



# BACH

November 5 ♦ 8 PM ♦ Town Hall Seattle  
Orchestra Seattle ♦ Seattle Chamber Singers  
George Shangrow, Music Director

# SCHÜTZ and BACH

SATURDAY, NOVEMBER 5, 2005 – 8:00 PM  
TOWN HALL

Amanda Jane Kelley, soprano  
Laurie Medill, alto  
Stephen Wall, tenor  
Jerry Sams, tenor  
Brian Box, baritone  
ORCHESTRA SEATTLE  
SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

## PROGRAM

Siehe, es erschien der Engel des Herren Joseph im Traum, SWV 403

Heinrich Schütz (1585-1672)

Cantata BWV 1, "Wie schön leuchtet der Morgenstern"

Johann Sebastian Bach (1685-1750)

*Chorus*  
*Tenor Recitative*  
*Soprano Aria*  
*Bass Recitative*  
*Tenor Aria*  
*Choral*

Es ging ein Sämann aus, zu säen seinen Samen, SWV 408

Heinrich Schütz (1585-1672)

– Intermission –

Der Herr ist mein Hirt, mir wird nichts mangeln, SWV 398

Heinrich Schütz (1585-1672)

Cantata BWV 21, "Ich hatte viel Bekümmernis"

Johann Sebastian Bach (1685-1750)

PRIMA PARTE  
*Sinfonia – Adagio assai*  
*Chorus*  
*Soprano Aria*  
*Tenor Recitative*  
*Tenor Aria*  
*Chorus*  
SECONDA PARTE  
*Soprano and Bass Recitative*  
*Soprano and Bass Duet*  
*Chorus*  
*Tenor Aria*  
*Chorus – Grave/Allegro*

Please disconnect signal watches, pagers and cellular telephones. Thank you.  
Use of cameras and recording equipment is not permitted in the concert hall.

## J. S. BACH

### CANTATAS 1 and 21

"I had to work hard," said Johann Sebastian Bach; "Anyone who works as hard will get just as far." The hard-laboring, long-suffering, immeasurably talented German composer was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art.

Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. Maria Barbara, Bach's wife and the mother of his seven children, died in 1720, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas' Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, which he held for the rest of his life, Bach produced monumental musical masterworks, including the *Christmas Oratorio*, the *St. Matthew Passion*, the *Mass in B Minor*, the *Musical Offering*, and *Art of the Fugue*, though he was occupied by the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. Though the composer described himself as living "amidst continual vexation, envy, and persecution . . ." he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving only a very modest material estate, but bequeathing us a wondrous wealth of musical treasures of which his cantatas provide particularly glittering examples.

A cantata is a composite form of vocal music normally consisting, in Bach's time, of four to six or more separate

movements, including solo arias and recitatives, duets, and choruses, most frequently accompanied by an orchestra featuring a variety of instruments. Bach, the greatest master of the cantata form, composed over 300 of these works of which only about 200 have been preserved. No general description can begin to suggest the infinite variety and the indescribable wealth of musical creativity, technical expertise, and passionate spirituality found in these marvelous works, which constitute the core of Bach's vocal output.

### Cantata BWV 1

#### *Wie schön leuchtet der Morgenstern*

This six-movement cantata for the Feast of the Annunciation of the Blessed Virgin Mary (the celebration of the announcement by the angel Gabriel that Mary has been chosen to bear the Son of God) was first performed on March 25, 1725, in Leipzig. Scored for four-part chorus, soprano, tenor, and bass soloists, and an orchestra that includes horns and oboes da caccia ("hunting oboes" pitched a fifth below the modern oboe, and replaced in today's orchestra by English horns), this brightly shining work is based on the Biblical texts for the feast (Isaiah 7:10-15: "Behold, a virgin shall conceive," and Luke 1:26-38, in which Gabriel greets Mary), and on the verses of a 1599 hymn by Philipp Nicolai. The opening chorus is built on the chorale melody, "How Brightly Shines the Morning Star," which today is often associated with Christmas or Epiphany (the celebration of the visit of the Magi to the Christ Child). This movement is reminiscent of the opening chorus of the *St. Matthew Passion* in texture as the sopranos sing the chorale melody in long notes while the orchestra and the lower choral parts accompany the tune with a contrapuntal tracery of intertwined countermelodies. Toward the close of this movement the bass lines in chorus and orchestra climb up the musical scale as the chorale melody slowly descends to meet them. A tenor recitative leads into a lovely aria for soprano featuring an oboe da caccia accompaniment. After a bass recitative comes an aria requiring a very agile tenor voice! The cantata closes with the return of the chorale tune, sung by the chorus in four-part harmony, accompanied by full orchestra, and festively decorated by the second horn.

### Cantata BWV 21

#### *Ich hatte viel Bekümmernis*

This lengthy and complex composition, considered by some to be the best of Bach's cantatas, is scored for four-part chorus, soloists, and orchestra. It was written in Weimar for the third Sunday after Trinity (an early summer Sunday) and was first performed on June 17, 1714. The

work consists of 11 movements: a sinfonia, four choruses based on Biblical texts, three arias, two recitatives, and a duet. These movements are arranged into two groups, one probably performed before the Sunday morning sermon and the other after it. The general theme of the cantata—Christ comes to comfort the soul in its sufferings—relates to both of the chief scripture readings appointed for the day: the Epistle (1 Peter 5:6-11—“Humble yourselves under the mighty hand of God, that he may exalt you in due time, and cast all your care upon him, for he cares for you”); and Gospel (Luke 15:1-10—the parables of the lost sheep and the lost coin: Christ goes in search of the lost soul, and “... there is joy in the presence of the angels of God over one sinner who repents”). The first part of the cantata (movements 1-6), with its music in minor modes and its texts quoting the psalms, expresses the griefs and trials of the believer: “I had much distress and care within my heart.” The contrasting second part (movements 7-11) describes the comfort, peace, and joy experienced by the believer through Christ’s salvation. The work’s closing movement, based on Revelation 5:12-13, echoes the doxology at the end of the Epistle as the chorus rejoices in Eternity’s ultimate glories.

In the somber opening sinfonia, the oboe and violin express the soul’s sadness against the background of a wearily trudging bass line. The two contrasting sections of the opening chorus reflect the emotional progression of the entire cantata from sadness to consolation. The repetition of “ich” at the opening of the first chorus and the fugue that follows might suggest the tangle of troubles from which the soul cannot extricate itself. After a brief pause the mood of the movement changes and its pace quickens to illustrate the believer’s trust that God’s comfort will “quicken” the soul. The following soprano aria, featuring an accompanying oboe, expresses unmitigated anguish: jagged melodic teeth gnaw at the ear as pain claws at the heart. In the recitative and aria with which the tenor continues, the fear of being forsaken by God sinks the weeping soul in a sea of sorrow. The closing chorus of the cantata’s first part, which concludes with a fugue on the words, “my help and my God,” expresses the hope of the believer.

The seventh and eighth movements (a recitative and a dialogue for soprano and bass), are duets in E-flat major representing conversations between the believer’s soul, which feels lost in darkness, and Jesus, its light. The eighth movement is the theological heart of the cantata, as Jesus, the shepherd, promises to come and restore the soul, as in the Epistle. The ninth movement takes the form of a “chorale prelude”: a stepwise theme in triple meter rises and falls as it appears contrapuntally in three solo voices, accompanying and appearing between the phrases

of two verses from the chorale, “If thou but suffer God to guide thee.” The chorale tune is sung in long notes, first in the tenor part and then in the soprano part, as the three lower lines of the chorus weave the stepwise theme about it. The soul is urged to rejoice in a bright tenor aria that leads to the virtuosic concluding chorus of the cantata. Bach’s declamatory setting of its opening text, “Worthy is the Lamb that was slain,” is reminiscent of Handel’s in *Messiah*. The full orchestra, including three trumpets and timpani, accompanies the chorus in the extensive final fugue that urges the listener to glorify God forever.

## HEINRICH SCHÜTZ

### *Symphonia sacrae*

The composer and organist Heinrich Schütz, born in 1585, was the first German musician to attain international acclaim. Initially a choirboy and then a law student, Schütz went to Venice in 1609, where he became a pupil of the famous composer Giovanni Gabrieli. From about 1616 until the end of his life, he served as Master of the Chapel of the Elector of Saxony at Dresden, although during the Thirty Years’ War he spent considerable time as Court Conductor in Copenhagen. At Dresden, Schütz was responsible for providing music for major court ceremonies, had to maintain the chapel staff, and was in charge of the choirboys’ musical training. He and 18-year-old Magdalena Wildeck were wed in 1619, but she died six years later, leaving Schütz with two daughters whose care fell to their maternal grandmother, and the composer remained a widower until his death (a rare occurrence in his day). In 1627 he set to music a German translation of *Dafne*, which was performed for the wedding of the Elector’s daughter, and which is considered the first German opera (the music has been lost). Schütz traveled to Venice again in 1628, probably to meet and study new developments in dramatic music with the great Claudio Monteverdi, whose compositions he held in high esteem.

Schütz appears to have written no independent instrumental music, and is therefore known almost solely through his sacred music, which exists in impressive quantity and variety. In the three books of *Symphoniae sacrae* (“Sacred symphonies”) of 1629, 1647, and 1650, Schütz made full use of the Italian concertato style, which was based on the contrast between opposing groups of voices and instruments. The works in these collections feature striking melodic invention and vigorous rhythms, with frequent alternations of duple and triple meter, the latter often employed in ensemble sections whose reappearances help to unify the compositions formally. These works are also marked by vivid descriptive musical motives that illustrate the texts. In the last portion of the *Symphoniae sacrae*, the relatively large-scale works

motives that illustrate the texts. In the last portion of the *Symphoniae sacrae*, the relatively large-scale works require as many as six solo voices and two instrumental parts with continuo (typically a combination of a bass instrument, such as a cello or bassoon, and a keyboard instrument), together with full choral and instrumental ensembles. Many of these compositions take the form of dramatic "scenes," some of which close with a reflective or exhortative chorus, and thus prefigure the compositional design of later church cantatas such as Bach's.

Schütz's best-known work is the oratorio, *Sieben Worte Jesu Christi am Kreuz* ("Seven Last Words of Jesus Christ on the Cross"), written around 1645; significant late works include the "Christmas History" (an oratorio) and the three unaccompanied 'dramatic' Passions which are viewed as the last great examples of the genre. A stroke in 1672 brought to a close the long career of the greatest German composer of the mid-17th century, who is now recognized as one of the most significant musical figures of the entire Baroque stylistic era (1600-1750).

--Notes by Lorelette Knowles

## ORCHESTRA SEATTLE

### VIOLIN

Aubrey Burdick  
Susan Carpenter  
Lauren Daugherty  
Fritz Klein\*  
Natasha Lewis  
Mark Lutz  
Gregor Nitsche  
Susan Ovens  
Stephen Provine\*\*  
Leif-Ivar Pedersen  
Theo Schaad

### VIOLA

Deborah Daoust  
Jim Lurie  
Katherine McWilliams\*  
Andrew Schirmer

### CELLO

Julie Reed  
Annie Roberts  
Matthew Wyant\*

### STRING BASS

Steve Messick\*

### OBOE, ENGLISH HORN

Brent Hages\*  
Susan Jacoby  
BASSOON  
Judith Lawrence\*

### HORN

Don Crevie  
Jim Hendrickson

### TRUMPET

David Cole\*  
Ian Newhall  
Janet Young

### TIMPANI

Dan Oie

### TROMBONE

Moc Escobedo  
Ken Pendergrass  
Paul Bogataj  
David Holmes

### HARPSICHORD

Robert Kechley\*  
\*principal  
\*\*concertmaster

## SEATTLE CHAMBER SINGERS

### SOPRANO

Crissa Cugini  
Kyla Deremer  
Dana Durasoff  
Kiki Hood  
Jill Kraakmo  
Jana Marlow  
Robyn Pruitt-Hamm  
Nancy Shasteen

### ALTO

Ann Erickson  
Deanna Fryhle  
Ellen Kaisse  
Ann Marie Kent  
Theodora Letz  
Laurie Medill  
Christine Rickert  
Julia Akoury Thiel

### TENOR

Ron Carson  
Jon Lange  
Timothy Lunde  
Vic Royer  
Jerry Sams

### BASS

Stephen Brady  
Andrew Danilchik  
Douglas Durasoff  
Paddy McDonald  
Dennis Moore  
Richard Wycoff



Join George Shangrow and Tom Dahlstrom (both formerly of KING-FM) on a cruise 'round the Horn with a visit to Antarctica next January! This three+ week cruise begins in Chile, goes around the Tierra del Fuego visiting "the White Continent", the Falkland Islands, Buenos Aires, and ending in Rio. Along the way there will be some days at sea during which George and Tom will offer musical discussions, demonstrations, and more. Depart Seattle on January 9, 2006. Call Jeanette Ashmun at (206) 283-1505 for more information.

We wish to thank our co-producers of the 2005-2006 season:



## SOLO ARTISTS

Soprano **Amanda Jane Kelley** has performed a wide variety of early music throughout the Pacific Northwest. Ms. Kelley was heard in Seattle most recently singing the role of Venus in the Early Music Guild of Seattle's staged production of the Baroque opera "Venus and Adonis" by John Blow. Other recent performances include French Baroque music at Reed College in Portland; Medieval music with *Contrafacta* in Seattle; an appearance with the *Rose Ensemble* and the *Lyra Consort* in Minneapolis-St. Paul, Minnesota; and solos with *Trinity Consort* in Portland. Amanda was a musician in the popular "Greenshow" at the Oregon Shakespeare Festival in Ashland, recorded music for theater and commercial albums, toured with the Rogue Valley Opera company, and produced and performed an annual concert of "Music of Composers Who Are Not Yet Dead". After being heard on an album of shakuhachi flute music, she was asked to sing in Tokyo, Japan. By day, she is a music editor for OCP Publications and lives in Portland, Oregon with her husband.

A fixture in the Seattle Chamber Singers for many years, alto **Laurie Medill** received her vocal training from such illustrious Seattle voice pedagogues as Marianne Weltmann, Stephen Wall and Polly Detels. Primarily a choral singer, Ms. Medill has held positions with Eastshore Unitarian and University Christian Churches as a lead singer and soloist. She has sung with the Bryn Mawr - Haverford Choirs, the Curtis Institute of Music, the Oregon Repertory Singers and Seattle Pro Musica. Office Manager for OSSCS for six years, Laurie enjoys the many opportunities that position affords to meet OSSCS's patrons, to facilitate the production of a wide range of musical performances and to meet and work with the many artists who perform with OSSCS.

Tenor **Jerry Sams** has been an active soloist and chorus member with the Seattle Chamber Singers from the early years of the ensemble. With OSSCS he has been a featured soloist in many Bach cantatas, most of the great Handel oratorios, and works of Mozart and other masters of the choral repertoire. Mr. Sams studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the Bay area and the Pacific Northwest.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah*. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of *Boris Godunov*. Later this season Mr. Wall will be featured with OSSCS performing his specialty – and true love – the great tenor opera arias, and will sing the tenor solos in the Verdi *Requiem*.

A native of Washington, baritone **Brian Box** received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has also performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on their recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Later this season Mr. Box will join OSSCS for performances of Handel's *Messiah* and J.S. Bach's great Mass in B minor.

### Orchestra Seattle ♦ Seattle Chamber Singers

George Shangrow, music director  
206-682-5208 • [www.osses.org](http://www.osses.org)

#### 2005-2006 Season

MOZART  
October 2

WINTER BAROQUE  
February 12

BACH CANTATAS  
November 5

ROMANTICISM  
March 11

MESSIAH  
December 4

VERDI REQUIEM  
April 9

HOLIDAY  
December 19

FIREWORKS  
May 14

BACH MASS IN B MINOR  
June 10

### EARLY MUSIC GUILD

2005-2006  
International Series

Europa Galante  
October 15, 2005

Pomerium  
February 4, 2006

The Baltimore Consort  
December 23, 2005

Richard Egarr  
March 11, 2006

Trio Mediaeval  
April 1, 2006

**SUBSCRIBE NOW!**

Call 206-325-7066

[www.earlymusicguild.org](http://www.earlymusicguild.org)

## Siehe, es erschien der Engel des Herren Joseph im Traum

Siehe, es erschien der Engel des Herren Joseph  
im Traum und sprach:  
Steh auf und nimm das Kindlein und seine Mutter zu dir  
Und fleucht in Ägyptenland.  
Und bleibe allda, bis ich dir sage,  
Denn es ist vorhanden daß Herodes das Kindlein suche,  
Dasselbe umzubringen.  
Und er stund auf und nahm das Kindlein  
und seine Mutter zu sich bei der Nacht  
und entwich in Ägyptenland,  
und bleib allda bis nach dem Tod Herodes.  
Auf daß erfüllet würde, das der Herr  
durch den Propheten geredt hat:  
Aus Ägypten habe ich meinen Sohn gerufen.

Look, the angel of the Lord appeared to Joseph  
in his dream and spoke:  
Arise and take the little child and his mother with you  
And flee to Egypt.  
And stay there until I say,  
Because it is evident that Herod is looking for the child  
To murder it.  
And he got up and took the child  
And his mother with him in the night  
And fled to Egypt  
And stayed there until after the death of Herod.  
And so it was fulfilled, that which the Lord  
Said to the Prophet:  
From Egypt have I called my son.

## "Wie schön leuchtet der Morgenstern" BWV 1

### 1. Choral

Wie schön leuchtet der Morgenstern  
Voll Gnad und Wahrheit von dem Herrn,  
Die süße Wurzel Jesse!  
Du Sohn Davids aus Jakobs Stamm,  
Mein König und mein Bräutigam,  
Hast mir mein Herz besessen,  
Lieblich,  
Freundlich,  
Schön und herrlich, groß und ehrlich,  
reich von Gaben,  
Hoch und sehr prächtig erhaben.  
("Wie schön leuchtet der Morgenstern," verse 1)

### 1. Chorale

How beautifully the morning star shines,  
full of grace and truth from the Lord,  
the sweet branch of Jesse!  
You, the Son of David from the root of Jacob,  
my King and my bridegroom,  
have possessed my heart;  
loving,  
friendly,  
beautiful and glorious, great and noble,  
rich with gifts,  
exalted and most magnificently sublime.  
("How brightly shines the morning star," verse 1)

### 2. Recitativ Tenor

Du wahrer Gottes und Marien Sohn,  
Du König derer Auserwählten,  
Wie süß ist uns dies Lebenswort,  
Nach dem die ersten Väter schon  
So Jahr' als Tage zählten,  
Das Gabriel mit Freuden dort  
In Bethlehem verheißen!  
O Süßigkeit, o Himmelsbrot,  
Das weder Grab, Gefahr noch Tod  
Aus unsern Herzen reißen.

### 2. Recitative Tenor

You, very son of God and Mary,  
You, king of the chosen ones,  
how sweet is Your living word to us,  
by which our forefathers already  
counted years as well as days,  
that Gabriel joyfully  
promised there in Bethlehem!  
O sweetness, o bread of heaven,  
that neither grave, danger or death  
can wrest from our hearts.

### 3. Arie Soprano

Erfüllet, ihr himmlischen göttlichen Flammen,  
Die nach euch verlangende gläubige Brust!  
Die Seelen empfinden die kräftigsten Triebe  
Der brünstige Liebe  
Und schmecken auf Erden die himmlische Lust.

### 3. Aria Soprano

Fill utterly, you divine celestial flames,  
this faithful breast that longs for you!  
Our souls feel the most powerful urges  
of burning love  
and taste on earth heavenly delight.

#### 4. Recitativ Bass

Ein irdscher Glanz, ein leiblich Licht  
Rührt meine Seele nicht;  
Ein Freudenschein ist mir von Gott entstanden,  
Denn ein vollkommnes Gut,  
Des Heilands Leib und Blut,  
Ist zur Erquickung da.  
So muß uns ja  
Der überreiche Segen,  
Der uns von Ewigkeit bestimmt  
Und unser Glaube zu sich nimmt,  
Zum Dank und Preis bewegen.

#### 5. Arie Tenor

Unser Mund und Ton der Saiten  
Sollen dir  
Für und für  
Dank und Opfer zubereiten.  
Herz und Sinnen sind erhoben,  
Lebenslang  
Mit Gesang,  
Großer König, dich zu loben.

#### 6. Choral

Wie bin ich doch so herzlich froh,  
Daß mein Schatz ist das A und O,  
Der Anfange und das Ende;  
Er wird mich doch zu seinem Preis  
Aufnehmen in das Paradeis,  
Des klopf ich in die Hände.  
Amen!  
Amen!  
Komm, du schöne Freudenkrone, bleib nicht lange,  
Deiner wart ich mit Verlangen.  
("Wie schön leuchtet der Morgenstern," verse 7)

#### 4. Recitative Bass

An earthly flash, a corporeal light  
does not stir my soul;  
a joyful radiance has been raised up for me by God,  
for a perfect Good,  
the body and blood of the Savior,  
is here for refreshment.  
Indeed, we must therefore --  
for this overwhelming blessing  
that has been eternally destined for us  
and takes our faith to itself --  
be moved to thanks and praise.

#### 5. Aria Tenor

Our mouths and the tones of strings  
shall for You  
for ever and ever  
be ready in thanks and in offering.  
Heart and mind are lifted up,  
life-long  
in song,  
great King, to praise You.

#### 6. Chorale

How happy I am,  
that my precious one is the A and O,  
the beginning and the end;  
He will claim me as his prize  
and take me to Paradise,  
which I will clasp in my hands.  
Amen!  
Amen!  
Come, you lovely crown of joy, do not delay,  
I await you with longing.  
("How brightly shines the morning star," verse 7)

### Es ging ein Sämman aus, zu säen seinen Samen

Es ging ein Sämman aus, zu säen seinen Samen.  
Und indem er säet, fiel etliches an den Weg  
Und ward zertreten,  
Und die Vögel unter dem Himmel fraßen's auf.  
Wer Ohren hat zu hören, der höre!  
Und etliches fiel auf den Fels; und da es aufging,  
verdorete es, darum daß es nicht Saft hatte.  
Wer Ohren hat zu hören, der höre!  
Und etliches fiel mitten unter die Dornen,  
Und die Dornen gingen mit auf und ersticken es.  
Wer Ohren hat zu hören, der höre!  
Und etliches fiel auf ein gut' Land;  
Und es ging auf und trug hundert fältige Frucht.  
Wer Ohren hat zu hören, der höre!

A Farmer went out to sew his seeds.  
And while he was sewing, some of the seeds fell on the path  
And were stepped on,  
And the birds under the sky ate them up.  
Whoever has ears to hear with, shall hear!  
Some of the seeds fell on rock, and these seeds  
Didn't sprout, because there was no water.  
Whoever has ears to hear with, shall hear!  
And some fell under the thornbushes,  
And the thorns came up with them and suffocated them.  
Whoever has ears to hear with, shall hear!  
And some fell on fertile ground;  
And they sprouted and brought forth fruit a hundred-fold.  
Whoever has ears to hear with, shall hear!

## Der Herr ist mein Hirt

Der Herr ist mein Hirt;  
mir wird nichts mangeln.  
Er weidet mich auf einer grünen Auen  
und führet mich zum frischen Wasser.  
Er erquicket meine Seele.  
Er führet mich auf rechter Straßen  
um seines Namens willen.  
Und ob ich schon wandelt'  
im finsternen Tal des Todes,  
fürcht ich kein Unglück;  
denn du bist bei mir,  
dein Stecken und Stab trösten mich.  
Du bereitest für mir einen Tisch  
gegen meine Feinde.  
Du salbest mein Haupt mit Öle  
und schenkest mir voll ein.  
Gutes und Barmherzigkeit werden mir folgen  
mein Leben lang,  
und werde bleiben  
im Haus des Herren immerdar.

The Lord is my shepherd,  
I shall not want;  
He makes me lie down in green pastures.  
he leads me beside still waters.  
He restores my soul.  
He leads me in paths of righteousness  
for his name's sake.  
Even though I walk  
through the valley of the shadow of death,  
I will fear no evil;  
for thou art with me;  
thy rod and thy staff, they comfort me.  
Thou preparest a table before me  
in the presence of my enemies:  
thou anointest my head with oil:  
my cup overflows.  
Surely goodness and mercy shall follow me  
all the days of my life;  
and I shall dwell  
in the house of the Lord forever.  
Psalm 23

## "Ich hatte viel Bekümmernis" BWV 21

### Erster Teil

#### 1. Sinfonia

#### 2. Chor

*Ich hatte viel Bekümmernis in meinem Herzen;  
aber deine Tröstungen erquickten meine Seele.  
(Psalm 94:19)*

#### 3. Arie Soprano

Seufzer, Tränen, Kummer, Not,  
Ängstlichs Sehnen, Furcht und Tod  
Nagen mein beklemmtes Herz,  
Ich empfinde Jammer, Schmerz.

#### 4. Rezitativ Tenor

Wie hast du dich, mein Gott,  
In meiner Not,  
In meiner Furcht und Zagen  
Denn ganz von mir gewandt?  
Ach! kennst du nicht dein Kind?  
Ach! hörst du nicht das Klagen  
Von denen, die dir sind  
Mit Bund und Treu verwandt?  
Da warest meine Lust  
Und bist mir grausam worden;  
Ich suche dich an allen Orten,  
Ich ruf und schrei dir nach,  
Allein mein Weh und Ach!  
Scheint itzt, als sei es dir ganz unbewußt.

### Part One

#### 1. Sinfonia

#### 2. Chorus

*I had much trouble in my heart; but your consolations revive  
my soul.*

#### 3. Aria Soprano

Sighs, tears, anguish, trouble,  
anxious longing, fear and death  
gnaw at my constricted heart,  
I experience misery, pain.

#### 4. Recitative Tenor

What? have You therefore, my God,  
in my trouble,  
in my fear and despair,  
turned completely away from me?  
Ah! do You not know Your child?  
Ah! do You not hear the cries  
of those, that are Yours  
by covenant and faith?  
Once You were my delight  
and now have become grim towards me;  
I seek You in all places,  
I call and cry after You,  
yet my woe and ah!  
appears now, as though completely unknown to You.

**5. Arie Tenor**

Bäche von gesalzenen Zähren,  
Fluten rauschen stets einher.  
Sturm und Wellen mich versehren,  
Und dies trübsalsvolle Meer  
Will mir Geist und Leben schwächen,  
Mast und Anker wollen brechen,  
Hier versink ich in den Grund,  
Dort seh ins der Hölle Schlund.

**6. Chor**

*Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott; denn ich werde ihm noch danken, daß er meines Angesichtes Hilfe und mein Gott ist.*  
(Psalm 42:12)

**Zweiter Teil**

**7. Rezitativ (Dialog - Seele, Jesus) Soprano & Bass**

Ach Jesu, meine Ruh,  
Mein Licht, wo bleibest du?  
- O Seele sieh! Ich bin bei dir. -  
Bei mir?  
Hier ist ja lauter Nacht.  
- Ich bin dein treuer Freund,  
Der auch im Dunkeln wacht,  
Wo lauter Schalken seind. -  
Brich doch mit deinem Glanz und Licht des Trostes ein.  
- Die Stunde kömmet schon,  
Da deines Kampfes Kron'  
Dir wird ein süßes Labsal sein. -

**8. Arie (Duett) Soprano & Bass**

Komm, mein Jesu, und erquicke,  
- Ja, ich komme und erquicke -  
Und erfreu mit deinem Blicke.  
- Dich mit meinem Gnadenblicke. -  
Diese Seele, - Deine Seele, -  
Die soll sterben - Die soll leben, -  
Und nicht leben - Und nicht sterben -  
Und in ihrer Unglückshöhle  
- Hier aus dieser Wundenhöhle -  
Ganz verderben?  
- Sollst du erben -  
Ich muß stets in Kummer schweben,  
- Heill! durch diesen Saft der Reben, -  
Ja, ach ja, ich bin verloren!  
- Nein, ach nein, du bist erkoren! -  
Nein, ach nein, du hassest mich!  
- Ja, ach ja, ich liebe dich! -  
Ach, Jesu, durchsüße mir Seele und Herze!  
- Entweichet, ihr Sorgen, verschwinde, du  
Schmerze! -

**5. Aria Tenor**

Streams of salty tears,  
floods pour continually forth.  
Storms and waves press against me,  
and this trouble-filled sea  
will weaken my spirit and life,  
will break mast and anchor,  
here I sink to the ground,  
there I gaze into the maw of Hell.

**6. Chorus**

*Why do you trouble yourself, my soul, and are so restless in me? Wait for God; for I will yet thank Him, since He is the help of my countenance and my God.*

**Part Two**

**7. Recitative (Dialogue - Soul, Jesus) Soprano & Bass**

Ah, Jesus, my peace,  
my light, where are You?  
- O soul behold! I am with you. -  
With me?  
Here is only darkest night.  
- I am Your faithful Friend,  
that also watches in the darkness,  
that might harbor dire mischief. -  
Dawn then with Your radiance and light of comfort.  
- The hour approaches already,  
when your crown of battle  
will become a sweet refreshment. -

**8. Aria (Duet) Soprano & Bass**

Come, my Jesus, and revive,  
- Yes, I come and revive -  
And delight with Your glance.  
- You with my glance of grace. -  
This soul - Your soul, -  
shall die- shall live, -  
and not live- and not die -  
and in its pit of unhappiness  
- here out of this cave of injury -  
completely perish?  
- you shall inherit -  
I must constantly hover in anguish  
- Salvation! Through this juice of the vine. -  
Yes, ah yes, I am lost!  
- No, ah no, you are chosen! -  
No, ah no, You hate me!  
- Yes, ah yes, I love you! -  
Ah, Jesus, thoroughly sweeten my soul and heart!  
- Fade, you troubles, disappear, you pains! -

9. Chor - Choral in Tenor & Soprano

*Sei nun wieder zufrieden, meine Seele, denn der Herr tut dir Guts. (Psalm 116:7)*

Was helfen uns die schweren Sorgen,  
Was hilft uns unser Weh und Ach?  
Was hilft es, daß wir alle Morgen  
Beseufzen unser Ungemach?  
Wir machen unser Kreuz und Leid  
Nur größer durch die Traurigkeit.

Denk nicht in deiner Drangsalhitze,  
Daß du von Gott verlassen seist,  
Und daß Gott der im Schoße sitze,  
Der sich mit stetem Glücke speist.  
Die folgend Zeit verändert viel  
Und setzt jeglichem sein Ziel.  
("Wer nur den lieben Gott läßt walten," verse 5)

10. Arie Tenor

Erfreue dich, Seele, erfreue dich, Herze,  
Entweiche nun, Kummer, verschwinde, du Schmerze!  
Verwandle dich, Weinen, in lauterem Wein,  
Es wird nun mein Ächzen ein Jauchzen mir sein!  
Es brennet und flammet die reineste Kerze  
Der Liebe, des Trostes in Seele und Brust,  
Weil Jesus mich tröstet mit himmlischer Lust.

11. Chor

*Das Lamm, das erwürget ist, ist würdig zu nehmen Kraft und Reichtum und Weisheit und Stärke und Ehre und Preis und Lob.*

*Lob und Ehre und Preis und Gewalt sei unserm Gott von Ewigkeit zu Ewigkeit. Amen, Alleluja! (Rev. 5:12-13)*

9. Chorus - Chorale in Tenor then Soprano

*Be at peace again, my soul, for the Lord has done good things for you.*

What good are heavy worries?  
What can our woe and sighing do?  
What help is it, that every morning  
we bemoan our hard lot?  
We make our torment and sorrow  
only greater through melancholy.

Think not, in your heat of despair,  
that you are abandoned by God,  
and that God places in His lap  
the one who feeds on constant happiness.  
The coming time changes much  
and sets a destiny for each.  
("If thou but suffer God to guide thee", verse 5)

10. Aria Tenor

Rejoice, soul, rejoice, heart,  
fade now, troubles, disappear, pains!  
Change, weeping, into pure wine,  
my aching now becomes a celebration for me!  
Burning and flaming is the purest candle  
of love and of comfort in my soul and breast,  
since Jesus comforts me with heavenly delight.

11. Chorus

*The Lamb, that was slain, is worthy to receive power, and riches, and wisdom and strength, and honor and glory and praise.*

*Praise and honor and glory and power be to our God for ever and ever. Amen, Alleluia!*



A Sound Reputation for Skill & Integrity  
Violins, Violas & Cellos

**APPLEBAUM**



**VIOLIN SHOP**

Violin Makers • Restoration  
Sales • Rentals • Repair  
Accessories • Appraisals

1948 Pacific Avenue, Tacoma  
253-272-4754 • [www.applebaumviolin.com](http://www.applebaumviolin.com)

**MAESTRO'S CIRCLE [\$10,000 or more]**  
Barbara & Eugene Kidder

**COMPOSER'S CIRCLE [\$5,000-\$9,999]**  
Liesel van Cleeff

**CONCERTO CIRCLE [\$2,500-\$4,999]**

Anonymous  
ArtsFund  
The Boeing Company  
Seattle Office of Arts & Cultural Affairs  
William and Dena Lee Cumming  
David Zapolsky & Lindsay Brown

**CADENZA CIRCLE [\$1,000-\$2,499]**

Sharon & André Agnew  
Anonymous (2)  
Boone & Gayle Barker  
Susan Carpenter & Hallock Beals  
Ann Chiller  
Construction Dispute & Resolution, Inc.  
Alex & Norma Cugini  
Dean Drugge  
Manchung & Shari Muller Ho  
Dinah & Peter Martini  
Microsoft  
Qwest  
Terry R. Rogers, MD  
Peter & Elva Schmidt  
Nancy Shasteen, MD  
Seattle Chinese Chamber of Commerce  
Ann Thompson  
George Wallerstein & Julie Lutz  
Ely Welt

**VIVACE [\$500-\$999]**

Anonymous  
Richard & Roberta Bennett  
Paul Benningfield  
Jane Blackwell  
Charles Bretz  
Stephen & Petra Carl  
Ralph & Sue Cobb  
Justin Cole  
Terri Fincham Conner  
Michael & Lucy Copass  
Davis Wright Tremaine LLP  
Beatrice Dolf  
Audrey Don  
Phillip E. Gladfelder  
Jessie & Joe Johanson  
Fritz Klein  
Ted & Pam Kummert  
Jimmy & Elhri Larsen  
Dan Lee  
Dennis & Jean Moore  
Tom Nesbitt & Penny Nichols  
Nicoll Black Misenti & Feig PLLC  
Gregor & Kathy Nitsche  
Gary Oules  
Allen & Christine Rickert  
Michael & Janet Showalter  
Julia Akoury Thiel & Art Thiel

**PRESTO [\$250-\$499]**

Ellen Anderson  
Anonymous  
David & Julia Brewer  
The Bullitt Foundation

Greg Canova & Barbara Linde  
Celeste Eskeridge & George Hastings  
Holly Finan  
Peter and Heather MacLaughlin Garbes  
Michael Grummet  
Sylvia Johnson  
Robert Kechley & Elizabeth Kennedy  
Lorelette & Walter Knowles  
Peggy & David Kurtz  
Theodora Letz & Paul Blinzer  
Nancy Lewis  
H. J. Lurie, MD  
Robert & Eileen Lusk  
Julie Lutz  
Mark Lutz  
Laurie Medill & David Savage  
Steve & Katie Sauter Messick  
Donald & Linda Miller  
Rebecca Parker  
Gustav & Claire Raam  
Theo Schaad  
& Barbara Schaad-Lamphere  
Eckart & Hildegard Schmidt  
Ellen Smith  
Alexander & Jane Stevens  
William F. Super  
Richard & Nancy Taw  
Reba & David Utefsky  
David & Patricia Vetterlein  
Doug & Ingrid Welti

**ALLEGRO [\$100-\$249]**

Alexander Akoury  
Stephen & Megan Allen  
Randy Apsel & Deborah Daoust  
Thomas & Barbara Archbold  
David Atcheson  
Julie & Jamey Battermann  
Andrew & Sally Bell  
Donald & Mae Bell  
Linda Bell  
Isaiah Bier  
Stephen Brady & Judith Cohen  
Tom Buffington  
Thomas & Theresa Carlson  
Ronald & Merrie Carson  
Michael & Patricia Clarke  
William Cohn, MD  
Helen & W. H. Dahlberg  
Tom Dahlstrom  
Kyla Deremer  
Susan Dier  
Peter & Janeen Dolf  
Richard & Judy Dolf  
John Edwards, MD  
Nancy Ellison  
Ann Erickson  
Wallace & Cinda Freece  
Craig & Deanna Fryhle  
Karen Fuller  
Fay Griffin  
Edward Guilbert  
N. Michael & Morreen Hansen  
H. Donald Hawkins  
Jane Hedgpeth  
Stephen Hegg  
David & Candace Holmes  
Charlotte Hood  
Russ Hoover  
Neal & Clara Hulkower

Mark & Joyce Jennings  
Suzanne Johnson  
Roland Joslyn  
Paul & Paulette Kidder  
Olga Klein  
William & Ruth Kratzke  
Jason Kuo  
Barbara & Gerald Laughlin  
Hubert Locke  
Jim & Adrienne McCoy  
David Means  
Anne Mize  
Howard & Audrey Morrill  
Christine Moss  
Gerald & Whitney Neufeld-Kaiser  
Kimberley Okamura  
Susan & David Owens  
Barbara Patton  
Stephen Province  
Louis & Ruth Putsche  
Lester & Joan Reed  
Joan Reed  
Hugh & Susan Reichenbach  
Robert Wood Johnson Fdn  
Anne Roberts  
Valerie Ross  
David & Heather Ross  
Jean Ross  
Ruth & John Rugh  
Hans & Lyn Sauter  
F. W. Scholz  
Nedra Slauson  
Helen Stipcich  
Jeffrey & Melissa Thirloway  
William & Kathleen Trier  
Pieter & Tjitske Van der Meulen  
Dennis Van Zandt  
& Margaret Russell  
Anthony & Roselee Warren  
Rob & Lorraine Weltzein  
Woody & Helen Wilson  
Matthew Wyant & Bonnie Light

**PIANISSIMO [\$50-\$99]**

Sohail Ahmed  
Roberto Altschul  
James & Ilma Apsitis  
Tim Bies  
Andrew Blackwell  
Matthew Blackwell  
Wendelien Bolomey  
Kurt Brawand, MD  
Peter Cannon  
Robert & Patricia Charlson  
Clayton & Carol Cook  
John & Patricia Cox  
J. A. & Nancy Crim  
John Dimond  
Mary Virginia Dombrowski  
Daniel & Kathleen Dow  
Richard Dunn  
Laurel Dye  
Del & Mary Jane Elliott  
Bryant & Hilary Engebretson  
Phyllis Frol  
Josefina & Archimedes Garbes  
Sally Jo Gilbert de Vargas  
GlaxoSmithKline  
Gunnar Goerlitz  
Frank Greenspan  
Clifford & Mary Grinnell

Richard & Susan Hal  
Kristin Hansen  
James & Florence Harris  
John & Angela Henrick  
Emmy Hoech  
Alan & Eileen Crawford Jones  
Kathryn Kamel  
Kaisu & Joe Karr  
Arnold & Jill Kraakmo  
Arthur & Enid Kruckeberg  
Donald & Joyce Leak  
Alice Leighton  
Robert Leighton  
Jean MacGregor  
Barbara McHargue  
Pamela McPeck & William Halligan  
Bruce & Anne McTavish  
Wayne Meek  
Carole Moranty  
Ruth Morrow  
Kemi Nakabayashi  
Toshu Neatrou  
Doris & Peter Nitsche  
Barbara Patton  
Michael & Shari Petryszak  
Chad & Ferne Pierce  
The Pierson Family  
Steven Poteet & Anne Kao  
Dickson & Deirdre Preston  
Drs. Robert & Barbara Pringle  
Kathryn Reed  
David Reeves  
Mary Kay Richter  
Margaret Ridgeway  
Louis & Lorna Roebke  
Lee Rousseau  
John & Ruth Rugh  
Riggin Shillstone  
Bernice Sienkiewicz  
Marcia & Eugene Smith  
Marcia Smith  
Christopher & Barbara Smith  
Richard Sundberg  
Valerie Ann Taylor  
Christopher & Kelly Traina  
Bill Transue  
Bryan Turner  
Mike Walker  
Washington Mutual  
Stephen Wilen  
Ann Wilkins  
Kenneth & Inge Wood  
Douglas & Susan Woods  
Richard Wyckoff & Carol Judge  
Jon & Joann Youngquist

**GIFTS IN HONOR OF**

Sara Hedgpeth  
Eckart Schmidt  
F. W. Scholz

**IN MEMORIAM**

Diane Anderson  
Rev. Julie Diersen Koch  
Reba Shangrow  
Roy & Lottie Stephens

**IN-KIND CONTRIBUTIONS**

Classical KING FM 98.1  
Gerard & Dominique Seafood  
Sabey Corporation

Contributions to OSSCS, a non-profit arts organization, are fully tax-deductible. This list includes gifts received between March 1, 2004 and October 3, 2005. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, or for more information on becoming a donor, please call 206-682-5208 or send an email to [ossccs@ossccs.org](mailto:ossccs@ossccs.org).