

Cape  
Consort

# ANGUISH AND SOLACE

Lamentos, Motets & Cantatas  
from the German Baroque

Soloist:

Christopher Ainslie - counter tenor

FRIDAY, 28 AUGUST, 20:00

St. Andrews Church, Cape Town

SUNDAY, 30 AUGUST, 16:00

Lutheran Church, Stellenbosch

Tickets at the door: R 100,-

The Joan St Leger  
Lindbergh  
Charitable Trust

Enquiries: Charles @ 079-1611061



Concerts presented by the South African Early Music Trust (SAEMT) and the Cape Consort

Friday, 28 August, 20h00, St Andrew's Presbyterian Church, Somerset Rd, Cape Town

Sunday, 30 August, 16h00, Lutheran Church, 26 Hofmeyr St, Stellenbosch

# Anguish and Solace

## Arias, Motets, Cantatas and a Dialogue from the German Baroque

Joh. Sebastian Bach (1685-1750)	Widerstehe doch der Sünde Cantata for alto, strings (2 vns, 2 vas) & bc, BWV 54
Joh. Christoph Bach (1642-1703)	Der Gerechte, ob er gleich zu zeitlich stirbt Motet for 5 voices (S, A, T, T, B) & bc
Christoph Bernhard (1628-1692)	Was betrübst du dich meine Seele <i>Deutsches Concert</i> for alto, viola, viol & bc
Joh. Sebastian Bach	Nach dir, Herr, verlanget mich Cantata for S, A, T, B, 2 vns & bc, BWV 150
Melchior Hoffmann (1679-1715)	Schlage doch gewünschte Stunde Aria for alto, strings, bc & bells
Joh. Michael Bach (1648-1694)	Auf, laßt uns den Herren loben Strophic Aria for solo violin, voice, strings & bc
Joh. Christoph Bach	Herr, wende dich und sei mir gnädig Dialogue for 4 voices 2 violins, 2 violas & bc

Christopher Ainslie – countertenor  
and the

**Cape  
Consort**

Lente Louw – soprano  
Willem Bester, Warren Vernon-Driscoll\* – tenor  
Charles Ainslie – baritone  
Annie Shaw, Janna Khweis – Baroque violin  
Emile de Roubaix, Jan-Hendrik Harley – Baroque viola  
Uwe Grosser – lute  
Erik Dippenaar – harpsichord, organ  
Hans Huyssen – Baroque cello, musical direction

\* Cape Consort student-cadet with kind support of the Claude Leon Foundation

## Program notes

If the Baroque era is viewed as the historical period in which composers in the German lands for the first found compellingly unique forms of musical expression, it must at the same time be appreciated as an era of highly diverse inventiveness. Even more remarkable than the somewhat inexplicable historical shift of musical dominance from Italy to Germany is the rich variety of musical expressions that suddenly flourishes north of the Alps. But perhaps it is exactly this what constitutes a musically strong culture – not the dominance of fashionably ingrained genres, but a diversity of musical approaches and strategies, which eventually constitute the necessary constructive resources for a thriving musical life.

A small glimpse of the enormous formal and developmental musical scope of the German Baroque should be perceivable in our program, even though it only spans a period of approximately 3 generations of composers, all of them rather closely related. It contains an archaic choral motet, simple strophic arias (albeit embellished), single-movement *sacred concerts* for solo voice with an affective instrumental accompaniment, a tangibly dramatic scene and finally two cantatas merging instrumental and vocal gestures in almost symphonic dimensions. (In this regard it is insightful to note that the final Chaconne in Cantata 150 (*Meine Tage in den Leiden*) inspired Brahms to use the same device in the last movement of his fourth symphony.)

The oldest composer in the program is Christoph Bernhard, a pupil of Heinrich Schütz in Dresden, now chiefly remembered for his musical treatises. Apart from the fact that his German ‘concerto-aria cantatas’ owe a lot to Schütz’s *Kleine geistliche Concerte*, he was also instrumental in disseminating Schütz’s theoretical considerations in his widely read treatises. As is well-known Schütz’s composition with their novel combination of Italian vocal art, exegetical word-painting and learned German counterpoint provided a crucially important creative stimulus for Protestant church music in its nascent state.

The brothers Joh. Michael and Joh. Christoph (cousins of Joh. Sebastian’s father, Ambrosius) belong to the middle generation. It is known that Sebastian especially held Christoph in high esteem and owned a number of his manuscripts before inheriting them to his son Carl Philipp Emanuel. (And arguably he would also have been relatively close to Joh. Michael, who was the father of his first wife, Maria Barbara.)

Both were organists and write wonderfully idiosyncratic music, freely referencing Italian as well as German elements – dramatic juxtapositions as well as pious chorale variations, virtuosic instrumental as well as meticulous word-painting – achieving a rare integration of the Italian sweetness and German austerity.

Johann Sebastian needs no introduction. Together with him, Melchior Hoffmann belongs to the youngest generation. A student of Telemann and later his successor as organist of the Neukirche in Leipzig and musical director of the city’s *Collegium Musicum*, he was greatly esteemed and became one of very few Leipzig musicians of the time to be granted citizenship. In spite of his early death (aged only 36) his compositional output was considerable and included several operas. However, most of his works are lost and even *Schlage doch* was for a long time ascribed to JS Bach. In hindsight this authorship appears highly dubious for the simple fact that Bach would not have resorted to the theatrical trick, which Hoffmann employs in his piece. Any references to death bells in Bach’s music – of which many exist – would always be symbolic or metaphoric, not literal.

All texts of this program are permeated by a theologically motivated denouncement of the earthly existence – the ‘wicked life’, ‘downcast’ and subject to sin as ‘deadly curse’, ‘faint of breath’, ‘wretched and pitiful’, wasting away in ‘days that are like shadows’, a journey of

'much pain'. Accordingly death is portrayed as redemption – 'long-awaited hour', 'fairest day' – as it will finally allow the soul to be united with god in 'heaven's pastures' and 'to his joys'. Arguably in this juxtaposition of Anguish and Solace is a mutually constitutive construction. Not only does the latter offer all remedies for the shortcoming of the former – despising humankind's material existence is a way of expressing its destined spiritual or heavenly one. The historical musical settings of such texts are generally perceived as highly congruent interpretations of both the theology and imagery of the texts. This seems obvious as they arguably originate from a similarly pious and devotional attitude than that which would have inspired the poetry. However, one cannot help to observe – and marvel at – an ironic twist, if not even a subversive streak in the musical treatment.

Probably the composer's would never have dreamt that their music would receive a global and most enthusiastic revival several centuries later, yet it could not have passed their attention that they were in fact creating especially beautiful, deeply satisfactory, strong, coherent and most pleasantly sensuous music – in other words worldly experiences of barely surpassable quality and subtlety! The musical expressivity of these compositions certainly is 'to die for' – but in a sense that fully contradicts their apparent theological messages. Arguably it is the richly and contradictorily layered complex of musical, spiritual and sensorial sub- and meta- and primary texts that lends sacred Baroque music – deliberately translated into contemporary performances – its compellingly (post)modern appeal.

*Hans Huysen*

## Texts & Translations

### 1. Arie

#### **Widerstehe doch der Sünde,**

Sonst ergreifet dich ihr Gift.

Laß dich nicht den Satan blenden;

Denn die Gottes Ehre schänden,

Trifft ein Fluch, der tödlich ist.

1.

### Aria

Just resist sin,

lest its poison seize you.

Don't let Satan blind you;

for those who defile God's honor

will incur a curse that is deadly.

### 2. Rezitativ

Die Art verruchter Sünden

Ist zwar von außen wunderschön;

Allein man muß

Hernach mit Kummer und Verdruß

Viel Ungemach empfinden.

Von außen ist sie Gold;

Doch, will man weiter gehn,

So zeigt sich nur ein leerer Schatten

Und übertünchtes Grab.

Sie ist den Sodomsäpfeln gleich,

Und die sich mit derselben gatten,

Gelangen nicht in Gottes Reich.

Sie ist als wie ein scharfes Schwert,

Das uns durch Leib und Seele fährt.

### 2. Recitative

The appearance of vile sin

is indeed outwardly very beautiful;

however one must

afterwards with trouble and frustration

experience much hardship.

On the outside it is gold;

yet, going further in,

it shows itself as only an empty shadow

and a whitewashed grave.

It is like the apples of Sodom,

and those who engage themselves with it will not achieve God's Kingdom.

It is like a sharp sword,

that pierces through body and soul.

### 3. Arie

Wer Sünde tut, der ist vom Teufel,

Denn dieser hat sie aufgebracht.

Doch wenn man ihren schnöden Banden

Mit rechter Andacht widerstanden,

Hat sie sich gleich davongemacht.

### 3. Aria

Whoever sins is of the devil,

since he has brought it forth.

Yet if one is able, with virtuous devotion,

to withstand its contemptible bonds,

it is already done away with.

**Der Gerechte,**  
ob er gleich zu zeitlich stirbt,  
ist er doch in der Ruhe.

Er gefällt Gott wohl  
und ist ihm lieb,  
und wird weggenommen  
aus dem Leben unter den Sündern  
und wird hingerücket,  
daß die Bosheit  
seinen Verstand nicht verkehre,  
noch falsche Lehre  
seine Seele betrübe,  
ist er bald vollkommen worden,  
und hat viel Jahr erfüllet.

Denn seine Seele gefällt Gott wohl,  
darum eilet er mit ihm  
aus dem bösen Leben.

*Weisheit 4,7-14*

The righteous,  
even when they may die too soon,  
nevertheless find rest.

They do please God  
and receive his love,  
and are taken away  
from life among sinners  
and removed,  
so that wickedness  
does not twist their minds,  
nor false teaching  
distress their souls—  
they are soon enough perfected  
and achieve many years,

for their souls do please God:  
that's why he hurries them  
out of this wicked life.

*Wisdom of Solomon 4:7–14*

**Was betrübst du dich, meine Seele,**  
und bist so unruhig in mir?  
Harre auf Gott! denn ich werde ihm noch danken,  
daß er meines Angesichts Hilfe und mein Gott ist.

*Ps. 43,5*

Why, my soul, are you downcast?  
Why so disturbed within me?  
Put your hope in God, for I will yet praise him,  
my Savior and my God.

*Ps. 43,5*

1. Sinfonia  
2. Chor  
**Nach dir, Herr, verlanget mich.**  
Mein Gott, ich hoffe auf dich.  
Laß mich nicht zuschanden werden, daß sich  
meine Feinde nicht freuen über mich.

*(Psalm 25:1-2)*

1. Sinfonia  
2. Chorus  
Lord, I long for you.  
My God, I hope in you.  
Let me not be put to shame, so that my enemies  
will not rejoice over me.

*(Psalm 25:1-2)*

3. Arie (Sopran)  
Doch bin und bleibe ich vergnügt,  
Obgleich hier zeitlich toben  
Kreuz, Sturm und andre Proben,  
Tod, Höll, und was sich fügt.  
Ob Unfall schlägt den treuen Knecht,  
Recht ist und bleibet ewig Recht.

3. Aria (Soprano)  
Yet I am and remain content,  
although at the moment here may rage  
cross, storm and other trials,  
Death, Hell, and what is theirs.  
Though misfortune strike the true servant,  
Right is and remains eternally right.

4. Chor  
Leite mich in deiner Wahrheit und lehre mich;  
denn du bist der Gott, der mir hilft,  
täglich harre ich dein.

*(Psalm 25:5)*

4. Chorus  
Lead me in your Truth and teach me;  
for you are the God, who helps me,  
I await you daily.

*(Psalm 25:5)*

5. Terzett (Alt, Tenor, Bass)  
Zedern müssen von den Winden  
Oft viel Ungemach empfinden,  
Oftmals werden sie verkehrt.  
Rat und Tat auf Gott gestellet,  
Achtet nicht, was widerbellet,  
Denn sein Wort ganz anders lehrt.

5. Trio (Alto, Tenor, Bass)  
Cedars must, before the winds,  
often feel much hardship,  
often they will be destroyed.  
Place your words and deeds before God,  
Heed not what howls against you,  
Since his Word teaches otherwise.

6. Chor  
Meine Augen sehen stets zu dem Herrn;  
denn er wird meinen Fuß aus dem Netze ziehen.  
*(Psalm 25:15)*

6. Chorus  
My eyes gaze continually at the Lord;  
For he will draw my foot out of the net.  
*(Psalm 25:15)*

7. Chor  
Meine Tage in den Leiden  
Endet Gott dennoch zur Freuden;  
Christen auf den Dornenwegen  
Führen Himmels Kraft und Segen.  
Bleibet Gott mein treuer Schatz,  
Achte ich nicht Menschenkreuz;  
Christus, der uns steht zur Seiten.  
Hilft mir täglich sieghaft streiten.

7. Chorus  
My days in suffering  
God will nevertheless end in joy;  
Christians upon the thorny pathways  
are led by Heaven's power and blessing.  
If God remains my dearest treasure,  
I need not heed mankind's cruelty;  
Christ, who stands by our side,  
Helps me daily fight to victory.

*translation: Pamela Dellal*

**Auf, laßt uns den Herren loben**  
für die große Wundertat,  
weil er wider manches Toben  
uns dies Jahr geschützt hat.  
Gottes Güt' und wahre Vätertreu  
ist und bleibt alle Morgen neu.

Come, let us praise the Lord  
for the great miracle,  
for he has protected us  
this year from harm.  
God's goodness and Father's true devotion  
is and lasts every morning anew.

Andre Länder sind verheeret  
durch den Krieg und Feuers Glut.  
Wir sind blieben unversehret,  
Gott hält uns in seiner Hut,  
weil die Güt' und seine Vätertreu  
ist und bleibt alle Morgen neu.

Other countries are laid waste  
in war, engulfed in flames,  
but we have survived unhurt.  
God holds us in his protection.  
God's goodness and his Father's faith  
is and lasts every morning anew.

Ach wie sind durch Unglückswellen  
vielen Seel und Geist verwund't,  
Gottes gnadenreiche Quellen  
halten uns annoch gesund,  
denn die Güt' und seine Vätertreu  
ist und bleibt alle Morgen neu.

Ah, many souls are hurt  
by the waves of misfortune.  
But God's fountain of mercy  
keeps us healthy.  
God's goodness and his Father's devotion  
is and lasts every morning anew.

Wenn dann endlich durch viel Leiden  
wir beschließen unsern Lauf,  
woll' uns Gott zu seinen Freuden  
zu sich nehmen himmelauf;  
denn so bleibt seine Güt' und Treu  
bei uns ewig und ohn' Ende neu.

When finally after much pain  
we arrive at the end,  
God shall take us to him  
in heaven to his joys.  
Thus will his goodness and truth  
stay with us new through eternity.

*Anonym*

*anonymous*

**Schlage doch, gewünschte Stunde,**  
brich doch an, du schöner Tag.  
Kommt, ihr Engel, auf mir zu;  
Öffnet mir die Himmels Auen,  
Meinem Jesum bald zu schauen  
In vergnügter Seelen-Ruh'.  
Ich begeh'r von Herzens Grunde  
Nur den letzten Zeigerschlag.

Strike then, long-awaited hour,  
break then, fairest day.  
Come to me, ye angels;  
Open Heaven's pastures to me,  
So that I may soon see Jesus  
In the happy peace of my soul.  
From the depths of my heart I desire  
The last hour alone.

*Anonym*

*anonymous*

**Herr, wende dich und sei mir gnädig**

denn ich rufe täglich zu dir;  
mein Odem ist schwach  
und meine Tage sind abgekürzt,  
das Grab ist da.

Lass dir an meiner Gnade begnügen.

Meine Gestalt ist jämmerlich und elend,  
die bestimmten Jahre sind kommen,  
und ich gehe hin des Weges,  
den ich nicht wiederkomme,  
der demütiget auf dem Auge meine Kraft  
und verkürzt meine Tage.  
Meine Tage sind dahin wie ein Schatten,  
und ich verdorre wie Gras, und meine Kräfte  
sind vertrocknet wie eine Scherbe.

Meine Kraft ist in den Schwachen mächtig,  
lass dir an meiner Gnade begnügen.

Mein Gott, nimm mich nicht weg  
in der Hälfte meiner Tage;  
stärke deinen Knecht,  
denn ich bin elend und arm;  
neige deine Ohren und erhöre mich!

Ich habe dich erhört zur angenehmen Zeit  
und will deinen Tagen noch viel Jahr zusetzen;  
denn siehe, ich decke dich  
unter dem Schatten meiner Hände  
und habe dir am Tage des Heils geholfen.  
Lass dir an meiner Gnade begnügen.

Der Herr züchtiget mich wohl,  
aber er gibt mich dem Tode nicht,  
denn die Toten werden dich, Herr, nicht loben,  
noch die hinunterfahren in die Hölle,  
sondern wir loben den Herrn  
von nun an bis in Ewigkeit.

Frisch auf, mein Seel, und zage nicht,  
Gott will sich dein erbarmen;  
rasch' Hilf' will er dir teilen mit;  
er ist ein Schutz der Armen;  
ob's oft geht hart, im Rosengart'  
kann man nicht allzeit sitzen.  
Wer Gott vertraut, fest auf ihn baut,  
den will er ewig schützen.

*Textzusammenstellung aus: Hiob 11, 16, 17;  
Psalm 22, 86, 102, 115, 118;  
Jesaja 38, 49, 51; 2. Korinther 6, 12*

Lord, turn unto me and have mercy upon me,  
for I have called daily upon thee;  
my breath is faint,  
and my days are cut short,  
the grave awaits.

My grace is sufficient for thee.

My body is wretched and pitiful,  
the appointed years have come,  
then I shall go the way  
whence I shall not return,  
he weakened my strength in the way  
and shortened my days.  
My days are like a shadow that declineth;  
and I am withered like grass,  
and my strength is dried up like a potsherd.

My strength is made perfect in weakness,  
my grace is sufficient for thee.

O my God, take me not away  
in the midst of my days;  
give thy strength unto thy servant  
for I am poor and needy;  
incline thine ear, and hear me!

In an acceptable time have I heard thee  
and shall add yet many years to your days;  
for behold, I have covered thee  
in the shadow of mine hand  
and in a day of salvation have I helped thee.  
My grace is sufficient for thee.

The Lord hath chastened me sore,  
but he hath not given me over unto death,  
for the dead cannot praise thee, Lord,  
neither any that go down into silence,  
but we will bless the Lord  
from this time forth and for evermore.

Revive, my soul, be not afeared,  
God shall have mercy upon you;  
he will swiftly impart his help to you;  
he is a refuge of the poor;  
if it is often hard, one cannot always be  
in the garden of roses.  
Who trusts in God, builds firmly on him,  
he will protect forever.

*after Job 11, 16, 17;  
Psalms 22, 86, 102, 115, 118;  
Isaiah 38, 49, 51; II Corinthians 6, 12*

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By creating an infrastructure for the organization of concerts, workshops, conferences, seminars and other musical activities, the Trust envisions to nurture and develop the artistic, scholarly and communicative quality of *HIPP* performances in South Africa. Acting as a forum for early music it aims to create a collaborative network of local and international practitioners, students and audiences in the field.

The SAEMT needs to build up resources to warrant its sustainable engagement, allow for long-term planning and the extension of its activities, notably by means of educational initiatives. Most importantly we wish to continue presenting you with exciting new (early) repertoire and increase the important investment in the performance skills of local musicians. To that end we call on you to support the Trust's cause by means of a monthly debit order or a once-off donation:

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*Hans Huyssen, Charles Ainslie and Nick de Jager (Trustees)*