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 turneth 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
Sinfonia
Aria and Chorale (soprano, tenor, and quartet): Mach’s mit mir, Gott, nach deiner Güte
(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 willt, soli mir gefallen
(Lord, whatever thou wilt for me, let it come to pass, for thy purpose is surely for the best. In joy, in pain, in death, in supplication, let it always be unto me as thou wilt.)

Recitative (bass): Und willst du, dass ich nicht soll kranken
(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 willt, 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
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
(Appar 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 evidently the custom in the Bach family for someone from among its numerous 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.)