keyboard music, and the
six Brandenburg Concertos. Maria Barbara, Bach's wife
and the mother of his seven children, died in 1720, and
the composer soon married Anna Magdalena, a young
singer who proved to be a loyal and understanding wife,
and who provided her mate with thirteen more children.

When he was 36, Bach took the position of Cantor of St.
Thomas' Church in Leipzig, one of the most important
musical posts in Germany. He taught at the choir school,
which trained the choristers of the city's chief churches
(his teaching non-musical subjects as well); he also
served as music director, composer, choirmaster, and
organist of St. Thomas' Church. In this post, which he held
for the rest of his life, Bach produced monumental musical
masterworks, including the Christmas Oratorio, the St.
Matthew Passion, the Mass in B Minor, the Musical
Offering, and Art of the Fugue, though he was occupied by
the cares of his large family and circle of friends, the tasks
of a very busy professional life, and ongoing struggles with
the officials of town, school, and church who never
recognized that they were dealing with perhaps the
biggest musical genius ever born. Though the composer
described himself as living "amidst continual vexation,
envy, and persecution . . ." he remained in Leipzig for 27
years. At last, his eyesight failed, and he suffered a stroke
followed by a raging fever. He died July 28, 1750, leaving
only a very modest material estate, but bequeathing us a
wondrous wealth of musical treasures of which his
cantatas provide particularly glittering examples.

A cantata is a composite form of vocal music normally
consisting, in Bach's time, of four to six or more separate
movements, including solo arias and recitatives, duets,
and choruses, most frequently accompanied by an
orchestra featuring a variety of instruments. Bach, the
greatest master of the cantata form, composed over 300
of these works of which only about 200 have been
preserved. No general description can begin to suggest
the infinite variety and the indescribable wealth of musical
creativity, technical expertise, and passionate spirituality
found in these marvelous works, which constitute the
core of Bach's vocal output.

Cantata BWV 1

This six-movement cantata for the Feast of the
Annunciation of the Blessed Virgin Mary (the celebration of
the announcement by the angel Gabriel that Mary has
been chosen to bear the Son of God) was first performed
on March 25, 1725, in Leipzig. Scored for four-part chorus,
soprano, tenor, and bass soloists, and an orchestra that
includes horns and oboes da caccia ("Hunting oboes")
pitched a fifth below the modern oboe, and replaced in
today's orchestra by English horns), this brightly shining
work is based on the Biblical texts for the feast (Isaiah
7:10-15: "Behold, a virgin shall conceive," and Luke 1:26-31,
in which Gabriel greets Mary), and on the verses of a
1599 hymn by Philipp Nicolai. The opening chorus is built
on the chorale melody, "How Brightly Shines the Morning
Star," which today is often associated with Christmas or
Epiphany (the celebration of the visit of the Magi to the
Child Christ). This movement is reminiscent of the opening
chorus of the St. Matthew Passion in texture as the
sopranos sing the chorale melody in long notes while the
orchestra and the lower chorals parts accompany the tune
with a contrapuntal trace of intertwined
countermelodies. Toward the close of this movement the
bass lines in chorus and orchestra climb up the musical
scale as the chorale melody slowly descends to meet
them. A tenor recitative leads into a lovely aria for soprano
featuring an oboe da caccia accompaniment. After a bass
recitative comes a aria requiring a very agile tenor voice
The cantata closes with the return of the chorale tune,
sung by the chorus in four-part harmony, accompanied by
full orchestra, and festively decorated by the second horn.

Cantata BWV 21

Ich hatte viel Bekümmernis

This lengthy and complex composition, considered by
some to be the best of Bach's cantatas, is scored for four-
part chorus, soloists, and orchestra. It was written in
Weimar for the third Sunday after Trinity (an early summer
Sunday) and was first performed on June 17, 1714.

5. Aria Tenor

Bäche von gesalzenen Zähren,
Fluten ruschten schon herab.
Sturm und Wellen mich vernehmen,
Und dies türbsalvolle Meer
Will mir Geist und Leben schwächen,
Mast und Anker wollen brechen,
Hier versink ich in den Grund,
Dort seh ins Höll' Schlund.

6. Chor

Was betrütest du dich, meine Seele, und bist so unruhig in mir?
Hare auf Gott; denn ich werde ihn noch danken, daß er
meines Angesichtes Hilfe und mein Gott ist.
(Psalms 42:12)

Zwelter Teil

7. Recitativ (Dialog - Seele, Jesus) Soprano & Bass

Ach Jesus, meine Ruhe,
Mein Licht, wo bleibest du?
O Seele sieh, ich bin bei dir.
Beim Jesus.
Hier ist ja lauter Nacht.
Ich bin dein treuer Freund,
Der auch im Dunkeln wacht,
Wo lauter Schalken sehn.
Beide doch mit deinem Glanz und Licht des Trostes ein.
Die Stunde kämen schon,
Da deines Krieges Kron'.
Dir wird ein stäbtes Labsal sein.

8. Aria (Duet) Soprano & Bass

Komm, mein Jesu, und erquick, -
Ja, ich komme und erquick -
Und erfreu mir deinem Blicke.
Dich mit meinem Gnadensblicke.
Diese Seele - Deine Seele, -
Die soll sterben - Die soll leben -
Und nicht leben - Und nicht sterben -
Und in ihrer Unglückshöhe -
Hier aus dieser Wundenhöhle -
Ganz verderben?
Sollet du erhen?
Ich muß stets in Kummer schweben,
Hell durch diesen Saft der Reben, -
Ja, ja, ich bin verloren -
Nein, ach nein, du bist erkommen!
Nein, ach nein, du hast mich! -
Ja, ja, ich liebe dich -
Ach, Jesu, durchschließt mir Seele und Herz!
Entweichet ihr Sorgen, verschwinde, du Schmerzel -

5. Aria Tenor

Streams of salty tears,
Floods rush down already.
Storms and waves press against me,
and this troubled sea
will weaken my spirit and life,
will break mast and anchor,
here I sink to the ground,
there I gaze into the maw of Hell.

6. Chor

Why do you trouble yourself, my soul, and are so restless in me?
Wait for God; for I will yet thank Him, since He is the help of
my countenance and my God.

Part Two

7. Recitative (Dialogue - Soul, Jesus) Soprano & Bass

Ah, Jesus, my peace,
my light, where are you?
O soul behold! I am with you.
With me!
Here is only darkest night.
I am your faithful friend,
that also watches in the darkness,
that might harbor dire mischief.
Awaken then with Your radiance and light of comfort.
The hour approaches already,
when your crown of battle
will become a sweet refreshment.

8. Aria (Duet) Soprano & Bass

Come, my Jesus, and revive,
- Yes, I come and revive -
And delight with Your glance.
- You with my glance of grace.
This soul - Your soul -
shall die - shall live, -
and not live- and not die -
and in its pit of unhappiness -
here out of this case of injury -
completely perish?
I must constantly hover in anguish -
Salvation! Through this juice of the vine.
Yes, ah yes, I am lost!
- No, ah no, you are chosen!
No, ah no, You hate me!
- Yes, ah yes, I love you!
Ah, Jesus, thoroughly sweeten my soul and heart!
- Faded, you troubles, disappear, you pains!

Der Herr ist mein Heist
mir wird nichts mangeln.
Er weidet mich auf einer grünen Auen
und führet mich zum Flischen Wasser.
Er erquicket meine Seele.
Er führet mich auf rechter Strassen
um seines Namens willen.
Und ob ich schon wandelt
im finsteren Tal des Todes,
flucht ich kein Unglück;
denn du bist bei mir,
dein Stecken und Stab tröstten mich.
Du bereitet für mir einen Tisch
gegen meine Feinde.
Du salbest mein Haupt mit Öle
und schenkest mir voll ein.
Gutes und Barmherzigkeit werden mir folgen
mein Leben lang,
und werde bleiben
im Haus des Herren immendard.

Psalm 23

"Ich hatte viel Bekümmeremis" BWV 21

Erter Teil

1. Sinfonia
2. Chor

Ich hatte viel Bekümmeremis in meinem Herzen;
aber deine Tröstungen erquicken meine Seele.
(PSalm 34:19)

3. Aria Soprano
Seufzer, Tränen, Kummer, Not,
Ästlichst Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfind cheimmer, Schmerz.

4. Recitativo Tenor
Wie hast du dich, mein Gott,
In meiner Not,
In meiner Furcht und Zagen
Denn ganz von mir gewandt?
Ach kannst du nicht dein Kind?
Ach höre du nicht das Klagen
Von denen, die sind
Mit Bund und Treu verwandt?
Da warst meine Lust
Und bist mir grausam worden;
Ich suche dich an allen Orten,
Ich nuf und schrei dich nach,
Und doch bist du nicht zu meiner Zeit
Scheint irit, als sei es dir ganz unbehüt.

Part One

1. Sinfonia

2. Chorus

Ich had much trouble in my heart; but your consolations revive my soul.

3. Aria Soprano
Sighs, tears, anguish, trouble,
Anxious longing, fear and death
Gnaw at my constricted heart,
I experience misery, pain.

4. Recitative Tenor
What have you therefore, my God,
In my trouble,
In my fear and despair,
Turned completely away from me?
Ah do you not know your child?
Ah do you not hear the cries
Of those, that are yours
By covenant and faith?
Once you were my delight
And now have become grim towards me;
I seek you in all places,
I called and cried after you,
Yet my woe and ah!
Appears now, as though completely unknown to you.

work consists of 11 movements: a sinfonia, four choruses based on Biblical texts, three arias, two recitatives, and a duet. These movements are arranged into two groups, one probably performed before the Sunday morning sermon and the other after it. The general theme of the cantata—Christ comes to comfort the soul in its sufferings—relates to both of the chief scripture readings appointed for the day: the Epistle (1 Peter 5:6-11)—"Humble yourselves under the mighty hand of God, that he may exalt you in due time, and cast all your care upon him, for he cares for you"—; and Gospel (Luke 15:1-10)—the parables of the lost sheep and the lost coin: Christ goes in search of the lost soul, and "...there is joy in the presence of the angels of God over one sinner who repents." The first part of the cantata (movements 1-6), with its music in minor modes and its texts quoting the psalms, expresses the griefs and trials of the believer: "I had much distress and care within my heart." The contrasting second part (movements 7-11) describes the comfort, peace, and joy experienced by the believer through Christ's salvation. The work's closing movement, based on Revelation 5:12-13, echoes the doxology at the end of the Epistle as the chorus rejoices in Eternity's ultimate glory.

In the somber opening sinfonia, the oboe and violin express the soul's sadness against the background of a warily trudging bass line. The two contrasting sections of the opening chorus reflect the emotional progression of the entire cantata from sadness to consolation. The repetition of "Ah!" in the opening of the first chorus and the fugue that follows might suggest the tangle of troubles from which the soul cannot extricate itself. After a brief pause the mood of the movement changes and its pace quickens to illustrate the believer's trust that God's comfort will "quicken" the soul. The following soprano aria, featuring an accompanying oboe, expresses unmitigated anguish: jagged melodic tegg gnaw at the ear as pain clawns at the heart. In the recitative and aria with which the tenor continues, the fear of being forsaken by God sinks the weeping soul in a sea of sorrow. The closing chorus of the cantata's first part, which concludes with a fugue on the words, "my help and my God," expresses the hope of the believer.

The seventh and eighth movements (a recitative and a dialogue for soprano and bass), are duets in E-flat major representing conversations between the believer's soul, which feels lost in darkness, and Jesus, its light. The eighth movement is the theological heart of the cantata, as Jesus, the shepherd, promises to come and restore the soul, as in the Epistle. The ninth movement takes the form of a "choral form," a stepwise theme in triple meter rises and falls as it appears contrapuntally in three solo voices, accompanying and appearing between the phrases of two verses from the chorale, "if thou but suffer God to guide thee." The chorale tune is sung in long notes, first in the tenor part and then in the soprano part, as the three lower lines of the theme weave the stepwise theme about it. The soul is urged to rejoice in a bright tenor aria that leads to the virtuosic concluding chorus of the cantata. Bach's declamatory setting of its opening text, "Worthy is the Lamb that was slain," is reminiscent of Handel's in "Alina Solitudine," from the oratorio "Acis und Galatea," and timpani, accompanies the chorus in the extensive final fugue that urges the listener to glorify God forever.

HEINRICH SCHÜTZ
Symphonia sacra

The composer and organist Heinrich Schütz, born in 1585, was the first German musician to attain international acclaim. Initially a choirboy and then a law student, Schütz went to Venice in 1609, where he became a pupil of the famous composer Giovanni Gabrieli. From about 1616 until the end of his life, he served as Master of the Choristers at the Elector of Saxony at Dresden, although during the Thirty Years' War he spent considerable time as Court Conductor in Copenhagen. At Dresden, Schütz was responsible for providing music for major court ceremonies, had to maintain the chapel staff, and was in charge of the choirboys' musical training. He was 18-year-old Magdalena Wildeneck was wed in 1619, but she died six years later, leaving Schütz with two daughters whose care fell to their maternal grandmother, and the composer remained a widower until his death (a rare occurrence in his day). In 1627 he set to music a German translation of Saffre, which was performed for the wedding of the Elector's daughter, and which is considered the first German opera (the music has been lost). Schütz traveled to Venice again in 1628, probably to meet and study new developments in dramatic music with the great Claudio Monteverdi, whose compositions he held in high esteem.

Schütz appears to have written no independent instrumental music, and is therefore known almost solely through his sacred music, which exists in impressive quantity and variety. In the three books of Symphoniae sacrae ("Sacred symphonies") of 1629, 1647, and 1650, Schütz made full use of the Italian concertato style, which was based on the contrast between opposing groups of voices and instruments. The works in these collections feature striking melodic invention and rigorous rhythms, with frequent alternations of duplet and triple meter, the latter often employed in ensemble sections whose reappearances help to unify the compositions formally. These works are also marked by vivid descriptive musical motives that illustrate the texts. In the last portion of the Symphoniae sacrae, the relatively large-scale works
Schütz's best-known work is the oratorio, *Sieben Worte Jesu Christi am Kreuz* ("Seven Last Words of Jesus Christ on the Cross"), written around 1645; significant late works include the "Christmas History" (an oratorio) and the three unaccompanied 'dramatic' Passions which are viewed as the last great examples of the genre. A stroke in 1672 brought to a close the long career of the greatest German composer of the mid-17th century, who is now recognized as one of the most significant musical figures of the entire Baroque stylistic era (1600-1750).

---Notes by Lorellete Knowles

4. **Reclamitiv Bass**
   Ein trüblicher Glanz, ein leichtlich Licht
   Rührt meine Seele nicht;
   Ein Freudenlisch ist mir von Gott entstanden,
   Denn ein vollkommenes Gut,
   Der Himmels Leib und Blut,
   Ist zur Engzümmend da.
   So muß uns ja
   Der übereilte Segen,
   Der uns von Ekeligkeit bestimmt
   Und unser Glaube zu sich nimmt,
   Zum Dank und Preis bewegen.

5. **Aria Tenor**
   Unser Mund und Ton der Salten
   Sollen dir
   Für und für
   Dank und Opfer zutreten.
   Herz und Sinne sind erhoben,
   Lebenslang
   Mit Gesang,
   Großer König, dich zu loben.

6. **Choral**
   Wie bin ich doch so herzlich froh,
   daß mein Herz ist das A und O,
   Der Anfang und das Ende,
   Er wird mich doch zu seinem Preis
   Aufnehmen in das Paradies,
   Des klopf ich in die Hände.
   Amen!
   Amen!
   Come, you lovely crown of joy, do not delay,
   I await you with longing.
   ("Wie schön leuchtet der Morgenstern," verse 7)

Es ging ein Sämann aus, zu säen seinen Samen

Es ging ein Sämann aus, zu säen seinen Samen. Und indem er sät, ließ etliche an dem Wege und ward zitterten, und die Vögel unter dem Himmel flächen's auf. Wer Ohren hat zu hören, der höre! Und etliches fiel auf den Fels; und da es aufging, verdöret es, darum daß es nicht Saft hatte. Wer Ohren hat zu hören, der höre! Und etliches fiel unter die Dornen, und die Dornen gingen mit auf und ersticken es. Wer Ohren hat zu hören, der höre! Und etliches fiel auf ein gutes Land; und es ging auf und tug hundert fällige Frucht. Wer Ohren hat zu hören, der höre! A Farmer went out to sow his seeds. And while he was sowing, some of the seeds fell on the path and were stepped on, and the birds of the sky ate them up. Whoever has ears to hear with, shall hear! Some of the seeds fell on rocks, and these seeds didn't sprout, because there was no water. Whoever has ears to hear with, shall hear! And some fell among the thorns, and the thorns came up with them and suffocated them. Whoever has ears to hear with, shall hear! And some fell on fertile ground; and they sprouted and brought forth fruit a hundred-fold. Whoever has ears to hear with, shall hear!
Siehe, es erschien der Engel des Herren Joseph im Traum

Siehe, es erschien der Engel des Herren Joseph im Traum und sprach:
Steh auf und nimm das Kindlein und seine Mutter zu dir und fliehe zu Ägyptenland.
Und bleibe allein, bis ich dir sage, Denn es ist vorhanden daß Herodes das Kindlein suche, dasselbe umzubringen.
Und er stand auf, und nahm das Kindlein und seine Mutter zu sich bei der Nacht und entwich in Ägyptenland, und blieb allein bis nach dem Tod Herodes.
Auf daß erfüllt würde, das der Herr durch den Propheten geredet hat: Aus Ägypten habe ich meinen Sohn gerufen.

"Wie schön leuchtet der Morgenstern" BWV 7

1. Choral
Wie schön leuchtet der Morgenstern
Voll Glanz und Wahrheit von dem Herrn,
Die stürze Wurzel Jesu.

2. Recitative Tener
Du wahrer Gottes und Marien Sohn, Du König derer Auserwählten, Wie süß ist uns dies Lebenswort. Nachdem die ersten Väter schon So Jahr als Tage zählten, Das Gabriel mit Freuden dort In Bethlehem verheißen!
O Söhngeburt, o Himmelsbrot, Das weder Grab, Gefahr noch Tod Aus unsern Herzen reiften.

3. Arie Soprano
Erfellet, ihr himmlischen göttlichen Flammen, Die nach euch verlangende glänzige Brust! Die Seele empfindet die kraftigsten Trieben Der brünstige Liebe Und schmecken auf Erden die himmlische Lust.

Look, the angel of the Lord appeared to Joseph
In his dream and spoke:
Arise and take the little child and his mother with you
And flee to Egypt.
And stay there until I say,
Because it is evident that Herod is looking for the child
To murder it.
And he got up and took the child
And his mother with him in the night
And fled to Egypt
And stayed there until after the death of Herod.
And so it was fulfilled, that which the Lord
Said to the Prophet:
From Egypt have I called my son.

SOLO ARTISTS

Soprano Amanda Jane Kelley has performed a wide variety of early music throughout the Pacific Northwest. Ms. Kelley was heard in Seattle most recently singing the role of Venus in Purcell’s opera "Dido and Aeneas," performed by Seattle’s staged production of the Baroque opera "Venus and Adonis" by John Blow. Other recent performances include French Baroque music at Reed College in Portland; Medieval music with Contradicta in Seattle; an appearance with the Rose Ensemble and the Lyra Consort in Minneapolis-St. Paul, Minnesota; and solos with Trinity Consort in Portland. Amanda was a musician in the popular "Greenhow" at the Oregon Shakespeare Festival in Ashland, recorded music for theater and commercial albums, toured with the Rogue Valley Opera company, and produced and performed an annual concert of "Music of Composers Who Are Not Yet Dead." After being heard on an album of shakuhachi flute music, she was asked to sing in Tokyo, Japan. By day, she is a music editor for OCP Publications and lives in Portland, Oregon with her husband.

A fixture in the Seattle Chamber Singers for many years, alto Laurie Medill received her vocal training from such illustrious Seattle voice pedagogues as Marianne Uttendorn, Stephen Wall and Polly Debele. Primarily a choral singer, Ms. Medill has held positions with Eastshore Unitarian and University Christian Churches as a lead singer and soloist. She has sung with the Bryn Mawr - Haverford Choirs, the Curtis Institute of Music, the Oregon Repertory Singers and Seattle Pro Musica. Office Manager for OSSCS for six years, Laurie enjoys the many opportunities that position affords to meet OSSCS’s patrons, to facilitate the production of a wide range of musical performances and to meet and work with the many artists who perform with OSSCS.

Tenor Jerry Sams has been an active soloist and chorus member with the Seattle Chamber Singers from the early years of the ensemble. With OSSCS he has been a featured soloist in many Bach cantatas, most of the great Handel oratorios, and works of Mozart and other masters of the choral repertoire. Mr. Sams studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the Bay area and the Pacific Northwest.

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel’s Messiah. In January of 2000, he appeared in a supporting role in Seattle Opera’s performances of Boris Godunov. Later this season Mr. Wall will be featured with OSSCS performing his specialty – and true love – the great tenor arias, and will sing the tenor solos in the Verdi Requiem.

Orchestra Seattle • Seattle Chamber Singers
George Shanrow, music director
206-682-5100 • www.osscs.org
2005-2006 Season

Mozart	October 2
Winter Baroque	February 12
Bach Cantatas
November 5
Romanticism	March 11
Messiah	December 4
Verdi Requiem	April 9
Holiday	December 19
Fireworks	May 14

Bach Mass in B Minor
June 10

Early Music Guild
2005-2006
International Series
Europa Galante
October 15, 2005
The Baltimore Consort
December 23, 2005
Pomerium
February 4, 2006
Richard Eager
March 11, 2006
Trio Mediaeval
April 1, 2006

Subscribes to Early Music Guild
Call 206-325-7005
www.earlymusicguild.org
Siehe, es erschien der Engel des Herren Joseph im Traum

Siehe, es erschien der Engel des Herren Joseph im Traum und sprach:
Steh auf und nimm das Kindlein und seine Mutter zu dir
Und fleucht in Ägyptenland, und bleib allein, bis ich dir sage,
Denn es ist vorhanden, dass Herodes das Kindlein suche,
Dasselbe umzubringen.

Und er stand auf und nahm das Kindlein und seine Muttern zu sich bei der Nacht
Und entwich in Ägyptenland, und blieb allein bis nach dem Tod Herodes.
Da erfuhr es der Herr, durch den Propheten gerest hat:
Aus Ägypten habe ich meinen Sohn gerufen.

"Wie schön leuchtet der Morgenstern" BWV 8

1. Choral
Wie schön leuchtet der Morgenstern
Voll Glanz und Weihheit von dem Herrn,
Die stübe Wurzel Jesum.
Du Sohn Davids aus Jakobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblieb, freundlich,
Schön und herlich, groß und ehrlich,
reich von Gaben,
Hoch und sehr prächtig erhoben.

2. Recitativ Tener
Du wahrer Gottes und Marien Sohn,
Du König derer Auserwählten,
Wie süß ist uns dieses Lebenswort,
Nach dem die ersten Väter schon
So Jahr, als Tage zählten,
Das Gabriel mit Freuden dort
In Bethlehem verheißen!
O Sibfligkeit, o Himmelsbrot,
Das weder Grab, Gefahr noch Tod
Ausz unsem Herzen reißen.

3. Ariro Soprano
Erfüllet ihr himmlischen göttlichen Flammen,
Die euch verlangend gliückt denpfligen Brust!
Die Seele empfindet die kraftigsten Triebe
Der brünstige Liebe
Und schmecken auf Erden die himmlische Lust.

Look, the angel of the Lord appeared to Joseph
In his dream and spoke:
Arise and take the little child and his mother with you
And flee to Egypt.
And stay there until I say,
Because it is evident that Herod is looking for the child
To murder it.
And he got up and took the child
And his mother with him in the night
And fled to Egypt
And stayed there until after the death of Herod.
And so it was fulfilled, that which the Lord
Said to the Prophet:
From Egypt have I called my son.

SOLO ARTISTS
Soprano Amanda Jane Kelley has performed a wide variety of early music throughout the Pacific Northwest. Ms. Kelley was heard in Seattle most recently singing the role of Venus in the Gardiner-Gold of Seattle's staged production of the Baroque opera "Venus und Adonis" by John Blow. Other recent performances include French Baroque music at Reed College in Portland; Medieval music with Confradacta in Seattle; an appearance with the Rose Ensemble and the Lyra Consort in Minneapolis-St. Paul, Minnesota; and solos with Trinity Consort in Portland. Amanda was a musician in the popular "Greenhow" at the Oregon Shakespeare Festival in Ashland, recorded music for theater and commercial albums, toured with the Rogue Valley Opera company, and produced and performed an annual concert of "Music of Composers Who Are Not Yet Dead". After being heard on an album of shakuhachi flute music, she was asked to sing in Tokyo, Japan. By day, she is a music editor for OCP Publications and lives in Portland, Oregon with her

Orchestra Seattle + Seattle Chamber Singers
Geoge Shanrew, music director
206-682-5200 • www.oscss.org
2006-2007 Season

MOZART
October 2
WINTER BAROQUE
February 12
BACH CANTATAS
November 5
ROMANTICISM
March 11
MESSIAH
December 4
VERDI REQUIEM
April 9
HOLIDAY
December 19
FIREWORKS
May 14
BACH MASS IN B MINOR
June 10

Tenor Stephen Wall has appeared frequently with Orchestras Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has solos with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel’s Messiah. In January of 2000, he appeared in a supporting role in Seattle Opera’s performances of Boris Godunov. Later this season Mr. Wall will be featured with OSSCS performing his specialty – and true love – the great tenor opera arias, and will sing the tenor solos in the Verdi Requiem.

EARLY MUSIC GUILD
2005-2006
International Series
Europa Galante
October 15, 2005
Pomerium
February 4, 2006
The Baltimore Consort
December 23, 2005
Trio Mediasol
April 1, 2006

SUBSCRIBE NOW!
Call 206-325-7065
www.earlymusicguild.org
motives that illustrate the texts. In the last portion of the Symphoniae sacrae (the relatively large-scale works require as many as six solo voices and two instrumental parts with continuo (typically a combination of a bass instrument, such as a cello or bassoon, and a keyboard instrument), together with full choral and instrumental ensembles. Many of these compositions take the form of dramatic "scenes" which are used to close with a reflective or exhortative chorus, and thus prefigure the compositional design of later church cantatas such as Bach's.

---

**ORCHESTRA SEATTLE**

<table>
<thead>
<tr>
<th>VIOLA</th>
<th>DEBORAH DOUST</th>
<th>TIMPANI</th>
<th>DAN OIE</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIOLIN</td>
<td>JIM LURIE</td>
<td>TROMBONE</td>
<td>MOX ESCOBEDO</td>
</tr>
<tr>
<td>VIOLIN</td>
<td>KATHERINE MCMILLAN</td>
<td></td>
<td>KEN PENDRAGGER</td>
</tr>
<tr>
<td></td>
<td>ANDREW SCHIMMER</td>
<td></td>
<td>PAUL BOGATAJ</td>
</tr>
<tr>
<td>Cello</td>
<td>JULIE REED</td>
<td>HARPSCORD</td>
<td>DAVID HOLMES</td>
</tr>
<tr>
<td>Violin</td>
<td>AMIE ROBERTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin</td>
<td>MATTHEW WYANT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>String</td>
<td>STEVE MESSICK</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**SEATTLE CHAMBER SINGERS**

<table>
<thead>
<tr>
<th>SOPRANO</th>
<th>ANN ERIKSSON</th>
<th>TENOR</th>
<th>RON CARSON</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRUSADE</td>
<td>DEANNA FREYHE</td>
<td>LANGE</td>
<td>JON LANGE</td>
</tr>
<tr>
<td>DANUSOFF</td>
<td>ELLEN KAISER</td>
<td>LUNDE</td>
<td>TIMOTHY LUNDE</td>
</tr>
<tr>
<td>KIKI HOOD</td>
<td>ANN MARIE KENT</td>
<td>ROYER</td>
<td>VIC ROYER</td>
</tr>
<tr>
<td>KLAATZUK</td>
<td>THEODORE LETZ</td>
<td>SAMS</td>
<td>JERRY SAMS</td>
</tr>
<tr>
<td>MARLOW</td>
<td>LAURIE MEDILL</td>
<td>RICKART</td>
<td>CHRISTINE RICKERT</td>
</tr>
<tr>
<td>PRUITT-HAMM</td>
<td>JULIA AKOYU THEL</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OCEAN TRAVEL JOIN**

Join George Shangrow and Tom Dahlstrom (both formerly of KING-FM) on a cruise 'round the Horn with a visit to Antarctica next January! This three+ week cruise begins in Chile, goes around the Tierra del Fuego visiting "the White Continent", the Falkland Islands, Buenos Aires, and ending in Rio. Along the way there will be some days at sea during which George and Tom will offer musical discussions, demonstrations, and more. Depart Seattle on January 9, 2006. Call Jeanette Ashmun at (206) 283-1505 for more information.

We wish to thank our co-producers of the 2005-2006 season:

**ARTSFUND**

| ARTSFUND | MARY'S OFFICE OF ARTS & CULTURAL AFFAIRS | SABEY CORPORATION |

---

4. Recitativ Bass

Ein örischer Glaanz, ein leiblich Licht
Rührt meine Seele nicht;
Ein Freundesschein ist mir von Gott entstanden,
Denn ein vollkommenes Gut,
Des Heils Leib und Blut,
Ist zur Enzugkung da.
So muß uns ja
der überreiche Segen,
Der uns von Ewigkeit bestimmt
Und unser Glaub zu sich nimmt,
Zum Dank und Preis bewegen.

5. Aria Tenor

Unser Mund und Ton der Salten
Soll den Herren
Für und für
Dank und Opfer zubereiten,
Herz und Sinnen sind erobert,
Lebenslang
Mit Gesang,
Großer König, dich zu loben.

6. Choral

Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O,
Der Anfange und das Ende.
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradies,
Deshalb ich in die Hände.
Amen

Komm, du schöne Freudenkrone, bleib nicht lange,
Deiner wart ich mit Verlangen.
("Wie schön leuchtet der Morgenstern, verse 7")

Es ging ein Sämann aus, zu säen seinen Samen

Es ging ein Sämann aus, zu säen seinen Samen.
Und indem er sätte, fiel etliches an den Weg
Und ward zerteilt.
Und die Vögel unter dem Himmel fraßen's auf.
Wer Ohren hat zu hören, der höre!
Und etliches fiel auf den Fels; und da es aufging,
derdoreste es, darum daß es nicht saft hatte.
Wer Ohren hat zu hören, der höre!
Und etliches fiel unter die Dornen,
Und die Dornen gingen mit auf und erschlickten es.
Wer Ohren hat zu hören, der höre!
Und etliches fiel auf ein gut Land,
Und es ging auf und tug hundert fältige Frucht.
Wer Ohren hat zu hören, der höre!

A Farmer went out to sew his seeds.
And while he was sewing, some of the seeds fell on the path
And were stepped on,
And the birds under the sky ate them up.
Whoever has ears to hear with, shall hear!
Some of the seeds fell on rocks, and these seeds
Didn't sprout, because there was no water.
Whoever has ears to hear with, shall hear!
And some fell among the thorns,
And the thorns came up with them and suffocated them.
Whoever has ears to hear with, shall hear!
And some fell on fertile ground;
And they sprouted and brought forth fruit a hundred-fold.
Whoever has ears to hear with, shall hear!
Der Herr ist mein Hirt

Der Herr ist mein Hirt; mir wird nichts mangeln.
Er weidet mich auf einer grünen Weide
und führt mich zum dünnsten Wasser.
Er erquicket meine Seele.
Er führt mich auf rechter Straße
um meines Namens willen.
Und ob ich schon wandelte
im finsteren Tal des Todes,
fliecht mich kein Unglück;
denn du bist bei mir,
dein Stecken und Stab trösten mich.
Du bereitest für mich einen Tisch
gegen meine Feinde.
Du samst mein Haupt mit Öle
und schenkest mir voll ein.
Gutes und Barmherzigkeit werden mir folgen
mein Leben lang,
und werde bleiben
im Haus des Herrn immerdauer.

Psalm 23

"Ich hatte viel Bekümmerem" BWV 21

Erster Teil

1. Sinfonia

2. Chor

Ich hatte viel Bekümmerem in meinem Herzen; aber deine Tröstungen erquicken meine Seele.

(Psalm 34:19)

3. Arie Soprano

4. Recitativo Tenor

Wie hast du dich, mein Gott,
In meiner Not,
In meiner Furcht und Zagen
Denn ganz von mir gewandt?
Ach kennen du nicht dein Kind?
Ach hörest du nicht das Klagen
Von denen, die dir sind
Mit Bund und Tröe verwandt?
Da warst meine Lust
Und bist mir grausam worden;
Ich suche dich an allen Orten,
Ich nuf und schrei dir nach,
Oft singe ich dein Lied
In meinem Wehe und Achi
Scheint itz, als sei es dir ganz unbewußt.

The Lord is my shepherd,
I shall not want;
He makes me lie down in green pastures.
He leads me beside still waters.
He restores my soul.
He leads me in paths of righteousness
for his name's sake.
Even though I walk through the valley of the shadow of death,
I will fear no evil;
for thou art with me;
thy rod and thy staff, they comfort me.
Thou preparest a table before me
in the presence of my enemies:
thou anointest my head with oil;
my cup overflows.
Surely goodness and mercy shall follow me all the days of my life;
and I shall dwell in the house of the Lord forever.

Psalm 23

Part One

1. Sinfonia

2. Chorus

I had much trouble in my heart; but your consolations revive my soul.

(Psalm 34:19)

3. Aria Soprano

4. Recitativo Tenor

What have you therefore, my God,
in my trouble,
in my fear and despair,
turned completely away from me?
Ah do you not know your child?
Ah do you not hear the cries
of those, that are Yours
by covenant and faith?
Once you were my delight
and now have become grim towards me;
I seek you in all places,
I cried and cried after you,
yet my woe and ah!
appears now, as though completely unknown to you.

work consists of 11 movements: a sinfonia, four choruses based on Biblical texts, three arias, two recitatives, and a duet. These movements are arranged into two groups, one probably formed before the Sunday morning sermon and the other after it. The general theme of the cantatas—Christ comes to comfort the soul in its sufferings—relates to both of the chief scripture readings appointed for the day: the Epistle (1 Peter 5:6-11)—"Humble yourselves under the mighty hand of God, that he may exalt you in due time, and cast all your care upon him, for he cares for you"; and Gospel (Luke 15:1-10)—the parables of the lost sheep and the lost coin: Christ goes in search of the lost soul, and "... there is joy in the presence of the angels of God over one sinner who repents." The first part of the cantata (movements 1-6), with its music in minor modes and its texts quoting the psalms, expresses the griefs and trials of the believer: "I had much distress and care within my heart." The contrasting second part (movements 7-11) describes the comfort, peace, and joy experienced by the believer through Christ’s salvation. The work’s closing movement, based on Revelation 5:12-13, echoes the doxology at the end of the Epistle as the chorus rejoices in Eternity’s ultimate glory.

In the somber opening sinfonia, the oboe and violin express the soul’s sadness against the background of a wearily trudging bass line. The two contrasting sections of the opening chorus reflect the emotional progression of the entire cantata from sadness to consolation. The repeated motif of "Ah do you not know your child?" in the opening of the first chorus and the fugue that follows might suggest the tangle of troubles from which the soul cannot extricate itself. After a brief pause the mood of the movement changes and its pace quickens to illustrate the believer’s trust that God’s comfort will “quicken” the soul. The following soprano aria, featuring an accompanying oboe, expresses unmitigated anguish: jagged melodic treble gnaw at the ear as pain claws at the heart. In the recitative and aria with which the tenor continues, the fear of being forsaken by God sinks the weeping soul in a sea of sorrow. The closing chorus of the cantata’s first part, which concludes with a fugue on the words, “my help and my God,” expresses the hope of the believer.

The seventh and eighth movements (a recitative and a dialogue for soprano and bass), are duets in E-flat major representing conversations between the believer’s soul, which feels lost in darkness, and Jesus, its light. The eighth movement is the theological heart of the cantata, as Jesus, the shepherd, promises to come and restore the soul, as in the Epistle. The ninth movement takes the form of a “chorus form,” a stepwise theme in triple meter rises and falls as it appears contrapuntally in three solo voices, accompanying and appearing between the phrases of two verses from the chorale, “if thou but God to guide thee.” The chorale tune is sung in long notes, first in the tenor part and then in the soprano part, as the three lower lines of the chorale weave the stepwise theme about it. The soul is urged to rejoice in a bright tenor aria that leads to the virtuosic concluding chorus of the cantata.

Bach’s declamatory setting of its opening text, “Worthy is the Lamb that was slain,” is reminiscent of Handel’s in The Messiah: the words are enunciated with such force and timpani, accompanies the chorus in the extensive final fugue that urges the listener to glorify God forever.

HEINRICH SCHÜTZ
Symphonia sacrae

The composer and organist Heinrich Schütz, born in 1585, was the first German musician to attain international acclaim. Initially a choirboy and then a law student, Schütz went to Venice in 1609, where he became a pupil of the famous composer Giovanni Gabrieli. From about 1616 until the end of his life, he served as Master of the Choristers of the Elector of Saxony at Dresden, although during the Thirty Years’ War he spent considerable time as Court Conductor in Copenhagen. At Dresden, Schütz was responsible for providing music for major court ceremonies, had to maintain the chapel staff, and was in charge of the choirboys’ musical training. He was 18-year-old Magdalena Wildt was wed in 1619, but she died six years later, leaving Schütz with two daughters whose care fell to their maternal grandmother, and the composer remained a widower until his death (a rare occurrence in his day). In 1627 he set to music a German translation of ‘Zefne, which was performed for the wedding of the Elector’s daughter, and which is considered the first German opera (the music has been lost). Schütz traveled to Venice again in 1628, probably to meet and study new developments in dramatic music with the great Claudio Monteverdi, whose compositions he held in high esteem.

Schütz appears to have written no independent instrumental music, and is therefore known almost solely through his sacred music, which exists in impressive quantity and variety. In the three books of Symphoniae sacrae (“Sacred symphonies”) of 1629, 1647, and 1650, Schütz made full use of the Italian concertato style, which was based on the contrast between opposing groups of voices and instruments. The works in these collections feature striking melodic invention and rigorous rhythms, with frequent alternations of dupe and triple meter, the latter often employed in ensemble sections whose reappearances help to unify the compositions formally. These works are also marked by vivid descriptive musical motives that illustrate the texts. In the last portion of the Symphoniae sacrae, the relatively large-scale works
J. S. BACH
CANTATAS 1 and 21

"I had to work hard," said Johann Sebastian Bach; "Anyone who works as hard will get just as far." The hard-laboring, long-suffering, immeasurably talented German composer was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for over 250 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian Bach. The boy was endlessly curious about every aspect of the art.

Bach began his professional career at 18, when he was appointed organist at a church in Amstutz. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1719), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Goethen, producing suites, concertos for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. Maria Barbara, Bach's wife and the mother of his seven children, died in 1720, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 36, Bach took the position of Cantor of St. Thomas' Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, he held for the rest of his life, Bach produced monumental musical masterworks, including the Christmas Oratorio, the St. Matthew Passion, the Mass in B Minor, the Musical Offering, and Art of the Fugue, though he was occupied by the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. Though the composer described himself as living "amidst continual vexation, envy, and persecution ..." he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving only a very modest material estate, but bequeathing us a wondrous wealth of musical treasures of which his cantatas provide particularly glittering examples.

A cantata is a composite form of vocal music normally consisting, in Bach's time, of four to six or more separate movements, including solo arias and recitatives, duets, and choruses, most frequently accompanied by an orchestra featuring a variety of instruments. Bach, the greatest master of the cantata form, composed over 300 of these works of which only about 200 have been preserved. No general description can begin to suggest the infinite variety and the indescribable wealth of musical creativity, technical expertise, and passionate spirituality found in these marvelous works, which constitute the core of Bach's vocal output.

Cantata BWV 1

Wie schön leuchtet der Morgenstem

This six-movement cantata for the Feast of the Annunciation of the Blessed Virgin Mary (the celebration of the announcement by the angel Gabriel that Mary has been chosen to bear the Son of God) was first performed on March 25, 1725, in Leipzig. Scored for four-part chorus, soprano, tenor, and bass soloists, and an orchestra that includes horns and oboes da caccia ("Hunting oboes") pitched a fifth below the modern oboe, and replaced in today's orchestra by English horns), this brightly shining work is based on the Biblical texts for the feast (Isaiah 7:10-15; "Behold, a virgin shall conceive," and Luke 1:26-38, in which Gabriel greets Mary), and on the verses of a 1599 hymn by Philipp Nicolai. The opening chorus is built on the chorale melody, "How brightly shines the Morning Star," which today is often associated with Christmas or Epiphany (the celebration of the visit of the Magi to the Christ Child). This movement is reminiscent of the opening chorus of the St. Matthew Passion in texture as the sopranos sing the chorale melody in long notes while the orchestra and the lower chorals parts accompany the tune with a contrapuntal tracery of intertwined countermelodies. Toward the close of this movement the bass lines in chorus and orchestra climb up the musical scale as the chorale melody slowly descends to meet them. A tenor recitative leads into a lovely aria for soprano featuring an oboe da caccia accompaniment. After a bass recitative comes an aria requiring a very agile tenor voice! The cantata closes with the return of the chorale tune, sung by the chorus in four-part harmony, accompanied by full orchestra, and festively decorated by the second horn.

Cantata BWV 21

Ich hatte viel Bekümmermis

This lengthy and complex composition, considered by some to be the best of Bach's cantatas, is scored for four-part chorus, soloists, and orchestra. It was written in Weimar for the third Sunday after Trinity (an early summer Sunday) and was first performed on June 17, 1714.

5. Aria Tenor

Bäche von gesaulten Zähren,
Fluten rutschten steifer.
Sturm und Wellen mich versehen,
Und dies trübsalvolle Meer
Will mit Geist und Leben schwächen,
Mast und Anker wolken brechen,
Hier versink ich in den Grund,
Dort seh ich ins Hölle Schlund.

6. Chor

Was beträust dich, meine Seele, und bist so unruhig in mir?
Hare auf Gott, denn ich werde ihm noch danken, daß er meines Angesichtes Hilfe und mein Gott ist.
(Phil. 4:12)

7. Zweiter Teil

7. Recitativ (Dialog - Seele, Jesus) Soprano & Bass

Ach Jesu, meine Ruhe,
Mein Licht, wo bleibest du?
O Seele schieß ich bin bei dir.
Beim Frieden bist du schon.
Hier ist ja lauter Nacht.
Ich bin dein treuer Freund,
Der auch im Dunkeln wacht,
Wo lauter Schallen sein.
Brich doch mit deinem Glanz und Licht des Trostes ein.
Die Stunde kommst schon,
Da deines Kampfes Kron
Dir wird ein fröhles Lalsal sein.

8. Aria (Duet) Soprano & Bass

Komm, mein Jesu, und erquicke,
Ja, ich komme und erquicke.
Und erfreue mit deinem Blicke.
Dich mit meinem Gnadensblicke.
Diese Seele, - Deine Seele,
Die soll sterben - Die soll leben,
Und nicht sterben - Und nicht leben.
Und in ihrer Unglückshöhle.
Hier aus dieser Wundenhöhle.
Ganz verderben?
Sollet du erben.
Ich muß stets in Kummer schweben,
Heil durch diesen Saft der Reben,
Ja, ja, ja, ich bin verloren!
Nein, ach nein, du bist ekkornet!
Nein, ach nein, du bist hoffest mich!
Ja, ja, ja, ich liebe dich!
Ach, Jesu, durchstieß mir Seele und Herz!
Entweiche ihr Sorgen, verschwindet, du Schmerzel!

9. Aria Tenor

Streams of salty tears,
Floods润seten steifer.
Storm and waves press against me,
and this troubled sea
will weaken my spirit and life,
will break mast and anchor.
Here I sink to the ground,
there I gaze into the maw of Hell.

6. Chorus

Why do you trouble yourself, my soul, and are so restless in me?
Wait for God; for I will yet thank Him, since He is the helper of my countenance and my God.

Part Two

7. Recitative (Dialogue - Soul, Jesus) Soprano & Bass

Ah, Jesus, my peace,
my light, where are you?
O soul behold! I am with you.
With me?
Here is only darkest night.
I am your faithful friend,
that also watches in the darkness,
that might harbor dire mischief.
Amen then with your radiance and light of comfort.
The hour approaches already,
when your crown of battle
will become a sweet refreshment.

8. Aria (Duet) Soprano & Bass

Come, my Jesus, and revive,
- Yes, I come and revive
- And delight with Your grace.
- You have my glance of grace.
- This soul - Your soul,
- shall die - shall live,
- and not live and not die
- and in its pit of unhappiness
- here out of this cave of injury
- completely perish?
- I must constantly hover in anguish
- Salvation! Through this juice of the vine.
- Yes, ah yes, I am lost!
- No, ah no, you are chosen!
- No, ah no, You hate me!
- Yes, ah yes, I love you!
- Ah, Jesus, thoroughly sweeten my soul and heart.
-Fade, you troubles, disappear, you pains!
9. Chorus - Chorale in Tenor & Soprano
Sel nun wieder zufrieden, meine Seelen, denn der Herr tut dir Gutes. (Psalm 116:7)
Was helfen uns die schweren Sorgen,
Was hilft uns unser Woh und Acht?
Was hilft es, daß wir alle Morgen
Beseuern unser Ungemach?
Wir machen unser Kreuz und Leid
Nur größer durch die Traurigkeit.
Denk nicht in deiner Drangsahlheit,
Daß du von Gott verlassen seist,
Und daß Gott der im Schaffe sitze,
Der sich mit stetem Glücke spiest.
Die folgende Zeit verändert viel
Und setzt jeglichem sein Ziel.
("Wer nur den lebend Gott IEBR wale."
verse 5)

10. Aria Tenor
Erfreue dich, Seele, erfreue dich, Herze,
Entweiche nun, Kummer, verschwinde, du Schmerz...
Verwandte dich, Weinen, in lauterem Wein,
Es wird nun mein Ärchen ein Lauchzen mir sein!
Es brennet und flammert die reineste Kerze
Der Liebe, des Tostes in Seele und Brust,
Weil Jesus mich tröstet mit himmlischer Lust.

11. Chor
Das Lamm, das erwürgt ist, ist würdig zu nehmen Kraft und Reichtum und Wohlthat unsterblichkeit und Ehre und Preis und Lob.
Es wird ein ewiger Wein sein, der von Jesus Christus und seiner Herrlichkeit und Ehre und Wohlthat und Reichtum und Orakel und Apostel und Propheten.

A Sound Repetition for Skill & Integrity
Violins, Violas & Cellos

APPLEBAUM

VIOLIN SHOP

Violin Makers • Restoration
Sales • Rental • Repair
Accessories • Appraisals

1948 Pacific Avenue, Tacoma
253-372-4734 • www.applebaumviolin.com

SCHÜTZ and BACH
SATURDAY, NOVEMBER 4, 2005 – 8:00 PM
TOWN HALL

Amanda Jane Kelley, soprano
Lauret Medall, alto
Stephen Wall, tenor
Jerry Samis, tenor
Brian Box, baritone

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS

George Shangrow, conductor

PROGRAM

Siehe, es erschien der Engel des Herren Joseph im Traum, SWV 403

Cantata BWV 41, "Wie schön leuchtet der Morgenstern"

Chorus
Tenor Recitative
Soprano Arias
Bass Recitative
Tenor Arias
Choral

Es ging ein Sämann aus, zu säen seinen Samen, SWV 408

– Intermission –

Heinrich Schütz (1585-1672)

Cantata BWV 21, "Ich hatte viel Bekümmernis"

PRIMA PARTE
Sinfonia – Adagio assai
Chorus
Soprano Arias
Tenor Recitative
Tenor Arias
Choral

SECONIDA PARTE
Soprano and Bass Recitative
Soprano and Bass Duets
Chorus
Tenor Arias
Chorus – Grave/Allegro

Heinrich Schütz (1585-1672)

Johann Sebastian Bach (1685-1750)

Please disconnect signal watches, pagers and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.