

Cantata No. 166: Wo gehest du hin? BWV 166 (1724)

Aria (bass): Wo gehest du hin? (Whither goest thou, Lord?)

Aria (tenor): Ich will an den Himmel denken
(My thoughts are directed toward heaven by the question:
"Whither goest thou, O man?")

Chorale (soprano): Ich bitte dich, Herr Jesu Christ
(Lord Jesus Christ, to thee I pray, sustain my resolve. Let me not
waver until I reach my heavenly Father's home.)

Recitative (bass): Gleichwie die Regenwasser bald verfließen
(Even as the rain cometh and goeth, so is it with earthly joys. Even
in the flowering of life the death knell may suddenly sound.)

Aria (contralto): Man nehme sich in Acht
(One doth well to beware the wiles of good fortune. Trust not her
smiles, which can turn to wrath as quickly as a bright morning turn-
eth into a stormy twilight.)

Chorale: Wer weiss, wie nahe mir mein Ende
(Who knoweth how near death is? Death's call cometh so swiftly.
Lord God, I pray, be thou with me in my last hour!)

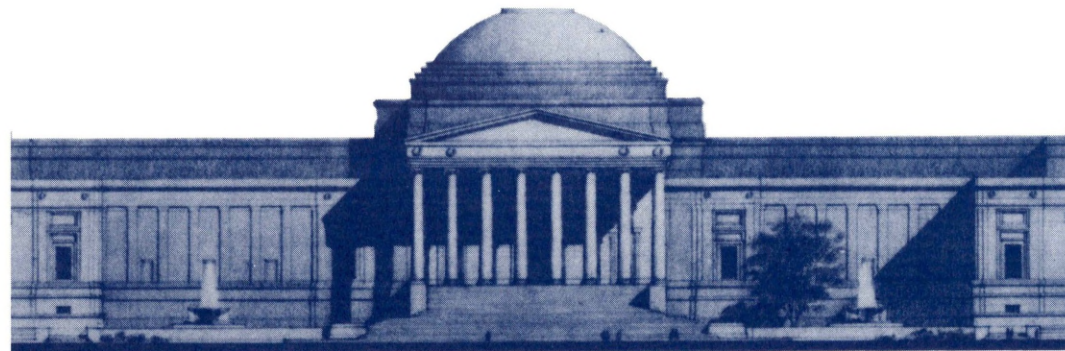
*Concerts from the National Gallery are broadcast in their entirety on Radio
Station WGTS, 91.9 FM, four weeks after the live performance.
The use of cameras or recording equipment is not allowed.*

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2080th Concert

AN EVENING OF VOCAL MUSIC BY JOHANN SEBASTIAN BACH

NATIONAL GALLERY VOCAL ARTS ENSEMBLE

GEORGE MANOS, *Artistic Director*

ROSA LAMOREAUX, *soprano*

BEVERLY BENSO, *contralto*

SAMUEL GORDON, *tenor*

ROBERT KENNEDY, *baritone*

With members of the NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

Sunday Evening, March 21, 1993
at Seven O'clock
West Building, West Garden Court

PROGRAM

Music of Johann Sebastian Bach (1685-1750)

Cantata No. 156: Ich steh' mit einem
Fuss im Grabe BWV 156 (1729)

Sinfonia

Aria and Chorale (soprano, tenor, and quartet): Mach's mit mir, Gott,
nach deiner Güt

(Tenor: I stand with one foot in the grave; Soprano: Do thou unto
me, O God, according to thy righteousness; help thou me in my
suffering.)

Recitative (bass): Mein Angst und Not

(My anguish and my need, my life and my death, all lie in thy
dear hands, beloved God. Even so shalt thou turn thy loving eye
upon me. If thou hast ordained that my suffering should continue,
I say only: Thy will be done. Yet let not my trial last too long; the
longer I am here, the later shall I arrive there (where I would go).)

Aria (contralto): Herr, was du willst, soll mir gefallen

(Lord, whatever thou wilt for me, let it come to pass, for thy pur-
pose is surely for the best. In joy, in pain, in death, in supplica-
tion, let it always be unto me as thou wilt.)

Recitative (bass): Und willst du, dass ich nicht soll kränken

(And should it be thy will that I should not languish, so shall
I thank thee with all my heart.)

Chorale (SATB): Herr, wie du willst, so schick's mit mir

(Lord, be it unto me as thou wilt in both life and death. My desire
is only for thee, Lord; let me not be confounded. Hold me in thy
protection, and give me patience to endure whatever cometh.)

Cantata No. 155: Mein Gott, wie lang, ach lange BWV 155 (1716)

Recitative (soprano): Mein Gott, wie lang, ach lange

(My God, how long, ah, how long must I endure lamentation, pain,
and sorrow without purpose? My cup overfloweth with tears and
never seeth a drop of the wine of joy. I am almost without hope.)

Duet (contralto and tenor): Du musst glauben, du musst hoffen
(Thou must believe, thou must have hope. Jesus knoweth the
right moment to help thee. When thy time of tribulation is past,
his heart will be fully open to thee.)

Recitative (bass): So sei, o Seele, sei zufrieden!

(So be content, my soul! When it seemeth thy dearest friend hath
left thee for a time, hold steadfast to the faith that he will soon
return. He only seeketh to test thy love through suffering.)

Aria (soprano): Wirf, mein Herze, wirf dich noch

(My heart, throw thyself into the loving arms of the Almighty, that
he may have pity on thee! Lay the yoke of thy troubles on the
shoulders of his mercy.)

Chorale (SATB): Ob sich's anliess, als wollt er nicht

(Appear though it may that he hath turned his face from thee, be
not afraid. Have all the more faith in his word and do not give way
to dread.)

INTERMISSION

Duet (soprano and contralto) from Cantata No. 78 BWV 78 (1724)

Wir eilen mit schwachen, doch emsigen Schritten

(We hasten with weak, but eager footsteps, O Savior, O Master, to thee.)

Quodlibet (SATB)

BWV 524 (1707)

(The text is a series of puns and jokes in German and Latin related to the
marriage of Bach's sister to a baker by the name of Weigand. It was evi-
dently the custom in the Bach family for someone from among its numer-
ous musicians to come up with a musical "toast" at wedding parties,
containing as many humorous and frequently bawdy references to the
nuptial couple as possible.)