

# MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant  
Service of Worship

Sunday, September 27<sup>th</sup>, 2015 -11:00 a.m.

The Eighteenth Sunday after Pentecost

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The Reverend Doctor Robert Allan Hill, Dean

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## THE BACH EXPERIENCE

*Performed during the Interdenominational Protestant Worship Service*

*This program is an insert to your worship bulletin.*

Johann Sebastian BACH  
(1685-1750)

Erfreut euch, ihr Herzen, BWV 66

Douglas Dodson, *countertenor* (Furcht/Fear)

Ethan DePuy, *tenor* (Hoffnung/Hope)

Dominick Matsko, *baritone*

Heidi Braun-Hill, *violin*

MARSH CHAPEL COLLEGIUM

MARSH CHAPEL CHOIR

SCOTT ALLEN JARRETT *CONDUCTING*

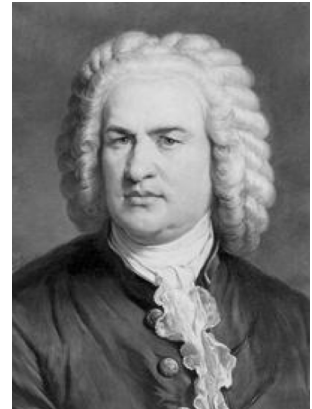
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## J. S. BACH *Erfreuet euch, ihr Herzen*, BWV 66 (1724)

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*Johann Sebastian Bach was born in Eisenach on 21 March 1685 and died in Leipzig on 28 July 1750. His legacy to humanity is beyond price, his influence beyond measure, and his stature beyond question.*

*This cantata was composed in Leipzig for Easter Monday and first performed on 10 April 1724. It is scored for two oboes, bassoon, trumpet ad libitum (included today), strings, and continuo. Its duration is approximately 30 minutes.*



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Monday 10 April 1724 marks the day after Johann Sebastian Bach's first Easter as Leipzig's Thomaskantor, and what a tremendous musical weekend it had been. The previous Friday witnessed the premiere of his groundbreaking *Johannespassion* BWV245, followed by a revised version of his poignant 1707 cantata *Christ lag in Todesbanden* BWV4 on Easter Sunday (the final cantata of this season's Bach Experience at Marsh Chapel). No rest for the weary, however: cantatas were still required for the second and third days of Easter, and his efforts resulted in *Erfreuet euch, ihr Herzen* BWV66 for Easter Monday, which you hear this morning.

The genesis of *Erfreuet euch* is key to understanding its content, so often the case when dealing with a composer (and musical era in general) for which reuse, revision, and adaptation of preexisting material was commonplace. *Erfreuet euch* is a parody of Bach's own secular cantata *Der Himmel dacht auf Anhalts Ruhm und Glück* BWV66a, composed in 1718 to congratulate the Prince of Cöthen (Bach's then-employer) on his twenty-fourth birthday. (The other two cantatas for Easter week of 1724 also rely on preexisting material, unsurprising given the herculean responsibilities required of Bach on the church's busiest weekend.) The secular, festive atmosphere of the cantata's origin, despite significant revision, permeates the music and provides considerable contrast with the gravity of the *Johannespassion* and *Christ lag* that preceded it.

The anonymous libretto exults praise of the resurrection and celebrates Jesus Christ's triumph over sin and death. With characteristic roundness, however, the cantata includes expressions of doubt and fear, emotions experienced by Jesus' disciples following the resurrection. Uniquely, these positive and negative emotions are expressed *simultaneously* by the allegorical characters "Hope" and "Fear" in duets, characters updated from the original secular cantata's "Bliss" and "Fame." The final chorale text is the third verse of *Christ ist erstanden*, Martin Luther's edition of the Catholic Easter sequence *Victimae paschali laudes* which emphasizes the pain, suffering, and death of Jesus Christ that led to His resurrection. The excerpted verse softens the Passion's presence, containing the phrase *Christus will unser Trost sein*, "Christ will be our comfort." The libretto as a whole, in fact, comforts the Christian while acknowledging his or her challenge in continuing Christ's mission after the momentous resurrection. Comfort is reinforced by the simultaneous and explicit expression of doubt and encouragement in the extensive duets.

The cantata opens with a spritely chorus in 3/8 meter, the secular origin of which is evident in its da capo form and concerted instrumental ritornello. Originally the finale of the secular cantata, the chorus was moved to the beginning presumably to make room for the obligatory closing chorale. The scoring is humble compared to some of Bach's more exuberant celebratory music. The single trumpet part is marked *ad libitum*, and often does little more than follow the top melody line and provide a festive color. The smaller forces may attest to the climactic significance of Good Friday in Lutheran Germany, no doubt where Bach expended his greatest artistic effort on this particular weekend. Also considering its above-average length (approximately ten minutes), this chorus contributes to the aforementioned sense of comfort with an atmosphere of warmth and stability devoid of Bach's occasional fireworks.

Following the opening chorus is a recitative/aria pair for bass, the aria again in 3/8 meter, da capo, and with an extensive instrumental ritornello (remember that this was composed as the opening of the original cantata). The aria continues the theme of unequivocal joy and thanks, adding a call to keep the spirit of Easter yearlong in daily life. This is the only part of the cantata in which a voice is unsupported by another, truly "solo;" Bach instead supports him with the full orchestra. A fleeting moment of drama occurs at the beginning of the aria's second section: when the bass sings *Jesus erscheinet*, "Jesus appears," the entire orchestra briefly disappears before returning in full force. Yet even at this moment the bass is not actually alone, instead supported by the action of the text itself: "Jesus appears," in the present tense *erscheinet*. Bach's choice of the bass voice, familiar for representing Jesus in sung Passion settings, also telegraphs confidence and holiness.

Following the bass aria is a recitative/aria pair *à 2* for the characters Hope and Fear. The tripartite recitative begins with Hope declaring his commitment to Jesus after the resurrection, followed by a duet in which Hope is immediately questioned by Fear: Hope sings *Mein Auge sieht* or "My eye sees," while Fear simultaneously sings *Kein Auge sieht* or "No eye sees." Similar word swaps occur throughout the brief dialogue, and the recitative ends with Fear's prayer for relief from his lack of faith. The subsequent aria adds a concertante solo violin, possibly another vestige of the secular cantata. The aria's first section continues the recitative's dialogue through word swaps, and in the second section the two voices finally conclude in agreement, unanimously declaring their trust and comfort in God's salvation. This is not, however, the end of the aria: the da capo requires a repeat of Fear's doubts in the first section, perhaps preserved by Bach to demonstrate the difficult quest for perfect faith while reaffirming the necessity of this potentially unattainable goal.

Rhetorical parallels may be found between these duets and the day's Gospel reading, the story of two disciples on the road to Emmaus (Luke 24:13-35). The famous story recounts two travelers disappointed and confused following Jesus' death and resurrection when a disguised Jesus Himself joins them and explains the prophecies in Scripture; after inviting Jesus to rest with them, they recognize Him before He disappears from their sight. The disciples might be represented by the singers of the duet (perhaps resembling Fear more than Hope), and Jesus by the violin: other than the opening motive, the singers share no musical material with the violin and proceed as if it is not even there (Jesus unrecognized), but its arpeggios fill out essential harmony (Jesus present). It even disappears abruptly after leaping up an octave at the end of the second section when both singers are finally secure in their faith.

The short concluding chorale begins with an Alleluia refrain, followed by a statement of comfort in Christ. Despite the predominantly sunny atmosphere of Easter Monday and its theology, the chorale – in an unstable and somewhat unusual F-sharp minor – still ends with a devotional *Kyrie, eleis*: Greek text familiar from the Catholic Mass, “Lord, have mercy.”

In *Erfreut euch*, Bach once again displays his remarkable virtuosity and versatility as composer. Originally for something as mundane and celebratory as a dignitary’s birthday, the cantata was effectively repurposed for the day after the liturgical year’s defining feast and incorporating the nuances thereof. Each new section contributes to an overall sense of comfort by means of major keys, gorgeous melodies, full but humble instrumentation, and never a voice without musical or, in one case, textual support. *Erfreut euch* is a refreshing contrast to the somber atmosphere Bach provided earlier in the weekend, but does not forget Christ’s suffering or the Christian’s new mandate. The da capo of the final duet, in which unanimous confidence is succeeded by a repeat of doubtfulness, encapsulates the cantata’s ability to luxuriate in Christ’s resurrection while meditating on humanity’s guilt and enduring challenge.

– Brett Kostrzewski, September 2015

Sources:

Dürr, Alfred. *The Cantatas of J.S. Bach*. Revised and translated by Richard D.P. Jones. Oxford, U.K.: Oxford University Press, 2005.

## MARSH CHAPEL COLLEGIUM

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### **Violin I**

\*Heidi Braun-Hill, concertmaster  
Rose Drucker  
Nina Bishop Nunn

### **Violin II**

\*Heather Braun  
Julia Erhard  
Anna Griffis

### **Viola**

\*Daniel Doña  
Merrick Nelson

### **Cello**

Joshua Rohde

### **Contrabass**

\*Nathan Varga

### **Oboe**

Andrea Heyboer  
Laura Shamu

### **Bassoon**

Sam Childers

### **Trumpet**

\*Christopher Belluscio

### **Organ**

\*Justin Blackwell

### **Managers/Librarians**

Margaret Weckworth  
Kevin Neel

\* Principal

# Text and Translation

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## I. Chorus

Erfreut euch, ihr Herzen,  
Entweicht, ihr Schmerzen,  
Es lebet der Heiland und herrschet in euch.  
Ihr könnet verjagen  
Das Trauren, das Fürchten,  
Das ängstliche Zagen,  
Der Heiland erquicket sein geistliches Reich.

*Rejoice, you hearts,  
fade away, you sorrows,  
the Savior lives and rules within you.  
You can drive away  
mourning, fear,  
anxious despair,  
the Savior revives his spiritual kingdom.*

## II. Recitative (Bass)

Es bricht das Grab und damit unsre Not,  
Der Mund verkündigt Gottes Taten;  
Der Heiland lebt, so ist in Not und Tod  
Den Gläubigen vollkommen wohl geraten.

*The grave is broken and with it our suffering,  
our mouth proclaims God's deeds;  
the Savior lives, therefore in suffering and death  
it has come out completely well for the faithful.*

## III. Aria (Bass)

Lasset dem Höchsten ein Danklied erschallen  
Vor sein Erbarmen und ewige Treu.  
Jesus erscheint, uns Friede zu geben,  
Jesus beruft uns, mit ihm zu leben,  
Täglich wird seine Barmherzigkeit neu.

*Let a song of thanks ring forth to the Highest  
for His mercy and eternal faith.  
Jesus appears, to give us peace,  
Jesus calls us to live with Him,  
daily His mercy is renewed.*

## IV. Dialog (AT)

### *Hoffnung* (T)

Bei Jesu Leben freudig sein  
Ist unsrer Brust ein heller Sonnenschein.  
Mit Trost erfüllt auf seinen Heiland schauen  
Und in sich selbst ein Himmelreich erbauen,  
Ist wahrer Christen Eigentum.  
Doch weil ich hier ein himmlisch Labsal habe,  
So sucht mein Geist hier seine Lust und Ruh,  
Mein Heiland ruft mir kräftig zu:  
Mein Grab und Sterben bringt euch Leben,  
Mein Auferstehn ist euer Trost.  
Mein Mund will zwar ein Opfer geben,  
Mein Heiland, doch wie klein,  
Wie wenig, wie so gar geringe  
Wird es vor dir, o großer Sieger, sein,  
Wenn ich vor dich ein Sieg- und Danklied bringe.

### Hope

*To be happy in Jesus' life  
is bright sunshine in our breasts.  
To behold his Savior filled with consolation  
and to build in himself a heavenly kingdom,  
is the true possession of a Christian.  
Yet since I have here a divine foretaste,  
my spirit seeks here its pleasure and rest,  
my Savior calls powerfully to me:  
My grave and death brings you life,  
my Resurrection is your consolation.  
My mouth indeed will make an offering,  
my Savior, yet how small,  
how little, how completely insignificant  
will it be before You, o great Conqueror,  
if I bring before You a song of triumph and thanks.*

Mein Auge sieht den Heiland auferweckt,  
Es hält ihn nicht der Tod in Banden.

*Furcht (A)*

Kein Auge sieht den Heiland auferweckt,  
Es hält ihn noch der Tod in Banden.

*Hoffnung*

Wie, darf noch Furcht in einer Brust entstehen?

*Furcht*

Läßt wohl das Grab die Toten aus?

*Hoffnung*

Wenn Gott in einem Grabe lieget,  
So halten Grab und Tod ihn nicht.

*Furcht*

Ach Gott! der du den Tod besieget,  
Dir weicht des Grabes Stein, das Siegel bricht,  
Ich glaube, aber hilf mir Schwachen,  
Du kannst mich stärker machen;  
Besiege mich und meinen Zweifelmüt,  
Der Gott, der Wunder tut,  
Hat meinen Geist durch Trostes Kraft gestärket,  
Daß er den auferstandnen Jesum merket.

V. Duet (AT)

*Furcht (A)*

Ich furchte zwar des Grabes Finsternissen  
Und klagete mein Heil sei nun entrissen.

*Hoffnung (T)*

Ich furchte nicht des Grabes Finsternissen  
Und hoffete mein Heil sei nicht entrissen.

*Furcht und Hoffnung*

Nun ist mein Herze voller Trost,  
Und wenn sich auch ein Feind erbost,  
Will ich in Gott zu siegen wissen.

VI. Chorale

**Alleluja! Alleluja! Alleluja!**  
**Des solln wir alle froh sein,**  
**Christus will unser Trost sein.**  
**Kyrie eleis.**

*My eye beholds the Savior reawakened,  
Death does not hold Him in its bonds.*

*Fear*

*No eye beholds the Savior reawakened,  
Death still holds Him in its bonds.*

*Hope*

*What, does fear still arise in any breast?*

*Fear*

*Can the grave indeed release the dead?*

*Hope*

*If God lies in a grave,  
then grave and death does not hold Him.*

*Fear*

*Ah God! You who have conquered death,  
the grave stone withdraws for You, the seal breaks,  
I believe, but help my weakness,  
You can make me stronger;  
conquer me and my doubtful will,  
the God who works wonders,  
has strengthened me through the power of comfort,  
so that it beholds the resurrected Jesus.*

*Fear*

*I truly fear the darkness of the grave  
and lament that my Savior is now torn from me.*

*Hope*

*I do not fear the darkness of the grave  
and hope that my Savior is not torn from me.*

*Fear and Hope*

*Now my heart is full of comfort,  
and if the enemy also rages,  
I will know how to triumph in God.*

**Alleluia! Alleluia! Alleluia!**  
**Over this we should all rejoice,**  
**Christ will be our consolation.**  
**Kyrie eleison.**

Translation: Pamela Dellal

# MARSH CHAPEL CHOIR

Scott Allen Jarrett, Conductor

Justin Thomas Blackwell, Associate Conductor

Sean Watland, Conducting Fellow

Margaret Weckworth and Kevin Neel, Managers

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## Sopranos

Amanda Bierschenk, Oklahoma City, OK

Jaime Guyon, Brewster, MA

Bernie Lai, Singapore

Catherine Lindsay, Hamden, CT

\*MaryRuth Lown, West Columbia, SC

Erin Sanborn, Wakefield, MA

Kasey Shultz, Holden Village, WA

\*Carey Shunskis, Upper Darby, PA

Sharon Solomon, Marietta, GA

\*Jacquelyn Stucker, Jamaica Plain, MA

Margaret Weckworth, Greensboro, NC

Rebecca Whittington, Hanover, NH

## Tenors

\*Ethan DePuy, Rochester, NY

George Silvis, III, Cambridge, MA

\*Patrick T. Waters, Guilford, CT

Sean Watland, Chicago, IL

## Altos

Ivy Alphonse-Leja, Miramar, FL

Katya Anoshkin, Needham, MA

Candace Brooks, Branford, CT

Anna Carro, Nashville, TN

Wee-Kiat Chia, Johor Bahru, Malaysia

Meredith Cler, Ripon, WI

\*Douglas Dodson, Spearfish, SD

Elizabeth Eschen, Natick, MA

Maddy Frumkin, Charlotte, NC

Anna Kimble, Boston, MA

Stephanie Kukolich, Lexington, MA

\*Kim Leeds, Watertown, MA

Melissa Lesh, Doylestown, PA

Kimi Macdonald, Londonderry, NH

Nellie Morley, Nantucket, MA

Britt Simonson, Okemos, MI

## Basses

David Ames, Newton Centre, MA

Benjamin Coleman, Bethesda, MD

Daniel Fallu, Goffstown, NH

Alex Handin, Guilderland, NY

\*Sam Kreidenweis, Cincinnati, OH

\*Dominick Matsko, Philipsburg, PA

Kevin Neel, Charlotte, NC

Steve Pinner, Hudson, MA

Daniel Russell, Chadbourn, NC

Tim Sullivan, Somerville, MA

\* Choral Scholar

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