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# *A Musical Meditation for Holy Saturday*



**Tony Boutté**, tenor  
**Colin St Martin**, traverso  
**Barrett Sills**, cello  
**Matthew Dirst**, organ

**Saturday, April 15, 2017 at 5 pm**

## PROGRAM

*This program is offered as a musical meditation, not a concert.  
In that spirit, we respectfully request no applause.*

Sonata in G Minor, BWV 1020

[Allegro]

Adagio

Allegro

Carl Philipp Emanuel Bach (?)

(1714-1788)

*O misericordissime Jesu*, SWV 309

Heinrich Schütz

(1585-1672)

Sarabande (Suite in G Major, BWV 1007/4)

Johann Sebastian Bach

(1685-1750)

*O Jesu nomen dulce*, SWV 308

Heinrich Schütz

*Vater unser im Himmelreich* 'a 2 Clavier et Pedal'

Georg Böhm

(1661-1733)

Allemande (Suite in D Minor, BWV 1008/2)

J. S. Bach

*Vater unser im Himmelreich* 'con Organo Pleno'

Georg Böhm

*Ich habe genug*, BWV 82

J. S. Bach

Aria: *Ich habe genug*

Recitative: *Ich habe genug!*

Aria: *Schlummert ein*

Recitative: *Mein Gott!*

Aria: *Ich freue mich auf meinen Tod*



*A free-will offering to benefit Music at St. Philip will be received at the door at the conclusion of the program.*

## TEXTS & TRANSLATIONS

### **O misericordissime Jesu,**

*o dulcissime Jesu,  
o gratiosissime Jesu,  
o Jesu, salus in te sperantium,  
o Jesu, salus in te credentium,  
o Jesu, salus ad te confugientium,  
o Jesu, dulcis remissio omnium peccatorum,  
o Jesu, propter nomen sanctum tuum  
salve me, ne peream.*

*O Jesu, miserere, dum tempus est miserendi,  
neque me damnes in tempore judicandi.  
Si enim admisi, unde me damnare potes,  
tu non amisisti, unde me salvare potes.  
Sis ergo mihi Jesus, propter hoc nomen tuum,  
et miserere mei, fac mihi secundum hoc nomen tuum  
respice me miserum invocantem hoc  
nomen amabile tuum: Jesus.*

### **O Jesu nomen dulce**

*Nomen admirabile  
Nomen confortans  
Quid enim canitur suavius  
Quid auditur jucundius  
Quid cogitatur dulcius  
Quam Jesus Dei filius.*

*O nomen Jesu, verus animae cibus  
In ore mel, in aure melos,  
in corde laetitia mea  
Tuum itaque nomen, dulcissime Jesu,  
in aeternum in ore meo portabo.*

### **Ich habe genug, BWV 82**

#### **Aria**

*Ich habe genug.  
Ich habe den Heiland, das Hoffen der Frommen,  
Auf meine begierigen Arme genommen;  
Ich habe genug!*

O most merciful Jesus,  
O most gracious Jesus,  
O most forgiving Jesus,  
O Jesus, salvation of those who trust in you,  
O Jesus, salvation of those who believe in you,  
O Jesus, savior of those who seek refuge in you,  
O Jesus, sweet remission of all sins,  
O Jesus, for the sake of your blessed name,  
save me and let me not be lost.

O Jesus, have mercy while there is still time,  
so that I am not condemned at Judgment Day.  
My faults are enough to condemn me,  
yet you make me worthy of being saved.  
Therefore stay with me Jesus  
and have mercy on me, for your name's sake.  
Look kindly upon my wretchedness  
as I call on your beloved name: Jesus.

O Jesus, sweet name!  
Admirable name!  
Comforting name!  
What truly is sung more sweetly?  
What is heard more pleasantly?  
What is considered more dear?  
Who but Jesus, God's Son?

O name of Jesus, true food of the soul,  
honey in my mouth, song in my ear,  
source of delight in my heart!  
Therefore your name, sweetest Jesus,  
I will carry in my mouth into eternity!

I have all I need.  
I hold the Savior, our great hope  
in my eager arms;  
that is enough!

*Ich hab ihn erblickt,  
Mein Glaube hat Jesum ans Herze gedrückt;  
Nun wünsch ich, noch heute mit Freuden  
Von hinnen zu scheiden.*

**Recitative**

*Ich habe genug.  
Mein Trost ist nur allein,  
Daß Jesus mein und ich sein eigen möchte sein.  
Im Glauben halt ich ihn,  
Da seh ich auch mit Simeon  
Die Freude jenes Lebens schon.  
Laßt uns mit diesem Manne ziehn!  
Ach! möchte mich von meines Leibes Ketten  
Der Herr erretten;  
Ach! wäre doch mein Abschied hier,  
Mit Freuden sagt ich, Welt, zu dir:  
Ich habe genug.*

**Aria**

*Schlummert ein, ihr matten Augen,  
Fallet sanft und selig zu!  
Welt, ich bleibe nicht mehr hier,  
Hab ich doch kein Teil an dir,  
Das der Seele könnte taugen.  
Hier muß ich das Elend bauen,  
Aber dort, dort werd ich schauen  
Süßen Friede, stille Ruh.*

**Recitative**

*Mein Gott! wenn kömmt das schöne: Nun!  
Da ich im Friede fahren werde  
Und in dem Sande kühler Erde  
Und dort bei dir im Schoße ruhn?  
Der Abschied ist gemacht,  
Welt, gute Nacht!*

**Aria**

*Ich freue mich auf meinen Tod,  
Ach, hätt' er sich schon eingefunden.  
Da entkomm ich aller Not,  
Die mich noch auf der Welt gebunden.*

*I have seen Him,  
my faith put Jesus in my heart;  
and today I wish, with joy  
to depart this life.*

*I have all I need.  
My comfort is this alone,  
that Jesus might be mine and I His own.  
In faith I hold Him,  
and along with Simeon, I see  
already the joy of life eternal.  
Let us go with this man!  
Ah, if only from my bodily chains  
the Lord would deliver me!  
Ah, if only I could go now,  
with joy I would say to the world:  
I have all I need.*

*Sleep now, weary eyes,  
close softly and peacefully!  
World, I remain here no longer,  
I own nothing  
that is of use to my soul.  
Here I endure misery,  
but there I shall find  
sweet peace and quiet rest.*

*My God! When will this come to pass,  
when I may depart in peace  
and into the earth's cool soil,  
and rest there near you?  
I have said farewell:  
world, good night!*

*In dying I find joy,  
ah, if only I were there already.  
Then I will escape all suffering  
that binds me still to the world.*

## PROGRAM NOTES

Our program begins with a sonata whose authorship has long been disputed. Though listed in the Schmieder (BWV) thematic catalog of the music of J. S. Bach, the Sonata in G Minor, BWV 1020, is now thought to be an early composition by his second son, Carl Philipp Emanuel. Or they may have produced the work in collaboration, as happened occasionally with the Bachs: family workshops in the late Baroque often operated in this manner. In any case, this beautiful sonata for flute and keyboard comprises three movements in the “modern” *galant* style of the 1730s and 40s.

The two works by Heinrich Schütz both come from the second volume of his *Kleine geistliche Konzerte* (Small Sacred Concertos), published in 1639 in Leipzig as his Opus 9. Such works made Schütz’s reputation: he was the first German composer to master the the new Italianate manner of highly expressive solo song above a *basso continuo*. *O misericordissime Jesu* sets a passage from the *Meditations* of Augustine, Bishop of Hippo, one of the most prolific of early Christian writers. *O Jesu nomen dulce* is an anonymous liturgical text that has inspired many composers over the years.

Between the Schütz motets and the organ chorale preludes, a couple of movements from the Bach cello suites offer gentle yet soulful contrast. These beloved works, modeled after the ubiquitous genre of the French dance suite, are among Bach’s simplest yet most expressive essays in the French style.

The chorale melody that inspired both of Georg Böhm’s settings of *Vater unser im Himmelreich* (“Our Father in Heaven”) served, in early Lutheran circles, as a way of singing the versified version of the Lord’s Prayer. Böhm directs that the first be played on two keyboards (“a 2 Clavier”), with the highly ornamented melody in the right hand and accompaniment in the left hand and pedal. The “organo pleno” designation of the second refers, by contrast, to the full resources of the German Baroque organ.

Johann Sebastian Bach composed *Ich habe genug* in 1728 for the Feast of the Purification, the annual liturgical celebration of Jesus’ presentation in the temple. Originally scored for solo bass, oboe, strings and continuo, the work seems to have been a personal favorite of the composer. Around 1735, Bach returned to it, transposed it up a third and rescored the solo parts for high voice and flute. Today we offer this later version of the cantata, as realized by tenor and flute soloists, organ and cello.

Echoing the aged Simeon’s poignant words “Lord, now let your servant depart in peace,” the anonymous libretto of *Ich habe genug* longs for death as both the final exit from worldly suffering and the beginning of a glorious afterlife. Bach’s treatment of the three aria texts especially marks this as one of his finest creations. The plaintive opening movement, with its yearning melody, seems to encompass all the world’s sadness while affirming paradoxically that beyond the beauty of temporal notes lies a yet more beautiful eternity. A “slumber” aria of heartbreaking loveliness follows. Taking his cue from operatic “sleep scenes,” Bach turns worldly sleep into an eloquent depiction of eternity, with conventional lullaby figures and an unusually expansive formal design. The final aria celebrates the end of life with joyous, dance-like figuration in the voice and instrumental parts, in utter defiance of death.

— Matthew Dirst



## ARTIST BIOS

**TONY BOUTTÉ** made his professional operatic debut as Orfeo in the groundbreaking Monteverdi Cycle with Skylight Opera of Milwaukee. Since then he has appeared in a wide range of roles, including Ottavio in *Don Giovanni*, Acis in Handel's *Acis & Galatea* and Gandhi in the Philip Glass opera *Satyagraha*. As an oratorio and concert singer, Tony has performed with top-notch ensembles—including Les Arts Florissants, Tafelmusik, Les Talens Lyriques, Opera Lafayette, Washington Bach Consort, among others—and has given numerous premiers, including John Eaton's *Benjamin Button* (Symphony Space) and *In the Penal Colony* by Philip Glass. He has recorded a wide range of material, from Bach's *St. John Passion* (Smithsonian Chamber Orchestra) and operas by Lully and Sacchini to world premier recordings of *Carbon Copy Building* and *Arjuna's Dilemma*. His festival appearances include Salzburg, Aspen, Bard, Schleswig-Holstein, Settembre, Aldeburgh, Versailles Autumn Festival and Tage Alte Musik Regensburg. Tony made his Carnegie Hall debut in 2006 singing Handel's *Messiah* with Masterwork Chorus. He is currently on the voice faculty of Sam Houston State University and co-directs the Baroque ensemble Arcanum.

**COLIN ST MARTIN** received his First Prize (Bachelor of Music) from the Royal Conservatory of Music in Brussels, Belgium, under the tutelage of Barthold Kuijken and continued his studies at the Early Music Institute at Indiana University, where he received a master of music with performer's certificate. He plays with many of the premier early instrument orchestras and chamber ensembles in North America, including Ensemble Poplinière, Opera Lafayette, the Washington Bach Consort, Ars Lyrica Houston, Bach Vespers of New York, and the Four Nations Ensemble, among others. In addition, he is co-director of Arcanum, a period instrument and vocal ensemble that performs regularly in the U.S. as well as in Europe. Beyond his performance and recording activities, St. Martin has taught master classes at many college and university schools of music, including the Eastman School of Music, the University of Alabama, Florida State University, the University of Delaware, University of Miami, Rice University, and University of Houston.

**BARRETT SILLS**, a prizewinner in competitions in Germany, France, and Brazil, is heard frequently on Baroque cello, viola da gamba, and modern cello. As a student, he was the first recipient of the prestigious Maxwell Belding Award given by the Yale School of Music. He has performed with the Nouvel Philharmonique of Radio France in Paris, has taught at the Conservatoire National de Boulogne-Billancourt, and has performed chamber music throughout France and Germany. As recitalist he has played on three continents, toured South America, and has been a touring artist for the Texas Commission on the Arts. Sills serves as principal cellist of the Houston Grand Opera and Houston Ballet Orchestras, and Ars Lyrica Houston. In addition, he performs regularly in Mexico where he has directed for five consecutive years of the Baroque and Beyond Festival in San Miguel de Allende, which culminates in performances in Mexico City under the auspices of the Mexican government.

**MATTHEW DIRST** is Organist at St Philip, Professor of Music at the Moores School of Music at the University of Houston, and Artistic Director of Ars Lyrica Houston. He is the first American to win major international prizes in both organ and harpsichord, including the National Guild of Organists Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and conducting of Baroque music especially, Dirst's recordings of music by Alessandro and Domenico Scarlatti and J. A. Hasse with Ars Lyrica Houston, on the Naxos and Sono Luminus labels, have earned a Grammy nomination (for Best Opera 2011) and widespread critical acclaim. His degrees include a PhD in musicology from Stanford University and the *prix de virtuosité* in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar, his work on Bach and Bach reception includes *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012) and *Bach and the Organ* (University of Illinois Press, 2016).



**COVER IMAGE —**

*On the way to Holy Saturday* | Babis Pilarinos (b. 1966) | 2008 | acrylic on canvas  
[www.pilarinos.gr](http://www.pilarinos.gr)