



(LEMS 8069)

J.S. BACH
SOLO CANTATAS
BWV N. 51, 209, 210
ELIZABETH FUTRAL
Soprano
WASHINGTON BACH CONSORT
Period Instrument Orchestra
J. Reilly Lewis
Conductor

Bach Solo Cantatas

Jauchzet Gott in allen Landen! (BWV 51), (“Praise ye God in every nation!”) is thought to have been written in September 1730, in the seventh year of Bach’s tenure as the Kantor of the Thomaskirche in Leipzig. Bach’s handwritten notation on the title page indicates that the cantata was written for the 15th Sunday after Trinity, but the text seems to have nothing in common with the readings for the service on that day. Presumably this is the reason for Bach’s additional notation that the work would be suitable for performance “et in ogni tempo,” (“and at any time”) during the church year.

The solo soprano and obbligato trumpet parts are very demanding and represent Bach’s only composition for this combination of soloists. Bach’s regular trumpeter, Gottfried

Reiche, would have been up to the task, and the cantata may have been written with him in mind. The difficulty of the soprano part has led to speculation that it may have been written with a particular soprano in mind, possibly one of the Italian-trained professional sopranos who had recently arrived in Dresden, site of the court of the Elector of Saxony. The renowned castrato, Giovanni Bindi, was also in Dresden. Bach traveled to Dresden frequently and may well have heard any number of sopranos with the skill to match the demands of this work.

Bach set the joyful outer movements of the cantata in C major with fanfare gestures and swelling trills in the trumpet and strings and a bravura line in the voice. The inner movements are in a more worshipful, reserved A minor. In the gently rocking second aria the soprano's plaintive line sounds against a spare but intense continuo pushing forward in contrast to the placidity of the pastoral meter. In "Sei Lob und Preis," Bach gives the voice the simple chorale tune, which, in contrast to the idiomatic and imitative violin duet, recalls the bright declarative trumpet of the first movement. With the final "Alleluia," the trumpet joyfully returns and matches the soprano's spectacularly florid lines.

Non sa che sia dolore (BWV 209), ("He knows not what true grief there is") is a secular cantata for soprano, flute, and strings. It is one of only two cantatas attributed to Bach with an Italian text, and is believed to have been composed some-time between 1729 and 1734. Uncertainty about the date and occasion for the work, coupled with the use of an Italian text and the Italian galant style in the final aria has, however, led some scholars to question its authenticity.

The text comprises passages from several sources, including G.B. Guarini's *Partita Dolorosa*, Pietro Metastasio's opera, *Semiramide riconosciuta*, his *azione teatrale*, *Galatea*, and an unknown German writer. A reference to the town of Ansbach in the second recitative has led some to speculate that the cantata may

have been written in honor of Johann Matthias Gesner, a native of Ansbach, who was Rector of the Thomasschule in Leipzig between 1730 and 1734. Bach had a very high regard for Gesner's skills as a conductor and keyboard artist.

The subject of the cantata appears to be the sense of loss arising from the departure of a young man for honorable duty at sea. While this metaphor does not seem apt for the occasion of Gesner's departure from Leipzig, scholars have not as yet offered alternative explanations for the reference to Ansbach.

Non sa che sia dolore opens with a concerto-like *sinfonia* for flute, strings, and continuo that substantially resembles Bach's *Orchestral Suite No. 2 in B minor* (BWV 1067). The flute sounds throughout the work as the dominant obbligato instrument, framing the soprano's lines with sweeping flourishes. The voice enters in a brief accompanied recitative that establishes the serious nature of the text and leads directly into the first aria, again with concertato flute, and chromatic, sighing figures that embody the sense of departure as loss. Two lines of *secco* recitative usher in the final aria which

combines dancelike and sometimes harmonically surprising lines in the flute and violins with a tuneful voice line as the cantata's hero embarks "singing in the face of the sea."

O holder Tag, erwünschte Zeit (BWV 210),

("O lovely day, o hoped-for time") is one of two surviving secular wedding cantatas. The other is BWV 202, *Weichet nur, betrübte Schatten*, better known as "The Wedding Cantata." Scholarship places this composition somewhere in the early 1740s, but the particular wedding for which it was written is not known. Bach wrote at least two other wedding cantatas, and probably more, that have not survived. He borrowed the music from his earlier secular cantata, BWV 210a, *O angenehme Melodei*, known to have been first performed on January 12, 1729, on the occasion of a visit to Leipzig by Duke Christian of Saxe-Weissenfels.

As with *Jauchzet Gott in allen Landen!*, BWV 51, the demanding soprano solo part requires agile coloratura singing. Bach's text mentions flute and strings and so determines the instrumentation, here augmented by oboe d'amore, an instrument particularly suited to the celebration of love. Intriguingly, the text contrasts love and music up through the third aria, which commands the flute to fall silent in deference to love. In the recitative, "Was Luft? Was Grab," the tide finally turns and allows music, the "child of heaven," to grace the enjoyment of the wedding party. The text's extended contemplation on love and music allows a wide range of shades of emotion throughout the cantata, and Bach matches these with a constantly shifting panoply in the winds, strings, and continuo. Building in emotion as he progresses, Bach sets the stage for a triumphant finale in the concluding recitative and aria, which move from contemplation to pure joy.

--- *Musical commentary by Tom C. Owens*

Jauchzet Gott in allen Landen, BWV 51

TRACK I

1. Aria /Aria

<i>Jauchzet Gott in allen Landen!</i>	Praise God in every nation!
<i>Was der Himmel und die Welt</i>	All that heaven and the world
<i>An Geschöpfen in sich hält,</i>	of created order hold
<i>Müssen dessen Ruhm erhöhen,</i>	must now exalt His fame.
<i>Und wir wollen unserm Gott</i>	And today we would to our God
<i>Gleichfalls itzt ein Opfer bringen,</i>	present an offering now,
<i>Dass er uns in Kreuz und</i>	Not because He, in the face of spite and pain,
<i>Allezeit hat beigestanden.</i>	has always stood close beside us.

TRACK 2

2. Recitativo/Recitative

<i>Wir beten zu dem Tempel an,</i>	In prayer we now face the temple
<i>Da Gottes Ehre wohnt,</i>	where God's own honor lives,
<i>Da dessen Treu, so täglich neu,</i>	where His good faith, each day renewed,

Mit lauter Segen lohnet.	dispenses the purest bliss.
Wir preisen, was er an uns hat getan.	We praise Him for what He has done for us.
Muss gleich der schwache Mund	Although our feeble voice stammers
Von seinen Wundern lallen,	in the face of His wonders,
So kann ein schlechtes	perhaps our own humble praise
Lob ihm dennoch	can yet bring Him pleasure
wohlgefallen.	

TRACK 3

3. Aria /Aria

Höchster, mache deine Güte	Highest God, may your gracious goodness
Ferner alle Morgen neu.	always be renewed every morning.
So soll vor die Vätertreu	Thus, to gain your father's love
Auch ein dankbares Gemütemay	our grateful spirits,
Durch ein frommes Leben weisen,	through a righteous life, plainly show
Dass wir deine Kinder heißen.	That we are truly your children.

TRACK 4

4. Choral/ Chorale

Sei Lob und Preis mit Ehren	To you be laud and praise with honor,
Gott Vater, Sohn, Heiligem Geist!	God, Father, Son, and Holy Ghost!
Der woll in uns vermehren,	May He increase in us
Was er uns aus Gnaden verheißt,	what He in His grace has promised us,
Dass wir ihm fest vertrauen,	so that we steadfastly trust Him,
Gänzlich uns lass'n auf ihn,	entirely turn to Him,
Von Herzen auf ihn bauen,	make Him our true foundation,
Dass uns'r Herz, Mut und Sinn	so that our heart, mind and will
Ihm festiglich anhangen	be completely devoted to Him.
Drauf singen wir zur Stund:	For this now we sing:
Amen, wir werd'n's erlangen,	Amen, we shall achieve it,
Glaub'n wir aus Herzensgrund.	This is our heart's true faith!

5. Aria 5. Aria

TRACK 5

Alleluja!/Alleluia!

Non sa che sia dolore, BWV 209

TRACK 6

1. Sinfonia/Sinfonia

TRACK 7

2. Recitativo - Italian

Non sa che sia dolore

Chi dall' amico suo parte e non more.
Il fanciullin' che plora e geme ed allor che più ei teme,
Vien la madre a consolar. Va dunque a cenni del cielo,
Adempi or di Minerva il zelo.

2. Recitative – English Translation

He who is parted from his beloved can't know what
unending grief awaits him. To the small child who
weeps and moans the more he is frightened, mother
comes to console him. Seek then Heaven's approval.
Fulfill now through Minerva your purpose.

TRACK 8

3. Aria - Italian

Parti pur e con dolore
Lasci a noi dolente il core.
La patria goderai, a dover la servirai;
Varchi or di sponda in sponda,
Propizi vedi il vento e l'onda.

3. Aria – English Translation

Then go, and to grief
leave our sorrowing heart.
Your homeland will rejoice, you will nobly serve her;
Pass now from shore to shore,
may you find friendly wind and seas.

TRACK 9

4. Recitativo - Italian

Tuo saver al tempo e l'età contrasta,
Virtù e valor solo a vincer basta;
Ma chi gran ti farà più che non fusti,
Ansbaca, piena di tanti Augusti.

4. Recitative – English Translation

Time and age contradict your own wisdom,
Virtue and brave deeds are only good in warfare;
But greater than before will they now make you,
Ansbach, so favored by the mighty.

TRACK 10

5. Aria - Italian

Ricetti gramezza e pavento,
Qual nocchier, placato il vento,

Più non teme o si scolora,
Ma contento in su la prora
Va cantando in faccia al mar.

5. Aria – English Translation
Fear and sorrow felt,
the helmsman, with the wind now subsided,
no longer is afraid nor pales with terror.
But standing at the helm, he can happily
face the sea with a song.

O holder Tag, erwünschte Zeit, BWV 210

TRACK 11

1. Recitativo - German
O holder Tag, erwünschte Zeit,
Willkommen, frohe Stunden!
Ihr bringt ein Fest, das uns erfreut.
Weg, Schwermut, weg, weg, Traurigkeit!
Der Himmel, welcher vor uns wachet,
Hat euch zu unsrer Lust gemacht:
Drum lasst uns fröhlich sein!
Wir sind von Gott darzu verbunden,
Uns mit den Frohen zu erfreun.

1. Recitative - English Translation
O lovely day, O hoped-for time,
be welcome, happy moments!
You bring a feast of joy to us.
Hence, sorrow, away, sad despair!
For heaven, which watches over us,
to tend to our delight has made you:
so let us now be full of joy!
We are by God to this commanded:
to rejoice among the blessed.

TRACK 12

2. Aria - German
Spielet, ihr beseelten Lieder,
Werfet die entzückte Brust
In die Ohnmacht sanfte nieder!
Aber durch der Saiten Lust
Stärket und erholt sie wieder!

2. Aria – English Translation
Play on, lively anthems,

make the enchanted breast
softly, gently swoon.
But with the enchantment of the strings,
strengthen and again revive them!

TRACK 13

3. Recitativo

Doch, haltet ein, ihr muntern Saiten;
Denn bei verliebten Eheleuten soll's stille sein.
Ihr harmoniert nicht mit der Liebe;
Denn eure angeborenen Triebe verleiten uns zur Eitelkeit,
Und dieses schickt sich nicht zur Zeit.
Ein frommes Ehepaar will lieber zu dem Dankaltar
Mit dem Gemüte treten
Und ein beseeltes Abba beten;
Es ist vielmehr im Geist bemüht
Und dichtet in der Brust ein angenehmes Lied.

3. Recitative - English Translation

But pause, lively strings;
for around this pair of lovers calm must reign!
Your harmony ill suits love's fondness;
for your inherent power leads us to idle drowsiness,
And this is not the right time for that.
A godly wedding pair should with grateful hearts
approach the high altar
and there offer a heartfelt "Abba;"
their thoughts now must be soulful and inspite
in their breasts a most enchanting song.

TRACK 14

4. Aria - German

Ruhet hie, matte Töne, matte Töne, ruhet hie!
Eure zarte Harmonie ist vor die beglückte Eh'
Nicht die wahre Panacee.

4. Aria – English Translation

Rest here, weary melodies, remain here.
This tender harmony is, for this fine wedding day,
hardly the proper consolation.

TRACK 15

5. Recitativo - German

So glaubt man denn, dass die Musik verführe

Und gar nicht mit der Liebe harmoniere?
O nein! Wer wollte denn nicht ihren Wert betrachten,
Auf den so hohe Gönner achten?
Gewiss, die gütige Natur
Zieht uns von ihr auf eine höhere Spur.
Sie ist der Liebe gleich, ein großes Himmelskind,
Nur, dass sie nicht, als wie die Liebe, blind.
Sie schleicht in alle Herzen ein
Und kann bei Hoh' und Niedern sein.
Sie lockt den Sinn zum Himmel hin
Und kann verliebten Seelen
Des Höchsten Ruhm erzählen.
Ja, heißt die Liebe sonst weit stärker als der Tod.
Wer leugnet? die Musik stärkt uns in Todes Not.
O wundervolles Spiel! Dich, dich verehrt man viel.
Doch, was erklingt dort vor ein Klagelied,
Das den geschwinden Ton beliebter Saiten flieht?

5. Recitative – English Translation

Is it therefore thought that music misleads us
and has no harmony with love's affection?
O no! For who, indeed, would not admit its merits,
which here honor such noble patrons?
In truth, through nature's kindly way
we are drawn by it to a higher path.
It is so much like love, a mighty child of heaven,
though, unlike love, it is not blind.
It steals into every heart
and may dwell with the high and humble.
It calls the mind to Heaven's realm
and can, to loving spirits,
tell God Almighty's glory.
Yes, who can deny that love is stronger than death?
Music gives us strength against death's stress.
O wonderful music-making! We honor you!
But is a song of grief is sounded, springing from
the fleeting notes of the sweet strings?

TRACK 16

6. Aria - German

Schweigt, ihr Flöten, schweigt, ihr Töne,
Denn ihr klingt dem Neid nicht schöne,
Eilt durch die geschwärzte Luft,
Bis man euch zu Grabe ruft!

6. Aria – English Translation

Hush, flutes now, hush, you sounds,
for you do not sound pleasing to envy.
Hasten through the pall of darkness
Until you reach death's call!

TRACK 17

7. Recitativo - German

Was Luft? was Grab?
Soll die Musik verderben die uns so großen Nutzen gab?
Soll so ein Himmelskind ersterben,
Und zwar für eine Höllenbrut? O nein!
Das kann nicht sein.
Drum auf, erfrische deinen Mut!
Die Liebe kann vergnügte Saiten
Gar wohl vor ihrem Throne leiden.
Indessen lass dich nur den blassen Neid verlachen,
Was wird sich dein Gesang
Aus Satans Kindern machen?
Genug, dass dich der Himmel schützt,
Wenn sich ein Feind auf dich erhitzt.
Getrost, es leben noch Patronen,
Die gern bei deiner Anmut wohnen.
Und einen solchen Mäzenat
Sollst du auch itzo in der Tat
An seinem Hochzeitfest verehren.
Wohlan, lass deine Stimme hören!

7. Recitative – English Translation

What air? What grave?
their thoughts now must be soulful and inspire
in their breasts a most enchanting song.
Shall then that music perish that so well served us?
Shall such a child of Heaven perish,
and only for the legions of Hell? No!
That cannot be.
So rise, renew your courage.
For love keeps alive by the charming strings
before its throne.
Meanwhile treat pale envy only with derision,
for why is your song crucial
to Satan's legions?
It is enough that you have Heaven's shield
whenever a foe rages at you.
Take hope, there are yet many patrons
who are happily gathered by your charms.

And to so great a Maecenas
you shall even now truly
honor at his wedding feast.
Come forth, let us hear your voice now!

TRACK 18

8. Aria - German

Großer Gönner, dein Vergnügen
Muss auch unsern Klang besiegen,
Denn du verehrst uns deine Gunst.
Unter deinen Weisheitsschätzen
Kann dich nichts so sehr ergötzen
Als der süßen Töne Kunst.

8. Aria – English Translation

Mighty patrons, your entertainment
must take precedence over our own concerns.
For you offer us your kindly support,
and in the face of the riches of your wisdom,
no greater pleasure can be inspired
than sweet music's charming art.

TRACK 19

9. Recitativo - German

Hochteurer Mann, so fahre ferner fort,
Der ecken Harmonie wie itzt geneigt zu bleiben;
So wird sie dir dereinst die Traurigkeit vertreiben.
So wird an manchem Ort
Dein wohlverdientes Lob erschallen.
Dein Ruhm wird wie ein Demantstein,
Ja wie ein fester Stahl beständig sein,
Bis dass er in der ganzen Welt erklinge.
Indessen gönne mir,
Dass ich bei deiner Hochzeit Freude
Ein wünschend Opfer zubereite und nach Gebühr
Dein künftig Glück und Wohl besinge.

9. Recitative – English Translation

Esteemed good sir, be forever like this:
to noble harmony, as now, maintain your favor;
and it will always banish all your sadness.
And then everywhere will
your well-deserved reputation be echoed.
Your fame will like a diamond-stone,
indeed, like the hardest steel endure steadfastly,
until it resounds through the entire world.

And meanwhile grant me this:
that I, in joy at your wedding
may offer my congratulations, and, as is fitting,
may sing your future health and prosperity.

TRACK 20

10. Aria

Seid beglückt, edle beide, edle beide, seid beglückt!
Beständige Lust
Erfülle die Wohnung, vergnüge die Brust,
Bis dass euch die Hochzeit des Lammes erquickt.

10. Aria

Live in bliss, noble couple, noble couple, live in bliss!
May constant delight
fill your home, and bring joy to your heart,
Until you are refreshed at the Lamb's own high feast.

ELIZABETH FUTRAL

Elizabeth Futral has established herself as one of the major coloratura sopranos in the world today. With her stunning vocalism, vast dramatic range, and great beauty, she has embraced a diverse repertoire that includes Vivaldi, Handel, Mozart, Bellini, Donizetti, Rossini, Verdi, Glass, and Previn.

The soprano has appeared at the major opera houses of the world, including the Metropolitan Opera (title role in *Lucia di Lammermoor*, Princess Eudoxie in *La juive*, Elvira in *I Puritani*, and most recently, Princess Yueyang in the world premiere of *The First Emperor*); Royal Opera House, Covent Garden (Musetta in *La bohème*), San Francisco Opera (Stella in the world premiere of *A Streetcar Named Desire*, Violetta in *La traviata*); Bayerische Staatsoper (Nannetta in *Falstaff*); Gran Teatre del Liceu (Gilda in *Rigoletto*); and Berlin State Opera (Violetta). Ms. Futral enjoys particularly close relationships with the Lyric Opera of Chicago, where recent projects have included Violetta and the title role in Handel's *Partenope*, and Washington National Opera, where she has appeared as Adina in *L'elisir d'amore* and as Lucia.

A dedicated performer of orchestral repertoire, Elizabeth Futral made her New York Philharmonic debut in Mahler's *Symphony No. 2* with Zubin Mehta, and has performed in a concert version of Berlioz' *Benvenuto Cellini* with the London Symphony conducted by Sir Colin Davis. She was a guest artist on the 2000 New Year's Eve Gala Concert with the Berlin Philharmonic under the direction of Claudio Abbado, released on DVD by Euroarts Music International, and has performed the Brahms Requiem and

Krenek's *Die Nachtigall* with the San Francisco Symphony, under the direction of Michael Tilson Thomas.

Ms. Futral's extensive discography includes Meyerbeer's *L'étoile du nord* for Marco Polo, Previn's *A Streetcar Named Desire*, and Ravel's *L'Enfant et les sortilèges* conducted by Maestro Previn for Deutsche Grammophon, and Philip Glass's *Hydrogen Jukebox* for Euphorbia Records. She has recorded Rossini's *Otello* and *Zelmira*, Pacini's *Carlo di Borgogna*, and *The Supreme Decorator* for Opera Rara, *Lucia di Lammermoor* and a solo aria recital for Chandos as part of their "Opera in English" series. Ms. Futral can also be heard on *Sweethearts*, a collection of operetta favorites on Newport Classic.

Elizabeth Futral can be seen as Stella in the video of *A Streetcar Named Desire* on the Kultur label, and has been featured on *Live From Lincoln Center* and A&E's *Breakfast With the Arts*.

Founded in 1977, the **Washington Bach Consort** is a professional chorus and orchestra noted for its performance of 18th-century music on period instruments. Its mission is to perform to the highest artistic standards the music of J.S. Bach and his Baroque contemporaries. As one of the nation's critically acclaimed and widely recognized performing arts institutions, it has appeared at numerous festivals and has made three European tours. Recordings include the Bach's complete motets, both J.S. and C.P.E. Bach's Magnificats, the first American recording of the F Major and G minor masses. The Consort recently completed Bach's entire 215-cantata cycle. In association with this monumental achievement, the Library of Congress has welcomed the Washington Bach Consort performance recording and concert program archives into its permanent collection. This recording of Bach cantatas represents their debut on the Lyrichord label.

Washington Bach Consort founder and Music Director **J. Reilly Lewis** is recognized internationally as an accomplished conductor and keyboard artist, as well as a leading specialist of Baroque music, particularly the music of J.S. Bach. A native of Washington, DC, Dr. Lewis performs regularly both as a conductor and keyboard artist in his home city, as well as for national and international audiences. He has been the featured organ soloist with the National Symphony Orchestra, presented numerous solo organ recitals, and has performed the complete Bach Goldberg Variations in recital on multiple occasions both in the United States and abroad. His festival appearances include the Handel Festival in Halle, an all American music festival in Taipei, the Cologne New Music Festival, the Aspen Music Festival and the Mostly Mozart Festival.

Conducting appearances include the Buffalo Philharmonic Orchestra (Bach's B Minor Mass), the National Symphony Orchestra (Handel's *Messiah*), and the Cathedral Choral Society, where he has served as Music Director since 1985. Among Maestro Lewis' many honors are *Washingtonian Magazine's* Music Hall of Fame, the University Club of Washington's Distinguished Washingtonian Award for the Arts, Special Recognition Mayor's Arts Award for contributions to the arts and cultural

community of Washington, and Washingtonian Magazine's 2005 Washingtonian of the Year.

Washington Bach Consort

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TRACKS AND TIMES:

Jauchzet Gott in allen Landen!, BWV 51
1 Aria: Jauchzet Gott (4:18)
2 Recitative: Wir beten (2:27)
3 Aria: Höchster, mache deine Güte (4:48)
4 Chorale: Sei Lob und Preis (3:41)
5 Aria: Alleluja! (2:24)

Non sa che sia dolore, BWV 209
6 Sinfonia (6:41)
7 Recitative: Non sa che sia dolore (0:53)
8 Aria: Parti pur e con dolore (9:27)
9 Recitative: Tuo saver al tempo (0:37)
10 Aria: Ricetti gramezza e pavento (5:50)

BWV 210

11 Recitative: O holder Tag (1:13)
12 Aria: Spielet, ihr beseelten Lieder (6:48)
13 Recitative: Doch, haltet ein (1:08)
14 Aria: Ruhet hie, matte Töne (6:40)
15 Recitative: So glaubt man denn (2:17)
16 Aria: Schweigt, ihr Flöten (5:11)
17 Recitative: Was Luft? was Grab? (1:47)
18 Aria: Großer Gönner (2:51)
19 Recitative: Hochteurer Mann (1:44)
20 Aria: Seid beglückt (5:42)

TOTAL TIME: 76:44

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