



Tom Blaton

22|23 SEASON

 UNIVERSITY OF GEORGIA

presents

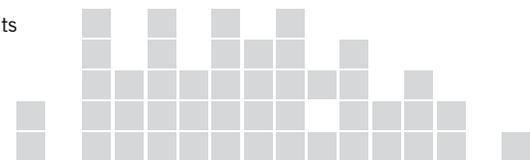
VOX LUMINIS
LIONEL MEUNIER, artistic director
THE ARNSTADT CONNECTION

THURS, OCT 27, 7:30 pm
Hodgson Concert Hall

Supported by
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#ugapresents



VOX LUMINIS

ZSUZSI TÓTH

PERRINE DEVILLERS

TESSA ROOS

VICTORIA CASSANO, sopranos

JAN KULLMANN

BARNABAS HÉGYI, altos

JACOB LAWRENCE

JOÃO MOREIRA, tenors

SEBASTIAN MYRUS

LIONEL MEUNIER, basses

TUOMO SUNI, violin 1

JOHANNES FRISCH, violin 2

DANIEL B. ELYAR, viola

RICARDO RODRIGUEZ MIRANDA, viola da gamba

BENOÎT VANDEN BEMDEN, violone

SIMON LINNÉ, theorbo

ANTHONY ROMANIUK, organ



PROGRAM

HEINRICH BACH (1615-1692)

Ich danke dir Gott (Psalm 139, 14) [5:45]

Sacred concerto for the 17th Sunday after Trinity

JOHANN MICHAEL BACH (1648-1694)

Herr, der König freuet sich (Psalm 21, 2-7) [5:40]

Cantata

JOHANN CHRISTOPH BACH (1642-1703)

Die Furcht des Herren [7:50]

Sacred concerto for the installation of the town council

DIETRICH BUXTEHUDE (1637-1707)

Herzlich Lieb hab ich dich, O Herr (BuxWV 41) [19:30]

Cantata

INTERMISSION

JOHANN CHRISTOPH BACH

Herr, wende dich und sei mir gnädig [12:50]

Dialog for four voices

JOHANN SEBASTIAN BACH (1685-1750)

Christ lag in Todesbanden BWV 4 [20:20]

Cantata

Program is subject to change.

PROGRAM NOTES

By Jérôme Lejeune

Translated by Peter Lockwood

Like his ancestors, who originated in what is now Hungary, Johann Sebastian Bach was clearly not averse to travel. In the winter of 1704, he walked the 400 km from **Arnstadt** to the Hanseatic city of Lübeck, to meet the famed organist and composer Dietrich Buxtehude. On his return, Bach was reprimanded by his employers, having asked for four weeks' leave but being gone—in the words of the superintendent's report—'almost four times as long.' A figure associated with both the north German school and the impressive musical establishments at the Danish and Swedish courts, Buxtehude would have introduced the young Bach to a series of new musical ideas.¹

Three members of a dynasty

Johann Sebastian set himself the task, at fifty years of age, of collecting every piece of information that he could find in order to trace the exact family relationships that connected the impressive list of musicians to whom he was related, distantly or otherwise. This document remains the most important source of information available about all of these composers, organists, cantors and town musicians: three members of the Bach dynasty are featured in tonight's programme.

Johann Sebastian's notes about these three run as follows: "Heinrich Bach, the third son of Hans Bach, [...] of the Company of Arnstadt, [...] also carried out the functions of municipal organist. He was born in Wechmar on 16 December 1615 and died in Arnstadt in 1692. Johann Christoph Bach, the

eldest son of Heinrich, was born in Arnstadt in 1642 and died in Eisenach in 1703. He was a profound composer. He married Mademoiselle née Wiedemann, the eldest daughter of Monsieur Wiedemann, the town clerk of Arnstadt; she bore him four sons [...]. Johann Michael Bach, the second son of Heinrich Bach, was also born in Arnstadt, in the year 1648. He was town clerk and organist to the town of Gehren and was, like his elder brother, an able composer. At his death he left a widow, the second daughter of Monsieur Weidemann, the town clerk of Arnstadt, and four unmarried daughters. There were no sons." Maria Barbara, one of these four daughters, would later marry the organist of the church of St. Blasius in Mühlhausen on 17 October 1707; this organist was none other than Johann Sebastian Bach.

HEINRICH BACH (1615-1692)

There are very few surviving compositions by Heinrich Bach, organist of the Liebfrauenkirche and then of the Oberkirche in Arnstadt from 1641 until his death in 1692. Apart from the *Ich danke dir Gott*, his only other extant works are a chorale for organ and two sonatas for five parts.

Ich danke dir Gott is very much in the tradition of the *geistliches Konzert*: it is in one movement with an introductory Sinfonia. The five vocal lines (SSATB) are accompanied by a string ensemble (two violins and two violas) and continuo. We should note the highly individual writing for the strings, for the two violins and the two violas play in dialogue with each other from the Sinfonia until the end of the piece. Within this continuous flow, short homophonic passages alternate with more developed sections in which the five voices call to and answer each

other in virtuoso vocal writing. The text is a verse taken from Psalm 119 and the work itself was intended to be performed on the 17th Sunday after Trinity.

JOHANN MICHAEL BACH

(1648-1694)

Of all of the earlier members of the family of Johann Sebastian Bach, Johann Michael composed the greatest number of works that have survived: not only motets, but also various sacred vocal works with both smaller and larger instrumental accompaniments, a *Sonate à 4* for strings, and a good twenty chorales for organ.

Herr der König freuet sich. This *geistliches Konzert* is, like many others, composed for a double vocal ensemble and an instrumental ensemble: alongside the continuo there are not only five solo voices but five ripieno voices that double the solo voices in the tutti passages; there are also five instrumental lines, allocated to two violins, two violas, and violone. The manuscript sources also allow for variety in the instrumentation, with the strings alternating with an ensemble of cornets, trumpets, and trombones. The instrumental writing here is clearly separated between the violins, who have the most virtuoso line, and the two violas and the violone, who are generally confined to providing clear and functional harmonies.

JOHANN CHRISTOPH BACH

(1642-1703)

It is clear that out of all the earlier members of Johann Sebastian Bach's family, Johann Christoph Bach was the most impressive composer of them all, thanks not only to the quality but also to the originality of his works. We

should remember, after all, that Johann Christoph was the only earlier member of the Bach family whose talents were specifically mentioned by Johann Sebastian Bach, who termed him "*ein profunder Componist*." It is highly likely that the young Johann Sebastian Bach felt closest to Johann Christoph of all his relations, given that Johann Christoph was the resident organist in Eisenach and was also close to his cousin Johann Ambrosius, the father of Johann Sebastian.

Die Furcht des Herren is a typically imaginative composition. Likely performed at a grand civic occasion, its manuscript contains parts named for various city functionaries, who sing in dialogue with a soprano representing "*Die Weisheit*" – Wisdom. After this character's first entry, marked by soft, tremolo strings, a dialogue ensues, in which the city officials, singing in fragmented disorder, petition to be given the gift of Wisdom.

Herr, wende dich und sei mir gnädig. This work, which the composer also termed a *Dialog* in its subtitle, once again requires a double vocal and a double instrumental ensemble: four voices in SATB layout on the one side, and two violins, two violas and bass (the most frequent arrangement at that period) on the other. The piece has a strongly theatrical aspect with three repentant believers (SAT) who feel that their death is approaching—hence the frequent repetition of the phrase "*das Grab ist da*" (the tomb is there)—and the bass voice who represents the consoling voice of Christ, the *Vox Christi*.

DIETRICH BUXTEHUDE (1637-1707)

Buxtehude's biography is somewhat patchy. No records exist specifying the location or date of his birth, although

¹ David Lee, Program Note

a memorial printed after his death in 1707 tells that “he recognised Denmark as his native country, whence he came to our nation.” His father had been organist of the Maria Kyrka in Helsingborg, moving across the sound to Helsingør (better known as Elsinore, the setting for Shakespeare’s *Hamlet*).

Like Bach, Buxtehude was educated at the local Latin school, and probably trained in music by his father. By 1658, he had taken up his father’s former job in Helsingborg, but in 1660 returned to Helsingør as organist at the Marienkirche, home to the city’s German-speaking congregation. On the death of Franz Tunder in 1688, the post of organist at the Marienkirche in Lübeck became vacant. Tunder had been one of the leading composers of the seventeenth century, founding the so-called *Abendmusiken* in 1664. These were a series of concerts of sacred music, held at the beginning of the liturgical year and over the four Sundays of Advent. Lübeck thus presented an excellent base for Buxtehude to expand the scope of his compositional activities, and over the remainder of his career he produced an impressive number of large-scale oratorios and vocal concertos (i.e. cantatas) for the *Abendmusiken*.

Herzlich Lieb hab ich dich, O Herr demonstrates Buxtehude’s take on the chorale concerto. It exhibits his impressive capabilities in taking a simple melody and using it as the basis to generate a complex multi-movement musical structure—in a completely different manner from Pachelbel. The chorale Buxtehude selected was written around 1570 by Martin Schalling, a protégé of Philipp Melancthon. Bach in fact used the same chorale for the conclusion of Cantata 178, composed in Leipzig in 1729.

JOHANN SEBASTIAN BACH

(1685-1750)

Johann Sebastian Bach reassumed his position of organist at Arnstadt in February 1706, after the period of four months that he had spent with Dieterich Buxtehude in Lübeck. His ears were filled with everything that he had heard there, as well as with everything that he had heard during his previous period in North Germany with Böhm in Lüneburg and with the master organists of Hamburg. We know that he then began to compose works for harpsichord, these including the suites composed in the French style with which he had become acquainted during his first period in the north; why should we not imagine that he also began to compose vocal works at that time? The concentration of stylistic elements taken from the models he had closest to hand is, for us, convincing proof that the cantata **Christ lag in Todesbanden** is undoubtedly the sole vocal work of his from that time to have survived. It is clear that it was one of his favored works and that he found it to be successful, for he revived it in Leipzig on 9 April 1724, adding extra lines for cornet and three trombones for the occasion.

This work contains many elements that can be traced back to works by Bach’s earlier relations. As well as the five-part string writing that was a characteristic of the period, there is also the principal role given to the first violin: the brief cadenza given to it at the end of the Sinfonia; the extremely active string writing during the vocal quartets, with the instrumental parts being independent from the vocal lines; the virtuoso chains of passagework and the diminutions over the chorale theme—this here being heard in the tenor’s verse with two violins in unison,

exactly as in the final chorale of Johann Christoph Bach’s cantata *Herr, wende dich und sei mir gnädig*. There is also the bass line in quavers of the first duo, this being modelled on passages in works by Buxtehude, as well as the bass arioso accompanied by the strings that is immediately reminiscent of Nicolaus Bruhns. We should add that this variety of vocal and instrumental ensembles was already present in the

cantata *Herr der König freuet sich* by Johann Michael Bach.

Bach is the German word for a stream: the Bach family is a fine representation of its name, for the family developed in the same way that a brook develops into a major watercourse; the earlier members of the Bach family were the brooks, rivulets and streams that came together and formed the mighty river that was Johann Sebastian Bach.

TEXTS AND TRANSLATIONS

Ich danke dir Gott

Heinrich Bach

Ich danke dir, Gott,
daß ich wunderbarlich gemacht bin.
Herr, mein Gott,
wunderbarlich sind deine Werk,
und das Erkennet meine Seele wohl.

I thank you, God,
for I am fearfully and wonderfully made.
Lord my God,
how wonderful are your works;
My soul acknowledges this in truth.

Herr, der König freuet sich

Johann Michael Bach

Herr, der König freuet sich in deiner Kraft,
und wie sehr fröhlich ist er über deiner
Hülfe.

O Lord, the king rejoices in your strength,
And exults greatly in your help.

Denn du gibest ihm seines Herzens Wunsch
und weigerst nicht was sein Mund bittet.
Sela.

For you have given him his heart’s desire,
And have not refused what his mouth
requests. Selah.

Denn du überschüttet ihn mit gutem
Segen
und setzest eine güldene Krone auf
sein Haupt.

For you have showered him with goodly
blessings
And have set a golden crown upon his head.

Er bittet dich um das Leben; so gibst du
ihm langes Leben immer und ewiglich.

He asked life from you, and you granted
him Long life for ever and ever.

Er hat große Ehre an deiner Hülfe;
du legest Lob und Schmuck auf ihn.

He has gained great glory through your help;
you have bestowed praise and splendor
on him.

Denn du setzest ihn zum Segen ewiglich,
und erfreuest ihn mit Freuden deines
Antlitz'. For you have set your blessing on him for
eternity, And cause him to rejoice on
beholding your face.

Herr, der König freuet sich in deiner Kraft,
und wie sehr fröhlich ist deiner Hülfe. O Lord, the king rejoices in your strength,
And exults greatly in your help.

Die Furcht des Herren
Johann Christoph Bach

Sopran: Die Weisheit

*Sopran 2: Der jüngere regierende
Kämmerer*

Altus: Der jüngere regierende Bürgermeister

Tenor: Der ältere regierende Kämmerer

Baß: Der ältere regierende Bürgermeister

Chor: Der ganze Rat

Soprano: Wisdom

*Soprano 2: the younger incumbent
chamberlain*

Alto: the younger incumbent burgomaster

Tenor: the older incumbent chamberlain

Bass: the older incumbent burgomaster

Chorus: the entire council

SOPRAN:

Die Furcht des Herren ist der Weisheit
Anfang,
das ist eine feine Klugheit; wer darnach
tut, des Lob bleibt ewig.

SOPRANO:

The fear of the Lord is the beginning of
wisdom,
This is fine intelligence: whoever acts in this
fashion, will be praised forever.

SOPRAN 2, ALTUS, TENOR, BASS,
CHOR:

O Gott meiner Väter und Herr aller Güte,
der du alle Dinge durch dein Wort gemacht
und den Menschen durch deine Weisheit
bereitet hast, daß er die Welt regieren
soll mit Heiligkeit
und Gerechtigkeit
und mit rechtem Herzen richten:
Gib mir die Weisheit, die stets um deinen
Thron ist.

SOPRANO 2, ALTO, TENOR, BASS,
CHORUS:

O God of my fathers and Lord of all that is
good,
Who created all things by your word
and who in your wisdom prepared humanity
to rule the world with holiness
and justice
and to judge with a righteous heart:
Grant me the wisdom that still surrounds
your throne.

SOPRAN:

Durch mich regieren die Könige,
und die Ratsherrn setzen das Recht.

SOPRANO:

The kings rule through me,
and the councillors lay down the laws.

ALLE ANDEREN:

Gib mir die Weisheit.

THE OTHERS:

Grant me wisdom.

SOPRAN:

Durch mich herrschen die Fürsten und
alle Regenten auf Erden.

SOPRANO:

The princes and all who govern on earth
rule through me.

ALLE ANDEREN:

Gib mir die Weisheit, die stets um deinen
Thron ist.

THE OTHERS:

Grant me the wisdom that still surrounds
thy throne.

SOPRAN:

Ich Weisheit, wohne bei dem Witze und
weiß guten Rat zu geben.

SOPRANO:

I, wisdom, dwell with reason and give
good counsel.

ALLE ANDEREN:

Gib mir die Weisheit

ALT:

denn ich bin zu gering.

THE OTHERS:

Grant me wisdom

ALTO:

For I am low and humble.

SOPRAN:

Mein ist beide, Rat und Tat.

SOPRANO:

Both counsel and action are mine to offer.

SOPRAN 2:

Ich bin zu gering im Verstand des Rechts
und Gesetzes.

SOPRANO 2:

I am too lowly to understand justice and
the law.

SOPRAN:

Ich habe Verstand und Macht!

SOPRANO:

I have knowledge and power!

ALLE ANDEREN:

Gib mir die Weisheit, die stets um deinen
Thron ist.

THE OTHERS:

Grant me the wisdom that still surrounds
thy throne.

Herzlich Lieb hab ich dich, o Herr
Dietrich Buxtehude

Herzlich lieb hab' ich dich, o Herr,
Ich bitt', woll'st sein von mir nicht fern
Mit deiner Hilf und Gnaden.

Most dearly do I love thee, O Lord,
I pray thee, but no far from me
with thy help and thy mercy.

Die ganze Welt nicht freuet mich,
nach Himmel und Erd' nicht frag' ich,
wenn ich dich nur kann haben.

Nothing bringeth me joy in this world,
I desire nothing on earth or in heaven,
provided thou dwelleth in my heart, O Lord.

Und wenn mir gleich mein Herz zerbricht,
So bist doch du mein' Zuversicht,
Mein Teil und meines Herzens Trost,
Der mich durch sein Blut hat erlöst.

And if my heart should break,
thou shalt be my comfort
and my hope,
that hath redeemed me with thy blood,

Herr Jesu Christ,
Mein Gott und Herr, mein Gott und Herr,
In Schanden laß mich nimmermehr!

Lord Jesu Christ,
my God and Lord,
do not ever bring me to shame!

Es ist ja, Herr, dein Geschenk und Gab Mein Leib und Seel' und was ich hab' In diesem armen Leben.	Truly, Lord, thy gift and thy charity are my body and my soul and all that I possess in this poor life,
Damit ich's brauch' zum Lobe dein, Zu Nutz und Dienst des Nächsten mein, Woll'st mir dein' Gnade geben.	That I might employ them to praise thee, to be of use and service to my neighbour, vouchsafe me thy grace.
Behüt' mich, Herr, vor falscher Lehr', Des Satans Mord und Lügen wehr, In allem Kreuz erhalte mich, Auf daß ich's trag' geduldiglich.	Protect me, Lord, from evil ways, from the danger of Satan's murder and lies, in every cross do thou uphold me, that I might bear it patiently.
Herr Jesu Christ, Mein Herr und Gott, mein Herr und Gott, Tröst mir mein' Seel' in Todesnot.	Lord Jesu Christ, my God and Lord, comfort my soul in the peril of death!
Ach Herr, laß dein' lieb' Engelein Am letzten End' die Seele mein In Abrahams Schoß tragen.	O Lord, let thy sweet angels at my last hour bear my soul even to Abraham's bosom.
Der Leib in sein'm Schlafkämmerlein Gar sanft, ohn einig' Qual und Pein, Ruhn bis am Jüngsten Tage.	And let my body in its abode of sleep quietly without torment and pain rest until the day of judgement.
Als dann vom Tod erwecke mich Daß meine Augen sehen dich In aller Freud', o Gottes Sohn, Mein Heiland und mein Gnadenthron! Herr Jesu Christ, Erhöre mich, erhöre mich, Ich will dich preisen ewiglich! Amen.	Raise me then from death, that my eyes may behold thee in blissful joy, O Son of God, my Saviour and my Throne of Mercy, Lord Jesu Christ, hear my prayer. I will praise thee in all eternity. Amen.

Herr, wende dich und sei mir gnädig

Johann Christoph Bach

DIALOG - SOPRAN, ALTUS, TENOR: Herr, wende dich und sei mir gnädig, denn ich rufe täglich zu dir, mein Odem ist schwach und meine Tage sind abgekürzt:	DIALOGUS - SOPRANO, ALTO, TENOR: Lord, turn unto me and be merciful, For I call to you daily; my breath is weak And my days are cut short:
Das Grab ist da.	The grave is open.
BASS: Laß dir an meiner Gnade begnügen.	BASS: Let yourself be content within my grace.

ALTUS: Meine Gestalt ist jämmerlich und elend, die bestimmten Jahre sind kommen, und ich gehe hin des Weges, den ich nicht wiederkomme:	ALTO: My state is pitiful and wretched, The term of my years is run; I set out on a road on which I shall not return.
SOPRAN, ALTUS, TENOR: Das Grab ist da.	SOPRANO, ALTO, TENOR: The grave is open.
TENOR: Der demütiget auf dem Auge meine Kraft und verkürzt meine Tage:	TENOR: Death humbles my strength in my sight and shortens my days:
SOPRAN, ALTUS, TENOR: Das Grab ist da.	SOPRANO, ALTO, TENOR: The grave is open.
ALTUS: Meine Tage sind dahin wie ein Schatten, und ich verdorre wie Gras:	ALTO: My days pass like shadows, And I wilt away like the grass:
SOPRAN, ALTUS, TENOR: Das Grab ist da, und meine Kräfte sind vertrocknet wie eine Scherbe.	SOPRANO, ALTO, TENOR: The grave is open, and my strength lies shattered like a potsherd.
BASS: Meine Kraft ist in den Schwachen mächtig. Laß dir an meiner Gnade begnügen.	BASS: My might grants strength to the weak. Rejoice in my grace and mercy.
SOPRAN, ALTUS, TENOR: 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!	SOPRANO, ALTO, TENOR: My God, do not take me away in the middle of life! Strengthen your servant, for I am miserable and poor. Incline your ear unto me and hear me!
BASS: Ich habe dich erhört zur angenehmen Zeit und will deinen Tagen noch viel Jahr zusetzen. Denn siehe, ich decke dich unter den Schatten meiner Hände und habe dir am Tage des Heils geholfen. Laß dir meiner Gnade begnügen.	BASS: I have heard you in the fullness of time and will increase your lifespan by many years. For behold, I cover you with the shadow of my hands and I have helped you on the day of judgement. Rejoice in my grace and mercy.
SOPRAN, ALTUS, TENOR: Der Herr züchtigt mich wohl, aber er gibt mich dem Tode nicht,	SOPRANO, ALTO, TENOR: The Lord punishes me, but does not kill me,

denn die Toten werden dich, Herr, nicht loben, noch die hinunterfahren in die Hölle. for neither the dead nor those that descend into hell will praise the Lord.

SOPRAN, ALTUS, TENOR, BASS:
Sondern wir loben den herrn, von nun an bis in Ewigkeit.
Die Toten werden dich, Herr, nicht loben, noch die hinunterfahren in die Hölle.

SOPRANO, ALTO, TENOR, BASS:
But we praise the Lord, From now till eternity.
For neither the dead nor those that descend into hell will praise the Lord.

CHORAL:
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.

CHORALE:
Rise up, my soul, and do not hesitate, for God will have mercy on you.
He will swiftly come to your aid, for he is the protector of the poor.
Although life is often no bed of roses, we cannot remain always sitting down.
He who trusts in God and bases his life around him,
God will protect for ever.

Christ lag in Todes Banden – BWV 4 **Johann Sebastian Bach**

1. SINFONIA

2. Coro, Versus I
Christ lag in Todes Banden,
für unsre Sünd gegeben,
er ist wieder erstanden
und hat uns bracht das Leben;
des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
und singen halleluja,
Halleluja!

3. DUETT, Versus II
Den Tod niemand zwingen kunnt
bei allen Menschenkindern,
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
und nahm über uns Gewalt,
hielt uns in seinem Reich gefangen.
Halleluja!

4. ARIA, Versus III
Jesus Christus, Gottes Sohn,

1. SINFONIA

2. CHORUS, Vers I
Christ lay in death's bonds
handed over for our sins,
he is risen again
and has brought us life ;
for this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia!

3. DUETTO, Vers II
Nobody could overcome death
among all the children of mankind.
Our sin was the cause of all this,
No innocence was to be found.
Therefore death came so quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!

4. ARIA, Vers III
Jesus Christ, God's son,

an unser Statt ist kommen,
und hat die Sünde weggetan,
damit dem Tod genommen
all sein Recht und sein Gewalt,
da bleibet nichts denn Tod's Gestalt,
den Stach'l hat er verloren.
Halleluja!

5. CORO, Versus IV
Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben behielt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern fraß,
ein Spott aus dem Tod ist worden.
Halleluja!

6. ARIA, Versus V
Hier ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm,
in heißer Lieb gebraten,
das Blut zeichnet unsre Tür,
das hält der Glaub dem Tode für,
der Würger kann uns nicht mehr schaden.
Halleluja!

7. DUETT, Versus VI
So feiern wir das hohe Fest,
mit Herzensfreud und Wonne,
das uns der Herre scheinen lässt.
Er ist selber die Sonne,
der durch seiner Gnaden Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Halleluja!

8. CHORAL, Versus VII
Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll Sein
bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

has come to our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's outward
form, it has lost its sting.
Alleluia!

5. CHORUS, Vers IV
It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death.
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!

6. ARIA, Vers V
Here is the true Easter lamb
that God has offered,
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more.
Alleluia!

7. DUETTO, Vers VI
Thus we celebrate the high feast
with joy in our hearts
and delight that the Lord lets shine for us;
he is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!

8. CHORALE, Vers VII
We eat and live well
on the right Easter cakes,
the old sourdough should
not be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia!