

10. RECITATIVO

BASS

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| Wir sind erfreut, dass unser Jesus wieder lebt. | <i>We are happy that our Jesus lives again,</i> |
| Und unser Herz, so erst in Traurigkeit zerflossen und geschwebt, | <i>and our hearts which first had been flowing over with sadness,</i> |
| vergisst den Schmerz und sinnt auf Freudenlieder; | <i>have forgotten their pain and dwell on songs of joy</i> |
| denn unser Heiland lebet wieder. | <i>for our Saviour lives again.</i> |

11. CORO

CHORUS, THREE TRUMPETS, TIMPANI, TWO OBOES, STRINGS,
BASSOON AND CONTINUO

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| Preis und Dank bleibe, Herr, dein Lobgesang! | <i>Praise and thanks shall be, Lord, your song of glory.</i> |
| Höll' und Teufel sind bezwungen, ihre Pforten sind zerstört; | <i>Hell and Satan are vanquished, their gates are destroyed;</i> |
| auchzet, ihr erlösten Zungen, dass man es im Himmel hört! | <i>rejoice, ye delivered tongues, that it may be heard in Heaven.</i> |

ALLEGRO

| | |
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| Eröffnet, ihr Himmel, die prächtigen Bogen | <i>Open, ye Heavens, the magnificent arches;</i> |
| der Löwe von Juda kommt siegend gezogen! | <i>the Lion of Judah comes marching victoriously.</i> |

THE CAMERATA

Dr. Samuel Gordon, *Director*

| | |
|--------------------|------------------------------------|
| <i>Soprano</i> | <i>Alto</i> |
| Amy Derr | Susan Aaron |
| Kimberly Hawkins | Suzanne Darrell |
| Julie Jones | Fern Elam |
| Margaret Petty | Sallie Ervin |
| Amy Rosenthal | Pamela Henry |
| Eileen Steen | Cynthia Miller, <i>accompanist</i> |
| | Eliza Mountcastle |
| <i>Tenor</i> | <i>Bass</i> |
| John Byers | Thomas Larson |
| Daniel Koch | David LeRoux |
| Max Papon | David Marcus |
| Philip Pope | Jason Schump |
| John Scheeler | John Wellman |
| Richard Strickland | Grant Young |

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THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1812th Concert



NATIONAL GALLERY ORCHESTRA

with

THE UMBC CAMERATA
GEORGE MANOS, *Conductor*

Soloists

Rosa Lamoreaux, *Soprano*
Beverly Benso, *Alto*
Samuel Gordon, *Tenor*
Robert Kennedy, *Baritone*
Richard Roecklein, *Portative Organ*

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

(This program will be played without intermission)

EASTER ORATORIO

KOMMT, EILET UNT LAUFET. . .
for the Festival of Easter Day — 1736

— DRAMATIS PERSONAE —

Mary, the mother of James (Soprano)

Mary Magdalene (Alto)

St. Peter (Tenor)

St. Johns (Baritone)

FOUR-PART CHORUS

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

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

The librettist is unknown, although Sanford Terry suggests in his book of *Bach's Cantata Texts* that Picander might have been the writer. The text deals chiefly with incidents on the first Easter Day.

1. SINFONIA

THREE TRUMPETS, TIMPANI, TWO OBOES, STRINGS, BASSOON
AND CONTINUO

2. ADAGIO

OBOE, STRINGS, BASSOON AND CONTINUO

3. DUETTO e CORO

TENOR AND BASS SOLI, CHORUS, THREE TRUMPETS, TIMPANI,
TWO OBOES, STRINGS, BASSOON AND CONTINUO

| | |
|---|---|
| Kommt, eilet und laufet, ihr flüchtigen Füße, erreicht die Höhle, die Jesum bedeckt. Lachen und Scherzen begleitet die Herzen, denn unser Heil ist auferweckt. | <i>Come, hasten and run, ye nimble feet, to reach the cavern which shelters Jesus. Laughter and gladness fills our hearts, for our Saviour has been awakened.</i> |
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4. RECITATIVO

ALTO

| | |
|--|--|
| O kalter Männer Sinn! Wo ist die Liege hin, die ihr dem Heiland schuldig seid? | <i>O frigid mind of men! Where has the love gone which you owe to the Saviour?</i> |
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SOPRANO

| | |
|--|---|
| Ein schwaches Weib muss euch beschämen! | <i>To be put to shame by a frail woman!</i> |
|--|---|

TENOR

| | |
|----------------------------|----------------------------------|
| Ach! ein betrübtes Grämen. | <i>Ah! a sorrowful grieving.</i> |
|----------------------------|----------------------------------|

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|---|--|
| und banges Herzeleid | BASS <i>and distressful heartache.</i> |
| hat mit gesalz'nen Tränen und wehmutsvollem Sehnen ihm eine Salbung zugebracht, | TENOR AND BASS <i>with salty tears and woeful yearning. was intended as a balm for Him.</i> |
| die ihr wie wir umsonst gemacht. | SOPRANO AND ALTO <i>which you and we prepared in vain.</i> |

5. ARIA

SOPRANO SOLO, FLUTE, BASSOON AND CONTINUO

| | |
|--|--|
| Seele, deine Spezereien sollen nicht mehr Myrrhen sein. Denn allein mit dem Lorbeerkränze prangen stills dein ängstliches Verlangen. | <i>Soul, for your fragrance myrrh will do no longer. For only the glory of a laurel wreath can quiet your anxious longing.</i> |
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6. RECITATIVO

TENOR

| | |
|---|--|
| Hier ist die Gruft, und hier der Stein, der solche zugedeckt; wo aber wird mein Heiland sein? | <i>Here is the tomb, and here the stone which covered it; but where could my Saviour be?</i> |
|---|--|

BASS

ALTO

| | |
|---|--|
| Er ist vom Tode auferweckt! Wir trafen einen Engel an, der hat uns solches kundgetan. | <i>He is awakened from death! We encountered an angel who made this known to us.</i> |
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TENOR

| | |
|--|---|
| Hier seh'ich mit Vergnügen das Schweißstuch abgewickelt liegen. | <i>With joy I see lying here the unwound headcloth.</i> |
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7. ARIA

TENOR SOLO, TWO RECORDERS, TWO VIOLINS, BASSOON AND CONTINUO

| | |
|--|--|
| Sanfte soll mein Todeskummer nur ein Schlummer, Jesu, durch dein Schweißstuch sein. Ja, das wird mich dort erfrischen, und die Zähren meiner Pein von den Wangen tröstlich wischen. | <i>The pain of my death be but a gentle slumber, Jesus, because of your head-cloth. Yea, it will refresh me there, and the tears of my pain it will wipe consolingly from my cheeks.</i> |
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8. RECITATIVO ed ARIOSO

SOPRANO AND ALTO

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|--|--|
| Indessen seufzen wir mit brennender Begier: | <i>Meanwhile we sigh with burning eagerness:</i> |
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ARIOSO

| | |
|--|---|
| Ach! könnt'es doch nur bald geschehen, den Heiland selbst zu sehen! | <i>Ah! if only it could happen soon to see the Saviour Himself!</i> |
|--|---|

9. ARIA

ALTO SOLO, OBOE D'AMORE, STRINGS, BASSOON AND CONTINUO

| | |
|--|--|
| Saget, saget mir geschwinde, saget, wo ich Jesum finde, welchen meine Seele liebt. Komm doch, komm, umfasse mich, denn mein Herz ist ohne dich ganz verwaist und betrübt. | <i>Tell, tell me, quickly, tell me where I may find Jesus whom my soul adores. Come, o come, embrace me, for without You my heart is sorely orphaned and distressed.</i> |
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