

# PROGRAM



FIRST CONCERT 1950-51 SUBSCRIPTION SERIES

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## THE BACH ARIA GROUP

WILLIAM H. SCHEIDE, *Director*

JULIUS BAKER, *Flute*

BERNARD GREENHOUSE, *Violoncello*

ROBERT BLOOM, *Oboe*

ROBERT HARMON, *Tenor*

JEAN CARLTON, *Soprano*

SERGIUS KAGEN, *Piano*

NORMAN FARROW, *Bass-baritone*

MARGARET TOBIAS, *Alto*

MAURICE WILK, *Violin*

ASSISTED BY A STRING ENSEMBLE

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TOWN HALL

NEW YORK

TUESDAY EVENING, OCTOBER 31, 1950

AT 8:30 O'CLOCK

A Program of Arias from the Cantatas of  
JOHANN SEBASTIAN BACH  
[1685-1750]

Translations and Notes  
Prepared by  
William H. Scheide

Bach's main work, in quantity and quality, is the music, mainly cantatas, which he wrote for the services of the Lutheran churches of Leipzig. He never published any of it and the numbers by which the church cantatas are most readily identified merely show their position in the complete edition of his works which appeared over one hundred years after his death. The commonest musical form appearing in these cantatas is the aria; accordingly it forms the center of the Bach Aria Group's repertoire. The string ensemble in this concert, however, permits complete performance of a few of the more simply scored cantatas. Two of them have therefore been included in the program. The interlineated translations have no other object than to set forth as baldly as possible the meaning of the German text. The word "continuo" refers to the piano and violoncello which are present in every number.

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I. Aria from Cantata 99 — Tenor, flute and continuo.

*Erschütt're dich nur nicht, verzagte Seele,*  
Waver not, oh fearful soul,  
*wenn dir der Kreuzes-Kelch so bitter schmeckt.*  
if the cup of the cross tastes so bitter to you.  
*Gott ist dein weiser Arzt und Wundermann,*  
God is your wise physician and wonder worker,  
*so dir kein tödlich Gift einschenken kann,*  
so can give you no deadly poison,  
*obgleich die Süßigkeit verborgen steckt.*  
although the sweetness lies concealed.

II. Aria from Cantata 33 — Alto, strings and continuo.

Simple  
strings  
plucked

*Wie furchtsam wanken meine Schritte,*  
How fearfully do my footsteps falter,  
*doch Jesus hört auf meine Bitte*  
but Jesus hears my prayer  
*und zeigt mich seinem Vater an.*  
and shows me to his Father.  
*Mich drückten Sündenlasten nieder,*  
The burdens of sin pressed me down,  
*doch hilft mir Jesu Trostwort wieder:*  
but Jesus' word of comfort helps me again:  
*dass er für mich genug getan.*  
that he has done enough for me.\*

\*cf. 2 Cor. 12:9

# Die Musik ist auch Schöner.

## III. Aria from Cantata 68 — Soprano, 'cello, violin, oboe and continuo.

*Mein gläubiges Herz, frohlocke, sing, scherze,*  
My believing heart, shout for joy, sing, frolic,  
*lein Jesus ist da;*  
your Jesus is there;  
*weg, Jammer, wege, Klagen, ich will euch nur sagen:*  
away, terror, away, complaining, I will merely say to  
you:  
*mein Jesus ist nah.*  
my Jesus is near.

## IV. Cantata 82 — For Bass solo throughout — For the Feast of the Purification.

### 1. Aria for oboe, strings and continuo.

*Ich habe genug,*  
I have enough.  
*Ich habe den Heiland, das Hoffen der Frommen,*  
I have taken the savior, the hope of the pious,  
*auf meine begierigen Arme genommen.*  
upon my eager arms.  
*Ich hab' ihn erblickt,*  
I have seen him,  
*mein Glaube hat Jesum an's Herz gedrückt;*  
my faith has pressed Jesus to my heart;  
*nun wünsch' ich noch heute mit Freuden*  
now wish I even today with joy  
*von himmen zu scheiden.*  
from here to depart.\*

\*cf. the story of Simeon in Luke 2:25-30

### 2. Recitative for continuo.

*Ich habe genug.*  
I have enough.  
*Mein Trost ist nur allein,*  
My comfort is only  
*dass Jesus mein und ich sein eigen möchte sein.*  
that Jesus might be mine and I his own.  
*Im Glauben hab' ich ihn, da selb' ich auch, mit Simeon,*  
In faith I hold him, thus I see also, with Simeon,  
*die Freude jenes Lebens schon.*  
already the joy of that life.  
*Lasst uns mit diesem Manne ziehen!*  
Let us follow this man.  
*Ach! möchte mich von meines Leibes Ketten der Herr*  
*erretten.*  
Ah, might the Lord deliver me from the chains of my  
body.  
*Ach! wäre doch mein Abschied hier, mit Freuden sag!*  
*ich, Welt, zu dir:*  
Ah, were only my departure here, with joy would I say,  
world, to you:  
*Ich habe genug!*  
I have enough.

### 3. Aria for strings and continuo.

*Schlummert ein, ihr matten Augen, fallet sanft und selig*  
<sup>zu.</sup>  
Fall asleep, you tired eyes, close softly and blessedly.  
*Welt, ich bleibe nicht mehr hier, hab' ich doch kein Teil*  
*an dir,*  
World, I stay no more here, indeed I have no part in  
you,  
*das der Seele könnte taugen.*  
that could be good for the soul.  
*Hier muss ich das Elend bauen, aber dort werd' ich*  
*schauen.*  
Here must I live in exile, but there will I see  
*süßsen Frieden, stille Ruh'.*  
sweet peace, silent rest.

### 4. Recitative for continuo.

*Mein Gott! wann kommt das schöne: Nun!*  
My God, when comes the beautiful (summons): now!  
*da ich in Frieden fahren werde,*  
when I will go in peace,  
*und in dem Sande kühler Erde,*  
and in the sand of cool earth  
*und dort, bei dir, im Schoosse ruh'n?*  
and there, with you, rest in your bosom?  
*Der Abschied ist gemacht. Welt! gute Nacht.*  
The departure is made. World, farewell.

### 5. Aria for oboe, strings and continuo.

*Ich freue mich auf meinen Tod!*  
I rejoice in my death,  
*ach! hätt' er sich schon eingefunden.*  
ah, would that it had already arrived.  
*Da entkomm' ich aller Noth, die mich noch auf der*  
*Welt gebunden.*  
Then I will escape from all distress which still binds  
me to the world.

## INTERMISSION

## V. Aria from Cantata 151 — Soprano, flute, strings and continuo — For Christmas.

*Süßer Trost, mein Jesus kommt,*  
Sweet comfort, my Jesus comes,  
*Jesus wird anitz geboren.*  
Jesus is now born.  
*Herz und Seele freuet sich,*  
Heart and soul rejoice,  
*denn mein liebster Gott hat mich*  
for my dearest God has  
*nun zum Himmel auserkoren.*  
chosen me now for heaven.

VI. Aria from Cantata 101 — Tenor, violin and continuo.

*Handle nicht nach deinen Rechten*  
Deal not according to your rights  
*mit uns bösen Sünderknechten,*  
with us evil slaves of sin,  
*lass das Schwert der Feinde ruhn.*  
let the enemies' sword rest.  
*Höchst, höre unser Flehen,*  
Highest, hear our entreaty,  
*dass wir nicht durch sündlich, Tun*  
that we may not through sinful deeds  
*wie Jerusalem vergehen.*  
perish like Jerusalem.

VII. Aria from Cantata 70 — Alto, 'cello and continuo.

*Wenn kommt der Tag, an dem wir ziehen*  
When comes the day on which we withdraw  
*Aus dem Aegypten dieser Welt?*  
from the Egypt of this world? \*  
*Ach lasst uns bald aus Sodom fliehen*  
Ah let us soon flee out of Sodom  
*Ek' uns das Feuer Überfällt.*  
before the fire overtakes us.  
*Wacht, Seelen, auf von Sicherheit*  
Wake up, souls, from security  
*Und glaubt, es ist die letzte Zeit.*  
and believe, it is the last time. †  
\*referring to the slavery of the Jews in Egypt and  
their flight from it.

†That is: believe that the end of the world is at hand.

VIII. Cantata 166 — Fourth Sunday after Easter.

1. Aria for bass, orchestra and continuo.

*Wo gehst du hin, wohin?*  
Where are you going, whither? \*

\*cf. John 16:5

2. Aria for tenor, oboe and continuo.

*Ich will an den Himmel denken*  
I will think on heaven  
*und der Welt mein Herz nicht schenken.*  
and not give my heart to the world.  
*Wenn ich gehe oder stehe,*  
Whenever I go or stand,  
*so liegt mir die Frag' im Sinn:*  
the question is present in my mind:  
*Mensch, ach Mensch! wo gehst du hin?*  
Man, ah man, where are you going?

3. Chorale for soprano, strings unison and continuo.

*Ich bitte dich, Herr Jesu Christ,*  
I pray to thee, Lord Jesus Christ,  
*half' mich bei den Gedanken*  
hold me to these thoughts

*und lass mich ja zu keiner Frist*  
and let me not for an instant  
*von dieser Meinung wanken,*  
from this intention waver,  
*sondern dabei verharren fest,*  
but persist firmly in it,  
*bis dass die Seel' aus ihrem Nest*  
until the soul from out its den  
*wird in den Himmel kommen.*  
shall come into heaven.

4. Recitative for bass and continuo.

*Gleichwie die Regenwasser bald verfließen,*  
Just as the rain water soon runs off  
*und manche Farben leicht verschliessen,*  
and many a color easily washes out,  
*so geht es auch der Freuden in der Welt,*  
so goes it also with worldly joy  
*auf welche mancher Mensch so viele Stücken hält;*  
which many a man values so highly;  
*denn ob man gleich zuweilen sieht,*  
for though one for a while may see  
*dass sein gewünschtes Glück blüht,*  
that his desired good fortune flourishes,  
*so kann doch wohl in besten Tagen*  
nevertheless even in the best days can  
*ganz unermuth die letzte Stunde schlagen.*  
wholly unexpected the last hour strike.

5. Aria for alto, orchestra and continuo.

*Man nehme sich in Acht wenn das Glück lacht.*  
Let one beware when Fortune laughs.  
*Denn es kann leicht auf Erden vor Abends anders*  
werden,  
For on earth it can easily be otherwise before evening,  
*als man am Morgen nicht gedacht.*  
than what one plans in the morning.

6. Chorale for four voices, orchestra and continuo.

*Wer weiss, wie nahe mir mein Ende,*  
Who knows how near my end may be,  
*him geht die Zeit, her kommt der Tod.*  
hence goes time, hither comes death.  
*Ach, wie geschwinde und behende*  
Ah, how swift and sudden  
*kann kommen meine Todesnot!*  
can come my death pangs.  
*Mein Gott, ich bitt' durch Christi Blut:*  
My God, I pray by the blood of Christ:  
*mach's nur mit meinem Ende gut!*  
only make it well with my death.