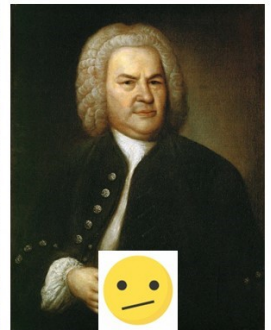


LA FOLLIA AUSTIN BAROQUE

presents

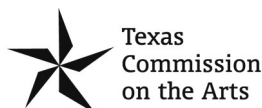
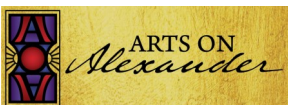


Bach: Loser in Leipzig

Audition cantatas by Graupner, Telemann, and JS Bach
for the post of Kantor in Leipzig, 1723

Friday, January 26, 2024 at 7:30 PM
Saturday, January 27, 2024 at 3 PM

Redeemer Presbyterian Church
2111 Alexander Ave, Austin, TX



PROGRAM

PART I: The Audition

Johann Sebastian Bach (1685-1750)

Jesus nahm zu sich die Zwölfe, BWV 22

Aria (tenor, bass) with chorus / Aria (alto) / Recitative (bass) / Aria (tenor) / Chorus

Billy Traylor, Baroque oboe

Georg Philipp Telemann (1681-1767)

Ich muß auf den Bergen weinen und heulen, TWV 1:591

*Dictum (alto) / Recitative (tenor) / Aria (bass) /
Aria (soprano) - Recitative (alto) - Aria (soprano) / Chorale*

Marcus McGuff, Baroque flute

Christoph Graupner (1683-1760)

Aus der Tiefen rufen wir, GWV 1113/23a

Chorus / Recitative (tenor-chorus-soprano-bass) / Chorus

INTERVAL

Part II: The Vote

An Apology for the Leipzig Town Council

Keith Womer, director of La Follia

The Winner (or perhaps, The Last Man Standing)

Johann Sebastian Bach (1685-1750)

Du wahrer Gott und Davids Sohn, BWV 23

Duet (Soprano-Alto) / Recitative (Tenor) / Chorus / Chorale

RESUMES OF THE CANDIDATES (AS OF 1723)



Christoph Graupner (born 1683), from Darmstadt

Attended the University of Leipzig, where he studied law (a common field of university study for musicians, like Handel and Telemann). He studied music with Johann Kuhnau, the previous (now deceased) Kantor. He played the harpsichord in the prestigious Hamburg Opera under the direction of the renowned opera composer Reinhard Keiser, where he also composed operas. In 1705, he became court chapel master (essentially, head of music-making) at the court of Hesse-Darmstadt, where he was employed as of 1723, composing both secular and sacred music, and specifically hundreds of sacred cantatas.



Johann Sebastian Bach (born 1685), from Köthen

Recognized as the premier organist in Germany. He had held positions of organist at Mühlhausen and Weimer, which resulted in a modest amount of church music, especially cantatas. He was jailed for about a month because of a dispute with the Duke of Weimer over conditions regarding his departure for a post at Köthen in 1717, to serve Duke Leopold. Although Duke Leopold treated Bach well and was a fine musician himself, he was a Calvinist who eschewed the use of elaborate sacred music. As a result, as of 1723, Bach's credentials were primarily as a premier organist, secondarily as a composer of secular orchestral music, and lastly as a composer of a modest amount of church music, including a few dozen church cantatas.



Georg Philipp Telemann (born 1681), from Hamburg

At the time, unquestionably the most famous composer in Germany. He studied law at the University of Leipzig. While there he flourished musically, founding the Collegium Musicum ensemble (which Bach later inherited) and leading the opera house and the Neukirche. He got into a personal scrap with the previous Kantor Johann Kuhnau for poaching players for his projects. He moved on to several positions after that, most notably in Frankfurt. In 1721, he became Kantor (music director) of the five largest churches in Hamburg. This was essentially the exact role the Town Council was looking for. A prolific composer, he had already composed over a thousand sacred and secular works., including cantatas.

PERFORMING



Jenny Houghton, soprano, is based in Austin, her hometown. Since 2012 she has been appearing as soloist and collaborator with Texas Early Music Project (TEMP), La Follia Austin Baroque, and Austin Baroque Orchestra. Jenny also sings and records with Inversion Ensemble, one of Austin's leading New Music organizations. Jenny earned her Bachelor's of Music from Trinity University (San Antonio) in 2007, and her Master's in Musicology from the University of Maryland in 2010. Jenny lives with her husband, Paul, and two energetic young sons. When she's not performing, Jenny teaches music at Lotus Montessori, where she seeks to inspire the newest generation of music-lovers!



Jonathan May, countertenor, performs regularly with ensembles such as Ensemble VIII, The Saint Thomas Choir of Men and Boys, and the Choir of Trinity Wall Street. He was featured as an alto soloist in Handel's Messiah and in Bach cantatas 64, 150, 165 and 167 at Trinity Wall Street. He most recently appeared as alto soloist in performances of Bach's Saint Matthew Passion with the Saint Thomas Choir and the Choir of Trinity Wall Street in New York City, and with Bach Roots Festival in Minneapolis. He sang as soloist in cantatas BWV 70, 147 and Bach's Magnificat with Bach Vespers at Holy Trinity, and was one of the countertenors featured in Gotham Early Music Scene's Open Gates Project: Countertenors, a Consort, and Continuo. Additionally, Jonathan has performed with Ekmeles, The New Consort, Early Music New York and American Classical Orchestra, among others. He holds a degree in music from Dartmouth College.



Praised by the New York Times as “dramatically astute” and a “stand out” performer, **tenor Steven Brennfleck** has been consistently acknowledged for his consummate artistry, vocal flexibility, and moving interpretations on the operatic and concert stage. His operatic credits include performances with Alamo City Opera, American Opera Projects, Glimmerglass Opera, Portland Opera, Spoleto Festival USA, and the Tanglewood Festival. Mr. Brennfleck made his Carnegie Hall debut in 2012 and returned for performances with the MET Chamber Ensemble in 2014. Other recent collaborations include concert appearances with the Alabama Symphony Orchestra, American Bach Soloists, Austin Symphony Orchestra, Handel Choir of Baltimore, LA International New Music Festival, and the Victoria Bach Festival. In addition to his performance schedule, he is also conductor of the Ars Longa Ensemble based in Austin, TX, and a certified teacher of the Alexander Technique.

PERFORMING



Gil Zilkha, baritone, has performed in a wide range of repertoire with such ensembles as the Texas Early Music Project, La Follia, Conspirare, the Oregon Bach Festival Berwick Chorus, Vox Humana, and Spire Chamber Ensemble. Some of Gil's favorite credits include Bach's *St. John Passion* and *Ich habe genug*, Durufle's *Requiem*, Dvorak's *Stabat Mater*, Handel's *Messiah*, Monteverdi's *Vespers of 1610*, Mozart's *Requiem and C Minor Mass*, and Vaughan Williams' *Five Mystical Songs*. His opera roles include Captain Corcoran in *H.M.S. Pinafore* with the Gilbert and Sullivan Society of Austin, and Count Ceprino in Verdi's *Rigoletto* with Austin Opera.



Oboist, early music specialist, and musicologist **Billy Traylor**, is a student in the doctoral program in musicology at the University of North Texas. He also studied period oboes and keyboards at Indiana University's Historical Performance Institute.

Mr. Traylor is the Artistic Director of the Austin Baroque Orchestra and Chorus, a period-instrument orchestra and choir based in Austin, Texas, which he founded in 2011, and in which he plays baroque oboe, recorder, and harpsichord. He also performs regularly with early music groups through Texas, including La Follia.



Marcus McGuff, flute, holds degrees in flute performance from the Eastman School of Music and Indiana University, as well as a Doctor of Musical Arts in flute from the University of Michigan. In addition, he holds degrees in mathematics from the University of Rochester. He has taught flute at Austin Community College and at Concordia University. Currently, he is Professor of Mathematics at Austin Community College and teaches flute privately. He has studied Baroque flute with Wilbert Hazelzet, Michael Lynn, and Jed Wentz and modern flute with Bonita Boyd

ALSO PERFORMING



María Romero Ramos, concertmaster and violinist, is Assistant Professor of the Practice in Violin and Baroque Violin and Director of Historical Performance at Vanderbilt University Blair School of Music. Romero has performed in venues across Europe, Asia, and North, Central and South America. Romero holds master and doctor of music degrees in violin from Indiana University, where she was awarded the Artistic Excellence and Jacobs Fellowships.

Joan Carlson, violinist, is a tenured member of the Austin Symphony Orchestra and plays regularly with Austin Baroque Orchestra. Also a singer, she is a member of the San Antonio Chamber Choir and performs both as violinist and soprano with La Follia and Austin Baroque Orchestra.

Bruce Colson, violinist, winner of the Austin Critics Table 2017 award for Best Classical Instrumentalist, holds a degree in music from the University of Texas. He is a member of the Austin Opera orchestra and the Victoria Symphony Orchestra.

Maria Lin, violinist, is based in Houston. She plays with the Houston Grand Opera, Houston Ballet, Houston Symphony, Harmonium Stellarum, American Baroque Opera Co., Mercury, Bach Society, Ars Lyrica, and La Speranza. She plays on a violin made by Giovanni Battista Gabrieli in 1770.

Bruce Williams is Austin Symphony principal **violist**, Artisan Quartet founder, Allegro Chamber Trio member, Mason Chamber Music Festival Artistic Director, and Chamber Music Director for the Texas Bach Festival. He's a past Austin Critics Table Instrumentalist of the year and part of several Harmonia Mundi recordings with Conspirare

Jann Cosart, violin, viola, is Associate Professor of Musicology and Director of the Early Music Ensembles program at Baylor University. She is the author of the Monophonic Tropes and Conductus of WI (A-R Editions) and has published a variety of articles on performance practice. An expert in historical performance, Dr. Cosart concertizes on vielle, rebec, crwth, period violin, and early violas across the globe.

Eric Taeyang Mun, cello, performs throughout the US as a soloist, chamber musician, and conductor. In addition to serving as Artistic Director of the American Baroque Opera Co., Eric has collaborated with ensembles including the Dallas Bach Society, Orchestra of New Spain, Ars Lyrica Houston, Ensemble VIII, Dallas Chamber Players, Bach Society of Houston, New York's Concert Royal, and Texas Camera-ta. Eric performs on a rare cello made in 1751 by Leonhardt Maussiell in Nuremberg, Germany.

ALSO PERFORMING

John Walters, cello, received a degree in Music Education from the University of Texas at Austin. He studied cello under Michael Matesky and Paul Olefsky. He was a founding member of Austin's popular group, The Clearlight Waites, and has been a core member of Texas Early Music Project since its inception.

Pedro Funes, double bass, graduated from the University of Houston, and received his Master's Degree in Early Music at Jacobs School of Music at Indiana. Mr. Funes has performed across Texas with Ars Lyrica, Texas Early Music Project, and as Principal Bass with Austin Baroque Orchestra. Currently he is the President of Viols of Houston, President of Houston Early Music, and Director of the Young Players Weekend for the Viola da Gamba Society of America.

Pablo Moreno, oboe, holds a doctorate from the Moores School at the University of Houston. As a baroque oboist, he has performed with Seattle Baroque Orchestra, Sonoma Bach, Ars Lyrica, Bach Society of Houston, and Dallas Bach Society.

DIRECTOR OF LA FOLLIA



Keith Womer, harpsichord, organ and director of La Follia, studied organ with Raymond Ocock of Westminster College and harpsichord with Will Volcker in Houston, Texas. He was named "Artist of the Year" by Keyboard Arts, Inc. and twice won the National Federation of Music Clubs award. He was soloist with the Chautauqua Symphony and was a featured artist on the Houston Harpsichord Society concert series. He has performed with the Texas Early Music Project, Chorus Austin, the Victoria Symphony and Conspirare. He has been a member of La Follia since 1994, and director since 2004. He was awarded the Austin Critics Table Award for best classical instrumentalist in 2015-2016. He is currently organist at University Presbyterian Church in Austin.

TEXTS AND TRANSLATIONS

Johann Sebastian Bach (1685-1750)

Jesus nahm zu sich die Zwölfe , BWV 22

“Jesus took the twelve to himself”

Aria (Tenor and Bass with chorus)

Jesus nahm zu sich die Zwölfe und sprach:

Sehet, wir gehn hinauf gen Jerusalem, und es wird alles vollendet werden, das geschrieben ist von des Menschen Sohn.

Sie aber vernahmen der keines und wussten nicht, was das gesaget war.

Aria (Alto)

Mein Jesu, ziehe mich nach dir,

Ich bin bereit, ich will von hier

Und nach Jerusalem zu deinen Leiden gehn.

Wohl mir, wenn ich die Wichtigkeit

Von dieser Leid- und Sterbenszeit

Zu meinem Troste kann durchgehends wohl verstehn!

Recitative (Bass)

Mein Jesu, ziehe mich, so werd ich laufen,

Denn Fleisch und Blut verstehtet ganz und gar,

Nebst deinen Jüngern nicht, was das gesaget war.

Es sehnt sich nach der Welt und nach dem größten Haufen;

Sie wollen beiderseits, wenn du verkläret bist,

Zwar eine feste Burg auf Tabors Berge bauen;

Hingegen Golgotha, so voller Leiden ist,

In deiner Niedrigkeit mit keinem Auge schauen.

Ach! Kreuzige bei mir in der verderbten Brust

Jesus took the twelve to himself and spoke:

See, we are going up to Jerusalem and all will be accomplished that has been written about the Son of Man

But they understood none of this and did not know what had been said.

My Jesus, draw me after you,

I am ready, I want to go from here and up to Jerusalem to your suffering.

Happy am I, if the importance

of this time of suffering and death

I can thoroughly understand for my consolation.

My Jesus, draw me, so that I shall hurry after you

for flesh and blood completely fails to understand,

just like your disciples, what was said.

Flesh and blood long for the world and the greatest crowds;

they want on both sides, when you have been transfigured,

to build indeed a strong fortress on Mount Tabor;

in contrast, Golgotha, that is full of suffering

in your humiliation, they do not want to behold at all.

Ah! crucify for me in my corrupt breast

TEXTS AND TRANSLATIONS

Johann Sebastian Bach (1685-1750)

Jesus nahm zu sich die Zwölfe , BWV 22

(continued)

Recitativo (continued)

Zuvörderst diese Welt und die verbotene Lust,	first of all this world and the forbidden pleasures,
So werd ich, was du sagst, vollkommen wohl verstehen	and then I shall perfectly understand what you say
Und nach Jerusalem mit tausend Freuden gehen.	and go to Jerusalem with a thousand joys.

Aria (Tenor)

Mein alles in allem, mein ewiges Gut,	My all in all, my everlasting good,
Verbessere das Herze, verändere den Mut;	make better my heart, change my disposition;
Schlag alles darnieder,	beat down everything
Was dieser Entsagung des Fleisches zuwider!	which is against this denial of the flesh!
Doch wenn ich nun geistlich ertötet da bin,	but when I am spiritually dead,
So ziehe mich nach dir in Friede dahin!	then draw me after you in peace.

Chorus

Ertöt uns durch dein Güte,	Kill us through your kindness,
Erweck uns durch dein Gnad;	awaken us through your grace;
Den alten Menschen kränke,	make sick the old man,
Dass der neu' leben mag	so that the new man may live
Wohl hie auf dieser Erden,	well here on this earth,
Den Sinn und all Begehren	so that the mind and all desires
Und G'danken hab'n zu dir.	and thoughts may be directed to you.

Text: Luke 18: 31 & 34 (Mvt. 1); Elisabeth Kreuziger (Mvt. 5); Anon (Mvts. 2-4)

TEXTS AND TRANSLATIONS

Georg Philipp Telemann (1681-1767)

Ich muß auf den Bergen weinen und heulen, TWV 1:591

“I must cry and howl unto the mountains”

Cantata for the 10th Sunday after Trinity

Dictum (alto)

Ich muß auf den Bergen weinen und heulen - I must cry and howl unto the mountains
len,
und bey den Hürden in der Wüste klagen. And lament at the hardships in the wilderness.

Ach! wie liegt die Stadt so wüste,
die zuvor voll Volckes war.

Oh! how is the city so desolate,
which was once full of people.

Schaut der Länder Königtum,
die durch Schwerd, Glut, Blut und
Mord

Behold the kingdom,
through sword, embers, blood and murder

Nun zu einer Slavinn wird,
fällt in Angst und Graus dahin

it now becomes a slave,
falling in fear and horror.

Dieses Faulbett aller Lüste,

This bed of ease and lust,

Wird nun eine Todten-Baar.

Becomes now a stretcher for the dead.

Recitative (Tenor)

Jerusalem, der Wollust stoler Sitz,
wo aller Güter Ueberfluß,
wie Salomois Pracht und Witz
wird durch die Drachen itzt bewohnt.

Jerusalem, the seat stolen by wantonness,
where all earthly goods are in abundance,
like Solomon's splendor and wit,
becomes now inhabited by dragons.

Die Stadt, wo selbst der Herr,
sein Feuerund sein Heerd
Und Lust zu wohnen hatte,
hat sein gerechter Grimm verzehret;
Die Stäte, wo sein heiliger Altar,
sein Gnaden- Stuhl, sein Tempel war,
wird durch den Kobold itzt besudelt und
erschreckt

The city, where the Lord Himself,
his fire and his hearth,
wanted to live,
his righteous wrath has consumed it;
This place, where his holy altar was,
His mercy seat, his temple,
is now defiled and haunted.

dem Zwang und blinder Aberglaube den
Weyhrach angesteckt

Egged on by compulsion and blind superstition

das vor gelobte Land liegt nun verödet
und verflucht,

the promised land now lies desolate and
cursed.

dieweil es nicht die Gnade-Zeit erkannt,

because it did not recognize the time of
grace,

in welcher es der Höchste heimgesucht.

When the Most High lived there.

TEXTS AND TRANSLATIONS

Georg Philipp Telemann (1681-1767)

Ich muß auf den Bergen weinen und heulen, TWV 1:591

(continued)

Atia (Bass)

Gott ist ein rechter Richter
und von Gott der täglich dräuet,
Will man sich nicht bekehren?

So hat Er sein Schwerdt gewetzt,
und seinen Bogen gespannt, und ziele
und hat darauf geleet tödlich Geschoß
seine Pfeile hat er zugerichtet zu verder-
ben.

Aria (Soprano)

Des Himmels Langmuth dauert lange,
biß sein erschrecklich
Zorn-Gericht durch die erzürnten
Wolcken bricht.

Recitative (Alto)

Er warnte hundert zwanzig Jahr die erste
Welt für Schaden und Gefahr,
biß sie das Sünden-Maß gehäufet,
worinn er sie ohn alle Gnad ersäuffet:
So macht er noch mit euch, ihr sichre Sün-
der!
er leitet euch, wie Ephraim,
Als seine traute Kinder,
Mit Liebes-Seilen zu der Buße, und läst
sein Gnaden-Antlitz leuchten.
Verachtet man den Reichthum der Gedult
bleibt das verstockte Hertz ein Stein,
fällt ihm nicht in der Zeit zu Fuße,
vermehrt vielmehr die schwerste Sünden-
Schuld,
so hüllt er sich in schwartze Trauer ein,
beweint, daß er gezwungen strafen muß,
und schläet denn mit Blitz und Donner
drein.

God is a righteous judge
who threatens daily.

Will they not repent?

Thus, he sharpened his sword,
and drew His bow, and took deadly aim.

He has prepared his arrows to destroy!

Heaven's forbearance endures,

Its bite is terrible,

Judgment and wrath breaks through the
angry clouds.

He warned the first world of harm and dan-
ger for a hundred and twenty years,
She accumulated sins,

In which he drowned them without mercy.

This is what he will do to you, you true sin-
ners!

He guides you, like Ephraim,

As his beloved children,

With ropes of love, to repentance, and let
His grace shine.

If temperance is despised,

The hardened heart remains a stone,
does not fall at His feet in time,

Instead, the sin and guilt increase.

So He wraps himself in dark sadness,

laments that he is forced to punish,

and then strikes with thunder and lightning.

TEXTS AND TRANSLATIONS

Ich muß auf den Bergen weinen und heulen

“I must cry and howl unto the mountains”

(continued)

Aria (soprano)

Ja Sodom muß sich selbst verdammen
und trägt die geilen Laster-Flammen
Zu dem gerechten Untergange,
eh Gott das letzte Urtheil spricht.

(reprise)

Des Himmels Langmuth dauert lange,
biß sein er schrecklich
Zorn-Gericht durch die erzürnten
Wolcken bricht.

Chorale

O du verfluchtes Menschen Kind
Von Sinnen toll, von Hertzen blind,
Laß ab die Welt zu lieben.
Ach, ach soll dennder Höllen Pein
Da mehr den tausend Hencker sein,
Ohn Ende dich betrüben?

Wo lebt ein so beredter Mann
Der Dieses Werck aussprechen kan?

Yes, Sodom must condemn itself
and carry the flames of vice
to its just destruction,
before God pronounces the final judgment.

Heaven's forbearance endures,
Its bite is terrible,
Judgment and wrath breaks through the
angry clouds.

Oh cursed, childish mankind,
Mad of mind, blind of heart,
Stop loving the world.
Oh, the torment of hell will come
With more than a thousand devils,
Does this not sadden you endlessly?
Where does a man so wise live
Who can speak of this reality?

Text: Jeremiah chapters 9-20, esp 9:10-12

TEXTS AND TRANSLATIONS

Christoph Graupner (1683-1760)

Aus der Tiefen rufen wir, GWV 1113/23a

“From the Depths we cry to You”

Cantata for the Second Sunday after Epiphany

Chorus

Aus der Tiefen rufen wir,
Gott, barmherz'ger Gott, zu Dir.
Uns're Not hat zugenommen
doch die Rettung folget nicht,
weil dein Geist dagegen spricht:
„Meine Stund' ist noch nicht kommen.“

From the depths, we cry,
God, most gracious God, to Thee,
Our need has increased,
But deliverance is not there.
Because your spirit speaks against it:
“My hour has not yet come.”

Recitative (Tenor)

Wenn aber kommt einmal die höchst-
erwünschte Stunde?
Wir haben lange Zeit schon keinen
Freudenwein
und müssen überall in Trübsalswassern
schrei'n.
Herr, unser Helfer, hilf, sonst gehen wir
zugrunde.

But when does the most desired hour come?
We haven't felt joy for a long time
And must cry out everywhere in troubled
waters.
Lord, our helper, help, lest we perish.

Recitative (Soprano)

Wie tausend Jahr vor dir die Zeit von
einem Tage
so ist im Gegenteil bei Jammer Angst und
Plage
ein einz'ger Tag bei uns mehr als ein
ganzes Jahr.

A thousand years to you are like one day,
But for us, in wretched fear and torment,
a single day lasts more than a whole year.

Recitative (Bass)

Verkürze diesen doch der auserwählten
Schar
zuliebe, welche sich so fest mit dir verbun-
den,
und sprich: „Verzweifle nicht, itzt kom-
men meine Stunden.“

Hasten relief for your chosen people,
For the sake of those devoted to Thee,
And say “Do not despair. Now my hour is
coming.”

(Repeat Chorus)

TEXTS AND TRANSLATIONS

Aus der Tiefen rufen wir “From the Depths we cry to You” (continued)

Chorus

Brunnquell der Gnaden und Ursprung der Freuden, aller Vergnügung unendliches Meer.	Fountain of grace and source of joy, all pleasure, endless sea.
Ändre die Klagen, versüße das Leiden, hilf uns ertragen, was schrecklich und schwer, bis sich die Stunden endlich gefunden, die uns von aller Bekümmernis scheiden.	Heed the complaints, heal the suffering, help us endure what is terrible and difficult, Until the hour finally arrives To deliver us from sorrow.

Text: Psalm 130; Translation: KAW

What is a Cantata?

During the Baroque Era (c.1650-1750), the cantata was a mini-oratorio, or an unacted mini-opera: that is, a sequence of instrumental and vocal movements centered around a story or a theme. The vocal pieces were further divided into recitatives (which relayed much of the actual story), arias (which elaborated on particular ideas or morals in the story), and choruses. The church form of the cantata was heavily used in the Lutheran service, most often before and after the sermon, or at communion. The theme of the cantatas was the Scripture for the day, with actual scriptural text supplemented by independently composed texts meditating on and responding to the Scripture. Often the cantatas would feature a relevant Lutheran hymn melody which the congregation would immediately recognize and relate to.

So, it is not surprising that the Leipzig Town Council wanted cantatas as audition pieces. They wanted to know what they were going to get on Sunday!

KAW January, 2024

TEXTS AND TRANSLATIONS

Johann Sebastian Bach

Du wahrer Gott und Davids Sohn, BWV 23

“You true God and son of David ”

Cantata for Quinquagesima Sunday

Aria Duet (Soprano and Alto)

Du wahrer Gott und Davids Sohn, Der du von Ewigkeit in der Entfernung schon Mein Herzeleid und meine Leibespein Umständlich angesehn, erbarm dich mein! Und lass durch deine Wunderhand, Die so viel Böses abgewandt, Mir gleichfalls Hilf und Trost geschehen.	You true God and son of David, who already from eternity and from afar my heartache and bodily pain have seen intimately, have mercy on me! And let your miraculous hand, that has turned aside so much evil, act for me likewise as help and consolation.
---	--

Recitative (Tenor)

Ach! gehe nicht vorüber; Du, aller Menschen Heil, Bist ja erschienen, Die Kranken und nicht die Gesunden zu bedienen. Drum nehm ich ebenfalls an deiner All- macht teil; Ich sehe dich auf diesen Wegen, Worauf man Mich hat wollen legen, Auch in der Blindheit an. Ich fasse mich Und lasse dich Nicht ohne deinen Segen.	Ah! do not pass by, you, the salvation of all mankind, have indeed appeared to serve the sick and not the healthy. Therefore I too take my share in your om- nipotence; I see you on this road where they wanted to let me lie, blind as I was. I recollect myself and do not let you go without your blessing.
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TEXTS AND TRANSLATIONS

Du wahrer Gott und Davids Sohn "You true God and son of David" (continued)

Chorus

Aller Augen warten, Herr,
Du allmächtger Gott, auf dich,
Und die meinen sonderlich.
Gib denselben Kraft und Licht,
Laß sie nicht
Immerdar in Finsternissen!
Künftig soll dein Wink allein
Der geliebte Mittelpunkt
Aller ihrer Werke sein,
Bis du sie einst durch den Tod
Wiederum gedenkst zu schließen.

Chorale

Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Erbarm dich unser!
Christe, du Lamm Gottes,
Der du trägst die Sünd der Welt,
Gib uns dein' Frieden. Amen.

All eyes wait, Lord,
Almighty God, upon you,
and my eyes especially.
Give them strength and light,
do not leave them
for ever in darkness!
In future a sign from you alone shall be
the beloved focus
of all their work
until once and for all in death
you decide to close them again.

Christ, you lamb of God,
you who take away the sins of the world.
have mercy on us!
Christ, you lamb of God,
you who take away the sins of the world,
have mercy on us!
Christ, you lamb of God,
you who take away the sins of the world
grant us your peace. Amen.

*Text: Luke 18: 31-43 ; Anon
Translation: Frances Browne*

UPCOMING EARLY MUSIC

Arts on Alexander

Philharmonie Austin | Brahms & Mendelssohn
Mark Dupere, conductor

Brahms Symphony No. 4
Brahms Variations on a Theme by Joseph Haydn
Mendelssohn Hebrides Overture

Friday, Feb 9, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin

Austin Baroque Orchestra **Terremoto!**

On the morning of All Saints' Day in 1755, a massive earthquake struck off the coast of Iberia and Morocco, causing regional destruction and decimating Lisbon. *Terremoto!* will tell the story of the quake and its aftermath, including readings from contemporaneous sources interspersed among music from 18th-century Portugal, much of which has never before been performed in the United States. Works by Teixeira, Almeida, Scarlatti, Rameau, Telemann, and more.

Friday, Feb 17, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin

La Follia Austin Baroque **Pianoforte Plus, with Anton Nel**

Superstar **Anton Nel** is featured in chamber works for pianoforte and instruments by JCF Bach, JC Bach, and Mozart, including the Piano Quartet no. 1 K.. 478.

In addition to Mr. Nel, Stephen Redfield (violin), Bruce Williams (viola), Marcus McGuff (flute), and Eric Taeyung Mun (cello) perform.

Friday, Feb 23, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin
Saturday, Feb 24, 3:00pm

Texas Early Music Project **The Original Carmina Burana: Fortune's Slippery Way**

Neil deGrasse Tyson mentioned this 13th-century manuscript from Bavaria in *Cosmos!* These unabashedly joyful and passionate songs for soloists and Medieval instruments entertain and educate us about love, spring, mythology, ethics, the divine, drinking, and eating.

Saturday, Mar 2, 7:30pm Redeemer Presbyterian Church, 2111 Alexander, Austin
Sunday, Mar 3, 3:00pm

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Thanks to **Ælbgut** for providing *La Follia* the score and parts to the unpublished Telemann cantata. On their “Leipzig 1723” CD, they perform all the known audition cantatas, including two not performed in this concert. They also provide a complete history on the audition process which resulted in Bach’s appointment, The performances and the scholarship are excellent.

La Follia is hosted by Arts on Alexander, on the campus of Redeemer Presbyterian Church, 2111 Alexander Ave, Austin, TX 78722

Special thanks to our volunteers and housing hosts

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