

Gotham Early Music Scene (GEMS) presents



Thursday December 29, 2022 1:15 pm  
St Malachy's Church – The Actors' Chapel in New York City  
Live Streamed to [midtownconcerts.org](http://midtownconcerts.org) and [YouTube](https://www.youtube.com)

**Theotokos**  
*Telemann: Holiday Cantatas from the  
Harmonischer Gottesdienst*

*Elisse Albian ~ soprano John Taylor Ward ~ bass-baritone Kelsey Burnham ~ Baroque flute & recorder  
Manami Mizumoto ~ Baroque violin Doug Balliett ~ viola da gamba Elliot Figg ~ harpsichord*

**Erwachtet zum Kriegen (TWV 1:481)**

Georg Philipp Telemann (1681–1767)

1<sup>st</sup> Sunday in Advent

Aria: Vivace ~ Recitative ~ Aria: Spirituoso

**Vor des lichten Tages Schein (TWV 1:1483)**

3<sup>rd</sup> Sunday in Advent

Aria ~ Recitative ~ Aria

**Lauter Wonne, lauter Freude (TWV 1:1040)**

4<sup>th</sup> Sunday in Advent

Aria: Vivace ~ Recitative ~ Aria

**Halt ein mit deinem Wetterstrahle (TWV 1:715)**

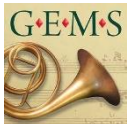
New Year's Day

Aria: Prestissimo ~ Recitative ~ Aria: Vivace

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## ABOUT THE PROGRAM

When Bach composed his cantata cycle for St. Thomas Church in Leipzig, he was not first choice for the job. That distinction belongs to Telemann, who also composed a complete cantata cycle for the liturgical year. Telemann's cycle, though composed for smaller forces and on a smaller scale, is equally evocative and dramatic in its word-painting, charged emotion, and reflection on scripture. We present five of Telemann's cantatas, all composed for the holiday season, which exemplify the exciting, bizarre, and touching qualities that characterize his complete cycle.

## ABOUT THE ENSEMBLE AND THE ARTISTS

Theotokos is the living embodiment of a Baroque church ensemble. In residence at St.-Mary's-Grand in New York, every week a new cantata is composed and performed by the group, based on and tightly linked with the liturgical readings assigned to that date. In addition, theologically relevant Baroque and pre-Baroque music is regularly performed, from Palestrina to Telemann, early American church music, and beyond. Theotokos collaborates with Juilliard's School Historical Performance program.

Praised by *South Florida Classical Review* as an "opulent soprano" with "rich tones, expressive phrasing, and warm emotion", **Elisse Albian** performs with choral ensembles including GRAMMY®-nominated Seraphic Fire, Artefact Ensemble, and The Benedict XVI Choir and recently was featured as both soloist and chorister with Seraphic Fire in Handel's *Messiah*. 2022–23 season highlights include solo appearances in Kollektive366's performances of Mozart's *Coronation Mass* and *Vesperes Solennes di Confessore*, and as a chorister for Teatro Nuovo's production of Rosinni's *Il Maometto Secondo*.

Performances by **John Taylor Ward**, bass-baritone, have been praised for their "stylish abandon" (Alex Ross, *The New Yorker*) and "finely calibrated precision and heart-rending expressivity" (*Washington Post*). He performs with Christina Pluhar and L'Arpeggiata, Paul O'Dette, Steven Stubbs and the Boston Early Music Festival, William Christie and Les Arts Florissants, and Sir John Eliot Gardiner and the English Baroque Soloists. Upcoming highlights include Berio's *Sinfonia* with The New York Philharmonic and Nick Shadow in Igor Stravinski's *The Rake's Progress*, conducted by Barbara Hannigan in Gothenburg, Sweden.

Historic and Modern flute specialist **Kelsey Burnham** loved the flute so much she decided to play them all. Since her time at The Juilliard School (M.M. '21), Kelsey has enjoyed a career full of teaching and performing. Although she is currently based in New York, Kelsey frequently travels back home to Baltimore to work with the students of Peabody Conservatory's Preparatory Program in her second year as Private Flute Faculty. Recent highlights include solo recitals on multiple flutes and recorders, chamber music concerts, and Principal Flute of Teatro Nuovo's 2022 production of Rossini's *Il Maometto Secondo*.

**Manami Mizumoto**, violin, born and raised in New York, started her lifelong relationship with music at age 3 on the violin. Early exposure to chamber music sparked in her a devoted love of collaboration. This led to a fascination with performing contemporary music and working with living composers. Manami has directed a songwriting project co-created with Uhuru Quartet and composer Sato Matsui to benefit women's shelters in New York, and most recently performed a project for 5 Borough Music Festival recording composer/performer Elliot Figg's composition alongside Heinrich Biber's. Her driving curiosity is in exploring the dialogue between ancient and contemporary thoughts, and she is equally at home on the baroque violin, modern violin, and electro-acoustic setups.

**Doug Balliett**, viola da gamba, is a composer, instrumentalist and poet based in New York City. The *Los Angeles Times* recently wrote "Bassist Doug Balliett, who teaches a course on the Beatles at The Juilliard School and writes cantatas for Sunday church services, as well as wacky pop operas, is in a class of his own." *The New York Times* has described his compositions as "brainily bubble gum and lovable shaggy" (*Rome is Falling*); his poetry as "brilliant and witty" (*Clytie and the Sun*); and his bass playing as "elegant" (Shawn Jaeger's *In Old Virginia*). Doug has also been professor of Baroque bass and violone at The Juilliard School since 2017 and leads the *Theotokos* ensemble every Sunday at St. Mary's church on the Lower East Side of Manhattan. He plays regularly with AMOC, Les Arts Florissants, Jupiter Ensemble, ACRONYM, Ruckus, BEMF, Alarm Will Sound, and other ensembles.

**Elliot Figg**, harpsichord, a keyboardist, conductor, and composer is a graduate of the Historical Performance Program at The Juilliard School where he studied with Kenneth Weiss and previously with Arthur Haas at the Yale School of Music. Elliot performs with many New York-based early music and contemporary ensembles, including Ruckus, ACRONYM, New York Baroque Incorporated, and New Vintage Baroque and collaborates with BalletNext. Recent engagements include: conductor and harpsichordist for the United States premiere of Chevalier de St-Georges' *L'Amant Anonyme* with New York's Little Opera Theatre; assistant conductor and harpsichordist for Vivaldi's *Farnace* with Spoleto Festival USA; and assistant conductor and harpsichordist for *Dido and Aeneas* with L.A. Opera.

## NEXT PROGRAM: Bethlehem Baroque: Curios from Castrucci to Couperin

## **TEXTS**

All texts by Matthaeus Arnold Wilckens (1704-1759)

### ***Erwachtet zum Kriegen! (TWV1:481)***

*First Sunday in Advent*

First performance: December 1, 1726

#### *1. Arie*

*Erwachtet zum Kriegen! Ihr Seelen, ruestet euch!  
Auf, auf! Die Sinnen zu betaeuben!  
Uebet, in des Geistes Kraft,  
eine gute Ritterschaft!  
Sucht, durch Wachen, Beten, Blaeuben,  
euren Feinden ob zu siegen,  
sonst verliert ihr Zions Reich!*

#### *2. Rezitativ*

*Der Tag erscheint; die Stund' ist da,  
vom Schlaf und Schnarchen aufzustehen  
und in dem Kampf mit Fleisch und Blut zugehen!  
Das Heil ist nah;  
Doch auch Gefahr und Fall sind naeher, als ihr's  
meinet;  
Denn, wer Heil mit Fuessen tritt,  
wird, statt des Heils, Verderben  
und statt des Segens Fluch ererben,  
der Gnadenkoenig bringt den Frieden Gottes mit;  
doch denen, die mit sich im faulen Frieden leben,  
wird dieser Friede nicht gegeben.  
Darum, zu guter Nacht,  
o Freundschaft, die mir Gott zum strengen Feinde  
macht!  
Dir sei ein steter Hass,  
ein steter Kampf, geschworen,  
bis mit dem Leben sich zugleich auch deine Macht  
verloren.  
Du aber, der du mich zum Wollen angeflammt,  
von dem auch mein Vollbringen stammt,  
mein Koenig gib, bei diesen Toben  
mir Kraft von oben,  
und sei, da mir allein der Ansatz viel zu heftig,  
durch deinen Geist in meiner Ohnmacht kraeftig!*

#### *3. Arie*

*Wappne mich mit deiner Staerke,  
Gott mein Retter, meine Burg!  
Hilf mir kaempfen! Hilf mir ringen!  
Hilf mir die wallenden Lueste bezwingen!  
Heilige mich durch und durch!*

#### *1. Aria*

*Awaken to war! You souls, prepare yourselves!  
Up, up! Numb your senses!  
Practice, in the spirit's power,  
a good knighthood!  
Through watching, praying, repenting,  
conquer your enemies,  
otherwise you will lose Zion's kingdom!*

#### *2. Recitative*

*The day appears, the hour is now,  
stand up from sleep and snoring  
and fight with flesh and blood!  
Salvation is near,  
but danger and failure are closer than you think;*

*Whoever tramples on salvation  
will inherit destruction  
instead of salvation,  
and a curse instead of a blessing;  
The King of Grace will bring the peace of God with  
him;  
but those who live in laziness will not receive it.  
Therefore, to good night, oh Friendship, which makes  
God a severe enemy!  
A constant hate, a constant fight,  
is sworn to you  
until your power is lost, with your life.*

*But you, who ignited my desire,  
from whom my achievement stems,  
my king, give me strength from above  
during this raging,  
and since the beginning is to violent for me,  
be my strength in my powerlessness!*

#### *3. Aria*

*Arm me with your strength,  
God my savior, my castle!  
Help me fight! Help me wrestle!  
Help me subdue the surging lusts!  
Sanctify me through and through!*

**Vor des lichten Tages Schein (TWV  
1:1483)**

Third Sunday in Advent

First performance: December 15, 1726

1. Arie

*Vor des lichten Tages Schein  
schliesst ein finstrer Ort uns ein;  
doch vor Gottes Blicken nicht.  
Ihm, als den kein Raum bezwinget,  
der dies ganze Rund durchdringet,  
ist das Finstre wie das Licht.*

2. Rezitativ

*O sich'rer Suender, fuerchte dich!  
Gott kennt dich inn- und aeusserlich;  
ihm bleibt kein Denken nicht verdeckt;  
und noch viel weniger dein suendlichs Tun  
versteckt.  
Der meisten ganz verkehrte Sinn sorgt, ehe  
sie was schaendliches begehen, nur bloss,  
obs auch die Menschen sehen: Gott sieht  
allezeit,  
da doch der wenigste sein heiligs Dasein  
scheut.  
Wie mancher ist, der gar im Herzen spricht:  
der Hoechste merkt und achtet nicht.  
Doch gehe nur in deinem Frevel hin, die  
kuenftge Strafe laesst dich schon dereinst  
empfinden,  
Gott sei so wohl ein Zeug', als Raecher,  
deiner Suenden.  
Erwaegst du nun, dass nichts von dir  
geschicht, das nicht der grosse Richter  
steht,  
so hast du g'nug an dich zu denken,  
und darfst nicht erst dein Aug' und andrer  
Fehler lenken;  
es triegt zu dem in vielem Sachen:  
aus blossen Schatten willst nicht selten  
Flecken machen:  
es haelt den hoechsten Stern fuer ein  
geringes Licht;  
was loeblichs kann ihm straflich scheinen;  
kurz: Gott sieht oftmals selber nicht,  
was Menschen doch zusehen meinen.*

3. Arie

*Bist du selbst nicht engelrein,  
ach, so wirf den ersten Stein,  
ja nicht nach, des Naechsten Stirne!  
Bitte Gottes Huld vielmehr,  
dass sein Eifer nicht zu sehr  
ueber deine Suenden zuerne.*

1. Aria

Before the bright light of day  
a dark place encloses us;  
but not in the sight of God.  
Him, who no space contains,  
that pervades this whole circle,  
is both the darkness and the light.

2. Recitative

O sinner, be afraid!  
God knows you, inside and out;  
No thoughts remain hidden from him;  
and even less your sins.  
  
Most think only about whether other men  
will see their sins before they commit them,  
But God sees at all times,  
into the lives of the least and their holy  
existence.  
  
How many feel in their hearts:  
the Highest One notices, but pays no heed.  
But just go ahead with your crime, and the  
future punishment will show that  
God is witness and avenger of your sins.

Do you think nothing will be said of you,  
the the great judge does not understand?

You have enough to think about yourself,  
and you mustn't direct your eye to others'  
mistakes;  
It leads to many things:  
You will believe shadows to be stains,  
you will believe the highest star to be a  
simple lamp;  
What may seem laudable to you could be  
punishable to Him.  
In short: God himself often does not see  
what people mean to watch.

3. Aria

Aren't you angelic yourself?  
Oh, throw the first stone!  
Yes, at the next person's forehead!  
Rather, pray for God's mercy,  
That His zeal is not too severe for your sins.

**Lauter Wonne, lauter Freude (TWV  
1:1040)**

*Fourth Sunday in Advent*

First performance: December 22, 1726

*1. Arie*

*Lauter Wonne, lauter Freude,  
spielt in meiner regen Brust.  
Doch dem flammenreichen Herzen  
ist itzt kein suendlichs Scherzen  
einer eitlen Glutwusst:  
Gott allein ist seine Lust.*

*2. Rezitativ*

*Dort labet sich ein Kind der Eitelkeit  
an aller Wohllust dieser Zeit;  
ein andrer ist auf Geld und Gut entflammt  
und seine Freude waechst zugleich mit  
seinen Schaetzen;  
der dritte wuenschet kein Ergoetzen,  
das nicht da nebst aus hoher Ehre stammt;  
die vierte wenn er sich an Feinden raechen  
kann,  
sieht dies fuer sein Vergnuegen an;  
noch andern muss aus andern Dingen  
der Vorwurf ihrer Lust entspringen.  
Allein, wie schlecht ist diese Freude,  
wovon der Grund so leicht,  
ja oft so ploetzlich, weicht!  
Wie schaendlich ist die Weide,  
die zwar, den Augen nach, beliebte Blumen  
traegt  
und dennoch lauter Gift in allen Blaettern  
geht!  
Ach, welcher sich in Christo nicht erfreut,  
dem bringt sein Freuden lauter Leid.  
In Gott allein wird solche Lust gefunden,  
die mit Bestand und Seligkeit verbunden.*

*3. Arie*

*Ein stetes Zagen,  
ein ewigs Nagen,  
ein Trauren, das kein Ziel erhaelt,  
beschliesset den Jubel der lachenden Welt.  
Doch wer sich Gott zur Freude setzt  
hat beides, was ihn hier ergoetzet  
und was ihm ewig wohlgefaellt.*

*1. Aria*

*Sheer bliss, sheer joy,  
plays in my rainy heart.  
But the heart on fire  
is no sinful jesting,  
like a mere firecracker:  
God alone is his delight.*

*2. Recitative*

*There a child of vanity  
feasts in all the joy of this time;  
Another is inflamed with money and  
property, and his joy increases with his  
treasures;  
The third desires no delight  
that doesn't come from high honor;  
The fourth, when he can take revenge on  
his enemies,  
sees this as his pleasure;  
Still others must find that their pleasure  
comes from their lust.  
How bad is this joy,  
from which reason is so easily,  
yes, so often, gone!  
How shameful is the pasture,  
which, in the eyes of the world, is  
beautifully decked in flowers,  
yet has poison in all its leaves!*

*Ah, who does not delight in Christ,  
joy brings nothing but sorrow.  
In God alone is delight found,  
associated with existence and bliss.*

*3. Aria*

*A constant hesitation,  
An eternal gnawing,  
A mourning, with no destination,  
concludes the jubilation of the laughing  
world.  
But whoever sits down for the joy of God  
has both what delights him here, and  
what will please him forever.*

**Erquickendes Wunder der ewigen Gnade  
(TWV 1:469)**

Christmas Day

First performance: December 25, 1726

1. Arie

*Erquickendes Wunder der ewigen Gnade,  
geborner Gott, nimm Herz und Sinn  
von mir fuer deinen Himmel hin!  
Gib, dass ich nach so hoher Liebe,  
mich taeglich in feuriger Dankbarkeit uebe,  
so lang ich dein Erloeser bin!*

2. Rezitativ

*Wohlan, zu dieser frohen Zeit sei eines jeden  
Mund voll Lachen,  
und aller Herz voll Froehlichkeit!  
Es muesse keinen Sinn was Eitles traurig  
machen,  
kein Auge was von andern Zaehren wissen,  
als die der innern Wonne Groesse  
noch mehr entdecken muessen!  
Habt aber auch zugleich auf eure Seelen acht,  
den, der euch so viel Lust gebracht,  
nicht, fuer sein unermesslichs Lieben,  
durch falsche Freude zu betruenen!  
Er kommt von seinem Thron,  
des Teufels Werk und Freude zu zerstoeren,  
ach, sucht sie ja nicht zu verehren!  
Brecht, brecht den Baal ab!  
Verehrt und kuesst den Sohn!  
Er zeigt sich ja so gnadenreich,  
und diese Gnade zuechtigt euch,  
kein irdischen, kein Gott verhasstes Wesen,  
aus schoedem Undank zu erleben.*

3. Arie

*Fluechtige Schatten, nichtige Goetzen,  
Dagon, Bel und Astharoth,  
stuerzet, zerfallt und werdet zu Spott!  
Jesu, weiht mein Herz sich ein;  
Er allein  
ist mein Koenig und mein Gott.*

1. Aria

Refreshing miracle of eternal grace,  
born God, take heart and mind  
from me for your heaven!  
Grant that after such high love,  
I will daily practice fiery gratitude,  
as long as I am your Redeemed.

2. Recitative

Well, at this happy time let everyone's  
mouth be full of laughter,  
and every heart full of happiness!  
It makes no sense to make something idle  
sad,  
The eye knows nothing about teeth,  
and the inner bliss  
has much more to discover!  
But at the same time, take care of your  
souls. The one who gave you so much  
pleasure did so not, for his immeasurable  
loving, for you to grieve with false joy!  
He comes from his throne to destroy the  
devil's work and joy,  
yes, so that you won't worship him!  
Break, break from Baal!  
Worship and kiss the Son!  
He shows himself so merciful,  
and this grace chastises you,  
no earthly being, no despised creature,  
should experience shameless ingratitude.

3. Aria

Fleeting shadows, vain idols,  
Dagon, Bel, and Ashtharoth,  
fall, crumble, become a mockery!  
Jesus, my heart dedicates itself:  
He alone  
is my King and my God.



**Halt ein mit deinem Wetterstrahle (TWV 1:715)**

New Year's Day

First performance: January 1, 1726

1. Arie

*Halt ein mit deinem Wetterstrahle,  
du schreckenvoller Sinai!  
Der Fluch wird wieder aufgehoben;  
es traueseln die Himmel den Segen oben;  
Der Mittler unsers Heils ist hie.  
Ihr Tafeln brecht, brecht zum zweiten Male!*

2. Rezitativ

*Beglueckte Stunden, da Moses uns nicht mehr so  
scharf, wie vormals, draeut!  
Ja segenvolle Zeit, da unser Heil sich eingefunden!  
Zu diesem halte dich, mit wahrer Zuversicht  
und lass die solche nicht, bis an dein ende,  
rauben,  
so raubt dir gleichfalls nichts den Schatz der  
Seligkeit.  
Es macht dich Gottes Sohn durch sich zu Gottes  
Kinde:  
er hat fuer alle Suende vollkommen g'nug getan;  
ihn zog'st du, durch den Glauben, in deiner Taufe  
Jordan an.  
So bist du ja mit ihm vereinigt und also auch in  
ihm gereinigt.  
Was ist denn, das dir schaden kann?  
Schon seine Kindheit dir dieses vorgestellt.  
Betrachte nur den heut'gen Tag  
der deinem Heil zum Morgen dienen mag,  
wie Segenreich an ihm zum Trost und Heil der  
Welt,  
der Gnade schoener Tau in Jesus Blute faellt!*

3. Arie

*Hemmet die Baeche der stuerzenden Traenen,  
wo das Blut des Lammes rinnt!  
Nichts verdammlichs ist an denen,  
die in Christo Jesu sind.*

1. Aria

Stop with your stormy weather,  
You terrible Sinai!  
The curse is once again lifted;  
The heavens whisper blessings above;  
The mediator of your salvation is here.  
Your tables break; break for the second time!

2. Recitative

Happy hours, when Moses no longer  
threatens us as sharply as before!  
Yes, blessed time, when our salvation has  
found itself!  
To this hold thyself, with true confidence,  
and do not let them rob you in the end,  
so that nothing robs you of your blissful  
treasure.  
It makes you God's son through God's child,  
He has done enough for all sins;  
You put it on by faith in your baptism in the  
Jordan.  
So you are united with him and therefore also  
purified in him.  
What is it that can harm you?  
Even his childhood presented this to you.  
Consider only today who may serve your  
salvation in the morning,  
As a blessing in him for the consolation and  
salvation of the world,  
The beautiful dew of grace falls in Jesus's  
blood!

3. Aria

Curb the streams of falling tears,  
where the blood of the lamb runs!  
There's nothing damnable about those  
who are in Christ Jesus.