

Chatham Baroque & RENAISSANCE BAROQUE

Chatham Baroque *Joy of Bach*

Friday, March 15 • 7:30
Saturday, March 16 • 7:30
Calvary Episcopal Church

Brandenburg Concerto No. 6 • Cantata 82

WITH GUEST ARTISTS

REBECCA HUMPHREY DIEDERICH • DANIEL ELYAR • ALAN LEWIS • MARTHA MCGAUGHEY
PAUL MILLER • KATHRYN MONTOYA • J. TRACY MORTIMORE • JUSTIN WALLACE • JONATHAN WOODY



23/24 SUBSCRIPTION SERIES

The Joy of Bach

Jonathan Woody *bass-baritone*

Kathryn Montoya *oboe*

Andrew Fouts *violin & viola*

Daniel Elyar *viola* • Paul Miller *violin*

Patricia Halverson, Martha McGaughey *viola da gamba*

Rebecca Humphrey Diederich *violoncello*

J. Tracy Mortimore *bass & violone*

Justin Wallace *harpsichord & chamber organ*

Scott Pauley *archlute & theorbo*

Alan Lewis *organ prelude*

Prelude and Fugue in C BWV 547 Johann Sebastian Bach (1685 - 1750)

Cantata “Schwingt freudig euch empor” BWV 36 Bach

Aria: Willkommen, werter Schatz!

Brandenburg Concerto No. 6 in B-flat Major BWV 1051 Bach

- I. -
- II. Adagio ma non tanto
- III. Allegro

Intermission

Ricercare à 6 BWV 1079 Bach

Cantata “Ich habe genug” BWV 82 Bach

Aria: Ich habe genug, ich habe den Heiland
Recitativo: Ich habe genug! Mein Tros ist...
Aria: Schlummert ein, ihr matten Augen
Recitativo: Mein Gott! Wann kommt das...
Aria: Ich freue mich auf meinen Tod

PROGRAM NOTES

To lovers of the music of Johann Sebastian Bach, the month of March brings not only the promise of Spring but also the commemoration of his birthday, March 21, 1685. Around the world, concerts pop up to celebrate Bach and his music, no less harbingers of Spring to the observant than forsythia.

For Chatham Baroque this had always meant joining in programs led by Pittsburgh’s beloved Bach scholar Don Franklin, who perennially gathered friends from near and far to share in the music of J. S. Bach. With tonight’s concert, we continue this tradition.

Few composers can so effectively carry a whole concert program dedicated to their work; fewer still with works as extraordinarily inventive and masterful. Bach’s musical output totals well over a thousand known works comprising cantatas, masses, passions, oratorios, motets and chorales, organ works, keyboard and lute works, chamber music, orchestral suites and concertos, *The Musical Offering*, *The Art of the Fugue*, and various canons. One could program annual Bach concerts one’s entire life and not even come close to presenting all his music.

Tonight’s program features five works representing distinct genres: a prelude and fugue for solo organ, a bass aria from a church cantata, a concerto grosso, a six-voice study of fugal counterpoint, and a solo cantata for bass.

Prelude and Fugue in C BWV 547

Bach’s legendary status as a keyboardist was cemented early in his life. In 1717 he famously challenged French virtuoso Louis Marchand to a competition at the court in Dresden (keyboard duels involving improvisation were “a thing” in Germany in the 17th and 18th centuries) and won by default when Marchand didn’t show up. The contemporary music critic Friedrich Wilhelm Marburg later wrote about the incident: “It would be wrong to conclude from this defeat of Marchand in Dresden that he must have been a poor musician. Did not as great a one as Handel avoid every opportunity of confronting the late Bach... or of getting involved with him?”

Bach’s works for keyboard span his entire creative life. Perhaps more than any other genre, they represent the full breadth of styles and influences his musical career encompassed. They incorporate models ranging from Buxtehude and Pachelbel to Lully, Marais, Couperin, Frescobaldi, and Vivaldi. Yet, from the outset, they challenged conventions and are imbued with a voice that is entirely Bach.

With few exceptions, Bach’s keyboard works were written specifically for either harpsichord or organ; this is a distinction which had been less defined in earlier German keyboard composition. This is evident in his prevalent use of obligato

pedal (played by the feet) in the organ works. The Prelude and Fugue in C BWV 547 utilizes the pedals to great effect. Beginning in the fifth measure, it takes on the skip-like 9/8 pulse of the prelude, over which the hands play in faster diminutions, and continues to rock us hypnotically and at length toward a sustained pedal point. This leads to a brief episode of static chords interspersed with silence that resolve into a final push to the end. The fugue begins with four expositions for the hands, in four voices, which present the subject both right-side-up and inverted, carrying on for a full two-thirds of the piece before the entrance of the feet with the 5th voice. This final voice enters emphatically, playing the subject twice, in slow motion. The static chords of the Prelude return before a final sustained pedal (a familiar Bach move) carries us to a riveting culmination.

Brandenburg Concerto No. 6 in B-flat Major BWV 1051

The Brandenburg Concertos take their popular name from their dedication to Christian Ludwig, Margrave of Brandenburg-Schwedt. Drawn mostly from previously composed material, Bach compiled this collection in 1721. The manuscript bears the title *Six Concerts avec plusieurs Instruments*, meaning “Six Concertos for several instruments.” Indeed, the concertos are each uniquely orchestrated for different, unorthodox configurations of solo instruments. Concerto No. 1 has solo parts for 3 natural horns, 3 oboes, bassoon, and violino piccolo (a small violin tuned a minor third higher than usual), accompanied by a complement of strings and continuo. Concerto No. 6 has no violins at all, but is scored for 2 solo violas da braccio, 2 violas da gamba, violoncello, violone, and basso continuo.

This mixture of the two string families – those *of the leg* (*da gamba*) which have frets on the neck with those *of the arm* (*da braccio*) without frets – is akin to English consort music, which was often played by a “mixed” or “broken” consorts of instruments, combining viols (as the English called violas da gamba) with violins. Bach revels in the rich sonority of this happy, blended family of treble-less strings. While consort-like in orchestration, the overall style leans toward the Italianate concerto grosso, specifically Vivaldi’s, written for various combinations of instruments. These are characterized by a three-movement form (alternating fast-slow-fast), with virtuosic imitative writing passed through the solo parts, reduced orchestration for an expressive second movement, and the final movement in a rousing triple meter.

Ricercare à 6 BWV 1079

Late in life, Bach received several invitations from Frederick the Great, King of Prussia, to visit the royal palace in Potsdam. Though his son Carl Phillip Emmanuel was employed there as harpsichordist, Bach repeatedly put off the visit, pleading ill health. More likely, he was wary of the negative reception such a trip might stir in his hometown of Leipzig, which in 1745 had surrendered to Prussian forces. He may also have suspected that both he and his music were considered old-fashioned by the young, atheistic king, the champion of the blossoming German Enlightenment.

Bach’s complex music, steeped in Lutheran piety, was downright overwrought in contrast with the emerging, leaner pre-Classical style.

Eventually, in May 1747, the elder Bach made the 20-hour journey to Potsdam. Upon learning that the elder Bach had arrived at court, Frederick is said to have put down his flute, canceled the evening’s concert, and remarked to his orchestra, “Gentlemen, old Bach is here.” Bach was then invited to tour and play Frederick’s new collection of fortepianos housed throughout the palace. At the end of the tour, Frederick gave him a theme – an impossibly angular and chromatic subject – on which to improvise a three-voice fugue. The 20th-century composer Arnold Schoenberg theorized that Carl Phillip Emmanuel had, in fact, composed this theme in advance, under order, as a prepared musical trap. Bach handled the task with aplomb, but conceded defeat when the king asked for a six-voice fugue, with the elder Bach asking for time to work out the score.

Two months later, Bach published *The Musical Offering* in Leipzig and sent the score to Potsdam. Included in the publication are a florid dedication and the inscription, “Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta” (The Theme Given by the King, with Additions, Resolved in the Canonic Style). Ever crafty, the first letters of this inscription spell out *ricercar* (*ree-cher-car*), a type of early Baroque composition taking its name from the Italian verb *ricercare* – to seek.

The Musical Offering is made up of thirteen different treatments of Frederick’s tricky theme: ten canons, a trio sonata, the Ricercar à 3, and the promised six-voice fugue – the Ricercar à 6. In his Pulitzer Prize-winning book, *Gödel, Escher, Bach: An Eternal Golden Braid* (1979), Douglas R. Hofstadter compares the task of setting the royal theme as a six-voice fugue to “the playing of 60 simultaneous blindfold games of chess and winning them all.” The Ricercare à 6 is indeed among the most elaborate fugues ever composed; the mere exposition of the full theme by all six voices takes up nearly a third of the work. The contrapuntal discipline conveys Bach’s spiritual dedication to his craft. In his book, *Evening in the Palace of Reason*, James R. Gaines says about *The Musical Offering*, “Nowhere...can you hear so clearly the connection between musical and celestial harmony,” as if Bach were not only affirming his own abilities but also justifying his entire life’s work.

Published with each part given its own stave, the score for the Ricercare à 6 gives no indication of which instruments are to play. That it is idiomatically possible to play it with two hands may indicate that it was meant for solo keyboard. Tonight, we continue our celebration of mixed consorts and present it with six bowed string instruments.

Schwingt freudig euch empor BWV 36 & Ich habe genug BWV 82

Bach's extant cantatas number over 200. As many as another 100 have been lost. The survivors fall into two basic groups, sacred and secular, with the vast majority being sacred. The earliest of these date from his first organ jobs in Arnstadt (1703-1706), Mühlhausen (1707-1708), and at the court of Weimar (1708-1717). The bulk were composed in Leipzig (1723ff), where the composition of cantatas for Sundays and church feasts was foremost among his duties as Kantor for the Thomaskirche.

Much of the music for the sacred cantata *Schwingt freudig euch empor* BWV 36 first appeared in earlier secular cantatas. By the time Bach set the music to text for the first Sunday in Advent in 1731, there had been four secular versions of the work. Yet the music is well suited to its sacred context as well, joyously welcoming Jesus' arrival into the hearts of the faithful. The spirited bass aria "Willkommen, werter Schatz!" conveys this excitement through exuberant triplets in the violin part.

Ich habe genug BWV 82 is among the most famous of the relatively few sacred cantatas Bach composed for solo voice. It was first performed on February 2, 1727, for the Feast of the Purification of Mary. Christoph Birkmann's libretto focuses on the story of Simeon. Having been assured that he would not die until he saw the Messiah, Simeon meets Jesus at his Presentation at the Temple. Taking the infant into his arms, he immediately utters the words known as the Song of Simeon (Luke 2:29-32):

*Now thou dost dismiss thy servant, O Lord, according to thy word in peace;
Because my eyes have seen thy salvation,
Which thou hast prepared before the face of all peoples;
A light to the revelation of the Gentiles, and the glory of thy people Israel.*

In the first aria, the musical motif that carries the text *Ich habe genug* (*I have enough*) is characterized by a recurring dotted *siciliano* rhythm first introduced by solo oboe. This melody is reminiscent of the alto aria, "Erbarme dich, mein Gott" (*Have mercy, my God*), from St. Matthew Passion and the aria "Stirb in mir, Welt, und alle deine Liebe" (*Die in me, world, and all your love*) from Cantata 169. In all three, the speaker asks for mercy, contrasting the sins and sufferings of this world with the life to come. The central aria of BWV 82 is a comforting lullaby. Over a shimmering bed of strings, the gently intoned text equates the pleasure of literal slumber with the sweet peace to be found in eternal rest. It is perhaps unsurprising that Bach sets the text of the final aria, "Ich freue mich auf meinen Tod" (*I delight in my death*), with exuberant fervor. The music rushes excitedly forward toward salvation.

For Bach, death was commonplace, endured through the early loss of his parents, his first wife, and six of his 20 children. No doubt, he found solace in this vision of death as a welcome escape, both for those he lost and ultimately, inevitably, for

himself. Whether or not listeners share Bach's faith, they might just glimpse the beauty and bliss his music promises.

- Andrew Fouts, Co-Artistic Director

ABOUT THE ARTISTS

CHATHAM BAROQUE

Andrew Fouts violin & viola

Andrew Fouts is co-artistic director of Pittsburgh's acclaimed Chatham Baroque, which presents over thirty concerts and educational programs each season. His playing has been noted for its "mellifluous sound and sensitive style" (*Washington Post*), and "superb technique and spirit" (*Pittsburgh Post-Gazette*). For over a dozen years Andrew has served as concertmaster with Washington Bach Consort. For the upcoming 2023-2024 season he will also appear as a featured artist with Apollo's Fire, American Bach Soloists, and Ars Lyrica Houston. In 2008 Andrew won first prize at the American Bach Soloists' International Baroque Violin Competition. He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil, and can be heard on numerous recordings with Chatham Baroque, Apollo's Fire, American Bach Soloists, Philharmonia Baroque, Musik Ekklesia, and Alarm Will Sound. His principal teachers include Charles Castleman at the Eastman School of Music and Stanley Ritchie at Indiana University Jacobs School of Music. He plays a violin by Karl Dennis, after Guarneri (1735), a short bow by David Hawthorne, Cambridge, MA, after a late 17th century English model, and a long bow by H.F. Grabenstein, Williston, VT, after an early 18th century English model.

Patricia Halverson viola da gamba & violone

Patricia Halverson is a founding member of Chatham Baroque. She holds a D.M.A. in Early Music Performance Practice from Stanford University and, while at Stanford, studied viol with Martha McGaughey. After completing her degree, Halverson continued viol studies at the Koninklijk Conservatorium in The Hague. Collaborations outside of Chatham Baroque include performances with Four Nations, The Rose Ensemble, and Empire Viols. She has performed on many occasions as a soloist in the passions of J. S. Bach. The most memorable involved sitting three feet from PSO conductor Manfred Honeck for performances of Bach's St. John Passion. Halverson is a frequent faculty member at summer workshops, including Pittsburgh's Mideast Early Music Workshop and the VDGSA's annual Conclave.

Scott Pauley *theorbo & archlute*

Scott Pauley is co-artistic director of Chatham Baroque. Over a career spanning more than 25 years, he is one of the leading collaborative players on early plucked stringed instruments in America. He has performed in 26 states and at venues including Carnegie Hall, The Library of Congress, and Wigmore Hall, and has performed in Canada, Mexico, Argentina, Bolivia, Ecuador, and Peru. He has created numerous compelling programs for Chatham Baroque, ranging from music of Spain and Latin America to music of England, Scotland, and French Canada, often with an interest in demonstrating the connections between baroque music and popular styles. He holds a doctoral degree in Early Music Performance Practice from Stanford University and studied with Nigel North at the Guildhall School of Music and Drama in London. Scott also performs with Four Nations Ensemble and Opera Lafayette and has soloed with the Atlanta and Pittsburgh Symphony Orchestras.

GUEST ARTISTS**Jonathan Woody** *bass-baritone*

Jonathan Woody is a versatile and dynamic musician who maintains an active schedule as a performer and composer in New York and across North America. Cited by *The Washington Post* for singing “with resonance and clarity,” Woody is in demand as a bass-baritone soloist, appearing regularly with historically informed orchestras including Boston Early Music Festival, Apollo’s Fire, Pacific MusicWorks, Bach Collegium San Diego, Trinity Baroque Orchestra, and New York Baroque Incorporated. In the 2021-2022 season, he served as Artistic Advisor for the Portland Baroque Orchestra, curating a program of 17th-century German music for voices and orchestra. An accomplished chamber musician, Woody often performs as a member of the GRAMMY®-nominated Choir of Trinity Wall Street. He has also recently performed in collaboration with Kaleidoscope Ensemble, Les Délices, Seraphic Fire, Byron Schenkman and Friends, and TENET Vocal Artists.

As a sought-after new music proponent, Woody has participated in premiere performances of several leading composers’ works, including Ted Hearne’s *The Source* (2014), Ellen Reid’s *p r i s m* (2019 Pulitzer Prize-winner), Missy Mazzoli’s *Breaking the Waves* (NYC premiere, 2018), and Du Yun’s *Angel’s Bone* (2017 Pulitzer Prize-winner).

In recent seasons, Woody has appeared at the Staunton Music, Portland Bach, Carmel Bach, and Oregon Bach Festivals, at the American Bach Soloists Academy, and at the Aldeburgh Festival at Snape Maltings. He has also been seen on the operatic stages of Opera Lafayette, American Opera Projects, and Beth Morrison Projects. Woody can be heard on the Choir of Trinity Wall Street’s GRAMMY®-

nominated recording of *Israel in Egypt*, released in 2013 on the *Musica Omnia* label, as well as on ACRONYM’s *Cantica Obsoleta* (Olde Focus Recordings), Boston Early Music Festival’s St. Matthew Passion of J. Sebastiani (RadioBremen), New York Polyphony’s *Roma Aeterna* (BIS Records), and the Choir of Trinity Wall Street’s *Missa Gentis Humanae* (Musica Omnia).

Kathryn Montoya *oboe*

Kathryn Montoya appears with a variety of orchestral and chamber music ensembles, including the Boston Early Music Festival Orchestra, Tafelmusik, and Apollo’s Fire. She received her degrees at Oberlin Conservatory and Indiana University School of Music, Bloomington. While at IU, she received the prestigious Performer’s Certificate and was awarded a Fulbright Scholarship to study in Germany. Montoya teaches historical oboes at Oberlin Conservatory and has been on the faculty of Longy’s International Baroque Institute, the Baroque Performance Institute at Oberlin, and SFEMS workshops, and has given masterclasses in the US and China.

Montoya enjoys a varied musical career performing for the Grammy award-winning recording of Charpentier’s *La Couronne de Fleurs* with BEMF, as well as productions of *Twelfth Night* and *Richard III* on Broadway with Shakespeare’s Globe of London, and has toured and recorded extensively with the Traditional music group, Ensemble Galilei. She can regularly be found in Hereford, England, converting an 18th-century barn into a home with her husband, James.

Daniel Elyar *viola*

Daniel Elyar, an active performer and recording artist, has specialized in Baroque performance practice in Europe and North America for over twenty years. Elyar has performed and recorded with ensembles in North America and Europe such as Tafelmusik, the Utrecht Baroque Consort, Concerto d’Amsterdam, Teatro Lirico, Concerto Palatino, the Boston Early Music Festival Orchestra, the New York Collegium, Ensemble REBEL, Tempesta di Mare, Clarion Players and Choir, and the Trinity Baroque Orchestra on Wall Street. Elyar holds a Bachelor of Music degree from the Cleveland Institute of Music, an Artist’s Diploma from the Sweelinck Conservatory (Amsterdam), and a Master’s of Music from the Royal Conservatory (the Hague).

Paul Miller *violin*

Paul Miller is a music theorist, pedagogue, and performer specializing in music. Before joining the musicianship department of the Mary Pappert School of Music at Duquesne University in 2015, he served as a Mellon Postdoctoral Fellow at Cornell University and on the faculties of the University of Colorado in Boulder and Temple University. He holds a Ph.D. from the Eastman School of Music, as well as a Master's in viola performance. As a performer, Miller has appeared at the Metropolitan Museum of Art in New York City, the Library of Congress, the National Cathedral in Washington, D.C., the Darmstadt International Festival for New Music, the Bethlehem Bach Festival, and the Hawai'i Performing Arts Festival, along with ensembles such as El Mundo and Tempesta di Mare. He has collaborated in chamber music concerts with Richard Savino and Jory Vinikour, both Grammy® award nominees.

As a pedagogue with over 20 years of classroom experience, Miller enjoys teaching everything from fundamental skills such as solfege, voice-leading, counterpoint, and harmony to more advanced topics such as Schenkerian analysis and post-tonal theory. His students hold full-time and tenured positions at James Madison University, the Pittsburgh Symphony, the San Francisco Conservatory, and other top-tier institutions throughout the country.

Rebecca Humphrey Diederich *cello*

Cellist Rebecca Humphrey lives and works in the Philadelphia area, where she is an active freelancer and member of several chamber ensembles including Kleine Kammermusik, Night Music, Sylvan Viols, and Franklin Quartet. She discovered the world of early music while studying at Oberlin College. Based on this newfound passion, she moved to Minneapolis, where she was principal cellist in the Lyra Consort for twelve years. During extended periods overseas, she collaborated with Kammerensemble Luzerne and Capriccio Basel in Switzerland, and Latitude 37 in Melbourne, Australia. Humphrey's talent in crafting bass lines, solos, and vocal accompaniment makes her a sought-after Bach specialist. Still, her greatest passion is exploring the intimate and collaborative dynamics of chamber music, which she has pursued as founding member of many ensembles, notably Belladonna, which performed extensively in the US and Brazil. When not playing cello or viola da gamba, Humphrey can be found on the tennis court or in the Allegheny Mountains of western Pennsylvania.

Martha McGaughey *viola da gamba*

Martha McGaughey studied with Jordi Savall and Wieland Kuijken. She is a founding member of the New York-based Empire Viols, which was in residence at Second Presbyterian Church for 20 years, as well as Gold and Glitter, with violinist Daniel Lee. She has recorded for the Fonit Cetra and Erato labels, and for EMI. She has twice been a Regents' Lecturer at the University of California, and was

a featured soloist with the China National Symphony in Beijing. McGaughey's past and present teaching positions include the Ecole Nationale de Musique in Angoulême (France), Stanford University, and since 1986 The Mannes College of Music, where she currently teaches a chamber music class as well as Baroque Performance Practice and a Performance Workshop for ESL students. She also teaches ESL at Building One Community, The Center for Immigrant Opportunity, in Stamford, Connecticut.

J. Tracy Mortimore *bass & violone*

Tracy Mortimore performs extensively on modern and historical double basses and violone. Early music groups with whom he has appeared include Santa Fe Pro Musica, Washington Bach Consort, Musica Pro Rara, Tafelmusik, Opera Atelier, Toronto Consort, Seattle Baroque, Bourbon Baroque, Chatham Baroque, Folger Consort, Tempesta di Mare, Apollo's Fire, Clarion Music Society, Pegasus, NYSEMA, Atlanta Baroque Orchestra, Handel and Haydn Society, North Carolina Baroque, and Aradia Ensemble, with whom he has made over 50 recordings. Mortimore currently resides in Cleveland, where, in addition to his work in early music, he is the bassist for The Cleveland Chamber Symphony, an ensemble specializing in contemporary classical music. Outside of the classical music world, he can be heard playing with Tierradentro, an Argentinian folk music band based in Pittsburgh, and Mobula Mobular, an avant garde jazz improvising trio.

Justin Wallace *harpsichord and organ*

Justin Wallace leads a multifaceted career as a harpsichordist, organist, and composer. He holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music. His principal teachers have included David Higgs and William Porter. In 2018, he was selected to study at Royaumont Abbey with the acclaimed French harpsichordist Blandine Verlet. Wallace's compositions have been performed nationally and broadcast on American Public Media's Pipedreams. Wallace was the Assistant Organist at Shadyside Presbyterian Church in Pittsburgh from 2013 to 2023. He is currently pursuing a doctoral degree from the University of Michigan.

Alan Lewis *organ prelude*

Alan Lewis is in his twenty-seventh year as Organist and Director of Music at Calvary Episcopal Church, Pittsburgh. Chatham Baroque's residency at Calvary has brightened the last twenty musical seasons there, and he has also joined the ensemble outside Calvary's walls for performances in and beyond Pittsburgh. He holds a degree in organ performance from the Conservatory of Music at Oberlin College, where he studied organ with William Porter and harpsichord with Lisa Crawford; his M.A. and Ph.D. are from the University of California, Berkeley, where he specialized in Renaissance vocal music. Lewis has been an active leader in the American Guild of Organists for the Pittsburgh region, and nationally in the Association of Anglican Musicians, which he led as President, and for whose Journal he contributes regular book reviews. He lives in Shadyside.

SPECIAL THANKS

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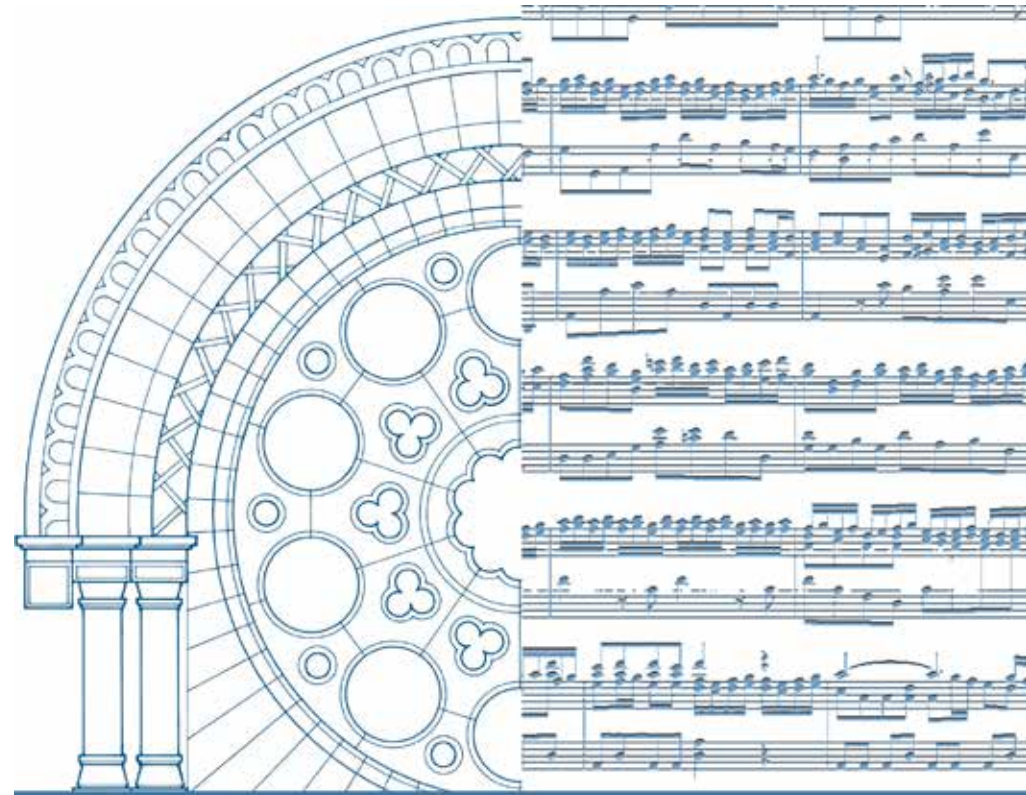
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TEXTS AND TRANSLATIONS

Schwingt freudig euch empor BWV 36

Aria: Willkommen, werter Schatz!

Arie

Willkommen, werter Schatz!
Die Lieb und Glaube machet Platz
Vor dich in meinem Herzen rein,
Zieh bei mir ein!

Aria

*Welcome, worthy treasure!
Love and faith make room
for you in my purified heart,
draw near to me!*

Ich habe genug BWV 82

Aria

Ich habe genug,
Ich habe den Heiland, das Hoffen
der Frommen,
Auf meine begierigen Arme
genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze
gedrückt;
Nun wünsch ich, noch heute mit
Freuden
Von hinnen zu scheiden.

Aria

*I've had enough,
I have taken the Savior, the hope of
the righteous,
into my eager arms;

I've had enough!
I have beheld him,
my faith has pressed Jesus to my
heart;
now I wish, even today with joy,

to depart from here.*

Rezitativ

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen
möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines

Recitative

*I've had enough.
My comfort is this alone,
that Jesus might be mine and I His
own.
In faith I hold Him,
there I see, along with Simeon,
already the joy of the other life.
Let us go with this man!
Ah! if only the Lord might rescue*

Leibes Ketten Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

*me from the chains of my body;
Ah! were only my departure here,
with joy I would say, world, to you:
I've had enough.*

Arie

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,

Aria

*Fall asleep, you weary eyes,
close softly and pleasantly!
World, I will not remain here any
longer,*

Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

*I own no part of you
that could matter to my soul.
Here I must build up misery,
but there, there I will see
sweet peace, quiet rest.*

Rezitativ

Mein Gott! wenn kömmt das
schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

Recitative

*My God! When will the lovely 'now!'
come,
when I will journey into peace
and into the cool soil of earth,
and there, near you, rest in your lap?
My farewells are made,
world, good night!*

Arie

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon
eingefunden.
Da entkomm ich aller Not,

Die mich noch auf der Welt
gebunden.

Aria

*I delight in my death,
ah, if it were only present already!

Then I will emerge from all the
suffering
that still binds me to the world.*

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