10. RECITATIVO
Bass
Wir sind erfreut, dass unser Jesus wieder lebt.
Und unser Herz, so erst in Traurigkeit zerflossen und geschwebt,
vergiet den Schmerz und sinnt auf Freudenlieder;
denn unser Heiland lebet wieder.

11. CORO
CHORUS, THREE TRUMPETS, TIMPANI, TWO OBOES, STRINGS,
BASSOON AND CONTINUO
Preis und Dank
blehe, Herr, dein Lobgesang!
Holl'und Teufel sind bezwungen,
ihre Pforten sind zerstört;
auchzit, ihr erlöstten Zungen,
dass man es im Himmel hört!

ALLEGRO
Eröffnet, ihr Himmel, die prächtigen Bogen
der Löwe von Juda kommt siegend gezogen!

THE CAMERATA
Dr. Samuel Gordon, Director
Soprano
Amy Derr
Kimberly Hawkins
Julie Jones
Margaret Petty
Amy Rosenthal
Eileen Steen

Alto
Susan Aaron
Suzanne Darrell
Fern Elam
Sallie Ervin
Pamela Henry
Cynthia Miller, accompanist
Eliza Mountcastle

Tenor
John Byers
Daniel Koch
Max Papilon
Philip Pope
John Scheeler
Richard Strickland

Bass
Thomas Larson
David LeRoux
David Marcus
Jason Schump
John Wellman
Grant Young

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1812th Concert

NATIONAL GALLERY ORCHESTRA
with
THE UMBC CAMERATA
GEORGE MANOS, Conductor
Soloists
Rosa Lamoreaux, Soprano
Beverly Benso, Alto
Samuel Gordon, Tenor
Robert Kennedy, Baritone
Richard Roeckelein, Portative Organ

Sunday Evening, March 30, 1986 at Seven West Building, West Garden Court

These Concerts are Broadcast by Station WGMS 570 AM and 103.5 FM.

The U.S. Recording Companies furnish funds in part for this performance, through the Music Performance Trust Funds, as arranged by Local 161-710, American Federation of Musicians.
EASTER ORATORIO

KOMMT, EILET UNT LAUFET ... for the Festival of Easter Day — 1736
— DRAMATIS PERSONAE —
Mary, the mother of James (Soprano)
Mary Magdalene (Alto)
St. Peter (Tenor)
St. Johns (Baritone)

FOUR-PART CHORUS
THREE TRUMPETS, TIMPANI, TWO FLUTES, TWO OBOES, OBOE D’AMORE
BASSOON, STRINGS AND CONTINUO

As Thomascantor, J. S. Bach was expected to compose Festival works in addition to Cantatas for the usual Sunday Services. While this particular festive oratorio is not of the magnitude of the two great passions (St. John and St. Matthew), it does contain some of the most unique choral writing and arias to be found in any other major work from his hand. Especially moving are the recitative that he added to this version. Most of the material herein dates back to an earlier version which was written for Duke Christian of Saxe Wissenfels. The present form of the Oratorio, suggested by its title Oratorium: Festo Paschale, is meant to be sung on Easter Day.

THREE TRUMPETS, TIMPANI, TWO FLUTES, TWO OBOES, OBOE D’AMORE
BASSOON, STRINGS AND CONTINUO

(Tenor)
(Soprano)
(Alto)
(Bass)
(Tenor)
(Alto)
(Soprano)
(Baritone)

1. SINFONIA
THREE TRUMPETS, TIMPANI, TWO OBOES, STRINGS, BASSOON AND CONTINUO

2. ADAGIO
OBOE, STRINGS, BASSOON AND CONTINUO

3. DUETTO e CORO
TENOR AND BASS SOLO, CHORUS, THREE TRUMPETS, TIMPANI, TWO OBOES, STRINGS, BASSOON AND CONTINUO

4. RECITATIVO
ALTO

O kalter Männer Sinn!
Wo ist die Liebe hin,
die ihr dem Heiland schuldig seid?
O frigid mind of men!
Where has the love gone
which you owe to the Saviour?

SOPRANO
Ein schwaches Weib muss euch beschämen!
To be put to shame by a frail woman!

TENOR
Ach! ein betrübtes Grämen.
Ach! a sorrowful grieving.

5. ARIA
SOPRANO SOLO, FLUTE, BASSOON AND CONTINUO
Seele, deine Spezereien sollen nicht mehr Myrrhen sein.
Denn allein mit dem Lorbeerkränze prangen stillt dein ängstlich Verlangen.

BASS
und distressful heartache.
with salty tears
and woeful yearning.

6. RECITATIVO
TENOR
Hier is die Gruft.
und hier der Stein, der solche zugedeckt;
wo aber wird mein Heiland sein?

BASS
and here the stone which covered it;
but where could my Saviour be?

ALTO
He is awakened from death!
We encountered an angel
who made this known to us.

7. ARIA
TENOR SOLO, TWO RECORDERS, TWO VIOLINS, BASSOON AND CONTINUO
Sanfte soll mein Todeskummer
nur ein Schlummer.
Jesus, through your head-cloth.
Ja, das wird mich dort erfrischen,
und die Zähren meiner Pein
von den Wangen trostlich wischen.

BASS
The pain of my death be
but a gentle slumber.
Jesus, because of your head-cloth.
Yea, it will refresh me there,
and the tears of my pain
it will wipe consolingly from my cheeks.

8. RECITATIVO ed ARIOSO
SOPRANO AND ALTO
Indessen seufzen wir
mit brennender Begier:
Ach! könnt es doch nur bald geschehen,
den Heiland selbst zu sehen!

ARIOSO
Meanwhile we sigh
with burning eagerness:
Ah! if only it could happen soon
to see the Saviour Himself!

9. ARIA
ALTO SOLO, OBOE D’AMORE, STRINGS, BASSOON AND CONTINUO
Saget, saget mir geschwinde,
saget, wo ich Jesus finde,
welchen meine Seele liebt.
Komm doch, komm, umfasse mich,
denn mein Herz ist ohne dich
ganz verwaist und betrüb.

BASS
Tell, tell me, quickly,
tell me where I may find Jesus
whom my soul adores.
Come, o come, embrace me,
for without You my heart is
sorely orphaned and distressed.

This program will be played without intermission.

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for the Festival of Easter Day — 1736

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There is the tomb,
and here the stone which covered it;
but where could my Saviour be?

He is awakened from death!
We encountered an angel
who made this known to us.

With joy I see lying here
the unwound headcloth.

Sanfte soll mein Todeskummer
nur ein Schlummer.
Jesus, through your head-cloth.
Ja, das wird mich dort erfrischen,
und die Zähren meiner Pein
von den Wangen trostlich wischen.

The pain of my death be
but a gentle slumber.
Jesus, because of your head-cloth.
Yea, it will refresh me there,
and the tears of my pain
it will wipe consolingly from my cheeks.

Ach! könnt es doch nur bald geschehen,
den Heiland selbst zu sehen!

Ah! if only it could happen soon
to see the Saviour Himself!

Tell, tell me, quickly,
tell me where I may find Jesus
whom my soul adores.
Come, o come, embrace me,
for without You my heart is
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