

EMMANUEL
MUSIC

THE BACH INSTITUTE

presents

Bach's Time

An Evening of Bach Arias and BWV 78

Sunday, January 14, 2024 7:00 pm



Johann Sebastian Bach.

A note from the Director:

The Bach Institute continues to expand, both temporally, with offerings throughout the year, and programmatically, with a greater and deeper variety of presentations and topics. This year we have expanded our Fellowships to include a greater number of instrumental positions; we have welcomed thirteen young musicians to train and explore the Bach cantata repertoire, which is a record number! The 2024 Fellows have joined us from across the country and internationally; they have devoted long hours to studying, practicing, and engaging the immense demands that Bach's music exacts. We are very proud of the dedication, openness, and musicality that they have all brought to the table, and how they have forged themselves into unified ensembles through the course of the week.

The Bach Institute January Intensive would not be possible without the essential support of our contributors, major partners, and of those to whom we extend our deepest thanks:

Peter Libby: Our major sponsor, providing baseline funding to ensure a secure foundation for all our activities. We are deeply grateful to Peter for his belief in and passion for our mission

Emmanuel Music: the Board and its President, Dana Whiteside; Emmanuel Music Executive Director Jaclyn Dentino and the administrative staff, including Brad Dumont, Artistic Projects Manager and Sapphire Toth, Production Manager; and the musicians of Emmanuel Music for embracing the Bach Institute with enthusiasm. Last, but definitely not least: EM Artistic Director and Associate Director of the Bach Institute, Ryan Turner; his musical genius and steady collegiality are essential.

Emmanuel Church: offering us a home for all Institute activities, including rehearsal space, lectures, masterclasses, discussions, and practice rooms; the Vestry, clergy, and staff, including the Rev. Pamela Werntz, Parish Administrator Vaughan Sherrill, Parish Assistant Robb Scholten, and the Emmanuel congregation, which has always welcomed the Bach Institute Fellows.

The Boston Symphony Orchestra: offering free tickets to the Jan. 13 concert for our Fellows.

Our guest faculty and presenters: Heidi Braun-Hill, Sarah Freiburg, Vanessa Holroyd, Peggy Pearson, and Michael Beattie; Dr. Teresa Neff, Rev. Pamela Werntz, and Dr. Karen King. Thank you for your guidance, expertise, generosity, and brilliance.

Our special guest faculty Nicholas Phan: we are so honored to have shared your thoughtful insights into Bach's music and to benefit from your immense talent and warmth.

Principal Guest Conductor John Harbison: your continued investment in sharing Bach with young musicians is an inspiration to all.

Our volunteers and interns: Nate Bryant, Aysha Penha, Kelly Reed, Brian Mazzoli, Jeehye Kang, Shea Brown, and Ron Johns, who together kept things running smoothly. To Julian Bullitt, thank you for being everywhere, checking our safety, taking pictures, and caring for the building and for those of us using it.

A special thanks to former Emmanuel Music Executive Director and Institute Administrative Support Pat Krol: her wisdom, expertise, attention to detail, and constant care for the program and everyone involved in it was the essential glue that held this year's program together.

We are thankful to everyone for helping make this year's January Intensive a resounding success!

Bach Institute Director Pamela Dellal

EMMANUEL MUSIC

THE BACH INSTITUTE

Bach's Time An Evening of Bach Arias and BWV 78

Sunday, January 14, 2024 at 7 PM

Emmanuel Church
15 Newbury Street Boston, MA 02116

Time's Arrow, Time's Cycle

Jesus soll mein erstes Wort - BWV 171, #4

Julie-Michelle Manohar, soprano
Heidi Braun-Hill*, violin

Benjamin D'Annibale, organ
Sophie Paul, cello

*faculty

Wenn kömmt der Tag, an dem wir fliehen - BWV 70, #3

Samuel Higgins, countertenor
Tzu-yi Yeh, cello

Assaf Sommer, organ
Kennan Zach, double bass

So schnell ein rauschend Wasser schießt - BWV 26, #2

Bradyn Debysingh, tenor
Nicholas Southwick, flute
Hope Yuan, violin

Assaf Sommer, organ
Tzu-yi Yeh, cello

Stein, der über alle Schätze - BWV 152, #4

Julie-Michelle Manohar, soprano
Nicholas Southwick, flute
Robert Bruce, viola

Assaf Sommer, organ
Tzu-yi Yeh Yeh, cello

Eternity, Word of Thunder

Mein Wandel auf der Welt...Endlich, endlich wird mein Joch - BWV 56, #2-3

Grant Jackson, baritone
Mia Fasanello, oboe

Benjamin D'Annibale, organ
Sophie Paul, cello
Keenan Zach, double bass

Kein Unglück ist in aller Welt zu finden...Ewigkeit, du machst mir bange - BWV 20, #2-3

Bradyn Debysingh, tenor
Heidi Braun-Hill*, violin
Hope Yuan, violin
Robert Bruce, viola

Assaf Sommer, organ
Tzu-yi Yeh, cello
Keenan Zach, double bass

Verlaß, o Mensch, die Wollust dieser Welt...O Menschenkind - BWV 20, #9-10

Samuel Higgins, countertenor
Bradyn Debysingh, tenor

Assaf Sommer, organ
Tzu-yi Yeh, cello
Keenan Zach, double bass

The Days of our Lives

Ach bleib bei uns, Herr Jesu Christ – BWV 6, #3

Julie-Michelle Manohar, soprano
Sophie Paul, cello

Benjamin D'Annibale, organ
Keenan Zach, double bass

Ja, ja, ich halte Jesum feste - BWV 157, #4

Grant Jackson, baritone
Nicolas Southwick, flute
Hope Yuan, violin

Assaf Sommer, organ
Tzu-yi Yeh, cello
Keenan Zach, double bass

Und obwohl sonst der Unbestand... Eilt, ihr Stunden, kommt herbei – BWV 30, #9-10

Julie-Michelle Manohar, soprano
Hope Yuan, violin

Benjamin D'Annibale, organ
Sophie Paul, cello

Du Herr, du krönst allein das Jahr – BWV 187, #3

Samuel Higgins, countertenor
Mia Fasanello, oboe
Hope Yuan, violin
Robert Bruce, viola

Benjamin D'Annibale, organ
Sophie Paul, cello
Keenan Zach, double bass

***** short break *****

Jesu, der du meine Seele, BWV 78 – Cantata for the 14th Sunday after Trinity

1. **Chorale - tutti:** Jesu, der du meine Seele
2. **Aria - soprano/alto:** Wir eilen mit schwachen und emsigen Schritten
3. **Recitative - tenor:** Ach, ich bin ein Kind der Sünden
4. **Aria - tenor, flute:** Das Blut, so meine Schuld durchstreicht
5. **Arioso - bass, strings:** Die Wunden, Nägel, Kron und Grab
6. **Aria - bass, oboe, strings:** Nun du wirst mein Gewissen stillen
7. **Chorale - tutti:** Herr, ich glaube, hilf mir Schwachen

Ryan Turner, conductor

Bach Institute 2024 Fellows

Julie-Michelle Manohar, *soprano*
Samuel Higgins, *countertenor*
Bradyn Debysingh, *tenor*
Grant Jackson, *baritone*
Nicholas Southwick, *flute*
Mia Fasanello, *oboe*

Hope Yuan, *violin*
Robert Bruce, *viola*
Sophie Paul, *cello*
Tzu-yi Yeh, *cello*
Benjamin D'Annibale, *organ*
Assaf Sommer, *organ*
Keenan Zach, *double bass*

Guest Musicians

Pamela Dellal, mezzo-soprano
Peggy Pearson, oboe
Heidi Braun-Hill, violin

Texts and Translations

BWV 171: "Gott, wie dein Name, so ist auch dein Ruhm" – New Year/Circumcision and Naming of Jesus
(FP Leipzig possibly 1/1/1729)

Epistle: Galatians 3:23-29 Gospel: Luke 2:21

Librettist: Christian Friedrich Henrici (Picander)

4. Arie S

Jesus soll mein erstes Wort
In dem neuen Jahre heißen.
Fort und fort
Lacht sein Nam in meinem Munde,
Und in meiner letzten Stunde
Ist Jesus auch mein letztes Wort.

4. Aria S

Jesus shall be my first word
uttered in the new year.
Again and again
His name laughs in my mouth,
and in my last hour
Jesus will also be my last utterance.

BWV 70: "Wachet! betet! betet! wachet!," – 26th Sunday after Trinity
2 Peter 3:3-13; Matthew 25:31-46 (FP Leipzig 11/21/1723)
Librettist: Salomo Franck with additions

3. Arie A

Wenn kömmt der Tag, an dem wir ziehen
Aus dem Ägypten dieser Welt?
Ach! laßt uns bald aus Sodom fliehen,
Eh uns das Feuer überfällt!
Wacht, Seelen, auf von Sicherheit
Und glaubt, es ist die letzte Zeit!

3. Aria A

When will the day come, on which we shall depart
out of the Egypt of this world?
Ah! Let us soon flee out of Sodom,
before the fire falls on us!
Watch, souls, get up from your complacency
and believe, it is the end of time!

BWV 26: "Ach wie flüchtig, ach wie nichtig" – 24th Sunday after Trinity
Colossians 1:9-14; Matthew 9:18-26 (FP Leipzig 11/19/1724)
Chorale Cantata: Michael Franck 1652 (verses 1, 13 - mov'ts.1, 6; source for the other movements)
Librettist: Unknown

2. Arie T

So schnell ein rauschend Wasser schießt,
So eilen unser Lebenstage.
Die Zeit vergeht, die Stunden eilen,
Wie sich die Tropfen plötzlich teilen,
Wenn alles in den Abgrund schießt.

2. Arie T

As quickly as rushing water shoots,
so the days of our lives hasten.
Time disappears, the hours rush,
as drops suddenly separate,
when everything plunges into the abyss.

BWV 152: "Tritt auf die Glaubensbahn" – Sunday after Christmas
Galatians 4:1-7; Luke 2:33-40 (FP Weimar 12/30/1714)
Librettist: Salomo Franck

4. Arie S

Stein, der über alle Schätze,
Hilf, daß ich zu aller Zeit
Durch den Glauben auf dich setze
Meinen Grund der Seligkeit
Und mich nicht an dir verletze,
Stein, der über alle Schätze!

4. Aria S

Rock, superior to all gems,
help, that at all times
through faith I might place in you
the foundation of my happiness
and not hurt myself against you,
Rock, superior to all gems!

BWV 56: "Ich will den Kreuzstab gerne tragen," –19th Sunday after Trinity

(FP Leipzig 10/27/1726)

Ephesians 4:22-28; Matthew 9:1-8

Librettist: Unknown

2. Rezitativ B

Mein Wandel auf der Welt
Ist einer Schiffahrt gleich:
Betrübnis, Kreuz und Not
Sind Wellen, welche mich bedecken
Und auf den Tod
Mich täglich schrecken;
Mein Anker aber, der mich hält,
Ist die Barmherzigkeit,
Womit mein Gott mich oft erfreut.
Der rufet so zu mir:
Ich bin bei dir,
Ich will dich nicht verlassen noch versäumen!
Und wenn das wüthenvolle Schäumen
Sein Ende hat,
So tret ich aus dem Schiff in meine Stadt,
Die ist das Himmelreich,
Wohin ich mit den Frommen
Aus vielem Trübsal werde kommen.

2. Recitative B

My pilgrimage in the world
is like a sea voyage:
trouble, suffering, and anguish
are the waves that cover me
and to death itself
daily terrify me;
my anchor however, which holds me firm,
is mercy,
with which my God often appeases me.
He calls thus to me:
I am with you,
I will not forsake you or abandon you!
And when the raging torrents
are come to an end,
then I will step off the ship into my city,
which is the kingdom of heaven,
where with the righteous
I will emerge out of many troubles.

3. Arie B

Endlich, endlich wird mein Joch
Wieder von mir weichen müssen.
Da krieg ich in dem Herren Kraft,
Da hab ich Adlers Eigenschaft,
Da fahr ich auf von dieser Erden
Und laufe sonder matt zu werden.
O gescheh es heute noch!

3. Aria B

Finally, finally my yoke
must again fall from me.
Then will I fight with the Lord's strength,
then I will have an eagle's power,
then I will journey from this earth
and run without becoming fatigued.
O let it happen today!

BWV 20: "O Ewigkeit, du Donnerwort," II – 1st Sunday after Trinity

(FP Leipzig 6/11/1724)

1 John: 4:16-21; Luke 16:19-31

Librettist: Unknown

Chorale Cantata: Johann Rist 1642 (verses 1, 11, 16 - mov'ts.1, 7, 11; source for the other movements)

2. Rezitativ T

Kein Unglück ist in aller Welt zu finden,
Das ewig dauernd sei:
Es muß doch endlich mit der Zeit einmal
verschwinden.
Ach! aber ach!
Die Pein der Ewigkeit hat nur kein Ziel;
Sie treibet fort und fort ihn Marterspiel,
Ja, wie selbst Jesus spricht,
Aus ihr ist kein Erlösung nicht.

2. Recitative T

No misfortune is to be found in all the world
that lasts forever:
in time it will finally disappear.
Ah, but alas!
The torment of eternity has no termination;
again and again its game of torture continues,
indeed, as Jesus himself says,
there is no rescue from it.

3. Arie T

**Ewigkeit, du machst mir bange,
Ewig, ewig ist zu lange!
Ach, hier gilt fürwahr kein Scherz.**
Flammen, die auf ewig brennen,
Ist kein Feuer gleich zu nennen;
Es erschrickt und bebt mein Herz,
Wenn ich diese Pein bedenke
Und den Sinn zur Höllen lenke.

3. Aria T

**Eternity, you make me frightened,
forever, forever is too long!
Ah, there is no joking about this.**
Flames that burn forever
are like no fire ever witnessed;
my heart trembles and is frightened,
when I think about this suffering
and bend my mind towards hell.

9. Rezitativ A

Verlaß, o Mensch, die Wollust dieser Welt,
Pracht, Hoffart, Reichtum, Ehr, und Geld;
Bedenke doch
In dieser Zeit annoch,
Da dir der Baum des Lebens grünet,
Was dir zu deinem Friede dienet!
Vielleicht ist dies der letzte Tag,
Kein Mensch weiß, wenn er sterben mag.
Wie leicht, wie bald
Ist mancher tot und kalt!
Man kann noch diese Nacht
Der Sarg vor deine Türe bringen.
Drum sei vor allen Dingen
Auf deiner Seelen Heil bedacht!

10. Arie (Duett) A T

O Menschenkind,
Hör auf geschwind,
Die Sünd und Welt zu lieben,
Daß nicht die Pein,
Wo Heulen und Zähnklappen sein,
Dich ewig mag betrüben!
Ach spiegle dich am reichen Mann,
Der in der Qual
Auch nicht einmal
Ein Tröpflein Wasser haben kann!

9. Recitative A

Forsake, o mankind, the pleasure of this world,
splendor, pride, riches, honor, and wealth;
think instead
while you still have time,
while your tree of life still flourishes,
about what will bring you peace!
Perhaps this is your last day,
no one knows when he might die.
How easily, how soon
many are dead and cold!
Even this very night can
the coffin be brought to your door.
Therefore before anything else
be considerate of the health of your soul!

10. Aria (Duet) A T

O humanity,
stop immediately
loving sin and the world,
so that this torment,
where howling and teeth-gnashing are,
might not eternally plague you!
Ah, mirror yourself in that rich man,
who in his suffering
not even once
could have a drop of water!

BWV 6: "Bleib bei uns, denn es will Abend werden," – Easter Monday (FP Leipzig 4/2/1725)
Acts 10:34-43; Luke 24:13-35 Librettist: perhaps Christian Weiß the Elder
Chorale text: Philipp Melanchthon and Nikolaus Selnecker, (mov't. 3)

3. Chorale S

**Ach bleib bei uns, Herr Jesu Christ,
Weil es nun Abend worden ist,
Dein göttlich Wort, das helle Licht,
Laß ja bei uns auslöschen nicht.
In dieser letzt'n betrübten Zeit
Verleih uns, Herr, Beständigkeit,
Daß wir dein Wort und Sakrament
Rein b'halten bis an unser End.**

3. Chorale S

**Ah remain with us, Lord Jesus Christ,
because now it has become evening,
Your divine Word, the bright light,
let it not be extinguished among us.
In these last, troubled times
grant us, Lord, perseverance,
that we may preserve your word and sacrament
pure until our end.**

BWV 157: "Ich lasse dich nicht, du segnest mich denn" – Funeral; Candlemas (FP Leipzig 2/6/1727)
Malachai 3:1-4; Luke 2:22-32 Librettist: Christian Friedrich Henrici (Picander)

4. Arie, Rezitativ und Arioso B

Ja, ja, ich halte Jesum feste,
So geh ich auch zum Himmel ein,
Wo Gott und seines Lammes Gäste
In Kronen zu der Hochzeit sein.
Da laß ich nicht, mein Heil, von dir,
Da bleibt dein Segen auch bei mir.

4. Aria, Recitative and Arioso B

Yes, yes, I hold Jesus tightly,
therefore I will also enter into heaven,
where God and the guests of his Lamb
are crowned for the wedding.
Then I will not let you go, my Savior, from me,
then your blessing will also remain with me.

Ei, wie vergnügt
Ist mir mein Sterbekasten,

Ah, how contented
my death-casket will be,

Weil Jesus mir in Armen liegt!
So kann mein Geist recht freudig rasten!

since Jesus lies in my arms!
Therefore my spirit can rest with true joy!

Ja, ja, ich halte Jesum feste,
So geb ich auch zum Himmel ein!
O schöner Ort!
Komm, sanfter Tod, und führ mich fort,
Wo Gott und seines Lammes Gäste
In Kronen zu der Hochzeit sein.
Ich bin erfreut,
Das Elend dieser Zeit
Noch von mir heute abzulegen;
Denn Jesus wartet mein im Himmel mit dem Segen.
Da laß ich nicht, mein Heil, von dir,
Da bleibt dein Segen auch bei mir.

Yes, yes, I hold Jesus tightly,
therefore I will also enter into heaven,
O lovely place!
Come, gentle death, and lead me away,
where God and the guests of his Lamb
are crowned for the wedding.
I am overjoyed,
the wretchedness of this time
even today to put aside from me;
for Jesus waits for me in heaven with blessing.
Then I will not let you go, my Savior, from me,
then your blessing will also remain with me.

BWV 30: "Freue dich, erlöste Schar," – Feast of St. John the Baptist

(FP Leipzig 6/24/1738)

Isaiah 40:1-5; Luke 1:57-80

Librettist: possibly Christian Friedrich Henrici (Picander)

9. Rezitativ S

Und obwohl sonst der Unbestand
Den schwachen Menschen ist verwandt,
So sei hiermit doch zugesagt:
Sooft die Morgenröte tagt,
Solang ein Tag den andern folgen läßt,
So lange will ich steif und fest,
Mein Gott, durch deinen Geist
Dir ganz und gar zu Ehren leben.
Dich soll sowohl mein Herz als Mund
Nach dem mit dir gemachten Bund
Mit wohlverdientem Lob erheben.

9. Recitative S

And although otherwise the inconstancy
of weak humanity is unchanged,
yet let this be said as well:
as often as the dawn daily breaks,
so long as one day follows another,
just as long I will, erect and firmly,
my God, through your spirit
live to honor you totally and completely.
My heart as well as my mouth
after this covenant made with you
shall exalt you with well-deserved praise.

10. Arie S

Eilt, ihr Stunden, kommt herbei,
Bringt mich bald in jene Auen!
Ich will mit der heiligen Schar
Meinem Gott ein' Dankaltar
In den Hütten Kedar bauen,
Bis ich ewig dankbar sei.

10. Aria S

Hurry, you hours, come to pass,
bring me soon to that pasture!
I wish, with the holy flock
to build my God an altar of thanks
in the tents of Cedar,
until I can be eternally thankful.

BWV 187: "Es wartet alles auf dich" – 7th Sunday after Trinity

(FP Leipzig 8/4/1726)

Romans 6: 19-23; Mark 8:1-9

Librettist: perhaps Christoph Helm

3. Arie A

Du Herr, du krönst allein das Jahr mit deinem Gut.
Es träufet Fett und Segen
Auf deines Fußes Wegen,
Und deine Gnade ists, die allen Gutes tut.

3. Aria A

You Lord, you alone crown the year with your good.
Oil and blessing drip down
upon your footsteps,
and it is your grace that works all goodness.

1. Chor

**Jesu, der du meine Seele
Hast durch deinen bitteren Tod
Aus des Teufels finstern Höhle
Und der schweren Seelennot
Kräftiglich herausgerissen
Und mich solches lassen wissen
Durch dein angenehmes Wort,
Sei doch itzt, o Gott, mein Hort!**

2. Arie (Duet) S A

Wir eilen mit schwachen, doch emsigen Schritten,
O Jesu, o Meister, zu helfen zu dir.
Du suchest die Kranken und Irrenden treulich.
Ach höre, wie wir
Die Stimmen erheben, um Hülfe zu bitten!
Es sei uns dein gnädiges Antlitz erfreulich!

3. Rezitativ T

**Ach! ich bin ein Kind der Sünden,
Ach! ich irre weit und breit.**
Der Sünden Aussatz, so an mir zu finden,
Verläßt mich nicht in dieser Sterblichkeit.
Mein Wille trachtet nur nach Bösen.
Der Geist zwar spricht: ach! wer wird mich erlösen?
**Aber Fleisch und Blut zu zwingen
Und das Gute zu vollbringen,**
Ist über alle meine Kraft.
Will ich den Schaden nicht verhehlen,
So kann ich nicht, wie oft ich fehle, zählen.
Drum nehm ich nun der Sünden Schmerz und Pein
Und meiner Sorgen Bürde,
So mir sonst unerträglich würde,
Ich liefre sie dir, Jesu, seufzend ein.
**Rechne nicht die Missetat,
Die dich, Herr, erzürnet hat!**

4. Arie T

Das Blut, so meine Schuld durchstreicht,
Macht mir das Herze wieder leicht
Und spricht mich frei.
Ruft mich der Höllen Heer zum Streite,
So stehet Jesus mir zur Seite,
Daß ich beherzt und sieghaft sei.

5. Rezitativ B

Die Wunden, Nägel, Kron und Grab,
Die Schläge, so man dort dem Heiland gab,
Sind ihm nunmehr Siegeszeichen
Und können mir verneute Kräfte reichen.
Wenn ein erschreckliches Gericht
Den Fluch vor die Verdammten spricht,
So kehrst du ihn in Segen.

1. Chorus

**Jesus, you, who my soul,
Through your bitter death,
Out of the devil's dark pit
And the heavy anguish of the soul
Have powerfully rescued,
And have let all this be known to me
Though your delightful Word,
Be now, O God, my sanctuary!**

2. Aria (Duet) S A

We hasten with weak, yet eager steps,
O Jesus, O Master, to you for help.
You faithfully seek the ill and erring.
Ah, hear, how we
Lift up our voices to beg for help!
Let your gracious countenance be joyful to us!

3. Recitative T

**Alas! I am a child of sin,
Alas! I wander far and wide.**
The leprosy of sin, which can be found in me,
Will never leave me in this mortal state.
My will bends only towards evil.
Indeed the spirit says: alas! who will rescue me?
**But to compel flesh and blood
To complete good actions,**
Is greater than all my strength.
If I were not to conceal my wickedness,
Then I could not count how often I fail.
Therefore I take now the pain and hurt of sin
And the burden of my troubles,
Which otherwise were unbearable to me,
And commend them sobbingly to you, Jesus.
**Do not reckon the transgressions
That have angered you, Lord!**

4. Aria T

The blood that cancels my guilt
Makes my heart light again
And pronounces me free.
If the host of hell calls me to battle,
Then Jesus stands by my side,
So that I am encouraged and triumphant.

5. Recitative B

The wounds, nails, crown and grave,
The blows given there to the Savior,
Are from now on his signs of triumph
And can provide me with renewed strength.
If a terrifying judgment
Speaks a curse upon the damned,
You will turn it into blessing.

Mich kann kein Schmerz und keine Pein bewegen,
Weil sie mein Heiland kennt;
Und da dein Herz vor mich in Liebe brennt,
So lege ich hinwieder
Das meine vor dich nieder.
**Dies mein Herz, mit Leid vermengen,
So dein teures Blut besprenget,
So am Kreuz vergossen ist,
Geb ich dir, Herr Jesu Christ.**

6. Arie B

Nun du wirst mein Gewissen stillen,
So wider mich um Rache schreit,
Ja, deine Treue wird's erfüllen,
Weil mir dein Wort die Hoffnung beut.
Wenn Christen an dich glauben,
Wird sie kein Feind in Ewigkeit
Aus deinen Händen rauben.

7. Chorale

**Herr, ich glaube, hilf mir Schwachen,
Laß mich ja verzagen nicht;
Du, du kannst mich stärker machen,
Wenn mich Sünd und Tod anficht.
Deiner Güte will ich trauen,
Bis ich fröhlich werde schauen
Dich, Herr Jesu, nach dem Streit
In der süßen Ewigkeit.**

No pain or hurt will move me,
Since my Savior knows them;
And since your heart burns for me in love,
Then I again lay
Mine down before you.
**This my heart, crowded with sorrows,
Thus sprinkled with your precious blood
Which was poured out on the Cross,
I give to you, Lord Jesus Christ.**

6. Aria B

Now you will still my conscience,
Which clamors for vengeance against me,
Yes, your love will fulfill it,
Since your word builds up hope in me.
If Christians believe in you,
No enemy will ever
Steal them out of your hands.

7. Chorale

**Lord, I believe, help my weakness,
Let me never despair;
You, you can make me stronger,
When sin and death assail me.
I will trust in your goodness,
Until I joyfully see
You, Lord Jesus, after the battle
In sweet eternity.**

translations © Pamela Dellal

Program Notes - Bach's Time

During this year's Institute we've opened up questions of Bach's relevance to our times and our society; of metrical contrast of duple and triple divisions of the beat; of textual and musical elements from earlier eras incorporated into Bach's musical textures (such as chorales); and questions of linguistic usage and the translation from one language, belief system, or culture, to another.

Our program this evening embodies these conversations and concepts. We begin with "Jesu soll mein erstes Wort" from BWV 171, an aria that centers us in a celebration of cyclical time – the marking of a new year. In this sunny and radiant aria for soprano and violin, the name of Jesus is the cord that ties together past and future, spoken as a talisman to open the year and close a lifetime. Next we visit a wasteland of horror: in "Wenn kömmt der Tag," from BWV 70, the alto and obbligato cello urge us to flee impending doom, warning us that time is nearly running out and the end of the world is at hand! The ephemeral nature of time is further explored in the stunning tenor aria with flute and violin from BWV 26, "So schnell ein rauschend Wasser schiesst." Here the flow of time picks us up and carries us like rushing water; at first the rapid movement is pleasant, but before we know it we are overwhelmed by the impetuous tide and hurled into the abyss. Bach even slows down time to show us individual droplets of time fragments (almost anticipating the quantum universe!) in the dazzling B section. The first group concludes with the antidote to these terrifying visions; the soprano aria "Stein, der über alle Schätze" from BWV 152 elevates faith as the rock upon which we can ground our existence and maintain stability in our temporal existence. Bejewelled with a double obbligato of flute and viola, the precious gem of faith shines like a beacon in the sustained notes that open each phrase.

Bach's most poignant and trenchant meditations on time involve eternity and the afterlife; our next set of pieces illuminates differing perspectives on this aspect of time. We begin with two movements from the solo bass cantata BWV 56; in the arioso "Mein Wandel auf der Welt" the journey through life is depicted as a sea voyage, buffeted by the storms and waves of sin and inconstancy, anchored by the mercy and constancy of God's love. An obbligato cello figure embodies the oscillating waves of time/life/ocean. The destination is outside of time and life; nothing less than heaven itself. In the ensuing aria for bass and oboe "Endlich, endlich wird mein Joch" we find ourselves impatient to throw off the yoke of diachronic time and enter the eternal realm. From here we move to Bach's most profound cantata on the nature of eternity: BWV 20. In the four movements offered tonight, Bach works through the unfathomable concepts of unending existence. The tenor recitative and aria "Kein Unglück ist in aller Welt zu finden...Ewigkeit, du machst mir bange" begin the disquisition on the nature of eternity by contemplating the horror of eternal punishment. The alto recitative "Verlaß, o Mensch, die Wollust dieser Welt" focuses our attention on the immanence and unpredictability of death, while the horrific final duet for tenor and alto, "O Menschenkind," drives the point home with a vision of the eternal torments of hell that surpasses in shock and vividness any other moment in Bach.

Bach also speaks to the experience of daily living; the passing of time and the frailty of the human condition. Our final group of arias grounds us in the world again; the bubbly, good-humored cello obbligato aria with soprano chorale from BWV 6, "Ach, bleib bei uns, Herr Jesu Christ," contrasts the ever-passing day with the steadfastness of faith and Christ's love. The magnificent aria for bass, flute, and violin from BWV 157, "Ja, ja, ich halte Jesum feste," contrasts internal and external expressions of faith as the spiritual struggle of life is juxtaposed with an elegiac farewell to the world. Next, the impetuous violin and soprano aria from BWV 30, "Eilt, eilt ihr Stunden," plunges us into the rapid flow of time as the impatient soul urges time to flow even faster. The final piece, "Du Herr, du krönst allein das Jahr," is an elegant and richly textured aria for alto, oboe, and strings from BWV 187, celebrating the abundancy of harvest season and God's mercy and generosity to all humanity.

Jesu, der du meine Seele, BWV 78, is on many Bach lovers' top 10 list of greatest cantatas. A chorale cantata from Bach's great cycle from his second year in Leipzig, its seven movements are marked by strong character and emotional contrasts. The first movement, a chorale fantasia, additionally incorporates a chaconne (repeated pattern in the bass instruments) and a Baroque dance meter called a sarabande; these additional elements intensify the contrasting imagery of each phrase of the chorale text, as well as elaborating the energy and pace of the movement. The overall impression is of profound seriousness and import; the foundational precepts of Christianity are proclaimed by this edifice.

The immediate shift to the cheerful, lively duet for soprano and alto, "Wir eilen mit schwachen, doch emsigen Schritten," brings our first contrast of mood. The infectious bouncing continuo part and the sparkling melismas in the voices pull against the text which speaks of weakness and need; musically the movement provides comfort lacking in the words. This is undercut by the ensuing tenor recitative, "Ach, ich bin ein Kind der Sünden," which is chromatic and anguished; humanity's failure to achieve a state of grace unaided is underlined by extremes of harmonic ambiguity and Passion-like tragedy. This introduces the aria "Das Blut, so meine Schuld durchstreicht" for tenor and flute; with a pizzicato bass line and diaphanous arpeggiated figuration in both the voice and the flute, the relief from the weight of guilt due to Jesus' redemptive act is palpable.

The next movement, "Die Wunden, Nägel, Kron, und Grab," an accompagnato for bass and strings, inhabits the same elevated ground as the St. Matthew Passion; a profound meditation on Christ's Passion that provides the key to the soul's craving for peace and redemption. Yet this is followed by "Nun du wirst mein Gewissen stillen"; and aria filled with swirling figuration in the solo oboe and bass singer that transforms the accusing voice of conscience into the hope of God's mercy through the magic of musical equivalence. Another facet of temporal displacement; here the memory of past misdeeds clings to the soul while the hope of future bliss and salvation quiets the pangs of guilt. The final, four-voice setting of the last verse of the chorale brings some resolution to this parade of contrasts.

In *Jesu, der du meine Seele* Bach portrays with penetrating vividness the duality of human existence and our unique ability to hold conflicting and contradictory positions at the same time – a juxtaposition that, in itself, is a facet of temporal timelessness.

~ Pamela Dellal

Bach Institute 2024 Fellows

Robert Bruce is a Boston-based violist who works within the traditional music spectrum, while also looking for ways to move beyond the stereotype of a "classical musician." Robert is finishing up his Master of Music degree at the Boston Conservatory at Berklee under the tutelage of Professor Rictor Noren.

Benjamin D'Annibale is a keyboardist based in the Philadelphia area and graduate of the Hochschule für Musik Freiburg in Germany (M.M. Harpsichord) and Temple University (B.M. Piano Performance). He was recently seen conducting Haydn's Little Organ Mass, and this past summer attended the American Bach Soloists Academy in San Francisco.

Bradyn Debysingh, tenor, sings with the Lyric Opera of Chicago chorus and is a frequent baroque interpreter. Recent engagements include a fellowship at Tanglewood Music Center, Handel's *Alcina*, competitions with the Oratorio Society of New York, Kentucky Bach Choir, Colorado Bach Ensemble, Le Poème Harmonique, and masterclasses with Paul Agnew and Erin Morley. SDG.

Oboist **Mia Fasanello** is a passionate orchestral and chamber musician. She is the Principal Oboist of the Boston Civic Symphony, and frequently plays with the Buffalo Philharmonic Orchestra. Mia is completing her M.M. degree at Boston University and holds a B.M. from the Juilliard School.

Samuel Higgins is a national award-winning countertenor who has appeared as a soloist with many orchestras and companies such as the Boston Symphony Pops, Opera Philadelphia, the UN, the New Hampshire Music Festival Orchestra, ChoralArts Philadelphia, and the New England Philharmonic, among others. He is currently an undergraduate at the Curtis Institute of Music.

Grant Jackson, baritone, is a dynamic performer of opera and concert repertoire. Originally from Columbus, Ohio, Grant is currently based in Boise, Idaho, where he is an Emerging Artist with Opera Idaho. Previous credits include the Colorado Bach Ensemble, Bach Society Houston, Harmonia Stellarum, Collegium Cincinnati, and the Glimmerglass Festival.

Julie-Michelle Manohar, soprano, is an artist with a classical and jazz foundation who loves to explore innovative ways of storytelling. She is continuing her education at the Cleveland Institute of Music as a Graduate Diploma student, upon completing her Bachelor of Music ('23) in Vocal Performance and Music Theory, with a Eurhythmics minor.

Originally from Salem, Oregon, **Sophie Paul**, cello, is an avid chamber musician, orchestral player, and advocate of new music. She is currently based in Boston, where she is in the first year of her Master of Music degree at the Boston Conservatory at Berklee studying under Professor Rhonda Rider.

Assaf Sommer is a pianist and early keyboardist currently based in Israel. His performances including solo recitals at Carnegie Hall and Steinway Hall, have earned praise for their polish and individuality. He is also a dedicated educator, currently serving as the head of the piano department at the Jerusalem Conservatory of Music.

Nicholas Southwick is a Boston based flutist and instructor. He performs as the core flutist of Juventas New Music Ensemble, holds an Artist Fellowship with Music for Food for his work with Duo Gwynne, and serves as Affiliated Faculty at Emerson College. Nicholas completed his postgraduate training at the Royal Academy of Music in London.

Tzu-Yi Yeh, a cellist and music teacher from Taiwan, is currently pursuing her Master of Music degree in Cello Performance at the Boston Conservatory at Berklee. She performs a wide range of music genres and participated in the Classical Symphony Orchestra and Chinese Symphony Orchestra throughout her musical career.

Hope Yuan, violin, is a senior finance and music major at Notre Dame, where she studies violin with Patrick Yim. She has previously served as concertmaster of the California All-State Orchestra and has been featured on ValleyPublic Radio's Young Artists Spotlight. After graduation, she will be joining Bain Capital as an analyst in the Boston office.

Double bassist **Keenan Paul Zach** frequently performs concerts of baroque, classical, jazz, improvised and electro-acoustic music. Keenan is an advocate for the advancement of solo repertoire on the double bass and is pursuing a Doctorate of Music Arts at Stony Brook University, where his research focuses on improvisation and collaboration.



"Seelennot"– cartoon by Susan Larson for BWV 78, *Jesu, der du meine Seele*

The Bach Institute 2024

Fellows

Robert Bruce, *viola*
Benjamin D'Annibale, *keyboard*
Bradyn Debysingh, *tenor*
Mia Fasanello, *oboe*
Samuel Higgins, *countertenor*
Grant Jackson, *baritone*
Julie-Michelle Manohar, *soprano*
Sophie Paul, *cello*
Assaf Sommer, *keyboard*
Nicholas Southwick, *flute*
Tiffany Yeh, *cello*
Hope Yuan, *violin*
Keenan Zach, *double bass*

Guest Musicians

Nicholas Phan, *tenor*
Peggy Pearson, *oboe*
Heidi Braun-Hill, *violin*
Heather Braun-Bakken, *violin*

Faculty

Michael Beattie, *keyboard and continuo*
Heidi Braun-Hill, *violin*
Pamela Dellal, *Director, Bach Institute*
Sarah Freiberg, *cello*
John Harbison, *Principal Guest Conductor*
Vanessa Holroyd, *flute*
Peggy Pearson, *oboe*
Ryan Turner, *Associate Director, Bach Institute*

Staff

Ryan Turner, *Artistic Director, Emmanuel Music*
Jaclyn Dentino, *Executive Director, Emmanuel Music*
Michael Beattie, *Artistic Administrator*
Pat Krol, *Bach Institute Administrative Associate*
Sapphire Toth, *Production and Livestream Manager*
Nuri Héd, *Director of Marketing and Communications*
Adam Williams, *Website Administrator*
Jensen Ling, *Orchestra Manager*
Brad Dumont, *Special Projects Manager*

Interns

Nate Bryant
Ayesha Luzia Penha

Photography

Julian Bullitt

Recording Engineer

Seth Torres

Volunteers

Shea Brown
Ron Johns
Jeehye Kang
Brian Mazzoli
Kelly Reed

Ticket Donor Organization

Boston Symphony Orchestra

The Bach Institute, sponsored by Emmanuel Music and hosted by Emmanuel Church, seeks to share the deep knowledge and experience of the Emmanuel Music ensemble in performing the sacred cantatas of J.S. Bach. Drawing on fifty years of practical experience offering these profound works in a worship context, we bring a unique perspective on the communicative power and timeless relevance of this music, as well as insights into technique, interpretation, and pacing. The January Intensive offers an intensive exploration of the historical framework and performance of works by J. S. Bach for college-age students and young professionals, mentored by Emmanuel Music Faculty. Students chosen by audition participate in performances, recitals, master classes and discussions. All programs are free - reservation required for each program at <https://www.emmanuelmusic.org/learn-engage/the-bach-institute>

SCHEDULE OF PUBLIC EVENTS

Jan. 5, 7 pm: *Panel Discussion: Is Bach for Everyone?* with Pamela Dellal, Ryan Turner, and special guest Nicholas Phan

Jan. 6, 11.30 am: *Open Bach Cantata Rehearsal, BWV 7* with Ryan Turner conducting

1 pm: *Conversation: Ryan Turner and Pamela Dellal discuss Cantata BWV 7*

Jan. 7, 10 am: *Sunday service at Emmanuel Church, with Bach Cantata BWV 7*, Ryan Turner conducting

Jan. 8, 7 pm: *Masterclass* led by Nicholas Phan, with the Bach Institute Fellows

Jan. 9, 7 pm: *Talk: The Past Becomes Present: Bach's Use of the Chorale in His Cantatas* with Teresa Neff

Jan. 11, 7 pm: *Conversation: Translation Backwards and Forwards* with Karen King and the Rev. Pamela Werntz

Jan. 13, 11.30 am: *Open Bach Cantata Rehearsal, BWV 79* with John Harbison, Principal Guest Conductor, conducting

1 pm: *Conversation: John Harbison discusses Bach Cantata BWV 79*

Jan. 14, 10 am: *Sunday service at Emmanuel Church, with Bach Cantata BWV 79*, John Harbison conducting

7 pm: *Showcase Concert - An Evening of Bach Arias and BWV 78*, featuring Bach Institute Fellows

**The Bach Institute is grateful to all supporters,
and to those whose major contributions
make the program possible:
Peter Libby and Emmanuel Church.**

If you wish to support the educational and outreach programs of Emmanuel Music, your contribution can be sent to: Emmanuel Music, P.O. Box 171184, Boston, MA 02117. On the memo line, please indicate: The Bach Institute.

Thank you!