

Spring concert presented by
the South African Early Music Trust (SAEMT)

Saturday 6 October, 16h00
St Martini Church, 240 Long Street, Cape Town

J.S. Bach

Mein Herze schwimmt im Blut, BWV199

Cantata for solo soprano, oboe obbligato, strings and continuo
(Leipzig version in d minor)

1. Recitativo – Mein Herze schwimmt im Blut
2. Aria, Adagio – Stumme Seufzer
3. Recitativo – Doch Gott muss mir genädig sein
4. Aria, Andante – Tief gebückt und voller Reue
5. Recitativo – Auf diese Schmerzensreue
6. Corale, Andante – Ich, dein betrübtes Kind
7. Recitativo – Ich lege mich in diese Wunden
8. Aria, Allegro – Wie freudig ist mein Herz

G.P. Telemann

Concerto No 4 for Oboe, Strings & Bc in e minor TWV 51: e1

Andante, Allegro molto
Largo, Allegro

J.S. Bach

Weichet nur, betrübte Schatten, BWV 202

Cantata for solo soprano, oboe obbligato, strings and continuo

1. Aria, Adagio – Weichet nur, betrübte Schatten
2. Recitativo – Die Welt wird wieder neu
3. Aria, Allegro assai – Phoebus eilt mit schnellen Pferden
4. Recitativo – Drum sucht auch Amor sein Vergnügen
5. Aria, Allegro – Wenn die Frühlingslüfte streichen
6. Recitativo – Und dieses ist das Glück
7. Aria – Sich üben im Lieben
8. Recitativo – So sei das Band der keuschen Liebe
9. Gavotte – Sehet in Zufriedenheit

**Cape
Consort**

Antoinette Blyth – soprano

Margrit Deppe – Baroque oboe

Valentina Koleva Vorster, Petra Lee van Besouw – Baroque violin

Lynn Rudolph – Baroque viola

Hans Huysen – Baroque cello & musical direction



We thank the Rupert Music Foundation for their generous support of our work.

Programme Notes

The text of the cantata *Mein Herze schwimmt im Blut* is taken from Georg Christian Lehms *Gottgefälliges Kirchen-Opffer*, a collection of spiritual poems on the general topic of redemption, published in 1711. Arguably the highly expressive nature of Lehm's lyrics prompted Bach to set them to most eloquent recitatives and *da capo* arias in an almost operatic, Italian style. Rare for Bach's writing, the work does not open with an instrumental overture, but immediately starts off with an agonizing recitative. In fact, the whole cantata consists of a single long soliloquy, vividly recounting in great detail the personal experiences of a spiritual journey, from great anguish in sinfulness, via confession and penance, to the joy of redemption. The upward succession of keys of the four arias (from d minor to F, G and finally C major) further depicts this transformational process. Such is the scope of the musical metamorphosis of the work that, once the exuberant Gigue-like last movement is reached, one can hardly fathom on what a sombre note it began.

Weichet nur, betrübte Schatten presents a similar *per aspera ad astra* unfolding. This time the change of seasons becomes the allegory for 'sorrowful shadows' to give way to happiness and joy. Since the cantata was written as occasional music for a wedding, specific reference is made to the joys of love and wedlock. The cantata consists of five arias with varying instrumentation, this time interspersed only by very short *secco* recitatives. In the first aria, the rising string arpeggios suggest an unfolding, perhaps the dispersing of winter clouds or the opening of spring buds. The following aria is accompanied by a boisterous bass line, perhaps attempting to illustrate how the sun god, Phoebus, drives his horses through the sky. The third aria features a solo violin in a somewhat pensive mood, arguably depicting the caressing breezes, of which the text speaks. It is one of the rare instances in which Bach's score actually contains dynamic markings, in this case *diminuendi* and echoes in the violin part. The next aria is a playful trio for voice, oboe and continuo. The full *tutti* accompanies the final aria, blessing the couple and – since it is a Gavotte – implicitly inviting the guests to dance. This concluding movement probably stretches the initial allegory even further, suggesting eternal, heavenly bliss – a frequent reference of Gavotte movements in Bach's religious works.

Telemann composed approximately 600 instrumental pieces of which about 100 were concertos. As far as oboe concertos are concerned, twelve have survived. It is characteristic for Telemann's approach to the concerto genre that he very often adopts the model of the four-movement church concerto (based on the *sonata da chiesa*), rather than the more common and more dramatic three-movement form that evolved from the *sonata da camera*.

By twice coupling a fast movement to a slow one, the work once again presents the idea of transformational development. In the first movement the orchestra obstinately insists on the reiteration of a single motive from beginning to end. Initially the oboe presents an alternative cantabile theme, but cannot persuade the strings to let go of the ostinato pattern. Instead, the soloist finally relents and adopts the pattern as well. By contrast all forces are very much pooled together in the second movement, resulting in most energetic and concerted action. However, the quick passagework unexpectedly surrenders to a contemplative middle section, where a lilting triplet melody accompanied by sustained chords makes time stand still for a minute, only to give way to the energetic activity just as surprisingly again. Another complementary pair of a slow and fast movement follows, this time with the same motives in all voices resulting in some sprightly contrapuntal juxtapositions in the last movement. In this way all voices can now contribute to a unified whole, while simultaneously maintaining their independence.

Antoinette Blyth & Hans Huysen

Texts & Translations

BWV 199, Mein Herze schwimmt im Blut

I. Rezitativ

Mein Herze schwimmt im Blut,
Weil mich der Sünden Brut
In Gottes heil'gen Augen
Zum Ungeheuer macht.
Und mein Gewissen fühlet Pein,
Weil mir die Sünden nichts
Als Höllenhenker sein.

I. Recitative

My heart swims in blood,
since the offspring of my sins
in the holy eyes of God
make me a monster.
And now my conscience feels pain:
for me my sins can be nothing
but the hangmen of hell.

Verhasste Lasternacht!
Du, du allein
Hast mich in solche Not gebracht;
Und du, du böser Adamsamen,
Raubst meiner Seele alle Ruh
Und schließest ihr den Himmel zu!
Ach! unerhörter Schmerz!
Mein ausgedorrtes Herz
Will ferner mehr kein Trost befeuchten,
Und ich muss mich vor dem verstecken,
Vor dem die Engel selbst ihr Angesicht verdecken.

2. Arie und Rezitativ

Stumme Seufzer, stille Klagen,
Ihr mögt meine Schmerzen sagen,
Weil der Mund geschlossen ist.
Und ihr nassen Tränenquellen
Könnt ein sich'res Zeugnis stellen,
Wie mein sündlich Herz gebüßt.

Mein Herz ist itzt ein Tränenbrunn,
Die Augen heiße Quellen.
Ach Gott! Wer wird dich doch zufriedenstellen?

3. Rezitativ

Doch Gott muss mir genädig sein,
Weil ich das Haupt mit Asche,
Das Angesicht mit Tränen wasche,
Mein Herz in Reu' und Leid zerschlage
Und voller Wehmut sage:
Gott sei mir Sünder gnädig!
Ach ja! sein Herze bricht,
Und meine Seele spricht:

4. Arie

Tief gebückt und voller Reue
Lieg ich, liebster Gott, vor dir.
Ich bekenne meine Schuld,
Aber habe doch Geduld,
Habe doch Geduld mit mir!

5. Rezitativ

Auf diese Schmerzensreu
Fällt mir als denn dies Trostwort bei:

6. Chorale

Ich, dein betrübtes Kind,
Werf' alle meine Sünd',
So viel ihr in mir stecken
Und mich so heftig schrecken,
In deine tiefen Wunden,
Da ich stets Heil gefunden.

7. Rezitativ S

Ich lege mich in diese Wunden
Als in den rechten Felsenstein;
Die sollen meine Ruh'statt sein.
In diese will ich mich im Glauben schwingen
Und drauf vergnügt und fröhlich singen:

8. Arie

Wie freudig ist mein Herz,
Da Gott versöhnet ist
Und mir auf Reu' und Leid
Nicht mehr die Seligkeit
Noch auch sein Herz verschließt.

O hated night of depravity!
You, you alone
have brought me into such misery;
and you, you evil seed of Adam,
you rob my soul of all rest
and close off heaven to it!
Ah! Unheard-of pain!
My dessicated heart
no comfort will ever moisten again,
and I must hide myself before Him
before whom even the angels cover their faces.

2. Aria and Recitative

Mute sighs, silent cries,
you may tell my sorrows,
for my mouth is shut.
And you, moist springs of tears,
can bear certain witness
to how my sinful heart repents.

My heart is now a well of tears,
my eyes hot fountains.
Ah God! Who will yet make peace with You?

3. Recitative

But God must be gracious to me,
for I cover my head with ashes,
and bathe my face with tears;
I beat my heart in regret and sorrow
and full of despair say:
God be gracious to me, a sinner!
Ah yes! His heart is breaking
and my soul says:

4. Aria

Deeply bowed and filled with regret
I lie, dearest God, before you.
I acknowledge my guilt;
but yet have patience,
have patience yet with me!

5. Recitative

Upon this painful repentance
descends then this comforting word to me:

6. Chorale

I, Your troubled child,
cast all my sins,
as many as hide within me
and frighten me so greatly,
into Your deep wounds,
where I have always found salvation.

7. Recitative

I lay myself on these wounds
as though upon a true rock;
they shall be my resting place.
Upon them will I soar in faith
and therefore contented and happily sing:

8. Aria

How joyful is my heart,
for God is appeased
and for my regret and sorrow
no longer from bliss
nor from His heart excludes me.

BWV 202, Wedding Cantata *Weichet nur, betrübte Schatten*

1. Arie

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstattn,
Denn sie träget Blumen zu.

2. Rezitativ

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

3. Arie

Phoebus eilt mit schnellen Pferden
Durch die neugebor'ne Welt,
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

4. Rezitativ

Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

5. Arie

Wenn die Frühlingslüfte streichen
Und durch bunte Felder weh'n,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn,
Welcher, glaubt man, dieser ist,
Dass ein Herz das andre küsst.

6. Rezitativ

Und dieses ist das Glücke,
Dass durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen pranget.

7. Arie

Sich üben in Lieben
In Scherzen sich herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

8. Rezitativ

So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall,
Noch Donnerknall
Erschrecke die verliebten Triebe!

9. Arie

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald in der Folgezeit
Eure Liebe Blumen trage!

1. Arie

Dissipate, you sorrowful shadows,
frost and winds, go to your rest!
Flora's pleasures
the heart will
never exchange as joyful delight,
since she brings flowers with her.

2. Recitative

The world becomes new again,
on the mountains and in the valleys
the loveliness clings with doubled beauty,
the day is free from any chill.

3. Arie

Phoebus hastes with rapid horses
through the newly-born world,
indeed, since it pleases him,
he himself will become a lover.

4. Recitative

Therefore Love himself seeks his pleasure,
when crimson laughs in the fields,
when Flora's magnificence glories,
and when in his kingdom,
just like the beautiful blossoms,
hearts make a fiery triumph as well.

5. Arie

When the springtime breezes caress
and waft through colourful meadows,
Love will often slip abroad
to seek after his treasure,
which, it is believed, is this:
that one heart kisses another.

6. Recitative

And this is happiness,
that through highly favorable fortune
two souls achieve such a treasure,
around which much worth and blessing shines.

7. Arie

To be accustomed, in love,
to cuddle in playful tenderness
is better than Flora's fading delights.
Here the waves swell,
here on lip and breast
the triumphal palms smile and wave.

8. Recitative

So may the bond of chaste love,
committed pair,
be free from the inconstancy of change!
May no sudden fall
or thunder crack
disturb your amorous desires!

9. Arie

May you behold in contentment
a thousand bright happy days,
so that soon in the coming time
your love may bear fruit!