Johann Sebastian Bach

Church cantatas

Vol. 1

On starting the complete recordings of J. S. Bach's Cantatas

It may seem strange to think that the Japanese perform the cantatas of Johann Sebastian Bach, who was one of the most important figures in the history of German music, and still stranger that our recording engineers are Swedish. 'How is it that the Japanese, with such a different cultural heritage, dare play the music of Bach?' – this is typical of the sort of ques tion with which I was often confronted when living and performing in Holland a number of years ago. Although recently such questions have become less common, they have forced me to pause and reconsider what Bach and his music mean to me, and my motivation in choosing to conduct his cantatas.

First and foremost in easing my hesitation and diffidence in approaching Bach's music was my eventual complete conviction that the God in whose service Bach laboured and the God I worship today are one and the same. In the sight of the God of Abraham, I believe that the two hundred years separating the time of Bach from my own day can be of little account. This conviction has brought the great composer very much closer to me. We are fellows in faith, and equally foreign in our parentage to the people of Israel, God's people of Biblical times. Who can be said to approach more nearly the spirit of Bach: a European who does not attend church and carries his Christian cultural heritage mostly on the subconscious level, or an Asian who is active in his faith although the influence of Christianity on his nation al culture is small?

All the same, I do not hold with those who say that non-Christians can never approach Bach's cantatas properly, nor do I believe that adherence to the Christian faith is necessary for the beautiful performance of the music. Bach's cantatas are a true product of German culture, inextricably wedded to the German language. This presents the Japanese with some difficulty, since not only the pronunciation of the language itself but the sense of musical phrasing and articulation which emerge from it, and indeed the musical structure and counterpoint integral to Bach, are all alien to the Japanese musical tradition. We must investigate these aspects of the music's context carefully; however firm one's Christian faith may be, one cannot handle this music without an understanding of its purely technical and musicological side. Having said this, however, what is most important in infusing a Bach cantata score with real life in performance is a deep insight into the fundamental religious message each work carries.

The world already possesses several complete recordings of Bach's cantatas; Gustav Leonhardt and Nikolaus Harnoncourt completed this historical legacy, and Helmuth Rilling has also finished his set. Ton Koopman, who was once a teacher of mine, has told me that he is now pressing forward in recording the cantatas. Now, in the 50th anniversary year of the end of World War II, we are launching this new recording project of our own here in the Far East. It is my hope that in some way our venture may demonstrate that Bach's music contains a message which can touch the human heart, regardless of nationality or cultural tradition, filling hungry spirits and spreading inner peace.

The 50th anniversary of VJ-Day (15th August 1995)

Masaaki Suzuki (Vol. 1)

Far from being mere examples of eighteenth-century Lutheran church music, J.S. Bach's church cantatas are a cultural legacy to the present. They encompass not only beautiful music, but powerful reflections on the life and death of man, transcend ence, and the conception of the world. It is the cantatas that capture the essence of Bach's creativity.

During his lifetime, Bach probably wrote five complete sets of cantatas for the Sundays and feasts of the church year. Even considering only the works still in existence today, the count numbers approximately 200. Most of these were composed during Bach's years in Leipzig (1723–50), but the earliest of them were begun during his tenure as organist in Mühlhausen (1707–08) at the very latest. Surprisingly, even these earliest cantatas show a well-rounded structure and depth of meaning. This in part explains the great popularity enjoyed by the early cantatas, of which *Cantata No. 4*, included on this recording, is one of the earliest. The depth of meaning embodied in these works reflects Bach's extensive biblical know ledge and his serious questioning of the nature of man's life.

In 1703, at the age of 18, Bach was made organist at the new church in Arnstadt, begin ning his career as a professional musician. Initially, his focus was on organ performance and composition, and he did not begin to compose the cant at as in earnest until after his appointment as organist of the St Blasius church in Mühlhausen in 1707. Mühlhausen, which had been the home base of religious reform er Thomas Münzer, was an independent city-state, still surrounded by fortified walls dating from the middle ages. Here, Bach turned his attention to the furthering of church music, composing at least five of his cantatas. All of these are seemingly simple, still somewhat rooted in the musical tradition of north and central Germany which had been developed by composers such as Buxtehude, Pachelbel and Bach's own antecedents. Compared with later cantatas, which adopt aspects of the newer Italian style, each movement of the early cantatas shows a wider variations of tempo and texture, and the vivid inventiveness of the young Bach can be perceived throughout.

Tadashi Isoyama (Vol. 1)

Christ lag in Todesbanden, BWV 4
Am 1. Osterfeiertag

1. Sinfonia
Violini, Viole, Violoncello, Organo
2. [Chorus] Versus I: 'Christ lag in Todesbanden'. Allegro
Violini, Viole, Cornetto, Tromboni, Violoncello, Violone, Organo
3. [Duet] (Soprano, Alto) Versus II: 'Den Tod niemand zwingen kunnt'
Cornetto, Alt-Trombone, Violoncello, Organo
4. [Aria] (Tenor) Versus III: 'Jesu Christus, Gottes Sohn'
Violini, Violoncello, Violone, Organo
5. [Chorus] Versus IV: 'Es war ein wunderlicher Krieg'
Violoncello, Violone, Organo
6. [Aria] (Bass) Versus V: 'Hier ist das rechte Osterlamm'
Violini, Viole, Violoncello, Violone, Organo
7. [Duet] (Soprano, Tenor) Versus VI: 'So feiern wir das hohe Fest'
Violoncello, Organo
8. Chorale (Chorus). Versus VII: 'Wir essen und leben wohl'
Violini, Cornetto, Viole, Tromboni, Violoncello, Violone, Organo

Perhaps one of the best-known of Bach's church cantatas, this is one of his compositions for the first day of the three-day Easter celebration. Bach spent the Easter seasons of 1707 and 1708 in Mühlhausen, and from comparison of the handwriting with other surviving works of that period, it

seems a fair estimate that this work was completed in 1708. At any rate, Bach per formed this cantata in Leipzig in both 1724 and 1725, revising the work to include an overlapping trombone part among other things. The sources of the music we have today are the parts written for those Leipzig performances. The final chorale made its appearance for the 1725 performance.

Of particular interest in this cantata is that it takes a Lutheran chorale text from 1542 and uses it unaltered in its entirety; thematically, also, all of the movements are based on the chorale melody. Because of this, the work could almost be considered an extension of the organ partita, also based on the chorale, which Bach tried to compose in Lüneburg between 1700 and 1702. Luther's chorale concerns the Resurrection and its fulfilling of the purpose of the Passion. The theme of 'a death for the sins of mankind' embodied in the Passion is examined from many angles; reflecting this, the music also tends toward a feeling of solemnity. After the sinfonia come seven consecutive movements, each taking as its text a verse of the chorale. At the centre is verse 4, which describes the conflict between life and death, and the other verses are laid out symmetrically on either side of it. Immediately preceding and following verse 4 (movement 5) are arias (verse 3 for tenor, concern ing Christ's coming and the triumph over death, and verse 5 for bass, explain ing the Passion as the true sacrifice of God for man). Framing the arias are duets (verse 2, lamenting the cruel reign of death, and verse 6, celebrating the high festival of the Resurrection), and beginning and ending the series are choruses (verse 1, setting the scene with its description of the Passion and Resurrection, and verse 7, rejoicing in the new life through faith in Christ). In this way the work as a whole bridges the chasm between Passion and Resurrection, powerfully descriptive of the process moving from the conquest of the fear of death to the celebration of the joy of life.

Tadashi Isoyama (Vol. 1)

Nach dir, Herr, verlanget mich, BWV 150
Ohne Bestimmung

1. Sinfonia. Adagio
Fagotto, Violini, Violoncello, Violone, Organo
2. Coro: 'Nach dir, Herr, verlanget mich'
Fagotto, Violini, Violoncello, Violone, Organo
3. Aria (Soprano): 'Doch bin und bleibe ich vergnügt'
Violini, Violoncello, Violone, Organo
4. Coro: 'Leite mich in deiner Wahrheit'. Andante
Fagotto, Violini, Violoncello, Violone, Organo
5. Aria (Terzetto: Alto, Tenore, Basso): 'Zedern müssen von den Winden'
Fagotto, Violoncello, Organo
6. Coro: 'Meine Augen sehen stets zu dem Herrn'
Fagotto, Violini, Violoncello, Violone, Organo
7. Ciacona. Coro: 'Meine Tage in dem Leide'
Fagotto, Violini, Violoncello, Violone, Organo

The circumstances of the writing of this cantata, compared with others, are shrouded in darkness. Recently it is being more widely held that it may be the earliest of Bach's surviving cantatas, and it seems possible that it was composed before Bach's Mühlhausen years. The theme of the final movement seems to be derived from a chaconne by Pachelbel, which may indicate that it was intended by Bach as a tribute to that composer, who died in 1706. The existing score was copied after Bach's death by his student C. F. Penzel in 1753.

The text is an arrangement from Psalm 25, which concerns the suffering of this world and the Christian life of trusting in God and waiting in hope for salvation through Christ. The even-numbered movements use psalm verses unaltered, and the others paraphrase those texts more freely. Particular to this work are the graphically chromatic phrases of the opening sinfonia and the following chorus; these are evocative of the suffering of the world. Movement 4 brings in whole-tone scales, which by contrast describe the way to God's truth. The prelude and fugue form which was evident in *Cantata No. 196* is used in three of the choruses based on psalm verses (movements 2, 4 and 6); the simple style of the aria with violin accompaniment in movement 3 and the Lied-like trio in movement 5, both trade marks of Bach's early works, also show stylistic similarities with *No. 196*. Also notable throughout the work is the expressive use of the basso continuo. For example, in movement 5 the continuo part drives the music forward with its phrase describing the trials of the stormwinds. And in the final chorus, the chaconne theme presents itself in four-bar phrases in the continuo part, and their repetition makes a powerful statement about the compelling quality of faith. This melody is well-known for being used by Brahms in the finale of his *Fourth Symphony*.

Tadashi Isoyama (Vol. 1)

Der Herr denket an uns, BWV 196
Trauungskantate

1. Sinfonia
Violini, Viola, Violoncello, Violone, Organo
2. Coro: 'Der Herr denket an uns'
Violini, Viola, Violoncello, Violone, Organo
3. Aria (Soprano): 'Er segnet, die den Herrn fürchten'
Violini, Violoncello, Organo
4. Duetto (Tenore, Basso): 'Der Herr segne euch'
Violini, Viola, Violoncello, Violone, Organo
5. Coro: 'Ihr seid die Gesegneten des Herrn'
Violini, Viola, Violoncello, Violone, Organo

This work takes as its text a part of Psalm 115, which is a prayer asking God's blessing and offering thanks. More specifically, the blessings being requested are those of a home and children, which leads to speculation that this cantata was probably intended for a small wedding ceremony. It has commonly been believed since Spitta that it was used at the wedding of the minister who celebrated Bach's own wedding ceremony in Arnstadt, Pastor J. R. Stauber, and the aunt of Bach's wife Barbara (5th June 1708), but there is no clear evidence to indicate this. There is no sense of urgency in the peaceful harmony of the music, which is infused with a sense of prayerfulness and celebration. At the beginning is set the instrumental sinfonia. This and the following are typical features of Bach's early cantatas. Two pillar choruses, the second and fifth movements, employ an organ-like prelude and fugue form, while the fourth movement is a calm, gently-swaying duet. The surviving full score, from which the modern editions are derived, is written in the hand of J. L. Dietel, a student of Bach's in Leipzig, and dates from 1731 or 1732.

Tadashi Isoyama (Vol. 1)

Vol. 2

It is a great pleasure for me to present here Volume 2 of the first complete recording of J.S. Bach's cantatas by a Japanese ensemble. This volume, as part two of the Mühlhausen cantatas, consists of three cantatas including BWV 131, which is based on my favourite psalm, Psalm 130.

This psalm tells of 'the depths of our sins', and traditionally it seems that the descending fifth interval was often employed to express these depths. Both Luther's chorale *Aus tiefèr Not schrei ich zu dir* (In my despair I cry to thee), which Bach later used in his cantata No. 38, and Psalm 130 of the Genevan Psalter, compiled by Jean Calvin, begin with this motif of the descending fifth. Bach, too, opens his cantata BWV 131 with this same motif, and relates the words of the psalm with deep passion.

In fact the sense of 'sin' against the Absolute Being does not exist in the traditional Japanese mentality. In Japan,'sin' has always been something relative, and it is believed that sins are washed away as time passes. However, 'sin' as taught in the Bible can be forgiven only by God, and not by one's own self. Therefore, in this cantata, Bach stresses that only God can give forgiveness by using the dissonant major seventh chord and its resolution only once on the word 'Vergebung' (Forgiveness) (BWV 131, No. 2). The longing for God is sung fervently by the alto and tenor (opening of No. 3), and the night watch waits longingly for the morning, which signifies redemption, as expressed in the sustained tone in the tenor aria (opening of No. 4).

Bach's cantatas continue to tell the Bible's messages vividly through the universal language of music, just like the biblical stories portrayed in stained glass in churches, even in this predominantly non-Christian country, Japan.

As in Volume 1, the pitch I have chosen for all pieces in this recording is based on Bach's original manuscripts. The woodwinds are tuned to a'=415, and the strings, trumpets, organ and choir perform in a'=465 (with the exception of the violoncello in BWV 71, which is tuned to a'=415). I hope that the listener will enjoy the resulting sonorities, such as the uncommon progression from E flat major through F minor to B flat minor in BWV 106, and also the bright-sounding C major in BWV 71.

Masaaki Suzuki (Vol. 2)

This CD comprises three early cantatas which belong to Bach's Mühlhausen period (1707–08). While he held the post of organist at Mühlhausen's Church of St. Blasius, Bach began to compose his church cantatas, musical compositions for Sundays and holy days in the Lutheran liturgical year, producing at least five of them during this time (six, if BWV 150 can be included; the possibility exists that this work was composed before 1707). Two of these Mühlhausen cantatas, BWV 4 and BWV 196, are found on the first recording in this Cantata Series (BIS-CD-751). If BWV 4 is set apart as an isolated example of the chorale variation form, then it is reasonable to say that the style of these works is representative of the cantatas of the Mühlhausen period.

The content of each of the three works varies according to its intended use in services of worship, but all of them incorporate a wealth of quotations from the Bible and from Lutheran chorales, at least a portion of which are thought to be of Bach's own selection. Nowhere in the musical structure is the Italian opera influence of the later cantatas perceptible; rather, the influences of traditional north German church music forms and the compositional conventions of organ music are clearly recognizable. Not limited by the traditional approach, however, Bach – then in his early twenties – was already tackling the themes of sin, death, salvation and eternity head-on; the way in which the music overflows with the sensitivity of youth makes his personal approach to these themes very clear.

Tadashi Isoyama (Vol. 2)

Gott ist mein König, BWV 71
The Town Council Inauguration

1. Chorus
Trombe, Timpani, Flauti dolci, Oboi, Violini, Viola, Fagotto, Violoncello, Violone, Organo
2. Aria (Tenor, Soprano) – Chorale
Organo obbligato
3. Chorus
a 4 voce, Organo
4. Arioso (Bass).
Flauti dolci, Oboi, Fagotto, Violoncello, Organo
5. Aria (Alto).
Trombe, Timpani, Organo
6. Chorus
Flauti dolci, Oboi, Violini, Viola, Fagotto, Violoncello piccolo, Violone, Organo
7. Chorus
Trombe, Timpani, Flauti dolci, Oboi, Violini, Viola, Fagotto, Violoncello, Violone, Organo

This work, scored for strings, continuo and organ, two oboes, a bassoon and two recorders, to which are added three trumpets and timpani, is on a large scale even for one of the Mühlhausen cantatas. This is due to its having been commissioned for performance at a service at St. Mary's Church celebrating the inauguration of the newly-elected city council. The council lent its resources to this by publishing not only the libretto but the score of the work as well. The result is that this is the only one of Bach's existing cantatas to have been published during his lifetime. (The Mühlhausen city council also commissioned Bach, who had by that time moved on to Weimar, to compose a cantata for the following year's celebrations, and this was also published, but has not survived.)

Unlike the other two works on this CD, this cantata does not include an instrumental introduction, beginning with a powerful C major chord from the orchestra. The simple use of that chord symbolizes God, the three-person 'King'. Continuing, the music modulates into E minor, and an *Andante* aria (section 2) expresses appreciation for the efforts of the aged and retiring council members. The tenor heartily sings the speech of a Biblical figure, the old man Barzillai, who refused to journey on to Jerusalem with King David to be rewarded for his service, choosing rather to wait for death in his own land. The soprano sings a chorale melody by Johann Heermann, the text of which deals with a soul preparing for old age. But this resignation to old age is negated by the quartet in A minor which follows. In the words of the Bible, it reminds us that insofar as they are both with God, no difference exists between the young and the old. To emphasize that this is the law of God, the section employs a rigid fugal form (technically, a permutation fugue). Section 4 is a bass aria in F major. It has a 3/2 passage composed in such a way that we have an image as if surveying the whole of creation. The middle section, which refers to the movements of the sun and the stars, changes into a livelier tone in common time. The next section (5) brings back the trumpets and timpani, with a brave alto aria in C major, the free verse of which changes the scene to Germany of the present time. Following after a 3/8 *Vivace* passage declaiming 'Thy power and might', we have a serious prayer for continued peace and preservation from times of war. (Incidentally, the passage measured in 3 represents God, while the 4-beat passage symbolizes the created world.) In the *Larghetto* (section 6) which follows, the choir in C minor, imitating a turtle dove frightened by the threat of an enemy, pleads for peace. With the four voices in block harmony above the lively movement of the cello, the piece could almost be called romantic in its passionate appeal. The final section, a chorus beginning in C major which is designated an *Arioso*, employs the same structure with small partitions which we find in BWV 131, creating a colourful concerto-effect. In the free verse of this section, the successful rule of the new city council is prayed for, and God's power is illustrated by the trumpet; prosperity in everything is suggested. The

reason for the inclusion of the Emperor Joseph's name in the text is that Mühlhausen was a Free City of the Holy Roman Empire.

Tadashi Isoyama (Vol. 2)

Aus der Tiefe rufe ich, Herr, zu dir, BWV 131
Penitential Service?

1. Sinfonia – Choral
Oboe, Fagotto, Violino, Viole, Continuo (Violoncello, Violone, Organo)
2. Aria
Basso, Soprano, Oboe, Continuo (Violoncello, Organo)
3. Coro
Oboe, Fagotto, Violino, Viole, Continuo (Violoncello, Violone, Organo)
4. Aria
Tenore, Alto, Continuo (Violoncello, Organo)
5. Coro
Oboe, Fagotto, Violino, Viole, Continuo (Violoncello, Violone, Organo)

One of the church music themes which remained important to Bach all his life was that of turning to repentance. Cantata BWV 131, a deeply impressive composition, occupies the position of the earliest of Bach's works on this theme. In May 1707, just before Bach formally took up the Mühlhausen post, the city was devastated by a great fire, and in July of that year a commemorative service of penitence was held at St. Mary's Church in the centre of the city. It has long been held that this cantata was performed upon that occasion. If this theory is correct, then it would make BWV 131 the earliest of Bach's Mühlhausen cantatas. At any rate, a note in Bach's own hand makes it certain that the work was commissioned by G.C. Eilmar, pastor of St. Mary's Church (who, as an orthodox pastor, had strained relations with J.A. Frone, pastor of the Church of St. Blasius, who had pietist tendencies). It is believed that Eilmar was responsible for the selection of the text.

Psalm 130, Luther's translation of which forms the main body of the libretto, is known as one of the seven penitential psalms. A portion of a chorale by Bartholomäus Ringwaldt, which makes parallel references, is added to this to form the complete text. Composing this work, Bach made a study of the traditional Lutheran music of central and north Germany. That is, it is based on motet-like small partitions, and incorporates the prelude-and-fugue form and a fixed chorale melody.

The work begins with an admirable, gentle introduction (sinfonia, *Adagio*, in G minor), with the choir lifting lamenting voices in overlapping entries. The *Vivace* fugue which follows is a prayer with the text, 'Lord, hear my voice'. After this, the bass soloist lifts up his voice in an arioso-like plaint on the fear of God's judgement (section 2, aria in G minor). Meanwhile the soprano prays for mercy in a freely-ornamented arrangement of the chorale melody. This treatment, with its reference to the atonement for mankind's sins on the cross, rings like a voice bringing succour from heaven. Thus overcoming fear, this piece leads us to the hope-filled chorus which forms the symmetrical centre of the work (section 3 in E flat major). This middle section begins with bright, open harmony which illustrates the text 'I wait for the Lord'; this is followed by a gentle fugue (*Largo*) in F minor. The fourth section is a tenor aria in C minor in which we encounter the image of the watchman waiting in hope for the morning. A form symbolic of the swelling of hope governs the continuo; above this foundation, the alto chorale speaks of the expectation of cleansing from sin. In the final section, the choir call out to Israel (*Adagio*, G minor) to put its hope in the Lord and trust in redemption, the tempo and musical image changing with each phrase. The final two phrases of the text form an *Allegro* fugue

which completes the organ prelude-and-fugue form. In fact, this fugue has also come down to us in an arrangement for organ.

Tadashi Isoyama (Vol. 2)

Gottes Zeit ist die allerbeste Zeit, BWV 106
(Actus tragicus)

Unspecified occasion

1. Sonatina
Flauti dolci, Viole da gamba, Continuo (Violoncello, Organo)
2a. [Coro]
Flauto dolce, Viole da gamba, Continuo (Violoncello, Organo)
2b. [Arioso]
Tenore, Flauto dolce, Viole da gamba, Continuo (Violoncello, Organo)
2c. [Arioso]
Basso, Flauto dolce, Viole da gamba, Continuo (Violoncello, Organo)
2d. [Coro]
Flauti dolci, Viole da gamba, Continuo (Violoncello, Organo)
3a. [Aria]
Alto, Continuo (Viole da gamba, Organo)
3b. [Arioso – Choral]
Alto, Basso, Viole da gamba, Flauti dolci, Continuo (Violoncello, Organo)
4. [Coro]
Flauti dolci, Viole da gamba, Continuo (Violoncello, Organo)

This small cantata for use at funerals (the oldest copy made in 1768 bears the title 'Actus tragicus') is particularly well-loved among Bach's cantata compositions. Spelled out in simplicity with a feeling of peaceful tranquillity, it also contains the inner drama and intensity of the 22-year-old Bach's perspective on life and death. The identity of the original individual who was sent softly to his rest with this beautiful music is not certain. It has been thought for a long time that the work may have been composed for the funeral, on 14th August 1707, of Bach's maternal uncle, Tobias Lämmerhirt, who died on 10th August of that year. The concept of a combination of Old and New Testament texts originates with Lutheran scholar Johann Olearius's *Christliche Betschule*.

The cantata begins with a quiet introduction, almost evoking the image of the purified sleep of the deceased (sonatina, *Molto adagio*). The simplicity of the old-fashioned instrumental framework, which uses only two recorders, two viola da gamba and continuo, is made clear in this section. The surviving parts reflect the peculiarity of the pitch used at Mühlhausen: the recorder parts are written in F major, while the voices, violas and continuo are notated in E flat major. On this recording, the latter parts are performed in E flat major, a'=465; this will sound like today's E major.

The choir carries on from the introduction and presents the main proposition of the piece, 'God's time is the best time'. This peaceful theme gives way to a lively fugue (*Allegro*, E flat major), which sketches the days of man in this world. But at the recollection that God's time is not only time for life, but must also include death, the music suddenly takes on a dark character (*Adagio assai*, C minor). The tenor, quoting from Psalm 90, laments the brevity of human life (*Lento*, C minor). The melody is riven with pauses, as if for deep consideration, and the flow of the music likewise tends to be halting. The bass picks up from the tenor, declaring in emphatic tones evocative of the command of God the

law that all men must die (*Vivace*, C minor). These words from the Old Testament book of Isaiah are accompanied by the bright arpeggios of the accompanying recorder.

At this point a great chorus (*Andante*, F minor) tells at last of the conflict between life and death and the way in which mankind's perspective on this conflict is changed. (This chorus forms the centre of the work, which reflects a symmetry almost cruciform in nature). First the lower voices enter in a solemn fugue on the text 'It is the ancient law'. Against this, a solo soprano voice sings the words from the New Testament Revelation of St. John (the concluding passage, concerning the final establishment of the Kingdom of God): 'Come, Lord Jesus'. As a background to this perfectly serene call, the recorders play the melody of the chorale 'Ich hab mein Sach Gott heimgestellt'. The contrasting voices here gradually dissolve the conflict set up in the fugue and, at the end, it is the soprano voice alone which remains.

Now the soul, having found peace of mind, consigns itself to God (alto aria, B flat minor). The words of Christ on the cross follow, promising the soul admission to paradise (bass arioso). In the background, Luther's chorale in C minor paraphrasing the words of Simeon flows, creating a mood of fulfilment. In the final section, the choir sings E. Reusner's chorale rejoicing in God's glory. This chorale, framed by instrumental ritornello (E flat major), ends in a double fugue on the text 'Amen'. The unexpectedness of the ending is characteristic of these earlier works, and can also be heard in BWV 71.

Tadashi Isoyama (Vol. 2)

Vol. 3 – Cantatas from Weimar I

The young Bach held the post of court organist at Weimar in Sachsen-Weimar from 1708 to 1717. During these nine years Bach wrote most of his organ works, and his fame spread widely as a young master of the organ. He also composed approximately twenty cantatas, mainly during the latter half of this period. This recording comprises four of the Weimar cantatas. Bach did not begin to write regular cantatas as a court duty at Weimar until March 1714, almost six years after his arrival. In the winter of 1713 he was in Halle, the birthplace of Handel, where he applied for the post of organist at the Liebfrauenkirche, was awarded the position, and then refused it at the last minute. It was at this time that he was given the title of *Konzertmeister* by Duke Wilhelm Ernst, thus becoming responsible for the writing of a cantata every month. In response to this new duty, Bach began to write cantatas which, in contrast to the six works he had produced at Mühlhausen (1707–1708) and before, exhibit the influence of the Italian style. The Weimar cantatas must not be considered lesser works or exercises in preparation for the bulk of Bach's cantata composition, which was produced at Leipzig; many of these earlier cantatas were also performed at Leipzig and were part of the regular repertory there. The librettos for the Weinar cantates follow the operatic form introduced by E. Neumeister. The heart of each is an aria or duet, offset by recitative; the full and friendly warmth of this solo element creates the characteristic charm of the cantatas of this period. The most important of Bach's librettists in Weimar was the court poet Salomo Franck, who wrote the text for three of the four cantatas on this recording. Chronologically, three of these four cantatas were written during the year Bach was appointed *Konzertmeister* (1714), and one (BWV 162) is the product of the autumn of 1716.

Tadashi Isoyama 1996 (Vol. 3)

Weinen, Klagen, Sorgen, Zagen, BWV 12

(Weeping, Complaining, Caring, Quailing)

Kantate am Sonntag Jubilate

l. Sinfonia. Oboi, Violini, Viole, Basso continuo (Fagotto, Violoncello, Violone, Organo)
2. Chorus. Violini, Viole, Basso continuo (Fagotto, Violoncello, Violone, Organo)
3, Recitative (Alto). Violini, Viole, Basso continuo (Violoncello, Violone, Organo)
4. Aria (Alto). Oboe, Basso continuo (Violoncello, Organo)
5. Aria (Bass). Violini, Viola, Basso continuo (Fagotto, Violoncello, Violone, Organo)
6. Aria (Tenor). Tromba, Basso continuo (Fagotto, Organo)
7. Chorale. Oboe, Tromba, Violini, Viole, Basso continuo (Fagotto, Violoncello, Violone, Organo)

Cantata No. 12, first performed on 22nd April 1714 (the third Sunday in Easter, called *Jubilate*), was the second of Bach's cantata compositions as *Konzertmeister*. The libretto is attributed to Franck, and contains three consecutive arias. One movement of this cantata contains elements which Bach later reused in composing the *Crucifixus* for the great *B minor Mass*. The reading at the service on Jubilate Sunday is about Jesus's prophecy of his coming passion and resurrection. Jesus says to his disciples, 'Ye shall be sorrowful, but your sorrow shall be turned into joy' (John 16:20). The marrow of Franck's theme is this changing of sorrow into joy through faith; the sharp contrast between these two opposing concepts is emphasized in skilful baroque rhetoric. Bach sets this contrast in the music, using descending chromatic passages to portray suffering, while joy is depicted by ascending whole-tone scales. Because this latter ascending whole-tone pattern also appears in the first phrase of the melody of the concluding chorale (Samuel Rodigast's *Was Gott tut, das ist wohlgetan* [*What God does, that is done well*]), the chorale is deeply interrelated with the movements which precede it. The actual shift from sorrow to joy takes place between the fourth and fifth movements (alto and bass arias respectively).

The *Adagio assai* opening movement, a sinfonia in F minor, gives an impression of hearing the slow movement of a concerto. An oboe solo introduces a tearful melody, and then the strings enter with the 'sighing' motif. The *Lento* C minor chorus thus introduced was later written into the *B minor Mass*. In this chaconne-form chorus, the synonymous list *Weinen, Klagen, Sorgen, Zagen* (weeping, complaining, worries, fears) is sung, each term overlapping the last, over a 'lamenting' ground bass in descending semitones. This movement is divided into three sections, the middle one of which, marked *Un poco allegro*, does not appear in the *B minor Mass.* In this section the chorus goes into motet-like form and sings of 'the sign of Christ'. Movement three is an alto recitative which tells us in words taken from the book of Acts that we suffer tribulations in order that we may enter the kingdom of God. The ascending C major scale from the first violin at the end of this recitative, representing 'entering the kingdom of God', anticipates the melody of the closing chorale. The next aria, led by the oboe (movement four, C minor), is an elegant and mysterious piece with a text that tells of the unity of cross and crown, struggle and jewel. This piece has a difficult tune, but in the middle section, the text of which speaks of 'Christ's wounds', a hint of comfort is given. At this point the mood changes; now the decision to follow Christ is the theme of the joyful bass aria (movement five, E flat major). The motif is the walking 'step'; the imitative treatment of this theme portrays the 'following' of Christ. At the end of the aria this step form expands, exceeding an octave, to illustrate the concept that the path we follow in following Christ leads as far as heaven. The third aria (movement 6, G minor) is in 3 and uses three voices (three being the number symbolic of God the Trinity), expressing trust in the world of God. The tenor repeats the text 'sei getreu' (be faithful) above an ostinato-like bass, while in the background a trumpet plays the melody of the chorale *Jesu, meine Freude* (Jesu, my joy). Finally, Samuel Rodigast's chorale, respectfully hinted at during the development which precedes it, appears in full (movement 7, B flat major); it concludes the textual discussion with the statement that what God does is well done. The chorale is arranged for four-part chorus and orchestra, with the trumpet adding a fifth voice.

Tadashi Isoyama 1996 (Vol. 3)

Widerstehe doch der Sünde, BWV 54
(Resist then sin)

Kantate am Sonntag Oculi

l. Aria (Alto). Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
2. Recitativo (Alto). Basso continuo (Violoncello, Organo)
3. Aria (Alto). Violini, Viola, Basso continuo (Violoncello, Violone, Organo)

Cantata No. 54 is a small-scale cantata for alto, consisting only of two arias linked by a recitative. It has been suggested, because of its short length, that it may be a fragment of a longer work. Since the original of the text by Georg Christian Lehms has come to light, however, (in *Gottgefälliges Kirchen-Opfer*, Darmstadt, 1711), it seems clear that the work was meant to stand on its own. It is certainly a Weimar composition; it has come down to us in a manuscript prepared by Bach's pupil J.T. Krebs and the Weimar organist J.G. Walther. The division of the viola part into two also supports the idea that the cantata is an early work. It has recently been suggested that it was first performed on the third Sunday in Lent (4th March) in 1714; as it predates Cantata No. 182, it can also be regarded as a kind of trial work. It is certainly based on the established subject of the conflict between sin and the will to resist it, however, and both the penmanship and the mood of the work are clearly Bach's.

The cantata begins with an aria in E flat major which decries the 'deception of sin'. The tension between the tonic and diminished seventh drives the movement, the unabating dissonances grating on the ear as the piece progresses. This aria was later arranged to form part of the *St. Mark Passion*, BWV 247 (of which only the libretto surrives). The recitative which follows strips the mask from sin, revealing its contents to be nothing but an empty shadow. The true nature of sin is likened to a sharp sword, reflected in the sharp movements of the continuo. The cantata closes with an aria in four-part fugal form declaiming that 'Whoever commits sin is of the devil'.

Tadashi Isoyama 1996 (Vol. 3)

Ach, ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162
(Ah, I see, now as I go to the wedding)

Kantate am 20. Sonntag nach Trinitatis

1. Aria (Bass). Violini, Viola, Basso continuo (Fagotto, Violoncello, Violone, Organo)
2. Recitativo (Tenor). Basso continuo (Violoncello, Organo)
3. Aria (Soprano). Flauto dolce, Basso continuo (Violoncello, Organo)
Obbligato reconstructed by Masaaki Suzuki
4. Recitativo (Alto). Basso continuo (Violoncello, Organo)
5. Duett-Aria (Alto, Tenor). Basso continuo (Violoncello, Organo)
6. Choral. Violini, Viola, Basso continuo (Fagotto, Violoncello, Violone, Organo)

It was thoughr that this cantata for the twentieth Sunday after Trinity was first performed on 6th October 1715. According to recent research, however, it appears likely that the première took place on the same Sunday of the following year (25th October 1716). This is because it has become clear that, in August 1715, the court entered a state of mourning for Duke Johann Ernst, and the performance of cantatas was halted until the beginning of November by this observance. Examination of a new chronological list of cantatas from this period reveals that between October and December 1716, the pitch Bach used for his cantatas was raised (BWV 161. 162, 70a, 186a, 147a). This revolves around the death from illness of the court's *Kapellmeister*, J.A. Drese, on 1st December 1716, and possibly also a hope of being named as Drese's successor in that post. In any case, the series of cantatas composed at the higher pitch concludes with BWV 147a, first performed on 20th December.

Cantata No. 162 uses Franck's libretto, which appears in the 1715 *Evangelisches Andachts-Opfer*; it is based on the reading for the twentieth Sunday after Trinity (the parable of the marriage of the king's son). It sets the parable as a contemporary occurrence, in which a believer going to the wedding wakes to the essence of God's blessings, and arrays himself in the garment of faith. After this happens, the individual is filled with the joyful conviction of the next life. To this text, Bach has appended small-scale, chamber-style music. The chorus sings only the concluding chorale, and the leading rôle in the cantata is played by three arias, including one duet. No wind instruments are used (although when the cantata was performed in Leipzig in 1723, a *tromba da tirarsi* was used in the opening and concluding rnovements); strings and continuo (including bassoons) alone make up the instrumental part. While the third and fifth movements are accompanied only by continuo, an instrumental obbligato part for the third movement is thought originally to have existed but now to be lost. On this recording, that lost part has been restored for the recorder (cf. Masaaki Suzuki's notes).

The cantata opens with an aria in A minor for bass. The text of this is an account in the first person by someone on the way to the wedding who, as he goes along, notices the juxtaposition of good fortune and suffering, heaven and hell in the present condition of the world. The vivid emphasis of the words is largely on the negative side. The continuo imitates the feet of Christians hurrying to the wedding, while the higher instruments give sighs of uneasiness. This gives way to a tenor recitative in which the marriage feast is considered a blessing of God, and which announces that the preparations for the banquet are complete. In the D minor soprano aria which follows (movement three), the singer pleads to Jesus that, unworthy though she is, she may be admitted as a guest to the feast. The phrase 'Brunnquell aller Gnaden' (spring of all mercies) is illustrated by the following passage and, in the middle section, we also hear a lament for the weakness of mankind. In the fourth movement, an alto recitative, the incident of the guest without the wedding garment from the second half of the reading appears. The singer wishes to be given the proper attire of a garment of faith. The movement which follows this (movement five, F major) takes the form of a duet in 3, evoking the image of a festal dance. Alto and tenor sing of their conviction that they will be among God's guests; the continuo moves in long strides with a 'rejoicing' rhythm beneath. At the end, the chorale (movement six, A minor) foresees 'unending joy'; note that the words of the choir now change from the opening 'Ah! I see' to 'Ah! I have already seen'.

Tadashi Isoyama 1996 (Vol. 3)

The versions of Cantata No. 162 – change in instrumentation of the first movement

As is the case with many of the earlier cantatas, BWV 162 exists in original parts from its initial performance at Weimar (in *Chorton*, in the key of A minor) and in parts made for its later presentation at Leipzig (in *Kammerton*, in the key of B minor). At the time of its Leipzig performance, the first movement was augmented by the addition of a *corno da tirarsi* to the string ensemble. The name of this instrument is often translated as 'slide horn' but, unlike the 'slide trumpet' (*tromba da tirarsi*), very little is known about its characteristics. Some are of opinion that it and the slide trumpet are one and the same insirument; in either case, this recording features the Weimar version of the cantata, so a more detailed investigation into the naure of the slide horn is deferred until the recording of cantatas such as BWV 46 or BWV 67.

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Cantata No. 162 – third movement, soprano aria

Regarding the third movement of BWV 162, only the soprano and continuo parts have surrived from the Weimar parts, and the aria appears at a glance to have been written with the intention of continuo accompaniment only. More careful examination, however, reveals that the continuo part contains

tedious introdutions and meaningless rests and pedal points, and even the basic flow of the music seens to indicate that there once existed an instrumental obbligato for this aria. With continuo arias, the continuo line must speak eloquently, as can be seen in the tenor aria in the sixth movement of BWV 182. In all of Bach's cantatas, there are only three continuo arias for soprano, found in cantatas BWV 51, 61 and 80. The aria in question thus presents the problem of how best to perform an imperfectly-preserved piece such as this. One option, that taken by Harnoncourt, is to perform the piece as it currently exists – in this case, using only soprano and continuo. This is certainly a very safe option, but it means that the right hand of the organ has to complement the insufficient continuo line, which results in improvising the missing obbligato part on the organ itself. In my personal opinion, however, when it is clear that the work is incomplete, it is damaging to the work as a whole to perform the imperfect movement as it is. For example, the first movement of the *Flute Sonata in A major*, BWV 1032, the middle section of which is incompletely preserved, is sufficient illustration of this. Of course, having said this, there are clear difficulties inherent in any attempt to recreate the lost part of a work such as this. In cantatas BWV 37, 139 and 166 there are also arias with lost parts, but in all of these cases one of the two obbligato parts still exists, from which it has been possible to extrapolate, by comparison, what the missing music is most likely to have been. In the case of BWV 162, there is nothing to give any indication of what the missing part was, so it is impossible to reconstruct it as Bach wrote it.

After much deliberation it was decided that, for this recording, rather than complementing the sparse bass line on the organ, reconstruction of the obbligato part would be undertaken. While, as explained above, it is impossible to recreate precisely what Bach originally wrote for obbligato, it is certain that my image of Bach will be reflected in this reconstructed part, just as it is reflected in my performances of Bach's cantatas. In this sense, this reconstruction can be seen as another facet of interpreting Bach.

The first question to be faced in reconstruction the obbligato part was that of choice of instrument. The most obvious choice would be the violin, since nowhere else in this cantata is a wind instrument required. There is, however, fairly clear evidence to contradict this. Among the autograph parts from the Weimar period, the first violin part is extant, and reveals music for the first and sixth movements, the aria and chorale; the other movements are plainly marked *tacet*. If there had been a violin obbligato for the third movement, it would have appeared in this instrumental part, because at Weimar, unlike at Leipzig, multiple copies of parts were not made, and therefore this autograph part must have been used by the leader.

This being the case, it becomes plausible that it might after all have been a wind instrument that was used. The prime candidate among the winds is the oboe, but in the normal pitch at Weimar, which differs by a minor third, the D minor aria would necessitate an F minor oboe part. As in the example of BWV 12, this is very unlikely. Consideration, then, moved on to the recorder, which often appears in the Weimar cantatas. For a low *Kammerton* recorder, the key of F minor is not especially difficult. Furthermore, like the fifth movement of BWV 182, the aria's character is well suited to the expression of the low-pitched recorder. For these reasons it was detemined that, for this recording, a reconstruction of the obbligato part for recorder would be made. In pursuing this, the reconstructed Breitkopf edition by W. Radeke has been very instructive. Radeke's version, based on the assumption that two obbligato parts were lost, has two violin (or oboe) parts which are very beautifully and musically recreated.

I wish to extend my warmest thanks to U. Bartels of the Johann Sebastian Bach-Institut, Göttingen, currently engaged in preparing material for the *Neue Bach-Ausgabe*, for invaluable

assistance and advice both regarding existing parts and in the reconstruction of lost music for BWV 162.

Masaaki Suzuki 1996 (Vol. 3)

Himmelskönig, sei willkommen, BWV 182
(Heavenly King, be welcome)

Kantate zum Palmensonntag

1. Sinfonia. Flauto dolce, Violino, Viole, Basso continuo (Violoncello, Violone, Organo)
2. Coro. Flauto dolce, Violino, Viole, Basso continuo (Violoncello, Violone, Organo)
3. Recitativo (Bass). Basso continuo (Violoncello, Organo)
4. Aria (Bass). Violino, Viole, Basso continuo (Violoncello, Organo)
5. Aria (Alto). Flauto dolce, Basso continuo (Violoncello, Organo)
6. Aria (Tenor). Basso continuo (Violoncello, Organo)
7. Choral. Flauto dolce, Violino, Viole, Basso continuo (Violoncello, Violone, Organo)
8. Coro. Flauto dolce, Violino, Viole, Basso continuo (Violoncello, Violone, Organo)

This *tour de force* was the first of Bach's cantata compositions after he assumed the position of *Konzertmeister* in Weimar, and marks a turning point in his development as a musician. It is intended for Palm Sunday, the Sunday which immediately precedes Passion week. The reading for this day, from Matthew (21:1–9) relates Jesus's entry into Jerusalem as king; the libretto is known to be by Franck (and contains three consecutive arias in the middle). In it, Jesus's entry into Jerusalem is likened to his entry into the hearts of believers, and the final triumphal return of the Lord in this world becomes the eternal triumph of Christ over suffering and death. Bach's scoring of this text uses only recorder, strings (including two viola parts) and continuo. Nevenheless, comprising a sonata, a chorale fantasia, two choruses, and arias in a variety of forms, the cantata is very colourful for a work on the chamber music scale. Movements two, five and eight are in standard *da capo* form (following the Italian opera aria figure, these are made up of three sections in ABA pattern); the other movements also follow this general pattern, which makes it tempting to think of this work as Bach's experiment in the *da capo* form. When the cantata was performed in 1724 at Leipzig for the Feast of the Annunciation, the instrumental parts were expanded to create a more concerto-like sound. This recording features the Weimar version.

The opening movement of the cantata is a G major sonata marked *Grave. Adagio*. The violin and recorder play a melody in dotted rhythm, imitating the motion of the donkey on which the 'Himmelskönig' (Heavenly King) is mounted when he enters the city (this movement can also be seen to announce a new era in that it follows the French overture form). At the conclusion of the sonata, a sprightly G major chorus begins (movement two). This movement takes as its text the words of the people who lined the streets of Jerusalem waving palm branches to welcome the Lord as He entered; a subdued *fugato* lifts the level of joyfulness without being exuberant. The third movement is a bass recitative in which Christ Himself speaks of his submission to his Father's will. After this there are three successive arias. The first, for bass (movement four), comments on the Lord's 'Starkes Lieben' (mighty love) in sacrificing Himself. It paints a strong musical image in C major, accompanied by the strings alone. Next is a meditative *Largo* alto aria (movement five) in E minor, urging Christians to prostrate themselves before their Saviour alone. This major aria with its recorder accompaniment is the central movement of the cantata. The last of the three arias (movement six, B minor) is sung by the tenor above a very busy continuo; it foretells the passion. The music illustrates each word of the aria and evokes the image of the scene of the crucifixion almost as if the listener were standing at the foot of the cross. Returning to G major, movement seven is a chorale fantasia in the Pachelbel style based

on P. Stockmann's *Passion chorale*.The rôle of the chorale text is to enable the Passion to be understood at the common level. The final movement (movement eight, Chorus, G major) brings back the joy of the first two movements. Light and dancing in 3/8 time, it nevertheless emphasizes the word 'Leiden' (suffering), thereby incorporating the emotions of the middle movements in the conclusion of the cantata.

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The pitch of the cantatas on this recording

The pitch used by Bach during a pan of his tenure at Weimar, during which the cantatas on this recording were composed, is worthy of mention. As in the cantatas of Mühlhausen, Bach used a *Chorton* of a' = 465, tuning the strings to the organ. The case of wind instruments presents some complication. It is known from examination of the original manuscripts that in many of the Weimar cantatas, unlike those of Mühlhausen, there is a difference of a minor third in the pitch used between strings and winds. For example, in the case of BWV 182, a facsimile in Bach's own hand remains, from which it is apparent that the strings were written in G major and the recorder (French baroque, G clef) in B flat major. The reason for this is that, in performance, the wind instruments were tuned to the low French pitch (*Kammerton*) whereas the strings were tuned to match the organ's higher *Chorton*. On this recording, as in the original, the recorder is tuned to the low French pitch. This is not just a question of pitch: there are ramifications for the range Bach uses in writing for the recorder. To illustrate, if one takes the alto aria in movement five of cantata BWV 182, if an F-based recorder (which uses the same pitch as the strings) is used, the player runs into problems with the low E which falls outside the range of notes playable on the instrument, and furthemore the sequence A#-C#-F# is very uncomfortable on the recorder. The resulting sound is very different if performed in G minor in the low *Kammerton*, as indicated in the extant original scores and parts; hearing this, one can begin to understand Bach's intention.

Examination of the autograph score of BWV 12, however, reveals that the solo oboe is not written a minor third above the strings, but in the same key of F minor (in the first movement, Sinfonia) or C minor (in the fourth movement, Aria). Likewise, in cantatas such as BWV 199 or BWV 21, following the pattern of Mühlhausen cantatas, the oboe part is a whole tone higher than the strings. What reason could there be for this?

These exceptions to normal practice appear only in the cantatas performed at Weimar between April and August of 1714: for this reason, A. Dürr suggests that the aberration in pitch may have something to do with the organ repairs which took place in the castle chapel at Weimar during that period. The large organ was being rebuilt by H.N. Trebs at the time, and was therefore out of commission, so the small positive organ was in use in its place. But this does not explain everything: if an organ at a different pitch was being used, and the strings and oboe were playing at the same pitch, then there is still the problem (in BWV 12) that the key of E minor is inappropriate for the oboe. It is known from the extant continuo part that, when Bach revived this work in Leipzig in 1724, it was performed in G minor. From this, it is possible to conjecture that, at Weimar, the strings were tuned to *Chorton* and the oboe to high *Kammerton* (a' = 415). That is the arrangement chosen for this recording: the oboe is tuned to a' = approximately 415 Hz.

Masaaki Suzuki 1996 (Vol. 3)

Vol. 4 – Cantatas from Weimar II

The four cantatas on this recording were written during Bach's Weimar period (1708–1717). Although this period, when Bach held the post of court organist to Duke Wilhelm Ernst of Sachsen-Weimar, is

known as the Golden Age of organ music, in March 1714 Bach was given the title of *Konzertmeister*, and this also marked the beginning of the flowering of the church cantata. From this point onward, he produced roughly one cantata a month, and these works are influenced by Italian opera style. The works of this time are not merely a preparation for the grand cantata works of the Leipzig period, which began in 1723; indeed, many of them were reperformed in Leipzig and formed an important part of the cantata repertory. The special characteristics of the Weimar cantatas are lyrical and intimate arias and in particular duets filled with the yearning for love. The four works on this recording all open with and are driven by solo or duo movements, and if there is any choral participation at all (in BWV 199 there is not), this is restricted to the closing chorale. The orchestration too is structured very simply, but we find there the youthful sensibility and the spirit of experimentation on form which are particular to the cantatas of this period. As for the contents, it is worthy of notice that the libretti are closely based on Jesus's parables from the Gospels. This is because, compared to more purely ceremonial texts, such parables deal with many questions which are not restricted to the consideration of any particular denomination. Considering all four cantatas together, the listener will gain a clearer understanding of the spirirual world of the young Bach in Weimar before he reached the age of thirty.

Tadashi Isoyama 1996 (Vol. 4)

Mein Herze schwimmt im Blut, BWV 199
(My heart swims in blood)

Am 11. Sonntag nach Trinitatis

l. Recitative (Soprano). Violini, Viole, Violoncello, Violone, Fagotto, Organo
2. Aria (Soprano). Oboe, Violoncello, Organo
3. Recitative (Soprano). Violini, Viola, Violoncello, Violone, Fagotto, Organo
4. Aria (Soprano). Violini, Viola, Violoncello, Violone, Fagotto, Organo
5. Recitative (Soprano). Violoncello, Organo
6. Chorale. Viola, Violoncello, Organo
7. Recitative (Soprano). Violini, Viola, Violoncello, Fagotto, Organo
8. Aria (Soprano). Oboe, Violini, Viola, Violoncello, Fagotto, Organo

This frequently performed work, a solo cantata for soprano, was first performed on the eleventh Sunday after Trinity (27th August) in 1713, according to Yoshitake Kobayashi's new study. The autograph from this time is still extant but, from the parts for later performances in Cöthen in around 1720 and in Leipzig on the appropriate Sunday in 1723, we know that the cantata was revised after its first performance. Because of this, it appears in three parallel columns (showing the differences between the versions) in the Bach Handbook.

Cantata No. 199 ranks among the comparatively new treasures of Bach's composition. This is because the autograph was only discovered by Danish musicologist C.A. Martienssen in the Royal Library in Copenhagen in 1911. An edition of the cantata based on the manuscript was included in a 1913 publication of Bach's complete works, giving the piece the appearance of having been known to the world for much longer. The text is based on the Gospel for the day (Luke 18: 9–14), which relates Jesus's bitter parable told 'unto certain which trusted in themselves, that they were righteous, and despised others'. A Pharisee and a tax collector prayed in the temple. The Pharisee prayed for himself in pride that although he might not be righteous, he was certainly better than a tax collector; the tax collector prayed earnestly and with humility: 'Have pity on me, a sinner'. The one whose prayer was heard was the tax collector, says Jesus. This parable, together with the re-examining of one's faith which it was meant to provoke, contains a truth which has not faded with the passing years.

The librettist, Georg Christian Lehms (libretto dated 1711), puts the focus of the text on the self as the 'I' in the tax collector's prayer, and in baroque rhetoric it sings of the acute trembling and sorrow of the sinful spirit. The alternation of recitative and aria gives a feeling of monologue, which, when set to Bach's beautiful music, becomes a direct description of the transfiguration, the awakening from despair, and the journey towards peace of mind which the inner self experiences. Lehms's lyrics were also set to music in 1712 by Christoph Graupner, who was a candidate along with Bach for the post of Kantor at the Thomasschule, and there are those who point to the similarities between this work and Bach's 'My heart swims in blood...'. An unusual feature of this cantata is that it begins directly with a recitativo. This deeply emotional recitative, which is accompanied by strings, draws the listener into the spirit of suffering in this world. The aria which comes next (*Adagio*, C minor) begins with a beautiful ritornello introduction for oboe which governs the *da capo* structure of the movement. The melodic line winds around into a new direction, which, according to Dürr, symbolizes the despair of discovery that there is no way to flee. At the end of the middle section, the descending phrase on *Mein Herz ist jetzt ein Tränenbrunn, die Augen heiße Quellen* (My heart is a fountain of tears, my eyes warm springs) is set in recitative-like style. The tax collector's prayer was heard because his heart was patient. His words, 'Lord, have mercy on me, a sinner', are incorporated into the recitative in the third movement, where the soul lays down its burden and expresses deep contrition and faith in God. Here the music moves into the major keys, and the strings' lively accompaniment to the aria (fourth movement, *Andante*, E flat major) is almost Handelian in character. This aria too takes the *da capo* form and, immediately before the return to the beginning, there is an *Adagio* section. The soprano sings that her regretful heart has heard words of comfort from above (recitative, fifth movement), and this leads into the ensuing chorale (sixth movement, *Andante*, F major). This chorale has as its text the third verse of Johann Heermann's 1630 hymn *Wo soll ich fliehen hin?* (Whither shall I fly?), in which the sinner finds the succour of grace in the Lord's wounds. The chorale melody sung by the soprano is ornamented by a viola obbligato, which for the Leipzig performance was reassigned to the cello piccolo. The 'self', having found a resting place, sings in faith and joy now. At the end of the recitative in the seventh movement, the soprano's melisma on the words *fröhlich singen* (gladly sing) is augmented by the first violin for an especially noteworthy rnoment. The soprano line now takes on a jig-like rhythm, and the eighth movement (*Allegro*, B flat major), closing the cantata, is an aria which could almost be a dance. Dürr suggests that if this movement were arranged for winds only, it could be the finale of a suite.

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Production Notes (BWV 199)

The original source materials for this cantata present a kind of complexity. The major sources are a score and parts believed to be the composer's, but these parts, which after the work's première at Weimar were used at the very least for further performances during the Cöthen and Leipzig periods, seem to indicate that there is a strong possibility of there having been a second performance of the cantata at Weimar. This possibility stems from the existence, among the Weimar parts but not belonging to the set, of a part in Bach's hand for *Violoncello e Hautbois*. The part was presumably produced for a player competent on both cello and oboe, and comprises continuo cello parts for the first, third, fourth, fifth and seventh movements, and oboe parts for the second and eighth. The sixth movement is an obbligato part for which no instrument is specifically indicated, although it is in the alto clef. The alternate possibility, that there was no second Weimar performance and that this part was produced for the first performance of the cantata because, for some reason, the original oboe and cello parts had suddenly become unsuitable at the last minute, cannot entirely be discarded.

This sixth movement displays the greatest changes in instrumentation across the four performances. The obbligato instrument which ornaments the soprano chorale melody was a viola for the first performance at Weimar. In Cöthen, a *viola da gamba* was used. In Leipzig the rôle was passed to a *violoncello piccolo*. What instrument, then, would have been used for a second perfomance at Weimar? As noted above, the part is written in the alto clef, which makes it impossible to discount entirely the possibility of its being meant for viola, but on top of the other peculiar characteristics of this part, it is also consistent in that where a change of instrument is required, such directions are always given. At the beginning, where the performer is intended to use the oboe, this is clearly marked, but after the indication that the third movement should be played on the cello, no new direction to change instruments appears until the eighth movement, which is marked for the oboe. This would seem to indicate that despite the presence of the alto clef in the part for the sixth movement, the performer must have kept playing the cello right through.

However, although a strong case has been made for the use of the cello for this obbligato part, in order to play the part the cellist's left thumb is required to press against the fingerboard of the instrument. No trace exists of this technique's having been employed in Germany in the 1710s, or indeed at all until the latter half of the 18th century. This part could therefore not, in Weimar in the time of Bach, have been played on an ordinary cello; for this reason, we have elected to use the remaining viola part for the obbligato.

Masaaki Suzuki 1996 (Vol. 4)

O heiliges Geist- und Wasserbad, BWV 165
(O Holy Spiritual and Water Bath)

Am Trinitatisfest

l. Aria (Soprano). Violini, Viola, Violoncello, Violone, Fagotto, Organo
2. Recitativo (Bass). Violoncello, Organo
3. Aria (Alto). Violoncello, Organo
4. Recitativo (Bass). Violini, Viola, Violoncello, Fagotto, Organo
5. Aria (Tenor). Violino, Violoncello, Organo
6. Choral. Violini, Viola, Violoncello, Violone, Fagotto, Organo

This cantata is believed to have been first performed on Trinity Sunday (16th June) in 1715. It does not include wind instruments, and the chorus's participation is limited to the final chorale; the work ranks among the chamber cantatas. The libretto is by Salomo Franck (1715). Bach has set the text, which is based on the Gospel reading for the day (John 3: 1–15), with conciseness and clarity; it exemplifies the cantata's function of 'a sermon in music'. The subject is the emphasis upon the spiritual importance of baptism. The reading from St. John relates the conversation between Jesus and Nicodemus the Pharisee on the subject of new life. Jesus tells Nicodemus, who has only a concrete understanding of the words 'life' and 'death', that 'Except a man be born again, he cannot see the kingdom of God'.

Explaining further, Jesus adds the phrase 'Except a man be born of water and the Spirit'. Baptism, which is 'washing with water and the Spirit', is the beginning of the path leading man to the kingdom of God – 'the wearing of Christ' (second movement). Baptism is not a simple ceremony, but should be renewed for 'the entire duration of life' (third movement). This is made possible through God's grace, as made manifest in Christ's crucifixion (fourth movement). Thus the cantata prays to Jesus, 'death's death' (fifth movement), for forgiveness and salvation, and ends with praise for the sacrament of baptism. This cantata was revised for reperformance on Trinity Sunday of 1724 in Leipzig. The

cantata survives in a copy of the full score dating from this performance. The opening soprano aria (G major) has a ritornello in fugal form, and generally keeps to a polyphonic structure. It suggests the character of the 'pledge' of baptism. The fertile strength of this writing illustrates the image of the 'new life-giving flood'. The second movement is a bass recitative. It compares mankind's sin and the joy of those who are Christians through baptism. The alto aria in E minor (third movement) which follows is a prayer to Jesus in baptism. The piece is an aria on the concept of 'love', structurally unified by its foundation on a smooth continuo theme. Beginning with the fourth movement (bass recitative), with its image of 'the soul's bridegroom', Franck's libretto moves toward the mystical, turning a reflective eye toward the Passion and mankind's redemption. The concept of 'The Lamb of God' is given emphasis by an *Adagio* metismatic phrase, and the double meaning of the image of the 'serpent' is illustrated in an arioso for interweaving violins. This double meaning is, first, the 'old serpent' which symbolises sin, and second, the 'fiery serpent' (Numbers 21: 6–9) which Moses made and raised on a pole to take away sin. This second meaning is also seen as a symbol of Christ's crucifixion, referring back to the Gospel reading for Trinity Sunday. The tenor aria in the fifth movement (G major) sings to the 'salvation snakelet', 'death's death', Jesus Christ. The movement of the 'snakelet' appears in a writhing ritornello melody, and the mood feels suitable to a prayer text. After this, the fifth verse of Ludwig Helmbold's 1575 chorale *Nun laßt uns Gott dem Herren* is sung in a simple and powerful harmonisation (sixth movement, G major); encompassing the ideas of life and death, the libretto thus returns to the theme of baptism at the end.

Tadashi Isoyama 1996 (Vol. 4)

Barmherziges Herze der ewigen Liebe, BWV 185
(Merciful heart of eternal love)

Am 4. Sonntag nach Trinitatis

1. Aria (Duetto) (Soprano, Tenor). Oboe, Violoncello, Organo
2. Recitativo (Alto). Violini, Viola, Violoncello, Organo
3. Aria (Alto). Oboe, Violini, Viola, Violoncello, Violone, Fagotto, Organ
4. Recitativo (Bass). Violoncello, Organo, Fagotto
5. Aria (Bass). Violoncello, Organo, Fagotto
6. Choral. Oboe, Violini, Viola, Violoncello, Violone, Fagotto, Organo

This cantata was first performed on the fourth Sunday after Trinity (14th July) in 1715. The libretto is by Salomo Franck and is dated 1715. It follows a chamber music structure, and while it sticks to its function as a part of the greater church service, it also shares certain features with BWV 165, the cantata written shortly before it. The Gospel for this day is the passage which follows after Jesus's famous teaching of 'love thine enemy'. The reading begins with injunctions to forgive and to not judge other, and continues, 'For with the same measure that ye mete withal, it shall be measured unto you again' and 'Cast out first the beam that is in thine own eye, and then shalt thou see clearly to remove the mote that is in thy brother's eye'. Perhaps because the text is very rich in material, Franck's libretto incorporates with few changes the easy flow of Jesus's words, and this has elicited comments such as Schweitzer's 'due to the bland lesson-like libretto, [the beauty of this work] is diminished'. But we are bound to admire the emotional wealth with which Bach's music infuses the poetry. In that it gives living reality to a potentially dry text, this work may be numbered among Bach's masterpieces. It is known that there were performances of Cantata No. 185 in Leipzig in 1723 and in 1746/47, for which occasions the oboe part was given to a trumpet (*clarino*). We see a similar compositional structure, in which the work takes its musical frame from the instrumental presentation of the melody of the final chorale, in the Easter Day cantata for the same year, BWV 31. The sources

for the present work are the Weimar score (part of which is an autograph) and original parts as well as the score from the Leipzig performances.

The cantata begins with a calm siciliano-like duet (F sharp minor) for soprano and tenor. The theme of the piece is a musical exposition on the concept of 'mercy'; that the subject is often followed by its mirror form and both voices move in canon probably symbolizes that God's mercy is reflected in human pity. Then the oboe joins in with the melody of the last chorale and suggests the name of Jesus, the owner of the heart of love, hidden in the text. An elaborately set recitative for tenor follows (second movement), in which Jesus's teaching from the Gospel reading is brought to the human level. The core concept' 'As you measure, so shall others measure unto you', is emphasized in canon. This leads into an alto aria (third movement, *Adagio*, C major) in which the full-sounding accompaniment expresses the joy of the 'plentiful harvest' promised to the compassionate man. The instruments seem almost to be playing a phrase from an oboe concerto. The next movement is a bass recitative which summarizes Christ's words from the second half of the Gospel text. A tone of rigid warning is prominent. The aria in the fifth movement (*Vivace*, B minor) speaks of 'the Christian's art'. Bach uses the characteristic motif from the first line of the text as a motto, and its repetition serves not only to secure the musical cohesion of the movement, but also to emphasize the weightiness of the words. The concluding chorale (sixth movement, F sharp minor) is the call to Christ of Christians who have made the decision to follow the path of righteousness. Taking the first verse of Johann Agricola's 1529 hymn *Ich ruf zu dir, Herr Jesu Christ* (I call to Thee, Lord Jesus Christ), Bach sets it for four voices, with a descant-like solo line for the first violin.

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Production Notes (BWV 185)

The chorale part for the first movement of this cantata, the duet, was taken by an oboe for the first performance of this cantata in Weimar (At its reperformance in Leipzig the oboe was replaced by a slide trumpet.) In the score which has come down to us (a transcription from original parts), there are texts put to the chorale; however, according to Yoshitake Kobayashi of the *New Bach Edition Revised Commentary* (*Kritischer Bericht [Neue Bach-Ausgabe]*), this is the editorial addition of Zelter of the Singakademie in Berlin, and thus we do not use it for this recording.

Masaaki Suzuki 1996 (Vol. 4)

Nur jedem das Seine, BWV 163

(To Each Only His Due)

Am 23. Sonntag nach Trinitatis

1. Aria (Tenor). Violini, Viola, Violoncello, Violone, Organo
2. Recitativo (Bass). Violoncello, Organo
3. Aria (Bass). Violoncelli, Violone, Organo
4. Duett-Recitativo (Soprano, Alto). Violoncello, Organo
5. Duett-Aria (Soprano, Alto). Violini, Viola, Violoncello, Violone, Organo
6. Choral. Violini, Viola, Violoncello, Violone, Organo

Between August and November 1715, the court of Weimar was in mourning for the young and musically gifted Duke Johann Ernst. During these three months, the performance of cantatas was halted. The first cantata to be performed at the court chapel after the court came out of mourning, on 24th November, was BWV 163, for the Twenty-Third Sunday after Trinity. The Gospel appointed for this day (Matthew 22: 15–22) is a discussion between Jesus and the Pharisees. Jesus, being questioned as to whether it was 'lawful to give tribute unto Caesar', points to a denarius (a Roman coin) and

replies, 'render therefore unto Caesar the things which are Caesar's; and unto God the things that are God's'. This is an expression of the concept of the separation of state authority and ecclesiastical authority, and it relates also to the Epistle reading for the day (Philippians 3: l7–21), which says that 'our country is in heaven'. Salomo Franck's libretto of 1715 clearly takes this as its base, exhorting us to render unto God the true tribute of a pious heart. This work, which shares the form of many of the Weimar cantatas, is written for soloists with strings and continuo. A chorus is used only for the concluding chorale. The music, however, is full of devices. In particular the third movement, an aria with obbligato for double cello, and the fourth movement, a recitative dialogue for two voices in alternation, reveal the spirit of experimentation of the young Bach. The first movement, a tenor aria in B minor, repeats the phrase *Nur jedem das Seine!* (To each only his due!) as though it were a motto. The shortness of this phrase gave Bach sufficient freedom in composition. The second and third movements are a bass recitative and aria. The bass first says that all that we possess comes from God, and that all we can use as currency to repay Him is our hearts. Is not this currency, however, like a counterfeit coin? The final six bars, a fearful question, are marked by successive dissonances. The aria which follows (in E minor), with its deep voicing in instrument and singer, is unparalleled in form. The movement is scored for continuo with obbligato for two cellos which move contrapuntally. Does this suggest the work of the labourers reminting the currency, or the renunciation of the tarnished coin of Satan? The fourth and fifth movements are a recitative and duet for soprano and alto. The recitative with continuo accompaniment is a very distinctive piece in which the two voices, alternating between imitation and parallel movement, express the joy of giving the heart to God and the fear that the betraying flesh and blood will sully the offering. The tempo accelerates at the prayer for release from this world, and the continuo movement becomes more lively, emphasizing the words 'the true Christian'. The duet, a mystical piece, prays that we may be united with Christ. This type of piece is typical of the Weimar period. In the background, the strings in unison play the chorale melody *Meinen Jesum laß ich nicht* (I will not leave my Jesus). The closing chorale is indicated in the score as 'Chorale. *In simplice stylo*', and only the figured continuo part is given. The movement as it is recorded is a restoration from this incomplete score. The words are those of the eleventh verse of Heermann's 1630 chorale *Wo soll ich fliehen hin?*.

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Production Notes (BWV 163)

In the first movement of this cantata, the Bach-Gesellschaft edition gives the top line to the *oboe d'amore*, but this decision appears to have been arbitrary. In the header of Bach's autograph, the inscription 2 V, 1 Va, 2 Vc appears, making it plain that the line mentioned was intended for violin.

As for the sixth and final movement of the same cantata, the autograph and all other extant source materials give neither melody nor harmonization for the chorale; all that remains is a figured continuo part which has been marked *Chorale. In simplice stylo*) (Chorale, in simple style). Concerning the melody and text of the chorale, in the 1715 anthology *Evangelisches Andachtsopfer* by Salomo Franck, author of the texts upon which this cantata is based, we find printed as the final piece the first two lines of the last verse of Johann Heermann's chorale *Wo soll ich fliehen hin?* (Whither shall I fly?), and so in the *Neue Bach-Ausgabe* this melody and text have been assigned to the soprano part. However, let us consider the meaning of Bach's indication *simplice stylo*. Since the original parts are completely lost, these is no better means than speculation of discovering Bach's intentions. Fundamentally, *simplice* (simple) style could be meant to indicate that all of the singers (possibly with the full congregation) should sing the chorale melody as if it were a hymn, in unison, while the organ follows the figured bass to accompany. In this case, however, it is scarcely credible that all of the strings should also be intended to play in unison. The theory that the full congregation would join in

the singing of the final chorale of a cantata cannot be disproven, and if the inscription *simplice stylo* were meant to indicate this method of perfomance, it is strange that it should appear in no other place among the cantata chorales. What is it about the closing of this particular cantata that it should require a special indicative marking?

On this recording, the vocal parts of the cantata are taken by four solo voices, and we have chosen to read this *simplice* to mean 'with everyday simplicity'; the closing chorale is thus performed in simple four-part harmony.

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Concerning Pitch

For this recording, as for our recordings of other works from the Weimar period, the strings and organ, with the vocal parts, are using *Chorton* (a' = ca. 465). The oboe alone in BWV 199 uses *Kammerton* (a' = ca. 415), and for BWV 185 the pitch is French pitch (a' = ca. 392). The reason for this is that we attempt to assemble, insofar as it is possible, the original instruments for each cantata as it was performed in Weimar. The special parts still extant for *fagotto* (bassoon) for both BWV 199 and BWV 185 are written in the same key as the strings, from which we know that these pieces were most likely performed at *Chorton* in Weimar; here, because it proved unfeasible to procure an original *fagotto*, we have used a transposed *Kammerton* (a' = 415) instrument in its place.

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Vol. 5 – Cantatas from Weimar III

The five cantatas on this recording were written during Bach's Weimar period (1708–1717). Although this period, when Bach held the post of court organist to Duke Wilhelm Ernst of Sachsen-Weinar, is known as the Golden Age of organ music, in March 1714 Bach was given the title of *Konzertmeister*, and this also marked the beginning of the flowering of the church cantata. From this point onward, he produced roughly one cantata a month, and these works are influenced by Italian opera style. The works of this time are not merely a preparation for the grand cantata works of the Leipzig period, which began in 1723: indeed, many of them were reperformed in Leipzig and formed an important part of the cantata repertory.

The special characteristics of the Weimar cantatas are lyrical and intimate arias and in particular duets filled with the yearning for love. The five works on this recording all open with and are driven by solo movements, and choral participation is very limited (indeed, in BWV 152 there is no chorus at all). The orchestration too is structured very simply, but a variety of instruments are used among the five works, and a sonority which cannot be found among the numerous cantatas of the Leipzig period is reflected in them. Within the mechanical form imposed on him, Bach was doubtless enjoying a new realm of experimentation at this time.

Leaving aside for the moment BWV 18, the libretto of which was written by Erdmann Neumeister, and BWV 143, the libretto of which is anonymous, the remaining three cantatas are all based on libretti by Weimar court poet Salomo Franck. Franck's poetry stands out even among Bach''s cantata libretti for the beauty of its strong emotional imagery; it was very well-suited to the youthful sensibility of Bach during his Weimar tenure. One of these three libretti, *Komm, du süße Todesstunde* (*Come, thou sweet death's hour*), is a very emotional expression of longing for death; Bach's periodic revisiting of this theme surely indicates that it was one which held particular importance for him.

Tadashi Isoyama 1997 (Vol. 5)

Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18
(For as the rain and snow come down from heaven)

Weimarer Fassung

1. Sinfonia.
Viole, Basso continuo (Violoncello, Violone, Bassoon, Organo)
2. Recitative (Bass). Gleichwie der Regen und Schnee vom Himmel fällt...
Basso continuo (Violoncello, Bassoon, Organo)
3. Chorale (Litanei) and Recitative (Tenor, Bass). Mein Gott, hier wird mein Herze sein...
Choir, Viola, Basso continuo (Violoncello, Violone, Bassoon, Organo)
4. Aria (Soprano). Mein Seelenschatz ist Gottes Wort...
Violas, Basso continuo (Violoncello, Violone, Organo)
5. Chorale. Ich bitt, o Herr, aus Herzensgrund...
Choir, Viole, Basso continuo (Violoncello, Violone, Bassoon, Organo)

BWV 18 is one of the earliest of the Weimar cantatas, most likely written in 1713 or 1714, and by 1715 at the latest. Very unusual in having been scored for four violas and continuo, the work displays as a result of this orchestration a subdued tonal quality. Musically speaking, however, it is certainly rich in experimental spirit, and can be said to have about it a clear individualism. Its most notable aspect is that it encompasses a wide range of styles, including recitative beginning in the *secco* style (accompanied only on continuo) developed in the field of Italian opera and finishing in the more aria-like *accompagnato* style (with fuller instrumental accompaniment). For this reason, I have taken to calling this cantata Bach's recitative study.

Further, the third movement quotes from Luther's Litany for a ceremonial image, making the work conspicuous for having a strongly evocative Lutheran character.

This cantata was written for the liturgy of Sexagesima Sunday (sixty days before Easter), which falls in February, in the dead of winter. Bach found the libretto in a collection of poetry published in 1711 for the Court of Eisenach by the Lutheran pastor Erdmann Neumeister of Hamburg. Neumeister had great influence on Salomo Franck and other poets of Bach's day; it was he who conceived of making the use of the Italian opera form of recitative and aria in Lutheran church cantatas. A famous story tells of the time when, perhaps because he was unable or unwilling to pay a 4,000 mark donation to the church. Bach did not win a position in Hamburg; on this occasion Neumeister is said to have expressed his regret: 'Even if angels had come down to dance on this earth, he would not have become organist here.'

The theme of Neumeister's libretto, the parable of the sower, comes from the Gospel reading for Sexagesima, St. Luke 8: 4–10. The seed itself represents the Holy Word; the reason some seeds wither while others flourish is the ground upon which the seeds fall. The point of the parable is that one must hear Holy Scripture with an open and welcoming heart. It follows from this that a close examination of this Scripture engenders love and respect for what it contains.

A Sinfonia in A minor begins the cantata. This introductory movement, with descending rain and snow phrases, combines the styles of old chaconne and concerto-form ritornello; this evokes the feeling of longing for the blossoming of Holy Scripture in the midst of desolation. The four violas and continuo (with fagotte and cello parts) form an unusual orchestration; for its second performance in 1724 at Leipzig, two recorder parts were added. (This recording is faithful to the original Weimar orchestration.)

The chorus which usually follows a sinfonia is absent; the second movement is a bass solo which begins the narrative with dignity. This text, however, does not come fron St. Luke's Gospel, but rather from the passage in the book of Isaiah to which the Gospel passage refers (Movement 2, Recitative): 'As the rain and snow remain on the earth, giving seed and bread, so my word will not return to me empty, but will accomplish what I send it to do'. The continuo is in the *secco* style, but the listener's imagination fleshes the sound out fully. The third movement is a 'Recitative and Litany' construction unique among the cantatas. Picking up the theme of the preceding movement, the tenor prays that the 'seed' which is the Holy Word may fall into good soil in his soul (*Adagio*, F major). Then, shifting to an A minor *Allegro*, a chorus of soprano voices introduces Luther's Litany (a series of short prayers and supplications with responses). The Recitative and Litany alternate four times (the tenor and bass taking the Recitative part): this dramatic and original composition is the central movement of the cantata.

Movement 4, an Aria in F major for soprano, takes a step away from the dramatic effect of the common prayer to reflect inwardly. Light-heartedly, the soprano sings of the pleasure of having God's Word as her treasure. The tone character of the four violas playing in unison probably illustrates 'the nets of the world and Satan'. After this wide range of differing styles from movement to movement, the work ends simply with a four-part chorale (Number 5, A minor), the text of which expresses trust in the Holy Scriptures as an expression of true faith.

Tadashi Isoyama 1997 (Vol. 5)

Tritt auf die Glaubensbahn, BWV 152
(Walk in the way of faith)

1. Sinfonia.
Viola d'amore, Viola da gamba, Oboe, Recorder, Organo
2. Aria (Bass). Tritt auf die Glaubensbahn...
Viola da gamba, Oboe, Organo
3. Recitative (Bass). Der Heiland ist gesetzt...
Viola da gamba, Organo
4. Aria (Soprano). Stein, der über alle Schätze...
Viola d'amore, Viola da gamba, Recorder, Organo
5. Recitativo (Bass). Es ärgre sich die kluge welt...
Viola da gamba, Organo
6. Aria (Duet) (Soprano, Bass). Wie soll ich dich, Liebster der Seelen, umfassen?...
Viola d'amore, Oboe, Recorder, Organo

This cantata for the Sunday after Christmas was first performed on 30th December 1714 at Weimar. It is a small-scale work for soprano and bass soloists, concluding with a duet for the Soul and Jesus. The unusual orchestration is for recorder, oboe, viola d'amore, viola da gamba and continuo; it is particularly noteworthy in being the only work among the cantatas to make use of the viola d'amore. The gentle and somewhat old-fashioned atmosphere created by this instrumentation gives a particular charm to the work.

The Gospel for the Sunday after Christmas, for which this cantata was produced, has as its text the infant Jesus being 'set for the fall and rising again of many in Israel' – the heart of this is the concept of a contrast of opposites. The liturgy for this day removes itself from the spirit attending the celebration of the Incarnation to look forward to the inevitable conclusion of events in the Passion. Salomo Franck's libretto for this cantata makes use of the image of the stone. In Jesus's Incamation, says the text, God sets a Corner Stone on the earth; this stone is the foundation of faith, and those who

walk in the way of faith will never stumble. The cantata follows a path through the consideration and praise of the stone to a lovely duet representing the meeting of the Soul and Jesus.

Here, as in BWV 18, the cantata begins with a Sinfonia. A slow introduction is followed by a fugue, and the overall structure resembles that of an organ piece. The four-bar introductory passage, for four instruments playing in 4/4 time, touches the image of the four directions as they are known to man, and can therefore be interpreted as a suggestion of the idea of the way (of faith). The fugue is an *Allegro ma non troppo* in 3/8 time, the theme of which was later used in Bach's A major Prelude and Fugue, BWV 536. In the descending motion of the fugue, the theme of the next aria can be detected.

The second movement, a bass aria in E minor/G minor, js written as a trio for bass, oboe and continuo. The descending 'walking motif', as Schweitzer deemed it, sets the pace for the bass's words about 'Walking in the way of faith'. Going on to interpret the stone image from an individual point of view, the bass then tells of the person who stumbles over the stone and the person who depends on the stone for strength, the music enphasizing the contrast (Number 3, Recitative).

Falling in the middle of the piece, the first appearance of the soprano is in the following aria (*Adagio*, G major/B flat minor). Here, she praises the stone above all treasures. The interchange between the subdued recorder and viola d'amore creates a heavenly atmosphere. The bass then returns with a warning to the world which is taken from St. Paul's First Letter to the Corinthians: in the face of faith, reason (wisdom) has no strength. The final movement (*Andante*, E minor/G minor) is one of the dialogues for the Soul and Jesus of which Franck was so fond. The instrumental *obbligato* too now melts into unison. With its dance rhythm, reminiscent of a gigue, the music delightfully illustrates the image of the heart turning to holy unity.

Tadashi Isoyama 1997 (Vol. 5)

Mein Gott, wie lang', ach lange?, BWV 155
(My God, how long, ah long?)

1. Recitative (Soprano). Mein Gott, wie lang, ach lange?...
Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
2. Aria (Duet) (Alto, Tenor). Du mußt glauben, du mußt hoffen...
Fagotto, Basso continuo (Violoncello, Violone, Organo)
3. Recitative (Bass). So sei, o Seele, sei zufrieden!...
Basso continuo (Violoncello, Violone, Organo)
4. Aria (Soprano). Wirf, mein Herze, wirf dich noch...
Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
5. Chorale. Ob sichs anließ, als wollt er nicht...
Violini, Viola, Basso continuo (Violoncello, Fagotto, Violone, Organo)

First performed at Weimar on 19th January 1716 (the Second Sunday after Epiphany), this cantata was also heard at Leipzig on 16th January 1724, the same Sunday in the liturgical calendar. As with BWV 152, the libretto for this work is by Salomo Franck. The libretto is an interpretation of the Gospel text appointed for the day, the story of the Marriage at Cana (where Jesus turned water into wine), from a Lutheran perspective. At the heart of this interpretation is the message that one must have faith even in hardship. It is one of thee simpler cantatas, beginning with a recitative and using chorus only for the chorale, but Bach's masterfully composed music does much to enhance the meaning of its message. Notable is its instrumentation: it is scored for strings and continuo with solo oboe.

Lost in fruitless sufferings, the Christian speaks in the first movement (soprano Recitative). The mood is supported by dissonances in the harmony and a relentless motion in the continuo. A remarkable image appears close to the end of the movement in 'der Freuden Wein' – 'the wine of joy'. The second movement is a duet for alto and tenor (A minor). Against a technically challenging oboe background (it is certain that Bach had an excellent oboist at this period), the alto and tenor call to the first singer, giving the imperative 'must' – 'müssen' – to the concepts of having faith and having hope. At the end of this aria, the bass comes in with a firm declamation (Number 3, Recitative): 'Soul, be content. Your suffering is a test from God, and it will be exchanged for joy'. The continuo answers the bass's expressive pronouncements with occasional but remarkable illustrative passages. The heart responds to these arguments, throwing itself on God wholly in the next movement (Number 4). In this soprano aria in F major, the abandonment demonstrated in the music of the opening phrase, 'Wirf' ('Throw') [thyself into God's arms], supplies the impetus for the entire movement. Finally, an F major harmonization of a chorale by Paul Speratus singing of faith in God closes the work.

Tadashi Isoyama 1997 (Vol. 5)

Fagotte and Bassoon in BWV 155

We generally think of the fagotte and the bassoon as being the same instrument, but the fagotte and bassoon which appear in Bach's cantatas are in fact slightly different. The research of Ulrich Prinz (Bachjahrbuch 1981, p. 108ff) and Lawrence Dreyfus (Bachs Continuo Group, 1987, p. 108ff) is of great help in understanding the distinction. According to Prinz, among the 19 pieces calling for fagotte or bassoon from within Bach's church cantatas performed up to the Weimar period, there are three which indicate bassoon (or *bassono*) on the original materials; the rest are all marked for fagotte (or *fagotto*). Similarly, all of the Leipzig cantatas except for four (three of which were written at Weimar) call for bassoon, from which fact it is clear that Bach himself made a distinction between the two instruments. Another very important point is that among the cantatas from the period up to Weimar, all three which call for *bassono* also use double oboe and reed instruments, and in the one place where a work written in *Kammerton* (between a whole tone and a minor third lower than the ordinary pitch used by organ and strings) makes use of the oboe, the part marked for *fagotto* is written largely at the same pitch as the strings. In other words, it is indicated that the bassoon was an instrument at a low pitch originating in France, a relatively progressive country for wind instruments, while the fagotte sounded at the same pitch as the ordinary organ.

Only the composer's autograph remains as source material for BWV 155, which contains a duet with a unique fagotte *obbligato*; all the original parts are lost. In this score, the *obbligato* part for the second movement (the duet) is marked 'Fag.', but the part itself is written at the same pitch as the organ, making it seem at first glance that the notation refers to a higher-pitch (*Chorton*) fagotte. However, the low G_1 which appears in bar 37 and the emphatic rewriting in Bach's own hand of a capital letter G indicate that the fagotte in question could certainly produce this note. According to J.G. Walther (in his *Musicalisches Lexikon*, 1732), the fagotte's lower range limit is 'ordinarily C. Sometimes as low as B_1 or A_1'. If we go by this guide, the G_1 is outside the lower limit of the fagotte's range. One possible explanation for this is that perhaps the work was performed not in *Chorton* but using instruments tuned to *Kammerton*, between a whole tone and a minor third lower. This would mean that the duet in question would not be played in A minor, but in C minor, and the lowest note then would not be a G_1 but a B $flat_1$, which is within the range mentioned above. The lost fagotte part was probably written in this way. We have therefore chosen to use a *Kammerton* (also called French pitch; a' = approximately 392 Hz) fagotte for this recording (with the strings and organ, depending on the instrument, approximately at a' = 465 Hz).

Masaaki Suzuki 1997 (Vol. 5)

Komm, du süße Todesstunde, BWV 161
(Come, thou sweet death's hour)

1. Aria (and Chorale). Komm, du süße Todesstunde...
Recorders, Basso continuo (Violoncello, Organo)
2. Recitative (Tenor). Welt, deine Lust ist Last...
Basso continuo (Violoncello, Organo)
3. Aria (Tenor). Mein Verlangen ist, den Heiland zu umfangen...
Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
4. Recitative (Alto). Der Schluß ist schon gemacht...
Recorders, Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
5. Chorus. Wenn es meines Gottes Wille...
Recorders, Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
6. Chorale. Der Leib zwar in der Erden...
Recorders, Violini, Viola, Basso continuo (Violoncello, Violone, Organo)

Long known for its impressive title, this cantata was most likely first performed on 27th September 1716 (the sixteenth Sunday after Trinity), late in the Weimar period. (It was performed again in Leipzig in about 1735.) It was thought to have been premièred on 6th October 1716, but because of the period of mourning surrounding the death of Weimar's Duke Johann Ernst that year, it is now thought that the first perfomance of the new cantata was delayed by a year. With a libretto by Salomo Franck, it has a flavour of intimacy in common with the other four cantatas on this fecording.

The text of the lesson for the Sunday corresponding to this cantata is the story of the raising of the son of the widow of Nain. Franck, the librettist, makes a connection between the young man of Nain and mankind on its deathbed, and thus likens the story of the raising of the young man to our feelings of hope that we will attain the life of the next world. Bach has enhanced the text with deeply symbolic music, using two recorders to represent the sound of funeral bells. The music is based on a Hassler chorale melody which is best known from its inclusion in the *St. Matthew Passion*.Here it is not only used in the first and last movements, but is also the source of the themes of each of the other movements.

The alto begins, taking the peaceful melody from the recorders to sing of the anticipation of death (C major aria). From time to time the organ *sesquialtera* (a mixture stop with Quint and Terz) plays the chorale melody. (In the Leipzig performance of the cantata, the first verse of the chorale text itself was sung by a soprano.) In the next movement (number 2, Recitative), the tenor sings in a severe tone, abjuring the pleasures of the world, and turning his thoughts toward the bliss of heaven. Continuing, the tenor sings of his anticipation of death (Number 3, aria in A major) above a flowing accompaniment. The effect is to deepen the sense of sincere longing. A powerful recitative for alto follows (Number 4), using all the instruments. In this movement the anticipation of death appears to be fulfilled, and the alto's declamation, welcoming death and the ringing of the funeral bells, is filled with a pathos amounting almost to obsession.

As the echo of the funeral bells dies away, the music takes on a feeling of innocence which it might not be incorrect to deem extreme. The C major chorus which falls here (Number 5) conveys the sweet joys of heaven with a high ritornello in 3 and very simply-written vocal parts.

The chorale which has made recurring appearances throughout the piece shows itself in its full form for the first time in the final movement (Number 6, A minor). Bach gives the recorders a soaring descant above the four-part chorus, creating the image of the flesh transfigured.

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Lobe den Herrn, meine Seele, BWV 143
(Praise the Lord, O my soul)

1. Chorus. Lobe den Herrn, meine Seele...
3 Corno da caccia, Timpani, Violini, Viola, Fagotto, Basso continuo (Violoncello, Violone, Organo)
2. Chorale (Soprano). Du Friedefürst, Herr Jesu Christ...
Violini, Basso continuo (Violoncello, Violone, Fagotto, Organo)
3. Recitative (Tenor). Wohl dem, des Hilfe der Gott Jakobs ist...
Basso continuo (Violoncello, Organo)
4. Aria (Tenor). Tausendfaches Unglück, Schrecken...
Violin solo, Violini, Viola, Basso continuo (Violoncello, Violone, Organo)
5. Aria (Bass). Der Herr ist König ewiglich...
3 Corno da caccia, Timpani, Fagotto, Basso continuo (Violoncello, Organo)
6. Aria (with Chorale) (Tenor). Jesu, Retter deiner Herde...
Fagotto, Violini, Viola, Fagotto, Organo (Vox humana), Basso continuo (Violoncello, Organo)
7. Chorus and Chorale. Gedenk, Herr, jetzund an dein Amt...
3 Corno da caccia, Timpani, Violini, Viola, Fagotto, Basso continuo (Violoncello, Violone, Organo)

Although it is believed that Bach was the composer of this New Year's Day cantata, there are many uncertainties surrounding it.

The cantata reaches us through a manuscript dating from 1762, twelve years after Bach's death, which doesn't even seem Bach-like in some aspects of its style. According to Spitta, it was first performed at New Year in 1735, but recent research has shown this not to be the case. (In fact, it was the fourth section of the *Christmas Oratorio* which was performed at that time.) If, indeed, Bach was the composer of the piece, considering its lack of sophistication, it can only have been an early work. The libretto consists of three verses of Psalm 146 and two verses of a chorale by Jacob Ebert (*Du Friedefürst, Herr Jesu Christ* / *Thou Prince of Peace, Lord Jesus Christ*, 1601). The structure is free and festive for the New Year. Instrumentally, too, the work has a festive tone: it calls for three horns, timpani and fagotte (bassoon).

The opening movement is a chorus in B flat major which dances along in a lively 3/4. While the wind instruments have lively fanfares, the chorus remains in statelier homophony. It is followed by a chorale in 4/4 in the same key in which the soprano sings a mostly unembellished melody while the violins and continuo enrich the line.

Movement 3 is a psalm verse in recitative for tenor. It peacefully declares that it is well for the man who puts his confidence in God. The tenor continues into a C minor aria in 4/4 (Movement 4). This describes the condition of nations who are not experiencing the 'blessings-year' sung of in the second part of the aria. The lower strings and continuo represent the disturbed state of the nations who do not put their trust in God, while the violins I with a triplet theme portray those who do.

Movement 5 returns to B flat major for a bass aria in 3/4. The powerful proclamation that 'the Lord is King everlastingly' is enriched by the horns and percussion. There is a strong resemblance here to the first chorus of Cantata 71, *Gott ist mein König* / *God is my King*, and it may be that it is one of the sources of material for this movement.

The second tenor aria which follows (G minor, 4/4) is perhaps the most charming movement of the cantata. The free flow of the text, which entreats Jesus to remain our refuge, prays for the happiness of the new year. Bassoon and continuo in duet surround the tenor, creating an old-fashioned trio structure. In the background, the strings and organ reeds (Vox Humana stop) play the melody of the chorale *Thou Prince of Peace. Lord Jesus Christ*.

Concluding the cantata is Movement 7 (B flat major, 6/8), which combines psalm and chorale. The soprano sings the chorale melody in long notes against the joyful 'Hallelujah' from the psalm, brought forth with great liveliness by the three lower voices. This chorale, with the vibrant tones of the wind instruments, seems more a beginning than the final movement of the work which it is.

On this recording, this piece was performed at *Kammerton*, using three hunting horns (*corno da caccia*) in B flat which have a range an octave higher than normal horns.

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Edition Problems in Cantatas BWV 18 and 161

At the time when Bach was performing his cantatas regularly, there was often a need to revise the original orchestration of a piece. Changes in the instrumentation of both BWV 18 and 161 were made for the Leipzig performances of these cantatas. BWV 18 was first performed with the unique orchestration of four violas and continuo, but for its reperformance the entire work was reorganized for one or two violas with recorder, which served to clarify the musical outline. The circumstances of BWV 161's revision are somewhat more complicated. The surviving mateial consists of a full score by an unknown copyist, dating from about 1735, and late 18th-century copies of the parts for the Leipzig reperformance; the original malerials have all been lost. It is possible that for the reperformance the *obbligato* for double recorder throughout was transferred to flute, and a violin was added to this part for the opening alto aria. Further, the organ chorale was sung by a soprano. For this recording, however, we have stayed with the original Weimar instrumentation. According to the above-mentioned copy of the full score, the recorder parts in the first movement are written in E major, while the rest of the instruments are written in C major, pointing to a characteristic convention of the Weimar court: the recorders are tuned to the lower *Kammerton* (a' = 392 Hz), while the other instruments are based on *Chorton* (a' = 465 Hz).

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Vol. 6 – Cantatas from Weimar

Ich hatte viel Bekümmernis, BWV 21

(There were many afflictions)

Erster Teil

l. Sinfonia
Oboe, Violini, Viola, Violoncello, Fagotto, Organo, Violone
2. Chorus. Ich hatte viel Bekümmernis in meinem Herzen...
Oboe, Violini, Viola, Violoncello, Fagotto, Organo, Violone
3. Aria (Soprano). Seufzer, Tränen, Kummer, Not...
Oboe, Violoncello, Organo
4. Recitativo (Soprano). Wie hast du dich, mein Gott...
Violini, Viola, Violoncello, Fagotto, Organo, Violone
5. Aria (Tenor). Bäche von gesalznen Zahren...
Violini, Viola, Violoncello, Fagotto, Organo, Violone
6. Chorus. Was betrübst du dich, meine Seele...
Oboe, Violini, Viola, Violoncello, Fagotto, Organo, Violone

Zweiter Teil

7. Recitativo (Soprano/Bass). Ach Jesu, meine Ruh...
Violini, Viola, Violoncello, Fagotto, Organo, Violone
8. Aria (Duet) (Soprano/Bass). Komm, mein Jesu, und erquicke...
Violoncello, Organo
9. Chorus. Sei nun wieder zufrieden...
Oboe, Violini, Viola, Violoncello, Fagotto, Organo, Violone
10. Aria (Soprano). Erfreue dich, Seele...
Violoncello, Organo
11. Chorus. Das Lamm, das erwürget ist...
Trombe, Timpani, Oboe, Violini, Viola, Violoncello, Fagotto, Organo, Violone
Alternative Movements. BWV 21
3. Aria (Tenor). Seufzer, Tränen, Kummer, Not...
Violoncello, Organo
7. Recitativo (Tenor/Bass). Ach Jesu, meine Ruh...
Violini, Viola, Violoncello, Fagotto, Organo, Violone
8, Aria (Duet) (Tenor/Bass). Komm, mein Jesu, und erquicke...
Violoncello, Organo

In the latter part of his tenure as organist at the court chapel in Weimar (1708–17, when he was 23–32 years of age), Bach composed approximately 20 church cantatas to be used in feast-day services. These are filled with youthful sensibility and vitality, and are considered to have been a stepping-stone to the greater Leipzig cantata series, which Bach began in 1723. This recording contains two especially well-known cantatas from Weimar; Bach himself considered these to be important works, as it is known that he reperformed them on a number of occasions, with some significant revisions to differing performance venues and personnel.

BWV 21 is a large cantata consisting of 11 movements organized into two parts – notable even among Bach's cantatas for its scale. The circumstances of its composition are convoluted, but Martin Petzoldt's recent analysis suggests the following. The original form of the work (movements 2–6 and 9) was produced for a memorial service held on 8th October 1713 at the Church of SS. Peter and Paul in Weimar for the former Prime Minister Schwarzburg-Rudolstadt's wife, Aemilia Maria Haress. In 1714 Bach expanded the cantata to its present 11 movements for performance on the Third Sunday after Trinity (17th June), encompassing in its scope a farewell to Duke Johann Ernst, who was then setting off on a journey. This is now referred to as the Weimar version. Subsequently, in the autumn of 1720, when Bach was a candidate for the position of organist at the Jacobikirche in Hamburg, he produced a new manuscript in D minor (which is the basis for the version on this recording). Yet another manuscript, this one strengthening the brass, was created for performance on the appropriate Sunday in 1723 (13th June), immediately after Bach took up the position of Kantor at the Thomaskirche. For a detailed discussion of the variations in the voice parts and in pitch between the various versions, please refer to Masaaki Suzuki's notes in this booklet.

Cantata 21 has at its heart the text from the Gospel for the Third Sunday after Trinity: the parable of the lost sheep (Luke 15: 1–10). It illustrates the message, 'Joy shall be in heaven over one sinner that repents, more than over ninety and nine just persons, who need no repentance.' This parable was told by Jesus, who was with a group of tax collectors and sinners, as a reproach to the discriminatory and critical Pharisees and scribes. Salomo Franck's libretto is from the perspective of one of these sinners, who, overwhelmed by the evils of the world, is on the brink of the abyss of despair when he sees the light of Jesus and is filled with joy, praising God, The lamenting first part is grounded in D minor, while Part II, which sings of the joy of salvation, moves through G major to an eventual B major resting place.

The first movement opens with an instrumental Sinfonia, an *Adagio assai* in D minor. It is a sorrowful piece dominated by the oboe and first violin.

The chorus enters with the word 'Ich' ('I') repeated three times in overlapping progression, and moves into the main chorus (number 2, D minor). Following a Vivaldi-like free fugue, the word 'aber' ('but') introduces a shift to a *Vivace* F major for the latter half of the movement. For all of that, it is no more than a preview of the consolation to follow.

The soprano aria (*Molto adagio*, D minor) in the third movement itemizes a list of synonymous expressions of the sinner's sorrow and tribulation. A gentle basso continuo underlies the oboe that illustrates the suffering expressed with deep sentiment by the soprano. The soprano builds on this imagery of suffering in the next movements (number 4, a recitative, and number 5, a *Largo* aria in G minor). The weeping introduced in movement 3 becomes 'streams of salt tears...', and in the middle section, images such as 'storms', 'waves' and 'hell' are vividly illustrated. The chorus closes the first part with a quotation from Psalm 42: 'Why troublest thou thyself, my soul?' (number 6, G minor). In comparison with the opening chorus, this movement begins with a call of consolation and is uplifting both in tempo and in mood.

Part II opens with a dialogue between the soul (soprano) and Jesus (bass). The soul, wandering in darkness, calls to the Lord for help, and Jesus answers, promising light and protection. The two then sing a charming love duet (number 8, F major). Skilful exchanges of 'ja' ('yes') and 'nein' ('no') resemble the Italian *opera buffa* form. At this point, the chorus presents the text of a psalm verse in polyphony, interwoven with a chorale melody (number 9, A minor). Explaining the pointlessness of fear, the chorus exhorts the soul to be contented in this movement initially conceived of as the ending of the cantata.

The soprano aria which was added ('Erfreue dich, Seele' ['Rejoice thee, soul'], number 10, F major), has joyful steps as the return to the fold is sung, and all the shadows of the first aria (number 3) are lost in heavenly light. This moves into the finale, a very lively chorus which calls for three trumpets and timpani (number 11, D major). It begins with a massive *Grave*, and flows into an *Allegro* fugue that would not seem out of place in Handel's *Messiah*.

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Concerning the Edition of BWV 21

A number of problems attend today's performance of the very broad-scale cantata BWV 21 ('Ich hatte viel Bekümmrnis').

The form of this work which we have today is derived from a collection of 28 instrumental part manuscripts resting in the Staatsbibliothek in Berlin, Gemany (St354), but at the very least, Bach used these instrumental parts for three separate performances of the cantata. We cannot trace every change Bach made for the purposes of each discrete performance, but it is known that the arias for high voice were sung by a tenor in the 1714 Weimar performance, whereas in Cöthen in 1720 (the performance was probably in Hamburg), a soprano sang them all, limiting the demand for soloists in both cases to two voices. It is also clear today that in 1723 in Leipzig, solos were assigned to soprano, tenor and bass, requiring that there be three soloists available. Also in Leipzig, all the chorus parts (except No. 2) were sung with alternating soli and tutti, and trombones were appended in No. 9.

According to Martin Petzoldt, there is evidence that the first performance of this cantata occurred sometime before 1714, probably just after its composition in 1713. If this is indeed the case, it appears very likely that the arias for high voice were performed by a soprano at this early performance.

The 1714 perfomance took place at a service to bid farewell to Duke Johann Ernst, who was travelling to Frankfurt am Main for the sake of his health. At this performance, all the high arias were given to the tenor for reasons relating to the young Duke, but from the fact that all subsequent performances assign the duet between the soul and Jesus to soprano and bass, it can be inferred that this was the original intention, and the 1714 performance was an exception. At any rate, it is certain that in 1720, when Bach revisited the work as part of his application for the position of organist at the Jacobikirche in Hamburg, the arias were left to the soprano, and in Leipzig as well, the dialogue between the soul and Jesus was taken by soprano and bass.

Determining the exact pitch and key for each performance is another interesting question. At Weimar in 1714, all cantatas without exception were performed with all instruments including oboe tuned to C minor. Since no *Chorton* (a' = ca. 465) oboes exist, this indicates *Kammerton* (a' = ca. 415). It is also certain from the instrumental parts still in existence from the 1720 performance that it was played in *Kammerton* tuned to D minor. The Leipzig rendition was clearly played in *Kammerton* in C minor, because there is an organ part in B flat minor extant from that performance. (The organ part for Leipzig was normally one tone lower than those of the other instruments.)

After much consideration and consultation, the decision was that for this recording, we would present a version which attempts to portray the full scope of Bach's revisions. That is, we have recorded the cantata according to the D minor manuscripts from the 1720 Hamburg performance during the Cöthen days, but include excerpts from the Weimar edition (1714) in an appendix at the end of the CD. Contained in this appendix are Nos. 3 (Aria), 7 (Soul/Jesus Duet Recitative), and 8 (Duet, Tenor/Bass). In addition, a second recording of the full cantata according to the Leipzig edition (1723) will be completed in the near future for inclusion in the framework of 'Cantatas composed in 1723' later in this series.

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The different versions of BWV 21

	Format before 1714	**1714 Weimar**	**1720 Cöthen**	**1723 Leipzig**
Pitch of Strings	?	Kammerton	Kammerton	Kammerton
Tuning	C minor?	C minor	D minor	C minor
l. Sinfonia				
2. Chorus				
3. Aria	Sop	Ten	Sop	Sop
4. Recitative	Sop	Ten	Sop	Ten
5. Aria	Sop	Ten	Sop	Ten
6. Chorus				Soli/Tutti
7. Recitative	Sop/Bas	Ten/Bas	Sop/Bas	Sop/Bas
8. Duet	Sop/Bas	Ten/Bas	Sop/Bas	Sop/Bas
9. Chor (Chorale)				Soli/Tutti + 4 Trombones
10. Aria	Sop (possibly Ten)	Ten	Sop	Ten
11. Chorus				Soli/Tutti

Der Himmel lacht, die Erde jubilieret, BWV 31
(The heavens laugh, the earth rejoices)

1. Sonata.
Trombe, Timpani, Oboi, Taille, Violini, Viole, Violoncello, Violone, Fagotto, Organo
2. Chorus. Der Himmel lacht! die Erde jubilieret...
Trombe, Timpani, Oboi, Violini, Viole, Violoncello, Violone, Fagotto, Organo
3. Recitativo (Bass). Erwünschter Tag! sei, Seele, wieder froh!...
Violoncello, Organo
4. Aria (Bass). Fürst des Lebens, starker Streiter...
Violoncello, Organo
5. Recitativo (Tenor). So stehe dann, du gottergebne Seele...
Violoncello, Organo
6. Aria (Tenor). Adam muß in uns verwesen...
Violini, Viole, Violoncello, Violone, Fagotto, Organo
7. Recitativo (Soprano). Weil dann das Haupt seiner Glied...
Violoncello, Organo
8. Aria (Soprano). Letzte Stunde, brich herein,..
Oboe, Violini, Viole, Violoncello, Violone, Organo
9. Chorus. So fahr ich hin zu Jesu Christ...
Tromba, Oboi, Taille, Violini, Viole, Violoncello, Violone, Fagotto, Organo

With the exception of the *Easter Oratorio*, only two of Bach's cantatas for Easter Day are still in existence: BWV 4 and BWV 31. Both of these works are relatively early but offer a wide range of contrasts, and were often reperformed in Leipzig.

Unlike BWV 4, which looks back on the Passion through a Lutheran chorale text, BWV 31, which uses a libretto by Salomo Franck, is a true festival piece, requiring three trumpets, timpani, three oboes and an oboe da caccia, which captures the great rejoicing of Jesus's resurrection. This rejoicing is transformed into fervent hope of participation in the resurrection of Christ, at last leading to a great chorale singing of death and eternity. The cantata was first performed on 21st April 1715, when Bach had just turned 30. It was heard again the very next year; Masaaki Suzuki describes subsequent performances and the questions of pitch and instrumentation elsewhere in this booklet.

The cantata opens with a movement entitled Sonata, which is a concerto-like instrumental overture. Dancing 6/8 metre here is evocative of the *Brandenburg Concertos*. As this movement ends, the chorus introduces the shouts of 'The heavens laugh! The earth rejoices!' The *Allegro* C major chorus uses short blocks and fugue-sections in alternation to present very lively images of 'laugh' and 'rejoice'. After an *Adagio* section in A minor, which refers to the grave and rest, and an *Allegro* section, which praises the Most High, the opening idea returns to close the movement.

Next the bass announces Christ's resurrection (Recitative, number 3). Bach's meticulous use of tempo changes, perfectly suited to the words they accompany, creates an ideal musical rendition of the Bible verse. The bass continues in the fourth movement to an aria in C major with basso continuo, marked *Molto adagio*. Images from the text, painting the Lord as 'Prince of life, strong Champion', are powerfully declaimed. Schweitzer called this 'rhythm of solemnity'; a sharply demarcated rhythm is brought out here.

With the tenor's bright exhortation to the soul to look to the new life in spirit, the perspective changes in the fifth movement to portray the path of the believer. Here follows a sprightly G major

aria for full strings (number 6), in which the believer becomes 'der neue Mensch' ('the new man'), free from the grip of sin.

From this point on, the cantata becomes more spiritual in focus; the narration is from the viewpoint of the soul in the first person (number 7, soprano recitative). The conviction of participation in the resurrection of Christ and in the attainment of everlasting life is here emphatically presented. The soprano aria in the eighth movement (C major) is filled with a mysterious brightness. The oboe *obbligato* with its echo effect blends with the solo soprano voice, and in the background the violins and violas accompany her with the melody of the closing chorale ('Wenn mein Stündlein vorhanden ist' ['When my last hour is at hand']).

The last movement of the cantata, the abovementioned chorale, contains a remnant of the exuberance of the opening movement. In an exquisite emphasis on the attainment of eternal heavenly life as the true joy of the Resurrection, the first trumpet and first violin soar above the chorus, shimmering like the halo for which the soul waits.

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Problem Points in BWV 31

This work too was first performed in Weimar (on 21st April 1715), and then reused at least twice in Leipzig (known dates are 9th April 1724 and 25th March 1731). The initial Weimar performance was in C major *Chorton*; in Leipzig C major *Kammerton* was used. In accordance with the Weimar manuscript, this recording is in *Chorton*, tuned to C major.

The *obbligato* in the eighth movement was played by the oboe in the 1724 Leipzig reperformance of the work; for the premiere performance in Weimar, the oboe part contains nothing for this movement, so it is not certain whether or not the *obbligato* was intended for oboe from the beginning. The original instrumental solo part no longer exists from the Weimar period, but it is known from some copyist's errors that, when this part was copied for oboe in 1724, it was transposed down a third, from E flat major to C major. In relation with the minor third difference between *Chorton* (a' = ca. 465) and French pitch (a' = ca. 392), this indicates that, aside from the oboe, the recorder and the viola d'amore also become possibilities as a solo instrument for the first performance. However, considering the fact that a proper French pitch (392 Hz) oboe is required for the first and second movements, and in order to achieve contrast with the chorale melody played by the strings, we chose to use the oboe after all.

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Vol. 7 – Cantatas from Weimar

Christen, ätzet diesen Tag, BWV 63

(Christians, Engrave This Day)

l. Chorus. Christen, ätzet diesen Tag...
Trombe, Timpani, Oboi, Violini, Viole, Violoncello, Violone, Fagotto, Organo
2. Recitative (Alto). O selger Tag! o ungemeines Heute...
Violini, Viole, Violoncello, Violone, Organo
3. Aria (Duet) (Soprano, Bass). Gott, du hast es wohl gefüget...
Oboe, Violoncello, Organo
4. Recitative (Tenor). So kehret sich nun heut...
Violoncello, Organo
5. Aria (Duet) (Alto, Tenor). Ruft und fleht den Himmel an...

Violini, Viole, Violoncelli, Violone, Organo
6. Recitative (Bass). Verdoppelt euch demnach, ihr heißen Andachtsflammen...
Oboi, Violini, Viole, Violoncello, Violone, Fagotto, Organo
7. Chorus. Höchster, schau in Gnaden an...
Trombe, Timpani, Oboi, Violini, Viole, Violoncelli, Violone, Fagotto, Organo

BWV 63 is the first cantata Bach wrote for Christmas Day. The orchestration, which requires four trumpets, timpani and three oboes, makes it one of the larger works of the Weimar period. Based in C major, the cantata is a charming work, the expressive music evoking images of rejoicing in the Saviour's birth; it is a fine example of Bach's treatment of the Christmas theme.

It is all but certain that the libretto is by J.M. Heineccius, pastor of the Liebfraukirche in Halle, the town known as the birthplace of Handel. Bach visited Halle twice during his Weimar days; the first of these visits was in the winter of 1713 when he was applying for the position of organist at the Liebfraukirche, and the second was in the spring of 1716, when he went to examine the newly repaired organ at that same church. It has been thought that on one of these trips, Bach might have performed BWV 63 in Halle, but timing and the content of the cantata raise doubts about this suggestion. Recently it has come to be thought that BWV 63 was probably composed at Christmas of 1714/15 for use somewhere other than in Weimar. (It has also been suggested that it was converted from a secular cantata.) Regardless, Bach liked the cantata, and performed it for his first Christmas in Leipzig (1723); he used it at least three times during his lifetime.

The opening chorus, livelv and joyful music (C major, 3/8 time), is at a level equal to that of the introduction to the *Christmas Oratorio*. Brass, woodwinds, strings and voices join in a grand competition to proclaim this day. In the middle section, which speaks of 'the light of grace', the trumpets give way, and for a while the music moves into a gentler A minor.

O sel'ger Tag! (*Oh blessed day!*) cries the alto, beginning a long declamation against a background of understated strings (No. 2, Recitative). The tone is largely filled with wonder at the Incarnation. The narrative builds in mysterious ecstasy, leading into the duet which follows.

The beautiful duet for soprano and bass (A minor, 4/4 time) bears the marking *Adagio*. An oboe obbligato (for the 1723 performance, obbligato organ) represents the sorrows of the world of men; in canon, the soprano and bass sing in acknowledgment that such sorrows are in fact the work of God's providence. In the middle section, the bass moves with certain steps as trust in God's mercy becomes unclouded.

On Christmas Day, suffering is transformed into salvction. The tenor sings of this conversion in a recitative (No. 4), in which the Lord is referred to as the Lion of David, making reference to his bow and sword. The continuo at this point reflects the flight of an arrow launched from the bow.

Movement 5 is a duet in G major (3/8 time) for alto and tenor. It calls Christians to the heavens in a shout of joy, moving with the impetus of a dance. Clear musical structure reveals a powerful unity, and the work gives an extremely modern impression.

Ar this point the bass, accompanied by the oboes and strings, commands the faithful to build up the flames of devotion (No. 6, Recitative). The latter half of the recitative repeats gratitude to God.

The closing movement does not make use of a chorale, but is a splendid free-form chorus (No. 7, C major, 4/4 time). It seems fairly traditional in form, incorporating a combination of contrasting block-sections within a *da capo* (ABA) structure.

Tadashi Isoyama 1998 (Vol. 7)

Nun komm, der Heiden Heiland, BWV 61
(Now Come, Saviour of the Heathen)

l. Overture (Chorus). Nun komm, der Heiden Heiland
Violini, Viole, Violoncelli, Violone, Fagotto, Organo
2. Recitative (Tenor). Der Heiland ist gekommen...
Violoncelli, Organo
3. Aria (Tenor). Komm, Jesu, komm zu deiner Kirche...
Violini, Viole, Violoncelli, Violone, Organo
4. Recitative (Bass). Siehe, ich stehe vor der Tür...
Violini, Viole, Violoncelli, Violone, Organo
5. Aria (Soprano). Öffne dich, mein ganzes Herze...
Violoncelli, Violone, Organo
6. Chorus. Amen, Amen...
Violini, Viole, Violoncelli, Violone, Fagotto, Organo

The three cantatas on this recording were all composed in the latter part of Bach's tenure at Weimar (1708–17). They were produced between 1714 and 1715, when Bach was 29 to 30, and gave brightness and heightened significance to the liturgy from Advent to New Year's Day.

The fourth Sunday before Christmas, known as the First Sunday in Advent (or Advent 1), begins a season of hopeful and solemn waiting for the Incarnation, and marks the first day of the liturgical year. Perhaps this double signincance caused Bach to devote particular care to creating a deep emotional content in his cantatas for this Sunday. Three cantatas survive for Advent 1 (BWV 61, 62 and 36), but among these, BWV 61 emerges as a truly monumental work. Bach first performed it on 2nd December 1714, while he was organist at the Weimar court chapel, but used it again in Leipzig in his first year as Kantor at the Thomaskirche.

The image of a beginning is strongly captured in the bold, solid form of the opening chorus. This piece combines an old German chorale with the French overture form first used by Lully; the French overture was traditionally the piece played at the beginning of a performance at the French court opera during the entrance of the king. A parallel can be drawn between this and the beginning of the church year, which prepares for the arrival (or entrance) of the Saviour. The Gospel for the day is Matthew 21: 2–9, which relates Jesus's triumphant entry into Jerusalem as 'king'.

The chorale, which is incorporated into the texture, is *Nun komm, der Heiden Heiland* (1524). Almost a symbol for this season in the church year, this chorale can be found in all three of Bach's Advent 1 cantatas. In addition, the *Orgelbüchlein*, a collection of his chorale preludes for organ, begins with a prelude based on *Nun komm*.

The texts, in the form of an operatic cantata libretto, were taken from the works of the Hamburg pastor Erdmann Neumeister. Using the above-mentioned Lutheran chorale at the beginning and P. Nicolai's famous hymn *Wie schön leuchtet der Morgenstern* (*How beautifully shines the morning star*) (1599) at the end, the text sings of the hopeful heart waiting for the coming of the Saviour. The orchestration for strings and continuo is very simple and, characteristic of the early cantatas, the violas are divided into first and second. At the same time, the writing contains original devices typical of the young Bach, and the work is rich in variety.

The first movement of the cantata opens with an introductory instrumental ensemble which might seem to be the beginning of an orchestral suite. The A minor chorus takes the three-fold form of the French overture (2/2 slow sections with dotted rhythm frame a fast middle 3/4 section); the slow sections comprise the first, second, and fourth lines of the first verse of Luther's chorale, while the

lively middle section takes the third line for its text. Only the words *Des sich wundert alle Welt* (*At which the whole world wonders*), in the middle passage, are set polyphonically.

A recitative for tenor follows. First the arrival of the Saviour is recounted, and then an outpouring of praise and gratitude for that event ensues. The initial *secco* style of the recitative gives way to a reinforcing *arioso*, with the continuo moving in canonlike form to reflect the fulfilment of hopes.

Then follows a flowing aria in C major (9/8 time). Written as a trio for strings, continuo and tenor, it makes use of descending phrases to represent the coming of Christ. The first and second violins and violas are gathered into a unison obbligato which gives an impression of richness and warmth, and there is probably some symbolic reference to the unity of the church here as well.

The text of the next movement says: 'Behold! Jesus stands at the door and knocks' (No. 4, Recitative). The discordant sound of the 'knock' (strings, *pizzicato*) surprises the ear as the bass quotes a verse from the Revelation of St. John. The door upon which Jesus knocks can only be the door of the believer's heart. In the soprano aria (G major, 3/4 time), the believer exhorts her heart to open itself for the coming of Jesus. As the viewpoint here changes to that of the individual, the obbligato instruments fall silent, leaving the continuo to accompany the aria. From the middle section (beginning *Bin ich gleich nur Staub und Erde*), the movement slows to a 4/4 *Adagio* to reflect the ecstasy of the words.

The second half of Nicolai's chorale is sung as the final movement, heightening the hopes of incarnation and arrival (No. 6, G major, 4/4 time). This chorale arrangement uses lively polyphony and is brilliantly orchestrated. The violins run up the scale to a high G to close the work.

Tadashi Isoyama 1998 (Vol. 7)

Bereitet die Wege, bereitet die Bahn, BWV 132
(Prepare the Ways, Prepare the Road)

l. Aria (Soprano). Bereitet die Wege, bereitet die Bahn!...
Oboi, Violini, Viole, Violoncelli, Violone, Fagotto, Organo
2. Recitative (Tenor). Willst du dich Gottes Kind und Christi Bruder nennen…
Violoncello, Organo
3. Aria (Bass). Wer bist du? frage dein Gewissen…
Violoncello, Organo
4. Recitative (Alto). Ich will, mein Gott, dir frei heraus bekennen…
Violini, Viole, Violoncello, Organo
5. Aria (Alto). Christi Glieder, ach bedenket...
Violin, Violoncello, Organo
6. Chorus. Ertöt uns durch dein Güte...
Oboe, Violini, Viole, Violoncelli, Violone, Fagotto, Organo

BWV 132 was written for the Sunday before Christmas, the Fourth Sunday in Advent (or Advent 4), and its first performance was on 22nd December 1715. It was the custom at this time in Weimar to perform a cantata during the liturgy on Advent 4, although not in Leipzig. Accordingly, it is believed that BWV 132 was only performed once during Bach's lifetime. For the same Sunday of the following year, the first version of BWV 147 was written, but this piece was reworked later in Leipzig and has survived as a Marian cantata (for the Feast of the Visitation).

The Gospel reading for Advent 4 tells the story of John the Baptist (John l: 19–28). The Jews, hearing John's powerful preaching in the wilderness, wonder if John himself is the Messiah, and they ask him this question. John replies that he is not the Messiah, but a voice in the wilderness which cries 'make straight the way of the Lord'. They ask him why he baptizes if this is so. He answers, thus

foretelling the advent of the true Messiah: 'I baptize with water: but there standeth one among you, whom ye know not: he it is, who coming after me is preferred before me, whose shoe's latchet I am not worthy to unloose'.

It is clear that the libretto by Salomo Franck is closely based on this Gospel text. In his interpreration, he calls for Christians to 'prepare the way' of their inner selves, and to confirm their faith through confession. Bach's chamber-music-like arrangement for oboe, strings and continuo gives a youthful and intimate impression. The music for the final chorale is missing from the autograph, but it has become standard practice to use the chorale from BWV 164, which has the same text.

The command to 'prepare the way' first appears at the beginning of the initial soprano aria with oboe accompaniment (A major, 6/8 time). The pastoral rhythm flows along in dancelike steps, and the long runs on the word *Bahn* (*road*) create an effect of delightful motion.

In order to prepare the way, Christians must proclaim their faith openly and make their lives a confession of their faith. This is the message of the tenor recitative (No. 2), which incorporates two A major *arioso* passages. The tenor tells how we must clear the way for the Saviour to become one with us through faith.

The bass aria (E major, 4/4 time) which follows, as if it were a rite of passage itself, looks deeper into the Christian's sin. Over the fine figures the cello and continuorepeatedly expose, the bass asks the severe question 'Who art thou?'

The alto takes up the narrative with a recitative (No. 4) with string accompaniment, in which he confesses his dishonesty and begs for God's forgiveness. He then continues with a B minor 4/4 aria (No. 5) meditating upon the baptism of the Saviour. Virtuoso arabesques in a solo violin part might be thought to represent the 'fountain of blood and water' in the text. The final chorale is a prayer for God's goodness and mercy; as mentioned above, the harmonization written for BWV 164 is normally used to conclude this cantata.

Tadashi Isoyama 1998 (Vol. 7)

Performance Problems in BWV 132

On the title page of the autograph score of BWV 132, the following orchestration appears: *1 Hautbois / 2 Violini / 1 Viola / Violoncello / S.A.T. è B. / col / Basso per l'Organo*. This arrangement of instruments gives the strong impression that the cello was not a part of the continuo group (and furthermore the organ was not necessarily used at that time). The reason for the cello's exclusion from the continuo group might be found in the third movement, the bass aria with obbligato; the manuscript has no instrumental assignment for the obbligato line, but this was probably given to the cello, making it possible to consider it a solo instrument in the context of the cantata. There is no fagotte listed in the orchestration above, but on the title page of the violin part the word 'fagotte' is written. Examination of the first movement in the autograph reveals that – while there is no line for fagotte – there is an extra part in small notes above the continuo notes on that line of the score; this is thought to be intended as a fagotte part.

One further point of interest abour this cantata is determining the ending intended. In the autograph, the piece ends after the alto aria at the fifth movement. Not only is this means of concluding the piece contradictory to Bach's established pattern, but in Salomo Franck's manuscript for the libretto, the text of the fifth verse of Elisabeth Kreutziger's hymn *Herr Christ, der einig Gottes Sohn* (*Lord Christ, the only Son of God*) appears at the end, where a closing chorale would be expected. This, then, was the chorale which closed the cantata; the lack of music in the autograph is solved by using Bach's harmonization of the same text which is found at the end of cantata BWV 164.

Erschallet, ihr Lieder, erklinget, ihr Saiten!, BWV 172
(Ring out, songs, resound, strings!)

l. Chorus. Erschallet, ihr Lieder, erklinget, ihr Saiten...
Trombe, Timpani, Violini; Viole, Violoncello, Violone, Fagotto, Organo
2. Recitative (Bass). Wer mich liebet, der wird mein Wort halten...
Violoncello, Organo
3. Aria (Bass). Heiligste Dreieinigkeit...
Trombe, Timpani, Fagotto, Violoncello, Organo
4. Aria (Tenor). O Seelenparadies...
Violini; Viole, Violoncello, Violone, Organo
5. Aria (Duet) (Soprano, Alto). Komm, laß mich nicht länger warten...
Violoncello, Organo
6. Chorus. Von Gott kommt mir ein Freudenschein…
Violini, Viole, Violoncello, Violone, Fagotto, Organo

BWV 172 was written for the Feast of Pentecost, which ranks with Christmas and Easter as one of the three great feasts of the Church year. Bach also wrote three other cantatas for Pentecost, but of BWV 59, 74, 34 and 172, it may be deduced that the present cantata was his favourite, as it is known that he used it in 1717, 1724, and 1731, and at least once after 1731 as well. The first performance of BWV 172 was probably on 20th May 1714. The libretto was most likely written by Salomo Franck, who was librettist for BWV 31.

When he revisited this cantata after its première, Bach made some revisions. In describing these revisions, the *Bach Compendium* (ed. H.J. Schulze and Chn. Wolf), makes mention of three consecutive manuscripts: a version in C major from Weimar, a D major manuscript from Leipzig, and a later Leipzig manuscript in C major. Although the parts from the Weimar première no longer exist, preventing a precise restoration of that version, the inclusion of oboe and recorder and the repetition of the opening chorus after the final chorale were characteristic, and it can be expected that the performance incorporated these features. The piece was transposed into D major for the performance mounted in Leipzig in 1724, and a flute replaced the recorder. For the later 1731 Leipzig performance, the pitch was restored to C major and the reappearance of the opening chorus at the end was omitted. The cantata was performed again sometime after 1731, and for that performance the obbligato in movement 5, formerly entrusted to oboe and cello, was given instead to the organ.

Trumpets take the lead in the opening chorus, *Erschallet, ihr Lieder, erklinget, ihr Saiten!* (*Ring out, songs, resound, strings!*), which is a lively statement of joy in C major, 3/8 time. Brass, strings and chorus are treated in groups, as in a concerto. In the A minor middle section, the brass and percussion are silent as the chorus relates God's promise in tidy imitative phrases.

In movement 2 (Recitative), the bass, in the words of the Gospel itself, relates Jesus's promise that he will come again. The bass continues in a dynamic C major aria (No. 3) with brass obbligato. Well-suited to a prayer lifted up to the Holy Trinity, the three unison trumpets move in steps of a third. The bass, too, plays with the number 3; the melody of the aria is based on thirds, and the whole movement exhibits a free three-part form.

With its three voices. 3/4 time and three-part form, movement 4 (tenor aria, A minor) in a sense inherits the spirit of the preceding movement, but the mood is completely different. The trumpet

echoes give way to a gently flowing line for unison strings, and the great rise and fall of the smooth melodic line creates a dreamy image of the 'Paradise of souls through which God's Spirit breathes'.

This setting draws us toward the inward spirituality of No. 5, a duet in F major. In this dialogue, the soul converses not with Jesus, but with the Holy Spirit, and the latter rôle is sung by the alto. Schweitzer refers to the ostinato-like form in the continuo as 'a motif of purified happiness'. When the duet begins, the oboe (later the organ) enters with a lavishly decorated version of Luther's chorale *Veni creator Spiritus*. The chorale which closes the cantata (No. 6, F major) is the fourth verse of Philipp Nicolai's famous hymn *Wie schön leuchtet der Morgenstern* (*How beautifully shines the morning star*; 1655). It is written in five voices, including the independent first violin part, and the harmony is filled with gentle longing.

Tadashi Isoyama 1998 (Vol. 7)

The State of Original Manuscripts and Questions of Pitch

In performing the cantatas on this recording, which conclude the Weimar series, one common difficulty arose. As has been stated repeatedly, it is known that the standard pitch for the performance of cantatas in the Weimar period was, in accordance with the organ, the high *Chorton* (a' = ca. 465). However, in BWV 63, from the tuning of the solo oboe, it would have been impossible to perform the work unless the strings were tuned to *Kammerton* (a' = ca. 415 or 392); meanwhile, if BWV 132 is not performed in *Chorton*, the oboe cannot tune to the ensemble. One wonders whether Bach's string players had to use two instruments, one tuned to each pitch.

The surviving source material for Cantata 63 is in the form of parts found in the Staatliche Bibliothek in Berlin. According to this material, the organ, oboe and strings are all written in the same key, from which we deduce that the strings must have been tuned to *Kammerton* (as there is no such thing as a *Chorton* oboe).

BWV 132 comes down to us in the autograph and violin parts only (Staatliche Bibliothek, Berlin). In the first system of the autograph, which is for oboe, there are two (or double) clefs at the beginning: one soprano and one treble clef (G clef) with three sharps (an A major key signature) between them. From the second system on, the soprano clef and A major key signature are omitted, and the music continues in the treble clef. This is to be interpreted as a clever way of writing, using the minor third's difference between *Chorton* (a' = ca. 465) and French *Kammerton* (a' = ca. 392) to indicate that this music should be played in C major for the oboe tuned to the latter pitch, while played in A major for the strings and organ tuned to the former pitch. In fact, it is not possible for the oboe to cover the lowest range required in this piece in A major.

To perform both of these works in the same programme, another solution would be to re-tune the strings completely. However, as the piece's tuning is to *Chorton* in A major, *Kammerton* in C major, and with a need for open strings, it is impractical to assume that transposition into either tuning system would be a success. We have therefore adopted the solution referred to above for these performances.

Masaaki Suzuki 1998 (Vol. 7)

Vol. 8 – Leipzig 1723 / I

In 1723 Bach was 38. That year, he resigned the position of Kapellmeister at the Calvinist court in Cöthen, and headed for his new post as a church musician in the great Lutheran centre of Leipzig. At the same time as Bach's activities as a musician underwent a great change, his move brought about a very significant change in the composition of his cantatas. The reason is that Bach's new responsibilities included the production of cantatas for the chief services of Sundays and feast-days;

from this point onward the cantatas were required every week, making this a very busy time in Bach's career. At this point, in 1723, he stood at the beginning of the period of abundantly productive church music activity that would lead to the first perfomance of the *St. Matthew Passion* in 1721.

The three cantatas on this recording by the Bach Collegium Japan commemorate this turning point. Both BWV 22 and 23 were perfomed in the same year on 7th February, Quinquagesima Sunday (the fiftieth day before Easter) as examination pieces for the position of Kantor at the Thomasschule, BWV 75, for the First Sunday after Trinity, was the first piece Bach produced as part of his new responsibilities at that institution. All three are superior works, not merely suitable to the occasions of their composition, but also indicative of the high standard developed by Bach in his six years in Cöthen.

Tadashi Isoyama 1998 (Vol. 8)

Jesus nahm zu sich die Zwölfe, BWV 22
(Jesus called to Himself the Twelve)

l. Arioso-Chorus (Tenor, Bass). Jesus nahm zu sich die Zwölfe
Oboe, Violini, Viola, Violoncello, Violone, Fagotto, Organo
2. Aria (Alto). Mein Jesu, ziehe mich nach dir...
Oboe, Violoncello, Organo
3. Recitative (Bass). Mein Jesu, ziehe mich, so werd ich laufen...
Violini, Viola, Violoncello, Violone, Organo
4. Aria (Tenor). Mein alles in allem, mein ewiges Gut...
Violini, Viola, Violoncello, Violone, Fagotto, Organo
5. Chorus. Ertöt uns durch dein Güte...
Oboe, Violini, Viola, Violoncello, Violone, Fagotto, Organo

On 7th February 1723, Bach, then newly-arrived from Cöthen, performed a pair of cantatas (BWV 22 and 23) before an audience comprised of the city councillors. Of the two pieces, BWV 23 was brought from Cöthen in largely completed form, whereas it can be seen from the manuscript that BWV 22 was composed after Bach's arrival in Leipzig. (Not only is the paper on which it is written of Leipzig manufacture, but there are copies of parts in the hands of students from the Thomasschule.) By inserting as much contrasting material as possible into both pieces, Bach displays the breadth of his scope as a composer. Compared with the solemn BWV 23, which sounds like a short Passion, BWV 22 incorporates dance rhythms, and is written with a modern elegance. How the audience on that day received such contrast is an area of great interest.

The Gospel (Luke 18: 31–43) for Quinquagesima Sunday, known as Estomihi Sunday, recounts the two episodes of Jesus's telling the disciples of his coming Passion and Resurrection and the healing of the blind man of Jericho. From this text, BWV 22 focuses on the former theme, in particular 'the twelve understood none of these things' (v. 34). The disciples' lack of understanding is likened to the difficulties of the individual believer, moving towards conversion to Jesus.

The first movement, which illustrates the crucial point of the Gospel, is written as an 'Arioso and Chorus' (G minor), and is divided into two sections. The arioso conveys Jesus's words, and in accordance with tradition the tenor has the narration, while the bass takes the rôle of Jesus. The ever-ascending ritornello for oboe and strings evokes the image of the road of suffering embodied by 'going up to Jerusalem'. The state of the disciples, who were unable to understand the straightforward meaning of the words, is illustrated in the choral fugue (*Allegro*) in the second section.

Then 'I' speak in the C minor alto aria (No. 2), in which the singer pleads that he be brought by Jesus into Jerusalem so that he may share in the Passion. In the music, a 'drawing upward' motion is dominant. The rhythm is a dance in 9/8, and the oboe has an emotionally charged obbligato. The bass recitative which follows has a string accompaniment, and is full of descriptions of physical gestures. He interprets the failure of the disciples to understand as sin deriving from their flesh-and-blood nature, and prays for worldly desires to be crucified so that he can go joyfully up to Jerusalem.

At this point a lively tenor aria with *passepied* rhythm is introduced (No. 4, B flat major). It seems to describe a tansformation from the flesh to the spirit. The character of this aria certainly recollects the secular cantatas of Cöthen. The prayerful closing chorale (No. 5, B flat major), which implores new life, features a four-part chorus with rich expression in the instruments and an elegantly flowing obbligato for oboe and first violin. In this movement, Bach may be thought to be writing in intentional imitation of the style of his predecessor, Johann Kuhnau.

Tadashi Isoyama 1998 (Vol. 8)

Du wahrer Gott und Davids Sohn, BWV 23
(Thou true God and David's Son)

l. Duet (Soprano, Alto). Du wahrer Gott und Davids Sohn
Oboe d'amore, Violoncello, Organo, Cembalo
2. Recitative (Tenor). Ach! gehe nicht vorüber...
Oboi, Violini, Viola, Violoncello, Violone, Organo
3. Chorus. Aller Augen warten, Herr...
Oboi, Violini, Viola, Violoncello, Violone, Fagotto, Organo, Cembalo
4. Chorale. Christe, du Lamm Gottes...
Oboi, Violini, Viola, Violoncello, Violone, Fagotto. Cornetto, Trombone, Organo. Cembalo

Along with BWV 22, this cantata was perfomed on 7th February 1723 as a test piece for Bach's application to the post of Kantor at the Thomasschule. Examining the flow of the Gospel text as it relates to the two pieces, it is thought that BWV 22 was performed before the sermon; BWV 23 after it. As might be guessed from the Passion material in its closing chorale, this cantata conveys a great sincerity and solemnity. For this reason, it has received much of the attention afforded BWV 22 since the 19th century, and has become an increasingly valued and frequently perfomed work. 'This work, because of its depth of expression, eclipses all of the cantatas that came before it.' (M. Helms, A. Hirsch)

The process of composition is complex, but can be summarised as follows. First, Bach prepared an initial version of the first three movements in C minor in Cöthen, and after his arrival in Leipzig he appended the closing chorale. The music for this chorale probably originated in a Passion setting (now lost) from the Weimar period, and it is also found as the final movement in the second version of the *St. John Passion* (1725). For the performance as it is heard on this recording, then, Bach added the string parts and changed the key from C minor to B minor. This version of the cantata was also performed in 1724. Between 1728 and 1731, Bach removed the wind instruments and put the piece back into C minor in a new version.

The Gospel text for this day (Quinquagesima Sunday) tells the story of the blind man of Jericho who, hearing Jesus pass by, cried out, 'Jesus, thou Son of David, have mercy on me'. The people who went before Jesus rebuked the blind man, but Jesus had him brought forward, healed his sight, and said to him, 'Thy faith hath saved thee' (King James version). This is one of the instances of Jesus actively going among the sick and the handicapped, social outcasts in the religious society of that time,

and healing them. The cantata opens with the identification of the faithful blind man's cry with that of the suffering believer. The arrangement of this as a soprano and alto duet is probably an allusion to the treatment of the same incident in Matthew's Gospel, in which he refers to 'two blind men' (Matthew 20: 29–33). The movement is a B minor *Molto adagio*. Two oboes playing in triplets interweave in sincerity, and the alto and soprano go back and forth, now one leading and now the other, in their appeal for pity. The main stucture in this piece is a modification of the *exclamatio* figure Bach liked so much.

In the recitative in the second movement, the chorale melody from the final movement flows in the instrumental parts. Above this, the tenor, evoking the essence of the cry of the blind man by the wayside, pleads to Jesus for succour. The modern emphasis on relief for the weak was in this way anticipated by Bach based on the Biblical text. In the part where the self resolves in his heart to stop Jesus from passing, an arching melody appears.

At this point the instruments modulate smoothly into D major, expressing the heart that waits hopefully for the Lord (No. 3, Chorus). The calm rhythm born of many suspensions portrays the building up of time spent waiting. The chorus, rondo-like, repeats a homophonic phrase, and the blind men's prayer is interspersed with the chorus in a tenor/bass duet. As mentioned above, the closing chorale (No. 4) is thought to have been taken from one of Bach's own Passion settings. This piece plays a major rôle in the overall impression of the work. The chorale, the melody of which appeared in No. 2 (Geman *Agnus Dei*, 1528), here appears in its entirety with a rich instrumental accompaninent. Three verses are used, each with a distinct harmonisation, starting with an F sharp minor *Adagio* (verse 1), moving through a faster *Andante* (verse 2, where the chorale melody appears in canon), and ending with a dignified B minor conclusion.

Tadashi Isoyama 1998 (Vol. 8)

Concerning BWV 23

Among the three works on this recording, BWV 23 has the most complicated story. According to research by Christoph Wolff (BJ1984, p.78ff), Bach probably performed this piece shortly after receiving the summons to a practical examination in Leipzig on l5th January 1723; most likely on 7th February. On that occasion, concerning Cantata 23, the manuscripts for three movements all in C minor had already been prepared, and the concluding fourth movement was appended after Bach's arrival in Leipzig. At the same time, in order to have independent string and oboe obbligato in the chorale in No. 4, he added cornet and trombone doubling to the chorus parts to strengthen the sound. Here, it is certain that questions of pitch presented themselves.

Because the cornet and trombone, like the organ, play in *Chorton*, while the strings and oboe are pitched one tone lower, one expects to see the music for the former group of instruments written a tone lower. Since the final chorale is in G minor, this means the cornet and trombones must have played in F minor, but this is a truly disadvantageous key for these instruments.

The method used by Bach in this situation was, first, to set the strings down a semitone, making the opening of the chorale in B minor, so that the chorale sounds in F sharp minor. In this case, the cornet and trombones could play in E minor, which is comparatively straightforward. But since the oboe, both in terms of pitch and of the key itself, cannot play in B minor (or F sharp minor), an oboe d'amore would have to be substituted. The oboe d'amore is pitched a minor third lower than a regular oboe. Thus B minor would become D minor, and the F sharp minor should appear as A minor; these keys too are comparatively straightforward. An organ part a tone low would also be necessary; in this way, the B minor manuscript for BWV 23 was performed on the occasion of the examination for the

position of Kantor. This is proven by the above-mentioned cornet, trombone, and oboe d'amore parts, as well as the part for organ written in A minor by Johann Kuhnau.

There is a possibility that this cantata had a further performance in 1724, and it is certain that it was performed between 1728 and 1731 but, on the occasion of this peformance, the cornet and trombones were put aside and a new manuscript in C minor was made. At this time, too, the fagotte part made for the 1723 performance (in B minor), which had five flats written on top of the two sharps originally indicating B minor, was given to the organ as a part in B flat minor Considering the tuning of the organ, certainly the choice of so unlovely a key as B flat minor reveals Bach's probable attachment to the C minor manuscript but, for this recording, we have taken the B minor manuscript with cornet and trombone from the occasion of the Kantor examination to present BWV 23 as a performance from the opening of the Leipzig period.

Masaaki Suzuki 1998 (Vol. 8)

Die Elenden sollen essen, BWV 75
(The miserable shall eat)

Erster Teil / Part I

l. Chorus. Die Elenden sollen essen...
Oboi, Violini, Viola, Violoncello, Violone, Fagotto, Organo
2. Recitative (Bass). Was hilft des Purpurs Majestät..
Violini, Viola, Violoncello, Violone, Organo
3. Aria (Tenor). Mein Jesus soll mein alles sein...
Oboe, Violini, Viola, Violoncello, Violone, Fagotto, Organo
4. Recitative (Tenor). Gott stürzet und erhöhet...
Violoncello, Organo
5. Aria (Soprano). Ich nehme mein Leiden mit Freuden auf mich...
Oboe d'amore, Violoncello, Organo
6. Recitative (Soprano). Indes schenkt Gott ein gut Gewissen...
Violoncello, Organo
7. Chorale. Was Gott tut, das ist wohlgetan...
Oboi, Violini, Viola, Violoncello, Violone, Fagotto, Organo

Zweiter Teil / Part II

8. Sinfonia. Tromba (Choral), Violini, Viola, Violoncello, Violone, Fagotto, Organo
9. Recitative (Alto). Nur eines kränkt ein christliches Gemüte...
Violini, Viola, Violoncello, Violone, Organo
10. Aria (Alto). Jesus macht mich geistlich reich...
Violini, Violoncello, Violone, Fagotto, Organo
11. Recitative (Bass). Wer nur in Jesu bleibt...
Violoncello, Organo
12. Aria (Bass). Mein Herze gläubt und liebt...
Tromba, Violini, Viola, Violoncello, Violone, Fagotto, Organo
13. Recitative (Tenor). O Armut, der kein Reichtum gleicht!...
Violoncello, Organo
14. Chorale. Was Gott tut, das ist wohlgetan...
Oboi, Violini, Viola, Violoncello, Violone, Fagotto, Organo

On 22nd May 1723, Bach moved into residence within the Thomasschule. His duties as Kantor began pior to his formal installation on 1st June, with the liturgy for the First Sunday after Trinity. BWV 75 can only be the cantata Bach composed for that occasion. Its first performance, at the Nikolaikirche, was for that time an epoch-making achievement, and in the annals of the city for that year, the entry 'On the 30th, that is, the First Sunday after Trinity, Herr Bach, newly arrived from Cöthen to take up the post of Kantor, performed his first work, which received much applause'.

This cantata is extremely large in scale. There are only two works among the church cantatas with a two-part structure and so great a scale as to comprise 14 movements: the present work and BWV 76 for the next Sunday. (Even the large work BWV 21 is made up of only 11 movements.) Since it is common knowledge that 14 was Bach's own symbolic number, there is a strong argument that by presenting works with his signature hidden within them, Bach was giving greetings to the audiences at both the Nikolaikirche and the Thomasschule. There is also a theory that the work was begun in Cöthen, but as the composer's autograph is in a hasty hand, it suggests that the composition was done amid the confusion immediately following the move to Leipzig. The instrumentation is comparatively simple, comprising two oboes (one switching to oboe d'amore), strings and continuo with trumpet.

The Gospel text for the First Sunday after Trinity is the story of 'the rich man and Lazarus' from the 16th chapter of Luke's Gospel. Hungry and destitute, Lazarus dies and is caried to heaven to Abraham's bosom, while the rich man is taken to the torments of hell, where he cries out to Abraham for mercy. But Abraham receives his pleas coldly, and does not stretch out his hand to help... Taking this somewhat vengeful passage as his theme, the librettist (whose identity is unknown) has produced a text that warns against the pursuit of riches on earth, urging us to welcome poverty as the heart of God. The work is in two parts, falling on either side of the sermon in the liturgy; the first part treats wealth and poverty as a concrete problem of this world, and the second considers it as a problem of the soul.

Bach structured the first section around E minor, and the second around G major. Both forms are generalised by Samuel Rodigast's chorale (1674). This chorale appears three times with the colouring of winds and strings, forms the bridge between parts 1 and 2, and closes the entire work. The motifs for soprano and bass aria also derive from this chorale melody. While the recitatives remain simple, the arias are dance-like or opera galant pieces, and all in all, it is a cantata that entirely gives a modern impression.

Part One

The cantata opens with the idea that 'the miserable shall eat and be satisfied', an Old Testament prophecy (which comes from what is known as one of the Passion psalms) (opening chorus, E minor). But what the music reflects is not the fulfilment of the prophecy but its precondition, the suffering of the poor. A ritornello centred around the oboe drives the movement, surrounding the chorus. The second half is a fugue on the text 'your heart shall live forever'. This two-part structure and the use of dotted rhythms in the first half are reminiscent of the French style, and it is possible to imagine that Bach has hidden the allegory of 'the beginning of work' in this movement (Bach often used the French style to characterise 'beginning'). However, the first half is in three, and the second part switches into four, revealing Bach's device.

The second movement is an accompanied recitative for bass. Here the vacancy of power, wealth and pleasures is rhetorically illustrated. Then the tenor enters with an aria in G major. With pastoral music which anticipates the second part, it sets to a polonaise rhythm a plea to Jesus to be always with the 'self'. The opening motif takes the form of a cross.

In movement 4 (tenor recitative), the message 'the reversal of the order of this world', which is at the heart of the Gospel text, is expounded upon. From this point, a soprano aria tells of the resolution joyfully to take 'the sufferings of Lazarus' upon the self. The sorrowful tone of A minor still reflects some trouble of the heart; but the elegant minuet-like rhythms seem to predict joy of the soul.

The soprano continues with a recitative (No. 6), in which is presented the idea that death ilself is the ultimate accomplishment of the will of God. But the concepts of suffering (*Not*) and death (*Tod*) still present a threat, and this cannot be overlooked. Carrying on with this idea, the chorale at last appears (No. 7, G major). A joyfully springing motif in the introduction and interludes uses the chorale melody.

Part Two

The second part opens with a lively sinfonia in G major. This is an orchestral arrangement of the chorale tune in the last movement of Part One, and is accompanied by a concerto-style string ensemble, while the trumpet plays the chorale melody.

In an accompanied recitative (alto), the theme of wealth and poverty is examined from within. That is, povety in one's lifestyle is a good thing, but the problem of how to conquer poverty of the spirit remains. This question is clarified in the ensuing alto aria (No. 10. E minor). The wealth of the spirit comes from Jesus, and through him poverty of spirit will turn to plenty. Concealing a *passepied* rhythm, this aria has a mystical quality, and its basic foundation is the 'walking' motif.

Entering the recitative in No. 11, the bass tells of his expectations looking towards the end. Those who remain in Jesus will find themselves and God, once this world has vanished away. The bass then proceeds to a splendid aria with trumpet obbligato (No. 12, C major). Bach can be thought to have combined the images of the brightly burning flame of love and the victory of Judgement Day. In this way, the cantata proceeds through the admiration of 'the poverty that surpasses wealth' (No. 13, tenor recitative), and finally, the chorale from movement 7, in the same G major arrangement but using a different verse of the hymn praising the good works of God, ends the entire work.

Tadashi Isoyama 1998 (Vol. 8)

Vol. 9 – Leipzig 1723 / II

Die Himmel erzählen die Ehre Gottes, BWV 76

(The heavens declare the Glory of God)

Erster Teil / Part I

l. Chorus. Die Himmel erzählen die Ehre Gottes...
Tromba, Oboi, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)
2, Recitative (Tenor). So läßt sich Gott nicht unbezeuget!...
Violini, Viola, Continuo (Violoncello, Violone, Organo)
3. Aria (Soprano). Hört, ihr Völker, Gottes Stimme...
Violino, Continuo (Violoncello, Organo)
4. Recitative (Bass). Wer aber hört...
Continuo (Violoncello, Organo)
5. Aria (Bass). Fahr hin, abgöttische Zunft!...
Tromba, Oboi, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)
6. Recitatiye (Alto). Du hast uns, Herr, von allen Straßen...
Continuo (Violoncello, Organo)

7. Chorale. Es woll uns Gott genädig sein...
Tromba da tirarsi, Oboi, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)

Zweiter Teil / Part II

8. Sinfonia.
Oboe d'amore, Viola da gamba, Continuo (Violoncello, Organo)
9. Recitative (Bass). Gott segne noch die treue Schar...
Violini, Viola, Continuo (Violoncello, Violone, Organo)
10. Aria (Tenor). Hasse nur, hasse mich recht...
Continuo (Violoncello, Organo)
11. Recitative (Alto). Ich fühle schon im Geist...
Continuo (Violoncello, Organo)
12.Aria (Alto). Liebt, ihr Christen, in der Tat!...
Oboe d'amore, Viola da gamba, Continuo (Violoncello, Organo)
13. Recitative (Tenor). So soll die Christenheit...
Continuo (Violoncello, Organo)
14.Chorale. Es danke, Gott, und lobc dich...
Tromba da tirarsi, Oboi, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)

Bach's duty, as Kantor of the Thomaskirche, of producing cantatas for Sundays and feast days began on 30th May 1723. On that day, the First Sunday after Trinity, BWV 75 was introduced, and from that point onward, Bach proceeded to write and perform his cantatas at a pace of about one work a week. The works on this recording date from June of the same year, when that enthusiastic work of creation had barely been started.

BWV 76 was the second cantata perfomed by Bach as Kantor at Leipzig, premièred on the Second Sunday after Trinity, 6th June 1723. Together with the cantata for the First Sunday after Trinity, BWV 75, which was performed the week before, it is perhaps appropriate to think of this as the work that announced the commencement of Bach's duties there, a sort of commemoration. This is because BWV 76 is built on no less monumental a scale than BWV 75, and exhibits various similar characteristics. Some examples of this similarity are the overall structure (bipartite, fourteen [Bach's number!] movements in all), a great chorus based on a psalm verse to open the first part, an instrumental sinfonia opening the second part, the use of the same chorale melody to close each of the two parts, and the incorporation of two arias in each part for a total of four. The similarity extends to the scale of the content as well. The librettist has taken a portion of Luke's Gospel (14: 16–24) – the story of the splendid banquet to which the invited guests did not come, so that poor and infirm people were bidden to come instead – and interprets it in the light of a grander scene: all things in the universe are coming together to the banquet of God. The text thus unfolds a depiction of the conflict between those who follow idols and those who have received the spirit of God. Built around this, Bach's music contains such variety that the listener never wearies.

The C major chorus which opens the cantata is built on a two-part structure reminiscent of a prelude and fugue, and uses the same two well-known verses of Psalm 19 as does a popular chorus in Haydn's *Creation* (also in C major!). The first half, led by the trumpets, reflects the glory of God, while the fugal last half dwells on the widespread sound of God's voice.

Carrying on, the tenor begins the story (No. 2, recitative). All of nature shows God's blessing, and even now He calls all men to his 'Liebesmahl' ('banquet of love'). In the central arioso section (*Andante*), the motion of the strings reflects the movement of God's spirit at work. No. 3 is a soprano

aria in G major. With a little morif attached to the words 'Hört, ihr Völker' ('Listen, ye peoples'), the violin and continuo dodge around the soprano. There is a feel of three-part chamber music.

Then the bass begins a severely accusing recitative (No. 4), stating that the greater part of mankind worships inner idols. He continues with a brave C major aria. The big steps in the continuo, the trumpet fanfares and the strings' 'noisy motif' impeach the idol-worshippers.

The alto follows (No. 6, recitative) with a portrayal of the meaning of the banquet as the enjoyment of the spirit of God. The second half changes to a modest arioso prayer. Closing the first part is a Lutheran chorale (based on Psalm 67) which is a gentle prayer for blessing and guidance, notable for the singular form in which a melody in the trumpet is repeated by the chorus. From the continuo, we hear a lively motif which contains traces of the preceding strife.

Part Two opens with an E minor sinfonia (*Adagio vivace*). The music makes a reappearance as the first of six *Trio Sonatas* (BWV 528); it is thought to be an anangement of an earlier trio, now lost. It is a rare orchestration for oboe d'amore, viola da gamba and continuo. Next, over harmony from the strings, the bass prays to God to protect 'die treue Schar' ('the faithful flock') (No. 9, recitative). The tenor continues in an aria (A minor) with sharp interval leaps, declaring his decision to abjure hatred. A characteristic figure is repeated in the continuo.

In a sweet arioso, the alto, who has truly felt the love of Christ, examines 'the manna that sustains' (No. 11), then sings an E minor aria extolling brotherly love (No. 12). This aria is similar to the sinfonia in key and instrumentation, and through relaxed compound rhythm portrays the streams of love.

To Christians who worship God, nothing proclaims the glory of God more than the heavens – the tenor recitative (No. 13) brings back the universal theme with which the cantata began. The word 'erzählen' (proclaim) is given particular emphasis here. The work closes with the return of the Lutheran chorale from No. 7, to which a verse of a different hymn is sung this time.

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Concerning the Viola da Gamba in BWV 76

When BWV 76 was premièred on 6th June 1723, the continuo parts in only Nos. 8 and 12 – the sinfonia and the alto aria – were assigned to the viola da gamba as a solo instrument. But it is known that when Part 2 alone was performed again in 1724 (or 1725), Bach himself revised the continuo part for Nos. 9, 10 and 11 for the gamba.

The set of original parts for this cantata is incomplete; in particular, all of the continuo parts save that of the gamba have been lost. For this reason, it is impossible to be completely certain of what instrumentation Bach had intended. As far as the gamba is concemed, the 1723 version is the most consistent from beginning to end; it appears as though for the performance of Part 2 alone, there were some particular circumstances that necessitated the different instrumentation. For this recording, I have thus chosen, as in the 1723 première, to use the viola da gamba only for Nos. 8 and 12.

Masaaki Suzuki 1998 (Vol. 9)

Ein ungefärbt Gemüte, BWV 24

(An open mind)

l. Aria (Alto). Ein ungefärbt Gemüte...
Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)
2. Recitative (Tenor). Die Redlichkeit ist eine von den Gottesgaben...

Continuo (Violoncello, Organo)
3. Chorus. Alles nun, das ihr wollet...
Clarino, Oboi, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)
4. Recitative (Bass). Die Heuchelei ist eine Brut, die Belial gehecket...
Violini, Viola, Continuo (Violoncello, Violone, Organo)
5.Aria (Tenor). Treu und Wahrheit sei der Grund...
Oboi d'amore, Continuo (Violoncello, Organo)
6. Chorale. O Gott, du frommer Gott...
Clarino, Oboi, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)

BWV 24, a cantata for the Fourth Sunday after Trinity (in 1723 this was 20th June), was performed after the initial presentations of BWV 75 and 76 and a repeat performance of BWV 21 (which is to say that, dating from Bach's taking of office, it was the third cantata composed). Compared with its predecessors, its scale is small; beginning with an aria and having a chorus in the middle, it has a symmetrical structure. Alfred Dürr guesses that for its première, it was presented together with the previously composed BWV 185, which dated from the Weimar period.

The Gospel appointed for this day (Luke 6: 36–42) presents a teaching about being merciful and not judging others. Erdmann Neumeister's libretto, which is based on this text, revolves around the idea of Christians' 'Tun und Handel' (deeds and behaviour), emphasizing the importance of 'Treu und Güte' (truth and goodness). This text is perhaps too didactic, but the advice 'do unto others as you would have them do unto you' is surely relevant even to this day. Bach sets this line to a powerful chorus which forms the core of the cantata.

The orchestration is simple, calling for two oboes/oboes d'amore with strings and continuo. In the autograph parts for Nos. 3 and 6, a notation for a wind instrument called a 'clarino' can be found; further explanation of this can be found in Masaaki Suzuki's notes on perfomance.

The cantata opens with an F major alto aria in 3/4-time. The subject played by the strings, which was taken from the violin sonata BWV 1014, suggests 'ein ungefärbt Gemüte' ('An open mind'). Both then and now, this is an aria that encompasses German values. Following a tenor recitative which expounds on the meaning of sincerity (No. 2), a chorus in G minor based on a passage from St. Matthew's Gospel develops. It gives an image of many individual people joining their voices; there is a good contrast between the homophonic first half and the double fugue (*Allegro e Vivace*) in the second half. In the double fugue, the theme 'Alles nun' ('Therefore all things') and the powerful advice 'das tut' ('do ye even') are simultaneously combined.

No. 4 is a bass recitative that strictly censures hypocrisy. It is written in dramatic *accompagnato* style. Moving on to 'sincerity and truth', the tenor sings anew in an aria in A minor (No. 5). The polyphonic intertwining of two oboes d'amore and continuo is lovely, and the meaning of the words is treated elaborately. After this, the work winds up with a chorale in F major praising God, the source of all. The style of this piece, in which each line of the chorale is joined to the next by instrumental passages, originated with former Kantor Johann Kuhnau.

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Ihr Menschen, rühmet Gottes Liebe, BWV 167
(Ye people, glorify God's love)

l. Aria (Tenor). Ihr Menschen, rühmet Gottes Liebe...
Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)
2. Recitative (Alto). Gelobet sei der Herr Gott Israel...

Continuo (Violoncello, Organo)
3, Aria (Duet Sop./Alto). Gottes Wort, das trüget nicht...
Oboe da caccia, Continuo (Violoncello, Organo)
4. Recitative (Bass). Des Weibes Samen kam...
Continuo (Violoncello, Organo)
5. Chorale. Sei Lob und Preis mit Ehren...
Tromba, Oboe, Violini, Viola, Continuo (Violoncello, Violone, Fagotto, Organo)

The feast of St. John the Baptist (24th June) is popularly the day on which the summer solstice, which divides the seasons, is celebrated; it is the mirror-image of Christmas. In Leipzig in Bach's time, this day was celebrated in a service with a cantata, but having to produce another work for as soon as four days after BWV 24 was performed must have been problematic for Bach. The chorus appears only in the closing chorale, and this may correspond with the limits of the choir at that time; the obbligato instrumentation for winds is also restricted to the oboe da caccia.

The libretto (author unknown) is based on the Gospel for the day, and explains that the 'way' prepared by St. John is also the 'way to life' that Christians walk; this path is given to us through the love and tender mercy of God. The cantata praises that God, and looks forward to the 'salvation' that is to come.

The cantata begins with a pastoral aria in G major for tenor. Lyrics praising God's love and mercy are set above a siciliano rhythm, evoking an image of Jesus as the Good Shepherd. The importance lies with Jesus, not John. The relationship between these two individuals is properly explained by the alto in the recitative that follows (No. 2).

No. 3, a soprano and alto duet (*Andante*, A minor) is the musical centre of the cantata. Both voices join to sing of 'God's word does not deceive', and are in canon on the phrase 'For what he promises occurs'.

The bass comes forward next (No. 4, recitative), building from the image of John's father Zechariah's actions to encourage all faithful people to join in a song of praise. In the final section of this movement, we hear the opening notes of the melody of the chorale which follows. The final chorale, in G major (No. 5), sings of praise for and faith in the Trinity. An instrumental ritornello brackets the movement at either end.

Tadashi Isoyama 1998 (Vol. 9)

On Trumpets

Among the approximately 200 cantatas which survive for us today, about half include either trumpet or horn in their orchestration. If we consider this proportion, it is somewhat surprising that of the 27 cantatas composed in the first of Bach's Leipzig years, 1723, a full 20 call for trumpet or horn.

Although it is common knowledge that, in Bach's time, the horn and trumpet were played by the same musician, even now there are still many opinions as to what sort of instrument was used. For example, in movements 3 and 6 of BWV 24, there is a part given the name of 'clarino'. Since the mid-l7th century, this term has been used not to refer to an instrument, but rather to indicate the highest register of the trumpet family; No. 3, however, requires many notes which cannot be played by a standard natural trumpet, so if a trumpet indeed played that part, it could only have been a slide trumpet. But it is difficult to imagine that Bach planned this fastpaced piece for a slide trumpet, intending the length of the mouth pipe to be adjusted during the perfomance. In addition, the motifs which appear in No.6 point to the registration of a horn.

In response to this, Bach Collegium Japan trumpet player Toshio Shimada, through a process of trial and error, came up with the idea that something like a corno da caccia in B flat, which is required for Cantata 143 – an instrument like a small horn with a slide – might be suitable; he thus built one. It appears very likely that the original of the instrument in question had characteristics of both trumpet and horn.

Incidentally, the final movement of Cantata 167 clearly used a slide trumpet, whereas the fint movement of Cantata 76 calls for a standard C trumpet.

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Vol. 10 – Lepizig 1723 / III

Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105

1. Chorus. Herr, gehe nicht ins Gericht mit deinem Knecht...
Corno da tirarsi, 2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
2. Recitative (Alto). Mein Gott, verwirf mich nicht...
Basso Continuo (Violoncello, Organo)
3. Aria (Soprano). Wie zittern und wanken...
Oboe, Violini, Viola, Organo
4. Recitative (Bass). Wohl aber dem, der seinen Bürgen weiß...
Violini, Viola, Basso Continuo (Violonvello, Violone, Organo)
5. Aria (Tenor). Kann ich nur Jesum mir zum Freude nehmen...
Corno da tirarsi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
6. Chorale. Nun, ich weiß, du wirst mir stillen...
Corno da tirarsi, Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

This recording comprises three cantatas from Bach's first year in Leipzig, performed in the summer of 1723. Cantata 105, which was premièred on 25th July 1723, emerged in its final form as a truly powerful work after some reperformances and new small works. Just before the first performance (on 23rd July), the great motet *Jesu, meine Freude* was premièred, marking this as a fruitful period for Bach's creative powers.

The Gospel text appointed for that day is the passage from the beginning of Luke 16: the parable of the unjust steward. A steward who is accused of wasting his lord's goods, to lay up a store of goodwill in case he is dismissed, calls in debtors and has them reduce the amounts of their debts. The Lord praises the foresight of the steward; not only does Jesus too praise his cleverness, he also says: 'Make to yourselves friends of the mammon of unrighteousness; that, when ye fail, they may receive you into everlasting habitations' (King James Bible). The meaning of this passage is difficult, and there are various explanations, but the usual one is that the behaviour of the steward is interpreted as giving back the riches of this world, which were got through such means as charging interest, while the 'making friends' is an indication of charity toward the poor.

This cantata, the librettist of which is not known, draws its spirit from the steward in the story above, under examination by his lord. It expands this feeling of fear into the dread of the last judgement felt by the deeply sinful soul. Bach used his rhetorical composition technique freely in tackling this text, and has depicted the fear and unease of the person living in this world, and the subsequent release from that fear, as vividly as a picture. Alfred Dürr has called this work 'One of the greatest descriptions of the soul of baroque Christian art'.

The opening chorus draws its text from a psalm, singing of the fear of judgement. It is a two-part structure reminiscent of a prelude and fugue; in the first half is the entreaty 'do not enter into

judgement', while in the second half the conclusion 'in thy sight shall no man living be justified' appears in fugal form. The first half, the *Adagio*, G minor, 4/4 'entreaty' section, has the continuo following a 'trembling' walking pattern while the upper instruments overlay painful suspended chords. A 'breathing' motif can also be heard in the first violin, drawing from the overlap of the oboe and horn; the result can be felt even more profoundly. Then the choir, each part separately, enters with the plea, 'Lord, do not enter into judgement'. The fugue in the second half, marked *Allegro*, first develops in the vocal parts, then adds the instruments for an uplifting effect.

Entering into the solo section, the alto leads with a *secco* recitative (No. 2). Here, the sinful 'ich' surrenders, begging God the judge for clemency.

Dürr has said of the soprano aria in No. 3 (E flat major, 3/4): 'This is one of Bach's most original and also most deeply impressive arias'. The strings illustrate the trembling and shuddering of the sinners, and above this the oboe plays an aimless, wandering melody. The 'support' of the continuo is withheld from this movement.

At this point, the intervention of a recitative with strings, 'Blessed is he who knows his surety', surprises the listener with its pleasantness. The bass announces that all debts were cancelled by the cross of Jesus, and the figure in the accompanying strings traces the figure of the cross, while in the background the continuo plays *pizzicato*, sounding the bells of death. Recognition arising from faith too thus occurs in a moment.

A cheerful tenor aria appears next (No. 5, E flat major, 4/4). The words 'If I can make Jesus my friend, then Mammon is worth nothing to me' seem to show a developed interpretation of the words of the Gospel, 'Make to yourselves friends of the mammon of unrighteousness'. This piece is a stylized gavotte, and the horn accompanies the strings in a pastoral sound. The ornamental runs in the violin part perhaps reflect the brightness of treasure. For an explanation of the meaning of 'corno', which usually means horn, please refer to Masaaki Suzuki's notes.

The role of the 'calming of the conscience' is entrusted to the final chorale (No. 6, G minor, 4/4). Johann Rist's chorale is identical to that which appears in BWV 78, but here the harmony wavers toward unease, and in the strings the 'trembling figure' from the soprano aria is heard again. But as the music progresses the value of these choppy notes expands, and as if dropping off to sleep, the wandering stops. Thus the development throughout the content of the entire cantata, from fear to hope, is presented once more in summary.

Tadashi Isoyama 1999 (Vol. 10)

Production Notes (BWV 105)

The biggest issue with BWV 105 is that the first staff of the autograph (P 99), which is in unison with the first violin, is marked 'corno'. It is impossible to play this part on an ordinary horn with only natural overtones, and the fast passages in the second half cannot be played on the less agile slide trumpet. For this reason, it is thought that the instrument used must have been, like that used in BWV 46, a 'slide horn' or *corno da tirarsi*. The indication *corno da tirarsi* appears only in three cantatas: BWV 46, 67 and 162; the form of this original instrument is not known, but the semitone movement found in the opening chorus can be used as a basis for a guess. Putting a semitone slide capable of moving between A and B flat onto an ordinary corno da caccia would produce an instrument capable of playing such passages. We have elected, as usual, to have the horn player himself construct this sort of instrument for use on this recording.

Another point of discussion is that the distinctions between solo and tutti are not indicated in the original score. It is possible that the chorus *Allegro* part which begins the second half of the first

movement, for example, should be sung by solo voices. The passage from bar 46 to bar 66, with only continuo accompaniment, is very much suitable for soloists, and if the bass part were to enter tutti at bar 67, followed by the viola and violins, a beautiful terraced theme would emerge. Among the cantatas performed in the first half of 1723, there are many examples of similar prelude-and-fugue-style choruses in which the fugue begins with solo voices (such as BWV 22, 75, 76, 24), and the effect is charming.

However, there is one problem. Because the tutti chorus begins the theme at the same time as the instruments enter, the last word of the soloists' line, '(ge-)recht', must be sung at the same time as the first word of the chorus, 'Denn', in order to achieve a beautiful terraced introduction. According to the autograph, the text of the theme only begins correctly the first time with 'Denn'; from the first repetition on, this word is omitted and the line begins with 'vor dir'. Hence the dilemma: is it preferable to opt for the beautiful terraced introduction of the theme, indeed suitable to Bach, or to avoid the abnormal overlapping of the text and obey the indications of the autograph? Unfortunately, the correct decision is probably the latter.

Masaaki Suzuki 1999 (Vol. 10)

Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179

1. Chorus. Siehe zu, daß deine Gottesfurcht...
Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
2. Recitative (Tenor). Das heut'ge Christentum...
Basso Continuo (Violoncello, Organo)
3. Aria (Tenor). Falscher Heuchler Ebenbild...
2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
4. Recitative (Bass). Wer so von innen wie von außen ist...
Basso Continuo (Violoncello, Organo)
5. Aria (Soprano). Liebster Gott, erbarme dich...
2 Oboi da caccia, Basso Continuo (Violoncelli, Fagotto, Organo)
6. Chorale. Ich armer Mensch, ich armer Sünder...
2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

BWV 179, was premièred on 8th August 1723, and is a cantata for the 11th Sunday after Trinity; it shares a strict tone with BWV 105. The text is an admonishment against hypocrisy (Luke 18:9–14). Three movements of this cantata were later reused in two short masses (BWV 236, 234).

The opening chorus (G major, 2/2) in the style of a motet, without independent instrumental parts, hangs a verse from Ecclesiasticus in large letters before our eyes. This is a technique Bach liked to use to express judgement or law; can it be that the double fugue structure, which simultaneously presents the subject and its inversion, in the first part is intended to symbolize the duplicity of 'hypocrisy'? After this, an abundantly lively polyphony develops.

The second movement is a tenor recitative with continuo. It musically contrasts outward modesty with the inner motivation of desire for honour, criticising the corruption of Christianity. Hypocrisy shows a bright glitter on the surface, but is filled with rot – the tenor sings of the recognition of this in an aria with full instrumental accompaniment (No. 3, E minor, 4/4). The decorative accompaniment of the upper instruments (first violin reinforced by two oboes) represents outward splendour, and the frequent dissonance of the inner parts effectively illustrates the soiled state of the inner self.

At this point the bass enters to state that the true Christian is the same within and without (No. 4, recitative, continuo accompaniment). The biblical tax collector is a model of this, suggests the bass.

Here the mood softens perceptibly, as the text becomes a pitiful prayer that the believer may take the heart of the tax collector as his own (No. 5, aria, A minor, 3/4). The combination of two oboes da caccia and soprano, as well as the clear conception of the movement, call to mind the love aria from the *St. Matthew Passion*. Finally, a quiet rendition of Christoph Tietze's penitent chorale ends the cantata in pitiful prayer (No. 6, A minor, 4/4).

Tadashi Isoyama 1999 (Vol. 10)

Production Notes (BWV 179)

Because the original parts for the three cantatas on this recording, except for the oboe part in BWV 179, are all lost, there are many unclear points concerning the composer's intentions around performance.

In the case of BWV 179, in the surviving autograph score (P 146), there is absolutely no indication of orchestration. Fortunately, the original parts for two oboe parts exist (St 348), and from these we know that in No. 3, the tenor aria, the oboes are in unison with the violins. However, since the parts are marked *tacet* for the opening chorus, although this movement usually has a large-scale orchestration, the oboes are silent. Oboes are included in the first movement of the *Mass in G major*, BWV 236, which is a parody of this cantata; for this reason the *Neue Bach-Ausgabe* suggests the inclusion of the oboes in the opening chorus, but we have chosen to follow the original materials.

Masaaki Suzuki 1999 (Vol. 10)

Ärgre dich, o Seele, nicht, BWV 186

Erster Teil / Part I

1. Chorus. Ärgre dich, o Seele, nicht...
2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
2. Recitative (Bass). Die Knechtsgestalt, die Not, der Mangel...
Basso Continuo (Violoncello, Organo)
3. Aria (Bass). Bist du, der mir helfen soll...
Basso Continuo (Violoncello, Organo)
4. Recitative (Tenor). Ach, daß ein Christ so sehr...
Basso Continuo (Violoncello, Organo)
5. Aria (Tenor). Mein Heiland läßt sich merken...
Oboe da caccia, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
6. Chorale. Ob sichs anließ, als wollt er nicht...
2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

Zweiter Teil / Part II

7. Recitative (Bass). Es ist die Welt die große Wüstenei...
Violini, Viola, Basso Continuo (Violoncello, Violone, Organo)
8. Aria (Soprano). Die Armen will der Herr umarmen...
Violini, Basso Continuo (Violoncelli, Violone, Organo)
9. Recitative (Alto). Nun mag die Welt mit ihrer Lust vergehen...
Basso Continuo (Violoncello, Organo)
10. Aria (Duet: Soprano & Alto). Laß, Seele, kein Leiden...
2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
11. Chorale. Die Hoffnung wart' der rechten Zeit...
2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

The recycling of repertoire was a major theme for Bach in his first year in Leipzig, when he had only a small body of completed work in hand. Accordingly, he reperformed old works from his Weimar days (and also in part from the Mühlhausen period), making revisions when necessary, thus adding to his repertoire. 'Ärgre dich, o Seele, nicht' ('Do not vex yourself, my soul') is one of these revised cantatas. The original cantata, for the Third Sunday in Advent, was based on a libretto by Salomo Franck (BWV 186a, first performed on 13th December 1716); on 11th July 1723 it made its appearance in altered form as a cantata for the Seventh Sunday after Trinity. This step was taken because the Third Sunday in Advent fell into the silent period before Christmas in Leipzig, and to keep the work in its present form would thus have been to preserve a treasure uselessly.

BWV 186a opened with a chorus followed by four arias, and was rounded off with a chorale. In the revised version, the opening chorus and arias are left roughly as they were, and recitatives are added; a different chorale is substituted for the original one. Then the entire piece was divided into two parts, one to come before the sermon and one to follow it (which is to say that it follows the exact same process as the famous BWV 147). The poet who composed the libretto is unknown, but the recitative texts are based closely on the miraculous 'feeding of the four thousand' in the Gospel passage appointed for that day, thus skilfully succeeding in the conversion of the focus that initially looked toward the appearance of the Lord in a manner most fitting to Advent. Also, it is clear from the revisions that the new settings (or newly composed parts) were directly added to the source material of the Weimar period, so the preparation of the original score was delegated to a copyist. Musically, the short phrases, used significantly in all movements, catch the eye. Probably the experimentation of the Weimar period found unified form in the later Leipzig period.

Part One

In the opening chorus (G minor, 4/4), the order 'do not vex yourself' is repeatedly uttered with emotion that resonates in the spirit. 'Vex' in this case refers to resistance so strong as to seem unpleasant, which causes faith to be lost. A delicate accompaniment of oboe and four-part strings supports the chorus.

In the vanguard of the recitatives, which were newly composed in 1723, comes the bass (No. 2, continuo accompaniment). The common characteristic of these recitatives is that they all include arioso passages; this is a hallmark of Bach at that time. This recitative, which chronicles the suffering of the poor and the hungry, is an expression of hope in salvation at the end. The bass continues with an aria in B flat major, 3/4 (No. 3, continuo accompaniment). The words speak of the return of doubt to the soul that waits hopefully for help. With its triplet rhythms, the musical conception can be perceived as somewhat unseemly, but if it is thought of as an idea for Advent, which leads to incarnation of the Lord, then it is seems more congruent.

The second recitative (No. 4, continuo accompaniment) is taken by the tenor, calling Christians who are too deep in thoughts of this world to recollect Jesus in the Gospel. Jesus himself, together with the walking figure entering at the beginning of this aria, seems to appear before our eyes! A dazzlingly conspicuous figure emerges in the instrumental parts, and in the vocal parts the word 'merken' ('to notice') (in the context of 'allows himself to appear') is given emphasis. Here, the obbligato in the original BWV 186a was given to oboe da caccia, but in Leipzig it was revised for first oboe and both violins in unison. The *Neue Bach-Ausgabe* supposes that, as a result, the obbligato part sounded an octave higher.

The first part closes with an inserted chorale (No. 6, F major, 4/4) taken from an old song by Speratus (upon which BWV 9 is based). Here the twelfth verse of this chorale is extended with

instrumental prelude and interlude. In the instrumental parts, the oboe and strings have short figures in continual opposition.

Part Two

The bass recitative that opens the second part (No. 7) is the only piece accompanied by strings. The bass suggests that need is the beginning of faith, referring to the Saviour's pity. The words at the end, 'den Segen sprechen' (arioso), are accompanied by a remarkable figure on the strings in chorus. At this point the soprano, in the next aria, sings of the mercy with which the Lord embraces the poor (No. 8, G minor, 4/4). With its free use of short figures and busy semitones, this is a very expressive aria.

Next the alto relates the soul's turning from earthly pleasures to begin to walk toward the kingdom of heaven (No.9, recitative, continuo accompaniment). At this point all the strings literally add a 'stepping' in what is clearly a dance-music accompaniment. This is No. 10, a duet (C minor, 3/8) in which the soprano and alto in very close harmony urge the soul not to be separated from Jesus ('von Jesu dich scheiden'). Notable here is that, for the sake of expressing the content, Bach refrained from using polyphony. At the end, using a different verse (verse 11), the chorale from No. 6 reappears to conclude the cantata (No. 11, F major, 4/4).

Tadashi Isoyama 1999 (Vol. 10)

Production Notes (BWV 186)

This work is a 1723 revision of the Weimar composition BWV 186a. The surviving autograph (P 53) was written in 1723, but BWV 186a is reflected at every turn, leaving a number of performance problems to be resolved.

First comes the question of the use of the oboes. In the opening chorus in the autograph score, the oboes are marked to play in unison with the first and second violins, and the viola part is doubled by a *taille* (or oboe da caccia). However, in the newly composed chorale in No. 6, the two oboes alone have their own part, and the *taille* is not used. In addition, in the middle of the score for No. 1, there are places where the violin part moves below the range of the oboe; while in these cases there is clear indication of the places where the oboes should play, when the viola part descends below the range of the *taille*, there is nothing to indicate what the *taille* should play. The same is true of No. 10, where there is no line marked for *taille* at the beginning. From this, we extrapolate that the *taille* line in No. 1 reflects Weimar period orchestration; and since it is thought probable that in fact the *taille* was not used in either movement in 1723, we have used only the two oboes.

The circumstances surrounding the obbligato part in No. 5 are complicated. At the beginning of the piece in the autograph score, 'Aria Hoboe da Caccia' appears in large letters, and the obbligato part is written in the alto clef. Below this, in the left margin, some further text was added; it reads 'Hob:1. Viol:1. Viol.2.'. The problem lies in the fact that as this part descends to d°, none of the instruments mentioned above can perform it as written, Alfred Dürr, editor of the *Neue Bach-Ausgabe*, offers the suggestion that in the Weimar period an oboe da caccia was used in BWV 186a, and in 1723 this was changed to unison oboe and violins. The tuning for strings in Weimar was usually *Chorton* (=ca. 465), and so if the oboe da caccia played in F minor in low *Kammerton* (=ca. 392), it would be able to play all of the notes and the range problem would be resolved. But since in Leipzig the strings and wind instruments tuned to the same pitch, it would not be possible to perform this part as it is. Here Dürr's solution, which appears in his publication, is that the entire obbligato part be played up the octave.

This is truly a drastic solution, and greatly changes the character of the piece. For one thing, the range climbs as high as E flat, which is unusually high for Bach; this results in a remarkable separation from the solo tenor vocal line. The original range of the part, as it appears in the alto clef, is very low

for the violin, but largely stays within the range of the instrument; only the d° at the end of the introduction and conclusion is outside this range. As is evidenced by the continuo part in No. 9, it is not impossible for a string part to run outside its range. While there are many examples of transposition up a second for reperformance in order to eliminate the gap between the Weimar period *Chorton* and the Leipzig period *Kammerton*, there do not appear to be any examples of transposition of an octave. Since we are unable to be certain of the arrangements used for the 1723 performance, we have opted at least to play the part in the octave that was used for the Weimar première, and to solve the problem of the d° by adding the viola to the violins in unison with the oboe da caccia.

Masaaki Suzuki 1999 (Vol. 10)

Vol. 11 – Lepizig 1723 / IV

Beginning at the end of May 1723, the weekly composition and performance of cantatas at the Thomaskirche ras required of Bach without respite, even throughout the summer. Even under these conditions, Bach searched out a separate theme for each and produced a series of individual works. The four cantatas on this recording came into existence between the months of July and September. While none of them is particularly well known, each is nevertheless impressive for the reflection of Bach's sincerity of purpose in thematic selection, and also for his great expertise evident in the product itself. The librettists are unknoun, but if ee consider the large differences in usage, for example, of chorales between the texts, we can extrapolate that between Bach and this unknown person (or possibly people) there existed a give-and-take involving degrees of cooperation, demand, tugs of war, and difierence of opinion. Of the four cantatas, BWV 95 is unlike the others in that it has a calculated tension of a sort between music and words

Tadashi Isoyama 1999 (Vol. 11)

Erforsche mich, Gott, und erfahre mein Herz, BWV 136

1. Chorus. Erforsche mich, Gott, und erfahre mein Herz...
Corno, Oboe, Oboe d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)
2. Recitative (Tenor). Ach, daß der Fluch, so dort die Erde schlägt...
Basso Continuo (Violoncello, Cembalo)
3. Aria (Alto). Es kommt ein Tag...
Oboe d'amore, Basso Continuo (Violoncello, Fagotto, Organo)
4. Recitative (Bass). Die Himmel selber sind nicht rein...
Basso Continuo (Violoncello, Cembalo)
5. Aria (Duet) (Tenor, Bass). Uns treffen zwar der Sünden Flecken...
Violini, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)
6. Chorale. Dein Blut, der edle Saft...
Corno, Oboe, Oboe d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

This cantata for the eighth Sunday after Trinity was first performed on 18th July 1723. It has come down to us in the original parts and two partial scores; the scores contain fair copies of the middle section of the alto aria and the final chorale, which suggests that the cantata was formed through revision of an established work. No materials, however, exist to assist in establishing the nature of the original work. Aside from verses from the Gospel text for the day (Matthew 7, 15–23), the libretto quotes from and makes reference to Old Testament sources such as the Psalms in numerous places, focusing on the cleansing of sins through Christ's blood. The whole work is governed by the minor, but the opening chorus is in A major and has a pastoral character, so that this

cantata leaves a much brighter impression than BWV 105 and 46, which follow in subsequent liturgical weeks.

The opening movement (A major, 12/8) sings of moving with a good grace toward examination before God, followed by the florid horn. In a while a fugue delelops. The music is based on the same material as the final movement of the *Mass in A major*, BWV 234; probably both were developed from the same original work.

No. 2 is a tenor recitative. Existence is corrupt and hypocrites flourish, he sings, accompanied by exquisitely shady harmony. But the day of their judgement is coming! So announces an alto aria with the sound of rushing feet in the midst of beauty (No. 3, *Adagio – Presto – Adagio*, F sharp minor, 4/4 – 12/8 – 4/4). An oboe d'amore accompanies. In the middle section, the fear of God bursts forth.

If even the heavens are not clean (book of Job), how can man endure judgement? – just here the cleansing power of Jesus's blood is brought into the spotlight (No. 4, bass recitative). The cantata proceeds with No. 5, a tenor and bass duet (B minor, 12/8). Adam's sin is purged by Jesus's blood. The duet begins with an enjoyable ritornello and continues with the development of a canon combining parallel progress. The closing movement praises the precious blood of Christ in the words of Johann Heermann's chorale (No. 6, B minor). A four-part chorus is broadened to five voices by the violins.

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Warum betrübst du dich, mein Herz?, BWV 138

1. Chorale and Recitative (Alto). Warum betrübst du dich, mein Herz...
Oboi d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
2. Recitative (Bass, Soprano, Alto) and Chorus. Ich bin veracht'...
Oboi d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
3. Recitative (Tenor). Ach süßer Trost...
Basso Continuo (Violoncello, Organo)
4. Aria (Bass). Auf Gott steht meine Zuversicht...
Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
5. Recitative (Alto). Ei nun! So will ich auch recht sanfte ruhn...
Basso Continuo (Violoncello, Organo)
6. Chorale. Weil du mein Gott und Vater bist...
Oboi d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

This cantata was premièred on the 15th Sunday after Trinity (5th September 1723), a week before BWV 95. It marks the first of Bach's experiments in intermingling chorale verses with recitatives, arias and ariosos to a variety of modern texts. For this reason this composition serves as precursor to the whole group of chorale cantatas of later years. The chorale on which the piece is based is the anonymous chorale *Warum betrübst du dich, mein Herz?* (1561). The librettist has selected the initial three verses from the original 14-verse chorale, matching them with free verse to create a text with significant inner drama; the text states the suffering of mankind, which cannot turn from concern with worldly treasure, amplifying the chorale. It goes without saying that this presupposition is also found in the Gospel reading for this day (Matthew 6, 24–34, 'Take no thought of clothing or food; seek ye first the kingdom of God, and his righteousness'). With wonderful changes and contrasts, Bach's music describes how dependence on God brings relief from suffering.

Movement 1 is a chorale and recitative (B minor, 4/4). The choral setting of the first verse of the chorale is interwoven with alto and tenor recitative. The B minor music uses many dissonances and a

descending chromatic line in the bass (*bass lamento*) to reflect the 'anxiety' of this world, and the oboe d'amore is active with a presentation of the previous chorale melody and characteristic motifs.

Movement 2 begins with a bass recitative. This world's daily fare of sighs and tears is described through the harmony of harsh dissonances. At this point the chorale reappears (B minor,4/4). Entwined with the chorale that sings of God's blessing filling heaven and earth is a recitative (soprano, alto) on the subject of the impoverished and lonely 'self'. Very similar in concept to No. 1, it is still more concise. In the second half, the chorus strengthens the polyphonic activity.

As we enterthe third movement (tenor recitative), faith in God converts anxiety to comfort. A joyful G major is established, and leads into the following aria. This bass aria (No. 4, D major, 4/4) is in minuet form and punctuated with the 'joy motif' (Schweitzer). The cantata, which started in deep sorrow, now arrives at brightest conviction. This music was later revised for the *Mass in G major*, BWV 136.

In a short recitative (No. 5), the alto bids a complete farewell to worry. At the end, the chorale reappears a third time (No. 6, B minor, 6/8). Weaving into the flow of a rich orchestral accompaniment, the chorale sings of unshakeable faith in God.

Tadashi Isoyama 1999 (Vol. 11)

Christus, der ist mein Leben, BWV 95

1. Chorus and Recitative (Tenor). Christus, der ist mein Leben...
Corno, Oboi d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
2. Recitative (Soprano). Nun, falsche Welt!...
Basso Continuo (Violoncello, Organo)
3. Chorale (Soprano). Valet will ich dir geben...
Oboi d'amore, Basso Continuo (Violoncello, Fagotto, Organo)
4. Recitative (Tenor). Ach könnte mir bald so wohl geschehn...
Basso Continuo (Violoncello, Organo)
5. Aria (Tenor). Ach, schlage doch bald, selge Stunde...
Oboi d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone)
6. Recitative (Bass). Denn ich weiß dies...
Basso Continuo (Violoncello, Organo)
7. Chorale. Weil du vom Tod erstanden bist...
Corno, Oboi d'amore, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

BWV95, 'Christus, der ist mein Leben', was first performed on 12th September 1723, the sixteenth Sunday after Trinity. The Gospel text for that Sunday, from the Gospel of St. Luke, tells the story of the raising of the widow's son, and the group of works associated with this text (comprising BWV 161, 8 and 27 as well as the present work) are a treasure-store of Bach's musical treatment of the subject of death. Bells of mourning ring in all of them. But BWV 95 reveals a unique conception. Here four (!) different chorales are used; each one fills a different rôle and has a different form. (The four chorales all deal with the concept of deathm and at that time they were all recommended forr use in services on that Sunday.) Two of them are thrown into the opening piece, and this handling seems to be a little distant; it is not impossible to look upon this as a criticism by Bach of the text. In this sense, this is a work that should not be overlooked, if we consider anew Bach's compositional method and religious perspective.

The opening movement is an unusual linked series of two chorales bracketing a tenor recitative (and arioso). It begins with a G major, 3/4 ritornello dialogue between oboe and strings. This rhythmic

'life' morif governs the first chorale: on the other hand, it also appears to be a plain description of 'death''.

As the chorale presentation ends, the tenor enters with an encouraging 'Mit Freuden'. His death song is ready, and the words are powerfull, but the setting seems somewhat forced. Then the horn (see Masaaki Suzuki's notes) leads into a funereal ritornello with a shift to *Allegro*, 2/2 time, introducing the second chorale (the Lutheran Simeon chorale). But the mood is somewhat hurried, and the message of the text *Mit Fried und Freud ich fahr dahin* ('With peace and joy I travel there') still gives only an impression of the concept. Here Bach treats the Lutheran chorale as external dogma, and recognition of and sympathy for that interpretation can be thought to be entrusted to the subsequent movements.

As if shaking off a loss, the soprano in a decisive tone bids farewell to the world. Then she sings *Valet will ich dir geben*, Valerius Herberger's chorale (melody by Melchior Teschner). The quotation of this third chorale is accompanied by a lively motif on continuo and an oboe d'amore obbligato, giving it an aria-like character (D major, 3/4).

The calm tenor sings of wanting to feel death, the end of suffering, 'in meinen Gliedern' ('in my limbs'; from the book of Job – No 4, recitative). An aria (No 5, Da major, 3/4) succeds this, as it were, mysterious passion.'Ach, schlage doch bald, selge Stunde!' ('Ah, strike then soon, blessed hour!') With these words, the tenor aria is coloured by the surprising sound of a symphony of bells. The first violins are in semiquavers, the seconds and violas in quavers, and the continuo in crotchets, all *pizzicato*, imitating the sound of diverse sizes of bells. On top of this, two oboes d'amore develop a happy duo.

Some light is shed on this unusual psychological development by the bass recitative (No. 6). What lends sense to it is the message, based on the Gospel text of the raising of the widow's son, of certain trust in the resurrection. The line 'selig Auferstehn' ('happy revival') is accompanied by a great upward-sweeping continuo line, leaving a strong impression. At this point the fourth chorale quotation is presented by all voices and instrumentsm rising to forge a resurrection faith as the cantata ends (No. 7, G major, 4/4).

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Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46

1. Chorus. Schauet doch und sehet, ob irgend ein Schmerz sei...
Corno da tirarsi, Flauti dolci, Oboi da caccia, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)
2. Recitative (Tenor). So klage du, zerstörte Gottedstadt...
Flauti dolci, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
3. Aria (Bass). Dein Wetter zog sich auf von weiten...
Tromba, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)
4. Recitative (Alto). Doch bildet euch, o Sünder, ja nicht ein...
Basso Continuo (Violoncello, Organo)
5. Aria (Alto). Doch Jesus will auch bei der Strafe...
Flauti dolci, Oboi da caccia
6. Chorale. O Großer Gott von Treu...
Corno da tirarsi, Flauti dolci, Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)

The first performance of this cantata took place on 1st August 1723, the tenth Sunday after Trinity. The previous week, BWV 105 ('Herr, gehe nicht ins Gericht') had been presented; both pieces dig down into the questions of sin and divine punishment and give a sense of closeness to each other through their sincere severity. But the pathetic sound, in which two recorders play a remarkable rôle, is unique in this work.

The Gospel reading for the tenth Sunday after Trinity is from Luke's Gospel, chapter 19, verses 41–48: in this passage are Jesus's prophecy of the fall of Jerusalem and his casting the merchants out of the temple. Inspired by this text, the librettist has taken a verse from the Old Testament Lamentations of Jeremiah (weeping for the destruction of the holy city), presented before the eyes of the sinful as God's judgement. This text gave Bach the opportunity to develop a variety of rhetorical techniques, and even among these, the severe use of dissonance stands out.

The opening movement (D minor, 3/4) uses the Lamentations quotation as text. The subject of the sorrow is not specified here, and a variety of interpretations are possible, but to the listeners of that time, who had just heard the Gospel reading, it would likely have evoked the image of Jesus 'weeping' for Jerusalem. The piece is divided into two sections, like a prelude and fugue: the calm first part was later revised for the *Mass in B minor* (the *Qui tollis* section of the *Gloria*). The second part, marked *Un poco allegro*, is a fugue with an involved theme evoking the coming assault of God's anger.

Here the tenor stands to deliver some harsh accusing words on the fallen city of God (No. 2, recitative). Two recorders playa short motif persistently. In the bass aria which follows (No. 3, B flat major, 3/4), the thunder and lightning that bring about the destruction are vividly produced. Beneath the trumpets tart forcefully proclaim the crisis, the strings and continuo express the roaring thunder and lightning striking the earth. Of course, it is not only Jerusalem that is threatened by God's Judgement. Here the alto takes over with a recitative (No. 4) changing the perspective to the present and giving us a warning.

But Jesus is our shield! In the fifth movement, an alto aria (G minor, 4/4), the image of the 'chicks' ('Küchlein') under the protection of Jesus's love is made music by two recorders in a loving duo. An oboe da caccia takes the lowest part, and the continuo is left out contributing to this image. This is followed by a chorale praying to Jesus and calling upon God (No. 6, C minor, 4/4). The recorders fill in the spaces between lines richly, and the instruments overlapping the chorus keep a lithe rhythm representing the last remains of accumulated fear. This technique also appears in the final movement of BWV 105.

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On the Sources of BWV 46

A clear autograph score from the time of the composition of BWV 46 has been lost, and all that remains are the parts used for the lst August 1723 première performance. But painstaking examination of these parts yields several possible intages of an autograph. For example, most of the parts were written by J.A. Kuhnau, but the three parts that move with the chorus in No. 1 (Tromba / Corno da tirarsi, 2 Oboi da caccia) were written by Bach himself. Taken together with other circumstances, this points to the probability that these thrce parts were not in the original score. It at least seem probable that it was only alter Bach had finished composing the work that he decided to include these instruments, and thus the instrumental parts were written directly.

Also, on the recorder parts for Nos. 5 and 6, the indication 'Recit tacet' appears, crossed out in pen (no recitative exists in any of the presently existing parts). This would seem to point to the likelihood that a recitative existed in the score, or at least that one was planned.

These circumstances, however, are insufficient evidence to prove that an earlier manuscript of this cantata existed and was performed, or that the 1723 performance was not the première of the work. Of course, when we consider the many correlations between it and BWV 105, which was written for and performed on the previous Sunday, it is narural to think that this probably was its first performance. At any rate, these changes can be interpreted as a reflection of the composition process.

Masaaki Suzuki 1999 (Vol. 11)

About the Tromba or Corno da tirarsi

Continuing from the last volume of cantatas, the major problem of the brass instruments remains. In particular, BWV 46, BWV 67 and BWV 162 are known to scholars as cantatas calling for the 'corno da tirarsi'. But what is this 'corno da tirarsi'? A direct translation of the words vields 'horn with a slide', but no such instrument currently exists. In the original part for BWV 46, the unique indication 'Tromba, Ô Corno da tirarsi' appears in Bach's own handwriting; the meaning of this has been debated roundly, but no single resolution has emerged.

To begin with, whelher it be a trumpet or a horn (these instruments were played by the same players), it is a basic principlc of all valveless baroque horns that they use only natural overtones; to produce a series of sequentially higher notes such as a scale using only the lips demanded considerable technique. Sincc Bach often required notes in his compositions that could not he played using natural overtones, a slide was used to change the length of the instrument itself (thereby changing the base note of the overtones), enabling the notes to be played. The means of attaching a slide to a trumpet is relatively simple, but it difficult to believe that it is possible to attach a slide to a horn.

Setting scholarly debate aside, Bach Collegium Japan trumpet player Toshio Shimada has succeded in developing a horn with a slide which is capable of playing parts that call for rnore than natural overtones; we have made use of this solution in this series. But in truth, particularly in the opening and third movements of BWV 46 and the opening movement of BWV 95, specific adjustments were neccssary to accommodate the key of each piece and the tempo as it was established in the course of rehearsal.

Masaaki Suzuki 1999 (Vol. 11)

The Use of Continuo in BWV 136 and BWV 46

I have written on this a number of times, but there are many things that are not understood about the use of continuo. In Leipzig, parts written down a major second were used only for the organ: transposed parts marked with harmonic figures remain to prove that the organ was used in performance. But it cases such as BWV 46 or BWV 136, apart from the transposed part for organ, there exist another part, not transposed, but with harmonic figuring. Among the cantatas, characteristic of works premièred in the first year of the Leipzig period, which were performed in the two month interval before BWV 46 was premièred, untransposed figured parts also remain for BWV 21, 185, 24, 147 and 136.

The only instruments for which figuring is nessecary but transposition not required are the harpsichord and the lute.

There are various explanations for these parts, such as that the figuring was added for a later performance in a different venue, or that the figuring was written in only for rehearsal use, but to the extant that such material exist, it is this writer's opinion that the possibility of the use of organ and other harmonic instruments at the same time, to achieve variety in performance, should be given careful consideration.

Masaaki Suzuki 1999 (Vol. 11)

Vol. 12 – Leipzig 1723 / V

There must be some relationship between the increasing brilliance attributed to the name of Bach in recent years and a more widespread familiarity with his church cantatas. A large genre encompassing some 200 surviving works alone, the cantatas are a storehouse of masterpieces, although the sober content, intended for use in church services, relegated them until recently to a relatively quiet existence. In recent days, however, the number of CDs has increased, and with this a body of fans has grown up. The international acclaim for performance excellence awarded to Masaaki Suzuki and Bach Collegium Japan as they continue with their complete cantata series is undoubtedly another result of this motive power. A recording of two particularly large-scale cantatas allows the listener to sample the true substance of this excellence. In short, BWV 21 represents the depth of emotional expression, while BWV 147 exemplifies lyric beauty of melody.

Tadashi Isoyama 2000 (Vol. 12)

Herz und Mund und Tat und Leben, BWV 147

Erster Teil / Part One

l. Chorus. Herz und Mund und Tat und Leben...
Tromba, 2 Oboi, Fagotto, Violini, Viola, Basso Continuo (Violoncelli, Violone, Organo, Cembalo)
2. Accompanied Recitative (Tenor). Gebenedeiter Mund!...
Violini, Viola, Basso Continuo (Violoncelli, Violone, Organo, Cembalo)
3. Aria (Alto). Schäme dich, o Seele, nicht...
Oboe d'amore, Basso Continuo (Violoncelli, Organo)
4. Recitative (Bass). Verstockung kann Gewaltige verblenden...
Basso Continuo (Violoncello, Cembalo)
5. Aria (Soprano). Bereite dir, Jesu, noch itzo die Bahn...
Violino solo, Basso Continuo (Violoncello, Cembalo)
6. Chorale. Wohl mir, daß ich Jesum habe...
Tromba da tirarsi, 2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)

Zweiter Teil / Part Two

7. Aria (Tenor). Hilf, Jesu, hilf, daß ich auch dich bekenne...
Basso Continuo (Violoncello, Violone, Fagotto, Organo, Cembalo)
8. Recitative (AIto). Der höchsten Allmacht Wunderhand...
2 Oboi da caccia, Basso Continuo (Violoncello, Fagotto, Organo)
9. Aria (Bass). Ich will von Jesu Wundern singen...
Tromba, 2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)
10. Choral. Jesus bleibet meine Freude...
Tromba da tirarsi, 2 Oboi, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo, Cembalo)

BWV 147 is a well-known work that incorporales the chorale melody *Werde munter, mein Gemüthe* (*Jesu, Joy of Man's Desiring*). The title is familiar from an arrangement of the chorale for piano by Myra Hess, but the beauty of it is most apparent in listening to the arrangement for chorus and orchestra within the context of the cantata.

Bach wrote the cantata entitled *Herz und Mund und Tat und Leben* in 1716, when he was 31. It was for use on the Sunday before Christmas, and like BWV 21 it has a libretto by Salomo Franck. In 1723, when Bach was selected for the position of Kantor at Leipzig's Thomaskirche, he became responsible for the provision of church music. A rigorous duty, this required him to perform 60 cantatas at services each year. For this reason, Bach recycled some of his work from Weimar, but unfortunately there was a custom in Leipzig that cantatas were not used in the days before Christmas. Bach therefore revised this cantata for use on 2nd July, the Feast of the Visitation of the Blessed Virgin Mary, and in this way the music took shape. Three recitatives and the beautiful chorale were added to the weave.

On the Feast of the Visitation of the Blessed Virgin Mary, verses 39 to 56 of the first chapter of Luke's Gospel are read. This passage follows after the Annunciation, and recounts Mary's visit to Elizabeth (mother of John the Baptist), Elizabeth's blessing, and the famous song of praise (Magnificat). This exalted scene is contrasted in the cantata with the deeply sinful condition of mankind, until gradually the work overflows with love for Jesus and hymns of praise.

Part One is introduced by a lively chorus with solo trumpet. The text declares the confession of faith that Christ is 'God and Saviour'. A tenor recitative (No. 2) next refers to Mary's song of praise, then points out mankind's sinfulness. This theme is picked up by the alto in an aria (No. 3, with oboe d'amore accompaniment) urging the soul to a confession of faith. A bass recitative (No. 4) describes the might of God, then a 'faithful soul' speaks to Jesus in an elegant soprano aria (No. 5) before the famous chorale sings of the happiness found in Jesus (No. 6) to close the first part. Part Two, which with the first part frames the minister's sermon, begins with a brief aria for tenor (No. 7) in which he asks for Jesus's help. The alto gives an impressive recounting of Mary's visit to Elizabeth (No. 8), and then a bass aria with trumpet (No. 9) praises God fervently; at the end the beautiful chorale is sung once more.

Tadashi Isoyama 2000 (Vol. 12)

Ich hatte viel Bekümmernis, BWV 21

Erster Teil / Part One

1. Sinfonia
Oboe, Violino solo, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
2. Chorus. Ich hatte viel Bekümmernis in meinem Herzen...
Oboe, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
3. Aria (Soprano). Seufzer, Tränen, Kummer, Not...
Oboe, Basso Continuo (Violoncello, Organo)
4. Recitative (Tenor). Wie hast du dich, mein Gott...
Violini, Viola, Basso Continuo (Violoncello, Violone, Organo)
5. Aria (Tenor). Bäche von gesalznen Zähren...
Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
6. Soli/Chorus. Was betrübst du dich, meine Seele...
Oboe, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

Zweiter Teil / Part Two

7. Recitative (Soprano/Bass). Ach Jesu, meine Ruh...
Violini, Viola, Basso Continuo (Violoncello, Violone, Organo)
8. Aria Duetto (Soprano/Bass). Komm mein Jesu, und erquicke...
Basso Continuo (Violoncello, Organo)

9. Soli/Chorus. Sei nun wieder zufrieden, meine Seele...
Oboe, Cornetto, 3 Tromboni, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)
10. Aria (Tenor). Erfreue dich, Seele, erfreue dich, Herze...
Basso Continuo (Violoncello, Organo)
11. Chorus. Das Lamm, das erwürget ist...
3 Trombe, Timpani, Oboe, Violini, Viola, Basso Continuo (Violoncelli, Violone, Fagotto, Organo)

BWV 21, *Ich hatte viel Bekümmernis*, was written when Bach held the post of court organist at Weimar, and it belongs to the earlier days of cantata composition. The circumstances of its creation are complicated; the forms in which the work was performed in Weimar, Hamburg and Leipzig are all different, but we regard it as confirmed that the original was formed in 1713 when Bach was 28, and that its main performance was in the service on the Third Sunday after Trinity (in June) according to the church calendar. On this day in the Lutheran lectionary, the appointed Gospel reading is Luke 15, l-10: 'the parable of the lost sheep'. Containing Jesus's words which use the image of the shepherd who leaves his ninety-nine sheep in the field and goes searching for the one lost sheep to illustrate greater rejoicing in heaven over one repentant sinner than over ninety-nine just people, the focus of the text is a reproach on the discriminatory views of the Pharisees and scribes. The libretto of the cantata (probably by Salomo Franck) takes the viewpoint of the sinner, describing how at the end of this world's sorrow, the soul that accepts Jesus's cure praises God in joy. It is a powerful work in two parts comprising 11 movements.

Ai the beginning of the work is an instrumental sinfonia (introduction) featuring the oboe. Before long the chorus enters, presenting the word 'Bekümmernis' (affliction, worry) with dejection of heart; in the second half the tempo speeds up with the announcement of consolation. The third movement is a soprano aria with a text using rhetorical repetition of synonyms coupled with typically baroque music for a graphic description. The tenor aria, placed fifih, describes 'salty tears' rushing 'torrents', and the chorus interjects with a verse from the psalms (movement 6): 'Why art thou cast down, O my soul?'; with the hope of comfort, the first part ends.

The second part begins with a dialogue between the Soul (soprano) and Jesus (bass, movement 7). Both then join to sing a love duet (No. 8); in his youth Bach was fond of such semioperatic duets. A chorus combining Biblical text and verses of a chorale (or hymn) follows (No. 9), guiding the soul to ease. With joyful tread, a tenor aria (No. 10) leads into the finale, a hymn with trumpet (No. 11), with which the cantata ends.

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Concerning the Edition of BWV 21

We have recorded Cantata 2l, *Ich hatte viel Bekümmernis*, again for inclusion on this recording to keep the promise made in the booklet for volume 6 of this series (BIS-CD-851) of allowing listeners an opportunity to hear a different version of the work. It is common knowledge that, after its début in Weimar, this cantata was at the very least performed in Hamburg (1720) and Leipzig (1723), and in each of these venues different arrangements for voice and instrument were used. In Volume 6 we presented the entire work in the form in which it was performed in Hamburg and included No. 3, No. 7 and No. 8 in their Weimar forms as an appendix; here we offer the entire work in the form in which it was heard as part of the 1723 cantata series in Leipzig. The varying instrumentation and other changes associated with each period are illustrated in the accompanying table; the major differences between the version on Volume 6 and the present recording are as follows:

1. The work is performed in *Kammerton* in C minor. (The Hamburg version was in D minor.)
2. No. 4, No. 5 and No. 10 are not for solo soprano but for tenor.

3. No. 6 and No. 9 are arranged to alternate between soli and tutti.
4. A trombone is added to the instrumental parts for No. 9.

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The different versions of BWV 21

	Format before 1714	**1714 Weimar**	**1720 Cöthen**	**1723 Leipzig**
Pitch of Strings	?	Kammerton	Kammerton	Kammerton
Tuning	C minor?	C minor	D minor	C minor
l. Sinfonia				
2. Chorus				
3. Aria	Sop	Ten	Sop	Sop
4. Recitative	Sop	Ten	Sop	Ten
5. Aria	Sop	Ten	Sop	Ten
6. Chorus				Soli/Tutti
7. Recitative	Sop/Bas	Ten/Bas	Sop/Bas	Sop/Bas
8. Duet	Sop/Bas	Ten/Bas	Sop/Bas	Sop/Bas
9. Chor (Chorale)				Soli/Tutti + 4 Trombones
10. Aria	Sop (possibly Ten)	Ten	Sop	Ten
11. Chorus				Soli/Tutti

Vol. 13 – Leipzig 1723 / VI

When he took over as Cantor of St. Thomas's in Leipzig in May 1723, Bach was presented with a number of new and unfamiliar tasks. The greatest challenge was without a doubt the regular provision of a 'Haupt Music' for the Sundays and holidays of the church year – some sixty in number. The rapid procurement of suitable texts would have been a constant problem, given that no official librettist was placed at Bach's disposal. For the composition of his first year's quota of cantatas he therefore had recourse to texts of very diverse origins; to this day it has proved impossible to trace the origins of some of them.

The textual basis for three of the cantatas recorded here (BWV 64, 69a and 77) has only recently been established. These texts are by Johann Oswald Knauer, and were published as early as 1720 for performances by the Gotha Hofkapelle in the chapel of Schloß Friedenstein. All the same, these libretti – originally set to music by Gottfried Heinrich Stölzel und Johann Friedrich Fasch – appear in considerably altered forms in Bach's settings – and it is unclear who undertook the revisions. It is likewise impossible to say how Knauer's poems came to be in the possession of the Cantor of St. Thomas.

Andreas Glöckner 2000 (Vol. 13)

Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64

For the 3rd day of Christmas (27th December 1723).
Text: [3, 5–7] Johann Oswald Knauer, 1720; [1] 1. Johannes 3,1; [2] Martin Luther, 1524; [4] Balthasar Kindermann, 1664; [8] Johann Frank, 1650
Cornetto, Trombone I, II, III, Oboe d'amore, Violino I, II. Viola, Soprano, Alto, Tenore, Basso, Continuo (Basso continuo)

1. [Chorus]. Sehet, welch eine Liebe hat uns der Vater erzeiget...
Cornetto, Trombone I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Chorale. Das hat er alles uns getan...
Cornetto, Trombone I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
3. Recitative (Alto). Geh, Welt! behalte nur das Deine...
Continuo (Violoncello, Organo)
4. Chorale. Was frag ich nach der Welt...
Cornetto, Trombone I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli. Contrabasso, Organo)
5. Aria (Soprano). Was die Welt in sich hält...
Violino I, II. Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
6. Recitative (Bass). Der Himmel bleibet mir gewiß...
Continuo (Violoncello, Organo)
7. Aria (Alto). Von der Welt verlang ich nichts...
Oboe d'amore, Continuo (Violoncello, Organo)
8. Chorale. Gute Nacht, o Wesen...
Cornetto, Trombone I, II, III. Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The cantata *Sehet, welch eine Liebe hat uns der Vater erzeiget*, BWV 64, appeared for the third day of Christmas (27th December) in the year 1723. In Bach's setting, Knauer's text appears in radically shortened and at times considerably modified form. A further difference is that it contains two additional chorale strophes ('Das hat er alles uns getan' and 'Was frag ich nach der Welt'). Knauer's libretto does not refer directly to the texts of the reading (epistle and gospel) for the third day of Christmas, which is also the commemoration day of St. John the apostle. In order to incorporate a reference to this commemoration day, however, he places a textual quotation from the First Letter of John (3:1) at the beginning of the poem. Bach gives this dictum a four-part motet-like choral setting, with the vocal parts doubled by instruments (cornet, three trombones and strings). In Bach's cantata movements without separate instrumental parts, this practice can be observed relatively often. It is evidently to be ascribed to the lack of choral singers, especially noticeable on major feast days when two choirs perfomed at the same time in the main Leipzig churches (St. Nicholas and St. Thomas).

Whereas the first two movements of the cantata ('Sehet, welch eine Liebe hat uns der Vater erzeiget' and 'Das hat er alles uns getan') refer directly to the Christmas story, the cantata text undergoes a surprising change of direction before the third movement, a recitative ('Geh, Welt! behalte nur das Deine'): by renouncing everything worldly and turning to Jesus, 'the world' is clearly rejected. This concern with the next world becomes evident not only in the chamber-music-like intimacy of the two arias, but also in the choral movements that are not connected with the Christmas story – 'Was frag ich nach der Welt' and 'Gute Nacht, o Wesen' (these were added later).

BWV 64 was performed again, with no recognizable changes, in the years around 1742. It is among the works by Bach that were performed not only in Leipzig's two principal churches but apparently also outside his area of authority (perhaps in the Neue Kirche?). As late as Michaelmas 1761, the publisher Johann Gottlob Immanuel Breitkopf still offered a copy of this cantata in his catalogue of manuscripts.

Andreas Glöckner 2000 (Vol. 13)

Es ist nichts Gesundes an meinem Leibe, BWV 25

For the 14th Sunday after Trinity (29th August 1723).
Text: [2–5] Anon.; [1] Psalm 38.4; [6] Johann Heermann, 1630
Cornetto, Trombone I, II, III, Flauto dolce I, II, III, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Es ist nichts Gesundes an meinem Leibe für deinem Dräuen...
Cornetto, Trombone I, II, III, Flauto dolce I, II, III, Oboe I, II. Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Tenor). Die ganze Welt ist nur ein Hospital...
Continuo (Violoncello, Organo)
3. Aria (Tenor). Ach, wo hol ich Armer Rat?...
Continuo (Violoncello, Organo)
4. Recitative (Soprano). O Jesu, lieber Meister...
Continuo (Violoncello, Organo)
5. Aria (Soprano). Öffne meinen schlechten Liedern...
Flauto dolce I, II. III, Oboe I, II. Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
6. Chorale. Ich will alle meine Tage...
Cornetto, Trombone I, II, III, Flauto dolce I, II, III, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The cantata *Es ist nichts Gesundes an meinem Leibe*, BWV 25, was written for 29th August 1723 and is based on a poem published in 1720 by Johann Jacob Rambach (1693–1735). The text by this theologian from Halle refers directly to the gospel for the 14th Sunday in Trinity (Luke 17:11–19), which tells of the miraculous healing of ten lepers. This story leads the librettist to use drastic images to depict the illness, sinfulness and corruption of mankind, so that Jesus can then be shown to be our only helper, physician and redeemer. As an evocative introduction to his poem, he chose verse 4 of Psalm 38. Bach sets this dictum as a double fugue, which he develops over string writing which is motivically partly independent. As the third compositional and sonic element, he integrates the chorale melody 'Ach Herr, mich armen Sünder straf nicht in deinem Zorn' – presented line by line in four-part wind writing (three recorders, cornet and three trombones) – into a movement which is skilfully constructed and contrapuntally very complicated. After this unique and unusually colourfully scored opening chorus there are – perhaps as a contrast – three continuo movements (an aria and two recitatives), the texts of which meditate on the sickness and helplessness of mankind. The second aria, 'Öffne meinen schlechten Liedern, Jesu, dein Genadenohr!', is by contrast strikingly richly scored with three recorders, two oboes and strings. With its clear structural organization and joyful, dance-like relaxedness, it forms a clear counterbalance to the previous, problem-laden movements. The final chorale, 'Ich will alle meine Tage' (for which Bach chose the melody 'Freu dich sehr, o meine Seele'), provides the work with a conciliatory ending in a bright C major.

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Lobe den Herrn, meine Seele, BWV 69a

For the 12th Sunday after Trinity (15th August 1723).
Text: [2–5] Johann Oswald Knauer, 1720; [1] Psalm 103.2; [6] Samuel Rodigast, 1674
Tromba I, II, III, Timpani, Flauto dolce, Oboe I (Oboe d'amore / Oboe da caccia), II, III, Bassono, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Lobe den Herrn, meine Seele...
Tromba I, II, III, Timpani, Oboe I, II, III, Bassono, Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
2. Recitative (Soprano). Ach, daß ich tausend Zungen hätte!...
Continuo (Bassono, Violoncello, Organo)
3. Aria (Tenor). Meine Seele, auf, erzähle...
Flauto dolce, Oboe da caccia, Continuo (Bassono, Violoncello, Organo)
4. Recitative (Alto). Gedenk ich nur zurück...
Continuo (Bassono, Violoncello, Organo)
5. Aria (Bass). Mein Erlöser und Erhalter...
Oboe d'amore, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Contrabasso, Organo)
6. Chorale. Was Gott tut, das ist wohl getan...
Tromba I, II, III, Oboe I, II, III, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Contrabasso, Organo)

Bach composed the cantata *Lobe den Herrn, meine Seele*, BWV 69a, for the 12th Sunday after Trinity (15th August) 1723. Among his Trinity cantatas it occupies a special position because of the extensive instrumental forces it requires: trumpets and timpani, the 'royal instruments', were otherwise used by Bach only for high feast days, at weddings and for changes of council. The choice of other instruments (recorder, three oboes [including oboe d'amore], bassoon and strings) also makes it plain that the Cantor of St. Thomas demanded an unusually large number of musicians for his 'Haupt Music' on that particular Sunday. It is impossible to say whether or not he was inspired to compose such a large-scale cantata of praise and thanks just by the gospel for the l2th Sunday of Trinity (Mark 7:31–37). At any rate, for the 12th Sunday of Trinity two years later (1725) Bach composed another, equally lavishly scored ceremonial cantata, *Lobe den Herrn, den mächtigen König der Ehren*, BWV 137.

The gospel for the 12th Sunday of Trinity tells how Christ heals a deaf mute, which causes the astonished crowd to recognize: 'He has done all things well; he even makes the deaf hear and the dumb speak'. For the librettist (Johann Oswald Knauer) such miracles are reason enough to praise God with the words of Psalm 103 ('Lobe den Herrn, meine Seele, und vergiß nicht was er dir Gutes getan hat'). For the musical interpretation of this psalm text (which he had already set before, in the cantata BWV 143), Bach uses a large-scale, broadly conceived double fugue. After he has developed the two fugue themes in sequence, he combines them and uses individual instruments (trumpet, oboe) to present the theme in the course of the fugue. Each fugal section is framed by a separate orchestral passage, and each is broken up by instrumental interludes.

It is possible that Bach borrowed this fine opening movement from the congratulatory cantata he wrote in 1718 for the birthday of Prince Leopold von Anhalt-Köthen, *Lobet den Herrn, alle seine Heerscharen*, BWV Anh. 5. Borrowings from compositions from his Weimar and Köthen periods are relatively frequent in Bach's first year of witing cantatas, and they demonstrate that, because of his extremely heavy workload – especially in the months after he assumed his duties – Bach was unable to compose such a series of works completely from scratch.

The final chorale, 'Was Gott tut, das ist wohlgetan', was borrowed from the cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12, which had been written for the Jubilate Sunday of 1714; for some unaccountable reason, however, he now omitted the obbligato instrumental part (violin or trumpet).

In later years Bach reworked BWV 69a on at least two occasions. At a performance given in (probably) 1727 he transposed the tenor aria 'Meine Seele, auf! erzähle' to G major and gave it to an alto voice. This led to an exchange of the two obbligato instruments as well: recorder and oboe da caccia were replaced by oboe and violin. In 1748 the cantata was revised as music for the change of council, and on that occasion Bach not only made changes to the text but also undertook a series of musical alterations. The only movement to survive unscathed was the bass aria 'Mein Erlöser und Erhalter' – a captivating piece, especially its second section, with expressive melodic turns at the words 'steh mir bei in Kreuz und Leiden'.

Andreas Glöckner 2000 (Vol. 13)

Du sollt Gott, deinen Herren, lieben, BWV 77

For the 13th Sunday after Trinity (22nd August 1723).
Text: [2–5] Johann Oswald Knauer, 1720; [1] Lukas 10,27; [6] David Denicke, 1657
Tromba da tirarsi, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Cantinuo

1. [Chorus]. Du sollt Gott, deinen Herren, lieben...
Tromba da tirarsi, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Bass). So muß es sein...
Continuo (Violoncello, Organo)
3, Aria (Soprano). Mein Gott, ich liebe dich von Herzen...
Oboe I, II, Continuo (Fagotto, Violoncello, Organo)
4. Recitative (Tenor). Gib mir dabei, mein Gott!...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
5. Aria (Alto). Ach, es bleibt in meiner Liebe...
Tromba da tirarsi, Continuo (Violoncello, Organo)
6. Chorale. Herr, durch den Glauben wohn in mir...
Tromba da tirarsi, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The cantata *Du sollt Gott, deinen Herren, lieben*, BWV 77, is also based on a libretto by Johann Oswald Knauer. Bach wrote the work for the 13th Sunday after Trinity (22nd August) in 1723. The gospel for this Sunday tells of the Good Samaritan. It is the parable that Jesus tells when one of the lawyers challenges him with the question: 'Master, what shall I do to inherit eternal life?' Referring to the law, Jesus answers with the incitement: 'Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself'. This passage from the Bible is also the textual basis for the imitative, motet-like opening chorus. This proves to be an extremely skilful chorale arrangement, in that an obbligato slide trumpet (tromba da tirarsi) and the basso continuo (as the foundation of the musical texture) frame the movement with Luther's song about the Ten Commandments, 'Dies sind die heil'gen zehn Gebot' in canon. With its profound combination of Bible quotation and chorale text, this is among the most impressive of all the movements in Bach's vocal music. The alto aria 'Ach es bleibt in meiner Liebe' is equally unusual – not least because of its key, D minor, which makes it very difficult to play on the obbligato trumpet (tromba da tirarsi). Bach chose – certainly not by chance – not to repeat such an experiment in scoring in his later cantatas. The final chorale is based on the song melody 'Ach Gott, vom Himmel sieh darein', though in Bach's manuscript the text is omitted. When considering which text might be best

suited to the movement, the chorale strophes 'Du stellst, mein Jesu, selber dich zum Vorbild wahrer Liebe' and 'Herr, durch den Glauben wohn in mir, laß ihn sich immer stärken' are highly appropriate.

Andreas Glöckner 2000 (Vol. 13)

Nur ist das Heil und die Kraft, BWV 50 (Fragment)

For St. Michael's Day (29th September 1723)? Text: [1] the Revelation 12,10
Tromba I, I, III, Timpani, Oboe I, II, III, Violino I, II, Viola, Soprano I, Alto I, Tenore I, Basso I, Soprano II, Alto II, Tenore II, Basso II, Continuo, Organo

[Chorus]. Nur ist das Heil und die Kraft...
Tromba I, II, III, Timpani, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The cantata movement for double chorus *Nur ist das Heil und die Kraft*, BWV 50, is one of the most puzzling of Bach's vocal works. Certain unanswerable questions arise because it has not survived intact – and only in sources from the period after 1750. Among these sources is a score copy made by Carl Gotthelf Gerlach, musical director of the Neukirche in Leipzig from 1729 until 1761. This source neither names the composer nor contains any indication of the purpose of the fragment. The choice of text, from the Revelation (12:10) – part of the Michaelmas reading – permits us to assume, however, that the movement originally served as either the introductory or the concluding chorale of a Michaelmas cantata. If this work dates from Bach's first year in Leipzig, it would have been first perfomed at Michaelmas (29th September 1723). Both the exceptional structure of this movement (which consists of two fugue complexes) and also the scoring (with three trumpets and timpani) suggest that it was written for one of the high feast days. Like Bach's other Michaelmas cantatas show (*Herr Gott, dich loben alle wir*, BWV 130, *Es erhub sich ein Streit*, BWV 19, and *Man singet mit Freuden vom Sieg*, BWV 149), Bach composed especially characteristic and lavishly scored ceremonial music for this holiday. His reason was certainly the annual Michaelmas mass, which took place at the end of September or in early October and for which numerous prominent guests – including the Elector of Saxony – travelled to Leipzig in the expectation of hearing appropriate music in the city's main churches.

It is possible that the present double chorus only exists in a version adapted by Carl Gotthelf Gerlach. Such an assumption is tempting, because Gerlach also arranged other works by J.S. Bach for performance in the Neukirche in Leipzig. It is impossible to deremine, however, whether or not the original fom of this movement was a simple five-part chorus with the same instrumental forces (three trumpets, timpani, three oboes, strings and basso continuo), as some scholars have assumed.

The recordings on this disc, from Bach's first year in Leipzig, show the richness of invention and creative power with which Bach devoted himself to his new duties as Cantor of St. Thomas and music director of the city of Leipzig. The enthusiasm he communicated to his students through his various activities is documented by one of his pupils, who had studied in Leipzig since 1724 and, during that time, had 'heard many outstanding church music performances and many concerts under Bach's direction'. Unlike his predecessor Johann Kuhnau, Bach apparently also succeeded in inspiring his pupils to participate increasingly in church music. All the same, on 22nd April 1723 the governing mayor Gottfried Lange remarked about the choice of Bach as Cantor of St. Thomas: 'It would be necessary to turn to a man of some renown, so that the student gentlemen might become inspired'. His remark was indeed justilied, as in the previous years many students had relinquished the traditional link with the 'chorus musicus' of the St. Thomas School in favour of the much more lucrative peformances in competing institutions such as the opera house and the Neue Kirche.

Andreas Glöckner 2000 (Vol. 13)

Vol. 14 – Leipzig 1723 / VII

The four cantatas BWV 148, 48, 109 and 89 are all – except, possibly, Cantata No. 148 – products of Bach's first cantata season in Leipzig, and were first performed in September or October 1723. They also share a negative characteristic: so far it has been impossible to determine who was responsible for the texts.

Hans-Joachim Schulze 2000 (Vol. 14)

Bringet dem Herrn Ehre seines Namens, BWV 148

(Give unto the Lord the glory due unto his name)

For the 17th Sunday after Trinity (19th September, 1723? Leipzig)
Text: [1] Psalm 96,8-9 or 29,2; [2-5] Picander (Christian Friedrich Henrici) 1724/1725; [6] anon. 1603
Clarino (Tromba), Oboe d'amore I, II, Oboe da caccia, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Bringet dem Herrn Ehre seines Namens…
Clarino, Oboe d'amore I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Aria (Tenor). Ich eile, die Lehren…
Violino solo, Continuo (Violoncello, Organo)
3. Recitative (Alto). So, wie der Hirsch nach frischem Wasser schreit…
Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
4. Aria (Alto). Mund und Herze steht dir offen…
Oboe d'amore I, II, Oboe da caccia, Continuo (Fagotto, Violoncello, Organo)
5. Recitative (Tenor). Bleib auch, mein Gott, in mir…
Continuo (Violoncello, Organo)
6. Chorale. Amen zu aller Stund…
Oboe d'amore I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

In the case of the cantata *Bringet dem Herrn Ehre seines Namens* (*Give unto the Lord the glory due unto his name*; BWV 148), however, we can recognize borrowings from the collection *Erbaulicher Gedancken über und auf die gewöhnlichen Sonn- und Festtage* (by the Leipzig postmaster and occasional poet Christian Friedrich Henrici), printed in Leipzig in 1725, though possibly written earlier. Strangely, though, neither the cantata text set by Bach nor the associated 'devotional' poem by Henrici-Picander take special note of the Gospel for the 17th Sunday after Trinity – an exhortation to be modest, and the story of the healing on the Sabbath of a sufferer from dropsy – but turn instead to the unfettered joy in God's house and word. Henrici's six-stanza poem forms the last part of a rhymed discourse in which the poet satirically portrays occupations that are bereft of content or unworthy – tasks with which the majority of people fill their Sundays; it speaks in favour of turning away from 'worldly concerns' and advocates devoting oneself to the eternally valid essential principles of faith.

The cantata text – which is entirely concerned with the praise of God, and for obvious reasons cannot fully illustrate this association – first presents an appropriate verse from Psalm 29. There then follows a rather abrupt transition to the solo movements, the texts of which unmistakably allude to the above-mentioned poem by Henrici-Picander. Its wording is sometimes adapted, sometimes concentrated and condensed, however, so that – especially in the two recitatives – space is found for

the praise of the Sabbath, which is absent from Henrici's original. The concluding chorale has, unfortunately, survived without text; a suitable completion might be the opening or final strophe of the song *Auf meinen lieben Gott* (1603), or indeed the eleventh strophe of Johann Heermann's song *Wo soll ich fliehen hin* ('Führ auch mein Herz und Sinn').

Bach's composition is decisively characterized by the large-scale opening movement. In accordance with the character of the psalm text, this is arranged as a chorus with important use made of fugal form; the addition of a high trumpet to the instrumental forces lends the work a sense of festivity and luminosity. The rich five-part instrumental section at the beginning, almost a quarter of the entire movement, makes it clear that a dominant rôle is played here by instrumental music. Nevertheless, the vocal parts are able to break free from this domination during the course of the movement, especially when developing two different fugue themes to the psalm verses 'Bringet dem Herrn Ehre seines Namens' ('Give unto the Lord the glory due unto his name') and 'betet an den Herrn im heiligen Schmuck' ('worship the Lord in the beauty of holiness'). By contrast, the tenor aria 'Ich eile, die Lehren des Lebens zu hören' ('I hurry, to hear the doctrine of life'), which is not dissimilar to a gigue-like dance, seems less ambitious. The almost uninterrupted figurations from the obbligato solo violin, which carries the vocal part irresistibly along, and at times even persuades the basso continuo to abandon its reserved character, are assigned (partly in purely musical terms, partly in a communicative sense) keywords such as 'eilen' ('hurry'), 'Freuden' ('joy'), 'frohes Getöne' ('joyful melodies') and 'Lob des Höchsten' ('praise to the Almighty'). By comparison with the priority given here to external concerns, the moderate wind writing in the alto aria 'Mund und Herze steht dir offen' ('My mouth and my heart are open to you') is to a large extent internalized. The occasional falling silent of the basso continuo at vocal entries certainly possesses a symbolic meaning, and clearly refers to the separation of the believer from all earthly difficulties. In view of this contrast, the final chorale could be felt to have a mediating function; it is all the more regrettable that the subsequent copy of the score by Bach's son-in-law Johann Christoph Altnickol – the only source for this cantata – does not specify the chorale strophe intended by Bach.

Hans-Joachim Schulze 2000 (Vol. 14)

Production Notes (BWV 148)

Instrumentation of BWV 148/1

There are no extant materials in Bach's own hand relating to BWV 148; the earliest surviving manuscript is one in the hand of Bachs son-in-law Johann Christoph Altnickol. This manuscript was most probably based on Bach's own score, and it omits several of the instrumental specifications that would be customary in a score written by Bach himself. As a consequence, the following points remain uncertain:

1) Should three oboes, as are required in the fourth movement, also perform in the first piece?

2) Should trumpets and oboes perform in the chorale that constitutes the sixth movement?

Since it is customary for all instruments to be used in the first movement of such a work, there is clearly no reason for three oboes to remain silent. It is natural for the oboes to play in unison with the violins and violas. There are no instrumental specifications of any kind in the sixth movement, but it seems appropriate for the strings to perform together with the oboes.

The score specifies that three oboes are to perform in the fourth movement, the alto aria *Mund und Herze steht dir offen*. On account of the required pitch range, however, we perform the piece with two oboes d'amore and one oboe da caccia.

Problems regarding the chorale text in BWV 148/6

There is no text attached to the final chorale in the manuscript; only the notation has been preserved. The melody is known as that used as a setting of the texts *Auf meinen lieben Gott* and *Wo soll ich fliehen hin*. Both Philipp Spitta and the former complete Bach edition recommend the final (eleventh) stanza of the latter, while in the *Neue Bach Ausgabe*, the final (sixth) stanza of the former is recommended. Since this cantata is concerned not with Jesus Christ but with the peace to be found in the presence of God, the editor of the NBA suggests the first stanza of *Auf meinen lieben Gott* as another candidate.

This cantata begins with a eulogy to God, and from the third to the fifth movements it incorporates the aspiration to peace in God and sings of the blessings of the Holy Spirit. At the end of the fifth piece, the tenor recitative *Bleib auch, mein Gott, in mir*, is a supplication for forthcoming rest in the presence of God. It seems to me, therefore, that there is no direct connection here with the limbs of Christ as referred to exclusively in the eleventh stanza of *Wo soll ich fliehen hin* or with salvation from tribulation, which is the subject of the first stanza of *Auf meinen lieben Gott*. It is thus most natural to sing the resounding song of praise and aspiration to eternity that features in the sixth stanza of *Auf meinen lieben Gott*, as recommended by the editor of the *NBA*. This text is suggested in a publication dating from as far back as 1850 and receives support from Wustmann and W. Neumann.

Masaaki Suzuki 2001 (Vol. 14)

Ich elender Mensch, wer wird mich erlösen, BWV 48

(O wretched man that I am! Who shall deliver me)

For the 19th Sunday after Trinity (3rd October 1723, Leipzig)
Text: [1] Römer 7,24; [2, 4-6] anon.; [3] Martin Rutilius, 1604; [7] anon., 1620
Tromba, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Ich elender Mensch, wer wird mich erlösen…
Tromba, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Alto). O Schmerz, o Elend, so mich trifft…
Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
3. Chorale. Solls ja so sein…
Tromba, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
4. Aria (Alto). Ach lege das Sodom der sündlichen Glieder…
Oboe solo, Continuo (Fagotto, Violoncello, Organo)
5. Recitative (Tenor). Hier aber tut des Heilands Hand…
Continuo (Violoncello, Organo)
6. Aria (Tenor). Vergibt mir Jesus meine Sünden…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
7. Chorale. Herr Jesu Christ, einiger Trost…
Tromba, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The cantata *Ich elender Mensch, wer wird mich erlösen* (*O wretched man that I am! Who shall deliver me*) is for the 19th Sunday after Trinity. The relevant Gospel passage is from Matthew, Chapter 9, and tells of Jesus healing a paralytic. The cantata text interprets this healing story in the traditional sense, in other words interpreting illness as sin, healing as redemption. At the beginning of the libretto is a quotation from the Letter of Paul to the Romans, Chapter 7: 'O wretched man that I am! Who shall deliver me from the body of this death?' The conflict between spirit and flesh, to which this quotation alludes, takes as its central theme the self-accusation of the first recitative. The intellectual intensification that can be perceived at the end, which refers to the opening dictum and is

reminiscent of the bitter cup of the Cross, is answered not by an aria, as would have been usual, but by a chorale, a strophe from the song *Ach Gott und Herr*: 'Solls ja so sein, daß Straf und Pein auf Sünde folgen müssen' ('If it must be so that punishment and pain follow upon sin'). Only after this does an aria appear, announced by an 'ardent sigh'. It compares the fate of the sinful body with the destruction of the city of Sodom, but its real concern is the soul's salvation. This prepares the way for a return to the Gospel for that Sunday and for the revealing of its underlying message. The second recitative equally relates the Gospel story and an appropriate verse from Psalm 88, a prayer for those in severe temptation and immediate mortal danger, to Jesus: 'Er weiß im geistlich Schwachen den Leib gesund, die Seele stark zu machen' ('He knows how to make the body healthy and the soul strong when we are spiritually weak'). This idea is immediately transferred to an aria, which leads on to the concluding chorale, the last strophe of the song *Herr Jesu Christ, ich schrei zu dir* (1620).

In Bach's composition the eloquent lament contained in the New Testament dictum takes on an unusual, indeed unique form: within an instrumental movement in which lamenting and sighing motifs predominate, the vocal parts indulge in seemingly endless invocations, at first alternating between two-and four-part writing, and then exclusively in four parts. Imitative writing and canonic emulation are to be found everywhere; they clearly show the universal meaning and relevance of the lament-like question. These musical events are commented upon by a chorale melody that is presented instrumentally, line by line. The 16th-century song *Wenn mein Stündlein vorhanden ist* is begun by the trumpet, and imitated by the oboes at the distance of one or two bars, each time a fourth lower. The multiplicity of textual inference occasioned by this instrumental quotation associates the dictum from the Letter of Paul to the Romans with a chorale strophe that must be understood in our thoughts – either from the old song of death mentioned, or from the song *Herr Jesu Christ, ich schrei zu dir*, one of the 'Kreuz- und Trostliedern' ('songs of the cross and of consolation') that is brought in at the end of the cantata libretto.

Both the first recitative and the four-part chorale that (oddly) follows it are weighed down by chromaticism. On the other hand, the alto aria is unexpectedly cheerful, even exhilarated, and it is thus hard to relate its clearly articulated music with the metaphor of Sodom of the 'sinful members'. In the second aria, in which the tenor is accompanied by strings and two oboes, there is a more convincing link between text and music. Here too, however, dance-like elements have some influence, as does an intriguing figure in which, from time to time, the 3/4 metre is transformed into 3/2.

The four-part final chorale is not just the end of this unique work; it also forms a bridge back to the opening movement, and reminds us of the importance of the textless chorale quotation that appears there and is intensified by canonic technique.

Hans-Joachim Schulze 2000 (Vol. 14)

Was soll ich aus dir machen, Ephraim?, BWV 89

(How can I give you up, O Ephraim?)

For the 22nd Sunday after Trinity (24th October 1723, Leipzig)
Text: [1] Hosea 11,8; [2-5] anon.; [6] Johann Heermann, 1630
Corno da caccia, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Bass). Was soll ich aus dir machen, Ephraim?…
Corno da caccia, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Alto). Ja, freilich sollte Gott…
Continuo (Violoncello, Organo)

3. Aria (Alto). Ein unbarmherziges Gerichte…
Continuo (Violoncello, Organo)
4. Recitative (Soprano). Wohlan! mein Herze legt…
Continuo (Violoncello, Organo)
5. Aria (Soprano). Gerechter Gott, ach rechnest du?…
Oboe solo, Continuo (Violoncello, Organo)
6. Chorale. Mir mangelt zwar sehr viel…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The cantata *Was soll ich aus dir machen, Ephraim* (*How can I give you up, O Ephraim*) is for the 22nd Sunday after Trinity. The relevant Gospel text, from Matthew, Chapter 18, relates how Jesus tells the parable of the wicked servant – as an answer to Peter's question: 'Lord, how oft shall my brother sin against me, and I forgive him? till seven times?' The cantata libretto is thus located in the area of conflict between 'mercy before justice', of deserved punishment and merciful forgiveness. At the beginning is a dictum from Chapter 11 of the prophet Hosea: 'How can I give you up, O Ephraim!… How can I make you like Admah! How can I treat you like Zeboim! My heart recoils within me, my compassion grows warm and tender.' In this context 'Ephraim' is an abbreviation for the northern part of Israel, 'Admah' and 'Zeboim' are towns which, as mentioned in Deuteronomy, suffered the same fate – destruction – as Sodom and Gomorrha. The recitative text that follows comments upon the Gospel passage for that Sunday, and applies the parable of guilt and release from guilt to human sins. The threat of punishment implied here becomes clearer in the following aria; the text of which is a passage from the Letter of James that is in turn closely associated with the Sunday Gospel: 'For he shall have judgement without mercy; and mercy rejoiceth against judgement' (James 2: 13). The last recitative signals a new beginning, its first verse containing an almost playful alliteration: 'Wohlan! mein Herze legt Zorn, Zank und Zwietracht hin' ('Hark! My heart puts aside anger, contention and discord'). The certainty that sins, added up like debts, can be balanced out by the blood of Christ determines not only the end of the recitative but also the following aria text with its 'Gerechter Gott, ach, rechnest du?' ('O righteous God, do you keep a reckoning?') and, moreover, also the final chorale strophe, the seventh strophe of Johann Heermann's song *Wo soll ich fliehen hin*.

Bach's composition reflects very clearly the tension between the threat of punishment and forgiveness. Frightening rumblings in the bass region, gloomily ascending minor triads from the strings and insistent sighing motifs from the oboes characterize the beginning of the first aria, the probing questions of which keep bringing the music to a standstill. The second part of this bass aria is livelier and more relaxed, where the text 'aber mein Herz ist anders Sinnes' ('My heart recoils within me') provides hope of change; the order of the obstinately recurring motifs thus becomes slightly less rigid. This lightening, however, is deceptive and does not last long; after this short recitative comes an alto aria that is dominated by a theme which, with its inexorable diction and the piercing sharpness of its semitone steps, vividly depicts the horror of the 'unmerciful judgement' threatened in the text. The inescapability of the situation is all the more evident because Bach here calls for only solo voice and basso continuo, thus creating the greatest possible concentration and, as it were, deliberately obstructs every possible means of evading the issue.

With the soprano recitative and aria, the gloom of the opening is left behind and vanquished. In particular the B flat major aria for soprano with obbligato oboe, 'Gerechter Gott, ach, rechnest du' ('O righteous God, do you keep a reckoning?'), leads us to more welcoming pastures with its dance-like 6/8 metre and its softly flowing, almost songlike melody. The final chorale – with the melody *Auf meinen lieben Gott* – also does nothing to hinder the breathing of a sigh of relief after a long period of despair. Not even the mention of 'Tod, Teufel, Höll und Sünde' ('Death, the devil, hell and sin') towards the end causes the simple harmonic textures to yield briefly to chromatic intensification.

Hans-Joachim Schulze 2000 (Vol. 14)

Production Notes (BWV 89)

The horn part in BWV 89

Bach's own manuscript of the full score of this work has been lost, and only the parts used at the time of the first performance have been preserved. Most of the parts were produced jointly by the copyists G. Maissner and J.A. Kuhnau, and only the part for the 'corne de chasse' (or corno da caccia) survives in Bach's own hand. According to Andreas Glockner, editor of the *NBA*, this is clearly a sign that Bach added this part after the writing out of the other parts had been completed. Nevertheless, it is unclear whether this additional part was used at the time of the first performance or was added for a performance in later years. There is, however, no record of the work having received subsequent performances, and since this part employs paper with the same watermarks as the other parts, it is quite possible that it was added immediately before the first performance. Since there seems to be no valid reason to ignore a part created by Bach himself, we include this part in the present performance.

Masaaki Suzuki 2001 (Vol. 14)

Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109

(Lord I believe, help thou mine unbelief)

For the 21nd Sunday after Trinity (17th October 1723, Leipzig)
Text: [1] Markus 9,24; [2-5] anon.; [6] Lazarus Spengler, 1524
Corno da caccia, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Ich glaube, lieber Herr, hilf meinem Unglauben!...
Corno da caccia, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Tenor). Des Herren Hand ist ja noch nicht verkürzt...
Continuo (Violoncello, Cembalo)
3. Aria (Tenor). Wie zweifelhaftig ist mein Hoffen...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo, Cembalo)
4. Recitative (Alto). O fasse dich, du zweifelhafter Mut...
Continuo (Violoncello. Cembalo)
5. Aria (Alto), Der Heiland kennet ja die Seinen...
Oboe I, II, Continuo (Fagotto, Violoncello, Organo, Cembalo)
6. Chorale. Wer hofft in Gott und dem Vertraut...
Corno da caccia, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli. Contrabasso, Organo)

The cantata *Ich glaube, lieber Herr, hilf meinem Unglauben* (*Lord I believe, help thou mine unbelief*) is for the 21st Sunday after Trinity. The relevant Gospel passage comes from John, Chapter 4, and tells how Jesus cured the son of an official. The libretto of the cantata alludes to the situation depicted here, between fear and hope, albeit by referring back to a parallel place in Mark, Chapter 9, which tells of the healing of a boy with convulsions. At that place we find the words of Jesus: 'All things are possible to him that believeth' and, as a reaction to this, the words of the sick boy's father: 'Lord I believe, help thou mine unbelief '. The first recitative describes an appeal for help, starting with a phrase from Numbers (11:23): 'Is the Lord's hand waxed short', and ending with a reference to the thanksgiving song of the convalescent King Hezekiah in Isaiah (38:17): 'Behold, for peace I had great bitterness'. The recitative text insistently formulates nagging doubts; the threefold 'Ach nein' ('Oh no') lends it the form of an inner dialogue. The aria that follows enriches this thought process

with a verse about the Messiah from Isaiah, (42:3): 'A bruised reed shall he not break, and the smoking flax shall he not quench: he shall bring forth judgement unto truth'. In the text of the aria, admittedly, this promise has an almost opposite effect. Not until the following pair of movements (recitative and aria) does the initially weak faith that is apostrophized here clearly gain the upper hand, primarily by paying attention to the wondrous act of healing described in the relevant Sunday's Gospel text. A strophe from Lazarus Spengler's song *Durch Adams Fall ist ganz verderbt* (1524), formerly published as 'Ein geistlich Lied vom Fall und Erlösung des menschlichen Geschlechts' ('a sacred song concerning the fall and redemption of the human race') summarizes what has been said, in the manner of a catechism.

The musical image of the opening movement already seemed remarkable to Philipp Spitta in 1880: 'The hesitations and doubts are masterfully expressed by vocal lines that individually, so to speak insecurely, wander around, only coming together rarely and briefly to form compact patterns'. Indeed, self-contained musical developments in the vocal part do have something of a rarity value. The music is dominated by the timid entries of individual vocal lines which join forces with others but normally soon fall silent again, waiting for their next turn. It is instead the orchestral writing that links everything together with its characteristic motifs dominated by a yearning leap of a sixth. In view of the intentional instability of the vocal writing, Bach subsequently decided to increase the importance of the instrumental parts by adding a demanding part for corno da caccia (which to this day has not been deciphered in terms of its practicability in performance).

Of the two arias, the former – scored for tenor and strings – is characterized by fragmented rhythms and by harmonic twists that seem to be searching in vain for a firm anchoring point. Fear and pain, anguish and doubt – the fundamental concepts of the text – dominate the entire movement and grant the musical development no pause for breath. The second aria, on the other hand, radiates peace and certainty. In terms of tone colour, too (it is for alto and two oboes), it acts as a counterweight to the earlier movement. The constant crotchets of the basso continuo emphasize the minuet-like character and allow the three upper lines great developmental freedom. An element of liveliness is provided by the syncopated effects of the so-called 'Lombardic rhythm', occurring at relatively regular intervals in the music; at times even the basso continuo must fall into line with these.

The work concludes not with the usual four-part chorale setting but with a relatively large-scale chorale arrangement. With its independent, motivically unified instrumental writing and with a cantus firmus presented line by line in long note values by the soprano, harmonically supported by the other vocal parts, this anticipates the cantatas from 1724.

Hans-Joachim Schulze 2000 (Vol. 14)

Production Notes (BWV 109)

The performance of BWV 109/1

The first movement of BWV109 proved to be the main bone of contention in the context of this programme. This piece incorporates the declaration of faith by the father of a boy possessed by evil spirits that appears in Chapter 9, Verse 24 of the Gospel of St. Mark, in which 'the father of the child cried out, and said with tears, Lord, I believe; help thou mine unbelief.' In Bach's setting, the verse is delivered in a poignant narrative tone. The vocal parts are convoluted in their expression and imitate soloistic elements. One wonders if this work was intended to be sung by a choir.

Although I personally feel that the work is more attractive when performed by soloists rather than by a choir, there is clearly a discrepancy between the father's declaration of faith and the drawn-out vocal expression of the soloists. The poignant cry of the father needs to involve a choir in some form

and thus to express the universal cry of mankind. At the same time, on the purely musical level, many passages are clearly better suited to soloists.

Having thought long and hard about this matter, I decided to adopt a method involving an alternation between choir and soloists. The orchestral first violin part contains indications of alternating *solo* and *tutti* sections as well as *forte* and *piano* markings. I felt that it would be justifiable to incorporate this same principle into the choir parts. Of course, in the case of the cantatas BWV 75, 76, 21, 22, etc., dating from 1723 in which Bach specifies *tutti* and *solo* in the vocal parts, there are clear sectional demarcations, meaning that there are few points in common between these cantatas and the present work. If, however, *Ich glaube, lieber Herr* (where only a single part sings) is sung solo, and if *Hilf, meinem Unglauben* (where all the parts sing) is sung *tutti*, this corresponds virtually to the entrance of the second violins and the lower parts (i.e. the sections in which the stringed instruments play *tutti*), so this alternation is not entirely illogical. This method can most certainly not be said to accord with any original documents, but I hope that listeners will judge for themselves whether it has been effective, in the awareness that it is a product of the caprice of the performers.

Masaaki Suzuki 2001 (Vol. 14)

Vol. 15 – Leipzig 1723

The four cantatas on this CD convey us to Bach's early years in Leipzig and the final weeks of the year 1723. The first three cantatas form a connected group of works for the last three Sundays of the liturgical year, the 24th-26th Sundays after Trinity (7th, 14th and 21st November 1723), while the fourth cantata was written for the second day of Christmas (26th December). About six months previously, on 30th May 1723 – the first Sunday after Trinity – Bach had commenced his duties as cantor of the Thomas Church with the cantata *Die Elenden sollen essen* (BWV 75). Sunday by Sunday thereafter he had performed a cantata. Reckoning from the first Sunday after Trinity, the three cantatas at the end of the liturgical year are the 24th, 25th and 26th Sunday cantatas that the new cantor offered to churchgoers in Leipzig in 1723 (and there were also cantatas for other feast days) – a half-year effort to be proud of. And fundamentally no cantata is like another; on each occassion Bach offered his astonished listeners something new and sometimes highly original. From an historical point of view, Bach's first period of service in Leipzig appears as a time of wholly exceptional creativity. But equally, Bach's performance calendar testifies to a remarkable sense of economy: not everything that was performed at the services in Leipzig, was newly composed. In Bach's liturgical offerings, new compositions constantly alternate with older cantatas from the Weimar years. By making use of existing material Bach created the necessary time for himself to write his new compositions. This is particularly evident in the period prior to Christmas in 1723. Here it was the tradition for the cantor to take a break of three weeks since it was customary, during the 'quiet period' (*Tempus clausum*) in Leipzig between the 2 and 4th Sundays of Advent, that no cantatas should be performed. Though how meagre three weeks seem when compared with the cantor's Christmas duties! So Bach extended his break by a week in that, for the First Sunday of Advent, he made use of the Weimar cantata *Nun komm, der Heiden Heiland*, BWV 61, and created further leeway by performing *Christen, ätzet diesen Tag*, BWV 63, which was a Weimar composition, on the First Day of Christmas. In this way he gained the time to compose his Latin *Magnificat* (BWV 243a) that traditionally formed part of the festive afternoon Vesper service on the First Day of Christmas in Leipzig, as well as time and energy for new cantatas for the second and thirds days of Christmas as well as for New Year's Day 1724 (BWV 40, 64 and 190).

This explains why, on this CD, the three cantatas from the end of the liturgical year of 1723 and the cantata for the Second Day of Christmas are placed much closer together than the liturgical year would place them: chronologically the cantata-less *Tempus clausum* at Leipzig falls in between, whilst

prior to and after that time, repeat performances took place of older cantatas from the Weimar period (BWV 61, 63). Strictly speaking, Bach's extended 'free' period actually started somewhat earlier in that the cantata for 21st November 1723, *Wachet! betet!* BWV 70, was originally a Weimar cantata (BWV 70a). The original text, by the Weimar poet Salomo Franck, was considerably extended in Leipzig but the introductory choral, all the arias and the concluding choral from the Weimar cantata were all retained and Bach had only to write four new recitatives and a further chorale setting.

Klaus Hofmann 2000 (Vol. 15)

Darzu ist erschienen der Sohn Gottes, BWV 40

Kantate zum 2. Weihnachtstag (26. December 1723).
Text: [1] Johannes 3, 8; [2, 4, 5, 7] anon.; [3] Kaspar Füger 1592; [6] Paul Gerhaardt 1653; [8] Christian Keymann 1645
Corno I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Darzu ist erschienen der Sohn Gottes…
Corno I, II, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitative (Tenor). Das Wort ward Fleisch und wohnet in der Welt…
Continuo (Violoncello, Organo)
3. Chorale. Die Sünd macht Leid…
Corno I, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
4. Aria (Bass). Höllische Schlange…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
5. Recitative (Alto). Die schlange, so im Paradies…
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
6. Chorale. Schüttle deinen Kopf und sprich…
Corno I, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
7. Aria (Tenor). Christenkinder, freuet euch!…
Corno I, II, Oboe I, II, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
8. Chorale. Jesu, nimm dich deiner Glieder…
Corno I, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The connoisseurs among Leipzig's churchgoers in Bach's time must have pricked up their ears. Even after more than thirty cantatas in his first six months of service, the new cantor could still spring surprises: a pair of horns like those that are used to open the cantata with two signal-like motifs had not previously been heard in Leipzig services (and Bach's horn players must have practised assiduously in advance!). This is a festive and joyous movement about the appearance of the Son of God on earth, who – as the cantata explains – had come to 'destroy the works of the devil'. This work of destruction is portrayed in the chorus by repeated percussive notes and extended coloratura, but all these illustrative elements are subordinated to a festive Christmas spirit and to a liturgical dignity of textual presentation within a wide-ranging musical framework. The biblical text is presented in three sections and two different ways: in the outer parts in free madrigal form and a somewhat more homophonic style, and by contrast in the central part, a strictly polyphonic fugal movement. Bach must have remembered this splendid piece in the late 1730s, for he imitated it in his *F major Mass* (BWV 233) with the text 'Cum Sancto Spiritu'.

The cantata has little obvious connection with the gospel for the Second Day of Christmas (Luke 2, 15–20) which is the story of the shepherds' visit to the stable in Bethlehem. Perhaps Bach lacked a suitable text and took what was available, perhaps having some details amended by an author. Alfred Dürr suggests that the martyrdom of St. Stephen, which is traditionally remembered on the Second

Day of Christmas, is more in the forefront of the original poem than is the Christmas story. Bach followed this with two exceedingly characteristic arias: a wide-ranging, operatic bass solo, triumphant about the 'hellish snake', whose head the Messiah has broken in victory, and a tenor aria – whose text points us to the joy and trust of Christmas – that is rich in coloratura and is exquisitely scored for horns and oboes. A Christmas song concludes the work, a verse from Christian Keymann's poem 'Freuet euch, ihr Christen alle' ('All Christian Men Rejoice') on the popular tune by Andreas Hammerschmidt (1646), looking towards the new year and with an expression of joyous trust: 'Freude, Freude über Freude! Christus wehret allem Leide' ('Joy, joy beyond joy! Christ defends against all suffering').

Klaus Hofmann 2000 (Vol. 15)

O Ewigkeit, du Donnerwort, BWV 60

Kantate zum 24. Sonntag nach Trinitatis / Dialogs zwischen Furcht und Hoffnung
Text: [1] Johann Rist 1642 & Psalm 119, 166; [2, 3] anon.; [4] Offenbarung 14, 13; [5] Franz Joachim Burmeister 1662
Corno, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto (Furcht), Tenore (Hoffnung), Basso, Continuo, Organo

1. Aria (Alto, Tenor). O Ewigkeit, du Donnerwort…
Corno, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitative (Alto, Tenor). O schwerer Gang zum letzten Kampf und Streite!…
Continuo (Violoncello, Organo)
3. Aria (Duet) (Alto, Tenor). Mein letztes Lager will mich schrecken…
Oboe d'amore I, Violino I solo, Continuo (Fagotto, Violoncello, Organo)
4. Recitative (Alto, Bass). Der Tod bleibt doch der menschlichen Natur verhaßt…
Continuo (Violoncello, Organo)
5. Chorale. Es ist genung…
Corno, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The last Sunday of the liturgical year deals with the 'last things': death, judgement, resurrection and eternal life. The gospel for the 24th Sunday after Trinity, Matthew 9, 18–26, is the story of how Jesus brings Jairus's daughter back to life. The cantata libretto links up with this but guides us beyond the historical events and shows us the perspective of the faithful towards their own death and their hope and expectation of resurrection, thematicizing their animal fear of death, their despondency and selfdoubt as well as their spiritual trust, their hope and faith. The author has skilfully avoided theological abstractions; the conflict between head and heart, which enslaves the Christian, is rendered as a dialogue between two allegorical figures, Fear (alto) and Hope (tenor). Like a deus ex machina, the voice of Jesus – traditionally a bass – involves itself at various points in the fourth movement in the dialogue and counters Fear with the hopeful message: 'Blessed are the dead which die in the Lord from henceforth' (Revelation 14, 13). The cantata is framed by two chorale verses well-known at the time. The concluding chorale, Es ist genung (words by Franz Joachim Burmeister in 1662 to a melody by a predecessor of Bach as organist at Mühlhausen, Johann Rudolf Ahle, 1625–1673) is, as so often with Bach, a concluding prayer on the part of the entire parish and, as usual, is written in four parts. The introductory chorale, O Ewigkeit, du Donnerwort (O eternity, thou thunderous word; Johann Rist, 1642), is not, however, a reflective opening but is already part of the dialogue. It is put into the mouth of 'Fear', who in the course of the movement is confronted by 'Hope' in the bible text 'I have waited for thy salvation, O Lord' (Genesis 49, 18).

In the introductory movement with the chorale verse sung by the alto, 'Fear' is impressively characterized by a frequently recurring motif of trembling, achieved through rapidly repeated notes, initially in the strings and later also by the two oboi d'amore. In its basic form the motif describes a rising fourth (for example at the beginning of the movement in the first violin line: A–B–C sharp'–D') and thus also alludes to the chorale melody, to the place where the same succession of notes has the text 'du Donnerwort' ('thou thunderous word'). The idea of this motif is most clearly expressed in the line of the chorale 'Mein ganz erschrocknes Herze bebt': the fear and trembling of the Christian before the "thunderous word', 'eternity'! Bach also illustrated the keyword 'eternity' musically: as a constantly appearing, long-held pedal point in the continuo, particularly evident at the beginning and the end of the movement, as a malleable musical symbol for the 'beginning without end', the 'time without time', as the chorale expresses it. The lovely figures of the oboi d'amore playing in thirds and sixths obviously belong in hope's yearning and expectant emotional sphere, which develops freely, as a dramatic contrast, in the wide-ranging *arioso* melodic arcs of the solo tenor.

The joint 'aria' (third movement) sung by Fear and Hope is one of the most remarkable duets to have been penned by Bach. In its entire compositional invention it is antithetical: the two vocal parts, entirely contrary to custom, are based on two different motivic material, thereby giving expression to the irreconcilable incompatibility of fear and hope. But the antithesis of the rôles, perspectives and emotions has already been shown by Bach in the instrumental introduction: while the oboi d'amore and basso continuo are reticent with regard to rhythm and melody, the solo violin plays prolonged, rapidly moving scales with a sort of restrained jollity: these devices are later used by the tenor for the word 'Friedenshaus' ('house of peace', which is a metaphor for the grave).

The unusual final chorale, with its highly original, strongly chromatic harmonic expression, must have surprised Bach's Leipzig listeners and still astonishes people today. Alban Berg made use of it in 1935 in writing the last movement of his famous *Violin Concerto*.

Klaus Hofmann 2000 (Vol. 15)

Wachet! betet! betet! wachet! BWV 70

Kantate zum 26. Sonntag nach Trinitatis
Text: [1, 3, 5, 8, 10] Salomo Franck, 1717; [2, 4, 6, 7, 9] anon.; [11] Christian Keymann
Tromba, Oboe, Violino I, II, Viola, Violoncello obbligato, Soprano, Alto, Tenore, Basso, Fagotto, Continuo, Organo

Erster Teil / Part 1

1. Chorus. Wachet! betet! betet! wachet!…
Tromba, Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitative (Bass). Erschrecket, ihr verstockten Sünder!…
Tromba, Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
3. Aria (Alto). Wenn kömmt der Tag, an dem wir ziehen…
Violoncello obbligato, Continuo (Fagotto, Organo)
4. Recitative (Tenor). Auch bei dem himmlischen Verlangen…
Continuo (Fagotto, Violoncello, Organo)
5. Aria (Soprano). Laßt der Spötter Zungen schmähen…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
6. Recitative (Tenor). Jedoch bei dem unartigen Geschlechte…
Continuo (Fagotto, Violoncello, Organo)
7. Chorale. Freu dich sehr, o meine Seele…
Tromba, Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Zweiter Teil / Part 2

8. Aria (Tenor). Hebt euer Haupt empor…
Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
9. Recitative with accompaniment (Bass). Ach, soll nicht dieser große Tag…
Tromba, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
10. Aria (Bass). Seligster Erquickungstag…
Tromba, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
11. Chorale. Nicht nach Welt, nach Himmel nicht…
Tromba, Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The Weimar 'prehistory' of the cantata has already been mentioned. The 1716 work (of which all is lost except for three string parts) was intended for the Second Sunday in Advent, but in Leipzig this Sunday formed part of the quiet period or *Tempus clausum* when no cantatas were performed and so Bach had to rework it for another proximate Sunday. And here the 26th Sunday after Trinity served the purpose very well, since the gospel is thematically linked to the gospel for the Second Sunday in Advent. Both gospels speak of the Christ's second coming: the reading for the Second Sunday in Advent (Luke 21, 25–36) admonishes us to 'watch and pray' while the reading for the 26th Sunday after Trinity opens our eyes to the universal judgement. The original cantata consisted of an introductory chorale, four solo arias and a concluding chorale. In between these, four recitatives were inserted as well as a chorale which concludes the first part of the cantata (which was performed before the sermon). The writer's task in these additions to the text was to adapt the cantata to its new liturgical context, in particular by including the theme of the last judgement. This becomes particularly evident in the ninth movement, the recitative 'Ach, soll nicht dieser große Tag' ('Oh, should not this remarkable day'). Bach has set the text as a very dramatic, almost operatic accompanied bass recitative. The downfall of the world and the astounding last battle are accompanied by a musical disaster-scenario full of wild string figures. The trumpet enters with the cantus firmus 'Es ist gewißlich an der Zeit, daß Gottes Sohn wird kommen' at the word 'the sound of trombones' but, no later than the moment when the chorale melody enters (with its unexpressed words), the apparently operatic stage reverts clearly to liturgical music.

The introductory chorus is fascinating on account of its rousing drama and it surprises with its sudden harmonic confusion that suggests something of the threat; the signal-like motifs from the solo trumpet have a decidedly militant accent (according to Joshua Rifkin these may have been added by Bach in Leipzig). The four arias show all the freshness and originality of the young Bach, each having its own personal profile. The most unusual is undoubtedly the last one with its massive change of mood from an indulgent, lyrical *Molt'adagio*, 'Seliger Erquickungstag' ('Blessed day of refreshment'), to a noisy *Presto*, 'Schalle, knalle, letzter Schlag!' ('Resound, bang, the last stroke!'): the structure of the world disintegrates, but thereafter comes repose. The chorale verse 'Nicht nach Welt, nach Himmel nicht' (Christian Keymann, 1658), a remarkably rich sevenpart movement with independent instrumental voices, concludes the work.

Klaus Hofmann 2000 (Vol. 15)

Production Notes (BWV 70)

The structure of the continuo part in the third movement of BWV 70

As described in the commentary, BWV 70 consists of the cantata BWV 70a, composed during Bach's Weimar period, with the addition of a newly composed recitative and chorale. The first, third, fifth, eighth and tenth movements of BWV 70 would seem to have been incorporated virtually unchanged

from the earlier work, and the violin and viola parts from the Weimar period were used without alteration.

The continuo part was rewritten in 1723, and two parts were created on that occasion for the third movement. One was a lively obbligato part for the organ and the other was a continuo part with a simpler rhythm, probably intended for violone and bassoon. On the occasion of the second perfomance of the work in 1731, the obbligato part was amended and given the indication 'violoncello obbligato', indicating that it was perfomed on that occasion by the cello.

Since all the scores of BWV 70a have been lost, we have no information as to how the work was performed in Weimar. Considering the frequent intervallic leaps and the pitch range employed, however, it seems highly unlikely that this melodic line would have been perfomed by the organ alone. If the organ had been played, it would have been used solely as a continuo instrument and would most likely have been doubled by the cello.

Taking account of the character of this work, and considering also that this was the method followed by Bach himself in his later years, we have decided to perform this part not on the organ but on the cello.

Masaaki Suzuki 2001 (Vol. 15)

Es reißet euch ein schrecklich Ende, BWV 90

Kantate zum 25. Sonntag nach Trinitatis
Text: [1–4] anonymous; [5] Martin Moller 1584
Tromba, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Tenor). Es reißet euch ein schrecklich Ende...
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitative (Alto). Des Höchsten Güte wird von Tag zu Tage neu...
Continuo (Violoncello, Organo)
3. Aria (Bass). So löschet im Eifer der rächende Richter...
Tromba, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
4. Recitative (Tenor). Doch Gottes Auge sieht auf uns als Auserwählte...
Continuo (Violoncello, Organo)
5.Chorale. Leit uns mit deiner rechten Hand...
Tromba, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's very brief but, in the two arias, highly dramatic liturgical music for the 25th Sunday after Trinity is based on Matthew 24, 15–28 which is the gospel of the day. These are the words of Jesus about the terror and threat of the end of the world, of 'great tribulation' and of the temptation of 'false Christs and false prophets' that will arise, of the lies of those purveyors of signs and wonders who attempt to deceive the very elect.

The cantata's two arias paint a dismal picture, visualizing the threat of a 'dreadful end' towards which sinners, in their obstinacy, are proceeding. Both refer to the divine judge, while the second aria also interprets the terrors and temptations of the end of time as the punishment of God. Bach has given these two relatively similar texts very different musical characters. The first aria, for tenor, is expressively highly intense and very virtuosically written for the soloist, whilst the string writing is no less fervent (with a vivid illustration of the keyword 'reißet' by means of frenetic violin runs). The second, in the manner of a vengeance aria as commonly found in Baroque opera, is set as a clattering bass solo in which the operatic model appears in skilfully layered form with a very lively brass part of almost breathtaking difficulty. The manuscript does not reveal whether Bach intended this part for a

horn or a trumpet. The instrument symbolizes the 'trump of God' of the last judgement (as mentioned in the epistle for the same Sunday, 1 Thessalonians 4, 13–18).

The two recitatives bring a lighter note to the threatening darkness. They speak of goodness and of the concern that God has for his chosen ones. The simple concluding chorale, 'Leit uns mit deiner rechten Hand' ('Lead us with your right hand'; Martin Moller, 1584)' prays for safe conduct and for God's protection.

Klaus Hofmann 2000 (Vol. 15)

Production Notes (BWV 90)

The instrumentation of BWV 90

The original parts for this cantata are no longer extant. Only Bach's own score remains, but this contains no indication as to instrumentation. If the top two lines employ the treble clef and the third line is in the alto clef, it is reasonable to assume that we we dealing with two violin parts and a viola part. However, in the third movement, the obbligato part incorporates a brilliant and intense exchange in demisemiquavers with the first violins, and this leaves one in doubt as to the intended instrument. Close exmination reveals that almost all the pitches are natural harmonics in the key of B flat major. In addition, the figures consisting of fanfare-like triads in the lowest octave are clearly intended for the trumpet. The music is technically extremely demanding on the trumpet, but the trumpet is cleary the most appropriate instrument if one takes into consideration also the nature of the text, which describes the stern judgement of God.

Masaaki Suzuki 2001 (Vol. 15)

Vol. 16 – Leipzig 1723

Höchsterwünschtes Freudenfest, BWV 194

Kantate zur Einweihung der Orgel in Störmthal 1723 (2. November 1723)
Text: [1–5, 7–11] anon.; [6] Johann Heermann 1630; [12] Paul Gerhardt 1647
Oboe I, II, III, Bassono, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

Erster Teil / Part 1

1. [Chorus]. Höchsterwünschtes Freudenfest…
Oboe I, II, III, Bassono, Violino I, II, Viola, Continuo (Violoncelli, Violone, Organo, Cembalo)
2. Recitative (Bass). Unendlich großer Gott, ach wende dich…
Continuo (Violoncello, Organo)
3. Aria (Bass). Was des Höchsten Glanz erfüllt…
Oboe I, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Violone, Organo)
4. Recitative (Soprano). Wie könnte dir, du höchstes Angesicht…
Continuo (Violoncello, Cembalo)
5. Aria (Soprano). Hilf, Gott, daß es uns gelingt…
Violino I, II, Viola, Continuo (Violoncelli, Violone, Organo, Cembalo)
6. Chorale. Heilger Geist ins Himmels Throne…
Oboe I, II, III, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Violone, Organo)

Zweiter Teil / Part 2. Post concionem

7. Recitative (Tenor). Ihr Heiligen, erfreuet euch…
Continuo (Violoncello, Organo, Cembalo)
8. Aria (Tenor). Des Höchsten Gegenwart allein…

Continuo (Violoncello, Organo, Cembalo)
9. Recitative. Duet (Soprano, Bass). Kann wohl ein Mensch zu Gott…
Continuo (Violoncello, Organo, Cembalo)
10. Aria (Soprano, Bass). O wie wohl ist uns geschehn…
Oboe I, II, Continuo (Bassono, Violoncello, Organo)
11. Recitative (Bass). Wohlan demnach, du heilige Gemeine…
Continuo (Violoncello, Organo, Cembalo)
12. Chorale. Sprich Ja zu meinen Taten…
Oboe I, II, III, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Violone, Organo)

The cantata *Höchsterwünschtes Freudenfest* (*Much Longedfor Joyous Feast*) is an occasional piece, and was composed just a few weeks after the other cantata on this CD, *Preise, Jerusalem, den Herrn*. The perfomance took place, as Bach himself noted in his score, 'at the inauguration of the organ in Störmthal'. The village of Störmthal, some eight miles south-east of Leipzig, belonged to the estate of the von Fullen family. The chamberlain at that time. Hilmar von Fullen (1691–1751), had manged for the village church to be extensively renovated and equipped with a newly built organ by the famous Silbermann pupil Zacharias Hildebrandt (1688–1757). For testing and inaugurating the organ he had called upon Johann Sebastian Bach, no less, who undoubtedly would also have taken the opportunity to give a public concert on the organ, and who was also commissioned to compose and perform a celebratory cantata for the occasion. The event was marked with a festive church service on 2nd November 1723 – on which occasion, contrary to what one might suppose from Bach's comment, not only the organ but the new church in its entirety was inaugurated. This explains why the organ does not appear as a solo instrument in the cantata; nor, indeed, is it mentioned in the cantata text, which refers exclusively to the consecration of the church. Its biblical starting point is the Solomon's dedication prayer (2 Chronicles, 6–7). This Old Testament text was probably also the subject of the sermon on that occasion, which was framed musically by the two parts of the cantata. One of the central ideas of the cantata text is that the church is the house of God, and that He may enter and take up residence within it in order, by his presence, to ignite (sixth movement), strengthen and preserve faith against 'des Fleisches Schwachheit' ('the flesh in its weakness'), external opposition, against 'Spott' ('scorn'), 'Welt und Sterblichkeit' ('the world and death'; ninth movement). Because the text is unusually rich in biblical allusions – not a single line is without a biblical reference – we can assume that the unknown librettist was a theologian.

Bach's cantata for the church consecration begins – in strikingly similar fashion to *Preise, Jerusalem* – with a choral movement in overture form. Like *Preise, Jerusalem*, it is music of initiation: here, what is being initiated is a new era of worship for the community; and similarly it is music depicting arrival: the arrival of God (fourth movement, 'Wo deine Herrlichkeit einziehet...' ['Where your glory enters...']). As with *Preise, Jerusalem*, Bach had recourse to a work that had been composed earlier – and in both cases he altered the fugal theme of the fast middle section, on this occasion by putting the first note of the vocal parts up a whole octave, as a musical illustration of the word 'höchst' ('highest'). In *Höchsterwünschtes Freudenfest*, however, he relies to a greater extent on the existing material: the entire cantata can be traced back to a secular original, apparently a piece of congratulatory court music from Bach's Köthen period, possibly a birthday cantata for Prince Leopold of Anhalt-Köthen. The title and text of that cantata are unknown, but a few instrumental parts have been preserved, and these tell us that, apart from the introductory chorus, all of the arias have been re-used with only small alterations to rhe music. This may also be partly true of the recitatives (in particular the one in dialogue form, the ninth movement). Certainly the entire text is new, however, and it is clear that the two chorale movements – the last movements in the two parts of the cantata, and each with two strophes – were written for the Störmthal revision. These chorale movements are

'Heilger Geist ins Himmels Throne' ('Holy Ghost at the heavenly throne') from the song 'Treuer Gott, ich muß dir klagen' ('Faithful God, I must complain to you') by Johann Heermann (1630) and 'Sprich Ja zu meinen Taten' ('Say yes to my deeds') from the well-known 'Wach auf, mein Herz, und singe' ('Awake, my heart, and sing') by Paul Gerhardt (1647).

The secular original can be detected almost everywhere in the arias, perhaps most discreetly in the gracefully rocking bass pastorale 'Was des Höchsten Glanz erfüllt' ('What the lustre of the highest has filled'; third movement) and in the tenor solo accompanied just by the continuo 'Des Höchsten Gegenwart allein' ('The highest presence alone'; eighth movement), but all the more unmistakably in the thoroughly dance-like soprano aria 'Hilf, Gott, daß es uns gelingt' ('Help, God, that we may succeed'; fifth movement), which is a genuine gavotte, and in the minuet-like character of the final duet, 'O wie wohl ist uns geschehn' ('Oh how good it is for us'; tenth movement) with its delightful parallel thirds and sixths that express so well the well-being of which the surviving text speaks, but which might equally well have been alluded to by the (lost) original text.

Bach did not contest the underlying secular nature of the cantata; on the contrary, he seems to have regarded the parody as successful and to have had particular affection for the new work. At any rate, he also performed the cantata in Leipzig on at least two occasions, in 1724 and 1731, not at the consecration of a church or organ but on Trinity Sunday. Within the church year this is the feast day of the Holy Trinity of Father, Son and Holy Ghost; the 'höchsterwünschte Freudenfest' ('much longed-for joyous feast') was thus the Feast of the Trinity. The leap of imagination which led to the re-use of the cantata on that particular Sunday was evidently facilitated by the invocation of the Trinity at the end of the first part of the cantata: 'Heilger Geist ins Himmels Throne, gleicher Gott von Ewigkeit mit dem Vater und dem Sohne' ('Holy God at the heavenly throne, equal God eternally, with the Father and the Son'; sixth movement) and the idea of Christ meeting the triune God in church, in the house of God: 'Man schaut hier Vater, Sohn und Geist' ('We see here Father, Son and Holy Ghost'; seventh movement).

Klaus Hofmann 2001 (Vol. 16)

Production Notes (BWV 194)

BWV 194: Source materials

The cantata performed today as BWV 194 has been transmitted primarily on the basis of the following source materials, referred to as A, B and C, which throw light on the history of the work.

– Source A: The full score wrilten entirely in Bach's own hand. It needs to be borne in mind, however, that this full score does not date from the time of the work's composition. It is a fair copy, the bulk of which was copied from another already completed work. (P43, Berlin National Library)

– Source B: Fourteen original parts, most in the hand of Johann Kuhnau. (St48, Berlin National Library)

– Source C: Eight parts in largely unknown hands, although some are copies by Johann Christian Köpping, one of Bach's pupils from 1723 until 1726. (St346, Berlin National Library)

On the basis of the watermarks and the orthographic style of these source materials, one may assume the following process of emergence and performance history of this work:

1) Bach is likely to have composed the cantata during his Köthen period for a celebration for Prince Leopold of Anhalt-Köthen. The work in question is known under catalogue number BWV 194a, but the score of the work as composed for that occasion is no longer extant. Six of the parts from source C,

however, were written for the original performance and convey the nature of the work before it was touched by Köpping.

2) Bach composed and perfomed a new cantata on the occasion of the dedication of the organ in the town of Störmthal on 2nd November 1723. This was BWV 194, of which movements 1, 3, 5, 7 and 9 were taken from BWV 194a. The source materials on this occasion were A and B as described above.

3) BWV 194 was performed on Trinity Sunday, 4th June 1724. The parts produced for the perfomance at Störmthal were used on that occasion, but the bass part (B4a) classified as part of source material B, the organ part (C7) classified as source material C, and several other copies were newly created.

4) It is possible that the work may also have been performed on 16th June 1726. The parts classified as source material C were used with revisions in the hand of Köpping, however, and a new organ part (C8) was prepared for the performance. It is evident that the order of the movements was changed and that certain movements were omitted. The movements actually performed were presented in the order of movement 12 followed in turn by movements 2, 3, 4, 5, 7 and 10. In addition, the organ replaced the obbligato oboe in movements 3 and 10. Frieder Rempp, who edited the work for the *Neue Bach-Ausgabe*, suggests that Bach may not himself have been involved in this perfomance.

5) The cantata received a further perfomance with its original sequence of pieces on another Holy Tinity festival 20th May 1731. Only the first part is included in the libretto that provides evidence of this second performance. Since Bach himsetf added the continuo part, however, which for some reason or other is missing from the fifth to the tenth movements, it seems highly likely that the whole work was perfomed on that occasion.

The work heard on this recording is based on the version perfomed in Störmthal refered to in 2) above but, as mentioned below, there are certain problems concerning pitch, as the organ part used on that occasion has been lost.

Performance problems in connection with BWV 194

A glance at this cantata indicates the unusually high ranges of the vocal parts. The soprano part in particular reaches heights not seen in any other cantata apart from BWV 51, while the bass part is high enough to be in the tenor register. (The range of the soprano part extends from f ' to c'", while the range of the bass part is from C- to g'.) These ranges are clearly inexplicable if one ignores the pitch relationships assumed by Bach when he composed the work.

Examining the original source materials refered to above, one comes across two important points that concern pitch. One is the inscription ‘tief Cammerton’ that appears on the left of the title of the instrumental parts classified under source mateial B. The other is that the organ part (C7) included in source material C has been transposed down a minor third rather than a major second as in the case of most of the organ parts dating from Bach’s Leipzig period.

Organs in the Leipzig area at that time were generally tuned at *Chorton* pitch (a'=ca. 465). In order to do away with the difference between this pitch and the *Kammerton* pitch (a'=ca. 415) at which the stringed and wind insiruments would have been tuned, the organ part was notated a major second lower. But in the case of this particular work, the part is notated a minor third lower, meaning that the stringed and wind instruments were performing at the so-called ‘tief Kammerton’ pitch a semitone lower (a'=ca. 392)

Since this part score was created for a further performance in Leipzig in 1724, however, and since the organ part used in Störmthal has been lost, we cannot be certain about the pitch at which it was performed on that occasion. But the Störmthal organ still exists, and there is nothing to suggest that it was ever particularly low-pitched. One is left to surmise that it was on the basis of the original work

dating from the Köthen period that Bach revised this work for performance at the low 'tief Kammerton' pitch. As suggested by the oboist Bruce Haynes, it is highly likely that low-pitched French-style instruments were in use in Köthen.

Taking account of the pitch range of the vocal parts, we have therefore decided to perform this cantata on this occasion at the 'tief Kammerton' pitch of a'=392 Hz. Assuming that this sork is indeed a product of Bach's Köthen period, it is quite possible that it may have been performed originally at this pitch.

Masaaki Suzuki 2001 (Vol. 16)

Preise, Jerusalem, den Herrn, BWV 119

Ratswechsel, Leipzig 1723 (30. August 1723)
Text: [2–8] anon.; [1] Psalm 147, 12–14; [9] Martin Luther 1529
Tromba I, II, III, IV, Timpani, Flauto dolce I, II, Oboe I, II, III, Oboe da caccia I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Preise, Jerusalem, den Herrn...
Tromba I, II, III, IV, Timpani, Flauto dolce I, II, Oboe I, II, III, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Violone, Organo, Cembalo)
2. Recitative (Tenor). Gesegnet Land, Glückselge Stadt!...
Continuo (Violoncello, Organo)
3. Aria (Tenor). Wohl dir, du Volk der Linden...
Oboe da caccia I, II, Continuo (Violoncello, Organo)
4. Recitative (Bass). So herrlich stehst du, liebe Stadt!...
Tromba I, II, III, IV, Timpani, Flauto dolce I, II, Oboe da caccia I, II, Continuo (Bassono, Violoncelli, Violone, Organo)
5. Aria (Alto). Die Obrigkeit ist Gottes Gabe...
Flauto dolce I, II, Continuo (Violoncello, Organo)
6. Recitative (Soprano). Nun! wir erkennen es und bringen dir...
Continuo (Violoncello, Organo)
7. Chorus. Der Herr hat Guts an uns getan...
Tromba I, II, III, IV, Timpani, Flauto dolce I, II, Oboe I, II, III, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Violone, Organo, Cembalo)
8. Recitative (Alto). Zuletzt! Da du uns, Herr...
Continuo (Violoncello, Organo)
9. Chorale. Hilf deinem Volk, Herr Jesu Christ...
Flauto dolce I, II, Oboe I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Bassono, Violoncelli, Violone, Organo)

With Bach's cantata *Preise, Jerusalem, den Herrn* (*Praise the Lord, O Jerusalem*) we also leave his principal area of activity and from the basic responsibility of the Cantor of St. Thomas, namely the musical aspects of the services on the Sundays and feast days of the church year, and turn instead to the subsidiary activities that were connected with his position as Cantor and municipal director of music – the provision and peformance of pieces for special occasions. These special occasions were often of a private nature, events (especially funerals and weddings) for which the well-off citizens and nobles in and around Leipzig commissioned music from the Cantor of St. Thomas. The fees charged for such pieces must have been considerable, and occasional compositions of this type were an important and welcome source of income for Bach. As well as private events there were public ones, academic festivities at Leipzig University and political celebrations; in particular Bach produced

pieces to celebrate the birthdays and name days of members of the Saxon ruling family in Dresden, or for visits by members of the Duke's family to Leipzig, for instance for fairs, as well as for events in the political life of the city itself.

Among the recurring municipal events of a political nature for which Bach had to perform a cantata every year was the so called 'council election' and the associated festive service in the Nikolaikirche. This council election was by no means a democratic process in the modern sense of the word. The entire Leipzig council consisted of some thirty prominent citizens and three mayors in three different factions who, in a predetermined order, succeeded each other for leadership of the discharge of official business. The transfer of office traditionally took place on the Monday after the Feast of St. Bartholomew (24th August). The church service marked the festive beginning of the new year of office; the old council took its leave and the new one was welcomed. Such a service must have taken place 27 times during Bach's time in Leipzig, but only five of the cantatas wrote for this purpose have survived (apart from BWV 119, they are BWV 29, 69 and 120 and, in fragmentary form, BWV 193); in addition, the texts for three further works exist (BWV Anh. 3, 4 and 193).

Bach's first Leipzig council election cantata, *Preise, Jerusalem, den Herrn*, was written for performance on 30th August 1723. Like all of its companion works, it declares its festive character by means of an extremely rich complement of instruments: trumpets and timpani are required (four trumpets instead of the usual three), the woodwind is ample and colourful with two recorders and three oboes, later on joined by two *oboi da caccia* (alto oboes); in addition there is the usual chorus, four vocal soloists, string orchestra and continuo group featuring organ, bassoon, cello and violone (double bass). Moreover, Bach chooses to start his cantata with a type of movement that was in its time regaded as the epitome of a festive opening: a French overture or, to be more precise, with a French overture adapted for vocal writing, in which the slower, more homophonic outer sections are scored as usual for instruments alone with characteristic dotted rhythms, but the more animated, fugal middle section appears as a choral movement with the instruments playing an essentially supporting rôle. Bach's recourse to the French overture as a formal type can also be understood symbolically: in the same way that overtures were originally used in the era of Louis XIV as festive pieces to accompany the entry of the King and his entourage at court opera or ballet performances, Bach's cantata was performed to mark the 'entry' of the new mayor and his council, and to open the new term of office.

In addition, however, Bach's recourse to overture form has a very different, more practical aspect: the appearance of the original autograph score, all the characteristic corrections and various small compositional inconsistencies show that, for this movement, Bach had turned to a composition that already existed – in all probability an orchestral movement. One of the tell-tale signs is that the beginning of the fugue theme, with the text 'Preise, Jerusalem, den Herrn', against all fugal convention, displays all sorts of differences in the instrumental and vocal lines – even the first two trumpet entries have a different first note. A more detailed analysis, with reference also to the corrections in the autograph score, shows that Bach added the small opening ascending run (with which the theme normally begins) at a later stage, in order to lend the requisite emphasis to the first syllable of the word 'preise'.

Bach's compositional retouchings make no difference, however, to the overall impression made by the movement. The music is well suited to the text, with its joyful mood of praise and thanks. In keeping with the tradition of musical and rhetorical imagery, the numerous animated semiquaver coloraturas and trill figures illustrate the praise of which the biblical text speaks. This is an extract from Psalm 147 (verses 12–14a), originally sung by the people of Israel with reference to Jerusalem. In Bach's cantata, however, Jerusalem represents Leipzig (as the listeners would have correctly understood), and it is the people of Leipzig who are urged to praise God who protects the city from

enemies from without, holds his hand of blessing over the inhabitants (the 'Kinder drinnen' ['children with thee']) and secures peace for the city.

The psalm text, very well chosen for this occasion, is followed by a freely written assembly of texts consisting of five movements, a conventional sequence of recitative and aria texts by an unknown author; as so often with Bach, the work is rounded off with a hymn strophe. The poetry initially alludes to the psalm text, then makes it plain to the listener how much God has blessed the people of Leipzig (movements 2–4), and follows this with the idea that God employed the 'klugen Obrigkeit' ('wise authorities') for his good deeds and even used them to this end as his 'Ebenbild' ('image'; movements, 4–5). The following movements give thanks to God, remember the departing council members (the 'teuren Väter' ['dear fathers'] of the city) and their work (sixth movement), then combine the profession 'Der Herr hat Guts an uns getan' ('The Lord has done good things for us') with a prayer for the new administration and for future city governments (seventh movement), and confirm this in a sort of epilogue with a plea for God to continue to bless and preserve the people of Leipzig.

Almost all of these movements are musical display pieces, the tenor aria 'Wohl dir, du hast es gut' ('Greetings to you, you are favoured'; third movement) with its striking wind writing for two *oboi da caccia* just as much as the later 'Die Obrigkeit ist Gottes Gabe' ('Authority is a gift from God'; fifth movement) for alto and two recorders in unison. Above all, however, the very unusual accompanied recitative that comes between the two arias, 'So herrlich stehst du, liebe Stadt' ('So splendidly you stand, you dear city'; fourth movement) must have surprised the Leipzig audience with its noisy fanfares at the beginning and end and the gentle woodwind sonorities of recorders and *oboi da caccia* in the middle section. A particular highlight is the seventh movement, 'Der Herr hat Guts an uns getan' ('The Lord has done good things for us'), textually reminiscent of a *da capo* aria but composed as a choral movement with full orchestra. The outer sections of this choral movement are set as a fugue: the words 'Der Herr hat Guts an uns getan' ('The Lord has done good things for us') are linked to a striking, signal-like theme that rises from the bass, by way of the tenor and alto, to the soprano and is then gradually taken up by the instruments until the entire orchestra participates in a grandiose climax. By contrast, the vocal parts in the middle section are predominantly homophonic; above and in between, the orchestra develops themes and motifs from the opening ritornello, among them the famous fanfare motif that Bach lovers will recognize from the beginning of the *First Brandenburg Concerto* and, especially, from the trumpet part of the aria 'Großer Herr, o starker König' ('Mighty Lord and great king') from the *Christmas Oratorio*. As this is really a secular motif, commonly used at princely courts as a greeting and hunting signal, one might suspect that the present movement might originally, with a different text, have formed part of a work Bach wrote in homage to somebody.

The cantata ends with a simple, four-part setting of the ninth strophe of Martin Luther's German version of the *Te Deum*, 'Herr Gott, dich loben wir' ('Lord God, we praise thee'; 1529) with the conventional old church melody. In Bach's score, this movement is notated very concisely, at a place where there was only enough space for the four vocal parts. As only the score has survived, the original performance materials having been lost, it is uncertain what role Bach assigned to the individual instruments here. It is possible that the performance mateials also included additional parts for trumpets and timpani, for which there was no space in the score; in this case the full complement of performers would have brought the cantata to an end as splendidly as it had begun.

Klaus Hofmann 2001 (Vol. 16)

Production Notes (BWV 119)

BWV 119: Source materials

This work has been handed down only in lhe form of Bach's own hand-written full score. Considering how beautifully written the score is as a whole, it would appear that the first and seventh movements are borrowings from an earlier work and that there is a possibility of this applying also to the third and fifth movements. If such an ealier work did exist, however, nothing is now known of it. The eighth movement (Recitative) and the ninth movement (Chorale) are written on the blank space between pages 4 and 7 of the seventh movement.

Performance problems in connection with BWV 119

a) Rhythm of the third movement

This cantata poses no major problems, but a certain amount of controversy surrounds the third movement. The piece is a tenor aria with obbligato parts for two oboes da caccia, and it includes a mixture of three types of rhythm: the nomal quaver rhythm, dotted rhythms, and triplets. Baroque performance practice would most likely have unified these rhythms in the form of triplets, although in this performance we have adopted a different procedure as I shall now describe.

1) In Bach's autograph, for example in bars 3, 10, 19 and 36, the rhythm in the parts in which thematic figures appear has been clearly revised from dotted rhythms to ordinary quaver rhythms, indicating that Bach specifically intended the rhythm at these points to be played in straight quavers.

2) The triplets in the second half of the piece appear in direct linkage with the words 'Gottes Segen' ('God's blessings'). The number '3' appears on almost all examples of triplets, thus emphasizing the distinction between triplets and dotted rhythms.

Bearing the above points in mind, it seems appropriate in this piece to observe strictly the rhythms written by Bach. The dotted rhythms frequently used in French overtures are said to symbolize the authority of God or of the king. In contrast, one can interpret the flowing triplet figures as representing the 'God's blessings' which are the gift of omnipotent God. Above and beyond mere performance practice, this piece may well be imbued with a deep symbolism.

h) Instrumentation of the ninth movement

Klaus Hofmann, deputy director of the Bach Institute in Göttingen, has made some interesting observations about the instrumentation of the ninth movement. The parts of this cantata have been lost, and there are no indications as to the instrumentation of the ninth movement. Hofmann suggests, however, that the orchestra in this movement would have included trumpets as in the first movement, but for some reason the trumpet part was left out of the autograph full score. It is certainly true that there are many slightly mystifying rests in the chorale, and it is natural to assume that an orchestral part of some kind has indeed been lost. I have not managed to find any clues as to how such a part might be reconstituted, however, and we are therefore performing the work in its currently extant form.

Masaaki Suzuki 2001 (Vol. 16)

Vol. 17 – Leipzig 1724

Schau, lieber Gott, wie meine Feind, BWV 153

(Behold, dear God, how my enemies)

Kantate zum Sonntag nach Neujahr (2. Januar 1724)
Text: [1] David Denicke, 1646; [2, 4, 6, 7, 8] anon.; [3] Jesaias 14,10; [5] Paul Gerhard, 1653; [9] Martin Moller, 1587
Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Chorale. Schau, lieber Gott, wie meine Feind…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitative (Alto). Mein liebster Gott, ach laß dichs doch erbarmen…
Continuo (Violoncello, Cembalo)
3. Aria (Bass). Fürchte dich nicht, ich bin mit dir…
Continuo (Violoncello, Organo)
4. Recitative (Tenor). Du sprichst zwar, lieber Gott, zu meiner Seelen Ruh…
Continuo (Violoncello, Cembalo)
5. Chorale. Und ob gleich alle Teufel…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
6. Aria (Tenor). Stürmt nur, stürmt, ihr Trübsalswetter…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
7. Recitative (Bass). Getrost! mein Herz…
Continuo (Violoncello, Organo)
8. Aria (Alto). Soll ich meinen Lebenslauf…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
9. Chorale. Drum will ich, weil ich lebe noch…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's cantata for 2nd January 1724, the Sunday after New Year, is among his outwardly more modest Sunday productions: on this occasion he did without a solo soprano, the chorus is only given simple chorale settings, and the orchestra contains no wind instruments, consisting of just strings and organ. The reasons for this lie in the great demands placed upon singers and instrumentalists in the preceding and following days: at Christmas 1723, Bach had performed the *Magnificat* (BWV 243a) and the *Sanctus* in D major (BWV 238) as well as three demanding cantatas – *Christen, ätzet diesen Tag* (BWV 63), *Dazu ist erschienen der Sohn Gottes* (BWV 40) and *Sehet, welch eine Liebe hat uns der Vater erzeiget* (BWV 64); on New Year's Day there was *Singet dem Herrn ein neues Lied* (BWV 190); and then the first Sunday of the year fell on the day after New Year. This obviously tested the capabilities of his singers and orchestral musicians to the limit! Bach, however, had anticipated the situation in plenty of time, and had planned in a less strenuous work.

In this context it was convenient that the content and character of the cantata text (the name of the author is unknown) did not demand any large-scale, festive musical setting, but could be appropriately rendered with modest means. The actual basis for the text is the Epistle reading for that Sunday, from 1 Peter 4, verses 12–19, where the earthly sufferings of the Christians are mentioned, and the promise that those who suffer here 'when his glory shall be revealed… may be glad also with exceeding joy'. At the same time, the cantata also refers to the Gospel reading for that day – Matthew 2, verses 13–23 – which takes up the Christmas story and tells of the flight to Egypt of Mary, Joseph and Jesus. From here the poet takes the motif of Jesus being threatened by King Herod, generalizes it and makes it topical by speaking of the threat to Christians from their enemies; this establishes a link to the Epistle text.

The development of the content occurs essentially in the solo movements, the recitatives and arias, whilst the choir to some extent indicates the main stages of the intellectual development. The opening strophe, 'Schau, lieber Gott, wie meine Feind' ('Behold, dear God, how my enemies'; David

Denicke, 1646) laments how the Christian is under threat, and, surrounded by enemies, must struggle against artfulness and superior powers; he is always in danger of being toppled by 'Teufel, Fleisch und Welt' ('the devil, the flesh and the world') into 'Unglück' ('destroy me'); Bach stresses the word 'Unglück' with surprising sequences of harmonies. The strophe in the middle of the cantata,

'Und ob gleich alle Teufel dir wollten widerstehn' ('And even if all the devils wished to stand against you'; Paul Gerhardt, 1653), is less of a complaint than an encouragement: however many enemies beset the Christian, God will remain by his side, will not yield even one step and will eventually conduct everything according to His will. At the end of the cantata, with the words 'Drum will ich, weil ich lebe noch' ('Therefore will I, while I still live'; Martin Moller, 1587), the outlook is confident, and the devout man vows to bear his cross with joy.

The textual disposition of the solo movements is initially reminiscent of Bach's dialogue cantatas. As there, the sequence of recitatives and ariosos begins with a dialogue between the faithful soul and God: in the alto recitative at the beginning, God is addressed and is beseeched for help at the hour of greatest need. And then God answers: 'Fear thou not; for I am with thee', a phrase from the Old Testament (Isaiah 41, verse 10), which Bach entrusts to the bass, which traditionally embodies the voice of God. The movement is based on a *basso ostinato*, the theme of which is always present and thus expresses the steadfastness of divine support, as expressed in the text. The following recitative, again from the standpoint of the threatened Christian, is given not to the alto again but instead to the tenor – perhaps in order to avoid excessive stereotyping.

The musical highlight of the cantata is the extremely dramatic tenor aria 'Stürmt nur, stürmt, ihr Trübsalswetter' ('Rage now, rage, you afflictive weather'). Here Bach took his cue from the storm scenes that were so popular in operas of the period and, to some extent, uses the orchestra to let loose the elements: in a musical depiction of catastrophe he conjures up a storm with surging floodwaters and blazing fires. All of this might be described in this context as a metaphor for evil, for the hostile and destructive elements that threaten the Christian. Now, however, the Christian – encouraged by God's promises – can face the dangers bravely, defiantly, even provocatively, and with the certainty of victory; he can refer to God's undertaking: 'Ich bin dein Hort und Errretter'.

After this dramatic outburst comes a bass recitative (the bass no longer represents the voice of God, but embodies a more neutral position), and then a completely relaxed alto aria, cheerful in tone and in minuet form – perhaps, as is sometimes supposed, this is an arrangement of a secular composition from Bach's time in Köthen. The text of this movement steers our gaze away from earthly afflictions towards the joys of eternal life. The final chorale, in lively triple time, takes up the relaxed, confident tone and takes the concluding idea further in the form of a prayer.

Klaus Hofmann 2001 (Vol. 17)

Mein liebster Jesus ist verloren, BWV 154
(My dearest Jesus is lost)

Kantate zum 1. Sonntag nach Epiphanias (9. Januar 1724)
Text: [1, 2, 4, 6, 7] anon.; [3] Martin Jahn, 1661; [5] Lukas 2,49; [8] Christian Keymann, 1658
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Aria (Tenor). Mein liebster Jesus ist verloren…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Recitative (Tenor). Wo treff ich meinen Jesum an…
Continuo (Violoncello, Cembalo)
3. Chorale. Jesu, mein Hort und Erretter…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
4. Aria (Alto). Jesu, laß dich finden…
Oboe d'amore I, II, Violino I, II, Viola, Cembalo
5. Arioso (Bass). Wisset ihr nicht, daß ich sein muß…

Continuo (Fagotto, Violoncello, Organo)
6. Recitative (Tenor). Dies ist die Stimme meines Freundes…
Continuo (Violoncello, Cembalo)
7. Aria (Duet) (Alto, Tenor). Wohl mir, Jesus ist gefunden…
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
8. Chorale. Meinen Jesum laß ich nicht…
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The cantata for the first Sunday after Epiphany was first heard at a church service in Leipzig on 9th January 1724, a week after *Schau, lieber Gott, wie meine Feind*. It was probably performed on several other occasions during the next twenty-five years; from later additions to the parts we know for sure that there was at least one further performance around 1737. On the Feast of the Epiphany, 6th January 1724, Bach had presented the cantata *Sie werden aus Saba alle kommen*, a work with a magnificent opening chorus and requiring a full complement of wind and brass players in the orchestra – in other words a piece that used all the available forces. For the cantata the following Sunday, just three days later, he again practised restraint: again he did without a solo soprano, again he limited himself to a small orchestra – although he does call for two *oboi d'amore* in addition to the strings – and again he seems to go easy on his choir, asking them only to sing chorales (probably these were sightread – when would he have had the opportunity to rehearse?). Bach's music, however, gives no idea of any such pragmatic limitations.

The text of the cantata (again the identity of the author is unknown to us) refers to the Gospel reading for that day, Luke 2, verses 41–52. This depicts an episode in Jesus's life known as the 'Twelve-year-old Jesus in the Temple', which in those days would have been as familiar as the Christmas story itself to a Christian who was well versed in the Bible; this episode is frequently portrayed in the fine arts. As was the custom among pious Jews, Mary and Joseph – together with Jesus and their friends and relatives – made an annual pilgrimage to celebrate the Feast of the Passover at the Temple in Jerusalem. On the way home they suddenly notice that the boy is missing; in desperation they look for him and eventually find him back in the Temple in Jerusalem, deep in theological argument with the learned doctors and, when his parents arrive, surprised that they had been looking for him: 'wist ye not that I must be about my Father's business', he asks them.

The cantata makes the story topical; it takes up motifs and moods, but transports the events to the personal realm of experience of the believer. The three arias represent three stages in the story: losing – searching – finding. The opening aria from the tenor, 'Mein liebster Jesus ist verloren' ('My dearest Jesus is lost'), is a despairing lament about loss, full of painfully sighing suspensions in the first violin and then in the vocal line, which also contains expressive rising sixths and is shot through with pathos-laden pauses. This all takes place above the insistent tread of a strongly chromatic *basso ostinato*. A distant rumble of thunder is heard in the strings at the words 'o Donnerwort in meinen Ohren' ('Oh thunderous word in my ear') – Bach's music is saying: 'Jesus is lost – disaster is nigh', nothing less. The subsequent recitative adheres to this attitude, and not until we reach the chorale (Martin Jahn, 1661) do things take a positive turn with its words of expectation and hope – a trend maintained by the alto aria 'Jesu, laß dich finden' ('Jesus, let yourself be found'), a warm-hearted, song-like piece of great charm and sincerity. As so often when Bach uses the *oboe d'amore*, 'love' is the emotion with which the movement is concerned. The unusual instrumental forces used for the *basso continuo* are also of importance. Bach assigns this to the violins and viola, and later added a part for harpsichord (it is unclear whether this was done in 1724 or for a later performance), but the cellos, violone, bassoon and organ are silent. This decision has to do with the text and the content: in Bach's music, movements without a heavyweight *basso continuo* line are found especially when the subject matter is

purity and innocence; the best-known (but by no means only) example is the aria 'Aus Liebe will mein Heiland sterben' ('For love my saviour would die') from the *St. Matthew Passion*.

The crucial part of the cantata is the fifth movement, the arioso 'Wisset ihr nicht, daß ich sein muß in dem, das meines Vaters ist' ('Wist ye not that I must be about my Father's business'; Luke 2, verse 49). It is assigned to the bass, the voice that plays the rôle of Jesus in the *Passions*. The strictly imitative, often canonic movement suggests that here something compelling, something necessary is being accomplished; Jesus steps forth on the way that has been ordained for him. The following recitative makes it clear: the temple, the house of God and the service of God are our place too; there we may find Jesus and experience him through words and sacrament.

The third aria, the duet 'Wohl mir, Jesus ist gefunden' ('Happy for me that I have found Jesus'), is filled with the expression of effusive joy. Its setting as a duet retains something of the old musical Bible story tradition; the alto may represent Mary and the tenor Joseph. Of course, however, Bach and his text author were alluding to Christians of their own era, the eighteenth century. Bach provided a broad, lively setting of the joyful, heartfelt aria about Jesus being found again, and the profession that it contains, 'Ich will dich, mein Jesu, nun nimmermehr lassen…' ('I would wish never to leave thee, my Jesus') is emphasized by a particularly dense imitative section. The chorale verse 'Meinen Jesum laß ich nicht' (Christian Keymann, 1658) confirms this statement in a simple, beautifully flowing setting.

Klaus Hofmann 2001 (Vol. 17)

Herr, wie du willt, so schick's mit mir, BWV 73
(Lord, deal with me as you will)

Kantate zum 3. Sonntag nach Epiphanias (23. Januar 1724)
Text: anon.; [1] Kaspar Bienemann, 1582; [5] Ludwig Helmbold, 1563
Corno, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus and Recitative (Soprano, Tenor, Bass). Herr, wie du willt…
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Tenor). Ach senke doch den Geist der Freuden…
Oboe, Continuo (Fagotto, Violoncello, Organo)
3. Recitative (Bass). Ach, unser Wille bleibt verkehrt…
Continuo (Violoncello, Organo)
4. Aria (Bass). Herr, so du willt…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
5. Chorale. Das ist des Vaters Wille…
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's music for the service on the third Sunday after Ephiphany in 1724 (23rd January), takes its theological theme from the Sunday Gospel reading, Matthew 8, verses 1–13, to be exact from the first verses with the story of the healing of a leper. The sick man's words provide a point of reference: 'Lord, if thou wilt, thou canst make me clean'. The theme of this 'musical sermon' by Bach and the unknown poet is the trusting submission of the Christian to God's will. The introductory choral strophe of the cantata text takes up the decisive words of the leper from the Bible story, 'Lord, if thou wilt'; the words of the hymn (Kaspar Bienemann, 1582) raises them up and generalizes them, in the form of a prayer, making them into a life and death motto for the Christian; the text author also adds two topical, subjective voices: first a surprising, anguished addition between the chorale lines, Ach! aber ach! wieviel läßt mich dein Wille leiden!' ('Alas, but alas! How much will you let me suffer!'; in

Bach's setting this is a tenor recitative); and later, more confidently: 'Du bist mein Helfer, Trost und Hort' ('You are my helper, comforter and refuge'; bass recitative). The text must have moved and inspired the composer. The opening chorus is a perfect work of art without precedent; Bach combines the tradition of chorale arrangements with the thematically tied *concertante* movement, integrating the two recitative sections into the thematic structures (here the instruments further develop the themes of the movement). The result is a sort of 'Leitmotiv' technique that unites everything, even the most distant elements, as a 'spiritual bond'. This 'Leitmotiv', presented by the horn, comprises just four notes, a motif of a third, initially B flat ' – B flat ' – G' – B flat ' (later transposed). It is the beginning of the chorale melody, and the motif should be understood in conjunction with its text, 'Herr, wie du willt' ('Lord, as you will'). To some extent these four notes encompass the entire teaching of Bach's musical sermon, and they must have resonated for a long time among those members of the Leipzig congregation who had ears to hear.

The following tenor aria and the subsequent bass recitative touch upon the difficulty of submitting to the will of God. The beautiful oboe aria asks that, despite all the 'vacillation' (which is also depicted in the music), the 'spirit of joy' might descent from heaven into the heart of the faithful; it portrays this descent with a gently falling melodic line. Both textually and musically, however, the bass aria is an embodiment of stoical religious understanding, and professes submission to the will of God, come what may. Here, it would appear, Bach allows us a glimpse deep within his heart.

A simple concluding chorale (Ludwig Helmbold, 1563) tells in a concentrated yet doxological fashion of the will of God the creator, of the mercy that Christ won for us, and of words of praise.

Klaus Hofmann 2001 (Vol. 17)

Production Notes (BWV 73)

The instrumentation of the first movement of BWV 73

This work was first performed in 1724 and was performed again between 1732 and 1735, as is indicated by the organ part. The basis for this assumption is that, for some reason or other, a new part was created so that the horn part used at the first performance could be played by the organ on the occasion of the second performance. It seems possible that the work was performed again shortly before Bach's death, but there is no definite proof of this. In this performance, we are following the example of the first performance and using horns.

Masaaki Suzuki 2001 (Vol. 17)

Nimm, was dein ist, und gehe hin, BWV 144

(Take that thine is, and go thy way)

Kantate zum Septuagesimae (6. Februar 1724)
Text: [1] Matthäus 20,14; [2, 4, 5] anon.; [3] Samuel Rodigast 1674; [6] Markgraf Albrecht von Brandenburg, 1547
Oboe I, II, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Nimm, was dein ist, und gehe hin.
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Alto). Murre nicht, Lieber Christ…
Oboe da caccia I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
3. Chorale. Was Gott tut, das ist wohlgetan…
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
4. Recitative (Tenor). Wo die Genügsamkeit regiert…

Continuo (Violoncello, Organo)
5. Aria (Soprano). Genügsamkeit ist ein Schatz in diesem Leben…
Oboe d'amore, Continuo (Fagotto, Violoncello, Organo)
6. Chorale. Was mein Gott will, das gscheh allzeit…
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Not all of Bach's church cantatas deal with the 'great' theological themes; indeed some of the efforts by his text authors are only of interest today because they have been ennobled and perpetuated by his musical artistry. The text for the cantata for Septuagesima Sunday, 6th February 1724, again by an unknown author, is in both theological and poetic terms a very mediocre piece of work. The splendid biblical image of the parable of the labourers in the vineyard, after Matthew 20, verses 1–16 (the Gospel reading for that Sunday), is only given a subsidiary motif by the author. 'Nimm, was dein ist, und gehe hin' ('Take that thine is, and go thy way'), the householder says to his workers, who are dissatisfied with their pay; the real meaning is: 'Take what God has intended for you, and be satisfied with it'. From this, the cantata takes its theme. It promotes undemandingness, Christian modesty, and – like the cantata *Herr, wie du willt* two weeks earlier – acquiesence to the will of God.

Bach set the introductory Bible verse as a four-part motet with instrumental accompaniment – a piece of great artistry, didactic and strict, yet easily remembered – but in the following, rather moralizing alto aria 'Murre nicht, lieber Christ' ('Do not grumble, dear Christian') he does not strike too serious a tone, composing it as a stylized minuet. Genuine confidence, however, is exuded by the chorale strophe 'Was Gott tut, das ist wohlgetan' ('What God does is well done'; Samuel Rodigast, 1674) – the only movement in this cantata in a major key. The tenor recitative and soprano aria sing in praise of modesty – and here we perceive something of the spirit of the early Enlightenment with its bourgeois concepts of virtue and usefulness, with the words 'Genügsamkeit ist ein Schatz in diesem Leben, welcher kann Vergnügung geben in der größten Traurigkeit' ('Modesty is a treasure in this life, which can bring comfort in the greatest need'). The simple four-part final chorale confirms the sentiments of the previous hymn strophe with the well-known song text by margrave Albrecht von Brandenburg (1547): 'Was mein Gott will, das g'scheh allzeit, sein Will', der ist der beste' ('What my God wills, may it always happen, for his will is best').

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Production Notes (BWV 144)

The instrumentation of BWV 144

Materials on this cantata are somewhat unsatisfactory. The full score in Bach's own hand is extant and is the most authoritative source, but unfortunately none of the original parts have been preserved. Along with the original full score, there are six further surviving manuscripts of the full score dating from the 18th and 19th centuries; these would appear not to be copies of the original full score but to be based on the lost set of parts. This is evident from the fact that the full score in Bach's hand is considerably different from these other versions of the full score. To be more specific, the forces called for in Bach's own full score are choir and continuo only in the first movement, and there is no specification of instruments in the second movement. In the other copied versions, however, strings and oboe are featured throughout, and the question we need to confront is how reliable these scores are. Assuming that original sources are fully present, copies made after Bach's death have no more than a secondary significance. The notes to this work provided by the editors of the new Bach edition (*Neue Bach-Ausgabe*), however, indicate that all the later versions are based on an instrumentation incorporating strings and oboe, suggesting that there are strong grounds for taking this instrumentation

as authoritative. It thus seems highly likely that the original parts were based on this instrumentation, and these later versions of the full score have therefore been referred to for the present performance.

Masaaki Suzuki 2001 (Vol. 17)

Leichtgesinnte Flattergeister, BWV 181
(Careless muddled spirits)

Kantate zum Sonntag Sexagesimae (13. Februar 1724)
Text: anon.
Tromba, Flauto traverso, Oboe, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Aria (Bass). Leichtgesinnte Flattergeister…
Flauto traverso, Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Recitative (Alto). O unglückselger Stand verkehrter Seelen…
Continuo (Violoncello, Cembalo)
3. Aria (Tenor). Der schädlichen Dornen unendliche Zahl…
Violino, Continuo (Violoncello, Cembalo) [*Violino obbligato reconstructed by Masaaki Suzuki]*
4. Recitative (Soprano). Von diesen wird die Kraft erstickt…
Continuo (Violoncello, Cembalo)
5. Chorus. Laß, Höchster, uns zu allen Zeiten…
Tromba, Flauto traverso, Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

This cantata was written for Sexagesima Sunday, 13th February 1724, and was probably performed by Bach on that day along with a cantata from his Weimar period (1715?), *Gleichwie der Regen und Schnee vom Himmel fällt* (BWV 18), one cantata before the sermon ('part one') and the other ('part two') after it. The cantata *Leichtgesinnte Flattergeister*, to a text by an unknown author, refers to the Sunday Gospel reading, Luke 8, verses 4–15, containing the parable of the sower. The sower scatters the seed; some fell by the wayside, was trodden down was eaten by the fowls of the air; some fell upon a rock and, as soon as it sprang up, it withered away; some fell among thorns, and the thorns sprang up with it and choked it; but some fell on good ground, and sprang up, and bore rich fruit. The seed in the parable stands for the word of God, whilst the different sorts of ground represent people's hearts. As the poet tells us, there are for example foolish, fickle, superficial people in whose case 'Belial' (Satan) makes sure that the seed that fell by the wayside does not grow (movements 1–2); there are also the 'stony hearts', in whose case God's word can take no root owing to the impenetrability of the soil (movement 2); there are also people in whose case the word of God is suffocated by the thorns of sensual acquisitiveness (movements 3–4). But there are also people who 'Herz beizeiten zum guten Land… bereiten' ('prepare their hearts in due season for the good land'; movement 4). The text of the final chorus (fifth movement) asks that this might succeed: may God's word always remain as a comfort to the heart, and may God prepare our hearts as a receptive, good soil for His word.

By February 1724 Bach must already have been hard at work on the *St. John Passion* – sufficient reason for him not to show too much interest in his Sunday cantatas, and to turn increasingly to material that was already to hand. It is quite evident that the last movement of this cantata is a parody. The striking duet structure – especially of the middle section of the final chorale, but to some extent also in the outer sections – is very reminiscent of Bach's courtly 'congratulatory' cantatas, for princes' birthdays and the like, from his period as court Kapellmeister in Köthen (1717–1723), which tended to conclude with a duet. Likewise the use of a trumpet – as an instrument of 'majesty' – points the same

way. The opening aria, too, in which the 'leichtgesinnten Flattergeister' ('careless muddled spirits') are so effectively and vividly characterized by fleeting musical gestures, would seem to owe its use of metaphors (which is fairly unusual for a church cantata) to some sort of parody original from the Köthen period; where the bass so emphatically declares the devil's name 'Belial', it is possible that the name of Bach's princely employer, 'Leopold', might once have stood. It is possible that the tenor aria in the middle of the cantata may also derive from some unknown piece of ceremonial music from Köthen. Various words in the text are clearly emphasized in the vocal line, partly by virtuoso coloratura singing ('mehren' ['increasing'], 'Feuer' ['fires']), partly by their pictorial immediacy (the long note for 'Ewigkeit' ['eternity']), and partly by their expressive harmonies ('Qual' ['torment']). Quite what sort of text might have formed part of a secular original must today remain a matter for speculation. It is regrettable that the original solo violin part of this aria has not survived, and we have to be content with a reconstruction. – Moreover, Bach valued this church cantata so highly that he performed it again in later years. He seems not to have been satisfied with the form it took in 1724, however, and for a performance in 1745 he added a recorder and oboe to contribute new tonal colours to the string writing.

Klaus Hofmann 2001 (Vol. 17)

Production Notes (BWV 181)

The obbligato part of the third movement, Aria, of BWV 181

Bach's cantatas have not invariably been handed down to the present day in perfect form. Even if the existence of a particular cantata is known, there is obviously no way it can be performed if the music in its entirety has been lost. But if only some of the parts, for instance an obbligato part, are missing, it is only natural for us to give consideration to whether the work cannot be restored in some manner. As with the cantata BWV 162 contained in Volume 3 of this series (BIS-CD-791), we have therefore attempted to restore the obbligato part for the aria that is the third movement of the cantata BWV 181.

There are two points that need to be studied first of all when restoring a work, namely investigating whether any parts did in fact exist, and discovering which parts have actually been lost.

We need first to look at the state of materials relating to BWV 181. The full score of this cantata in Bach's own hand has been lost, and what remain are twelve individual parts used by Bach himself. Most of the parts were written by one of the main copyists, although the first violin part is in a different hand. This suggests that the first violin part was a 'Dublette' (copy) and was not copied directly from Bach's own full score for use by the first violinist.

The third movement in this cantata is a tenor aria. The surviving continuo part consists primarily of accompanying figures with a large number of rests and almost no melodic elements. It thus seems likely that there was an obbligato part. Considering the instruments that appear in this cantata, possible candidates for this rôle include flute, oboe and trumpet. As will be mentioned later, however, the flute and oboe parts were added later, and it is highly unusual for the trumpet to be employed as an obbligato instrument in an aria. It thus seems almost certain that the violin would have played the obbligato rôle in this piece. This would mean that the part for the first violinist containing the obbligato has been lost.

The figures written into the continuo part provide an important clue to restoring the violin obbligato part. Bach generally left the work of copying parts up to copyists from among his own family and pupils, although he always gave the parts a final inspection and added his own detailed inscriptions. It was customary for him to add the figures indicating the continuo harmony in his own hand at the final inspection stage. In the case of this particular piece, one of the two parts for the

continuo was transposed a whole tone lower for organ, and Bach added detailed harmonic symbols in his own hand to this part, making it possible to recreate the obbligato part on this basis.

Another hint is provided by the *staccato* marking in the continuo part. (The indication *piano e staccato per tutto* appears in the organ part.) The nature of the continuo part, together with the content of the text, suggests that the violin part was one of ferocious technical complexity.

Looking at the continuo part, the fact that the music begins on the first beat of the first bar suggests that there was no up-beat in the obbligato part. This would mean that the obbligato part was not of a type involving performance of the same motifs as those in the tenor part, but used entirely different motifs throughout. What we have done is to compose a reconstructed version of the part, assuming that it originally consisted of a series of semiquavers. Needless to say, it is utterly impossible for us to create anything along these lines worthy of Bach, but the act of composition, while searching for figures that Bach might conceivably have used, has proved nevertheless to be an enjoyable task and one that drew us much closer to the composer.

The instrumentation of BWV 181

As has already been mentioned, the parts for the flute and the oboe were newly added for performances of the work when it was revived in Bach's later years, but the combination of a single trumpet with strings but without flute and oboe would have been somewhat unusual. Also, bearing in mind that the flute and oboe parts are in Bach's own hand and that Bach's own image of the work included these two instruments, it seems justifiable to include them in any performance of this work.

Masaaki Suzuki 2001 (Vol. 17)

Vol. 18 – Leipzig 1724

Erfreut euch, ihr Herzen, BWV 66

(Rejoice you hearts)

Kantate zum 2. Ostertag (10. April 1724)
Text: [1, 2, 3, 4, 5,] anon.; [6] Choral „Christ ist erstanden" (ca. 1090), 3. Strophe
Tromba (ad lib.), Oboe I, II, Fagotto, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Erfreut euch, ihr Herzen…
Tromba, Oboe I, II, Fagotto, Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Cembalo, Organo)
2. Recitative (Bass). Es bricht das Grab und damit unsre Not…
Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
3. Aria (Bass). Lasset dem Höchsten ein Danklied erschallen…
Oboe I, II, Fagotto, Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Cembalo, Organo)
4. Recitative and Arioso (Tenor, Alto). Bei Jesu Leben freudig sein…
Continuo (Violoncello, Cembalo, Organo)
5. Aria (Alto, Tenor). Ich furchte zwar [nicht] des Grabes Finsternissen…
Violino solo, Continuo (Violoncello, Cembalo, Organo)
6. Chorale. Alleluja! Alleluja! Alleluja!…
Tromba, Oboe I, II, Fagotto, Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Cembalo, Organo)

On Good Friday 1724, which in that year fell on 7th April, Bach had first perfomed his *St. John Passion*. It was by some margin the largest work that he had produced thus far, and work on writing the piece and preparing for the performance must have occupied him for the whole of that spring, right up to the last available minute. The composition of new cantatas for the Easter festivities would have been virtually unthinkable, and so Bach turned to material that he had written earlier: for Easter Sunday he referred back to the Weimar cantata from 1715 *Der Himmel latcht, die Erde jubilieret* (BWV 31) and to the early work *Christ lag in Todes Banden* (BWV 4), which was probably written while he was still in Arnstadt in early 1707. For Easter Monday and Tuesday, however, he turned to cantatas of a secular origin that he had composed during his period as court conductor in Köthen (1717–1723) as musical tributes to his employer, Prince Leopold of Anhalt-Köthen (1694–1728), and which he now revised for church use in collaboration with a theologically educated poet (whose name we do not know).

For the Easter Monday cantata, the raw material was provided by a congratulatory work written for the Prince's 24th binhday on 10th December 1718, the text for which started with the words *Der Himmel dacht auf Anhalts Ruhm und Glück* (BWV 66a). All we have of this work is the text, by the then well-known poet Christian Friedrich Hunold (1681–1721), alias Menantes; Bach's music has unfortunately been lost – apart from the reflection that it left in its revised version for that Easter Monday. The main weight of the revision lay initially with the text author. He had to provide a so-called 'parody' – a revised text that superficially was as close as possible to the original: the strophic form, metre and rhyme scheme should ideally be similar enough for it to suite the existing music as well as the original had done: in other words, so that it could be sung perfectly well to the music. Now, however, instead of the original secular text, there was a sacred one, with a content that referred to the theme of the Easter Monday sermon. It was an unspoken understanding that the new text should also suit the basic emotion, mood and atmosphere of the existing music. This was by no means an easy task for a poet, whom Bach evidently did not require to work unaided; indeed, Bach took an active part himself and, where necessary, adapted his music to suit the new text. The so-called 'parody procedure' into which Bach might have fallen at the beginning of his Leipzig period, principally through pressure of work, seems increasingly to have fascinated him and to have developed within him into a perfectly valid and fully independent practice of artistic revision, which to a large extent lay behind such a perfect masterpiece as the *Christmas Oratorio* (BWV 248). Initially, however – in the early Leipzig years – we find only his first attempts, and not all of these have lasting value.

Among these first attempts is the present cantata. We cannot be certain of the details, but it could hardly be otherwise: the score and parts from 1724 are lost; Bach's score that is our only source for the work is relatively late, from around 1735. The fact that Bach took the trouble to rewrite the score indicates that he was dissatisfied with the version that had previously existed and made so many improvements that a new copy was necessary.

We do not know what developments took place in the process. It seems clear that Bach accepted the text by his 'parody poet' of 1724 in its entirety; at any rate, the wording of a Leipzig edition of the text from 1724 is identical to that found in a second edition of the text prepared for Leipzig churchgoers in 1731, and also to that in Bach's score of 1735. As suggested above, the changes principally concerned the adaptation of the music to suit the new text.

Those who attended the Easter Monday service in Leipzig in 1724, 1731 and, especially, 1735 (the occasion for which Bach's new score was written) had good cause to be satisfied: it was a vibrant example of sacred festive music that did full justice to the liturgical status of the feast day. It did not, however, have an especially close connection with the content of the gospel reading, Luke 24, 13–35, which was also the subject of the sermon: the story of the two disciples on the road to Emmaus who,

perplexed and confused by the events of Good Friday and Easter, by the crucifixion of Jesus and reports of his resurrection, strike up a conversation with another traveller, who immediately interprets the words of the old prophets with regard to current events, and in whom, when the bread is broken, they recognize Jesus. Instead, the cantata text takes up certain motifs in a general way: the motifs of doubt, of fear and of hope. 'Fear' and 'Hope' are contrasted as allegorical figures (and nobody who heard the music in Leipzig would have suspected that the personified figures of 'the bliss of Anhalt' and 'Fame' stood in their place). Doubt and hope alternate in a dialogue about the Easter miracle: the resurrection of Jesus. 'Fear' is sung by an alto, 'Hope' by a tenor; in addition the bass has what might be called a 'neutral' rôle.

The music is full of Easter joy. The three main movements – an opening chorus and the two arias – are in major keys; all three are in triple time, and moreover also in the fashionable tripartite *da capo* form. The opening chorus is lent a special brilliance by the solo trumpet; its temperament is displayed by fanfare motifs and its agitated orchestral writing (on occasion the strings rise to unusual heights, up to a high A). It then surprises us with a contrasting middle section that begins with impassioned 'cloudiness', tells of 'sadness, fear and anxious timidity' and then gradually returns to something approaching the initial jubilation, the orchestra taking up all sorts of motifs from the main section.

Exhilarated praise also characterizes the bass aria 'Lasset dem Höchsten ein Danklied erschallen' ('Let a song of thanks ring out to the Almighty'; in the original 'Traget, ihr Lüfte, den Jubel von hinnen, bringet dem Himmel unsterbliches Lob! Leopold lebet, in welchem wir leben. Leopold herrschet, dem Himmel ergeben, welcher den göttlichen Prinzen erhob' ['Carry hence, ye airs, the jubilation, bring the heavens immortal praise! Leopold lives, in whom we live, devoted to heaven which raised up the divine prince']). The wide ranging instrumental episodes in this aria, in which the first oboe and first violin appear several times as soloists, must have been especially pleasing to the Köthen court, which was especially fond of chamber music, but it must also have delighted the Leipzig audiences. The same applies to the duet aria 'Ich furchte zwar des Grabes Finsternissen' ('I fear indeed the darkness of the grave') with its virtuoso solo violin part. Again and again we hear fanfare motifs here which, in the Leipzig parody version, the author has on occasion successfully combined with the word 'siegen' ('be victorious').

Bach's Easter cantata ends with the end of the mediaeval song 'Christ ist erstanden' – the only new musical component in the work.

Klaus Hofmann 2001 (Vol. 18)

Production Notes (BWV 66)

Problems presented in the performance of BWV 66

BWV66 is a parody of the cantata BWV 66a, which was written to celebrate the birthday of Leopold, Prince of Anhalt-Köthen, on 10th December 1718. The music of the original work has disappered, however, and all that remains is the libretto by Christian Friedrich Hunold (alias Menantes). Bach's own manuscript (P73) of the score of BWV 66 used at the first performance on 10th April 1724 still survives, but the parts have been lost and there are doubts as to how the work came into being. Bach normally parodied a work in a manner involving a total reworking of the score in his own hand only when the revision of the musical content was extensive, and it seems therefore that in this particular case there were major differences between the original and the revised work.

The trumpet in the specification of instrumentation on the title page is referred to as *se piace* (optional), and it therefore seems likely that there were no trumpets in the original version.

If each of the choral parts is taken by more than one singer, doubts remain as to whether the duet for bass and alto at the beginning of the section marked *Andante* in the second half of the first movement of BWV 66 should be performed solo. This piece was probably originally the finale of BWV 66a, but the rôles of 'Fama' (the goddess of fame) and 'Glückseligkeit Anhalts' (the happiness of Anhalt) are given to the alto and bass in BWV 66a, and it thus seems certain that this section was sung solo. Although it may be assumed that BWV 66 should be performed in this manner, there are no indications to this effect in the extant manuscript, and any decision on this matter can only be based on effectiveness in performance.

Masaaki Suzuki 2001 (Vol. 18)

Ein Herz, das seinen Jesum lebend weiß, BWV 134
(A heart that knows its Jesus)

3. Fassung und Varianten der 1. Fassung (11. April 1724)
Text: anon.
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Violone, Organo

1. Recitative (Tenor, Alto). Ein Herz, das seinen Jesum lebend weiß…
Continuo (Violoncello, Cembalo, Organo)
2. Aria (Tenor). Auf, Gläubige, singet die lieblichen Lieder…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
3. Recitative (Tenor, Alto). Wohl dir, Gott hat an dich gedacht…
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Alto, Tenor). Wir danken und preisen dein brünstiges Lieben…
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
5. Recitative (Tenor, Alto). Doch würke selbst den Dank in unserm Munde…
Continuo (Violoncello, Cembalo, Organo)
6. Chorus. Erschallet, ihr Himmel, erfreue dich, Erde…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

Bach's cantata for Easter Tuesday, which in 1724 fell on 11th April, is a twin sister of the Easter Monday cantata *Erfreut euch, ihr Herzen* (BWV 66). Both works originated from congratulatory, secular pieces from Köthen, and apparently the two formed an inseparable pair in Bach's work as cantor in Leipzig: they were performed together at Easter not only in 1724 but also in 1731, and it would seem that both were revised extensively by the composer around 1735 – probably for a further performance of the pair on the second and third days of the Easter festival.

The sisterly relationship between the two cantatas goes back to their earliest stages: the text of the original version of this cantata, too, was by the poet Christian Friedrich Hunold (1681–1721). Moreover, as regards the date of composition, Bach's original composition – *Die Zeit, die Tag und Jahre macht* (BWV 134a) – was an immediate neighbour of the birthday cantata for Prince Leopold and was first heard three weeks after the royal birthday, as a new year's tribute to the House of Anhalt-

Köthen in 1719. Again, the poet's words of congratulation were sung by two allegorical figures, 'Time' and 'Divine Providence', one more backward-looking, the other forward-looking, but both filled with optimism and divine faith both in future 'happy times', menrioned in the final chorus and also in heavenly mercy and blessing for the small principality.

Bach must have used the same 'parody poet' both here and in *Erfreut euch, ihr Herzen*. He confined himself to six of the eight original movements: three recitatives, two arias and the final chorus. Perhaps profiting from his experience with the earlier cantata, this time he did without fixed

allegorical rôles and thus gained greater freedom in the configuration of the content. The weaknesses of the poetry are nevertheless obvious: constrained as he was by the original mateial, he could not manage to develop the theological ideas on a larger scale. The text remains generalized, in praise of Jesus' sacrifice, in gestures of gratitude and in the glorification of the resurrected Jesus; it also hovers around the Easter story without direct biblical reference, not even paying heed to the gospel reading for Easter Tuesday – Luke 24, 36–47.

Bach seems to have been unconcerned by all this. Perhaps it was suflicient for him that the Leipzig clergy read the prescribed text exactly; perhaps he did not regard it as necessary for the cantata to follow it in every detail. At any rate, he remained faithful to the parody text of 1724 and, when revising the work, did not touch the text but only amended his own music. Above all the revisions affected the recitatives, which eventually (in the 1735 revision) he recomposed entirely, with improved and more vivid text declamation. The arias were not wholly spared, however, and eventually a work that started out as a rather makeshift parody became a splendid and successful sacred cantata.

Admittedly, the work makes no attempt to conceal its secular origins: biblical quotations and hymns are absent, and overall the tone is one of merriment reflecting 'worldly inclination' if not quite 'worldliness'. The first aria, 'Auf, auf, auf, Gläubige' ('Rise up, ye faithful'), unmistakably follows the dance pattern of the courtly *passepied*. The duet aria 'Wir danken und preisen dein brünstiges Lieben' ('We thank and praise you for your ardent love'), in which the first violin constantly stands out like a concerto soloist, is based on the words 'Es streiten, es siegen die künftigen Zeiten' ('Future times do battle and conquer'), and the 'battle' was originally expressed in the music in the sense of 'concertare'. In the parody version this keyword occurs almost unnoticed in the middle section, in the phrase 'die streitende Kirche' ('the militant church'). The final chorus is a spiritual transfomation of the new year's optimism of the original, again in the 'secular' dance rhythm of the *passepied*. When listening to this finale, it is easy to believe that Bach found it hard to adapt to life in Leipzig after his time in Köthen and that, as he later expressed in a letter to his old friend Georg Erdmann (1730): 'at first [it was] by no means proper to go from being a Kapellmeister to being a cantor'.

Klaus Hofmann 2001 (Vol. 18)

Production Notes (BWV 134)

Materials for BWV 134 and performance problems

As with BWV 66, this work is a parody, in this case of BWV 134a, which also had a libretto by Hunold and was performed at Köthen on 1st January 1719. The score and the parts incorporate revisions to the libretto for performance on the third day of Easter (11th April) 1724 (although with omission of the fifth and sixth movements from the original work). A part of Bach's own manuscript (P 1138) and the parts (St 18) are still extant. BWV 134 was performed again on 27th March 1731 and may well have been revived yet again in 1735. Three recitatives were wholly rewritten on these occasions, but the performances were given with the addition of corrections to the original parts and, since further corrections were made later, it seems likely that Bach produced his own new manuscript of the score (P44). There are considerable differences between this score and the corrected parts (St 18), indicating that the full score dates from later than the parts, but there are no extant parts compiled directly on the basis of the later score, In the *Neue Bach-Ausgabe* (New Bach Edition), the version performed in 1724 is considered as the first edition, the version with the revised recitatives as the second edition, and the final manuscript score (P44) as the third edition. The third edition is contained in the main section and the recitatives from the first version as they existed prior to revision are included in the appendix.

As mentioned in the Foreword, the revision of the recitatives clearly brought them closer to the libretto, and there is no alternative but to perform the third edition.

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Halt im Gedächtnis Jesum Christ, BWV 67
(Remember that Jesus Christ)

Kantate zum Sonntag Quasimodogeniti (16. April 1724)
Text: [2, 3, 5] anon.; [1] 2 Timotheus 2:8, [4] Nikolaus Herman: „Erschienen ist der herrliche Tag" (1560), 1. Strophe, [6] Johannes 20:19, [7] Jakob Ebert: „Du Friedefürst, Herr Jesu Christ" (1601), 1. Strophe
Corno da tirarsi, Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Halt im Gedächtnis Jesum Christ…
Corno da tirarsi, Flauto traverso, Oboe d'amore I, II Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
2. Aria (Tenor). Mein Jesus ist erstanden…
Flauto traverso, Oboe d'amore I, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
3. Recitative (Alto). Mein Jesu, heißest du des Todes Gift…
Continuo (Violoncello, Cembalo, Organo)
4. Chorale. Erschienen ist der herrlich Tag…
Corno da tirarsi, Flauto traverso, Oboe d'amore I, II Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
5. Recitative (Alto). Doch scheinet fast…
Continuo (Violoncello, Cembalo, Organo)
6. Aria (Bass, Chorus). Friede sei mit euch!…
Flauto traverso, Oboe d'amore I, II Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
7. Chorale. Du Friedefürst, Herr Jesu Christ…
Corno da tirarsi, Flauto traverso, Oboe d'amore I, II Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

For musically receptive members of the congregation in St. Thomas's in Leipzig on Quasimodogeniti Sunday in 1724, the easily remembered motif that serves as a musical motto for the entire first movement of this canttata, 'Halt im Gedächtnis Jesum Christ' ('Remember that Jesus Christ...') must have resounded long in the memory. It is a signal-like idea, based on a triad; initially presented by the horn, it is then taken up in all the other parts, especially the vocal parts, and is heard no less then twenty times. Sometimes it begins with an extra long note which, where it is sung, is used for the word 'halt' ('remember'); the long-held note thus symbolizes the retention of an idea in the memory. The biblical text of the opening chorus, after 2 Timothy 2, 8 is in a sort of *concertante* motet style. The second textual element, 'der auferstanden ist von den Toten' ('was raised from the dead') is also treated in the manner of a motet; it is allocated its own musical theme, likewise with a concise melodic structure, in which the central word 'auferstanden' ('raised') is both emphasized and also illustrated by a long, ascending *coloratura*. The internal musical activity of the movement consists to a large extent of the contrapuntal combination of these two themes.

Quasimodogeniti Sunday, a week after Easter, is traditionally associated with the main Easter event – the resurrection of Jesus. The prescribed gospel reading, John 20, l9–31, tells how the

resurrected Jesus appears before the frightened disciples who have secretly gathered ('for fear of the Jews') and speaks the words 'Peace be unto you', and goes on to relate about Thomas who, when he hears about this, is sceptical and unwilling to believe it until, a little later, he himself encounters Jesus.

The unknown poet has very skilfully taken up motifs from the gospel and placed them in a contemporary context: fear, doubt and insecurity affect latter-day Christians just as they once affected the disciples. Admittedly Christ was victorious, but we are still surounded by war, danger and dispute. This is the underlying idea behind the text of the tenor aria and the subsequent alto recitative with an inbuilt chorale strophe. In the tenor aria 'Mein Jesus ist erstanden' ('My Jesus has risen'), like in the introductory chorus, Bach has taken pains to make the music pictorial: the word 'erstanden' ('risen') is associated with a beautiful ascending *coloratura*; the words 'was schreckt mich noch' ('Why am I frightened any more?') are effectively interspersed with short pauses, like moments of fear. The introduction of a four-part chorale into the alto recitative is a highly unusual step, which must have greatly surprised Bach's Leipzig audience. Another original feature is that the text author has integrated the well-known Easter strophe 'Erschienen ist der herrlich Tag' ('The wonderful day has appeared'; text and melody by Nikolaus Herman, 1560) into the context of the recitarive and, so to speak, introduced it like a quotation, as 'ein Loblied, welches wir gesungen [haben]' ('A hymn of praise which we sang').

The final section of the recitative marks a change of intellectual direction, like the solution to the problem: Christ is the prince of peace; it is he who brings us peace. In tems both of its text and its music, the aria which follows is, in fact, a genuine operatic scene: Christ – embodied by the solo bass singer – appears to the disciples with the words 'Friede sei mit euch' ('Peace be unto you'), and the believers to whom he appears – the believers of the present day – consider themselves fortunate: they sing 'Wohl uns' ('Well for us'), and also that Jesus helps us in our struggle, helps us to achieve peace; he may also help us to conquer death. Bach resorts to unconventional means; he shows himself as a musical dramatist and, in the process, stresses the element of contrast: he comments upon the words of the faithful with agitated, tumultuous string figures, whilst Jesus' peace greeting sounds calmly and majestically, embedded in pastoral wind sonorities. The beautiful, simple concluding chorale (Jakob Ebert, 1601) once more confirms that Jesus is the 'prince of peace'.

Bach seems to have valued the aria 'Friede sei mit euch' ('Peace be unto you') especially highly: around 1738 he used it again, in parody form, as the first movement of the *Gloria* section of his *A minor Mass* (BWV234) – here, too, in the context of a wish for peace: *Gloria in excelsis Deo et in terra pax* – Glory to God in the highest and peace on earth.

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Production Notes (BWV 67)

Problems presented in the performance of BWV 67

The manuscript scorc (P95) and the parts (St40) used at the first perfomance of this cantata still exist. There was originally no *flauto traverso* included in the second movement, and Bach added a part for this instrument in his own hand at a later date. It is unclear, however, as to whether this part was included at the time of the first performance or when the work was subsequently revived.

One of the principal difficulties presented when performing this work involves the *corno da tirarsi* (slide horn) required in the first, fourth and seventh movements: it is unclear to which instrument this refers. We in the Bach Collegium Japan have attempted to recreate Bach's original idea, and Toshio Shimada has developed a slide horn which can be used in performances of this work. In the original parts, however, only the first movement is written for a transposing instrument, and the

fourth and seventh movements are written at concert pitch. There is thus no way of resolving doubts as to whether a different type of instrument was used for these pieces or whether the change is related to the type of piece.

There de two extant continuo parts with figuring contained among the original parts (St40), both figured by Bach himself. One is scored for organ and is transposed down a major second, and there is a strong probability that the other, notated at concert pitch, was used by a harmony instrument not requiring transposition, such as the harpsichord.

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Vol. 19 – Leipzig 1724

Du Hirte Israel, höre, BWV 104

(Give ear, O shepherd of Israel)

Kantate zum Sonntag Misericordias Domini (23. April 1724)
Text: [1] Psalm 80, 1–2; [2, 3, 4, 5] anon.; [6] Cornelius Becker, 1598
Oboe I, II, auch Oboe d'amore I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Du Hirte Israel, höre...
Oboe I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Tenor). Der höchste Hirte sorgt vor mich...
Continuo (Violoncello, Organo)
3. Aria (Tenor). Verbirgt mein Hirte sich zu lange...
Oboe d'amore I, II, Continuo (Fagotto, Violoncello, Organo)
4. Recitative (Bass). Ja, dieses Wort ist meiner Seelen Speise...
Continuo (Violoncello, Organo)
5. Aria (Bass). Beglückte Herde, Jesu Schafe...
Oboe d'amore I, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
6. Chorale. Der Herr ist mein getreuer Hirt...
Oboe d'amore I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

The second Sunday after Easter has long been known by the name of 'Misericordias Domini'. These are the Latin opening words of the introitus that is sung at the beginning of the main church service, and mean 'The good things of the Lord'. The good things of the Lord, in a special sense, are also the subject of the two Bible readings for that Sunday: the lesson (1 Peter 2, 21–25) and gospel reading (John 10, 12–14) speak with the imagery of a parable about Jesus as the good shepherd, and about the faithful as the sheep entrusted to him. Today the cantata text (its author's identity is unknown) is no longer easy to understand; for the opening of the cantata, it takes a text from the Old testament, from the beginning of Psalm 80: 'Du Hirte Israel[s], höre, der du Joseph hütest wie der Schafe, erscheine, der du sitzest über Cherubim' ('Give ear, O shepherd of Israel, thou that leadest Joseph like a flock; thou that dwellest between the cherubims, shine forth.'). It is a festive, beseeching call upon God as the shepherd who watches over his people – in the psalm the people of Israel, and in the cantata (now conceived in New Testament terms) all the believers who make up God's people. The message of the following tenor recitative (second movement) is filled with certainty and confidence: it opens with the words 'Der höchste Hirte sorgt für [vor] mich' ('The highest shepherd looks after me'), and at the end, as though in conclusion, there is the Bible quotation 'Gott ist getreu' ('God is faithful'; 1 Corinthians 10, 13). The tenor aria (third movement) deals with the situation of the faithful man who

has, as it were, lost sight of the shepherd: he seeks him, calls out and shouts to him, and finds comfort and salvation in the word of God. The following bass recitative (fourth movement) makes an immediate allusion to this: 'Ja, dieses Wort ist meiner Seelen Speise' ('Yes, this word is the food of my soul'). God's word is 'Labsal' ('refreshment') and 'des Himmels Vorschmack' ('a foretaste of heaven'). This idea is developed further in the bass aria (fifth movement): for a Christian, the 'Welt' ('world'), earthly life, is to some degree already 'ein Himmelreich' ('a paradise'), because he can already now experience 'Jesu Güte' ('the good things of Jesus') and, thus encouraged, can hope for the time after his death. The concluding chorale strophe, based on Psalm 23 ('Der Herr ist mein Hirte, mir wird nichts mangeln' ['The Lord is my shepherd; I shall not want']) by Cornelius Becker (1598), once again professes trust in God and follows this up with the idea that God's 'Wort der Gnaden' ('the blessed word of grace') provides true nourishment and refreshment of the soul.

The cantata text was plainly a source of inspiration for Bach. Since ancient times 'The shepherd and his world' has remained a frequently encountered artistic theme, and it was a popular topic for music of the baroque period. In music, just like in poetry and painting, the world of the shepherd was transfigured and depicted as an Arcadian idyll; composers employed very specific stylistic means to portray it in music. At the mention of 'a shepherd's life', they thought of the sound of shawms, and tended to use flutes or oboes as, so to speak, sonic requisites. A popular technical device was the pedal point – long-held notes in the bass – as an allusion to the bagpipes, a typical shepherd's instrument with a drone reed that produces a constant bass note. Such pastoral idylls were by preference written in 6/8-time or a similar triple metre; they were performed at a moderate, flowing tempo, with a rocking motion, dance-like elegance and effusive grace.

All of this can be found in Bach's cantata for 23rd April 1724. The pastoral elements become immediately apparent in the introductory chorus: the orchestra acquires its special sonority from the use of three oboes. The bass line is determined in the first eight bars (and indeed later) by lengthy pedal points. And the metre is 3/4, with the crotchets divided into triplets – creating the effect of 9/8-time. All of this, however, is merely a backdrop for the real action. With the entry of the singers the movement gains a sort of archaic, festive quality: with words from the Old Testament God is called upon and beseeched to listen and to appear. Bach begins with the full choir; clearly, indeed imperiously, he emphasizes the supplicants' request: 'Höre – erscheine!' ('Give ear… shine forth'). Groups of voices detach themselves from the choral mass, and for a moment it all fans out. Then a fugue begins on the words: 'der du Joseph hütest wie der Schafe' ('thou that leadest Joseph like a flock') – with a long, wonderfully broad *coloratura* on 'Schafe' ('flock') – and, as if from the background, as a counterpoint to the theme, we hear the call 'Erscheine' ('shine forth'), gradually swelling up and making its presence felt ever more insistently within the varied vocal and instrumental texture. This procedure is repeated: once again there is an appeal, like at the beginning; once again there is a fugue, admittedly one that is varied and also intensified by the massed entries on the word 'Höre!' ('Give ear!'). This must have resounded for a long time in the ears of the people of Leipzig!

The tenor aria 'Verbirgt mein Hirte sich zu lange' ('If my shepherd hides from me too long') pays tribute to the pastoral theme by means of its scoring for two *oboi d'amore*. It also delights the listener with all sorts of flexible interpretations of the text – for instance with long notes on the word 'lange' ('long') or with harmonic irritations on'allzu bange' ('too frightening'). The bass aria 'Beglückte Herde, Jesu Schafe' ('O fortunate herd of Jesus' sheep') is a pastorale straight out of the book, in 12/8-time and once again with a theme based on a pedal point. In the middle section Bach works with musical images, and his setting of the words 'sanften Todesschlafe' ('a gentle sleep of death') is indeed unique.

The final chorale, as so often, generalizes the meaning of the cantata text. The song melody to which the strophe is sung is a well-known melody from 1523 by the Reformation theologian Nikolaus Decius for 'Allein Gott in der Höh sei Ehr' ('Praise to the Holiest in the Height'), based on an old church 'Gloria'.

Klaus Hofmann 2001 (Vol. 19)

Production Notes (BWV 104)

The original full score of this cantata has also been lost and the work currently exists in the form of twelve parts only (Mus. ms. Bach St 17). There are no major performance problems presented by the work, although the original parts are full of inscriptions by Carl Friedrich Zelter (1758–1832), conductor of the Singakademie in Berlin during the early 19th century. The use of slurs in the first, third and fifth movements is highly confused. It is impossible from the notation alone to tell which of the indications in these scores can be ascribed to the composer, and the only solution therefore is to adopt those that appear most appropriate.

Masaaki Suzuki 2002 (Vol. 19)

Wo gehest du hin?, BWV 166

(Whither goest thou?)

Kantate zum Sonntag Cantate (7. Mai 1724)
Text: [1] Johannes 16, 5; [2, 4, 5] anon.; [3] Bartholomäus Ringwaldt, 1582; [6] Ämilia Juliana von Schwarzburg-Rudolstadt, 1686
Oboe, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Aria (Bass). Wo gehest du hin?
Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Aria (Tenor). Ich will an den Himmel denken...
Oboe, Violino I solo, Continuo (Violoncello, Contrabasso, Organo)
3. Chorale (Soprano choir). Ich bitte dich, Herr Jesu Christ...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
4. Recitative (Bass). Gleichwie die Regenwasser bald verfließen...
Continuo (Violoncello, Organo)
5. Aria (Alto). Man nehme sich in acht...
Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
6. Chorale. Wer weiß, wie nahe mir mein Ende!...
Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

Bach's music for Cantate Sunday, which in 1724 fell on 7th May, surprises the listener with its opening movement for solo voice, even if its text comprised just four words – the question 'Wo gehest du hin?' ('Whither goest thou?'). It is repeated many times, varied and intensified. Even the instrumental line, with its faltering theme, seems to ask: 'Wohin, wohin?' ('Whither, whither?'). In Bach's time this was a considerable risk, a daring stroke from both the poet (whose identity, once again, we do not know) and the composer; at the very least it was an original, highly unconventional opening for a cantata. For Bach's audience in Leipzig, admittedly, not all of this was as surprising as it seems to us today: they had just heard the question 'Wo gehest du hin?' ('Whither goest thou?') in the gospel reading. The text prescribed for Cantate Sunday was John 16, 5–15, a passage from Jesus' farewell discourses, including the words spoken by Jesus to his disciples: 'But now I go my way to him that sent me; and none of you asketh me, Whither goest thou?' The question is thus asked by Jesus himself – and, wholly in accordance with tradition, Bach gives it to the bass voice, the 'vox

Christi'. What is remarkable is that Jesus' question is reinterpreted and is now posed to the congregation in church.

The beautiful tenor aria (second movement) provides the answer: 'Ich will an den Himmel denken' ('I want to think of heaven') – that is my goal. In thematic terms the oboe and solo violin are intimately related to the vocal line, and their musical motifs seem to anticipate, accompany and echo the text. In the middle section of the aria, Bach illustrates the words 'denn ich gehe oder stehe' ('whether I am coming or going') by means of an alternation between a striding melody and pauses on long notes. A device by the poet that should not be overlooked is that he takes up the opening question of the cantata and uses it as the culmination of the central part of the aria: 'Mensch, ach Mensch, wo gehst du hin?' ('Man, man, whither goest thou?') – so the beginning of the aria, which is now heard again as a *da capo*, must again be perceived as an answer. There is no avoiding the fact that Bach's cantata has not survived intact: the original solo violin part is lost; the part for the aria is missing and must be reconstructed for performance. Fortunately, however, we have an organ arrangement of the aria from the mid-19th century; we can be fairly certain that this cannot be traced back to Bach himself, but it was plainly based on the complete musical text. From this, at any rate, the lost part can be reconstructed in such a manner that it possesses a considerable degree of authenticity.

The chorale strophe presented by the soprano (third movement; text: Bartholomäus Ringwaldt, 1582; melody 'Herr Jesu Christ, du höchstes Gut' ['Lord Jesus Christ, the greatest good'], Görlitz 1587) is a prayer. Alluding to the text of the tenor aria, it asks Christ for guidance and the consolidation of one's own beliefs. Bach's three-part setting, almost an organ chorale scored for larger forces, is strict and thematically concentrated, of austere beauty and great seriousness.

The bass recitative (fourth movement) proceeds to a new idea and warns us that the good things of this world will not last. The alto aria (fifth movement) takes up this concept in a somewhat moralizing fashion, as was in vogue at the time when the Enlightenment was taking root among the bourgeoisie – you should be careful, especially when fortune seems to smile upon you! In the instrumental introduction, and indeed throughout the aria, Bach makes the instruments 'laugh'; the solo alto confirms this mood with *coloraturas*. To those in the know, Bach indicates that the 'laughter' is hollow: at the moments of 'laughter', he constantly writes in parallel sixths and six-four chords, in what might be termed 'false' progressions or, as they said at the time, *falsobordone*.

Finally, with the well-known melody of the song 'Wer nur den lieben Gott läßt walten' ('Whosoever Submits to the God of Love'; Georg Neumark, 1641), we hear the first strophe of a song by Ämilia Juliana von Schwarzburg-Rudolstadt (1686) that remains popular to this day, 'Wer weiß, wie nahe rnir mein Ende' ('Who knows how close I am to my end') – as though in answer to the preceding aria.

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Production Notes (BWV 166)

This work survives only as original parts in the Berlin National Library (Mus. ms. Bach St 108). There are ten parts for soprano, alto, tenor, bass, oboe, first and second violins, viola and continuo (an ordinary score and a score transposed for organ). The first violin part is in a different hand, suggesting that this was a dublette and was not intended for the principal player.

The parts indicate that the second movemenl is a tenor aria only with an oboe *obbligato* and continuo, but reference should be made to the organ trio in G minor. BWV 584 Anh. 46 in connection with this piece. An anthology of music entitled *Der Orgelfreund: Ein practisches Hand- und Muster-Buch für alle Verehrer eines würdevollen Orgelspiels* (*The Organ Companion: A Practical Handbook*

and Model Book for All Admirers of Dignified Organ-Playing) published by G.W Körner and A.G. Ritter in Leipzig and Erturt in 1842 includes an organ trio thought to have been composed by Bach. The music is very similar to that of the second movement of BWV 166; the musicologist R. Oppel discussed the connection between the two works in the Bach Yearbook in 1909. This trio consists of two *obbligato* voices and a pedal; the uppemost part is the same as the continuo part of BWV 166/2, while the pedal is the same as the continuo part of the same work. But a comparison of the central part with the aria reveals that although only a few passages coincide with the tenor part, the whole constitutes a non-existing part that was probably created by the arranger.

Alfred Dürr investigated this part in detail when preparing the text for the *Neue Bach-Ausgabe* (New Bach Edition), however, and came to the conclusion that it was composed as the second *obbligato* part for the tenor aria, while the central part of the organ trio constitutes a weird mish-mash of this *obbligato* part and the tenor part. This makes it clear that this aria originally included two *obbligato* parts and that the arangement in the form of the organ trio cannot be attributed to Bach himself. Furthermore, from the standpoint of the previously mentioned materials, the missing *obbligato* part was indisputably for violin and was written in the lost part intended for the principal violinist.

Restoration of the second obbligato part is possible with a fair degree of accuracy thanks to the organ trio as regards the main section (the A section in ABA form), but a creative approach is required for Section B, since only Section A is included in the organ trio. But consistent use of the same motifs throughout means that there are quite a few sections where one can make an educated guess as to what the music may originally have been. In this performance we employ the restoration contained in the *Neue Bach-Ausgabe* (New Bach Edition) together with several partial revisions.

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Wahrlich, wahrlich, ich sage euch, BWV 86
(Verily, verily I say unto you)

Kantate zum Sonntag Rogate (14. Mai 1724)
Text: [1] Johannes 16, 23; [2, 4, 5] anon.; [3] Georg Grünwald, 1530; [6] Paul Speratus, 1523
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Arioso (Bass). Wahrlich, wahrlich, ich sage euch...
Oboe I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Aria (Alto). Ich will doch wohl Rosen brechen...
Violino solo, Continuo (Violoncello, Organo)
3. Chorale (Soprano choir). Und was der ewig gütig Gott...
Oboe d'amore I, II, Continuo (Fagotto, Organo)
4. Recitative (Tenor). Gott macht es nicht gleichwie die Welt...
Continuo (Violoncello, Organo)
5. Aria (Tenor). Gott hilft gewiß...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
6. Chorale. Die Hoffnung wart' der rechten Zeit...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

Bach's cantata 'Wahrlich, wahrlich, ich sage euch' ('Verily, verily I say unto you'), first heard on Rogate Sunday 1724, which that year fell on 14th May, is to some extent a companion piece to 'Wo gehest du hin?' ('Whither goest thou?'), BWV 166, which was first played a week earlier. The text is clearly by the same author, and the overall structure is exactly the same: Bible text – aria – chorale –

recitalive – aria – chorale. Moreover, the Bible text is again taken from the Gospel reading for that Sunday, John 16, 23–30, from Jesus' farewell discourses: the words 'Wahrlich, wahrlich, ich sage euch: so ihr den Vater um etwas bitten werdet in meinem Namen, so wird er's euch geben' ('Verily, verily I say unto you, whatsoever ye shall ask the Father in my name, he will give it you'). This promise, according to the poet, also holds true if the Christian is threatened by suffering and distress; even if 'Dornen stechen' ('though I prick myself on the thorns'; second movement). The chorale and rccitative (third and fourth movements) confirm that God keeps his word; similarly, the following aria (fifth movement) states that 'Gott hilft gewiß' ('God surely helps') – although the poet adds the proviso that God does not always help immediately; sometimes 'wird gleich die Hilfe aufgeschoben, wird sie doch drum nicht aufgehoben' ('though we may have to wait for his help, yet it will never be removed'). The final chorale urges us to trust in God: 'Er weiß wohl, wenn's am besten ist' ('He well knows when will be best').

As he had done the previous week, Bach entrusts Jesus' opening words to the solo bass, but on this occasion he found a completely different, most unconventional solution: the movement is a sort of motet in which only the bass line is actually sung, while the other parts are played by the instruments of the orchestra. Stylistically, Bach alludes to the motets of the l6th and 17th centuries, and thus lends the piece an archaic quality; the writing is polyphonic throughout, and strictly imitative.

All the more surprising, therefore, is the alto aria 'Ich will doch wohl Rosen brechen' ('I would also wish to pick the roses'), a magnificent *concertante* piece with a brilliant solo violin part, the figurations of which bring to mind roses in blom. Bach was plainly inspired to write its virtuoso broken chords by the words 'Rosen brechen' ('pick the roses'). Here, as in the cantata for the previous Sunday, the following chorale (from 'Kommt her zu mir, spricht Gottes Sohn' ['Come unto me, says the Son of God'] by Georg Grünwald, 1530) is allocated to the soprano. Here, however, the musical setting is richer, in four parts, with two instrumental *concertante* parts played by *oboi d'amore*. Bach develops the entire accompaniment from a single theme in a highly disciplined manner.

The tenor aria (fifth novement) is filled with joyful confidence. The vocal part and string orchestra render its striking musical motif in lively alternation; in the tenor part, this motif is associated with the words 'Gott hilft gewiß' ('God surely helps'), and it impresses itself upon the listener as the quintessence of the text's meaning. The work is rounded off by the eleventh strophe of the well-known hymn 'Es ist das Heil uns kommen her' ('The Saviour has come down to us') by Paul Speratus(1523).

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Production Notes (BWV 86)

Unfortunately, none of the original parts of this work are extant; all that remains is Bach's own full score housed in the Berlin National Library (Mus. ms. Bach P 157). Since there are no surviving parts, the instrumentation in all but the second and third movements is uncertain. In line with the recommendation given in the *Neue Bach-Ausgabe* (New Bach Edition), the first movement and the final movement require three string groups (first violin, second violin and viola) and continuo, complemented by two oboes d'amore in the fourth movement.

Masaaki Suzuki 2002 (Vol. 19)

Wer da gläubet und getauft wird, BWV 37

(He that believeth and is baptized)

Kantate zum Himmelfahrtsfest (18. Mai 1724)
Text: [1] Markus 16, 16; [2, 4, 5] anon.; [3] Philipp Nicolai, 1599; [6] Johann Kohlrose, um 1535
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Wer da gläubet und getauft wird...
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Aria (Tenor). Der Glaube ist das Pfand der Liebe...
Violino solo, Continuo (Violoncello, Organo) [*Violino Obbligato reconstructed by Masato Suzuki]*
3. Chorale (Soprano, Alto). Herr Gott Vater, mein starker Held!...
Continuo (Violoncello, Organo)
4. Recitative (Bass). Ihr Sterblichen, verlanget ihr...
Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
5. Aria (Bass). Der Glaube schafft der Seele Flügel...
Oboe d'amore I, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
6. Chorale. Den Glauben mir verleihe...
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

For the cantata he composed for Ascension Day 1724, which that year fell on 18th May, Bach once more turned to a text by the unknown poet who had previously provided the words for the cantatas 'Wo gehest du hin?' ('Whither goest thou?'; BWV 166) and 'Wahrlich, wahrlich, ich sage euch' ('Verily, verily I say unto you'; BWV 86): the text is arranged according to exactly the same pattern. At the beginning we find some of Jesus' words from the Gospel reading for that day (Mark 16, 14–20) with its description of Christ's ascension: 'Wer da gläubet und getauft wird, der wird selig werden' ('He that believeth and is baptized shall be saved'). This is followed by an aria (second movement), the text of which – alluding to the Biblical quotation – speaks of faith as the depository and sign 'der Liebe, die Jesus für die Seinen hegt' ('of the love that Jesus has for his own people'). Next comes another strophe from a hymn (third movement). In terms of content, this movement takes up an earlier theme; it is a hymn to the love of God. Like the works for Cantate and Rogate Sundays of 1724, this cantata's second half consists of a recitative, an aria and a final chorale. The recitative text (fourth movement) reveals that its author was a professional theologian: it is a brief sumary of Lutheran doctrine with its rejection of justification by deeds. Good works alone count for nothing with God; on the contrary, 'macht der Glaube doch allein, daß wir vor Gott gerecht und selig sein' ('faith alone ensures that we are justified and blessed'). The aria (fifth movement), also a typical theologian's text, so to speak defines the relationship between baptism and faith. Finally, the chorale is a prayer for faith as a gift from God: 'Den Glauben mir verleihe an dein' Sohn Jesum Christ' ('Lend me faith in your son Jesus Christ').

It is surprising that Bach limited himself to such modest instrumental forces – strings and two *oboi d'amore* – in a work for such an important day; normally Ascension Day was marked with trumpets and drums. His restraint was no doubt a result of external circumstances that de unknown to us today. Bach compensates us for any lack of sonic splendour, however, with rich musical imagination. In the opening movement, the words of Jesus are this time not given to the bass alone but to the entire choir. This movement shows traces of the motet tradition, and is conceived in strict counterpoint, the instruments also playing an important part. It expresses a certain earnest joy, which is very well suited to the dogmatic meaning of the text. Bach remains objective, and does not lose himself in pictorial or emotional extravagances; only on the word 'getauft' ('baptized') does he find it impossible, as a child of his time, to resist illustrative *coloraturas* as an image of the trickling baptismal water.

Unfortunately the tenor aria 'Der Glaube ist das Pfand der Liebe' ('Faith is the depository of the love') shares the fate of the conesponding aria in 'Wo gehest du hin?' ('Whither goest thou?'), BWV 166, 'Ich will an den Himmel denken' ('I want to think of heaven'): here, too, a solo violin part has gone astray. On this occasion, though, we have no help from an apocryphal organ arrangement: to reconstruct it, we have to place our entire trust in a creative feeling for Bach's style.

For the chorale strophe placed third, 'Herr Gott, Vater, mein starker Held' ('Lord God and Father, my mighty hero', Philipp Nicolai, 1599), Bach again finds a new solution. He reaches back to a genre established a hundred years earlier by one of his predecessors as Cantor of St. Thomas, Johann Hermann Schein (1586–1630), and sets the strophe as a choral concerto for two voices and *basso continuo*. The two vocal lines paraphrase, vary and ornament the chorale melody, but – and this is the innovation – the *basso continuo* also participates in presenting the melody; from this the *basso continuo* derives its own thematic development.

The bass recitative and aria (fourth and fifth movements) hardly require any commentary; in the aria, Bach illustrates the rising up of the soul on the wings of faith with numerous *coloraturas*. The simple and beautiful final chorale (Johann Kolrose, 1535) acquires its special, festive character from the way the individual lines of the text blossom forth melismatically.

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Production Notes (BWV 37)

The only extant materials relating to this work are the original parts housed in the Berlin National Library (Mus. ms.Bach St 100); the original full score has been lost. These parts can be divided into two groups. The first consists of three parts for first and second violins and continuo in transposed form copied by J.A. Kuhnau, Christian Gottlob Meissner and others, and the second comprises eight parts for soprano, alto, tenor, bass, first and second oboes, viola and continuo in the hand of Johann Ludwig Krebs. According to the recension notice (I/12) in the *Neue Bach-Ausgabe* (New Bach Edition), the first group of parts was used at the time of the first perfomance, while the second group was written for a second performance given in 1731. In other words, it seems likely that most of the parts used on the occasion of the first performance fell into disuse for some reason (another possibility is that they may have been lent out); the full score was still extant at the time, and the second group of parts was clearly copied from this full score. It may be surmised that the two violin parts remaining in this first group are so-called dublettes (i.e. copies made from the parts of the section principals), written for the first performance, and are not the scores that were actually used by the principals.

This has important consequences for the second movement, Aria. This tenor aria is supposedly accompanied only by continuo, but detailed examination of the piece reveals that the continuo part in the prelude and the interlude of this piece is extremely simple and sparse. Furthemore, there are frequent exposed fifths between the continuo and the tenor part. It seems improbable that the third movement should then follow on from the second movement accompanied solely by conlinuo. One can therefore imagine that there might well have been an *obbligato* part in this aria.

Assuming that this supposition is correct, the candidates for the *obbligato* part among the instruments used in the cantata are violin and oboe – but, to judge from the preriously mentioned materials, one may conclude that the violin was the instrument used. It therefore seems highly likely that the *obbligato* was included in the part used by the principal violinist. But there is no evidence to suggest whether one or two violins were used for the *obbligato*. We decided on this occasion to restore the *obbligato* in a version for a single violin. Important hints were provided by the figures indicating the harmonies written in the continuo part transposed for performance on the organ. As is frequently the case, the harmonic figuring was done not by Bach but by the copyist. But considering the nature of the copying errors (for instance the appearance of a meaningless figure 6 where a flat sign would have been expected), the harmonic figuring was clearly done not by the copyist, the copy being made from a version containing the figures. Accordingly, the score may be assumed to be trustworthy in places other than those where obvious copying errors have been made. The violin obbligato part used here was reconstructed by Masato Suzuki, the present author's son.

Vol. 20 – Leipzig 1724

Sie werden euch in den Bann tun (I), BWV 44

(They shall put you out of the synagogues [I])

Kantate zum Sonntag Exaudi (21. Mai 1724)
Text: [1, 2] Johannes 16, 2; [3, 5, 6] anon. [4] Martin Moller, 1587; [7] Paul Fleming, 1642
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Fagotto, Continuo, Organo

1. [Duet] (Tenor, Bass). Sie werden euch in den Bann tun...
Oboe I, II, Continuo (Fagotto, Violoncello, Cembalo, Organo)
2. [Chorus]. Es kömmt aber die Zeit...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
3. Aria (Alto). Christen müssen auf der Erden...
Oboe I solo, Continuo (Fagotto, Violoncello, Organo)
4. Chorale (Tenor). Ach Gott, wie manches Herzeleid...
Continuo (Fagotto, Violoncello, Organo)
5. Recitative (Bass). Es sucht der Antichrist...
Continuo (Fagotto, Violoncello, Cembalo, Organo)
6. Aria (Soprano). Es ist und bleibt der Christen Trost...
Oboe I, II, Violino I, II. Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
7. Chorale. So sei nun, Seele, deine...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The Sunday between Ascension Day and Whitsun has long been known by the Latin name 'Exaudi' ('Hear!') after the first word of the antiphon that is sung at the commencement of the church service on this day: 'Höre, Herr, meine Stimme, wenn ich rufe. Verbirg dein Antlitz nicht vor mir' ('Hear, O Lord, when I cry with my voice. Hide not thy face far from me'). This opening prayer is closely linked with the passage from the Gospel according to St. John that is read later, and with which the sermon will concern itself. At its heart lie Jesus' words, a prophecy to his disciples describing a bitter path of sorrow, full of danger, persecution and confusion: 'Sie werden euch in den Bann tun. Es kömmt aber die Zeit, daß, wer euch tötet, wird meinen, er tue Gott einen Dienst daran' ('They shall put you out of the synagogues: yea, the time cometh, that whosoever killeth you will think that he doeth God service'; John 16, 2).

Bach's cantata was written for Exaudi Sunday in 1724, which that year fell on 21st May. The author of the text – evidently the same person who wrote the texts for the three previous cantatas for Cantate (BWV 166), Rogate (BWV 86) and Ascension Day (BWV 37), starts the cantata with the aforementioned quotation from the Gospel; and then, as in the earlier cantatas, follows it with an aria. a chorale followed by a recitative, then another aria and a final chorale. The first aria generalizes the expression of the biblical words: we, the Christians, are Jesus' disciples, for whom a path of suffering has been prescribed on earth. And the following chorale confirms: life is full of 'Herzeleid' ('heartache'), and 'der schmale Weg' ('the narrow path') to Heaven 'ist trübsalvoll' ('is full of woe'). The recitative takes these thoughts further: that the 'Antichrist' (who, according to 1 John 2, 18, is the demonic anti-Messiah who appears at the end of time) might pursue the followers of Christ 'mit Schwert und Feuer' ('by the sword and by fire'); they, however, are actually fortified by danger and persecution. They resembled the palms that are loaded down so that they might grow straighter and taller. The second aria tells of comfort at times of threat and attack: God watches over His church; and

distress and affliction are followed by joy. The final chorale, 'So sei nun, Seele, deine' ('So be now soul, yourself'), is a monologue-like reflection and self-exhortation to maintain faith in God.

In accordance with the text, Bach divides the opening movement into two sections. The first, with the words 'Sie werden euch in den Bann tun' ('They shall put you out of the synagogues') – traditionally reckoned as the first movement – opens the cantata with a duet for tenor and bass, accompanied by two oboes and *basso continuo*. Bach's music is a festive vocal-instrumental chaconne based freely on French models. With the canonic treatment of the vocal parts, Bach imbues the words with a certain strictness, even inexorability. At the continuation of the text, 'Es kömmt aber die Zeit...' ('yea, the time cometh...'), traditionally reckoned as the second movement, the meaning of the words transforms the character of the music; it becomes tumultuous and excited, a mood we recognize from the folk choruses of the *St. John Passion* and *St. Matthew Passion*. The text and the music are concerned with future horrors. The very agitated continuo part signifies unrest, and the word 'töten' ('killeth') is twice emphasized by a sudden, mysterious *piano* and wan, chromatically tinged harmonies.

The following alto aria (No.3) is a piece of considered seriousness, a duet for voice and oboe that proceeds in broad, arching melodies. Most emphatically, and yet without unnecessary musical illustration, the alto presents the teaching and mnemonic: the Christians are Christ's disciples. Not until the middle section of the movement does Bach examine the textual details more closely: he stretches the word 'warten' ('wait') for a whole bar, and similarly emphasizes the words 'selig' ('blessedly'). 'Bann' ('expulsion') and 'Pein' ('severe suffering'). In the case of 'Bann' and 'Pein' he also adds all sorts of sigh-like suspension and emotionally charged harmonic darkening.

The chorale (fourth) movement 'Ach Gott, wie manches Herzeleid' ('O God, how much heartache') is based on the first strophe of the hymn of the same name by Martin Moller (1547–1606). A tenor voice, accompanied only by the continuo, which also interrupts the vocal line with interludes of its own, presents the chorale strophe line by line. The continuo part is set out as a *basso ostinato*, which clings steadfastly onto its theme all through the movement. This theme is formed from the first line of the chorale, 'Ach Gott, wie manches Herzeleid' ('O God, how much heartache') but, at the place where the song text has the word 'Herzeleid', it is expanded by means of chromatic notes in between – a figurative expression of sorrow, of the lamentation that characterizes the whole movement.

The bass recitative (fifth movement) underscores the lines about the Antichrist, 'das große Ungeheuer' ('the great monster'), with dissonant harmonies; at the end, Bach as a baroque composer cannot resist mirroring the words 'höher steigen' ('rise ever higher') by means of a rising melodic line.

The soprano aria (sixth movement) sets a happier tone. It deals with the comforting of the Christians, and the music radiates confidence. This is not changed by the emphatically drawn image of the stormy weather (used bv Bach as a metaphor for danger) in the middle section: this remains merely an episode.

In the simple, beautiful concluding chorale, 'So sei nun, Seele, deine' ('So be now soul, yourself': seventh movement), the final strophe of the well-known song 'In allen meinen Taten' ('In all my deeds') by the baroque lyricist Paul Fleming (1609–1640) is combined with a melody that is rich in tradition: 'O welt, ich muß dich lassen' ('O World, I must depart', after 'Innsbruck, ich muß dich lassen' ['Innsbruck, I must depart'] by Heinrich Isaacs, c. 1500). This movement may sound familiar to many listeners, and this is no coincidence: a few years later, when composing the *St. Matthew Passion*, Bach returned to this cantata movement from 1724 to provide the melody for 'Ich bins, ich sollte büßen' ('It is I, I should atone'; BWV 244/10): he re-used the bass line (with the exception of a

few notes) and with it the harmonic sequences; only the alto and tenor lines were essentially composed anew.

Klaus Hofmann 2001 (Vol. 20)

Production Notes (BWV 44)

This cantata has survived in the fom of the composer's own full score (P 148) and the original parts (St 86). The parts include one for the bassoon in addition to the continuo parts. The continuo parts consist of one transposed a whole tone down for the organ and another untransposed part, the latter including continuo figuring in Bach's own hand for the first and the second movements. The harpsichord is partially used in the present performance.

Masaaki Suzuki 2002 (Vol. 20)

Wer mich liebet, der wird mein Wort halten (I), BWV 59

(If a man love me, he will keep my words [I])

Kantate zum Ersten Pfingsttag (28. Mai 1724)
Text: [1] Johannes 14, 23; [2. 4, 5] Erdmann Neumeister, 1716; [3] Martin Luther, 1524
Tromba I, II, Timpani, Violino I, II, Viola, Soprano, Alto. Tenore, Basso, Continuo, Organo

1. Duet (Soprano, Bass). Wer mich liebet, der wird mein Wort halten...
Tromba I, II, Timpani, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Recitative (Soprano). O, was sind das vor Ehren...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
3. Chorale. Komm, Heiliger Geist, Herre Gott...
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
4. Aria (Bass). Die Welt mit allen Königreichen...
Violino solo, Continuo (Violoncello, Organo)
[5. Chorale]. Gott Heil'ger Geist...*
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
**Please see the production note by Masaaki Suzuki concerning the choice of this chorale.*

The three most important feast days in the Church year, Christmas, Easter and Whitsun, brought a massive workload for the Cantor of St. Thomas in Leipzig. At that time, each of the three feasts was still celebrated over three days. On the first day Bach would perform a cantata in the morning with 'his' first choir at the main service at St. Nicholas's Church, and would repeat it that afternoon at St. Thomas's. On the second day he presented another cantata in the morning at St. Thomas's and in the afternoon at St. Nicholas's, and on the morning of the third day he had to perform yet another cantata at St. Nicholas's. In addition, on the first day, he had to present a cantata at the service in the university church. All of this required a long period of organizational and compositional planning.

For Bach's first Whitsun as Cantor in Leipzig, in 1724, he seems to have started out by drawing an obvious conclusion on the basis of this workload: he completely abandoned writing wholly new cantatas and instead drew heavily upon existing malerial: for the first day (28th May) he turned to the Weimar Whitsun cantata 'Erschallet, ihr Lieder' ('Resound now, ye lyrics', BWV 172) from 1714 and to the present cantata, 'Wer mich liebet' ('If a man love me', BWV 59), which had apparently been composed the previous year. For the cantatas he needed for Whit Monday and Tuesday (BWV 173 and 184), he turned to secular works from his Köthen period.

The cantata ‘Wer mich liebet’ presents certain problems to Bach scholars. To judge from all appearances, Bach’s score was written for the Whitsun feast in 1723. At that time, admittedly, Bach was not yet Cantor of St. Thomas; on the other hand, ever though it was two weeks before the official commencement of his duties, he did take part in the university church service on the first day of Whitsun (16th May l723). It is therefore possible that he composed the BWV 59 cantata for this occasion. Two points should, however, be considered. On the one hand Bach evidently reckoned with modest performance conditions: the choir only sings a simple four-part chorale, there are only two solo singers (a soprano and a bass), and he does without woodwinds and the third trumpet that was always present in the later Leipzig festive cantatas. Normally, however, feast day services in the Leipzig university church could call upon the same forces that were available for cantata performances in the principal churches.

The second point is that Bach’s cantata is a fragment. It is based on a text published in 1714 by the renowned Hamburg theologian Erdmann Neumeister (1671–1756). This text runs to seven movements, whilst Bach’s composition has just four; Neumeister goes on to include a chorale strophe, a bible quotation and an aria. It is unclear why these movements are absent from Bach’s piece. In its abbreviated form, the cantata ends in a rather unsatisfactory manner, with an aria scored for small forces (fourth movement). At the very least one would expect a final chorale – and it is possible that Bach did indeed add such a movement at Whitsun 1724; one of the parts used for that performance (the bass) contains the indication at the end ‘Chorale Segue’ (‘chorale follows’). It does not reveal which chorale was used, however, it may have been the strophe prescribed by Neumeister, ‘Gott Heilger Geist, du Tröster wert’ (‘God, Holy Spirit, o worthy comforter’).

The cantata text takes up the opening words from the gospel reading for that day (John 14, 23–31), dealing with Jesus’ parting words, a declaration of divine love and care for those people who love Him and keep His word. The father, Son and Holy Spirit will reside in the hearts of men, the recitative says, which will be an honour for us, wretched creatures, and what a surfeit of divine love there will be! The chorale establishes the link to the actual subject of the feast day: Whitsun is the feast of the Holy Spirit, to whom the Whitsun verse ’Komm, Heiliger Geist, Herre Gott’ (‘Come Holy Spirit, dear Lord’) is addressed, with the request that the love of God be ignited in the hearts of the believers. The last aria praises as fortunate those believers in whose hearts God resides, and – as though reversing the image – combines this with the exclamation: how blessed we shall yet be when we shall dwell with God in Heaven!

Bach’s music, which overall is relatively straightforward, scarcely requires any commentary.

Bach entrusted the opening Bible words to two solo voices, a soprano and bass (perhaps an allusion to the ‘we’, God the Son and God the Father). The instrumental introduction begins in the strings with a short, sharply profiled motif that, when the voices enter, is combined with the words ‘Wer mich liebet’ (‘If a man love me’), and subsequently, with or without the text, is heard throughout the movement, as though Bach were thereby trying to force the opening words indelibly upon the listener as the essence and fundamental precondition for being a Christian. The vocal writing is largely a traditional, imitative duet; at the end, however, Bach uses the voices extremely effectively in parallel thirds and sixths. The soprano recitative (second movement), initially accompanied by the stings, finally gives the solo voice complete freedom over the musical terrain, so to speak: accompanied only by the continuo, she keeps repeating the quintessential words ‘daß ... ihn (Gott) auch ein jeder lieben sollte’ (‘that everyone should love him [God]’). The powerfully harmonized chorale with its melismatically decorated lower parts (third movement) might serve as a final chorale or at least as a more suitable provisional conclusion to this incomplete cantata than the rather lightweight, chamber

music-like aria (fourth movement) – and, for this reason, some copies of the work from the eighteenth and nineteenth centuries simply reversed their order, to provide a more effective conclusion.

It is worth pointing out that, one year later, Bach 'plundered' this cantata and reused three of its four movements in other contexts. The opening duet returned in 1725 in a new version for four-part choir and larger orchestra as the first movement of the Whitsun cantata with the same name, BWV 74, and a similar fate befell the bass aria, now for soprano and oboe and with the text 'Komm, komm, mein Herze steht dir offen' ('Come, come, my heart stands open for you'). While he was at it, Bach transplanted the chorale movement into the cantata for Whit Tuesday 1725, 'Er rufet seinen Schafen mit Namen' ('He calleth his own sheep by name', BWV 175), where it serves as the final chorale ('Nun, werter Geist, ich folge dir' / 'Now, worthy Spirit, I shall follow you').

Klaus Hofmann 2001 (Vol. 20)

Production Notes (BWV 59)

This cantata has been transmitted in a somewhat strange form. The opening movement features not the standard three trumpets but only two, and no other wind instruments are employed in the work. The final movement is not a chorale but a bass aria. There are only two soloists, and the rôle of the chorus is restricted to a chorale. The originai text is by Erdmann Neumeister but, of the full seven verses of the *Geistliche Poesien* (1714) from which the text is taken, Bach makes use of only four in the composition. One might be justified, therefore, in assuming that the work is incomplete. Bach's own full score and the original parts survive but, as indicated in Klaus Hofmann's commentary, the watermark on the paper of the full score is unclear; it would suggest a date during or prior to the Leipzig period. The handwriting clearly shows the features associated with Bach's script of 1723. But Bach had not been appointed cantor at St. Thomas's in Leipzig by Whitsuntide of 1723, and why the cantata was composed thus remains a mystery. Perhaps it was intended for performance at a service in a university chapel. (Spitta takes the view that the work dates from back to 1716, during Bach's Weimar period.) To judge from the watermarks, the extant parts were clearly written in 1724, meaning that if the work had been performed in 1723, the parts used on that occasion have been lost.

BWV 172 was performed before the sermon and BWV 59 after the sermon on the first day of Whitsuntide in 1724. It is unclear whether the cantata was performed on that occasion in accordance with the extant parts (i.e. ending with a bass aria) or whether it ended with a chorale of some description. In this performance we have added Bach's chorale *Gott heil'ger Geist, du Tröster werth* (the third verse of *Erhalt uns, Herr, bei deinem Wort*), the text of which appears in the *Geistliche Poesien* as the fifth movement, following on from the first four settings of original poems by Erdmann Neumeister. The final movement from BWV 6, in which this chorale appears, is borrowed to provide the harmony.

Masaaki Suzuki 2002 (Vol. 20)

Erhöhtes Fleisch und Blut, BWV 173

(Elevated flesh and blood)

Kantate zum 2. Pfingsttag (29. Mai 1724)
Text: [1–6] anon.
Flauto traverso I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Recitative (Tenor). Erhöhtes Fleisch und Blut...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
2. Aria (Tenor). Ein geheiligtes Gemüte...
Flauto traverso I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo,

Organo)
3. [Aria] (Alto). Gott will, o ihr Menschenkinder...
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
4. Aria (Bass, Soprano). So hat Gott die Welt geliebt...
Flauto traverso I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
5. Recitative (Soprano, Tenor). Unendlichster, den man doch Vater nennt...
Continuo (Violoncello, Organo)
6. Chorus. Rühre, Höchster, unsern Geist...
Flauto traverso I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

For the church services on the second and third days of Whitsun 1724, Bach returned to two secular congratulatory cantatas that he had composed during his time as court conductor in Köthen (1717–1723). Their reworking was based on the so-called process of parody: the secular text was replaced by a religious one in which the rhyme scheme, metre and strophic structure of the original cantata text are copied in detail so that the existing music can be used without further ado. Parody was the domain of a poet, and Bach evidently had a skilled poet to hand (probably the same one who had already provided parody texts for the Easter cantatas BWV 66 and 134). Bach himself could confine himself to making small musical adjustments at the places where the new text did not ideally suit the existing music. In addition, however, he took it upon himself to extend the instrumentation of both works – which in their original form had been more on the scale of chamber music – to accord with the format that was expected of a Leipzig church cantata.

The process of revision can be observed especially well in the cantata 'Erhöhtes Fleisch und Blut' ('Elevated flesh and blood'), as in this case the original version is preserved as well. It was a cantata 'Durchlauchtster Leopold' ('to the most serene Leopold'), BWV 173a, a birthday 'serenade' for Prince Leopold of Anhalt-Köthen, Bach's employer in Köthen. In the cantata text, by an unknown author the populace of Anhalt and Köthen pays tribute to the Prince in a most devoted manner, and praises him with the obsequious baroque zeal for which we nowadays feel so little empathy. It is somewhat disarming, however, to see how soberly Bach's poet proceeded when transforming the cantata for church use. There are long passages where the heavenly ruler is simply substituted for the earthly one. Where originally there were the words 'großer Fürst' ('great Prince'), we now find 'Höchster' ('almighty'; sixth movement);'Leopold' becomes 'God' (third movement); the princely salutation 'Durchlauchtigster' ('most serene'), becomes 'Unendlichster' ('eternal': fifth movement). Instead of the people of Anhalt and Köthen we find the people of God; the 'wir' ('we') of Anhalt-Köthen becomes the 'wir' of Christians. Correspondingly, in the second movement, 'Leopolds Vortrefflichkeiten' ('Leopold's excellent qualities'), which apparently bring such joy to his people, become the 'großen Dinge' ('great things') that God does to us; and, where previously the People of Anhalt-Köthen spread Leopold's 'Nachruhm' ('fame'), the Christians should now do the same with 'Gottes Treue' ('the faith of God'). In this manner, some lines of verse could remain almost or exactly the same as in the earlier version.

The vocal parts of the cantata – which originally required just two vocal soloists, a soprano and a bass – were redistributed by Bach among a quartet of soloists. The finale, originally a duet, was expanded into a four-part choral setting. The instrumentation of two flutes, strings and continuo remained unchanged, although the orchestra in Leipzig was probably larger in size.

In later years Bach hardly ever resorted to the reworking of recitatives or of entire cantatas. The parody of reciatives proved to be impractical and often musically unsatisfactory, and moreover

imposed considerable restrictions upon the poet. In the present case the very close association between the parody text and its original apparently also led to the poet being unable to develop his ideas and to the almost complete lack of contact between the text and the Whit Monday gospel text. Only one one occasion is there a clear allusion to the first verse of the reading, John 3, 16, 'Also hat Gott die Welt geliebt, daß er seinen eingeborenen Sohn gab...' ('For God so loved the world, that he gave his only begotten Son') in the opening lines of the fourth movement. ('For God so loved the world').

Bach's music cannot – and indeed does not try to – conceal its origins, and its secular tone will have surprised the Leipzig congregation, many of whom must have been delighted by what they heard. The courtly background emerges with especial clarity in the above-mentioned duet (fourth movement) and in the final movement. Both of these are minuet movements with a pronounced dance-like character; it would be possible to imagine them in the guise of purely instrumental pieces. It remains slightly surprising, however, that Bach did not try to compensate for the overall 'secular' impression that the work creates, for instance by introducing a closing chorale.

Klaus Hofmann 2001 (Vol. 20)

Erwünschtes Freudenlicht, BWV 184

(Awaited light of joy)

Kantate zum 3. Pfingsttag (30. Mai 1724)
Text: [1, 2, 3, 4, 5] anon.; [5] Anarg von Widerfels, 1526
Flauto traverso I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Violoncello, Organo

1. Recitative (Tenor). Erwünschtes Freudenlicht...
Flauto traverso I, II, Continuo (Violoncello, Organo)
2. Aria (Soprano, Alto). Gesegnete Christen, glückselige Herde...
Flauto traverso I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
3. Recitative (Tenor). So freuet euch, ihr auserwählten Seelen!...
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Tenor). Glück und Segen sind bereit...
Violino solo, Continuo (Violoncello, Cembalo, Organo)
5. Chorale. Herr, ich hoff je...
Flauto traverso I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
6. Chorus. Guter Hirte, Trost der Deinen...
Flauto traverso I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The cantata 'Erwünschtes Freudenlicht' ('Awaited light of joy') is to some extent a companion piece to 'Erhöhtes Fleisch und Blut', and Bach seems to have liked to perform them together later as well (we know that this happened in 1731, for instance). Much that was said about 'Erhöhtes Fleisch und Blut' applies to this work as well. This cantata, too, is a parody of a congratulatory piece from Köthen (BWV 184a); here, however, the original is lost except for a few instrumental parts that were used again, in revised form, when the reworked version of the piece was performed on Whit Tuesday in 1724. They do not contain any of the original text, not even the opening line.

We may assume that the circumstances surounding the origination of the parody text were similar to those for 'Erhöhtes Fleisch und Blut'. Admittedly the gospel for that day (John 10, 1–11), developing the image of Jesus as the good shepherd, is taken more fully into consideration, but the

parody principle remains the same: where, in the parody, we find the words 'Jesus' or 'Hirte' ('shepherd'), the original presumably contained an allusion to Prince Leopold; and where now the text mentions the Christians or, figuratively, the flock, the original would presumably have referred to the people of Anhalt-Köthen. It is easy to work out what the text for the opening of the second movement must have been, for instance: 'Gesegnete Christen, glückselige Herde, kommt stellt euch bei Jesu mit Dankbarkeit ein!' ('Blessed Christians, happy flock. Come and stand by Jesus in thankfulness!')

Here, too, the original was a duet cantata, and again Bach has not only distributed the solo parts among four vocal soloists but has also turned the final duet into a four-part choral setting. In this cantata, too, the courtly tone is unmistakable. The two arias and the final chorus form a genuine sequence of dances: the second movement is sung *passepied*, the fourth movement a polonaise and the sixth movement a gavotte. On this occasion, though, Bach did compensate for the secular tone by providing a contrasting chorale strophe (from the song 'O Herre Gott, dein göttlich Wort' ['O Lord God, Thy divine Word'] by Anarg von Wildenfels, 1526).

In 1733, Bach reused the final movement of the Köthen piece in a further parody form, in the homage cantata 'Laßt uns sorgen, laßt uns wachen' ('Let us be sorrowful, let us keep watch', BWV 213), now with the text 'Lust der Völker, Lust der Deinen' ('Desire of the peoples, desire of your own').

Klaus Hofmann 2001 (Vol. 20)

Vol. 21 – Leipzig 1724

Sie werden aus Saba alle kommen, BWV 65

(All they from Sheba shall come)

Kantate zum Epiphaniasfest (6. Jan 1724)
Text: [1] Jesaja 60:6; [2] Hymnus 'Puer natus', 1545; [3–6] anon.; [7] Paul Gerhard, 1647
Corno da caccia I, II, Flauto dolce I, II, Oboe da caccia I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Sie werden aus Saba alle kommen...
Corno da caccia I, II, Flauto dolce I, II, Oboe da caccia I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Chorale. Die Kön'ge aus Saba kamen dar...
Flauto dolce I, II, Oboe da caccia I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
3. Recitative (Bass). Was dort Jesaias vorhergesehn...
Continuo (Violoncello, Organo)
4. Aria (Bass). Gold aus Ophir ist zu schlecht...
Oboe da caccia I, II, Continuo (Fagotto, Violoncello, Organo)
5. Recitative (Tenor). Verschmähe nicht...
Continuo (Violoncello, Organo)
6. [Aria] (Tenor). Nimm mich dir zu eigen hin...
Corno da caccia I, II, Flauto dolce I, II, Oboe da caccia I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
7. Chorale. Ei nun, mein Gott, so fall ich dir...*
Corno da caccia I, II, Flauto dolce I, II, Oboe da caccia I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
**Please see notes by Masaaki Suzuki and Klaus Hofmann*

At Epiphany, the manifestation of Christ to the Magi, which is celebrated on 6th January in Western Christianity, the gospel reading – and usually also the sermon – is about one of the most folk-tale-like episodes of thc Christmas story: the Wise Men from the East who, following the star, find the 'new-born King of the Jews in the stable in Bethlehem, worship the Christ child and offer him gold, incense and myrrh (Matthew 2. l–12). The legend has variously turned the Wise Men into Magi. astrologers and even into kings, has given them the narnes Caspar, Melchior and Balthasar – in which guise, to this day, they travel from house to house in many parts of Europe, singing, one of them traditionally with a blackened face to suggesth his African origins.The lesson that is read during the church service on that day is excellently suited in this conlext, and may even have encouraged such customs. It is a vision of the prophet Isaiah (lsaiah 60, l–6): onc day the heathen peoples will come from afar and turn to God. 'Sie werden von Saba alle kommen' ('All they from Sheba shall come'), it concludes, 'Gold und Weihrauch bringen und des Herren Lob verkündigen' ('they shall bring gold and incense; and they shall shew forth the praises of the Lord'). 'Sheba' represents a faraway, legendary country somewhere in the south-west of Arabia, but ultimately means 'from all over the world'.

Bach's cantata was composed for 6th January 1724. The author of the text – whose identity, as unfortunately is so often the case, is unknown – demonstrated that he was theologically competent and poetically skilful. He combines epistle and gospel, placing at the beginning the Old Testament prophecy: 'Sie werden aus Saba alle kommen...' ('All they from Sheba shall comc...'), and then reveals the fulfilment of the prophecy – not, admittedly, by means of the extensive gospel text, but rather by a song strophe in the folk style: 'Die Könige aus Saba kamen dar. Gold, Weihrauch. Myrrhen brachten sie dar. Alleluja' ('The kings came from out of Sheba, and laid there Gold, incense and myrrh, Halleluia' – after the Latin 'Puer natus in Bethlehem'). The continuation of this train of thought is that the Christian should take his metaphorical place in the stable in Bethlehem alongside the Wise Men and present his gift. This gift is not of material value, however, for it is his heart; he is giving himself: 'Nimm mich dir zu eigen hin, nimm mein Herze zum Geschenke' ('Take me as your own, take my heart as a gift', sixth movement).

On the basis of this text, Bach created one of the most beautiful of his Christmas cantatas With astonishing sureness of touch he combines high art with the folk style. Nowere does he allow any doubt concerning the seriousness and profundity of the theological messages. At the same time, however, he does full justice to the expectations of the lay theologians; it is as though he were adding colour to the biblical images. The use of horns (which at that time were still relatively unusual in church music), oboi da caccia (also a novetiy in the sound world of the era) and recorders lends the opening chorus a slightly exotic character – without, however, forcing the actual musical artistry into a subservient position. Indeed, quite the opposite is true: as the movement progresses, Bach lays bare his artistry as a composer of fugues. Then, however, we quite simply come to the popular song strophe about the 'Königen aus Saba' ('The kings came from out of Sheba'). The bass aria 'Gold aus Ophir ist so schlecht' ('Gold from Ophir is too poor', fourth movement) once again has a hint of exoticism owing to its unusual scoring for two oboi da caccia. 'Ophir', a country whose identity cannot be identified with certainty but from which the Jewish King Solomon once acquired huge amounts of gold (1 Kings 9, 28) is here equated by the poet with the similarly legendary land of 'Sheba'. In the heartfelt, dance-like tenor aria 'Nimn mich dir zu eigen hin' ('Take me as your own'; sixth movement), the colourful, 'oriental' wind instruments are again heard to full effect.

In Bach's score, the final chorale lacks a text. It is probable that he intended the tenth strophe of the song *Ich hab in Gottes Herz und Sinn* (*I have, in the heart and mind of God*...) by Paul Gerhardt (1647): 'Ei nun, mein Gott, so fall ich denn getrost in deine Hände' ('Now, my God I fall consoled into your embrace') – the confession and expression of unlimited faith in God.

Klaus Hofmann 2002 (Vol. 21)

Production Notes (BWV 65)

The only surviving material for this cantata is the full score in Bach's own hand; the original parts have been lost. One of the major problems as far as the interpretation of this work is concerned is the absence of a text to which the final chorale should be sung. The tenth verse of *Ich hab in Gottes Herz und Sinn* (1647) by Paul Gerhardt, however, which appears in the space below the chorale in the full score – probably in the hand of Carl Friedrich Zelter, conductor at the Singakademie in Berlin – seems entirely appropriate to this context, and we therefore decided to use it for this purpose.

Masaaki Suzuki 2003 (Vol. 21)

Jesus schläft, was soll ich hoffen, BWV 81

(Jesus is sleeping, what shall I hope for)

Kantate zum 4. Sonntag nach Epiphanias (30. Jan 1724)
Text: [1–3, 5, 6] anon.; [4] Matthäus 8:26: [7] Johann Franck, 1653
Flauto dolce I, II, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Alto). Jesus schläft, was soll ich hoffen?...
Flauto dolce I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitative (Tenor). Herr, warum trittest du so ferne?...
Continuo (Violoncello, Cembalo)
3. Aria (Tenor). Die schäumenden Wellen von Belials Bächen...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
4. Arioso (Bass). Ihr Kleingläubigen, warum seid ihr so furchtsam?
Continuo (Violoncello, Cembalo, Organo)
5. Aria (Bass). Schweig, aufgetürmtes Meer!...
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
6. Recitative (Alto). Wohl mir, mein Jesus spricht ein Wort...
Continuo (Violoncello, Cembalo)
7. Chorale. Unter deinen Schirmen...
Flauto dolce I, II, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

In terms of both text and music, Bach's cantata for the fourth Sunday after Epiphany is wholly determined by the gospel that is traditionally read on that day and then explained by the preacher. It is the story of the quietening of the storm according to Matthew 8, 23–27: Jesus and his disciples are travelling across the sea; he himself is asleep. A storm arises, and the ship is covered with waves. Greatly distressed, the disciples wake Jesus. He, however, 'arose, and rebuked the winds and the sea; and there was a great calm'. This episode, which is also related by Mark and Luke, has caught the imagination of many artists through the centuries, and evidently inspired Bach and his unknown text author as well. With this cantata, for 30th January 1724, the Cantor of St. Thomas comes strikingly close to the operatic gente, and thus also to a stylistic level that had been decisively banned from church music in Leipzig. It may therefore be the case that this work provided the more conservative members of what Bach described in l730 in a letter to his old friend Georg Erdmann as 'the wondrous authorities sho have but little devotion to music' with their first bone of contention. We know nothing, however, about the reactions in Leipzig to Bach's sacred music.

Bach's cantata consists essentially of a dramatic sequence of scenes. At the beginning there is an idyll: Jesus is asleep, the boat is gliding across calm waters. The gentle sound of recorders determines the sound image: the vocal line and the strings seen to be holding back, 'in order not to wake Jesus'. This, however, proves quite literally to be the calm before the storm: apprehension starts to blend in, with sighing figures and pauses in the wind and string parts, and questions in the vocal line. Jesus sleeps on: he does not react or take any action; what hope remains in the face of death? The text author manages almost imperceptibly to reinterpret the perilous situation on the ship as a reflection of the problems faced by Christians in his own time.

In the second aria (third movement), Bach lets loose the powers of nature. Now the warves foam, the storm rages: and behind it all stands. Belial, the epitome of evil, Satan. Amid all the wild activity, however, the Christian stands firm, like a rock; this, too, is shown with great flexibilily by Bach, who asks the tenor to maintain his long-held, high notes against all the turmoil in the strings.

Now the scene changes again: Jesus enters. As usual, he is represented by a bass voice. In an arioso accompanied just by the continuo (fourth movement), a strictly irnitative, often canon-like piece of writing, he literally reproaches the disciples (and thus alto the Christians of his own era): 'Ihr Kleingläubigen, warum seid ihr so furchtsam?' ('Why are ye fearful, O ye of little faith?'; Matthew 8, 26). And then he takes action: in the following aria (fifth movement) the sea again rises up and Jesus commands it to be still – and indeed, trere are moments at which Bach's wild, turbulent music falls selent.

A brief alto recitative (sixth movement) lelds into the final chorale, and this seems to formlutate the quintessence for rhe Christians of the time: 'Untr'r deinen Schirmen bin ich vor den Stürmen aller Feinde frei' ('Beneath your protection I am free of the storm'). With the beautiful, simple final strophe by Johann Franck (1653) to a melody by Johann Crüger (1653) – well-known from Bach's motet *Jesu, meine Freunde* – Bach leads his listeners back into the more familiar world of undramatic, meditative music for church services.

Klaus Hofmann 2002 (Vol. 21)

Production Notes (BWV 81)

The principal surviving materials relating to this cantata are the full score in Bach's own hand and the original parts, together with the vocal texts that were printed to be handed out among the congregation. These texts include those of six cantatas, among then BWV 83, also heard on this CD. Among the parts, the continuo parts include one transposed for organ and one untransposed part with figuring attached, suggesting that a harmony instrument of some type was used. A harpsichord is used in the present performance.

Considering that numerals do not appear in the tenor recitative that constitutes the second movement, it is not inconceivable that the harpsichord was absent from this piece. But, since the tenor melody appears in this piece, there are no problems involved in performing the harmony even in the absence of figuring, and we decided therefore to include the harpsichord throughout the work on this occasion.

The word *Felsen* ('rock') in the passage 'Ein Christ soll zwar wie Felsen stehn' in the third movement, Aria, appears in Bach's manuscript as *Wellen* ('waves'). But the expression 'like waves' seems inappropriate for conveying the notion of Christ standing upright in the midst of billowing waves, and 'like a rock' as appears on many occasions in the Bible is surely correct. Ulrich Leisinger, editor of the *Neue Bach-Ausgabe* (New Bach Edition), writes in his commentary to this work that it

seems likely that this was an error that appeared in the source from which Bach copied the text, and in accordance with his recommendation we have therefore decided to sing *Felsen* rather than *Wellen*.

Masaaki Suzuki 2003 (Vol. 21)

Erfreute Zeit im neuen Bunde, BWV 83
(Blessed time of the new covenant)

Kantate zum Fest Mariae Reinigung (2. February 1724)
Corno I, II, Oboe I, II, Violino concertato, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo
Text: [1, 3, 4] anon.; [2] Lukas 2:29–31: [5] Martin Luther. 1524

1. Aria (Alto). Erfreute Zeit im neuen Bunde...
Corno I, II, Oboe I, II, Violino concertato, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Organo)
2. Aria [+Recitative] (Bass). Herr, nun lässest du deinen Diener...
Violino I, II, Viola, Continuo (Violoncelli, Organo)
3. Aria (Tenor). Eile, Herz, voll Freudigkeit...
Violino concertato, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Organo)
4, Recitative (Alto). Ja, merkt dein Glaube...
Continuo (Violoncello, Organo)
5. Chorale. Er ist das Heil und selig Licht...
Corno I, II, Oboe I, II, Violino concertato, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Organo)

The Lutheran church also adopted three Lady Days from the pre-Reformation tradition, and in Leipzig at Bach's time these were still celebrated: The feast of the Purification of the Virgin (commonly known as Candlemas) on 2nd February, the Annunciation on 25th March and the Visitation of Mary on 2nd July. For the feast of the Puirication, for which the present cantata is intended, the gospel (Luke 2, 22–32) is about the Jewish custom of the purification of the mother and lhe presentation of the infant in the temple (here Mary and Jesus): at the centre of the tale, however, stands the figure of the elderly, devout Simeon, to whom God has promised that he will not die until he has seen the Messiah, who takes Jesus in his ams in the temple and strikes up a song in praise of God: 'Lord, now lettest thou thy servant depart in peace according to thy word, for mine eyes have seen thy salvation, which thou hast prepared before the face of all people: a light to lighten the Gentiles, and the glory of thy people Israel.' Traditionally, the interpretation of the gospel text draws our gaze from the figure of Simeon to the character of the individual Christian and his actual death, and draws the conclusion that anyone who has embraced the Saviour in his arms and his heart can look forward with confidence to death.

Bach's unknown text author – evidently a profound theologian – follows the same course. The opening aria praises the 'new covenant' established by Jesus between God and mankind, in which faith, in anticipation of joy, looks forward to death. The second movement quotes Simeon's song of praise and explains it in the following manner: death, however terible it may appear to us, is the point of entry into eternal life. The following aria (third movement) encourages us – in close association with Hebrews 4, 16, to accept death joyfully, promising comfort and mercy, and urges us to pray. The recitative (fourth movement) endeavours to dispel our doubts and refers to Jesus as the 'helle Licht' ('bright light') that is also alluded to in the concluding chorale. This is the final strophe of the song *Mit Fried und Freud ich fahr dahin* (*In Peace and joy I now depart*; Martin Luther, 1524, after the *Nunc dimittis*, Simeon's song of praise), which even now is heard on this day in the Protestant church.

Bach's orchestra for this festive occasion calls for additional brass players – two horns. The most prominent role, however, is assigned to the solo violin, which in the two *da capo* arias for the alto (first movement) and tenor (third movement) stands out as a *concertante* instrument. The opening aria, 'Erfreute Zeit im neuen Bunde' ('Blessed time of the new covenant'), is based on a dance model and is in fact an allemande of recognizably instrumental character, even though it is provided with a vocal line; it has clear pojnts of contact with the theme of the allemande from the *French Suite in G major*, BWV 816, which was also composed in this period. In 1739 Johann Mattheson, the leading German musicologist of Bach's time, aptly characterized this dance as follows: 'The allemande... is a broken, serious and well structured harmony that creates an image of a satisfied or contented spirit who takes delight in good order and peace'. By the term 'broken harmony' ('gebrochene Harmonie') he means broken chords, as found in the solo violin part; the keywords 'serious', 'satisfied' and 'contented', along with the other indications of the dance's character, correspond perfectly to the restrained form of joyfulness that is the underlying emotional state of Bach's aria. In the middle section, to the words 'Wie freudig wird zur letzten Stunde die Ruhestatt, das Grab bestellt' ('How joyfully, at the final hour, is the quiet place, the waiting grave'). Bach creates the sound of death's bells in the solo violin part: the bell imitation is achieved by a bariolage effect, the alternation of stopped and open strings.

The second movement makes a logical division between the realm of the gospel quotation (in which the words of Simeon are heard) and, embodied by the solo bass, the words of the *Nunc dimittis* recited in the traditional 8th psalm tone, accompanied by a skilfully written, two-part structure (for long stretches set out in canon) from the violins, the violas and the continuo group, and the sermon-like explanations in the style of a recitative.

Like the opening alto aria, the tenor aria 'Eile, Herz, voll Freudigkeit' ('Hurry, heart full of rejoicing'; third movement) resembles a type of dance, in this case the gavotte. Johann Mattheson pointed out: 'The emotion it conjures up is really one of most exultant joy'. This, moreover, corresponds perfectly and entirely to the textual content of the movement.

The last recitative and concluding chorale require no commentary. As so often, Bach ends his cantata with a simple four-part hymn setting and thereby draws the congregation, silently singing along, into his work of art.

Klaus Hofmann 2002 (Vol. 21)

Singet dem Herrn ein neues Lied, BWV 190
(Sing unto the Lord a new song)

Kantate zum Neujahr (1. Jan 1724)
Text: [1] Psalmen 149:1 & 3 / 150:4 & 6 / Martin Luther, 1529: [2–6] anon.; [7] Johann Hermann, 1591
Tromba I, II, III, Timpani, Oboe I, II, III, also Oboe d'amore, Fagotto, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Singet dem Herrn ein neues Lied!...*
Tromba I, II, II, Timpani, Oboe I, II, III, Fagotto, Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
**Reconstructed by Masato Suzuki – please see notes by Masaaki Suzuki and Klaus Hofmann*
2. Chorale and Recitative (Bass, Tenor, Alto). Herr Gott, dich loben wir...*
Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
**Reconstructed by Masaaki Suzuki – please see notes by Masaaki Suzuki and Klaus Hofmann*
3. Aria (Alto). Lobe, Zion, deinen Gott...

Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
4. Recitative (Bass). Es wünsche sich die Welt...
Continuo (Violoncello, Organo)
5. Aria (Duet) (Tenor, Bass). Jesus soll mein alles sein...
Violino solo, Continuo (Violoncello, Organo)
6. Recitative (Tenor). Nun, Jesus gebe...
Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Organo)
7. Chorale. Laß uns das Jahr vollbringen...
Tromba I, II, III, Timpani, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

It was the custom of the Baroque era to greet each new year in a festive manner. And this is exactly what Bach did, on lst January 1724, the first New Year after he assumed his duties in Leipzig, with the cantata *Singet dem Herrn ein neues Lied* (*Sing unto the Lord a new song*). Those who attended church in Leipzig will have expected nothing less from their new cantor; but one can imagine how surprised and overwhelmed they must have been by this cantata, and in particular by its opening chorus: such grandiose music for the New Year had surely never been heard in Leipzig before. In the opening movement, Bach requires (in addition to the choir and string orchestra) trumpets, timpani and a woodwind quartet consisting of three oboes and a bassoon; he also allowed the vocal lines and instruments to compete in a multitude of constantly changing combinations of nuance and thematic material. All the same: Bach's surviving manuscripts only provide us with an approximate, incomplete picture. Bach's score has only been preserved in fragmentary form; the first two movements are missing. And of the parts that were used for the performance in 1724, those for the three trumpets, timpani, the three oboes, viola and basso continuo have also gone astray; only the vocal parts and the first and second violin parts, therefore, are present. For the first two movements, which are missing from the manuscript score, these are thus the only surviving sources.

These losses, which are much to be regretted, can probably be traced back to Bach himself and to a performance of the cantata in revised forn to mark the 200th anniversary of the Augsburg Confession in 1710. That new lexion – as is shown by surviving copies of the text – was a so-called 'parody' (*Singet dem Herrn ein neues Lied*, BWV l90a): the music was by and large the same, but the recitatives and arias were provided with different texts – indeed the recitatives were recomposed – and the final chorale was replaced by another hymn. It seems that Bach, in order to minimize the copying that would be needed, simply removed the pages containing the first two movements from the old score and inserted them into the new one, and that similarly he took the instrumental parts that are now missing from the 1724 edition and re-used them in slightly modified form. Unfortunately the revised version from 1730 has also been lost and with it all of the materials, score and parts, that had been taken from the 1724 score. This means that the first and second movements of this cantata are, strictly speaking, unperformable: at the very least, they require reconstruction involving considerable creative input if they are to be resurected. In the first movement the trumpets, timpani, oboes, bassoon, viola and continuo must be added, and in the second movement – in which the trumpets and timpani were probably silent – at least the continuo part must be provided (the viola, like the two violin parts, evidently just supponed the choir, whilst the woodwind, if they played at all, would have followed the choral lines).

Espccially with regard to the opening chorus, therefore, the task that confronts us is by no means an easy one, but at the same time it is an extremely tempting challenge. Since the beginning of the twentieth century, attenpts to reconstruct the lost original have been made by experts in the music of Bach such as Bemhard Todt (1904), Walther Reinhart (l948), Olivier Alain (1971) and Diethard

Hellmann (BWV 190a. 1972). This recording by the Bach Collegium Japan is based on a new attempt to come closer to the original, a reconstruction by Masato Suzuki.

The text of the opening chorus focuses entirely upon praise and thanks. It is based on verses from Psalms 149 and 150, assembled in a manner that closely resembles that found in the well-known motet *Singet dem Herrn ein neues Lied* (BWV 225): and here, as in the motet, Bach felt the need to set these words – which deal with his most fundamental task, singing and playing to the glory of God – with all the artistic means at his disposal. The word 'loben' ('praise') is constantly emphasized by small-scale or large-scale coloraturas, and thereby assumes central significance: 'Die Gemeine der Heiligen soll ihn loben' ('Sing... his praise in the congregation of Saints'). 'Lobet ihn mit Pauken und Reigen, lobet ihn mit Saiten und Pfeifen' ('Praise him with the timbrel end dance: praise him with stringed instruments and organs'), 'Alles, was Odem hat, lobe den Herrn' ('Let everything that hath breath praise the Lord'). Bach expands and further intensifies this message by introducing into all this jubilant music-making the first two lines ('Herr Gott dich loben wir; Herr Gott, wir danken dir' ['Lord God we praise thee; Lord God we thank you']) from Martin Luther's new German version (1529) of the old *Te Deun laudamus*, with its archaic melody quoted as a mighty cantus firmus from the choir in unison – as though the entire congregation were joining in, in agreement.

The chorale quotation serves to link the first and second movement in an unusual way. Here the chorale lines are repeated in four choral sections – now in four parts. These are separeted by recitatives for the solo voices (bass, tenor and alto), and they now reveal why praise and thanks are given to God on this New Year's Day: for the promise of new fortune, new blessing and new mercy, for His goodness in the past year, for the preservation of the land and the city from economic woes, pestilence and war.

This is followed by an alto aria which once again urges us to praise God, a dance-like piece with a strikingly large instrumental contribution. It has been suggested on various occasrons that this might be an arrangement of a secular composition from around 1720, from Bach's period as court conductor at Köthen.

If the first three movements are, so to speak, dedicated to the New Year festival, the bass recitative (fourth movement) marks the point at which the cantata turns its attention to the traditional sermon of the day, in the framework of the Christmas feast: the gospel story of the naming of Jesus (Luke 2, 21): in the new year, the Christian places his life under the protection and guidance of Jesus and, as is stated at the end of the text, '[fängt] dieses Jahr in Jesu Namen an' ('[can] begin this year in the name of Jesus'). The following duet for tenor and bass, 'Jesus soll mein alles sein' ('Jesus shall be my all'; fifth movement) is a hymn expressing the most heartfelt love for Jesus; the name Jesus starts each of the six lines of verse. Bach's score does not explicitly name a solo instrument, but it is probable that the oboe d'amore was intended: Bach was especially fond of using this instrument with texts concerning love, in this case the love of the Chistians for Jesus.

The tenor recitative eith its festive string accompaniment (sixth movement) requests Jesus's blessing for the new year for the Saxon ruler ('sein Gesalbter' ['his anointed']) – King and Duke Augustus the Strong – and for his family ('Stamm und Zweige' ['both trunk and twig']), for the church, school, clergy and communities, for the council and the courts and for the citizens of Leipzig, for peace and honesty in the city.

The concluding chorale (with a strophe from *Jesu, nun sei gepreiset* [*Jesus, non be praised*] by Johannes Herman, 1591) seems to bring together the opening and closing concepts of the cantata, and associates the exhortation to praise God and give thanks with a prayer for God's care in the new year.

Once again, Bach calls upon the entire orchestra to accompany the choir, and he ends cach individual line of verse with a festive flourish from the trumpets and timpani.

Klaus Hofmann 2002 (Vol. 21)

Production Notes (BWV 190)

First movement

Cantata No. 190 has a special significance for all specialists in the music of Bach. Although it should be one of the most joyous of the New Year cantatas, it has been handed down in a severely damaged form, with most of the intoductory chorus in the first movement and most of the instrumental parts of the second movement missing. If nothing had survived in any form, we would no doubt be prepared to resign ourselves to its loss. But, as things stand, we have some extremely full vocal parts but, for the orchestra, just two violin parts. Thus one finds oneself constantly in doubt as to whether or not it is possible to perform the work at all. It is worth observing in this connection that neither Gustav Leonhardt nor Nikolaus Harnoncourt include this work in their recorded editions of the complete cantatas.

As far as the Bach Collegium Japan's series is concerned, our approach has been that, in the case of works that have been handed down in incomplete fom, it is likely to be closer to Bach's intentions to atempt a recreation of a work than to perform it in its incomplete form. On the basis of this approach, what we have done is, for exarnple, to reconstruct the *obbligato* parts as they might have sounded in the arias from the cantatas BWV 37, 162, 166 and 18l. But in the case of BWV 190, any attempt to perform the work would require a large-scale restoration process incomparably more extensive in scale than that involved in reconstruction of the *obbligato* instrumental parts in these arias. Nevertheless, as I gazed upon the wondertul extant vocal parts and the various figures scattered through the violin parts. I increasingly began to feel that it would indeed be possible to restore the work using the surviving elements, and I made up my mind to give it a go. As Klaus Hofmann states in his commentary to the work, many people have attempted to restore the work since the early 20th century, and Ton Koopman in particular has recently recorded his own attempt at restoration. But for the present restoration I determined to producc a version unique to the Bach Collegiuin Japan without reference to any edition apart from that of Diethard Hellmann. I entrusted the task of restoring the first movement to my son, Masato Suzuki, and I restored the second movement myself.

Any attempt to restore the work must begin with a clear grasp of how BWV l90 has been transmitted. The principal surviving materials are the following:

(1) The complete full score in the composer's own hand, although comprising only the third to the seventh movements. (Mus. ms. Bach P 127)

(2) Imperfect original parts for soprano, alto, tenor, bass and first and second violins. (Mus. ms. Bach St 88. The violin parts are not those that would have been used by the principal players but 'Dublette' parts, i.e. copies of the principal parts used by the rank-and-file players.)

Creation of the work and history of transmission of related materials

On the basis of the watermarks visible in the extant materials, it is clear that the work was first performed in the New Year of l724.

The aria sections and the recitatives of the cantata were revised on the occasion of the service held on 25th June 1730 to commemorate the 200th anniversary of the Augsburg Confessional, and the chorus section was performed unchanged (BWV 190a). Part of the original score of BWV 190 and the

instrumental parts were used as they were on that occasion, but for some reason they appear to have been lost immediately after the performance.

Possibilities and methods for the restoration of the fist movement

Any attempt to reconstruct a performance of the first movement has initially to overcome the problem of instrumentation. The instrumentation appears following the title on the cover of the extant violin part and is indicated as follows:

In Fest: Circumcis: Domin. / Jes: Christi / Singet dem Herrn ein neues Lied etc. / â / 4 Voc.: / 3 Clarini / é Tamburi/ 3 Hautbois / Baßouno / 2 Violini / Viola / con / Continuo / di Sign: / JS Bach

It is thus clear that, in addition to the standard four-part choir, three-part strings and continuo, we have three trumpets and timpani, three oboes, and bassoon, each with their own individual parts. There are only a few cantatas in which three oboes are required. But the second and third oboe parts contain passages that go below middle C, the lowest note on oboes in Bach's day, and it seems possible therefore that these parts were actually intended to be played by oboe d'amore or oboe da caccia. In this performance, however, we have taken Bach's instrumentation as indicated in the violin part at face value and have employed three oboes.

Careful analysis conducted during the restoration process of the extant musical elements indicates that the following motifs can be used effectively:

a) A four-bar theme at the beginning of the vocal part: this can be used similarly in each of the instrumental sections. Moreover, it corresponds to the fugal theme that appears in bar 87. The rhythmic patrern in the third bar can be freely repeated

b) The repeated notes that appear in the third bar of the violin part which constitute an element connected with the fugal theme.

c) The figure appearing in bars 7 and 8 of the violin part which can similarily be combined with the third bar of the theme. This figure is repeated sequentially from the ninth bar.

d) The figure appearing in bars 18 and 19 of the violin part which can be used from the beginning of the theme as a countermelody.

The overall harmonic structure can be fairly clearly surmised, but, after the appearance of the *Te Drum* melody in bar 79, the music in bars 82 and 83 is difficult to fathom. But, on the basis of the surviving violin part, one can only conclude that bar 82 is in B minor while bar 83 is in B major, the dominant of E minor. This means that the fugue beginning at the start of bar 87 must inevitably appear in B minor.

As regards the structure of the fugue section, Masato Suzuki, who was responsible for the restoration, took it upon himself to introduce the theme in several places apart from those where the theme appears in the vocal parts. The theme thus also appears in the trumpets from bar 99 and in the continuo from bar 120, and from bar 123 the fugal theme is introduced in A major together with the choral unison in the second half of the *Te Deum* melody. Bach would surely have found it quite natural to combine these two elements.

It is impossible to say, of course, whether this restoration is in line with Bach's own intentions. Moreover, whether or not it is effective in terms of performance of the cantata as a whole must be left up to listeners to decide. But I should add that alnost all the individual parts that appear in this restoration are based on figures created by Bach himself that are present in the extant vocal parts and two violin parts.

Second movement

The second piece incorporates a recitative section within a simple four-part *Te Deum* chorale. It seerns likely therefore that instruments were combined with the choir in the choral sections. We omitted the three oboes and trumpets because of their unsuitability for combination with the choral parts in terms of pitch range and melodic figuration. The recitative is supplemented by continuo alone (this style is known as *secco recitativo*).

Fiflh movement

The aria constituting the fifth movement is a duet for tenor and bass, but it is unclear as to which instrument would have played lhe *obligato* part here. This movement is not included in the extant violin part, but since this part was not that used by the violin soloist or by one of the leading players, the possibility remains that the part may have been played by the violin. The fact that the lowest pitch in this part does not go any lower than the A below middle C means that the oboe d'amore is another possibility, but my own impression is that the melodic line is more appropriate to a stringed instrument, and we therefore decided to perform the part on the violin.

Masaaki Suzuki 2003 (Vol. 21)

Vol. 22 – Leipzig 1724

O Ewigkeit, du Donnerwort, BWV 20

(O eternity, thou thunderous word)

Kantate zum 1. Sonntag nach Trinitatis (11. Juni 1724)
Text: [1, 7, 11] Johann Rist, 1642; [2-6, 8-10] anon.
Tromba, auch Tromba da tirarsi, Oboe I, II, III, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Prima parte / Part One
1. [Coro]. O Ewigkeit, du Donnerwort…
Tromba da tirarsi, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
2. Recitativo (Tenore). Kein Unglück ist in aller Welt zu finden…
Continuo (Violoncello, Cembalo, Organo)
3. Aria (Tenore). Ewigkeit, du machst mir bange…
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
4. Recitativo (Basso). Gesetzt, es dau'rte der Verdammten Qual…
Continuo (Violoncello, Cembalo, Organo)
5. Aria (Basso). Gott ist gerecht in seinen Werken…
Oboe I, II, III, Continuo (Fagotto, Cembalo, Organo)
6. Aria (Alto). O Mensch, errette deine Seele…
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
7. Choral. Solang ein Gott im Himmel lebt…
Tromba da tirarsi, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
Seconda parte / Part Two
8. Aria (Basso). Wacht auf, wacht auf, verlornen Schafe…
Tromba, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
9. Recitativo (Alto). Verlaß, o Mensch, die Wollust dieser Welt…

Continuo (Violoncello, Cembalo, Organo)
10. Duetto. Aria (Alto, Tenore). O Menschenkind…
Continuo (Fagotto, Violoncello, Cembalo, Organo)
11. Choral. O Ewigkeit, du Donnerwort…
Tromba da tirarsi, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

The cantata that Bach wrote for the first Sunday after Trinity, performed at the Leipzig service on 11th June 1724, marked the beginning of the largest musical project that the composer ever undertook: the 'chorale cantata year'. It would seem that Bach and his text author planned that, every Sunday for a whole year, the church service should feature a cantata that did not relate primarily to the gospel reading for that day but was associated instead with a well-known hymn. It was part of this plan that, in each case, the first strophe of the hymn should be heard as a large-scale movement for chorus with its original words and the melody that was current at the time, and that the final verse – likewise unchanged in text and melody – should be heard as a simple concluding chorale. The verses in between would normally be transformed into recitatives and arias. Bach's project was certainly undertaken with the consent of the Leipzig clergy; indeed, they may even have suggested the idea. The point of departure was a reflection upon traditions: in 1690 the pastor of St. Thomas's, Johann Benedikt Carpzov, had publicly announced that he would, as he had done the previous year, not only deliver a sermon based on the gospel for the day but also shed light upon a 'good, beautiful, old, evangelical and Lutheran song', and that the director of music, Johann Schelle (Bach's prepredecessor), had offered to present these hymns 'in attractive music, and to play them… before the sermon'. The immediate impulse, however, was provided by an anniversary: 200 years earlier, in 1524, the first hymn books of the new, evangelical church appeared; it seems certain that this historical connection would have been recognized in the orthodox Lutheran city of Leipzig with its important faculty of theology. Whoever provided the inspiration, however, Bach's 'chorale cantata year' became one of the most splendid and beautiful artistic tributes ever paid to the evangelical hymn.

It is to be regretted, though, that Bach's project was not taken through to its conclusion: with the reperformance of the much earlier cantata *Christ lag in Todes Banden* (BWV 4) at Easter 1725 the series of chorale cantatas breaks off abruptly, after the composition of forty works. The reasons for this are unknown, but fate may have played a part: on 31st January 1725 the Leipzig theologian Andreas Stübel (b. 1653) died unexpectedly; it has been suggested that he was the author of the texts for Bach's chorale cantatas.

We have no evidence concerning the way Bach's chorale cantatas were received by the Leipzig congregation – but they must have earned widespread approbation because, after Bach's death, these were only works that the city of Leipzig asked to keep from his estate. Even during the time of Bach's successors in Leipzig, certain chorale cantatas were performed on numerous occasions.

In many respects Bach and his librettist must have started this cantata year as an experiment, as a spiritual adventure. There were no immediate artistic models; the project was a foray into unknown territory – the combination of the modern cantata style with traditional hymns for the congregation. Rarely has an artistic synthesis proved so rewarding. Bach and his poet must have been conscious of the balancing act that they were attempting, and seem to have undertaken to do full justice not only to their artistic ideals but also to the moral purpose of sacred music. And thus, in these cantatas, what was then referred to as 'popular', as universally comprehensible, comes especially to the fore. At a high level of artistry – and at the same time in an easily understood and unmistakable manner – the music illustrates the meaning of the text; words and music come together in a 'Gesamtkunstwerk' and,

simultaneously, a 'musical sermon' in which the function of the music is vividly to convey and imprint the meaning of the text upon the listener.

The start of this cantata year on the first Sunday after Trinity did not correspond to the calendar of the church year, which begins of course with the first Sunday of Advent, four Sundays before Christmas. The reason for this can be found in biographical information: Bach had commenced his duties as cantor of St. Thomas's on the first Sunday after Trinity in 1723, and had correspondingly started his first Leipzig cantata year on that day, finishing it on Trinity Sunday in 1724. It follows that his second cantata year also, so to speak, 'overlapped' the church year. Nonetheless, the first Sunday after Trinity (two weeks after Whitsun) was not just 'any old day' in the church year: on the contrary, it marked the beginning of 'ordinary time' and thus divided the church year into two parts of roughly equal length.

The cantata *O Ewigkeit, du Donnerwort* (*O eternity, thou thunderous word*, the second to bear this name, after BWV 60, written in 1723) began the year. It is a work in two parts comprising no less than eleven movements in total; the parts were perfomed before and after the sermon (which probably refered to the hymn). The textual basis of the cantata is the hymn of the same name by the important baroque poet Johann Rist (1607–1667). The text is a vivid and striking portrayal of the terror of eternal damnation that threatens the sinner, urges him to mend his ways and thereby also alludes to the gospel for that Sunday (Luke 16, verses 19–31), Jesus's parable of the rich man and the poor Lazarus: the rich man 'fared sumptuously every day', but Lazarus, the sick beggar, lay at his gate. Both men die. The rich man goes to hell, from where he sees Lazarus in Abraham's bosom. He suffers thirst in the flames of hell and asks in vain for water – and also asks in vain that his living brothers might be warned of the threat of suffering in hell. Jesus' parable is uncompromising: here are the evil rich, who have enjoyed their happiness in life; whilst there are the poor who have suffered on earth and who experience comfort and justice in heaven.

Bach's music refers to the situation at hand: the opening movement, with the first movement of the hymn 'O Ewigkeit, du Donnerwort' ('O eternity, thou thtunderous word'), is constructed musically as a symbolic beginning in the manner of a French overture. The characteristic features of this form – which was developed by Jean-Baptiste Lully (1632–1687), court conductor of Louis XIV, originally as music to accompany the entry of the king – de a tripartite structure: the outer sections are a slow, ceremonial arrival march with more or less homophonic writing and clearly pointed, ceremonial rhythms, whilst the lively middle section is polyphonic, a fugue. Bach projects this fomal model onto the hymn stophe, and his music thus tries to convey that a new cantata year is beginning, with the arrival of the hymn!

For all his artistic transformation of the hymn by means of the overture model, however, Bach does full justice to the text and its expression. The key-word 'Ewigkeit' ('eternity') is found everywhere, presented as 'extended' time in longheld notes, first of all by the three oboes in their accompanying lines to the string writing, then in the strings while the oboes take the lead, and finally – at the choral entry, with the hymn melody in the soprano – in a long pedal point in the basso continuo. In the lively middle section, the chorale is converted to 3/4-time. One aspect cannot be discerned from the main theme, although chromatic elements in the countertheme suggest it: this is music that deals with 'große Traurigkeit' ('great sorrow') in the context of the threats facing the sinful man for all eternity. In the concluding section, with the text 'Mein ganz erschrocken Herz erbebt' ('My terrified heart trembles'), both the instruments and the voices catch their breath, so to speak.

The recitative that follows (No. 2) and the tenor aria (No. 3) expand the depiction of the horrors of eternal misery, the aria with long note values as an image of 'Ewigkeit' ('eternity'), sighs in the form of reproachful figures, and violently 'blazing' coloraturas as an embodiment of the pains of hell which

'never cease to burn'. The bass recitative (No. 4) stresses the unending nature of eternal suffering, whilst the bass aria (No. 5), a movement that is musically most charming and features three oboes, confirms: 'Gott ist gerecht' ('God is just'). The alto aria that follows, an almost song-like piece with a long, meditative instrumental postlude, urges insistently: 'O Mensch, errette deine Seele' ('O man, save your soul'). The final chorale of the first part of the cantata, however, once again summarizes what threatens the sinner in terms of eternal torment, and what 'ewig' ('eternal') means in this context.

The theme of the second part of the cetata is the exhortation of the faithful. A trumpet signal begins the bass aria with which the Part II begins, 'Wacht auf, wacht auf, eh die Posaune schallt' ('Wake up before the trumpet sounds'; No. 8) and calls to mind the trumpet that will one day sound to signal the Last Judgement. The alto recitative (No. 9) urges us to change our ways, and likewise the alto and tenor duet 'O Menschenkind, hör auf geschwind, die Sünd und Welt zu lieben' ('Oh child of man, cease immediately from your love of sin and the world'; No. 10), with its vivid and flexible musical illustration of the text concerning 'Heulen und Zähneklappen' ('lamentations and chattering teeth'), of the rich man's torment and of the 'Tröpflein Wasser' ('the smallest drop of water') that he is not granted in the heat of the hell's misery. The final, eleventh strophe of Johann Rist's hymn ends with a simple, four-part setting (the same one that had concluded the first part of the cantata, in the seventh movement) in the form of a prayer: 'Nimm du mich, wenn es dir gefällt, Herr Jesu, in dein Freudenzelt!' ('Take me, Jesus, if you will, into the felicity of your tent').

Klaus Hofmann 2003 (Vol. 22)

Christ unser Herr zum Jordan kam, BWV 7
(Christ our Lord came to the Jordan)

Johannis (24. Juni 1724)
Text: [1, 7] Martin Luther, 1541; [2-6] anon.
Oboe d'amore I, II, Violino concertato I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Coro]. Christ unser Herr zum Jordan kam…
Oboe d'amore I, II, Violino concertato I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
2. Aria (Basso). Merkt und hört, ihr Menschenkinder…
Continuo (Fagotto, Violoncello, Cembalo, Organo)
3. Recitativo (Tenore). Dies hat Gott klar…
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Tenore). Des Vaters Stimme ließ sich hören…
Violino concertato I, II, Continuo (Violoncello, Cembalo, Organo)
5. Recitativo (Basso). Als Jesus dort nach seinen Leiden…
Violino concertato I, II, Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Cembalo, Organo)
6. Aria (Alto). Menschen, glaubt doch dieser Gnade…
Oboe d'amore I, II, Violino concertato I, II, Violino I,II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
7. Choral. Das Aug allein das Wasser sieht…
Oboe d'amore I, II, Violino concertato I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

Among the experimental features of the chorale cantata year was the first sign of a cyclical arrangement in the sequence of cantatas – although this remained confined to the first four works. In the introductory chorus of the first cantata, *O Ewigkeit, du Donnerwort* (BWV 20), Bach sets the

hymn melody as a *cantus firmus* in the soprano; in the second, *Ach Gott, vom Himmel sieh darein* (BWV 2), he assigns it to the alto; in the third (the present cantata) he gives it to the tenor; and in the fourth, *Ach Herr, mich armen Sünder* (BWV 135), to the bass. Bach's method has a programmatic character: the motto is variety of artistic form. In the same way that he associated cantata and French overture form in the first cantata, here he combines the first strophe of the hymn ('Christ unser Herr zum Jordan kam' ('Christ our Lord came to the Jordan'), in an archaic, motet-like setting) with the extremely modern formal model of the violin concerto.

The cantata was written in 1724 for the feast of John the Baptist, celebrated annually on 24th June to commemorate Jesus' prophetic forerunner. The epithet 'the Baptist' refers to the events reported in Matthew 3, verses 13–17, when Jesus was baptized by John in the Jordan. This story is also the focus of the hymn by Martin Luther (1541, to a 15th-century melody) upon which this cantata is based. Luther provided the powerful, Dorian melody with a rather prosaic text that is heavily laden with theology – a text that must have seemed to some extent antiquated even in Leipzig in 1724. All the more important, therefore, was the meaningful reworking of the text by Bach's theological and poetic librettist, who transformed verses 2–6 into arias and recitatives; only the first and last strophes of the hymn remain true to the original text of Luther's poem.

To some extent the first movement represents the meeting of two epochs: the vocal writing, with its broadly paced *cantus firmus* in the tenor, is structurally reminiscent of motets from the fifteenth and sixteenth centuries. By contrast, the violin concerto was a genre that was then new and current. Bach assigned a quite individual and important rôle to the instruments: the movement is dominated by a stylized orchestral *ritornello* of the French type with *concertante* moments for the solo violin (or two solo violins: among Bach's original materials there are two identical solo parts; it seems unlikely, though, that the part was really doubled in performance); the main violin solo episodes, however, are at first linked to the choral entries, but gradually assume larger proportions and greater independence as the movement progresses.

Of the remaining movements, special emphasis should be placed on the tenor aria 'Des Vaters Stimme ließ sich hören' ('The Father's voice has spoken'; No. 4). With two solo violins that constantly imitate each other, long stretches of the movement acquire the character of an instrumental trio, to be exact a gigue – a strongly stylized dance form that is often found as the last movement of suites and sonatas. The text is about the Trinity, the mystical combination of God, the Son and the Holy Ghost; and, indeed, the number 3 seems to play a special part in Bach's setting. Not only is the instrumental writing in three parts, but also the piece is in triple time – and markedly so: not only is the time signature 3/4, but also the crotchets are each divided into triplets so that, in practical terms, the result is 9/8. The form of the aria is rather unusual; its three solo sections are all variants of a single model that is presented in the opening and concluding ritornellos. The sequence that this creates – three different forms of the same musical substance – is evidently to be understood as a symbol of the Holy Trinity. One textual formulation requires some explanation to a modern audience: 'Der Geist erschien im Bild der Tauben' ('The Spirit appeared in the form of a dove'). In Matthew's gospel the text reads: 'And Jesus, when he was baptized, went up straightway out of the water: and lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him'. The Spirit of God – visualized in the form of a dove – seems also to have inspired the composer. In literature about Bach, the ascending violin figures at the beginning of the *ritornello* are sometimes interpreted as the beating of the dove's wings, and it is also pointed out that, with the words 'Der Geist erschien im Bild der Tauben' ('The Spirit appeared in the form of a dove'), the direction of these violin figures changes, as though the Spirit of God were descending from above.

The bass recitative 'Als Jesus dort nach seinen Leiden' ('When Jesus after his passion', No. 5) possesses theological gravitas; following the model of the hymn strophe upon which it is based, it paraphrases the purpose of Jesus' mission – which is also a baptismal purpose – after Mark 16, verses 15–16: 'Geht hin in alle Welt und lehret alle Heiden; wer gläubet und getaufet wird auf Erden, der soll gerecht und selig werden' ('Go into to all the world and teach all the gentiles, that whoever on earth believes and is baptized will be saved and be blessed'). The alto solo that follows, 'Menschen, glaubt doch dieser Gnade' ('Mankind, believe in this grace', No. 6), serves as a comentary upon this, a thoughtful but rather song-like aria which, for the sake of a direct correspondence of content, does without an instrumental prelude and begins straight away with the vocal part (this, too, is part of the 'experiment' that was the chorale cantata year). A richly and hamonically well balanced setting of the final verse of the hymn brings the cantata to an end.

Klaus Hofmann 2003 (Vol. 22)

Was frag ich nach der Welt, BWB 94
(What do I ask of this world)

Kantate zu 9. Sonntag nach Trinitatis (6. August 1724)
Text: [1, 3, 5, 8] Balthasar Kindermann, 1646; [2, 4, 6, 7] anon.
Flauto traverso, Oboe I, II, auch Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Coro]. Was frag ich nach der Welt…
Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
2. Aria (Basso). Die Welt ist wie ein Rauch und Schatten…
Continuo (Violoncello, Cembalo)
3. Recitativo [& Choral] (Tenore). Die Welt sucht Ehr und Ruhm…
Oboe d'amore I, II, Continuo (Fagotto, Violoncello, Cembalo, Organo)
4. Aria (Alto). Betörte Welt, betörte Welt!…
Flauto traverso solo, Continuo (Violoncello, Cembalo)
5. Recitativo [& Choral] (Basso). Die Welt bekümmert sich…
Continuo (Fagotto, Violoncello, Cembalo, Organo)
6. Aria (Tenore). Die Welt kann ihre Lust und Freud…
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
7. Aria (Soprano). Es halt es mit der blinden Welt…
Oboe d'amore solo, Continuo (Violoncello, Cembalo)
8. Chorale. Was frag ich nach der Welt!…
Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

Bach's chorale cantata for the ninth Sunday after Trinity in 1724 (6th August), is based on a hymn of the same name by Balthasar Kindermann (1664) with the melody 'O Gott, du frommer Gott' (Regensburg, 1675). Like the hymn, the reworking of the text by an unknown author relies upon the varied transformation of a single fundamental concept in the form of an antithesis: on one side we have the 'world', on the other the faithful Christian with his heartfelt love for Jesus. The cantata is a single rejection of the world. 'World' in this context means everything earthly, everything material, everything that is too human in terms of emotions and desires, of selfishness, ambition and the craving for ostentation, of the pursuit of profit, falseness and vanity. The text tells us that all of these earthly

things are fragile and transient; salvation lies in Jesus, who embodies the peace of the soul, confidence and refuge, who guarantees true honour and genuine, inner richness.

Bach's cantata must have surprised the connoisseurs among the Leipzig congregation right from the first bars. Prefaced by a single continuo chord, the opening chorus begins with a virtuoso, unaccompanied flute solo; only after that does the rest of the orchestra join in, involving the solo flute in what might be termed a long and lively dialogue from which, however, the wind instrument constantly rises up with solo figurations. Amid this concert activity we hear the first verse of the chorale, line by line, starting with the soprano (with the melody) and accompanied by relaxed, sometimes freely polyphonic and sometimes chordal writing for the alto, tenor and bass. It is evident from the flute parts of the works in the chorale cantata year that, from July 1724 onwards, Bach must have had access to an exceptionally talented flautist for whom, in the months that followed, he regularly composed unusually demanding music. The flute part in the alto aria 'Betörte Welt' ('Deluded world', No. 4), too, testifies to the remarkable virtuosity of this unknown player on an instrument that was then still a novelty; at the same time, however, it takes into account his capacity for artistic expression and challenges him with all sorts of harmonic deviations, with diminished and augmented intervals in the melody that allude to the words 'Betrug und falscher Schein' ('fraudulent and false') in the text.

Bach's innovations are many and varied. From a fomal point of view, two movements are of especial interest: the tenor solo 'Die Welt sucht Ehr und Ruhm' ('The world seeks praise and fame', No. 3) and the bass recitative 'Die welt bekümmert sich' ('The world is sore distressed', No. 5). In each case, Bach's text author has taken the original hymn verse in its entirety and has merely inserted his own, new lines of text between the originals, thereby further developing the concepts presented in the hymn strophe. Bach follows this alternation of original lines and new text on a musical level: the hymn lines are heard with the song melody in various forms, whilst the textual insertions are presented as free recitative declamation. In the tenor solo, the hymn lines are moreover embedded in an accompanying texture of two oboi d'amore, in the style of a pleasant, happy minuet, presumably as a characterization of the 'earthly' sphere. In the bass recitative, on the other hand, the hymn lines are weighed down by a chromatic bass line, an allusion to the key-words 'Kummer' ('grief'), 'Pein' ('pain'), 'leiden' ('suffer') and 'Traurigkeit' ('sadness').

After that, however Bach again strikes a brighter note – first in a captivating tenor aria (No. 6) in which the voice illustrates 'Lust und Freud, das Blendwerk schnöder Eitelkeit' ('delight and joy... illusions of contemptible vanity') with vigour and brilliant coloraturas, and then in the dancelike soprano aria 'Es halt es mit der blinden Welt' ('May he care about the blind world', No. 7) in which the oboe d'more, as so often with Bach, is used in accordance with its name, which is well suited to the words 'Ich will nur meinen Jesum lieben' ('I want only to love my Jesus'). The cantata ends with the last two verses of the hymn, in a simple four-part setting. The attractive major-key melody of the hymn may have contributed to the fact that the words of rejection of the earthly life in Bach's cantata are not presented in excessively gloomy tones, and to the fact that not a little of the splendour and liveliness of the 'world' is contained in the music. The brilliantly effective, worldly music that we find in the opening chorus and, for instance, the tenor aria could not have been written by someone who didn't also have a profound love for the world!

Klaus Hofmann 2003 (Vol. 22)

Production Notes, BWV 94

Omission (*tacet*) of the organ part

One problem that needs to be confronted in connection with a performance of the cantata BWV 94 is that of the *tacet* marking that appears in the organ part. Bach's own manuscript (P 47) and the original parts (Bach-Archiv Leipzig) are extant, but only the first, third, fifth, sixth and eighth movements are present in the organ part, and the indication *tacet* (silent) appears in the remaining second, fourth and seventh movements. What is the significance of this omission of the organ – the instrument that would be expected to play the central rôle in the continuo group in the cantatas – from these movements?

The *tacet* marking appears in the organ parts of the cantatas in a total of sixteen works (BWV 5, 9, 14, 26, 33, 42, 94, 95, 97, 99, 100, 101, 129, 130, 139 and 177). In the organ parts of these cantatas, it is only in the case of four works (BWV 26, 42, 95 and 130) that the *tacet* marking was added prior to 1725. In the case of the remaining twelve works, the marking is found if the cantatas were re-performed from 1732 onwards, or if the cantatas were actually composed after that date. This means that the *tacet* marking appears in the great majority of cases in or after 1732. In addition, with the exceptions of BWV 42 and BWV 95, the marking appears exclusively in the central movements of chorale cantatas, in sparsely textured music with very little use of *obbligato* instruments.

If the organ remains silent, we have to consider which harmony instrument should be used, or whether it is acceptable to dispense with a harmony instrument altogether. Looking at the *obbligato* instruments used in the sixteen cantatas referred to above, the organ is marked *tacet* in all the central movements in which flute solos are featured. *Tacet* markings also appear frequently, but not invariably, in pieces with solo parts for one or two oboes or violins. They also appear in as many as seventeen movements classified as examples of the *secco* aria (an aria sung with *obbligato* parts provided by the continuo alone) and recitative. Seen in this light, it is clearly impossible to avoid use of a harmony instrument in every case. The only two likely possibilities for a harmony instrument are a harpsichord or a lute.

Even assuming that the harpsichord or the lute should provide the harmony when the organ is silent, any marking to this effect generally dates from when the works were re-performed. We have to decide whether to follow the indication employed at the time of the first performance or that used when a particular cantata was re-performed. All we can do under these circumstances is to select what we consider to be the better alternative based on our taste and discrimination. As far as I am concerned, assuming that I am to have only a single chance to record this work, my choice will be based on the desire to impart the greatest possible variety to the musical expression. From this standpoint, I feel that greater variety will result from following Bach's indication in his later years and omitting the organ.

Masaaki Suzuki 2003 (Vol. 22)

Vol. 23 – Leipzig 1724

Meine Seel erhebt den Herren, BWV 10

(My soul doth magnify the Lord)

Kantate zum Fest Mariae Heimsuchung / The Visitation of the Blessed Virgin Mary (2nd July 1724)
Text: [1, 5] Martin Luther 'Magnificat' (after Luke 1, 46–55); [2–4, 6, 7] anon.
Tromba, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Meine Seel erhebt den Herren...
Tromba, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
2. Aria (Soprano). Herr, der du stark und mächtig bist...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

3. Recitativo (Tenore). Des Höchsten Güt und Treu...
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Basso). Gewaltige stößt Gott vom Stuhl...
Continuo (Fagotto, Violoncello, Cembalo, Organo)
5. Duetto e Corale (Alto, Tenore). Er denket der Barmherzigkeit...
Tromba, Continuo (Violoncello, Organo)
6. Recitativo (Tenore). Was Gott den Vätern alter Zeiten...
Violino I, II, Viola, Continuo (Violoncelli, Contrabasso, Cembalo, Organo)
7. Choral. Lob und Preis sei Gott dem Vater und dem Sohn...
Tromba, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

The four cantatas by Johann Sebastian Bach on this CD are all from the so-called chorale cantata year. This large-scale cycle of cantats for the Sundays and feast days of the church year was written in Bach's second year of service in Leipzig, 1724/25. The cantatas from this season all refer to specific hymns that were in common use on the Sundays or feast days in question. To the prescribed gospel reading for the day, therefore, there is sometimes only an indirect relationship. In the church services during which these cantatas were heard, the relevant gospel passage was indeed the subject of the sermon, but probably the hymn was incorporated into the priest's presentation – corresponding to a known tradition in 17th-century Leipzig.

Nothing certain is known about the author of Bach's texts. The texts must have been prepred in close collaboration with the composer by a poet from Leipzig who possessed a profound knowledge of theology; possibly the former deputy headmaster of the Thomasschule, Andreas Stübel (1653–1725). The common plan of Bach and his text author envisaged using the original wording and the accepted melody of the first and last strophes of the hymn to form the beginning and the end of the cantata – the first strophe as a broad chorale for choir, and the final strophe in a simple four-part setting. The strophes in between would then be partly or wholly reworked into arias and recitatives, with music composed in accordance with these requirements. This concept permitted great variety and proved to be extremely 'hard-wearing'. The fundmental aim from a theological perspective was the sermon-like interpretation of the hymn text, and this also serves as a framework for Bach's task as a composer; at the same time, however, Bach is uniquely successful in bringing together the cantata composer's artistry and congregational singing, the artificial and the traditional. In a certain respect this anticipates the early enlightenment ideal of an art that can be understood equally 'in cottages or palaces', providing music that suits the musically demanding and intellectually advanced listener as well as the simple parishioner.

The cantata *Meine Seel erhebt den Herren* (*My soul doth magnify the Lord*), the fifth work in the chorale cantata year, was heard for the first time on the fourth Sunday after Trinity in 1724. Because this Sunday coincided in that particular year with the Feast of the Visitation of Mary (2nd July), however, it was celebrated in the spirit of a Marian festival. The gospel reading for the day, Luke 1, verses 39–56, was the story of the visit of Mary to Elisabeth – an extremely popular episode that was also often the subject of pictorial art: Elisabeth, filled with the Holy Spirit, recognizes in Mary the future mother of the Messiah, and Mary starts a song of praise:

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.
For he hath regarded the low estate of his handmaiden: for behold, from henceforth all generations shall call me blessed.
For he that is mighty hath done to me great things; and holy is his name.
And his mercy is on them that fear him from generation to generation.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats, and exalted them of low degree.
He hath filled the hungry with good things; and the rich he hath sent empty away.
He hath holpen his servant Israel, in remembrance of his mercy;
as he spake to our fathers, to Abraham, and to his seed for ever.

The song of praise, refered to as the 'Magnificat' (after the beginning of the Latin text), has long occupied a place of prominence in the vesper liturgy. To this day it is sung in unison in the eight traditional psalm tones or in the so-called 'Tonus peregrinus' (ninth psalm tone); since the l5th century, howeve, there have also been innumerable arragements for more than one voice, among them Johann Sebastian Bach's own well-known *Magnifcat*, BWV 243/243a, composed for the Leipzig Chrismas vespers of 1723.

In the broadest sense, the canata *Meine Seel erhebt den Herren* (*My soul doth magnify the Lord*) also belongs to these magnificat compositions, but it acquires its special character from its position as part of the chorale cantata year. Here, admittedly, it is immediately something of an exception because, strictly speaking, the basis of the cantata is not a hymn but a liturgical song without a song-like text structure, without metre to its verse and without rhyme – a Biblical prose text, sung on a recitation model that is not rhythmically fixed and consists of just two lines of melody, flexibly adapted to the requisite number of syllables. The model for the melody is the 'Tonus peregrinus'. At that time the text and melody were as familiar as the best-known hymns.

The opening chorus is based on the opening lines of the song of praise, with the words taken unchanged from Luther's translation of the Bible, and the traditional melody of the ninth psalm tone. The orchestral part is in the manner of a trio for two violins and basso continuo, in which the two upper parts constantly imitate each other; the viola's only function is to fill out the harmony. Two oboes mostly imitate the first and second violins, and only come to the fore independently in brief episodes. The four-part chorus adapts itself to the orchestral writing. The litugical melody is found as a *cantus firmus* first in the soprano, then in the alto, and is particularly emphasized by Bach by means of an additional slide trumpet. The other vocal parts form a web of polyphony that serves as counterpoint to the rather statuesque *cantus firmus* – the 'fixed melody' – with lively motivic alternation. The overall character of the movement is festive, yet still marked by a certain liturgical strictness – which does not prevent the rich ornamentation of central words such as 'freuet' ('rejoiced') or 'preisen' ('call me blessed') with agile melismas.

In terms of text, movements 2–4 are free adaptations and extensions of the original Biblical wording. The second movement, 'Herr, der du stark und mächtig bist' ('Lord, who art strong and mighty'), is a *da capo* aria for soprano in which, in a universalization of the original Biblical text, the Christian as it were places himself in the rôle of Mary and praises God for his strength, power and wondrous works. In the musically more reticent middle section, he praises the charitable acts that God has allowed to befall him in his hour of distress. This beautiful (although, for a boy's voice, technically rather demanding) piece was the very first soprano aria in the chorale cantata year, and the congregation in Leipzig must thus have listened with particular attention.

The tenor recitative that follows (third movement) paraphrases the verses 'Und seine Barmherzigkeit währet immer für und für' ('And his mercy is on them that fear him from generation to generation') and 'Er übet Gewalt mit seinem Arm' ('He hath showed strength with his arm'). In the process, Bach clearly raises up the word 'Gewalt' ('strength') from the flow of text, and illustrates the image of the scattering of the chaff emphatically by means of a prolonged *coloratura* passage.

The content of the bass aria that follows (fourth movement) is based on the lines: 'Er stößt die Gewaltigen vom Stuhl' ('God leaves the rich bare and empty') and 'De Hungrigen füllet er mit Gütern' ('The hungry he fills with gifts'). The bass voice is accompanied only by *basso continuo*, and the musical expression is detemined by power an forcefulness. The striking theme in the instrumental bass line, descending melodically over two whole octaves, indicates the fall, a subject taken up by the vocal line – also with a flexible, downward-moving melodic line; elsewhere the 'Erhöhen' ('exaltation') of the humble is imitated by an ascending motif and the words 'bloß und leer' ('bare and empty') are clarified by the use of pauses.

With the duet 'Er denket der Barmherzigkeit und hilft seinem Diener Israel auf' ('He hath holpen his servant Israel, in remembrance of his mercy'; fifth movement) Bach returns to the original wording from the Bible and also takes up the liturgical chorale melody. The melody is not sung, however, but is played by the trumpet, like a quotation in this thematically free duet movement in which the alto and tenor, partnered by the basso continuo, present the text and, reflecting upon it, make it more profound. The theme played by the instrumental bass is characterized by sighing figures in the form of emphatic downward semitone intervals, like sighs of divine mercy. The two voices often sing in parallel sixths and thirds – a musical expression of mildness, of compassion (similarly we find parallel sixths and thirds in the duet 'Et misericordia' ['Und seine Barmherzigkeit' / 'And his compassion'] of the *Magnificat*, BWV 243). Bach himself must have regarded this movement as especially successful; he returned to it in a collection that was printed more than twenty years later – the *Schübler Chorales* (BWV 645–650), named after the engraver.

The text of the tenor recitative 'Was Gott den Vätern alter Zeiten' ('What God foretold and promised'; sixth movement) is based on the final verse of the song of praise. After the first part of the recitative, accompanied only by *basso continuo*, Bach adds strings with lively, shimmering chords for the words that deal with the fulfilment of the prophecy once given to Abraham: this string writing is evidently inspired by the poetic imagery in the text of the spread of Abraham's descendants 'wie Sand am Meer und Stern am Firmament' ('as the sands of the sea and the stars in the firmament').

At the end of the cantata we hear the old chorale melody once more. The text is not part of Mary's song of praise but is the traditional words of praise for the Trinity of God the Father, God the Son and the Holy Ghost – which often conclude the Magnificat in the vespers too. The vocal parts and instrumental lines are combined in a simple four-part setting with a brief excursion into polyphony at the end; it ends solemnly with the words 'von Ewigkeit zu Ewigkeit. Amen' ('is now and ever shall be, world without end. Amen.').

Klaus Hofmann 2003 (Vol. 23)

Production Notes (BWV 10)

The original score of this cantata is to be found in the Library of Congress in Washington (ML30.8b.B2M4), while the original parts are held by the Bach Archive in Leipzig, to where they were transferred from St. Thomas's Church School in the same city.

The first problem arising in connection with performance of this work concerns the part marked *tromba* (trumpet) in the first, fifth and seventh movements. Owing to the presence of long note values employing pitches outside the range of natural harmonics, these pieces cannot be played on the natural trumpet but only by an instrument with some kind of slide mechanism. On the occasion of the revival of the work, probably some time between 1740 and 1747, Bach added two oboe parts in the fifth movement, presumably to replace the trumpets. On this recording we are using trumpets as at the first perfomance. But it is interesting here to look at the case of the tenth movement in the *Magnificat in D major*, BWV 243, which makes use of the same text. At the first performance this work was

performed in the key of E flat major (BWV 243a) with a solo trumpet taking the *cantus firmus*. When performed again in 1733, however, it was given in the version in D major (BWV 243) with the trumpets replaced by two oboes.

As was customary, the continuo parts include an untransposed part and a part transposed for organ. The untransposed part contains figures indicating the chords, suggesting that a harmony instrument other than the organ was used. As previously, we have decided therefore to add a harpsichord.

Masaaki Suzuki 2003 (Vol. 23)

Wer nur den lieben Gott läßt walten, BWV 93
(Whoever lets our beloved God rule)

Kantate zum 5. Sonntag nach Trinitatis / Fifth Sunday after Trinity (9th July 1724)
Text: [1, 4, 7] Georg Neumark 1641; [2, 3, 5, 6] anon.
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Wer nur den lieben Gott läßt walten...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitativo [& Choral] (Basso). Was helfen uns die schweren Sorgen?...
Continuo (Fagotto, Violoncello, Organo)
3. Aria (Tenore). Man halte nur ein wenig stille...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
4. Aria Duetto (Soprano, Alto). Er kennt die rechten Freudesstunden...
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Organo)
5. Recitativo [& Choral] (Tenore). Denk nicht in deiner Drangsalshitze...
Continuo (Violoncello, Organo)
6. Aria (Soprano). Ich will auf den Herren schaun...
Oboe I, Continuo (Fagotto, Violoncello, Organo)
7. Corale. Sing, bet und geh auf Gottes Wegen...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)

This cantata was written for the fifth Suday after Trinity in 1724, which that year fell on 9th July. The gospel for that day – Luke 5, verses 1–11, tells of Peter's great catch of fish: Jesus tells the fisherman Peter to go out onto the lake of Gennes'aret and let down their nets. Peter replies: 'Master, we have toiled all the night, and have taken nothing: nevertheless at thy word I will let down the net.' And the fishermen find such an ample catch that their nets break and their boats almost sink. Bach's cantata is again based on an evangelical hymn, the well-known *Wer nur den lieben Gott läßt walten* (*Whoever lets our beloved God rule*) by the important baroque poet Georg Neumark (1621–1681), who also wrote the melody. At first glance the hymn does not appear to have anything to do with Peter's fishing trip, but in fact they have a common theme: faith in God.

The devout Christian's faith in God will also have been the theme of the sermon on the fifth Sunday after Trinity in 1724. The priest will not have failed to point out the special situation of distress and faith in God in which the hymn arose: in the middle of the Thirty years War, in 164l, after a winter of privation, the twenty-year-old Thüringen-born Georg Neumann found a position as tutor in Kiel; on the way there he was attacked and robbed – whereupon he composed a song that to this day belongs to the living heritage of the Evangelical Church. We can asume that all the congregation in Leipzig knew this song by heart and reognized it in many passages of Bach's cantata, where both its text and its music are present in every movement.

Right from the first bar of the introductory chorus, the opening C minor chord and the obes' sighing figures, the listener can tell that the subjet is 'Kreuz und Traurigkeit' ('cross and distress'). The chorale melody, however, only gradually comes to the fore: the first line of the chorale initially appears freely as a duet between soprano and alto, and only later to some extent in unadorned form in all four voices, beginning homophonically and then, freely expanding, polyphonically. Bach uses this model for the following lines of the hymn as well: in the second line, 'und hoffet auf ihn allezeit' ('and trusts in him at all times'), the duet 'prelude' is again for soprano and alto, whilst in the third and fourth lines it is given to the tenor and bass. In the concluding lines of the hymn, however, 'Wer Gott, dem Allerhöchsten, traut, / der hat auf keinen Sand gebaut' ('Whoever trusts in almighty God / Has not built on sand'), instead of a duet, we find the quartet of soprano, alto, tenor and bass, a musical intensification, and in the final line there is also the original homophonic part of the model, now filled out polyphonically.

Both the text and the music of the bass recitative that follows (second movement) combine elements of the hymn with free additions, and the same is true of the tenor aria 'Man halte nur ein wenig stille' ('If we just remain calm'; third movement), the main theme of which turns fhe beginning of the hymn melody from minor to major; here, the 'remaining calm' is illustrated by a surprising pause in the middle of the vocal phrase (after the word 'nur' ['just']).

The duet 'Er kennt die rechten Freudenstunden' ('He knows the proper time for joy'; fourth movement) represents a highlight among the movements with soloists. In a similar manner to the duet 'Er denket der Barmherzigkeit' ('He hath holpen his servant Israel') in the cantata *Meine Seel erhebt den Herren* (*My soul doth magnify the Lord*), the chorale melody is presented purely instrumentally (this time by violins and viola), whilst the vocal parts perform the original text in a musically free form, albeit with clear allusions to the chorale melody. As with the above-mentioned cantata, too, an organ transcription of this movement also appeared in the set of six *Schübler Chorales*.

The tenor recitative 'Denk nicht in deiner Drangsalshitze' ('Think not in the heat of you anguish'; fifth movement) again combines lines from the chorale with free recitative text. Right from the outset, Bach places a dramatic accent on the words 'wenn Blitz und Donner kracht' ('when lightning and thunder strike'), whilst as the text continus, 'und dir ein schwüles Wetter bange macht' ('and stifling weather makes you uneasy'), the repeated notes of the *basso continuo* really sound as though they are trembling. This movement contains the only direct allusion to the Sunday gospel reading: 'Hat Petrus gleich die ganze Nacht mit leerer Arbeit zugebracht und nichts gefangen, auf Jesu Wort kann er noch einen Zug erlangen' ('Did not Peter once spend the night in empty labour and catch nothing at all? At Jesus' word he can yet achieve success').

The beautiful soprmo aria 'Ich will auf den Herren schaun' ('I want to look upon the Lord'; sixth movement), which opens with the oboe playing a free adaptation of the soprano theme, is a profession of faith in God. A line from the hymn is here quoted directly – both text and melody – and is emphasized particularly memorably by Bach: 'Er ist der rechte Wundersmann' ('He is the true worker of miracles'). The final strophe, 'Sing, bet und geh auf Gottes Wegen' ('Sing, pray, and walk in the ways of God'), concludes the cantata simply and expressively.

Klaus Hofmann 2003 (Vol. 23)

Wo Gott der Herr nicht bei utrs hält, BWV 178
(If God the Lord is not with us)

Kantate zum 8. Sonntag nach Trinitatis / Eighth Sunday after Trinity (30th July 1724)
Text: [1, 2, 4, 5, 7] Justus Jonas; [3, 6] anonymous adaptations of the same chorale

Corno, Oboe I, II, auch Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Wo Gott der Herr nicht bei uns hält...
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
2. Recitativo [& Choral] (Alto). Was Menschenkraft und -witz anfäht...
Continuo (Fagotto, Violoncello, Cembalo, Organo)
3. Aria (Basso). Gleichwie die wilden Meereswellen...
Violino I, II in unisono, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
4. Choral (Tenore). Sie stellen uns wie Ketzern nach...
Oboe d'amore I, II, Continuo (Fagotto, Organo)
5. Choral et Recitativo (Alto, Tenore, Basso). Auf sperren sie den Rachen weit...
Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
6. Aria (Tenore). Schweig, schweig nur, taumelnde Vernunft!...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)
7. Choral. Die Feind sind all in deiner Hand...
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Cembalo, Organo)

'Sehet euch vor vor den falschen Propheten' ('Beware of false prophets'): thus begins the gospel reading for the eighth Sunday after Trinity. The words, from the Sermon on the Mount, warn of the enemies of Christ; this provides the link, in terms of content, with the hymn *Wo Gott der Herr nicht bei uns hält, wenn unsre Feinde toben* (*If God the Lord is not with us, when our enemies are raging*), upon which Bach's cantata for 30th July 1724 was based. The text of the hymn was written by Justus Jonas (1493–1555), a theologian and Reformation colleague of Martin Luther; the words were written in 1524 and are based on Psalm 124 ('Wo der Herr nicht bei uns wäre, wenn die Menschen sich wider uns setzen' ['If it had not been the Lord who was on our side, when men rose up against us']). The melody comes from the Wittenberg Reformation circle (1529).

Bach's introductory chorus initially gives the instruments a chance to make their mark and, even before the vocal parts confirm it with their words, it is evident that the subject is conflict and confrontation. At the beginning the agitated dotted rhythms from the strings stand against equally agitated semiquaver cascades from the oboes, and then the instrumental rôles become intermingled. The choir joins in *en masse*, symbolizing steadfastness, and then divides itself up, as though taking part in the fighting against the enemies, illustrated with violent *coloraturas* on the word 'toben' ('raging').

The text of the alto recitative 'Was Menschenkraft und -witz anfäht' ('What human power and wit an do'; second movement) is based entirely on the original wording of the second strophe, which is only expanded by interpretative and topical additions. Bach has set these interpolations as free recitatives; the constituent parts of the chorale, on the other hand, each appear with the relevant melodic lines in skilful contrapuntal settings in which the continuo part is not freely written but presents the chorale melody in rhythmically compressed form (from minims to quavers, i.e, four times as fast).

The bass aria 'Gleichwie die wilden Meereswellen' ('Just as the raging waves of the sea'; third movement) pays vivid tribute to the often used image of Christianity as an endangered ship. The forth movement, 'Sie stellen uns wie Ketzern nach' ('They lie in wait for us like heretics') is totally free of textual interpretation. The tenor sings the chorale strophe (its wording unchanged); two *oboi d'amore* and the *basso continuo* accompany him in a motivically independant trio setting, rather in the manner

of an organ chorale. The choral movement 'Auf sperren sie den Rachen weit' ('They open their jaws wide'; fifth movement) represents a climax of a kind that the Leipzig congregation had never before experienced. The original wording of the chorale strophe is heard, expanded by the inclusion of interpolated recitative. The whole movement is a triumphant song which makes a very dramatic effect.

Suggestion is followed by reflection: with the words 'Schweig, schweig nur, taumelnde Vernuft' ('Stay silent, trembling reason') the following tenor aria (sixth movement) begins. It was the time of incipient rationalism, and the text indicates a problem that was as topical then as it is today: the conflict between faith and reason. From the point of view of faith, the music depicts the frenzy of reason, portrays it with bizarre melodic devices and, right at the beginning of the movement, illustrates its silence with pauses.

Bach ends his cantata with a four-part choral setting, as simple as it is effective, of Justus Jonas' last two strophes.

Klaus Hofmann 2003 (Vol. 23)

Production Notes (BWV 178)

The original parts of this cantata are housed in the Bach Archive in Leipzig, as are those of the other three pieces on this CD. The manuscript of the score in Bach's own hand has been lost. The parts preserved at Leipzig include four different continuo parts (A13–16). It is possible that A16 may have been produced after Bach's death, and it is not clear therefore whether it is directly connected with the first performance. A15 was clealy intended for the organ since it is transposed a whole tone lower, and it includes figuring for the chords. The most important of the parts is A13, which was inspected by Bach himself after being copied from the score by the main copyist, J.A. Kuhnau. Since it has not been transposed, it is presumably intended for a melody instrument, but chordal figuring annotation is present in part of the second movement. The piece features an alternation of chorales md recitatives but, since figuring appears only in the recitative passages, it seems likely that a harmony instrument of some kind would have been used only in the recitatives. On the basis of this part, it would seem preferable to use the harpsichord in the second movement in the recitative sections only. From the perspective of the work as a whole, however, it would be unnatural to use the harpsichord only in the second movement. Considering the character of the first movement and the work in its entirety, it is clearly appropriate to incorporate the harpsichord into the other movements as well.

Masaaki Suzuki 2003 (Vol. 23)

Was willst du dich betrüben. BWV 107

(Why do you let youself be distressed)

Kantate zum 7. Sonntag nach Trinitatis / Seventh Sunday after Trinity (23rd July 1724)
Text: [1–7] Johann Heermann: Choral 'Was willt du dich betrüben, o meine liebe Seel' (1630)
Corno da caccia, Flauto traverso I, II, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Was willst du dich betrüben...
Corno da caccia, Flauto traverso I, II, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
2. Recitativo (Basso). Denn Gott verlässet keinen...
Oboe d'amore I, II, Continuo (Fagotto, Violoncello, Organo)
3. Aria (Basso). Auf ihn magst du es wagen...
Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabasso, Organo)
4. Aria (Tenore). Wenn auch gleich aus der Höllen...

Continuo (Violoncello, Organo)
5. Aria (Soprano). Er richt's zu seinen Ehren...
Oboe d'amore I, II, Continuo (Fagotto, Violoncello, Organo)
6. Aria (Tenore). Darum ich mich ihm ergebe...
Flauto traverso I, II, Violino I, Continuo (Violoncello, Contrabasso, Organo)
7. [Choral]. Herr, gib, daß ich dein Ehre...
Corno da caccia, Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncelli, Contrabbaso, Organo)

In Bach's chorale cantata year no work is like any other, and for an artistically receptive listener every cantata can provide a surprise. In the present case, an external circumstance was the cause of a peculiarity. The text of the cantata consists of the text – wholly unaltered – of the hymn upon which it is based, and it is tempting to assume that the text author who had otherwise been responsible for the reworking of the central strophes into aria and recitative texts was for some reason unavailable. The hymn text, seven strophes in all, was written by the clergyman Johann Heermann (1585–1647) from Silesia, probably the most important writer of song texts between Martin Luther and Paul Gerhardt. The melody is of French origin, and had become known in Protestant Germany in the mid-sixteenth century with the text 'Von Gott will ich nicht lassen' ('From God will nought divide me').

Bach's cantata was written for 23rd July 1724, the seventh Sunday after Trinity. The gospel passage that is traditionally read (and is the subject of the sermon) on this Sunday – Mark 8, verses l–9 – tells of the feeding of the multitude, the miracle that Jesus worked when he was in the desperate situation of having only seven loaves and a few fish to feed a multitude of four thousand who had followed him into the wildemess. The song that was chosen as the basis for the cantata for this Sunday is only related to this story in very generalized terms, by the common theme of the Christian's trust in God.

The instrumental introduction to the opening movement of the cantata alludes at first almost imperceptibly to the chorale melody, and then develops freely. Of note are the two small (and later recurring) contributions for a 'concertino' consisting only of flutes, violins and a viola (without *basso continuo*), which might give the listener cause to suspect that the cantata was on this occasion being introduced by a purely instrumental movement, in the manner of a *concerto grosso*. This, however, is not the case: after twelve instrumental bars, the choir enters – although it also takes up the basic *concertante* concept, with ornamentations to the chorale melody in the soprano. In the concise and compact choral part, the soprano line (stengthened by *corno da caccia* and oboe) is initially contrasted with an independent chorus of lower voices; only in the closing lines, 'er wird gut alles machen' ('He will make all things well'), does order return to the proceedings.

Bach's artistry is such that the bass recitative that follows, 'Denn Gott verlässet keinen' ('For God forsakes no one'; second movement) may not appear especially striking to the listener. For Bach, the compositional challenge lay in transforming a metrically even hymn strophe into 'musical prose'. Despite all the skill with which he went about this adaptation, the content of the text is not short-changed: the word 'Freuden' ('delight') is emphasized by a jubilant melisma, and the daring melodic leaps on 'retten' ('saves') indicate the dangers from which God is capable of saving us.

Then comes the bass aria 'Auf ihn magst du es wagen' ('You dare to rely on him'; third movement): what a skilful bass singer Bach must have had, to write a solo such as this for him! Boldness and courage are the emotions conveyed by this lively *concertante* piece. In it, Bach follows a very traditional baroque practice in that, on the (in fact contradictory) words 'unerschrocknen Mut' ('undaunted courage'), he portrays not courage but fright, depicting it with sudden faltering and breaks in the vocal line.

In the tenor aria 'Wenn auch gleich aus der Höllen' ('Even if out of hell'; fourth movement) derives his determining compositional concept from the continuation of the text, 'der Satan wollte sich dir selbst entgegenstellen und toben wider dich' ('The devil should want to rise against you and to threaten you with his rage'). The *basso continuo* has the characteristics of a *basso ostinato*, an 'obstinate' bass, and the vocal line steps forward in a confrontational manner. At its very first appeeance, Bach sets the rising triad motif of the continuo theme against a falling triad in the tenor. Not until the end of the movement is the motivic conflict resolved in musical unanimity on the words 'denn dein Werk fördert Gott' ('For God is your helper').

The two arias that follow (fifth and sixth movements), accompanied by *oboi d'amore* (stengthened by violins) are lent a particular charm by various musical allusions to the chorale melody. The final chorale is a special case in this series of cantatas, as on this occasion Bach does not present it as a simple four-part homophonic setting in 4/4-time, but writes it as a stylized French gigue (of the Canary type) in lively 6/8-time. The reason for this must have been the joyful words in praise of 'Vater, Sohn und Geist' ('Father, Son and Holy Spirit') with which the final strophe culminates.

Klaus Hofmann 2003 (Vol. 23)

Vol. 24 – Leipzig 1724

Herr Jesu Christ, du höchstes Gut, BWV 113

(Lord Jesus Christ, thou greatest good)

Kantate zum 11. Sonntag nach Trinitatis (20th August 1724)
Text: [1, 2, 4, 8] Bartholomäus Ringwaldt, 1588; [3, 5, 6, 7] anon.
Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Herr Jesu Christ, du höchstes Gut…
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. [Choral] (Alto). Erbarm dich mein in solcher Last…
Violino I, II, Continuo (Violoncello, Contrabasso, Organo)
3. Aria (Basso). Fürwahr, wenn mir das kömmet ein…
Oboe d'amore I, II, Continuo (Fagotto, Violoncello, Organo)
4. Recitativo (Basso). Jedoch dein heilsam Wort, das macht…
Continuo (Fagotto, Violoncello, Organo)
5. Aria (Tenore). Jesus nimmt die Sünder an…
Flauto traverso, Continuo (Violoncello, Organo)
6. Recitativo (Tenore). Der Heiland nimmt die Sünder an…
Violino I, II, Viola, Continuo (Violoncello, Contrabbasso, Organo)
7. Aria Duetto (Soprano, Alto). Ach Herr, mein Gott, vergib mirs doch…
Continuo (Violoncello, Organo)
8. Choral. Stärk mich mit deinem Freudengeist…
Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The three cantatas by Johann Sebastian Bach on this CD take us into August and September of the year 1724, and therewith into the major church music project of his second year as Thomaskantor in Leipzig, the so-called chorale cantata year. Bach's plan, together with his librettist, was that the essential content of his cantatas for a full year should be a well-known hymn rather than the traditional gospel reading for the day in question. It was to be the librettist's duty to rework some of the hymn verses so that Bach could set them as arias and recitatives; at least the first and last strophes, however,

should remain unchanged. Of course, wherever possible the hymns were selected for their suitability to the readings – especially the gospel readings – that formed the basis of the sermon on each day.

The cantata *Herr Jesu Christ, du höchstes Gut* (*Lord Jesus Christ, thou greatest good*) was written for 20th August 1724, the eleventh Sunday after Trinity. The gospel reading for that day, Luke 18, verses 9–14, is the parable of the Pharisee and the Publican – a subject that has proved extremely popular through the centuries and has often inspired creative artists. The Pharisee – a strictly observant Jew – prays to God in the temple and brags about his devout way of life. The Publican, however, a member of a profession decried as corrupt, strikes his breast in shame and desperation and says simply: 'God be merciful to me a sinner'. The point of the parable, however, is that the rôle model for the Christian is the humble Publican rather than the self-righteous Pharisee.

The hymn *Herr Jesu Christ, du höchstes Gut*, which forms the basis of this cantata, is by the theologian Bartholomäus Ringwaldt (1530–1599); the melody, which remains in regular use in the Evangelical church today, comes from the same period, although its composer's identity is unknown. The text is excellently suited to the gospel reading for that Sunday, although it does to some extent take the Publican's 'God be merciful to me a sinner' for granted and identifies itself with him as the repentant sinner.

Bach's librettist (probably the former deputy headmaster of the Thomasschule in Leipzig, Andreas Stübel, 1653–1725) reworked the eight verses of the hymn into an eight-movement cantata text. The first, second and eighth verses remained unaltered, and the rest were changed into aria and recitative texts, sometimes retaining individual turns of phrase and with numerous allusions to the original, which the Leipzig congregation – who were familiar with the hymn book – will have noticed with appreciation; in the fourth movement, the recitative 'Jedoch dein heilsam Wort, das macht' ('But your healing word assures me'), all seven lines of the original chorale strophe are present, though admittedly they are to some extent concealed in a multitude of freely written recitative verses. Overall, the clear disposition of the text reveals the hand of an experienced preacher: the first two movements refer to the situation of the Christian who is aware of his sins and ready to repent, the next two offer the prospect of comfort and forgiveness, whilst the third pair of movements (5 and 6) convey the central message: Jesus will accept the sinner. And the fourth takes the form of an *applicatio*, a 'faithful application' of the content of the sermon in the form of a prayer, first from an individual (seventh movement) and then – represented musically by the choir – from the congregation (eighth movement).

From the very first bar, Bach's opening movement develops the atmosphere of lamenting oppression that emerges from the text of the first strophe. The two *oboi d'amore* 'sigh' in melodies rich in suspensions, clearly alluding to the chorale melody; cautiously the strings set more lively figures against them, as though alluding to faith. The choral writing on this occasion is very simple and homophonic, almost like the final chorales found in these cantatas; only at the end is the melody ornamented to some degree. One peculiarity, admittedly, is that the chorale is in 3/4-time rather than the usual 4/4; despite all its earnestness, this lends it a suppleness and a hint of elation, a reference to the hope of comfort and forgiveness.

The alto solo 'Erbarm dich mein in solcher Last' ('Have mercy on me who am so burdened'; second movement) is based on the unaltered second verse of the hymn. The piece follows the pattern of a three-part organ chorale for two manuals and pedal, rather in the manner of the *'Schübler' Chorales* (BWV 645–650): the *cantus firmus* is in the alto, accompanied by a thematically independent violin descant and the appropriate instrumental bass; these surround the hymn verse, which is presented line by line, in a musically independent manner. The principal motif of these sections – a stepwise descending fourth – is in fact by no means placed as randomly alongside the chorale melody as might seem the case at first glance. Indeed, this idea – in semibreves rather than

quavers, so four times as broadly – appears several times in the chorale melody, most clearly in the fifth line, 'auf daß ich nicht für großem Weh' ('So that I am not on account of great pain'), which consists of two such motifs that descending by a fourth.

'Trost' ('Comfort') is the keyword of the bass aria 'Fürwahr, wenn mir das kömmet ein' ('True, when I realize'; third movement). A mild serenity is already evident in the introduction from the two *oboi d'amore*, although this is interrupted by a chromatic lengthening of the shadows, which is underlined in the vocal part by words such as 'Zittern, Furcht' ('trembling, fear') and by the phrase 'ich weiß, daß mir das Herz zerbräche' ('I know that my heart would break') and seems to symbolize the uncertainty of those who await comfort. The bass recitative 'Jedoch dein heilsam Wort, das macht' ('But your healing word assures me'; fourth movement) mixed lines from the hymn with free poetry, in each case supported by lively continuo coloraturas which must represent the positive emotions of the strophe, as expressed by words such as 'süßen Singen' ('sweet singing') or the idea of a smiling, bounding heart.

A highlight of the cantata – not just in terms of content but also musically – is the tenor aria 'Jesus nimmt die Sünder an' ('Jesus welcomes sinners'; fifth movement). The central promise is Bach's cue to write an unusually virtuosic showpiece for flute and tenor. Perhaps these two musicians, the tenor and the flautist, were then his most dazzling soloists as, from 20th August to 22nd October 1724, six further cantatas contain an aria of this kind. Who the musicians were – especially the flautist, who must have been an unusually capable transverse flute player for the era, is an open question.

Of the movements that follow, the soprano and alto duet 'Ach Herr, mein Gott, vergib mirs doch' ('O Lord, my God, forgive me yet'; seventh movement) is especially interesting; it is based on the contrast between a peacefully presented chorale melody and extremely lively semiquaver coloraturas, and ends very simply in parallel thirds from the two solo voices, as though taking up and musically illustrating the final words about 'kindlichem Gehorsam' ('childlike obedience').

Klaus Hofmann 2004 (Vol. 24)

Allein zu dir, Herr Jesu Christ, BWV 33

(In you alone, Lord Jesus Christ)

Kantate zum 13. Sonntag nach Trinitatis (3rd September 1724)
Text: [1, 6] Konrad Hubert, 1540; [2–5] anon.
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Allein zu dir, Herr Jesu Christ…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Recitativo (Basso). Mein Gott und Richter…
Continuo (Violoncello, Cembalo, Organo)
3. Aria (Alto). Wie furchtsam wankten meine Schritte…
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
4. Recitativo (Tenore). Mein Gott, verwirf mich nicht…
Continuo (Violoncello, Cembalo, Organo)
5. Aria (Tenore, Basso). Gott, der du die Liebe heißt…
Oboe I, II, Continuo (Fagotto, Violoncello, Cembalo, Organo)
6. Choral. Ehr sei Gott in dem höchsten Thron…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

Bach's cantata is based on the well-known hymn of the same name by the Strasbourg theologian Konrad Hubert (1507–1577) – with a final strophe by an unknown author added in Nuremberg around

1540 – and a melody from 1512 that was originally associated with a secula text by the famous Renaissance musician Paul Hofhaimer (1459–1537). As usual, Bach's librettist in Leipzig left the first and last verses unaltered and revised the rest to suit recitatives and arias.

The cantata was written for 3rd September 1724, the thirteenth Sunday after Trinity. The subject of the gospel reading and sermon on that day is traditionally the parable of the Good Samaritan according to Luke 10, verses 23–37. One is initially surprised at the choice of hymn, as at first glance it would appear to have little to do with the Bible story. A conceptual link is hinted at in the tenor recitative (fourth movement), however, where the words 'Gib mir nur aus Barmherzigkeit / den wahren Christenglauben!' ('Of your mercy grant me / The true faith of the Christian') suggest that God himself is being addressed as the 'Good Samaritan', or in the duet for tenor and bass (fifth movement), where the words 'Gib, daß ich aus reinem Triebe / als mich selbst den Nächsten liebe' ('Grant that my purest impulse may be / To love my neighbour as myself') allude to the requirement to love one's neighbour that is central to Jesus' parable.

Bach's cantata begins in the minor, following the old melody; it speaks of mankind's distress, which can only be alleviated by Jesus Christ. The first strophe, however, also contains the comforting words: 'Ich weiß, daß du mein Tröster bist' ('I know that you are my comforter'). This certainty characterizes the emotional content of the entire introductory chorus: it is an animated movement, again in 3/4-time, and its musical expression is detemined by muted but joyful confidence. In the instrumental intoduction (as with BWV 113, the orchestra here comprises two oboes, stings and continuo) Bach develops this atmosphere in a lively instrumental prelude, rich in motivic interest. The choir presents the chorale one line at a time, thematically supported and divided by interludes with a constant flow of new variations and combinations of that motivic material presented at the outset. The chorale lines themselves are sometimes treated homophonically, sometimes polyphonically. There is no interpretation of individual words or concepts in the text, but the melismatically expansive first four lines of the chorale, and also the final line, are treated broadly by Bach and are beautifully written, also in the accompanying vocal parts.

The second movement, too – the tenor recitative 'Mein Gott und Richter' ('My God and judge') – shows this essential confidence, which here, after the confession of sinfulness, is expressed in a final arioso as an anticipation of God's promise of forgiveness. The third movement, the alto aria 'Wie furchtsam wankten meine Schritte' ('How fearful was my progress') is one of the most characteristic movements in all of Bach's cantatas. The vocal line is accompanied by string orchestra; the muted first violins play in a restrained manner, 'fearful', while the remainder of the strings have a *pizzicato* accompaniment. The 'fearful progress' of the steps, as the sinful Christian approaches God's judgement seat, is musically depicted by Bach by means of syncopated hesitations in the melody, and 'fearfulness' is illustrated with minor-key shadows.

Another highlight of the cantata is the duet for tenor and bass 'Gott, der du die Liebe heißt' ('God, whose name is love'; fifth movement). It is a highly stylized, festive minuet in which connoisseurs of Bach's work, who are used to complex polyphonic structures, will be struck by the almost naïve-sounding parallel sixths and thirds heard at the beginning from the two oboes and recurring in the two vocal lines as well. The special aspect here lies in the expression of the text, and was doubtless readily understood by the audience in Bach's time: 'love' is represented by 'lovable' consonances, sixths and thirds, and also by unanimity of movement – as the parallel progress of the two voices. Bach's setting is also very pictorial in the passage 'stören Feinde meine Ruh' ('and should the enemy disturb my peace'): the 'disturbing' is expressed by lively motion involving some syncopation, the 'peace', by contrast, with long-held, 'calming' notes.

In the final chorale (sixth movement), Bach has skilfully harmonized Paul Hofhaimer's beautiful melody and, in the process, lent particular emphasis to the words 'dem Vater aller Güte... der uns allzeit behüte' ('the father of all good things... who constantly preserves us') – which had in any case been stressed by the melody. He also underlines the words 'in der Ewigkeit' ('through all eternity') by means of especially songful writing in the accompmiment.

Klaus Hofmann 2004 (Vol. 24)

Liebster Gott, wenn werd ich sterben, BWV 8
(Dearest God, when shall I die)

Erste Fassung / First version
Kantate zum 16. Sonntag nach Trinitatis (24th September 1724)
Text: [1, 6] Kaspar Neumann, ca. 1700; [2–5] anon
Corno, Flauto traverso (or Flauto piccolo), Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Liebster Gott, wenn werd ich sterben?…
Corno, Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Tenore). Was willst du dich, mein Geist, entsetzen…
Oboe d'amore I, Continuo (Violoncello, Contrabasso, Organo)
3. Recitativo accompagnato (Alto). Zwar fühlt mein schwaches Herz…
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
4. Aria (Basso). Doch weichet, ihr tollen, vergeblichen Sorgen!…
Flauto traverso, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
5. Recitativo (Soprano). Behalte nur, o Welt, das Meine!…
Continuo (Violoncello, Organo)
6. Choral. Herrscher über Tod und Leben…
Corno, Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Appendix:
Zweite Fassung / Second version (1746/47?)
1. [Chorus]. Liebster Gott, wenn werd ich sterben?…
Flauto traverso, Oboe d'amore I, II, Oboe da caccia, Violino concertato I, II, Violino I, II, Viola, Violoncello, Continuo (Fagotto, Contrabasso, Organo)

The gospel reading on the l6th Sunday after Trinity tells how Jesus raises the widow's son at Nain (Luke 7, verses 11–17). In Bach's cantata, which was perfomed for the first time in the Nikolaikirche in Leipzig on 24th September 1724, the gospel story is taken as a cue to draw the Christian's attention to his own death. The cantata text begins as a large-scale monologue in which the thoughts of the believer circle around the time and circumstances of his death, natural fear of dying mixed with worries about the salvation of the soul and forgiveness of sins, and also with concern about the fate of those who remain. Then, suddenly, all of this is rejected: 'Doch weichet, ihr tollen, vergeblichen Sorgen! Mich rufet mein Jesus, wer sollte nicht gehn?' ('Yield, you wild, vain sorrows! Jesus calls to me: who would not go?'; fourth movement). Fear and apprehension are conquered by the vision of the next world, 'verkläret und herrlich vor Jesu zu stehn' ('transfigured and glorious to stand before Jesus').

On this occasion the cantata is based on a relatively recent hymn, written in 1695 for a funeral by the organist of the Nikolaikirche in Leipzig, Daniel Vetter (d. 1721) after a poem by Caspar Neumann (1648–1715); this seems to have enjoyed particular popularity in Leipzig. As usual, Bach's unknown librettist used the original wording in the first and last verses of the hymn, but reworked the inner strophes into recitatives and arias.

Bach's opening movement is one of the most impressive in the entire chorale cantata year. The four-part chorus is embedded in a highly complex, colourful and thematically rather independent orchestral part. The basis of the movement, as always, is provided by the *basso continuo* consisting of string basses (cello and double bass) and organ; above that, as a separate motivic unit, are the two violin and the viola parts; above these, in turn, are two *oboi d'amore* playing as a duet, and a flute part in a very high register that confines itself to rapid repeated notes and broken chords. In addition there is the extra tonal colour of a horn, which supports the *cantus firmus* in the soprano. The logic of this complicated score structure is not imediately self-evident to a modern listener, but must have been totally clear to Bach's contemporaries. Bach makes a musical allusion to the second line of the text: 'Meine Zeit läuft immer hin' ('My time ever runs on'). His music paints a picture of a great mechanical clock, of the type found on church and town hall towers to this day. The *basso continuo*, interspersed with pauses, only marks the beginning and middle of the bar with single notes (*pizzicato* in the string basses) and thereby illustrates the slow swinging of a heavy pendulum; meanwhile, the uninterrupted 3/8 figurations of the violin and viola group, playing with mutes and *staccato*, imitate the ticking of the clock mechanism. The peculiar rapid repeated notes in the flute part provide an acoustic imitation of the forward motion of the minute hand. The movement is in 12/8-time, a choice which was plainly not coincidental but was chosen with regard to the twelve hours of the clock. The choral writing fits in flexibly with the orchestra; it is pensive in expression, almost slightly dreamy. Bach achieves particular unity by letting just the sopranos begin each of the choral entries (joined on only one occasion by the tenors), the followed *en bloc* by the other voices – a procedure which will be used again in the concluding chorale.

One could hardly imagine a greater difference than that between the two arias in this cantata. The aria 'Was willst du dich, mein Geist, entsetzen' ('Why should you be frightened, my soul'; second movement) takes up the meditative, inwardlooking attitude of the opening strophe. The instrumental sound image is restrained; the solo tenor is joined by the expressive cantilenas and coloraturas of an *oboe d'amore*, and the string basses play *pizzicato*. Again and again we hear a swinging sequence of notes, an imitation of a death knell that alludes to the words of the text: 'wenn meine letzte Stunde schlägt' ('When my final hour rings').

The bass aria 'Doch weichet, ihr tollen, vergeblichen Sorgen' ('Yield, you wild, vain sorrows'; fourth movement) seems to drive away all the anxiety and worry of the here and now with power and verve. The flute emerges as a soloist from the striking orchestral *ritornello*; the flute also plays in a most virtuosic fashion during the bass's solo episodes. Initially this flute part – like that of the first movement too – was intended by Bach for the 'fiauto piccolo' (probably a highpitched recorder); as the original performance material shows, however, the player seems to have become unavailable shortly before the performance, so Bach had to replace this instrument with a normal transverse flute and simplify the part accordingly. (For a repeat performance in the 1740s Bach revised the instrumentation of the cantata completely.)

The final chorale is in this case written with particular skill in a setting that is softened by polyphony. Like in the opening movement of the cantata, the individual choral sections are introduced by one or sometimes two voices as 'lead singers'. In this way Bach takes up a peculiarity of the original choral setting by Daniel Vetter, perhaps in the spirit of a veiled tribute to the former organist

of Leipzig's Nikolaikirche – the venue in which the cantata was first heard on the sixteenth Sunday after Trinity in 1724.

Klaus Hofmann 2004 (Vol. 24)

Production Notes (BWV 8)

There are two extant versions of this cantata, one in E major and the other in D major. The D major version was produced for a revival of the work around 1746 or 1747 towards the end of Bach's life. The present performance is based on the original version of the work in E major.

The most problematic feature of this work as regards its performance is the unusual high register in which the flute is called upon to play. The full score in Bach's own hand no longer exists, but the parts used at the first performance, principally in the hand of the copyist Christian Gottlob Meissner, are housed today in the collection of the Bibliothèque Royale Albert 1er in Brussels, and they show that the first of the parts to be produced was that for the 'Fiauto piccolo' (A6), which includes only the first and the fourth movements of the cantata. But the notation of the first movement only was transposed down a major second on that occasion. This first movement in this part has been crossed out with a slanting line, and the comment 'NB anstatt dessen in beyliegendem Blatt' ('NB: Use the version on accompanying sheet instead') has been added. On the other hand, this accompanying sheet is actually a separate part (A7) in which the first movement, with the title 'Travers', has been copied, and the music appears untransposed in the same key of E major. The part for the fourth movement contains the inscription 'Aria vide sub Signo' ('See under the Aria sign'), and indicates that reference should be made to the original part (A6). Moreover, on the reverse of this separate pafr (A7), the music appears – in the hand of another copyist – rewritten in such a way that the highest notes in the passage between bars 45 and 51 of the first movement can be played without difficulty an octave lower.

Taking account of the original version of the flute part and its musical content, it is by no means easy to surmise Bach's intentions with any degree of precision.

(1) The enigmas of part A6: What is meant by 'Fiauto piccolo' and what instrument did Bach have in mind for the fourth movement?

Bach always used the term 'travers' to refer to the transverse flute. Fiauto (i.e. flauto) thus generally denotes a recorder, the music for which in this case has been transposed down a whole tone, indicating that the 'Fiauto piccolo' was pitched a whole tone higher than the written pitch. The music is written using the ordinary treble clef, however, and it is puzzling that use is not made of the French-style violin clef generally used in recorder music. This leads one to assume that the instrument in question may have been a transverse flute pitched a whole tone higher, but there is no record of such an instrument ever having been made.

We must now consider what instument might have been conceived for use in the fourth movement. Considering that the part has not been transposed, it seems most natural to assume that a different instrument was envisaged. In this piece the lowest note in the flute part is e', a pitch which lies outside the range of the standed recorder This suggests that it is appropriate to conclude that the part was in fact conceived with the transverse flute in mind. But, if this assumption is conect, why is there no mention of 'travers' at the head of the part? (One possibility is that Meissner simply overlooked entering the name of the instrument in the part.)

(2) When was the first movement in the 'Fiauto piccolo' part A6 crossed out and the instruction to see the 'Travers' part A7 entered?

The dating of parts is generally done on the basis of watermarks and handwriting. In this case, however, both parts are in the hand of Christian Gottlob Meissner and, although they bear different watermarks, both bear the same watemarks as the parts for other important instruments used on the occasion of the first perfomance; there is thus nothing to suggest that the two parts were produced on different occasions. It thus seems appropriate to assume that the deletion of the first movement in A6 and the instruction to see A7 date from the time of the first performce.

(3) Inferences and the present performance

As far as the first movement is concemed, the situation may well have been that Bach intended it to be played by a recorder pitched a whole tone higher than performance pitch, but there may have been problems as regards the instrument or the performer and the decision was taken before the first performance to have the piece played on the flauto traverso instead, and it was for this that the part A7 was produced. We can be certain that it was not Meissner who wrote the variant version in which the passage between bars 45 and 51, originally requiring use of the highest register, is set down an octave. In the *Neue Bach-Ausgabe* (New Bach Edition) the editor assumes that it was the flautist himself who rewote this passage, and we are not using this variant version on this recording.

As regards the fourth movement, we have assumed that the flauto traverso was envisaged from the outset. Neither here do we make use of the variant version in which the notes in the highest register are transposed down an octave.

The sixth and final movement does not appear in either A6 or A7, but this closing chorale is generally performed with the participation of all the instruments, and we have therefore incorporated the flute into the ensemble for this movement.

Masaaki Suzuki 2004 (Vol. 24)

Vol. 25 – Leipzig 1724

Jesu, der du meine Seele, BWV 78

(Jesus, you who have my soul)

Kantate zum 14. Sonntag nach Trinitatis (10. September 1724).
Text: [1, 3, 5, 7] Johann Rist, 1641; [2, 4, 6] anon.
Corno, Flauto traverso, Oboe I, II, Violino I, II, Viola, Violone, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Jesu, der du meine Seele...
Corno, Flauto traverso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Aria Duetto (Soprano, Alto). Wir eilen mit schwachen...
Violone, Continuo (Violoncello, Organo)
3. Recitativo (Tenore). Ach! ich bin ein Kind der Sünden...
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Tenore). Das Blut, so meine Schuld durchstreicht...
Flauto traverso, Continuo (Violoncello, Organo)
5. Recitativo (Basso). Die Wunden, Nägel, Kron und Grab...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
6. Aria (Basso). Nun du wirst mein Gewissen stillen...
Oboe I, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
7. Choral. Herr, ich glaube, hilf mir Schwachen...

Corno, Flauto traverso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The three church cantatas by Johann Sebastian Bach on this CD take us into Bach's second year of service in Leipzig, into the period September–October 1724. They were written in the context of the so-called 'chorale cantata year', a major – although never completed – project which used a well-known hymn, rather than the usual gospel reading for the day, as the basis for the cantata that accompanied the main church service every Sunday and on feast days. It was the task of the librettist (probably the former deputy headmaster of the Thomasschule in Leipzig, Andreas Stübel, 1653–1725) to rework part of the hymn so that it could be set by Bach as arias and recitatives; at least the first and last verses of the hymns should renain unchanged, and should be heard in the cantata with its familiar melody. The choice of hymns was generally made so that they suited the Bible readings for the day in question, especially the gospel readings that formed the basis of the sermon.

The cantata *Jesu, der du meine Seele* (*Jesus, you who have my soul*) was written for 10th September 1724, the fourteenth Sunday after Trinity. The gospel passage for this Sunday – Luke 17, verses 11–19, tells of Jesus' cleansing of ten lepers. There was apparently no hymn that was suited to this specific incident, and so Bach and his librettist were allowed to select freely: their choice fell upon *Jesu, der du meine Seele*, which was very popular at the time. The text is by a famous poet of the era, Johann Rist (1607–1667), who worked as a priest in Wedel near Hamburg. The melody – originally associated with one of Rist's secular songs (*Daphnis ging vor wenig Tagen* [*Some days ago Daphnis went...*]), is either by the Hamburg 'Ratsmusikdirektor' Johann Schop (c. 1590–1667) or by the Hamburg-Altona organist Heinrich Pape (1609–1663), Rist's brother-in-law, but since as early as 1663 it had been in frequent use with the religious text.

Bach's librettist reworked the original twelve verses of the hymn into a seven-movement cantata text. As usual, the first and last verses remained untouched whilst the remainder were reworked into an alternating sequence of aria and recitative texts. On accasion, individual lines of the original were retained in the recitative texts, for example the entire ending of the fifth movement, a bass recitative: 'Dies mein Herz, mit Leid vermenget, / so dein teures Blut besprenget, / so am Kreuz vergossen ist, / geb ich dir, Herr Jesu Christ' ('This my heart, with multiplied suffering, / Thus sprinkled with your dear blood, / That was spent on the cross, / I give to you, Lord Jesus Christ'; here Bach's setting also alludes clearly to the melody of the hymn). At times the librettist also refers to the gospel reading for that Sunday, speaking of Jesus as the helper who heals the sick (second movement), in which context sickness is symbolically interpreted as 'der Sünden Aussatz' ('the leprosy of sin'; third movement). Healing, according to the cantata text, consists of the forgiveness of sins through Jesus' 'Blut, so meine Schuld durchstreicht' ('blood that cancels out my guilt'; fourth movement). In his trust in the forgiveness of sins through Jesus' death on the cross, the Christian himself looks forward with confidence and faith to the 'erschrecklichen Gericht' ('terrifying judgement'; fifth–seventh movements) at the end of time.

Bach's opening chorus is one of the most resplendent in the entire chorale cantata year. It is unmistakably filled with great expressivity. The aspect of compositional construction, however, also plays a clearly defined rôle – even if it is less to the fore. At the same time, too, this is a movement which, through the use of historical fomal elements, also allows us to perceive something of the peculiar quality of historical consciousness in Bach's music. Here Bach combines the historically influenced form of the hymn with the genre model of the chaconne, itself rich in traditions. Furthermore, insofar as the movement is a chaconne, he brings together two traditions. On the one hand there is the pattern of the French chaconne. In the configuration that served Bach as a model, it was a strongly stylized dance in 3/4-time that had been the preferred way to conclude an act in ballet

or opera since the time of Jean-Baptiste Lully (1632–1687, court conductor to Louis XIV). Formally it was charcterized not only by its 3/4 metre and its dance-like four- and eight-bar phrases but also by a rather free *basso ostinato* technique. On the other hand there was the Italian *ciaccona*, like its French equivalent in 3/4-time and with a regular phrase structure, but overall further removed from the dance and with an *ostinato* technique that was not free but was a strict variation form with a regular and constantly repeated bass pattern. Since the etrly seventeenth century the *ciaccona*, as a vocal monody, has been a prefered form of lament in operas and oratorios, especially if combined with a particular bass figure, a falling motif with the compass of a fourth, sometimes descending by the usual intervals of the scale and sometimes chromatically, in semitone intervals – the so-called 'lamento bass', one of the most widespread musical fomulae in baroque music.

In the chorus that begins Bach's cantata, all the characteristic elements of both traditions are gathered together. Typical of the French variety is the long upbeat (two crotchets) that marks out the harmonic course of events, and also the free treatment of the chromatic bass theme, which at times also appears in the middle and upper parts, is varied and inverted, and on occasion is entirely absent. The Italian tradition, on the other hand, is reflected above all in the *lamento* figure of a chromatically descending fourth in the bass and in the absolute regularity of the eight-bar phrase structure.

All of this is now combined with a hymn that, despite originally being in 4/4-time, is here modified to fit the 3/4-time of the chaconne. The movement's climactic points are the *cantus firmus* passages, where the soprano presents the hymn line by line, each line introduced by a *fugato* from the lower parts (alto, tenor and bass). These passages are at the same time crucial points of the musical construction: Bach combines all eight lines of the hymn melody with the chromatic bass theme according to an ingenious plan. It is impossible to find sufficient words of praise for this constructional idea and the manner in which it is executed. It would sell the music short, however, if we limited our admiration to the formal and technical results. Bach's fundamental concept is anchored more deeply, in the totality of the text, which speaks of the 'bittern Tod' ('bitter death') of Jesus and the 'schweren Seelennot' ('heavy grief of the soul') of humankind. It was this, rather than a simple fomal experiment, that Bach was concerned to convey in his music.

The solution that Bach found for his setting of the text allocates a central musical rôle, and thus also a cental meaning, to the chromatic sequence. For music of the baroque period this amounted to nothing less than the emotional figure associated with mourning. Beyond this generalized emotional significance, however, the figure possesses another, more definite illustrative meaning. According to the seventeenth-century 'musica poetica' tradition – a theory of composition that was cultivated in particular in Protestant Germany and which oriented itself in accordance with ancient rhetoric – the chromatic sequence functioned as 'a line against itself', as the musical line appeared to be directed at itself, so to speak: it uses the note F to 'erase' the preceding F sharp, and the E flat to cancel the preceding E. And, according to the same tradition, the chromatic sequence is also known as the 'passus duriusculus', a 'difficult passage'. The former, the 'line against itself', is understood as an image of humans who turns against themselves through their sins; the 'difficult passage' can be understood as an image for the 'difficult' path of Jesus to the cross.

For Bach, this figure had all of these memings: in the Weimar cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12 (1714), the same chromatic *ostinato* bass appears in a decidedly emotional context, as a figure representing crying and lamentation. Many years later, Bach revised this movement for use in his *B minor Mass*, and there, with the addition of a new text, an extra dimension is added to the image of the 'difficult passage' to the cross: now the text is 'Crucifixus etiam pro nobis' ('he was also crucified for us'). The music of the present introductory chorus, too, deals with all of this in an

unprecedentedly intense manner: it is filled with the emotion of lamentation and, in its own figurativeness, it speaks insistently and emphatically of mankind's sin and of Christ's way to the cross.

The remaining movements require no detailed commentary. The images and gestures of the wonderful duet 'Wir eilen mit schwachen, doch emsigen Schritten' ('We hasten with weak yet eager steps'; second movement) are self-explanatory – the 'emsigen Schritten' ('eager steps') of the instrumental bass and the illustrative 'hurrying after each other' of the imitative, often canonic vocal parts. The same applies to the powerfully worded, flexible and heartfelt 'preaching' recitatives (movements 3 and 5), to the tenor aria 'Das Blut, so meine Schuld durchstreicht' ('The blood that cancels out my guilt'; fouth movement) in which the *concertante* flute so beautifully illustrates the continuation of the text 'macht mir das Herze wieder leicht' ('eases my heart once again'), to the bass aria (sixth movement) that almost seems like a little double concerto for voice and oboe, and to the concluding chorale verse (seventh movement), a musically simple prayer full of faith in God and confidence.

Klaus Hofmann 2004 (Vol. 25)

Was Gott tut, das ist wohlgetan, BWV 99
(What God does is well done)

Kantate zum 15. Sonntag nach Trinitatis (17. September 1724).
Text: [1, 6] Samuel Rodigast, 1674; [2–5] anon.
Corno ('Corne'), Flauto traverso, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Was Gott tut, das ist wohlgetan...
Corno, Flauto traverso, Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo (Basso). Sein Wort der Wahrheit stehet fest...
Continuo (Violoncello, Cembalo)
3. Aria (Tenore). Erschüttre dich nur nicht, verzagte Seele...
Flauto traverso, Continuo (Violoncello, Cembalo)
4. Recitativo (Alto). Nun, der von Ewigkeit geschloß'ne Bund...
Continuo (Violoncello, Cembalo)
5.Aria Duetto (Soprano, Alto). Wenn des Kreuzes Bitterkeiten...
Flauto traverso, Oboe d'amore, Continuo (Fagotto, Cembalo)
6. Choral. Was Gott tut, das ist wohlgetan...
Corno, Flauto traverso, Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

A week after *Jesu, der du meine Seele*, on 17th September 1724, the cantata *Was Gott tut, das ist wohlgetan* (*What God does is well done*), BWV 99, was heard for the fust time (there are two further cantatas with the same opening words, from 1726 and from the time after 1732, BWV 98 and BWV 100). The gospel passage for this Sunday, the fifteenth after Trinity, Matthew 6, verses 24–34, contains the warning that we should pay no heed to our bodily comfort but should trust God and should primarily direct our thoughts and endeavours towards the Kingdom of God. By using *Was Gott tut, das ist Wohlgetan* from the pen of Samuel Rodigast (1649–1708) – a hymn that remains popular to this day – as the basis for the cantata, Bach takes up the idea of trust in God as the real theme of the work. Bach's librettist in Leipzig once again left the first and last of the six hymn strophes alone and modified the middle four into two sets of recitatives and arias.

In the introductory chorus the well known melody by the Jena cantor Severus Gastorius (1646–1682) is – as in most of the chorale cantatas – in the soprano, which here is always the first line to enter and is accompanied by very simple writing in the other three vocal parts. On this occasion the orchestral part has an especially significant rôle: a small, colourful instrumental group – comprising transverse flute, *oboe d'amore*, violin I and continuo – constantly comes to the fore. The whole movement is characterized by a certain sweetness of expression, by a joyful desire to make music, and should no doubt be understood as an image of those who calmly place their trust in God.

The aria 'Erschüttre dich nu nicht, vezagte Seele' ('Just do not shudder, desperate soul'; third movement), as so often in this series of cantata, combines a demanding solo tenor part with virtuoso solo writing for the transverse flute; in 1724 Bach evidently had two excellent soloists at his disposal and was keen to employ then together. A striking feature is the chromaticism of the flute theme which is later also taken up by the vocal part for the words 'verzagte Seele' ('desperate soul'), but also for the word 'Kreuzeskelch' ('cup of suffering'), and can also be heard in the flute on several occasions accompanying the word 'bitter', later also the word 'Gift' ('poison'). The duet 'Wenn des Kreuzes Bitterkeiten' ('When the bitternesses of the cross'; fifth movement) is especially artful – a wholly fugal quintet setting in which, supported by the *basso continuo*, a vocal duet of soprano and alto and a wind duet of transverse flute and *oboe d'amore* are set against each other. The words 'des Fleisches Schwachheit' ('the weakness of the flesh') are repeatedly emphasized by means of delicate harmonies, whilst the concepts of 'streiten' ('fight') and 'ergötzen' ('delight') are brought out by extended *coloratura* writing for the voices. Although the text does not requie it, Bach uses a three-part form with a clearly differentiated middle section ('Wer das Kreuz durch falschen Wahn' – 'Whoever regards the cross as unbearable') and return to the start of the opening theme ('wird auch künftig nicht ergötzet' – 'will, even in the future, never find delight'). The ending (sixth movement) is, as so often, a simple four-part chorale setting.

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Production Notes (BWV 99)

This cantata has been presened in the form of Bach's own mmuscript of the full score, currently at Cracow in Poland, and the original parts, owned by the Bach-Archiv in Leipzig.

On the occasion of the re-performance of this cantata in the mid-1730s, Bach added the indication *tacet* to the original organ part from the second to fifth movements (although he did not erase the notation with a diagonal line). The *tacet* indication appears in the organ parts of the cantatas BWV 5, 9, 94, 100, 139 and 177, which were either composed or re-performed during the 1730s, suggesting that this was a feature of his work at this period. Since it is inconceivable that the harmonic element would have been omitted in performance in such cases, one can imagine that either the harpsichord or the lute were used. On this occasion we have decided to use the harpsichord.

Another problem is that of the instrument which should play the chorale melody together with the soprano in the first and sixth movements. It would be nomal for a part such as this to be play by the horn ('Corno'). But the original parts contain the unclear instrumental indication 'Corne'. One might think that this was a spelling error for the customary 'Corno', but Matthias Wendt, editor of the New Bach Edition, points out the possibility that this might in fact refer to the 'Cornetto' (the 'cornett' or *Zink* in German), and he gives several examples of Bach's use of this wooden, lip-vibrated wind instrument (BWV 4, 23, 28, 64, 101, 118 and 133). With the exception of BWV 133, however, the exmples listed by Wendt all employ the cornett together with the trombone, and it was highly unusual for Bach to use this instument on its own. Moreover, in the case of BWV 133, in light of the pitch range, the use of natural harmonics, and some of the ornamentation, the part is not suited to

performance on the horn. In the case of BWV 99, though, almost nothing stands in the way of performance *on the horn in F*, and we have decided therefore to perform it on this instrument on this occasion.

Masaaki Suzuki 2004 (Vol. 25)

Ach, lieben Christen, seid getrost, BWV 114
(Ah, dear Christians, be comforted)

Kantate zum 17. Sonntag nach Trinitatis (1. Oktober 1724).
Text: [1, 4, 7] Johannes Gigas, 1561; [2, 3, 5, 6] anon.
Corno, Flauto traverso solo, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Ach, lieben Christen, seid getrost...
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Aria (Tenore). Wo wird in diesem Jammertale...
Flauto traverso solo, Continuo (Violoncello, Organo)
3. Recitativo (Basso). O Sünder trage mit Geduld...
Continuo (Violoncello, Cembalo, Organo)
4. Choral (Soprano). Kein Frucht das Weizenkörnlein bringt...
Continuo (Violoncello, Cembalo, Organo)
5. Aria (Alto). Du machst, o Tod...
Oboe I, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
5. Recitativo (Tenore). Indes bedenke deine Seele...
Continuo (Violoncello, Organo)
7. Choral. Wir wachen oder schlafen ein...
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The chorale cantata that was heard at the main chuch service in Leipzig on 1st October 1724 – the seventeenth Sunday after Trinity – is based on a hymn by the theologian Johannes Gigas, alias Heune (1514–1581) from Tübingen, to a melody usually associated with the text 'Wo Gott der Herr nicht bei uns hält' ('Where the Lord God is not with us') from pre-Reformation times. Bach's librettist in Leipzig this time not only used the first and last of the original verses unchanged but also one of the inner strophes ('Kein Frucht das Weizenkörnlein bringt' – 'No fruit is borne by the grain of wheat', fourth movement); the remainder, as usual, were transformed into recitatives and arias. Going beyond the original material, he forged links with the gospel reading for that day – Luke 14, verses 1–11 – which tells of the healing of a man with dropsy and then warns against self-exaltation. The bass recitative (third movement) in particular is concerned with this, addressing the sinner with the words 'Das Unrecht säufst du ja / wie Wasser in dich ein, / und diese Sünden-Wassersucht / ist zum Verderben da / und wird dir tödlich sein'; and later: 'Der Hochmut aß vordem von der verbotnen Frucht, / Gott gleich zu werden...' ('You imbibe injustice / As though it were water, / And this dropsy of sin / Will end in destruction / And will be fatal for you'; 'Pride first [i.e. in paradise] consumed the forbidden fruit, / So as to be like God').

For the introductory chorus, Bach has recourse to a structural idea that he had already used three weeks earlier at the beginning of the cantata *Jesu, der du meine Seele* (*Jesus, you who have my soul*). Here, too, he writes a sort of chaconne, and here too it is in G minor; but this time it is unequivocally in the French style – without the Italian stylistic components, especially the *lamento* bass, the expression of mourning and lamentation. The emotional content is determined by festive earnestness,

and also by a certain strictness in accordance with the warning expressed by the text. In the instrumental introduction, Bach presents a variety of thematic material that reappears in new combinations and variations all through the movement. Line by line we hear the hymn melody from the soprano; here – unlike in *Jesu, der du meine Seele* – as a *cantus firmus* in broad note values, while the lower voices (alto, tenor and bass) join in unobtrusively but with great artistry, sometimes homophonically and sometimes in polyphonic imitation.

As in the opening movement, despondency and consolation are the expressive qualities of the first aria (second movement). The question 'Wo wird in diesem Jammertale / vor meinen Geist die Zuflucht sein?' ('Where can the refuge of my spirit be found / In this valley of woe?') inspired Bach to produce an extraordinarily expressive duet for transverse flute and tenor As an aswer to this question there follows, in total contrast, a lively and animated section with the text 'Allein zu Jesu Vaterhänden / will ich mich in der Schwachheit wenden' ('Only to Jesus's paternal hands / Do I wish to turn in weakness'). Then the *da capo* returns us to the question posed at the outset.

Strictness returns in the fourth movement, the unchanged hymn verse presented by the sopranos 'Kein Frucht das Weizenkörnlein bringt' ('No fruit is borne by the grain of wheat'), which Bach accompanies very sparingly, with just a few constantly repeated continuo motifs. The fifth movement, the alto aria 'Du machst, o Tod, mir nun nicht ferner bange' ('O death, you make me fearful no longer') is all the more emotional: totally filled with the expression of confidence, this is the only movement of the cantata in a major key, indulging in harmonious parallel sixths and thirds between the vocal line and the oboe. Its shift to the minor at the words 'es muß ja so einmal gestorben sein' ('One day, indeed, one must die') thus becomes even more striking. A simple chorale setting (seventh movement) ends the cantata with terse, dogmatic statements and with the expression of confident faith in God.

Klaus Hofmann 2004 (Vol. 25)

Production Notes (BWV 114)

This cantata has been handed down in Bach's own manuscript of the full score, which is supposed to have been bequeathed on his death to his son Wilhelm Friedemann (currently in private ownership in the United States), and in the form of the original parts, which were inherited by Anna Magdalena and are currently held by the Bach-Archiv in Leipzig.

As regards the continuo instrumentation, only the first and fifth movements are provided with continuo figures even in the original untransposed parts, leading one to imagine that a harmony instrument capable of performing at the same *Cammer-Ton* ('chamber pitch') as the cello was used. For this reason, we have decided to make partial use of the harpsichord. (It should be noted, however, that the continuo figures date not from the time of the first performance but from when the work was performed on the second occasion. The editor of the work in the New Bach Edition surmises, nevertheless, that the figures were inserted duing Bach's lifetime.)

Masaaki Suzuki 2004 (Vol. 25)

Vol. 26 – Leipzig 1724

Schmücke dich, o liebe Seele, BWV 180

(Adorn Thyself, Beloved soul)

Kantate zum 20. Sonntag nach Trinitatis (22. Oktober 1724)
Text: [1, 3, 7] Johann Franck, 1653; [2, 4, 5, 6] anon.

Flauto dolce I, II, Flauto traverso, Oboe, Oboe da caccia, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Schmücke dich, o liebe Seele…
Flauto dolce I, II, Oboe, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Aria (Tenore). Ermuntre dich; dein Heiland klopft…
Flauto traverso, Continuo (Violoncello, Cembalo, Organo)
3. Recitativo [& Choral] (Soprano). Wie teuer sind des heilgen Mahles Gaben!…
Violoncello piccolo, Continuo (Contrabasso, Organo)
4. Recitativo (Alto). Mein Herz fühlt in sich Furcht und Freude…
Flauto dolce I, II, Continuo (Violoncello, Contrabasso, Cembalo, Organo)
5. Aria (Soprano). Lebens Sonne, Licht der Sinnen…
Flauto dolce I, II, Oboe, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
6. Recitativo (Basso). Herr, laß an mir dein treues Lieben…
Continuo (Violoncello, Cembalo, Organo)
7. Choral. Jesu, wahres Brot des Lebens…
Flauto dolce I, II, Oboe, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The cantata *Schmücke dich, o liebe Seele* (*Adorn Thyself, Beloved Soul*), like the other two works on this disc, was written in 1724 in the context of the socalled chorale cantata year. The idea behind this great (although never completed) project was that, in the main church service on every Sunday and Feast Day for a whole year, a cantata should be played that was based not on the traditional gospel reading for the day in question but on a well-known hymn. The reason for this may have been the bicentenary of the Refomation 'Liederjahr' (song year) – 1524 – when the first hymn books of the new Lutheran church were published in Nuremberg, Erfurt and Wittenberg. In the Leipzig church services in 1724, the hymn upon which the cantata was based was probably incorporated into the priest's sermon. The task of Bach's librettist (presumably the former deputy headmaster of the Thomasschule, Andreas Stübel [1653–1725]) was to rework some of the hymn's verses so that Bach could set them as arias and recitatives; the first and last strophes, however, should always remain unchanged as they would be heard in the cantata with their familiar melody. The hymns were generally chosen so that they would suit the Bible readings for the day in question, especially the gospel readings that formed the basis of the sermon.

Bach's cantata for the twentieth Sunday after Trinity was written for 22nd October 1724. The gospel text that is raditionally read on that day, and which forms the basis of the sermon, is Matthew 22, l–14, Jesus' parable of the Royal Marriage Feast. The parallel version of this story in Luke 14, 16–24, speaks in different tems of the Great Supper, and it is from that interpretation that the choice of the hymn that underlies the chorale cantata for that Sunday: *Schmücke dich, o liebe Seele*, a communion hymn by Johann Franck (1618–1677) that remains popular to this day. The beautiful, expressive melody is by the cantor of the Nikolaikirche in Berlin, Johann Crüger (1598–1662). As usual, Bach's librettist left the first and last strophes unaltered, but here he also retained the fourth verse in its original fbrm. The rest were reworked to fom aria and recitative texts.

Bach's large-scale introductory chorus sets the chorus, accompanied by the continuo, against three independent, sometimes complementary and sometimes confrontational instrumental groups: violins and violas, two oboes, and two recorders. The instrumental introduction prepares for the hymn melody with various melodic allusions, but above all it conveys the solemn, meditative atmosphere demanded

by the impassioned text. Musically, the movement develops from a recurring, *ostinato*-like unison theme in the strings and the broad wind lines that are set against it at the beginning. The *cantus firmus*, in long note values, is in the soprano; the accompanying alto, tenor and bass voices, however, are based on an independent theme which (sometimes in melodic inversion) dominates six of the eight sections of the hymn verse. Only in the fifth and sixth lines, 'denn der Herr voll Heil und Gnaden...' ('For the Lord, full of salvation and mercy...') does Bach separate the lower choir's counter-theme from the hymn melody. Among Bach connoisseurs, this opening chorus has long been regarded as one of the most beautiful in any of his cantatas. 'One can tell from the composition that the master was working on one of his favouite melodies', wrote Albert Schweitzer.

The second movement, the aria 'Ermuntre dich, dein Heiland klopft' ('Be of good cheer; your Saviour knocks') intensifies the invitation to the feast that has already been extended in the first movement: Jesus himself is knocking at the 'Herzenspforte' ('gates of [your] heart') of the faithful. As so often in his chorale cantata year, Bach combines solo tenor and transverse flute in a virtuosic vocal/instrumental duet, filled with the joyous emotion of 'good cheer' and with the clear imagery of 'knocking' portrayed by repeated notes in the continuo. After the rather extrovert tenor solo, the soprano in the third movement strikes a more thoughtful note. The short recitative leads to a melodically ornamented presentation of the original strophe 'Ach, wie hungert mein Gemüte' ('Ah, how my spirit hungers') accompanied by the *violoncello piccolo* which, with its lengthy interludes, provides space for the considered assimilation of each line of text.

The alto recitative 'Mein Herz fühlt in sich Furcht und Freude' ('My heart feels inner fear and joy'; fourth movement), with its unusual recorder accompaniment (which at first alludes to the hymn melody), uses the key-word 'Freude' ('joy') – later emphasized by striking *coloratura* writing – to lead our thoughts back to the joyous emotional sphere which also dominates the soprano aria (fifth movement) that follows. With its happy, dance-like character, this aria is very reminiscent of Bach's secular cantatas. Both the text and the music radiate a cheerful, relaxed trust from beginning to end. With a short prayer text – a request for the preservation and advancement of faith – the bass recitative (sixth movement) leads to the concluding chorale which, as usual, is heard in a simple four-part setting.

Klaus Hofmann 2004 (Vol. 26)

Production Notes (BWV 180)

The principal source for this cantata is the full score in Bach's hand owned by the Bachakademie in Stuttgart. (This score can be viewed on the 'Bach Digital' website.) There are always doubts about the fine details of instrumentation when the parts are no longer in existence, and in this case the *obbligato* instrument that is supposed to accompany the third movement, is unclear. This *obbligato* part is written in the full score in the alto clef, and the range covered by the part suggests that it should be played by the viola. The two handwritten full scores separately copied during the eighteenth century on the basis of the lost original parts, however, indicate 'violoncello piccolo'. Considering, moreover, that they are written in the treble clef (written an octave above sounding pitch) which is generally used for the cello, one can assume that, in distinction to the full score, not the alto clef but the treble clef was used in the original part notation. (See Ulrich Bartels, KB I/25, p. 56.) Bearing in mind also that the six cantatas composed after this work between November 1724 and May 1725 (BWV 115, 41, 6, 85, 183, 68) call for use of the *violoncello piccolo*, it is surely quite natural to assume that this was the instrument used here too.

This marks the first 'official' appearance of the *violoncello piccolo* in our cantata series. (Judging from the range, we used this instrument in BWV 71 which dates from Bach's Mühlhausen period, but

there is no indication of this in the score.) A new problem arises, however, in this connection. If there is only a single cellist, who is going to play the continuo part if this cellist changes to the *violoncello piccolo*? In this particular case the original parts have not survived and it is thus impossible to say anything with any degree of certainty. Considering the character of the music, however, we have decided to solve this problem by employing a double bass right from the start of the recitative.

Masaaki Suzuki 2004 (Vol. 26)

Das neugeborne Kindelein, BWV 122

(Then New-born little Child)

Kantate zum Sonntag nach Weihnachten (31. Dezember 1724)
Text: [1, 4, 6] Cyriakus Schneegaß, 1597; [2, 3, 5] anon.
Flauto dolce I, II, III, Oboe I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Das neugeborne Kindelein…
Oboe I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Basso). O Menschen, die ihr täglich sündigt…
Continuo (Fagotto, Violoncello, Contrabasso, Organo)
3. Recitativo (Soprano). Die Engel, welche sich zuvor…
Flauto dolce I, II, III, Continuo (Violoncello, Contrabasso, Organo)
4. Aria [& Choral] (Soprano, Tenore, Alto). Ist Gott versöhnt und unser Freund…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
5. Recitativo (Basso). Dies ist ein Tag…
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
6. Choral. Es bringt das rechte Jubeljahr…
Oboe I, II, Oboe da caccia, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

On the Sunday after Christmas – the day for which this cantata is intended – the taditional gospel story (Luke 2, 33–40), the prescient words spoken to Maria by Simeon, filled with the Holy Spirit, and by the old prophetess Anna at the presentation of Jesus in the temple, are read out and discussed. In 1724, however, this Sunday fell on the last day of the year, 31st December, and the beginning of the New Year seems to have provided the impulse to select a hymn that had nothing to do with the gospel reading for that day but which, according to an ancient tradition, regarded the New Year in the context of the Christmas story. The poet who wrote the hymn text – which is no longer included in hymn books – was a Thuringian clergyman named Cyriakus Schneegaß (1546–1597), and the melody was by the prominent Weimar city cantor Melchior Vulpius (c. 1570–1615), who was well-known as a composer of hymns and motets. Of the original four-verse hymn, Bach's librettist has used the texts of the first, third and fourth verses unaltered, but on this occasion did not confine himself to the reworking of the remaining (second) verse but freely expanded the content of his text, not least with a view to creating a cantata text of sufficient length.

Upon hearing the first bars of the cantata, Bach's Leipzig audience will scarcely have expected to hear a hymn verse; the first movement begins rather in the manner of a minuet, gracious and rather playful with its slightly ornamented echo effects. The choral section then joins onto the minuet with surprising ease. The hymn tune – which, despite its joyful text, is in the minor key – appears as a broad *cantus fimus* in the soprano, while the lower parts (alto, tenor and bass) imitate and decorate the beginnings of the lines at a faster pace in a setting that is extremely agile and rich in *coloratura* writing. The minuet-like introductory ritornello keeps making its presence felt in the relatively extensive interludes between the lines.

Despite its fundamentally positive message about the angels' joy and the reconciliation of God and mankind, the bass aria that follows, 'O Menschen, die ihr täglich sündigt' ('O mankind, which commits sins every day'; second movement), the text of which is a reworking of the second verse of the hymn, strikes a strict, almost sombre note. A notable feature of the first part of the *da capo* aria is the recuring, pathos-laden appeal 'O Menschen' ('O mankind') with the memorable motif of a rising fourth and descending octave in the continuo. The entire movement is based on the continuo theme heard at the beginning and on its *basso ostinato* variation, above which the vocal line sometimes roams freely and sometimes develops in conjunction with the *ostinato* motifs.

The dark coloration of the bass aria allows the soprano recitative that follows (third movement) to appear in a brighter light – and this may well have been Bach's intention. The text draws our attention upwards, away from the world of men. 'Die Engel' ('The angels') – an allusion to the Biblical Christmas story – 'erfüllen nun die Luft im höhern Chor' ('now fill the air in a lofty choir'). And to some extent Bach allows an angelic choir to join in the recitative – in the form of the original hymn tune, played by three recorders in the highest register of the Bachian orchestra. Such a wondrous sound could surely never have been heard before in Leipzig.

The next movement, too, 'O wohl uns / Ist Gott versöhnt' ('If God is reconciled... / O happy are we'; fourth movement) has a surprise in store. Like the bass aria, it begins with a continuo theme carries on in the manner of a *basso ostinato*. Here, however, the vocal part is arranged as a tercet. The alto (supported by violins and viola) sings the third strophe of the hymn, textually unchanged but now in 6/8-time, while the soprano and tenor join in with a thematically independent, imitative duet on a freely composed text. The lines of text in this duet, although connected by the rhyme scheme, do not maintain a conceptual continuity but instead offer a commentary on the lines heard liom the alto. The words 'O wohl uns, die wir an ihn glauben' ('O happy are we who believe in Him') thus refer to the first line of the text, 'Ist Gott versöhnt und unser Freund' ('If God is reconciled and is our friend'), whilst the words 'sein Grimm kann unsern Trost nicht rauben' ('His anger cannot rob us of our comfort') correspondingly allude to the second, 'Was kann uns tun der arge Feind' ('What can the wicked enemy do to us?').

By comparison with the bass aria (second movement), the recitative 'Dies ist ein Tag, den selbst der Herr gemacht' ('This is a day / That the Lord Himself has made'; fifth movement) shows the soloist in a different light. Embedded in a solemn string accompaniment, he now declaims – in a text that has a strongly emotional character – the impassioned calls of a faithful Christian who believes himself to be fortunate and who sees his expectations realized with the incarnation of God. The final strophe of the hymn (sixth movement), as always in a simple four-part setting, forms a joyful conclusion in 3/4-time; it calls upon us to renounce sadness and encourages us to be jubilant and sing in the light of the promise: 'Das Jesulein wendt alles Leid' ('Little Jesus puts aside all sorrow').

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Production Notes (BWV 122)

This cantata has also been handed down in the fom of Bach's own handwritten full score and the original parts, and in this case there are no major problems as regards instrumentation. As regards the three recorders that appear in the third movement, the words 'è 3 Flauti' in the inscription 'Soprano è 3 Flauti' that appears in the full score have clearly been added later, indicating that these parts were originally conceived for three violins or three oboes.

Masaaki Suzuki 2004 (Vol. 26)

Herr Christ, der einge Gottessohn, BWV 96
(Lord Christ, the only Son of God)

Kantate zum 18. Sonntag nach Trinitatis (8. Oktober 1724)
Text: [1, 6] Elisabeth Creutzinger; [2–5] anon.
Corno (o Trombone), Flauto piccolo (o Violino piccolo), Flauto traverso, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Herr Christ, der einge Gottessohn…
Corno, Flauto piccolo, Oboe I, II, Violino I,II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Recitativo (Alto). O Wunderkraft der Liebe…
Continuo (Violoncello, Cembalo, Organo)
3. Aria (Tenore). Ach, ziehe die Seele mit Seilen der Liebe…
Flauto traverso solo, Continuo (Violoncello, Cembalo, Organo)
4. Recitativo (Soprano). Ach, führe mich, o Gott, zum rechten Wege…
Continuo (Violoncello, Cembalo, Organo)
5. Aria (Basso). Bald zur Rechten, bald zur Linken…
Oboe I,II, Violino I,II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
6. Choral. Ertöt uns durch dein Güte…
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The cantata *Herr Christ, der einge Gottessohn* was composed for the 18th Sunday after Trinity, which in 1724 fell on 8th October. The gospel passage that was traditionally read on that day, and which was discussed in the sermon, tells a complicated story: it relates the theological disputes between Jesus and the Pharisees. When they ask the trick question – about which is the greatest of the commandments – Jesus gives a double answer: love God and love thy neighbour. Jesus is then asked by the Pharisees about the nature of Christ who, in the Bible, is referred to both as the son of David and the Lord of David. The first strophe of the hymn chosen for this cantata seems to provide the New Testment answer: Christ is the Son of God. The hymn itself, 'Herr Christ, der einig Gotts Sohn' ('Lord Christ, the only Son of God'), which is sung to this day in the Evangelical church, is one of the Refomation hymns that was published in 1524; it is by the first poetess of the Protestant church, Elisabeth Cruciger (née von Meseritz; 1505–1535) who, like Luther's wife Katharina von Bora, was first a nun but, influenced by the Reformation, left the nunnery and in 1524 married the Magdeburg clergyman (and later professor of theology in Wittenberg) Caspar Cruciger. Bach's librettist has, as usual, adopted the first and last verses of the hymn unaltered, and has converted the middle verses into a twofold sequence of recitatives and arias.

The centre of musical gravity undeniably lies in the opening chorus, an animated piece in 9/8-time, which derives its particular character from two features. Firstly, however lively the other parts may be, the *cantus firmus* is presented grandly in broad, bar-long note values, and it is presented – exceptionally – in the alto rather than the soprano (a peculiarity that Bach had tried out sixteen weeks earlier in the chorale cantata for the second Sunday after Trinity, *Ach Gott, vom Himmel sieh darein* [*Ah God, from heaven look on us*], BWV 2). Secondly, there is an agile, virtuosic and extremely high-pitched flute part that Bach has entrusted to a 'Flauto piccolo', a recorder in f" (one octave higher than the alto recorder). This flute part is evidently the musical equivalent of the text lines: 'Er ist der Morgensterne, / sein' Glanz streckt er so ferne / vor andern Sternen klar' ('He is the morning star, / His gaze reaches out so far, / More brilliant than other stars'), the illustration of the twinkling morning star in the firmament. The unusual scoring in itself must have come as a sensation for musical

connoisseurs among the Leipzig congregation: the piccolo recorder was not in common use as a concert instrument, and was also a novelty in Bach's cantatas. Admittedly he had made a first attempt in this direction two weeks earlier with the cantata *Liebster Gott, wenn werd ich sterben* (*Dearest God, when shall I die*, BWV 8), which has a similarly brilliant *flauto piccolo* part – but, as alterations to the original part reveal, in that case the piccolo player seems to have dropped out at short notice, and the part had to be played on a nomal transverse flute.

In the following twofold sequence of recitatives and arias, the four vocal soloists come into their own. The point of reference for the first pair of movements is the gospel's message of love. Alluding to the second and third verses of the original hymn, the alto recitative (second movement) praises God's love for His creatures and the tenor aria (third movement) rings out as the heartfelt plea of the faithful for the love of Jesus and its invigorating, illuminating and even incendiary effect. As so often in his chorale cantatas, Bach combines an extxemely taxing tenor part with a transverse flute solo that is no less demanding, and lets the two virtuosos compete in lively figuration, thereby clearly emphasizing the important words 'kräftig', 'erleuchte' and 'entbrenne' ('powerfully','enlighten' and 'burn'). The second pair of movements is a prayer for God's guidance, for the Saviour's leadership and for protection from error and falsehood. The short soprano solo (fourth movement) is followed by a highly individual bass aria in the manner of a polonaise (fifth movement) which, with its constant alternation of strings and oboes, offers an impressive musical illustration of the beginning of the text, 'Bald zur Rechten, bald zur Linken lenkt sich mein verirrter Schritt' ('Soon to the right, soon to the left / My errant path turns') – a metaphor for the Christian's indecision. In the concluding chorale – the text of which is a prayer, in a musically simple form consisting of the original hymn strophe with its melody unaltered – the voice of the congregation seems to be heard.

Klaus Hofmann 2004 (Vol. 26)

Production Notes (BWV 96)

This work has been handed down in the form of Bach's own handwritten full score and the original parts. There are indications that the instrumentation and other aspects of the work were changed when the work was perfomed on subsequent occasions after the first performance, most likely in 1734 and 1747. The first and third movements in particular present problems in this regard.

As regards the first movement, the wind instrument parts rushing around in semiquavers were allocated on the occasion of the first performance in 1724 to the 'Fiauto piccolo'. In modern Italian spelling this would be written as 'Flauto piccolo'. 'Flauto' is the standard vertical flute, i.e. the recorder. In both the full score and the part notation, use of the French violin clef (treble clef positioned on the bottom line of the staff) indicates that this is indeed a recorder part. But this part was given to the violin (*violino piccolo*, referring to a violin tuned a major third higher than nomal) for the perfomance in 1734, and the part is written in the key of D major, a minor third lower. (The original *flauto piccolo* part has not been struck out with diagonal lines.) For the later performance the *traverso* part in the third movement has also been rewritten for *violin piccolo*, but for some reason large slanting lines have been inserted to indicate that the part is not to be used. It is not clear exactly when these slanting lines were added, but it is quite possible that the *flauto traverso* may have been used as an *obbligato* instrument in the third movement. For the present perfomance we are using the *fiauto piccolo* (sopranino recorder) in the first movement and the *flauto traverso* it the third movement.

A 'corno' part was originally created to play the alto cantus firmus in the first movement, but a 'trombona' part was produced for the later performance in 1747. Taking account of the frequent appearance in this piece of non-harmonic tones, we have decided to have this part played on the slide horn.

There are two untransposed continuo parts in this cantata, one of which contains harmonic figuration thoughout the work. The organ part, which is usually played in this work, needs to be transposed down a whole tone. This suggests that this figured, untransposed part should be played by a harmony instrument other than the organ, and we have allocated it therefore to the harpsichord.

Masaaki Suzuki 2004 (Vol. 26)

Vol. 27 – Leipzig 1724

Of the three cantatas by Johann Sebastian Bach on this CD, two – *Wo soll ich fliehen hin*, BWV 5 and *Mache dich, mein Geist, bereit*, BWV 115, take us straight into the Leipzig Thomaskantor's second year of service, and they form part of the major church music project known as the Chorale Cantata Year. Bach planned to produce a cycle of cantatas for every Sunday and feast day in the church year, each work based on a specific hymn with subject matter that was appropriate for the day in question. Without doubt this project was undertaken with the foreknowledge of the Leipzig clergy, in particular with the preachers in the principal churches, St. Nicolai and St. Thomas, where Bach's cantatas were performed on alternate weeks. According to an older custom (from approximately 1690), the hymn upon which the cantata was based could also be a topic for the preacher to examine. Part of the agreed plan seems to have been a specific textual/musical concept according to which, in Bach's setting, the first and last verses of the hymn remained textually unaltered – and retained the melody with which it was traditionally associated – but the inner strophes were to appear in reworked form, as recitatives and arias. A specialist who was versed both in poetry and theology was responsible for the reworkings, although his name is nowhere recorded, so we are forced to rely upon informed guesswork to determine his identity. There is much to suggest that he was the former deputy headmaster of the Thomasschule, Andreas Stübel (1653–1725). Bach's project, which began on the first Sunday after Trinity (i.e. two weeks after Whitsun) in 1724, was to have lasted until Trinity of the following year. But the series of cantatas broke off with the work for Palm Sunday (a week before Easter) 1725; a further fourteen cantatas would have been required to complete the cycle. The reason for this sudden cessation is unknown; it may have been caused by the death of the librettist (Stübel died unexpectedly on 31st January 1725) and a resultant lack of suitable textual material. Soon afterwards, Bach gradually began to complete the cantata year but, because he no longer had access to suitable reworkings, had to be content with using either the hymn in unaltered form or some other solution. The third cantata on this disc, *Ein feste Burg ist unser Gott*, BWV 80, is an example of these cantatas composed 'after the event'.

Klaus Hofmann 2005 (Vol. 27)

Ein feste Burg ist unser Gott, BWV 80

(A mighty fortress is our God)

Kantate zum Reformationsfest (31. Oktober 1724?) • Jüngere Leipziger Fassung / Revised Leipzig version
Text: [1, 2, 5, 8] Martin Luther 1528/29; [3, 4, 6] Salomo Franck 1715
Oboe I (auch Oboe d'amore, Oboe da caccia), Oboe II (auch Oboe d'amore), Oboe III (auch Taille), Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Ein feste Burg ist unser Gott...
Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Aria [& Choral] (Basso, Soprano). Alles, was von Gott geboren...
Oboe, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
3. Recitativo (Basso). Erwäge doch, Kind Gottes, die so große Liebe...

Continuo (Violoncello, Cembalo, Organo)
4. Aria (Soprano). Komm in mein Herzenshaus...
Continuo (Violoncello, Cembalo, Organo)
5. Choral. Und wenn die Welt voll Teufel wär...
Oboe d'amore I, II, Taille, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
6. Recitativo (Tenore). So stehe dann bei Christi blutgefärbten Fahne...
Continuo (Violoncello, Cembalo)
7. Aria (Alto, Tenore). Wie selig sind doch die, die Gott im Munde tragen...
Oboe da caccia, Violino solo, Continuo (Fagotto, Violoncello, Cembalo, Organo)
8. Choral. Das Wort sie sollen lassen stahn...
Oboe d'amore I, II, Taille, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

Bach's chorale cantata for the Reformation Festival (celebrated each year on 31st October) has a complicated history that remains somewhat unclear to this day. Unlike the majority of the chorale cantatas, it was not composed during Bach's second year of service in Leipzig, 1724/25, but is a later work. A fragmentary score by Bach, which breaks off in the second movement and – to judge by the paper used – comes from the period 1728–1731, contains an early version of the cantata (BWV 80b) in which, in place of the great introductory chorus of the later version, there is a simple four-part chorale setting. As far as we can tell, however, this early version was in itself not a new work but was largely based on a cantata for the third Sunday in Lent (Oculi) that started with the words *Alles, was von Gott geboren* (*All that which of God is fathered*, BWV 80a); Bach wrote this in 1715 to a text by Salomo Franck (1659–1725), the Weimar court poet, for a church service at the palace chapel there. Unfortunately this 'original' is lost; all that has survived is its text. By way of the early version, however, this Weimar composition was incorporated – probably with only minor alterations – into the final version of the cantata *Ein feste Burg ist unser Gott* recorded here. All of the arias and recitatives of the Reformation cantata come from the Weimar piece. The Leipzig additions are the monumental opening chorus, a setting of the first verse of what is certainly the most famous hymn by the poet and composer Martin Luther (1483–1546), and the chorus using its third verse, 'Und wenn die Welt voll Teufel wär' ('And if the world were full of devils'). Moreover, Bach retrospectively included the second strophe of the hymn in the aria 'Alles, was von Gott geboren' ('Everything that is born of God'). This was possible because this aria – even in the Weimar version – used the melody of Luther's hymn as an instrumental *cantus firmus*, played by the oboe. This could easily be adapted into an additional soprano part for the presentation of the second verse of the hymn. This second verse, 'Mit unsrer Macht ist nichts getan' ('By our own strength nothing can be achieved') originally served as the conclusion of the Weimar cantata, in a simple four-part setting. In its place Bach now took the fourth verse, 'Das Wort sie sollen lassen stahn' ('They shall leave His word behind'); he seems also to have taken the opportunity to rework the music of this final chorus extensively.

As a result, therefore, all four strophes of the hymn were linked with sections of the Weimar composition. As for the time at which the cantata attained its final form, we can only say that this cannot have been before the composition of the early Leipzig version, i.e. not before 1728, and cannot have been later than the mid-1740s, because the oldest source for the final version – a copy in the hand of Bach's pupil and son-in-law Johann Christoph Altnickol (1719–1759) – dates from that period.

The opening chorus in this cantata is one of the finest in all of Bach's cantatas. The movement is cast as a motet without instrumental prelude or interludes, and thus clearly alludes stylistically to the vocal polyphony of the sixteenth century. All of the lines of the hymn are presented one after another, in strict imitation. The themes are derived with varying degrees of freedom from the hymn melody.

The highlight of the contrapuntal structure, however, is a *cantus firmus* canon that is given not to the voices but to three oboes in unison in the high register and to the *basso continuo* with organ and violone (double bass) in the low register.

As their texts suggest, the two arias that follow – 'Alles, was von Gott geboren' ('Everything that is born of God') and 'Komm in mein Herzenshaus' ('Come into my heart's dwelling') – offer an effective contrast between musical depictions of the turmoil of battle and of simple emotional sensitivity. In the chorale movement 'Und wenn die Welt voll Teufel wär' ('And if the world were full of devils') Bach takes the defiant, challenging text of the third verse of the hymn, presented by the chorus in powerful unison, as his cue to unleash the martial din of battle in the orchestra. A further emotional contrast is formed by the duet 'Wie selig sind doch die, die Gott im Munde tragen' ('How blessed are they who bear God in their mouths'), a beautiful, expressive movement with exquisite instrumental writing which, with its constant imitative use of the *oboe da caccia* and solo violin, contains elements of subtle chamber music. In the vocal parts, however, especially at the introduction of the lines 'Wie selig sind doch die' ('How blessed are they') and 'doch selger ist das Herz' ('But happier still is the heart') in parallel thirds and sixths, the music is characterized by fervour and emotional warmth.

If the origins of Bach's Reformation cantata were far from straightforward, the same goes for its later history. During the time he spent as an organist in Halle (1746–1764) Wilhelm Friedemann Bach (1710–1784), the eldest son of the *Thomaskantor*, arranged the two great choral movements in the cantata – the introductory chorus and the fifth movement – for a performance of his own as 'Reformation music' and, to this end, he added parts for trumpets and timpani. This extremely effective addition was regarded as authentic when the first complete Bach edition (1870) was prepared in the 19th century, and so the cantata was then published with printed trumpet and timpani parts, which were duly used for performances thereafter. Evidently it was thought improbable that Bach would have done without the splendour of these 'regal' instruments, especially at the Reformation Festival. But that is exactly what had happened – and there was a specific political reason for this: in 1697 the Elector of Saxony, Augustus the Strong, had converted from Lutheranism to the Roman Catholic faith in order to compete for the Polish throne, and after that a certain degree of restraint was called for – also musically – in celebrating the Reformation Festival in the Evangelical churches of the region. Of course Halle was under Brandenburg-Prussian rule at the time, and here it was fully expected that the triumph of the Lutheran teachings would be celebrated with drums and trumpets – as was the case in the arrangement by Bach's son.

Klaus Hofmann 2005 (Vol. 27)

Production Notes (BWV 80)

We do not know for sure how this cantata came into being. As indicated in the commentary by Klaus Hofmann, it is based on the cantata BWV 80a, which was written in 1715 during Bach's Weimar period for Oculi, the fourth Sunday before Easter in the Lutheran church calendar. Bach is known to have revised the work during his Leipzig period, and it is this revision that now bears the catalogue number BWV 80b, but it is not known when BWV 80b was first performed. The extant materials relating to this work are the following:

1) BWV 80a: Vocal text only.
2) BWV 80b: Bach's own score is extant in the form of one page only (the first page) divided into three parts, which are housed in the collections of the Musée Adam Mickiewicz in Paris, the Saltikov Museum in St. Petersburg and of William Scheide of Princeton in the United States. It comprises the first movement (fourpart chorale) and the second movement (aria for soprano and bass) up to the

twentieth bar. The second page onwards and all the original parts have been lost.
3) BWV 80: Bach's own score and the original parts have been lost. The earliest extant material is the manuscript of the full score in the hand of J.S. Bach's son-in-law Johann Christoph Altnickol.

Christoph Wolff takes the view that BWV 80b, the version that Bach revised in Leipzig, received its first performance in 1723, while the Bach Compendium indicates the possibility that it was performed in a version that no longer exists, assuming that it was actually performed among the chorale cantatas in 1724. Considering the watermark on the fragment of Bach's own manuscript of BWV 80b in St. Petersburg, Frieder Rempp states in the editorial notes to the score contained in the New Bach Edition that the work was first performed in 1727, 1728 or 1731, an opinion which accords with that of Klaus Hofmann.

Considering, therefore, that our series is concerned with the chorale cantatas dating from 1724 and 1725, this cantata should by rights have been performed at a later stage. Bearing in mind that the year of the first performance is unclear and also that there is no other chorale cantata dating from 1724 which could have been performed on the Reformation Festival, which would have invariably have been celebrated every year, however, we have decided to emphasize the character of BWV 80 as a chorale cantata, to take our cue from the Bach Compendium, and thus to perform the work as one of the chorale cantatas.

Masaaki Suzuki 2005 (Vol. 27)

Wo soll ich fliehen hin, BWV 5
(Where shall I find refuge)

Kantate zum 19. Sonntag nach Trinitatis (15. Oktober 1724)
Text: [1, 7] Johann Heermann 1630; [2–6] anon.
Tromba da tirarsi, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Wo soll ich fliehen hin...
Tromba da tirarsi, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo (Basso). Der Sünden Wust hat mich nicht nur befleckt ...
Continuo (Violoncello, Organo)
3. Aria (Tenore). Ergieße dich reichlich, du göttliche Quelle...
Viola solo, Continuo (Violoncello, Organo)*
[Please see notes by Masaaki Suzuki]*
4. Recitativo a tempo (Alto). Mein treuer Heiland tröstet mich…
Oboe I, Continuo (Violoncello, Organo)
5. Aria (Basso). Verstumme, Höllenheer…
Tromba da tirarsi, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
6. Recitativo (Soprano). Ich bin ja nur das kleinste Teil der Welt…
Continuo (Violoncello, Organo)
7. Choral. Führ auch mein Herz und Sinn…
Tromba da tirarsi, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The cantata for the nineteenth Sunday after Trinity was first heard at the church service on 15th October 1724. The gospel passage that is traditionally read on that day, and which the sermon would elaborate upon, Matthew 9, 1–8, tells how Jesus heals a palsied man with the words 'Son, be of good

cheer; thy sins be forgiven thee'. It is to this that the cantata alludes. In a way it gives voice to the believer who, oppressed by the burden of his own sins, recalls our redemption through Jesus' death and takes comfort, strength and confidence from that. The hymn text that forms the basis of the cantata (the first and last strophes of which are – as usual – left unchanged within the framework of the cantata) was written by the Silesian poet and theologian Johann Heermann (1585–1647), the most important Evangelical hymn writer between Martin Luther and Paul Gerhardt; the melody goes back to the Flemish composer Jakob Regnart (1540–1599). Of this eleven-verse hymn, Bach's text editor in Leipzig modified the inner strophes – sometimes with considerable freedom – to form a sequence of three recitatives and two arias. As though by stages, the cantata movements lead us from a situation of desperate helplessness, through the burgeoning of hope and the plea to be included in the forgiveness of sins, to comfort and certainty and to the strength and courage to defy the assaults of Hell. Finally comes the assurance of the believer that, purified by the blood of Christ, he can one day 'den Himmel … ererben' ('inherit Heaven') and a prayer for God's guidance towards lasting faith.

Bach's opening chorus follows a pattern tried and tested several times in the preceding cantatas. The overall image is characterized by a *concertante* orchestral part in which, one at a time, the individual lines of the hymn are embedded. The hymn tune is present as a *cantus firmus* in long note values in the soprano, amplified and emphasized by a brass instrument – in this case a slide trumpet ('tromba da tirarsi'). The alto, tenor and bass join in contrapuntally, mostly connected to each other by means of imitation, but on occasion also singing homophonically. A peculiarity of the movement is that the thematic material both of the lower vocal parts and of the orchestra is derived from the falling fifth in the first line of the chorale, so that the instruments also seem to be constantly asking: 'Where shall I find refuge?'

In the two arias Bach shows that his artistry still held some surprises, even after twenty earlier chorale cantatas of this type. The virtuosic *perpetuum mobile* of the solo instrument in the tenor aria 'Ergieße dich reichlich, du göttliche Quelle' ('Flow in abundance, o divine spring') is evidently directly inspired by the image of gushing spring water. The solo instrument is not specifically indicated by Bach. The solo line is written in the first violin part, however, which suggests that it was to be played by the primarius of the ensemble, even though the clef indicates that it was intended for another instrument, perhaps a viola but more probably a *violoncello piccolo*, an instrument in the middle register with which Bach was then experimenting in various ways; by giving such an instrument this agile solo, he would have been offering his Leipzig audience something new and unexpected.

The low trumpet (in B flat), which appears with an extremely virtuosic part in the aria 'Verstumme, Höllenheer' ('Fall silent, ye host of hell'), was probably just as new and unexpected for the Leipzig cantata listener; here it even seems to compete with the solo bass. The tone of the aria is warlike and heroic. With the call 'Verstumme!' ('Fall silent'), the 'Höllenheer' ('host of hell') is told to desist, and the alternation of *piano* and *forte* in the orchestra seems to reflect the way in which it falls silent – though, admittedly, it soon rises up again.

Peace and order then return with the simple fourpart final chorale, formulated as a prayer.

Klaus Hofmann 2005 (Vol. 27)

Production Notes (BWV 5)

The obbligato instrument in the third movement

This work exists in the forms of Bach's own manuscript (in the British Museum) and the original parts (in the Bach-Archiv Leipzig). There are therefore no major problems as regards performance, although the selection of an *obbligato* instrument for the third movement, a tenor aria, does pose a problem.

This fluid *obbligato* part, which seems to overflow with God's bountifulness, is written in the alto clef in Bach's own score, but Bach does not specify the instrument for which it is intended. In the original parts it is included in the first violin part rather than in the viola part, but it is the only movement in the first violin part written in the alto clef. But a close examination of the part shows that it never calls for a pitch lower than the violin's lowest note of G, and it can therefore be played on either the viola or the violin. Alfred Dürr has suggested that it was intended for the violoncello piccolo (p. 152 in the editorial report I/24 of the New Bach Edition), but the pitch range makes it hard to support this assertion.

On this occasion, since the use of a different clef implies that a different instrument was used even if the player was the same, we have allocated the part to the viola.

Masaaki Suzuki 2005 (Vol. 27)

Mache dich, mein Geist, bereit, BWV 115
(Make yourself ready, my spirit)

Kantate zum 22. Sonntag nach Trinitatis (5. November 1724)
Text: [1, 6] Johann Burchard Freystein 1695; [2–5] anon.
Corno, Flauto traverso, Oboe d'amore, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Mache dich, mein Geist, bereit…
Corno, Flauto traverso, Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Alto). Ach schläfrige Seele, wie? ruhest du noch?…
Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
3. Recitativo (Basso). Gott, so vor deine Seele wacht…
Continuo (Violoncello, Organo)
4. Aria (Soprano). Bete aber auch dabei…
Flauto traverso, Violoncello piccolo, Continuo (Contrabasso, Organo)
5. Recitativo (Tenore). Er sehnet sich nach unserm Schreien…
Continuo (Violoncello, Organo)
6. Choral. Drum so lasst uns immerdar…
Corno, Flauto traverso, Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's chorale cantata for the 22nd Sunday after Trinity was written for 5th November 1724. The text of the hymn upon which it is based is by the Dresden court official Johann Burchard Freystein (1671–1718); the melody is from the seventeenth century. The hymn is an exhortation to the Christian to be alert and to pray. Any connection with the gospel reading for that Sunday (Matthew 18, 23–35, the parable of the unforgiving servant (who was generously exonerated of his debts by the king, but who pursued his own debtors all the more mercilessly), is marginal and only heard in passing, for instance in the soprano aria with the words 'Bitte bei der großen Schuld / deinen Richter um Geduld' ('In your great guilt, request patience from your Judge'). Maybe it was the task of the preacher to establish a stronger connection between the cantata text and the gospel reading.

As so often in the introductory choruses of his cantatas (and as we hear in *Wo soll ich fliehen hin*), Bach works the hymn verse into a *concertante* orchestral part. The *cantus firmus* is in the soprano, supported by a horn. The alto, tenor and bass accompany the melody in a partly imitative, partly homophonic setting. On this occasion the orchestral part is thematically quite independent. As with the earlier cantatas for the fourteenth and seventeenth Sundays after Trinity, *Jesu, der du meine Seele* (BWV 78) and *Ach, lieben Christen, seid getrost* (BWV 114), Bach uses the chaconne – a highly stylized dance from the French opera tradition, characterized especially by its *ostinato* and variation elements. The orchestral writing is notable for its unusual transparency and colour: above the *basso continuo* there are no more than three instrumental lines: a transverse flute, an oboe d'amore and (gathered into a single line) the two violins and viola. As the movement progresses, this chamber music-like interplay is given considerable exposure. The musical representation of the textual content is confined to illustrating individual words auch as 'fleh' ('entreat') or 'Versuchung' ('temptation') by means of chromaticism or harmonic darkenings.

The two arias in the cantata are both display pieces in their own ways. The alto aria 'Ach schläfrige Seele, wie? ruhest du noch?' ('Oh, sleepy soul – Are you still at rest?') begins as a musical sleep scene of a kind that could have graced any opera of the time. Above slowly advancing string harmonies a ponderous siciliano melody advances; then, out of the orchestral texture, an oboe d'amore solo emerges, only to lead back to a long, peaceful, quasi-'sleeping' note. The text of the vocal line is not a tribute to sleep but an exhortation to be alert and a warning of danger to the soul: 'Es möchte die Strafe dich plötzlich erwecken / und, wo du nicht wachest, / im Schlafe des ewigen Todes bedecken' ('Punishment might suddenly awaken you and, if you were not alert, conceal you in the sleep of eternal death'). The threatening aspect of the situation is emphasized dramatically in the music by a sudden increase in tempo from *Adagio* to *Allegro*.

The soprano aria 'Bete aber auch dabei' ('But you should also pray') forms the greatest possible contrast; everything theatrical is alien to it. Its text deals with prayer, with the plea for God's patience and for the forgiveness of sins, and the music surrounds the words with an atmosphere of humility and devotion. At the same time it is an exquisite piece of chamber music. Above the discreet harmonic support of the *basso continuo*, the flute and *violoncello piccolo* play their expressive melodic lines and continue without any interruption, whilst at times the solo voice joins in with a noble *cantilena*, almost like a third melodic line.

The beautiful and simple concluding chorale releases the listener with the conclusion: 'Drum so lasst uns immerdar / wachen, flehen, beten…' ('Therefore let us forever be alert, entreat and pray…').

Klaus Hofmann 2005 (Vol. 27)

Vol. 28 – Leipzig 1724

If' the four cantatas by **Johann Sebastian Bach** on this CD take us into the second year of Bach's service as Thomaskantor in Leipzig, to November and December 1724. They were written for four consecutive Sundays in the context of the so-called 'Chorale Cantata Year'. According to the plan for this great church music project (which Bach did not quite succeed in completing), every Sunday and feast day of the year was to be provided with a cantata based not on the gospel reading for the day, as would have been expected, but on a popular hymn. Part of the project – an element that must have been agreed with the Leipzig clergy – was a concept for the text and music according to which, in Bach's setting, the first and last strophes of the hymn were to remain textually unchanged and with their usual melody, but the inner strophes were freely adapted to form recitatives and arias. A specialist – in both poetry and theology – was on hand to rework the text, but his name does not appear anywhere and so we are forced to rely upon speculation concerning his identity. There is much

to suggest that Andreas Stübel (1653–1725), the former deputy headmaster of the Thomasschule, was the man responsible. The choice of hymns was generally made in such a manner that they suited the Bible readings for the day in question, in particular the gospel readings that formed the basis of the sermon. We must presume that the priest also discussed the hymn text, and it is likely that the hymn was also sung by the congregation.

Klaus Hofmann 2005 (Vol. 28)

Nun komm, der Heiden Heiland, BWV 62
(Now come, saviour of the gentiles)

Kantate zum 1. Advent (3. Dezember 1724)
Text: [1, 6] Martin Luther 1524; [2-5] anon.
Corno, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo (Organo e Violone)

1. [Chorus]. Nun komm, der Heiden Heiland ...
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Aria (Tenore). Bewundert, o Menschen, dies große Geheimnis ...
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
3. Recitativo (Basso). So geht aus Gottes Herrlichkeit und Thron ...
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Basso). Streite, siege, starker Held! ...
Violini I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
5. Recitativo (Soprano, Alto). Wir ehren diese Herrlichkeit ...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
6. Choral. Lob sei Gott, dem Vater, ton ...
Corno, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

To a greater extent than in any other cantata, the first words of the text betray that this work was intended for use in the context of a church service: 'Nun komm, der Heiden Heiland' ('Now come, saviour of the gentiles') is a cantata for the first Sunday in Advent. On this day, which marks the beginning of the church year, Christians reflect upon the gospel for the day, Matthew 21, 1–9 – the entry of Jesus into Jerusalem. The hymn that forms the basis of the cantata, which is still sung today in the Evangelical church, is by the reformer, poet and musician Martin Luther (1483–1546), which in turn is based on the hymn *Veni redemptor gentium* by Bishop Ambrose of Milan (339–397) and its melody that dates from the twelfth century at the latest. In Bach's chorale cantatas the outer strophes remain unchanged but the inner strophes are reworked as texts for recitatives and arias; the same procedure is followed on the other cantatas on this disc. The hymn – and thus the cantata – make the analogy between Jesus entering Jerusalem and Jesus entering the world, the miracle of the virgin birth and mystery of the incarnation of the son of God, who, 'Gott von Art und Mensch, ein Held' ('God by kind and man, a hero') – as Luther puts it – who takes the earthly course that God has decreed in order 'uns Gefallne zu erkaufen' ('to redeem us, the fallen ones').

Bach's opening chorus follows the usual pattern, according to which the hymn is heard line by line within a *concertante* orchestral setting. The hymn tune appears as a *cantus firmus* in the soprano, reinforced by a horn. On this occaison Bach has transplanted the melody from 4/4 to 6/4, in the process lending it great flexibility. The alto, tenor and bass form a united vocal group, presenting melodic material that is mostly derived from the hymn melody (lines l, 2 and 4) and is otherwise based

on the orchestral *ritornello* (line 3). This *ritornello* is thematically independent of the hymn tune, although it quotes the opening line of the hymn in the first bars (continuo) and at the end (oboes).

The B minor of the opening chorus is followed by G major: a joyful liveliness and dance-like charm characterize the tenor aria 'Bewundert, o Menschen, dies große Geheimnis' ('Wonder, o men, at this great secret'). The dance-like mood has a specific justification: here Bach has used a contemporary dance form that he also liked to use in his instrumental music. In purely musical terms, the movement is a *passepied*.

The bass aria 'Streite, siege, starker Held' ('Fight and be victorious, strong hero') stands in marked contrast to the preceding tenor aria. Here the heroic element is to the fore, and the broken triads in the instrumental part are reminiscent of fanfares; the constant orchestral unison is an expression of power. Here, unmistakably, Bach comes close to opera.

The fifth movement, the duet-recitative 'Wir ehren diese Herrlichkeit' ('We honour this magnificence') is also a genuine *scena*: the two singers seem to be approaching the crib in Bethlehem with restraint and caution, though also ceremonially.

The cantata draws to a close with the final verse of the hymn, in praise of the Holy Trinity.

Klaus Hofmann 2005 (Vol. 28)

Production Notes (BWV 62)

Instrumentation of the fourth movement

In the score in Bach's own hand, the fourth movement of this cantata appears to be accompanied by continuo alone, but the original parts specify that the first and second violins and the violas should play together in unison an octave higher. We have therefore incorporated unison strings into the instrumentation.

Instrumentation of the continuo

The three surviving continuo parts of this cantata include one for a melody instrument entitled 'Continuo', incorporating harmonic figures in the third, fifth and sixth movements. These figures would probably have been realised by a harmony instrument other than the organ, and we have therefore decided to make partial use of the harpsichord in this performance.

Masaaki Suzuki 2005 (Vol. 28)

Wohl dem, der sich auf seinen Gott, BWV 139

(Happy is the man who on his God)

Kantate zum 23. Sonntag nach Trinitatis (12. November 1724)
Text: [1, 6] Johann Christoph Rube 1692; [2-5] anon.
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Wohl dem, der sich auf seinen Gott …
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Tenore). Gott ist mein Freund; was hilft das Toben …
Violino concertato I, II, Continuo (Violoncello, Cembalo) [* violin 2 obbligato reconstructed by Nobuaki Ebata & Masaaki Suzuki; see Production Notes]*
3. Recitativo (Alto). Der Heiland sendet ja die Seinen …
Continuo (Violoncello, Cembalo)
4. Aria (Basso). Das Unglück schlägt auf allen Seiten …

Oboe d'amore I, II, Violino solo, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo)
5. Recitativo (Soprano). Ja, trag ich gleich den größten Feind in mir ...
Violino I, II, Viola, Continuo (Violoncello, Contrabbasso, Organo)
6. Choral. Dahero Trotz der Höllen Heer! ...
Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The cantata *Wohl dem, der sich auf seinen Gott* was written for the 23rd Sunday after Trinity, which in 1724 fell on l2th November. The textual and musical basis is the hymn of the same name by the then well-known poet Johann Christoph Rube (1665–1746). At that time it was sung to the melody of *Machs mit mir, Gott, nach deiner Güt* which, in its most usual version, was by Bach's most famous predecessor as Thomaskantor in Leipzig, Johann Hermann Schein (1586–1630). The hymn originally contained five verses; the text of the third movement, 'Der Heiland sendet ja die Seinen recht mitten in der Wölfe Wut' ('Indeed the Saviour sends his people in mong the angry wolves.') is a free addition, apparently with the intention of creating a connection with the gospel reading for the Sunday in question – Matthew 22, 15–22. This passage is about the Pharisees who ask Jesus the trick question of whether it is lawful to give tribute to Caesar, and receive the answer: 'Render therefore unto Caesar the things which are Caesar's; and unto God the things that de God's'. The words 'Wölfen' ('wolves') and 'der Bösen Rotte' ('the evil throng') refer to the Pharisees and, more generally, to the enemies of Jesus; the term 'weisen Ausspruch' ('wise sayings') refers to his reply. A further clear allusion to the gospel reading is found in the fifth movement, a soprano recitative, with the words 'Ich gebe Gott, was Gottes ist' ('I render unto God what belongs to God'). Otherwise, however, the cantata text follows the hymn and goes its own way. It is about the happiness of those who rely upon God with childlike trust, and about the friendship of God, who protects His people from all evil. These motifs are varied virtually throughout the cantata.

Bach's opening chorus follows the pattern that had beome more or less a standard fomula over the preceding five months, during which he had written and presented some 25 chorale cantatas. The overall sound is characterized by *concertante* orchestral writing into which, one at a time, the individual lines of the hymn are embedded. The hymn tune itself is presented as a *cantus firmus* in long note values by the soprano; the lower voices join in contrapuntally. Mostly they are linked together by imitation, and motivically derived from the melody heard in the soprano. In this cantata, following this principle, the alto, tenor and bass form a *fugato* on theme derived from the firrst notes of each respective line of the hymn tune. Here, however, the lower parts proceed in a far livelier manner, that which was heard in minims and semibreves in the *cantus firmus* is presented in quavers and crotchets (i.e. four times faster) by the lower voices. Meanwhile the rising line of the opening motif of the orchestral *ritornello* that frames the movement (and which gives rise to the interludes) is also associated with the hymn tune. As well as strings, the orchestra includes two *oboi d'amore* which, as their name indicates, have an especially 'lovable' sound. Bach was particularly fond of using this instrument to express love, warmth, tenderness, sincerity and trust, and to describe the emotional sphere to which the last two lines of the hymn verse allude. The 'Wohl dem' ('Happy is the man') at the beginning of the hymn and the key-word 'wohlvergnügt' ('content') seem moreover to have inspired Bach to give the movement a particularly melodious character. The principal motif of the *ritornello* and the imitatory entries of the lower voices are almost always accompanied by the two *oboi d'amore* in parallel thirds or sixths. In addition, the two wind instruments join in the choral passages – almost like a fifth and sixth voice – and lend their 'lovable' sound to the choral sononty.

The tenor aria 'Gott ist mein Freund, was hilft das Toben' ('God is my friend; of what use is the fury') draws its energy from the contrast that is prescribed by the text: on one side God's friendship, the comfort and safety of the Christian who knows that God will protect him, on the other side the fury of the enemies, their falseness and hate. As the other cantatas of this period also reveal, Bach must

then have had access to an especially talented solo tenor, for whom this aria was specifically intended. The fury and mockery are represented by lively coloraturas; at the other extreme is the calm, secure 'Gott ist mein Freund' ('God is my friend'), which recurs many times as a kind of motto and must have made a lasting impression on Bach's audience. The accompanying instruments develop the contrasting thematic material in the trio section. As Bach's score and some of the original parts have gone astray, however, the second instrumental part is missing. It is assumed that this was for a second violin. When performing this cantata we are forced to resort to a reconstruction.

A similar loss has befallen the fourth movement, the bass aria 'Das Unglück schlägt auf allen Seiten' ('All around me misfortune wraps'), although to a lesser extent. Here, too, the vocal line is accompanied by two instrumental parts as well as continuo. One of these instrumental parts is for the two *oboi d'amore*; the other is – according to the surviving sources – for violin. This part, however, was written not for the première in 1724 but for a repeat perfomance twenty years later, and the violin was evidently substituted for an instrument that was no longer available – probably a *violoncello piccolo*, an instrument which would have played the part an octave lower than indicated in the later violin part. Musically this aria is a rather unusual construction in terms both of thematic invention and of form. One observes the thematically different structure of each instrumental part; evidently this was a musical depiction of how misfortune fetters mankind 'von allen Seiten' ('all around'). The oboes 'wrap their fetters' in a distinctive pattern of one long-held note followed by a few very fast ones, against the second part playing wide-reaching broken chords and dotted rhythms in the continuo. The form of the aria is chracterized by numerous changes of tempo and expression, corresponding to the textual content and the emotional variance between the key concepts of misfortune, sudden belp and comfort.

After the drama of the bass aria, calm and contemplation return in the fifth movement, a soprano recitative. The simple concluding chorale once more summarizes the content of the cantata and ends with the promise that was already heard in the opening strophe: 'Wohl dem, der Gott zum Freunde hat!' ('Happy is the man who has God as a friend!').

Klaus Hofmann 2005 (Vol. 28)

Production Notes (BWV 139)

The *obbligato* parts in the second movement and their restoration

In addition to the *obbligato* part milked *Violino I concertato*, this movement, a tenor aria, may well be missing another *obbligato* part. The obvious choice would be another violin, but in the original second violin part, only 'Aria Tacet' is marked at this point. Because of this, the editor of this work in the *Neue Bach-Ausgabe* (*New Bach Edition*), Andreas Glöckner, rules out the possibility that this was a duet for two violins and suggests that the part would have been played by a *flauto traverso* or an oboe.

An oboe appears again in an *obbligato* rôle in the fourth movement together with a violin, however, and such a repetition of the scoring would be highly unusual. On the other hand, while in duets combining *flauto traverso* with violin, the violin is generally set in a lower range than the flute, the extant violin part in BWV 139/2 is clearly conceived as the higher of the two parts.

This means that we need to look again at the possibility of a second violin. When Bach entrusted *obbligato* parts to two violins, he did not necessarily always ask for the parts to be played as a duet by the leaders of the first and the second violins; the duets are sometimes performed by two of the first violins while the second violins remain silent. (cf. BWV 7/4, BWV 42/6). The possibility cannot therefore be ruled out that, in the case of BWV 139/2 too, the *obbligato* part for a second violin for use in this movement was originally included in the lost dublette (the part used by the deputy principal).

Reconstructions for two violins have previously been made by William H. Scheide in *Bach-Studien 5* and Winfried Radeke in the Breitkopf edition. We have made a number of revisions while refening to these earlier materials.

Instrumentation of the continuo in the second, third and fourth movements

The extant materials relating to this cantata do not include the organ part used at the first performance; the extant organ part is most likely the one used in later perfomances of the work between 1732 and 1735. This part indicates that the organ should remain silent in the second, third and fourth movements. As is customary, we have decided to use the harpsichord instead of the organ in these movements.

Masaaki Suzuki 2005 (Vol. 28)

Ach wie flüchtig, ach wie nichtig, BWV 26

(Oh how fleeting, oh how trivial)

Kantate zum 24. Sonntag nach Trinitatis (19. November 1724)
Text: [1, 6] Michael Franck 1652; [2-5] anon.
Corno, Flauto traverso, Oboe I, II, III, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Ach wie flüchtig, ach wie nichtig ...
Corno, Flauto traverso, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Aria (Tenore). So schnell ein rauschend Wasser schießt, ...
Flauto traverso solo, Violino solo, Continuo (Violoncello, Cembalo)
3. Recitativo (Alto). Die Freude wird zur Traurigkeit ...
Continuo (Violoncello, Cembalo, Organo)
4. Aria (Basso). An irdische Schätze das Herze zu hängen ...
Oboe I, II, III, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
5. Recitativo (Soprano). Die höchste Herrlichkeit und Pracht ...
Continuo (Violoncello, Cembalo, Organo)
6. Choral. Ach wie flüchtig, ach wie nichtig ...
Corno, Flauto traverso, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

Bach's chorale cantata *Ach wie flüchtig, ach wie nichtig* was written for 19th November 1724, the 24th Sunday after Trinity. The cantata is based on a hymn that remains popular to this day, written and composed by the teacher Michael Franck (1609–1667) from Coburg; it is a meditation on the transience of human life and of all earthly goods. Clearly the gospel reading for that day, the story of the awakening of the Ruler's daughter (Matthew 9, l8–26), along with the theme of death, provided the impulse for the choice of hymn. In the cantata text, however, no further attention is paid to this aspect.

The imagery of the text inspired Bach to compose music of a similarly vivid nature. Right from the first bar, the instrumental introduction to the opening chorus – with its abrupt chords separated by pauses and its hurrying scale figures – illustrates the fleetingness and insubstantiality mentioned in the text. All the same, it then develops into a genuinely joyous piece of music in which the woodwind and strings, in rapid alternation, play the motifs to each other. In terms of form an technique, Bach largely follows his preferred pattern in chorale cantatas: surrounded by a thematically independent orchestral *ritornello* from which the interludes are derived, the hymn is presented one line at a time, with its

melody as a *cantus firmus* in longe note values in the soprano. Here, as in many other cantatas in this series, this is reinforced by a horn. The lower voices are in counterpoint with the *cantus firmus*, on this occasion generally not imitatively but homophonic, as a self-contained group. Bach had the extremely effective idea of letting the three lower voices declaim the individual lines of text in unison at the end of each choral passage, using a melodic formula derived from the beginning of the hymn.

The continuation of the cantata is also characterized by its pictorial character. In its instrumental parts for the flute and violin, and then also in the vocal line, the second movement – the tenor aria 'So schnell ein rauschend Wasser schießt' ('As quickly as rushing water') – paints a picture of a fast-flowing stream as an image of our life hurrying past, in which our sins correspond to droplets of water. The third movement, an alto recitative, tells how joy decays into sadness – a far-reaching coloratura culminates in an uneasy dissonance, just as beauty passes and death destroys everything. The following bass aria, with its unusual scoring for three oboes, is a genuine display piece, as one might expect to find in a secular rather than in a church cantata. Its rejection of the 'foolish world', with the words 'An irdische Schätze das Herze zu hängen' ('To hang our hearts on earthly treasures'), is set in a 'worldly' musical style, to be exact in the form of a courtly dance, a bourrée. A soprano recitative then returns us to a meditation about the frailness of human life and activity, and the simple concluding chorale follows suit although promising that in this transient world the God-fearing man will endure.

Klaus Hofmann 2005 (Vol. 28)

Production Notes (BWV 26)

Instrumentation of the continuo in the second movement

Most of the original parts were copied from Bach's own manuscript by Johann Kuhnau, but all but a very small section of the organ part is in the composer's own hand. The second movement clearly includes the indication 'Aria tacet'. We have therefore decided to use the harpsichord rather than the organ here.

Masaaki Suzuki 2005 (Vol. 28)

Du Friedefürst, Herr Jesu Christ, BWV 116

(You prince of peace, Lord Jesus Christ)

Kantate zum 25. Sonntag nach Trinitatis (26. November 1724)
Text: [1, 6] Jakob Ebert 1601; [2–5] anon.
Corno, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Du Friedefürst, Herr Jesu Christ ...
Corno, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Alto). Ach, unaussprechlich ist die Not ...
Oboe d'amore solo, Continuo (Fagotto, Violoncello, Organo)
3. Recitativo (Tenore). Gedenke doch...
Continuo (Fagotto, Violoncello, Organo)
4. Terzetto (Soprano, Tenore, Basso). Ach, wir bekennen unsre Schuld ...
Continuo (Violoncello, Organo)
5. Recitativo (Alto). Ach, laß uns durch die scharfen Ruten ...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
6. Choral. Erleucht auch unser Sinn und Herz ...
Corno, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's chorale cantata for the 25th Sunday after Trinity was first heard on 26th November 1724 at a service in Leipzig. The hymn, which is still sung today, is by Jakob Ebert (1549–1614), who taught at the university of Frunkfurt an der Oder around 1600; the melody is found in a collection of song settings published in 1601 by the *Kantor* in that city, Bartholomäus Gesius (c. 1560–1613). The choice of this hymn, in which Jesus is apostrophized as 'Friedefürst' ('prince of peace') and 'starker Nothelfer' (provider of 'strong succour'), has only a very generalized link to the gospel reading for that Sunday, Matthew 24, 15–28, which tells of the perils of mankind and the abomination of desolation at the end of the world. It will have been left to the preacher to connect the cantata with the content of the sermon.

In the opening chorus, Bach again remains true to type: the hymn strophe is presented line by line within a *concertante* orchestral setting. The hymn tune is used as a *cantus firmus* in the soprano, supported and emphasized by a horn. In the first two lines of text the other voices – which Bach nomally prefers to employ polyphonically – are used homophonically with the soprano's *cantus firmus* and thereby lend weight and a festive character to the salutation 'Du Friedefürst, Herr Jesu Christ, wahr' Mensch und wahrer Gott' ('You prince of peace, Lord Jesus Christ, true man and true God'). Polyphony comes to the fore all the more in the next two lines of the hymn, however; each of these starts with a *fugato* in the three lower voices, heard above the beginning of the theme of the orchestral *ritornello*.

The second movement, the alto aria 'Ach, unaussprechlich ist die Not' ('Oh, inexpressible is the distress'), is a lament that appeals directly to the listener. The solo voice and *oboe d'amore* perform a genuine duet, full of sighing and bewailing. Bach has captured the expression of deep sadness in the music with all the tools of his trade: sighing figures, suspensions and augmented, diminished or chromatic melodic intervals: the harmony is full of dissonances.

The tenor recitative that follows includes the text 'Gedenke doch, o Jesu, dass du noch ein Fürst des Friedens heißest!' ('Remember, however, o Jesus, that you are still called a prince of peace!'). The continuo surrounds this text with a melodic quotation from the hymn – its first eight notes. Bach could be certain that the congregation would have understood this allusion and would in their own minds have added the relevant words. 'Du Friedefürst, Herr Jesu Christ' ('You prince of peace, Lord Jesus Christ').

With the tercet 'Ach, wir bekennen unsre Schuld' ('Oh, we confess our guilt'), the cantata temporarily acquires a theatrical character. Here, too, there is no lack of sighing figures. The words 'Herz' ('heart') and 'Schmerz' ('pain') are emphasized with long notes, and the phrase 'es brach ja dein erbarmend Herz' ('Your merciful heart did indeed break') illustrates the 'breaking' with striking interruptions to the melodic line. This illustrative moment is also chracterized by the unusual *ritornello* theme that frames and divides the movement.

The alto recitative 'Ach, lass uns durch die scharfen Ruten' ('Oh, let us not bleed too violently'), in which Bach illustrates the 'scharfen Ruten' ('sharp rods'; God's punishment) with had dissonances, ending in a plea for lasting peace, expressed in a delicately ornamented cadence.

Klaus Hofmann 2005 (Vol. 28)

Vol. 29 – Leipzig 1724

The four cantalas by **Johann Sebastian Bach** on this disc come from his second year of service as *Thomaskantor* in Leipzig. 1724/25. A, central part of his work that year was a major church music project: the chorale cantata year. Bach's plan envisaged a cycle of cantatas for every Sunday and feast day of the church year, in which each individual cantata would be based on a specific hym on a subject

suitable for the day in question. The undertaking would cenainly have been agreed upon with the Leipzig clergy: indeed, they may even have suggested it. The starting point was a reflection upon traditions and the intention to reinvigorate an earlier Leipzig church service practice: in 1690 the pastor of St. Thomas's, Johann Benedikt Carpzov, had openly announced that, as in the previous year, he would henceforth discuss a 'good, beautiful, old, evangelical and Lutheran hymn' in each service. His director of music Johann Schelle – Bach's predecessor but one as *Thomaskantor* – offered 'to form these hymns as graceful music and to present them... before the sermon'. The impulse *per se* for Bach's chorale cantata project, however, was an anniversary: exactly 200 years earlier, in 1524, the first hymn books of the new evangelical church had appeared. In the orthodox Lutheran city of Leipzig, with its important theological faculty and its lively church (and church music) activities, this date did not pass unnoticed.

The starting point for the realization of the cantata project was clearly a specific textual and musical conception whereby, in Bach's setting, the first and last strophes of the hymn remained textually unaltered and retained the usual melody, whilst the texts of the inner strophes were reworked as the basis of arias and recitatives. The revision was entrusted to a poetically and theologically competent specialist – whose name is nowhere specified; we are forced to rely upon supposition to identify him. There is much to suggest that he was the fomer deputy headmaster of the Thomasschule, Andreas Stübel (1653–1725). Bach's project began on the first Sunday after Trinity (i.e. two weeks after Whitsun) in 1724 and should have run until Trinity the following year. A week before Easter 1725, however, the series broke off. The reason was probably a lack of suitable texts as a consequence of Stübel's death at the end of Janury 1725.

It is likely that the hymns were selected in close collaboration with the minister. As a rule, the chosen chorales were appropriate for the day in question, especially for its gospel reading, which formed the basis of the sermon. We may assume that the minister also comented on the hym text and placed it in the context of the gospel reading for that day.

Klaus Hofmann 2006 (Vol. 29)

Production Notes

Cornett and Trombone

One of the main features of the instrumentation of the cantatas featured on this disc is the use of a cornett and trombone ensemble. The curved cornett (It. *cornetto*, Ger. *Zink*) is a strege instrument consisting of two pieces of curved wood glued together after the bore has been hollowed out. The outside of the instrument is covered with leather after being finished to an octagonal cross-section. It has a mouthpiece based on the same principle as that of the trumpet although much smaller, and it is usually equipped with six finger-holes and a thumb-hole. It is able to play very fast passages like the violin, and for this reason it seems to have been one of the most important melody instruments between the l5th and 17th centuries.

It is not altogether clear when the trombone first came into use, but the name of this instrument appears in documents from the second half of the l5th century in forms such as *sacqueboute* (French), *sackbat* (English) and *Posaune* (German). In contast to the slide tumpet, the instrument possesses a slide consisting of two tubes connected at the bottom by a U-bow slide which makes it possible to play intervals by adjusting the length of the slide by only a half of the length that would be required if there were only a single tube. InteNals of a fourth or more are also possible. These features meant that the instrument became frequently used in ensembles, and it flourished greatly during the 17th century because it was considered capable ornamentation based on diminution.

Movements using an ensemble of cornetts and trombones are often written in a strict contapuntal style known as the *stile antico* although, in works by Bach such as BWV 3, 133 and 135, this is not necessarily so when cornets and trombones are used alone to double the vocal parts in a chorale. Pieces based on this former style do not have separate parts for the instruments, which always follow the vocal lines of the choir. The absence of preludes or postludes in such pieces reflects the fact that they were conceived in the style of the l7th-century motet in which the choir sings from the beginning of the work. BWV 2, 38 and 101 are all typical exmples of this style. It is surely no coincidence that the opening choruses of all three works are all reflections on human sin and that their texts are concerned with the tragic outcome brought about by sin and plaints arising out of suffering.

Masaaki Suzuki 2006 (Vol. 29)

Ach Gott, vom Himmel sieh darein, BWV 2
(Oh God, Look down from heaven)

Kantate zum 2. Sonntag nach Trinitatis (18. Juni 1724)
Text: [1, 6] Martin Luther 1524; [2–5] anon.
Trombone I, II, III, IV, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Choral. Ach Gott, vom Himmel sieh darein…
Cornetto, Trombone alto/ tenore/basso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo (Tenore). Sie lehren eitel falsche List…
Continuo (Violoncello, Organo)
3. Aria (Alto). Tilg, o Gott, die Lehren …
Violino solo, Continuo (Violoncello, Organo)
4. Recitativo (Basso). Die Armen sind verstört…
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Organo)
5. Aria (Tenore). Durchs Feuer wird das Silber rein…
Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
6. Choral. Das wollst du, Gott, bewahren rein…
Cornetto, Trombone alto/ tenore/basso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabbaso, Organo)

The cantata *Ach Gott, vom Himmel sich darein*, written for the second Sunday after Trinity (l8th June 1724), is the second work in the chorale cantata year. The chorale on which it is based is indeed, as Carpzov would have said, a 'good, beautiful, old, evangelical and Lutheran hymn': both the text and the melody are by Martin Luther himself (1524). The text is based on Psalm 12, a lament about mankind's shunning of God. The fine Phrygian melody – still used for this hymn in the Evangelical church – also found a very different application in Mozart's *Magic Flute* as the 'Song of the Armoured Men' ('Whoever walks along this path so full of troubles') and will thus strike many listeners as familiar.

Why this specific hymn was chosen for this cantata is uncertain. The gospel reading for the day is the parable of the Great Supper (Luke 14, 16–27). The decisive conceptual link is probably that both the hymn and the gospel tell of mankind turning away from God – in the parable, the guests make various excuses to stay away. Bach's librettist, following the pattem for these cantatas, left the first and last stophes textually unaltered, whilst the inner strophes were reworked as arias and recitatives. Here and there he left individual lines unchanged (second movement: 'Sie lehren eitel falsche List' ['They teach vain, spurious duplicity']; fourth movement: 'Die Armen sind verstört' ['The poor are perplexed'], 'Ich hab ihr Flehn erhört' ['I have heud their solicitation'] and 'Soll sein die Kraft der

Armen' ['shall be the strength of the poor']), and no doubt the Leipzig audience, familiar with the hymn book, would have recognized these passages as quotations.

The opening chorus is emphatically archaic; history is, so to speak, 'composed in' in the form of a glimpse back to the Refomation and to the 'prehistory' of the Old Testment text that underlies Luther's hymn. The form and style of the movement ue archaic: it is a *cantus firmus* motet, which implies technical assications with the contapuntally strict 'old style' ('stylus antiquus') of classical vocal polyphony. Tlte *cantus firmus* is in the alto in this chorale, presented line-by-line in long note values, each line with an anticipation from the other three vocal lines. In the old motet style, the instruments follow the voices; only the continuo part is largely independent. An especially old-fashioned tonal colour comes from the trombone quartet with which the vocal lines are combined. The entire movement is distinguished by a lamenting mood that is characteristic of the hymn tune. At the words 'erbarmen' ('show mercy') and 'wir Armen' ('we poor folk') Bach further emphasizes the lament chilacter by – in a departure from the original – using a chromatic form of the hymn melody.

With the following movements, however, Bach returns completely to the musical style of his own time. In the tenor recitative (second movement) he combines the opening line 'Sie lehren eitel falsche List' ('They teach vain, spurious duplicity' – taken verbatim from Luther's original) with the original melody and, moreover, writes the continuo part in canon, thereby rendering the quotation unmistakable. The alto aria (third movement), in which the voice and solo violin perfom as a richly unfolding duet, is lagely dominated by an omipresent three-note *cambiata* motif heard at the outset from the continuo and solo violin and associated, in the vocal line, with the words 'Tilg, o Gott' ('Erase, O God'). Towards the end of the middle section, Bach unexpectedly introduces the chorale melody for four bars to the words 'Trotz dem, der uns will meistern' ('Defy him, who wishes to subjugate us'). In the following accompanied bass recitative, Bach emphasizes God's words 'Ich muss ihr Helfer sein! Ich hab ihr Flehn erhört' ('I must be their helper! I have heild their solicitation') with *arioso* writing. The tenor's *da capo* aria repeats individual motifs (e.g. quaver figures in the instrumental lines, rising or falling stepwise) and individual rhythnic patterns with surprising persistence. The four-part concluding chorale is simple, as usual; only at the words 'für diesem arg'n Geschlechte' ('from this evil race') does the harmony depart from convention; it becomes unruly and rebellious and thereby characterizes the godless people of whom the text speaks.

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Production Notes (BWV 2)

The main materials that have come down to the present day in connection with this work are Bach's own manuscript (in the possession of a private American collector) and fifteen of the original parts (in the collection of the Bach Archiv, Leipzig). One of the continuo parts (for organ) and the four trombone parts are transposed a whole tone down for use at 'choir pitch' (*Chor-Ton*). The uppermost part calls for use of the soprano or descant trombone, but this part is played on this occasion by the more common cornett.

Masaaki Suzuki 2006 (Vol. 29)

Ach Herr, mich armen Sünder, BWV 135

(O Lord, do not punish me)

Kantate zum 3. Sonntag nach Trinitatis (25. Juni 1724)
Text: [1, 6] Cyriakus Schneegaß 1597; [2–5] anon.
Cornetto, Trombone, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Ach Herr, mich armen Sünder…
Trombone basso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo (Tenore). Ach heile mich, du Arzt der Seelen…
Continuo (Violoncello, Organo)
3. Aria (Tenore). Tröste mir, Jesu, mein Gemüte…
Oboe I, II, Continuo (Fagotto, Violoncello, Organo)
4. Recitativo (Alto). Ich bin von Seufzen müde…
Continuo (Violoncello, Organo)
5. Aria (Basso). Weicht, all ihr Übeltäter…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
6. Choral. Ehr sei ins Himmels Throne…
Cornetto, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The cantata *Ach Herr, mich armen Sünder* was perfomed in Leipzig a week after *Ach Gott, vom Himmel sieh darein* (BWV 2) on the third Sunday after Trinity, 25th June 1724, and was the fourth work in the chorale cantata year. The previous day, on the feast of John the Baptist (24th June), Bach had presented the third cantata, *Christ unser Herr zum Jordan kam* (BWV 7). These three works were connected with the first piece in the seies – *O Ewigkeit, du Donnerwort* (BWV 20), perfomed on 11th June, the first Sunday after Trinity – by a common cyclical element relating to the opening choruses. In the first cmtata the *cantus firmus* had been in the soprano, in the second cantata it was in the alto, in the third the tenor and in the fourth – the work perfomed here – the bass. Obviously this pattern could not be taken any futher, and neither did it lend itself to constant repetition; at any rate, in future, Bach was to prefer to keep the *cantus firmus* in the soprano. It does, however, show how consciously and deliberately Bach intended – right from the outset – to vary the relatively rigid basic conception of the chorale cantata year by means of systematic alternation. Bach did in fact succeed in giving each of the forty introductory choruses of the chorale cantata year its own, unmistakable profile.

This particular cantata is based on a once popular hymn of the same name by the Thuringian theologian Cyriakus Schneegaß (1546–1597). The text is a reworking of Psalm 6, a prayer for mercy from a repentant sinner. The melody, written by the highly regarded organist and composer Hans Leo Hassler (1564–1612) for a love song (*Mein G'müt ist mir verwirret*) soon came to be associated with the sacred text 'Herzlich tut mich verlangen', but has become better known – not least thanks to Bach's *St. Matthew Passion* with the words 'O Haupt voll Blut und Wunden' by Paul Gerhardt (1607–1676). The relationship of Schneegaß's text to the gospel reading for that day – Luke 15, 1–10, the parable of the lost sheep – is not especially close and is evidently based exclusively on the last verse of the gospel passage: 'there is joy in the presence of the angels of God over one sinner that repenteth'.

In the introductory chorus here, as often in the cantatas that followed, Bach's self-imposed principle of variation led him to adopt a solution that is without parallel in the sacred music of the era. Quite contrary to his usual practice, Bach changes the melody from the nomal common time to 3/4, and writes an uncommonly dense thematic setting. The hymn melody can be said to appear on three different levels: most plainly as a *cantus firmus* in the choir's bass line, strengthened by tbe trombones, broadly and with greatly extended note values at the end of each line. Alongside this (and the first to be heard), it is present in the instrumental prelude and interludes from the unison strings, on each occasion prepuing the ground for the choral entry by playing the line of the chorale that is about to be sung. In addition, however, the beginning of the hymn, its first five or six notes in shorter note values (quavers instead of minims and crotchets) is constantly present contrapuntally in the two oboes, then also in the strings and in the three choral parts that do not have the *cantus firmus* (soprano, alto and tenor). In all of this, Bach's approach to sonority is especially remarkable – his well-considered

omission of the oboes at each choral entry and the strict restriction of the continuo to a supporting role for the bass *cantus firmus*. Because the continuo is otherwise silent, the bass entries thus seem all the more effective.

The ensuing tenor recitative has a recognizably dramatic emphasis. Expressive words such as 'krank' ('ill'), 'schwach' ('weak'),'jämmerlich' ('severely') and 'Kreuz' ('cross') tre stessed partly by the harmonies and partly by special melodic devices. Bach employs self-explanatory rhetorical musical figures on the words 'schnellen Fluten' ('rapid floods'), 'abwärts rollen' ('run down') and 'Schrecken' ('fear'). The tenor aria is, as so often in Bach's cantatas of this period, the foremost soloistic display piece in the work, its vocal line effectively combined with an oboe duo. Although this has the feel of 'absolute' music, it also serves to interpret the text – with particular success at the words 'ist alles stille' ('all is quiet'), with dramatic general pauses. As emotionally charged as the tenor recitative, the alto recitative with its suggestive depiction of sighing, weariness and grief; we feel a proximity to the operas of the era. The same applies to the bass aria that follows in which, introduced by an lively passage for the first violin, the vocal line has a passionate violence in rejecting the 'Übeltäter' ('evildoers'). All the more striking, then, is the peace that arrives shortly before the end, with a quotation of the hymn melody to the words 'mein Jesus tröstet mich' ('My Jesus will comfort me'). All the drama disappears in the festive four-part final chorale in praise of the Holy Trinity.

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Aus tiefer Not schrei ich zu dir, BWV 38

(In deep distress I cry to you)

Kantate zum 21. Sonntag nach Trinitatis (29. Oktober 1724)
Text: [1, 4, 6] Martin Luther 1524; [2, 3, 5] anon.
Trombone I–IV, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Aus tiefer Not schrei ich zu dir…
Cornetto, Trombone alto/ tenore/basso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo (Alto). In Jesu Gnade wird allein…
Continuo (Violoncello, Cembalo, Organo)
3. Aria (Tenore). Ich höre mitten in den Leiden …
Oboe I, II, Continuo (Fagotto, Violoncello, Cembalo, Organo)
4. Recitativo (Soprano). Ach! Daß mein Glaube noch so schwach…
Continuo (Violoncello, Contrabasso, Cembalo, Organo)
5. Aria Terzetto (Soprano, Alto, Basso). Wenn meine Trübsal als mit Ketten…
Continuo (Violoncello, Contrabasso, Cembalo, Organo)
6. Choral. Ob bei uns ist der Sünden viel…
Cornetto, Trombone alto/ tenore/basso, Oboe I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

More than four months after *Ach Gott, vom Himmel sieh darein* (BWV 2) Bach returned to a similar musical plan in his cantata *Aus tiefer Not schrei ich zu dir* for the 21st Sunday after Trinity (29th October 1724). He did not copy the plan but made a variant of it, writing another stict *cantus firmus* motet in the old style, again with a purely accompanimental function for the instruments, again with a trombone quartet, again with the *cantus firmus* in long note values, but this time with the melody in the soprano. Once again it is based on a hymn by Luther (1524), and again it is a reworking of a psalm (Psalm 130). Here, too, Bach seems to direct our attention back in history, to the era of Martin Luther's Refomation and, further, to the time of the Old Testment.

The choice of hymn for this cantata must have been rather straightforward: in Leipzig this had long been the required hymn on that particular Sunday. The gospel reading for the day, John 4, 47–54, tells of Jesus healing of a nobleman's son, and his cry of help to Jesus clearly formed a link to the hymn *Aus tiefer Not schrei ich zu dir*. Bach's librettist again reused the first and last strophes unaltered, whilst the inner stophes were reworked as two sequences of arias and recitatives.

The tenor aria begins as exquisite chamber music for two oboes and continuo, in which the vocal line blends smoothly, taking up the thematic material of the wind instruments. Emotions are held in check: elements of lamentation and of confidence are combined. The text of the soprano recitative that follows is related least to Luther's hymn; it is essentially a free extension of its ideological content by the Leipzig librettist. Bach seems to wish to crcate a connection artificially by quoting the hymn melody in the continuo. Unusually in a cantata context, Bach set the second aria, 'Wenn meine Trübsal als mit Ketten' ('If my misery, as though with chains') as a tercet. Despite all of the contrapuntal artistry that Bach employs, this piece has a certain operatic quality typical of such an ensemble; this becomes readily apparent at moments such as 'dass alles plötzlich von mir fällt' ('So that everything suddenly releases me'), where the polyphonic writing suddenly end effectively gives way to homophony. Bach begins the simple concluding chorale with a bold stoke, the chord of a second, which continues and demands resolution. This dissonant chord has little to do with the beginning of the text, but rather articulates – in an almost 'Romantic' manner – something that the words do not utter; it tells of the distress of the supplicant, of his longing for deliverance from all of his sins.

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Production Notes (BWV 38)

Bach's own manuscript of this work has been lost but the original parts are housed in the Bach Archiv in Leipzig. Figures are attached to the untransposed continuo parts from the second to the final movements in Bach' s own hand, indicating that a harmony instrument other than the organ might have played this part. As in erlier cases, we have assigned this part to the harpsichord. A cornett is used here too in place of the soprano trombone.

Masaaki Suzuki 2006 (Vol. 29)

Ach Gott, wie manches Herzeleid, BWV 3

(Oh God, how many a heartfelt woe)

Kantate zum 2. Sonntag nach Epiphanias (14. Januar 1725)
Text: [1, 2, 6] Martin Moller 1587; [3–5] anon.
Corno, Trombone, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Ach Gott, wie manches Herzeleid…
Trombone basso, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo [& Choral]. Wie schwerlich lässt sich Fleisch und Blut …
Continuo (Fagotto, Violoncello, Contrabasso, Organo)
3. Aria (Basso). Empfind ich Höllenangst und Pein…
Continuo (Violoncello, Organo)
4. Recitativo (Tenore). Es mag mir Leib und Geist verschmachten…
Continuo (Violoncello, Organo)
5. Aria Duetto (Soprano, Alto). Wenn Sorgen auf mich dringen …

Oboe d'amore I, II, Violino I, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
6. Choral. Erhalt mein Herz im Glauben rein…
Corno, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's cantata *Ach Gott, wie manches Herzeleid* was written for the second Sunday after Epiphany, 14th January 1725. The gospel passage for that day – John 2, l–11 is about the wedding at Cana and Jesus' miraculous transfomation of water into wine. The hymn that forms the basis of the cantata, however, has no recognizable connection with this story; establishing a conceptual link between gospel and cantata text was this time left entirely to the preacher The hymn itself is a free reworking by Martin Moller (1547–1606, a cantor and priest in Silesia and Saxony) of *Jesu dulcis memoria*, a famous mediaeval hymn ascribed to Bernard of Clairvaux (1091–1153), combined with the seventeenth-century melody *O Jesu Christ, meins Lebens licht*. Bach's librettist again left the first and last strophes textually unaltered, whilst the inner strophes were reworked as arias and recitatives.

The opening chorus, as the text suggests, is govemed by a mood of mild lamentation. The elegiac sounds of the *oboi d'amore* duet dominates the instrumental passages, in which the accompanying strings fill in the harmonies and only occasionally contribute sighing motifs. In the choral sections the soprano, alto and tenor take up the oboe motifs and reflect expressively upon the *cantus firmus* in the bass which, as in *Ach Herr, mich armen Sünder* (BWV 135), is reinforced by a trombone.

The second movement is an interesting mixture of chorale and recitative. Bach's librettist left four lines of Moller's text unchanged and developed each of them into a free rccitative. Bach follows his librettist by setting each of the hymn lines in four parts, like a chorale, but assigning the recitative sections to one of the four solo voices in turn. The bass aria, accompanied only by the continuo, focuses its musical expression on the contrast between 'Höllenangst' ('hell's anguish') and 'Freudenhimmel' ('heaven of joy'), and on 'unermessnen Schmerzen' ('inestimable sorrows') that dissipate like 'leichte Nebel' ('light mist'). The soprano and alto duet is a highlight of the cantata. Its opening *ritornello* grabs our attention; the unison of the two *oboi d'amore* and solo violin produces a new and remarkable tone colour The opening instrumental theme is then taken up by the voices and continued in freely arching *coloraturas* on words such as 'dringen' ('oppress') and 'singen' ('sing'). Finally, as so often in Bach's cantatas, we hear a prayer in the form of a simple four-part chorale.

Klaus Hofmann 2006 (Vol. 29)

Vol. 30 – Solo Cantatas

Jauchzet Gott in allen Landen!, BWV 51

Kantate zum 15. Sonntag nach Trinitatis und für jede Zeit (17. September 1730?)
Text: [3–1] anon.; [4] Johann Gramann 1549
Tromba, Violino I, II, Viola, Soprono, Continuo

1. [Aria] (Soprano). Jauchzet Gott in allen Landen! ...
Tromba, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
2. Recitativo (Soprano).Wir beten zu dem Tempel an ...
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Cembalo, Organo)
3. Aria (Soprano). Höchster, mache deine Güte ...
Continuo (Vioncello, Organo)
4. Choral (Soprano).Sei Lob und Preis mit Ehren ...
Violino I, II, Continuo (Violoncello, Cembalo, Organo)
5. [Aria] (Soprano). Alleluja!
Tromba, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)

The cantata *Jauchzet Gott in allen Landen!* is a highly unusual work in Bach's oeuvre. It is exquisitely scored for solo soprano and solo trumpet (with extremely demanding writing for both), and exhibits overffowing jubilation and radiant beauty. Also conspicuous – although readily understandable is the popularity that this cantata has long enjoyed both in church and in the concert hall: only rarely are the musical and verbal meanings of Bach's works communicated so readily as here.

For Bach scholars, however, the work poses some problems. According to an analysis of the paper and handwriting, the original score and parts must, date from around 1730, and a probable performance occasion is the l5th Sunday after Trinity (l7th September of that year). It is believed, however, that Bach did not write the piece for the Leipzig service on that day but for a wholly different occasion: the scoring for solo trumpet, according to the customs of the baroque era, was associated more with special festivities in church, public or court circles than with a regular Sunday service during Trinity. Moreover, the demands of the vocal part go beyond anyrhing that Bach asked of his soprano solos – which in Leipzig could only be sung by boy sopranos – and suggest instead that the part was intended for a professional female singer or castrato, and thus indicate different performance conditions, probably at court. Suspicions are also aroused by other aspects. The title page of the autograph score is marked 'Dominica 15 post Trinitatis et In ogni Tempo' ('for the fifteenth Sunday after Trinity and for every time'). Such a twofold yet somewhat vague liturgical reference is unusual for Bach, and would appear to be a stopgap solution, and on closer inspection the reference to the fifteenth Sunday after Trinity proves to be a later addition. Moreover, the text of the cantata does not refer to the Bible readings for that Sunday not even, contrary to all precedent, to the Gospel passage, Matthew 6, 24–34 (from the Semon on the Mounl, exhorting people not to concern themselves pettily with what to eat or wear, or to worry about the future, and the conclusion: 'seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you'). More recent considerations have suggested that Bach might have written the piece for the Weißenfels court, where this type of cantata for solo voice and trumpet enjoyed paticular popularity, especially on the birthdays of Duke Christian of Sachsen-Weißenfels and his wife. For the Duke's birthdays in 1713 and 1725 respectively Bach had composed his *Jagdkuntate* (*Hunting Cantala*), BWV 208, and *Schäferkantate* (*Shepherd Cantata*), BWV 249a. He was also invited to the Duke's birthday celebrations in 1729, and he retumed from this journey with the title of '*Hofkapellmeister* of Sachsen-Weißenfels'. A link between these events and the cantata is therefore highly probable.

The text of the cantata was also well suited to such a context. The words (the name of the librettist is unfortunately unknown) tell in general and easily understandable terms of the praise of God and, with the words 'Jauchzet Gott in allen Landen' ('Praise God in all lands'), reflects upon God's wonders, good deeds, goodness and paternal faith, culminating in a song of praise from the well-known chorale verse 'Sei Lob und Preis mit Ehren' (Glory, praise and honour'), followed by an 'Alleluia'.

Bach's cantata is church music in the spirit of the Italian instrumental concerto. This role model – which for Bach and his contemporaries was especially associated with the name of Vivaldi – chuacterizes the thematic invention and form, particularly in the outer movements. The opening aria is formally just like a concerto movement, with *tutti* and solo passages; it begins with a *ritornello* that would have been equally at home in one of the *Brandenburg Concertos*. The beginning of the theme is especially characteristic with its triad motifs, evidently written with the trumpet in mind. In true Bach concerto style, the theme starts in the orchestra and is constantly worked into the solo soprano line.

The three middle movements correspond more closely to the fomal models that we recognize from Bach's church music. The second movement, 'Wir beten zu dem Tempel an' ('We pray at the

temple') is a festive string *accompagnato*; the second part is an arioso in which Bach is inspired by the words 'von seinen Wundern lallen' ('chatter about His wonders') to write a rhythmically complex coloratura. In the third movement, 'Höchster, mache deine Güte ferner alle Morgen neu' ('Most high, make thy goodness every morning anew') a *cantabile* solo part unfolds freely above an evenly flowing *basso quasi ostinato*. In the fourth movement we hear the chorale verse 'Sei Lob und Preis mit Ehren' ('Glory, praise and honour'), combined with the traditional hymn melody, which is embedded as a *cantus firmus* in a thematically independent setting for two violins and *basso continuo*.

The chorale proceeds immediately to the concluding 'Alleluia'. Here, as at the beginning, the concept of the instrumental concerto is to the fore. The movement is very much like a concerto finale and starts (as was popular in such movements) not in the orchestra but with entries from the soloists in turn: first the soprano, then the trumpet – only then does the orchestra join in. Like a real concerto finale, this movement is a fine display piece for the two soloists.

Klaus Hofmann 2005 (Vol. 30)

Alles mitt Gott und nichts ohn' ihn, BWV 1127

[Aria discovered at the Anna Amalia Library in Weimar, Germany in June 2005]
Aria Soprano Solo è Ritornello (30. Oktober 1713)
Text: Johan Anton Mylius, for the 52nd birthday of DukeWilhelm Ernst of Sachsen-Weimar, after the ducal motto 'Omnia cum DEO, & nihil sine eo'
Violino I, II, Viola, Soprano, Continuo, (Violoncello, Contrabasso, Cembalo, Organo)

*1. Alles mit Gott und nichts ohn' ihn wird einher **W**undersegen ziehn ...*
*2. Alles mit Gott und nichts ohn' ihn wird einher **J**esus Segen ziehn ...*
*3. Alles mit Gott und nichts ohn' ihn wird einher **L**andessegen ziehn ...*
*4. Alles mit Gott und nichts ohn' ihn wird einher **H**immelssegen ziehn ...*

*5. Alles mit Gott und nichts ohn' ihn wird einher **e**dlen Segen ziehn ...*
*6. Alles mit Gott und nichts ohn' ihn wird einher **L**ebens-Segen ziehn ...*
*7. Alles mit Gott und nichts ohn' ihn wird einher **m**anchen Segen ziehn ...*
*8. Alles mit Gott und nichts ohn' ihn wird einher **e**w'gen Segen ziehn ...*
*9. Alles mit Gott und nichts ohn' ihn wird einher **r**eichen Segen ziehn ...*
*10. Alles mit Gott und nichts ohn' ihn wird einher **n**euen Segen ziehn ...*
*11. Alles mit Gott und nichts ohn' ihn wird einher **S**eelensegen ziehn ...*
*12. Alles mit Gott und nichts ohn' ihn wird einher **t**ausend Segen ziehn ...*

The History of a Discovery

Since 2002, the Bach Archive in Leipzig and the Ständige Konferenz Mitteldeutsche Barockmusik (Standing Conference on Central Geman Baroque Music) have been jointly engaged on a research project whose aim is the methodical investigation of historical archives and libraries in Central Germany in the search for materials of relevance to the history of music during the baroque era. The main hope of the Bach Archive was that new discoveries would add to the very limited stock of literary documents by and about Johann Sebastian Bach. That this extensive field research would actually uncover previously unknown music by Bach was something that no one dared to dream of.

It was under the auspices of this project that, in January 2005, I began a new examination of the records and library collections at Weimar. I had very small expectations of encountering any new Bach documents, given that generations of scholars have sought for traces of Bach's activities as organist to the court (1708–1717) and *Konzertmeister* (l714–1717) and there was, therefore, little likelihood of their having missed much. With regards to the relevant collection in the Duchess Anna

Amalia Library, the dreadful fire of September 2004 that had mainly destroyed all the materials from the 17th and early 18th centuries, and almost the entire music collection, did nothing to raise my expectations. But my interest fell on an unexpectedly preserved collection of literary works for special occasions consisting of almost 1,000 printed or manuscript documents of various sorts, all of them written in connection with tributes to or celebrations of the Weimar rulers of the early l8th century. The representative aspect of the court life of Bach's employer Duke Wilhelm Ernst (1662–1728) is authentically and abundantly mirrored in this great variety of documents. Among the literary works are the words to numerous congratulatory cantatas by the couft poet Salomon Franck who, as we know, provided Bach with a large number of texts. This aroused my particular interest in that if the time at which they were written coincided with Bach's period of service in Weimar, Bach would have been a likely candidate for setting any of them to music. Perhaps – I hoped – one might be able to show, from parallels between the texts and extant cantatas, that underlying these texts there might be libretti to missing works by Bach. Spurred by the goal of extracting any possible cantata texts from Bach's period from this material, I decided to go through the entire collection of congratulatory texts from Weimar piece by piece.

On l7th May the conservator of the library, Matthias Hageböck, gave me access to the large boxes of congratulatory literature while – as an impassioned expert on bindings – imploring me to treat the magnificent decorated-paper bindings as carefully as possible. He also enquired as to my specialist interest in the collection. I told him about what I hoped to discover and he asked me whether I thought that it was possible that, among the literary works for particular occasions, one might discover a completely unknown piece of music by Bach. I must readily admit that, at the time, the question seemed to be a trifle fanciful. But a few hours later I was posing the same question myself when I came upon a birthday greeting to Duke Wilhelm Emst which, on the basis of its title, seemed from a musical point of view to be totally uninteresting:

The Most Serene Prince [...]
Wilhelm Ernst's
Duke of Salony/ [...]
Christian=princely Motto
Or SYMBOLUM.
Omnia cum DEO, & nihil sine eo.
Everything with God and nothing without him. *[...]*
To the most great and serene prince
on XXX. Octobr. MDCCXIII. [...]
Birthday
and blessed inception of his 53rd year
Given in deepest humility
by Johann Anthon Mylio/ Sup. in Buttstadt. [...]

Thus, on the occasion of the birthday in 1713, Johann Anthon Mylius, the Superintendent at Buttstädt (a town some 15 miles north of Weimar), had presented this congratulatory tribute to the Duke who was his liege lord and whose motto was *Omnia deo et nihil sine eo* (Everything with God and nothing without him). There followed, spread over five pages, a poem in twelve stanzas, each headed by the German wording of the motto, 'Alles mit Gott und nichts ohn' ihn'. Surprisingly, on two pages that had originally been left blank, a musical setting for the text had been copied in under the heading 'Aria Soprano Solo è Ritornello', though without the name of the composer being mentioned.

When I turned over the page and caught sight of the expansive treble clef and the elegantly formed notes on the stave I was immediately struck by the thought: 'O God, this looks like Bach!' At the same time I tried to be realistic: the Mylius family was spread all over Thuringia and had produced numerous well-known musicians including a *Kapellmeister* in Gotha. There was even a cantor by the name of Mylius working in Buttstädt, who was later to publish a manual of singing under the title *Anleitung zur Singekunst*. Why should the Superintendent have assigned the task of composition to Johann Sebastian Bach, given that in the year 1713 Bach only held the position of organist to the court at Weimar and would not assume an official responsibility for composing the music for cantatas until March 1714 when he was promoted to the position of *Konzertmeister*? Would not the two *Kapellmeisters* to the court at Weimar, both named Drese, have received the first request for a musical setting of the verses? And yet: it looked like Bach. Wthout further ado I ordered a photographic copy of the source so that I could compare the manuscript music with the Bach manuscripts of the Weimar period in the Bach Archive at my leisure. I could not risk being carried away by my youthful exuberance! Ten days later I received the longed-for copies. My colleague Peter Wollny, an expert on Bach's handwriting, joined me in opening the consignment and he irnmediately patted me on the back and congratulated me at having made the most important Bach-find of the century. That evening it was time to open the champagne...

BWV 1127 – Bach's only contribution to the traditional genre of the strophic aria

The original performance of *Alles mit Gott* would most probably have taken place within the framework of a weekday service on Monday 30th October in the Palace Church in Weimar – a building that no longer stands. We do not know for certain the actual duration of the aria. From the point of view of form, the strophic aria genre with the stanzas separated from each other by a *ritornello* was hitherto unknown in the works of Bach. Bach notates a repeat at the end of the music, though in the manuscript only the first verse of the text is actually written out beneath the music. Apart from the fact that there was not room on the paper, all twelve verses were printed in the address and only a single verse was necessary to show how the text was to be fitted to the music. There is good reason to conclude that all the verses were probably performed. Having written the text and commissioned the music, surely Mylius would have wanted for his exegesis on the ducal motto to be heard in its entirety. If indeed the work were performed in full, he would thus have accorded some 50 minutes to the central meaning of the words, which declared that the duke would go down in history as a very pious and God-fearing man and that he lived in accordance with his motto. One possible performance scenario might be that the work was not heard as a single item but was divided into parts that were perfomed at various points in the service – some before and some after a sermon which might possibly have been preached by Mylius himself.

Mylius's decision to write twelve stanzas was also based on symbolical premises. Thus he used the motto *Alles mit Gott* as the beginning of each verse. Only the second line of the stanza and the following B section are subject to change. Furthermore, in the second line it is only the third word that is replaced. In the first verse the words are:
'Wird Ein=Her **W**under=Segen Ziehn',
and in the next one:
'Wird Einher **J**esus Segen Ziehn',
and so on. The initial letters of these 'replacement' words, highlighted in the printed text, form the twelve letters of the duke's name, WJLHELM ERNST, which explains why Mylius wrote twelve verses to fit the acrostic. At the same time, the initial letters of the words (or in some cases of the syllables) in the second line of each verse, if one reads the first three from left to right and the rest from the opposite direction, form the initial letters of **W**ilhelm **E**rnst, **H**erzog **z**u **S**achsen **W**eimar –

though from the second verse onwards 'W[eimar]' disappears, as this letter belongs to the word which is replaced.

These poetic subtleties seem to have made an impression on Bach too, as we may assume that he intended the 52 bass notes of the continuo prelude as an audible reference to the 52 years of the life of the duke before the soprano presents her good wishes for the 53rd. In the aria itself Bach made use of a talent for writing *cantabile* vocal melodies and a familiarity with the modern *da capo* aria that he had acquired in the immediately preceding years. For poetic reasons, at the conclusion of each stanza Mylius mirrored the wording of the A-section and this presented Bach with a genuine technical challenge to which he responded brilliantly with a skilfully composed *da capo* section.

Notable, too, is Bach's powerful feeling for the two levels of the text. He displays this with an artfully melismatic and 'catchy' tune for the recurring A-section of the verses with their reflection on the ducal motto while concentrating on the words in his syllabic as well as harmonically expansive setting of the explanatory B-section. The skill which he had developed as an organist in creating choral preludes and arrangements is particularly evident in the string *ritornello* that embraces the *Alles mit Gott* motif, elaborating and extending it and combining it in a clever contrapuntal weave with the further motifs of the aria. In other words, even in this small form and in spite of the fact that the work was undeniably a so-called 'occasional piece', it bears the unmistakable stamp of the Bach idiom and is in no way inferior to other vocal compositions by Bach from his Weimar years.

Finally one must note the happy accident to which we owe the existence of *Alles mit Gott*. After the performance of the aria the printed text, complete with the manuscript score, would have been handed to the duke who would then immediately have deposited it together with many other manuscript tributes in his library. There the work began its 292 years of undisturbed sleep during which it successfully escaped all the misfortunes that fell upon the ducal palace and its library until the present. The fine, decorated-paper bindings of the volumes in this collection played a not unimportant part since it was thanks to them that the occasional literary tributes containing the Bach aria were, in September 2004, not in their normal place on the second tier of the Rococo room which was entirely destroyed by fire, but were temporarily in storage for cataloguing in the conservation studio outside the library. It is only because of this that we are now able, decades after the last similar discovery, once again to get to know a completely new vocal work by Bach. And we must hope that similarly happy accidents of preservation and the necessary portion of good fortune on the part of the searcher, can bring us yet more unknown works by Bach.

Michael Maul 2005 (Vol. 30)

Vol. 31 – Leipzig 1724

The four church cantatas by Johann Sebastian Bach on this disc were written during his second year of service in Leipzig, as part of the so-called chorale cantata year. This was a major sacred music project, never completed, which aimed to provide a cantata for the main church service of every Sunday and feast day in the church year that was not based on the usual gospel reading for the day in question but on a well-known hymn.

The starting point for the realization of the cantata project was clearly a specific textual and musical conception whereby, in Bach's setting, the first and last strophes of the hymn remained textually unaltered and retained the usual melody, whilst the texts of the inner strophes were reworked as the basis of arias and recitatives. The revision was entrusted to a poetically and theologically competent specialist – whose name is nowhere specified; we are forced to rely upon supposition to identify him. There is much to suggest that he was the former deputy headmaster of the Thomasschule, Andreas Stübel (1653–1725).

It is likely that the hymns were selected in close collaboration with the minister. As a rule, the chosen chorales were appropriate for the day in question, especially for its gospel reading, which formed the basis of the sermon. We may assume that, in accordance with a late-seventeenth-century Leipzig tradition, the minister also commented on the hymn text and placed it in the context of the gospel reading for that day.

Klaus Hofmann 2006 (Vol. 31)

Gelobet seist du, Jesu Christ, BWV 91
(May you be praised, Jesus Christ)

Kantate zum 1. Weihnachtstag (25. Dezember 1724).
Text: [1, 2, 6] Martin Luther 1524; [3–5] anon.
Corno I, II, Timpani, Oboe I, II, III, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Fagotto, Organo

1. [Chorus]. Gelobet seist du, Jesu Christ…
Corno I, II, Timpani, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Recitativo (Soprano). Der Glanz der höchsten Herrlichkeit…
Continuo (Violoncello, Cembalo, Organo)
3. Aria (Tenore). Gott, dem der Erden Kreis zu klein…
Oboe I, II, III, Continuo (Fagotto, Violoncello, Cembalo, Organo)
4. Recitativo (Basso). O Christenheit! Wohlan, so mache die bereit…
Violino I, II, Viola, Continuo (Violoncello, Contrabasso, Cembalo, Organo)
5. Aria Duetto (Soprano, Alto). Die Armut, so Gott auf sich nimmt…
Violino I, II unisoni, Continuo (Fagotto, Violoncello, Contrabasso, Cembalo, Organo)
6. Chorale. Das hat er alles uns getan…
Corno I, II, Timpani, Oboe I, II, III, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

The cantata *Gelobet seist du, Jesu Christ* was heard for the first time at the service in Leipzig on the first day of Christmas 1724. The Christmas carol on which is based (and which is still often sung today) had long been associated with this day in Leipzig. Its text is by Martin Luther, who alluded in the first strophe to a late mediæval song; the melody too is based on an earlier model. The hymn is closely linked with the gospel reading for that day – Luke 2, 1–14, the story of the birth of Jesus, the annunciation to the shepherds and the angels' song of praise.

As befits the status of this feast day, Bach's orchestra includes not only strings and oboes but also horns and timpani, which give a particular splendour to the opening and concluding choruses. In the first movement, the three instrumental groups perform as separate entities in a lively alternation with and against each other. The motivic material that dominates the entire piece is presented in the opening bars, in canonlike writing above a pedal point. The hymn melody appears line by line in the soprano; the lower voices do not have the task of anticipating the *cantus firmus* entries but serve a purely contrapuntal function, taking their motivic material essentially from the orchestral *ritornello*.

In the text of the soprano recitative 'Der Glanz der höchsten Herrlichkeit' ('The splendour of the highest magnificence'), Bach's librettist has quoted almost all the lines of the original hymn – cf. the cantata *Nimm von uns, Herr, du treuer Gott*. Bach adopts a similar procedure as in that cantata, treating the chorale quotations as such in musical terms and emphasizing them by means of an *ostinato* motif the constantly repeats the first line of the chorale. The tenor aria 'Gott, dem der Erden Kreis zu

klein' ('God, for whom the earth's orbit is too small') seems to be intended as a scene by the manger, in which the three oboes represent the shepherds' shawms. The dance-like character and folk style, reminiscent for instance of Polish folk music, also point in this direction. The bass recitative 'O Christenheit! Wohlan, so mache dich bereit' ('O Christendom! Now make yourself ready') has an especially striking ending, which uses the grand melodic span of a rising chromatic seventh as an image of the passage though the earthly 'valley of torment'. In the soprano and alto duet 'Die Armut, so Gott auf sich nimmt' ('The poverty that God assumes') Bach assigns a special role to the violins. Throughout the first part of the movement they insist on the rhythmically stereotyped figures from the opening *ritornello*. It would seem, however, that Bach saw this as a means of unifying the movement by means of a single motivic backdrop; in the vocal parts, new themes constantly emerge from the text. In the middle of the aria we find a release from the stereotypes and, simultaneously, a concentration of the thematic action: the continuo takes up the violins' motifs, and both instrumental parts adopt the chromaticism of the vocal lines. The cantata ends simply with the last strophe of Luther's hymn. In the last two bars, however, the horns and drums recall the festive splendour of the introductory chorus with a sort of flourish on the words 'Kyrie eleis' ('Lord, have mercy').

Klaus Hofmann 2006 (Vol. 31)

Nimm von uns, Herr, du treuer Gott, BWV 101
(Take from us, O faithful God)

Kantate zum 10. Sonntag nach Trinitatis (13. August 1724).
Text: [1, 3, 5, 7] Martin Moller 1584; [2, 4, 6] anon.
Cornetto, Trombone I, II, III, Flauto traverso, Oboe I, II, Taille, auch Oboe da caccia, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Nimm von uns Herr, du treuer Gott…
Cornetto, Trombone alto/ tenore/ basso, Flauto traverso, Oboe I, II, Taille, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Tenore). Handle nicht nach deinen Rechten…
Flauto traverso solo, Continuo (Violoncello, Organo) *See notes by Masaaki Suzuki*
3. Recitativo (Soprano). Ach! Herr Gott, durch die Treue dein…
Continuo (Violoncello, Cembalo)
4. Aria (Basso). Warum will du so zornig sein?…
Oboe I, II, Taille, Continuo (Fagotto, Violoncello, Cembalo, Organo)
5. Recitativo (Tenore). Die Sünd hat uns verderbet sehr…
Continuo (Violoncello, Cembalo, Organo)
6. Aria (Soprano, Alto). Gedenk an Jesu bittern Tod!…
Flauto traverso, Oboe da caccia, Continuo (Violoncello, Organo)
7. Chorale. Leit uns mit deiner rechten Hand…
Cornetto, Trombone alto/ tenore/ basso, Flauto traverso, Oboe I, II, Taille, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's cantata *Nimm von uns, Herr, du treuer Gott* was written for the tenth Sunday after Trinity in 1724, which that year fell on 13th August. On this Sunday the Church has long remembered the destruction of Jerusalem in the year 70 AD, which is interpreted as God's judgement on the people of Israel. The reading for the day is Jesus' lament about Jerusalem and the prophecy of its destruction according to Luke 19, 41–48. In Leipzig it was traditional to sing the hymn *Nimm von uns, Herr, du treuer Gott* (*Take from us, O faithful God*) on that day – a hymn that was written in 1584 during an outbreak of the plague and beseeches God to rescind his punishment (as which the plague was

interpreted), to protect against all dangers and to grant mercy, comfort and salvation. The text, by Martin Moller (1547–1606, active as a cantor and church minister in Silesia and Saxony) is based on an older Latin poem (*Aufer immensam, aufer iram*, Wittenberg 1541), whilst the melody can be traced back via Martin Luther's *Vater unser im Himmelreich* (*The Lord's Prayer*, 1539) into the fourteenth century. On this occasion, Bach's librettist has integrated as many lines as he could from the original poem. An exception is the second movement, the text of which contains no quotations at all. In the two recitatives, all the lines of the paraphrased verse are included, skilfully intermingled with newly written verse. At times the librettist also alludes to the gospel reading, for instance with the last lines of the second movement, 'dass wir nicht durch sündlich Tun wie Jerusalem vergehen' ('So that through our sinful deeds we shall not pass away like Jerusalem!') or the term 'feindlichen Zerstören' ('hostile destruction') in the third movement.

The opening movement is intentionally archaic in tone. This applies in general terms to the its sonority, which acquires its special colour from the old-fashioned reinforcement of the choral parts with a quartet of cornet and three trombones. Above all, however, it applies to the compositional technique, which is clearly oriented around the strict counterpoint of old motet writing. Thus the vocal part, in isolation, resembles at first glance an old-style *cantus firmus* motet. The hymn melody is in the soprano, presented line by line in long note values, and each of these sections is preceded by a *fugato* on the line of text involved. An unusual role is played by the orchestra of three oboes, strings and continuo. To a large extent it is independent of the vocal lines but, nonetheless, it is written in a more 'vocal' style and is based on its own thematic material. Special importance is attached to the idea the begins with 'knocking' repeated notes, heard at the beginning of the movement from the first violin and then repeatedly throughout the movement, and also to the three-note 'sigh' motif that appears towards the end of the instrumental introduction and carries on to accompany the entire first line from the choir. It is this motif in particular that lends the movement its character of profound mourning and imploring lamentation.

The remaining movements admittedly belong very much to Bach's own time. In the tenor aria 'Handle nicht nach deinen Rechten' ('Do not act according to your laws') a demanding vocal line is coupled with a highly virtuosic instrumental part for the transverse flute – then a novelty among orchestral instruments – for which, in 1724 at least, Bach must have been able to call on the services of an extraordinarily talented performer. (This was not the case when the cantata was performed again a few years later; Bach then transferred this part to the violin.) In the following soprano recitative, with its mixture of original lines of text and newly composed verse, Bach follows the changes in text level precisely: the chorale lines appear as *ariosi* with the freely adapted chorale melody, accompanied by *ostinato* motifs from the continuo, whilst the newly written sections are set in the then fashionable *secco* recitative style. The bass aria 'Warum willst du so zornig sein' ('Why do you want to be so angry?'), exquisitely scored with three oboes, is an unusual piece in other respects as well. The typical baroque 'unity of emotion' is broken by the change of emotional spheres, made evident by the change of tempo (*vivace – andante, adagio*). Alongside the expression of the most violent rage we find humble, beseeching gestures. Moreover, there is a clear reference to the chorale: in the first line of the aria (which is derived from the original poem) Bach quotes the chorale melody, which later appears in its entirety from the wind instruments. In his treatment of the text in the tenor recitative 'Die Sünd hat uns verderbet sehr' ('Sin has done us great harm') Bach follows the same procedure as in the soprano recitative, except that the chorale melody now appears unaltered, in its original form. The duet for soprano and alto 'Gedenk an Jesu bittern Tod' ('Remember Jesus' bitter death'), a quintet in *siciliano* rhythm, is an expressive, meditative and unusually concentrated piece in which everything develops from the first three-and-a-half bars with the chorale quotation from the oboe da caccia and its attendant

counterpoint from the flute. After so much lofty art, the final strophe of the chorale sounds like a modest prayer in a beautiful, simple four-part setting.

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Performance Notes (BWV 101)

Bach's own manuscript of this work has been lost and the basic materials for it are the 18 original parts housed in the Bach Archive in Leipzig. It is on the basis of these that we need to consider the second movement. According to the *Neue Bach Ausgabe* (ed. Robert Marshall), one may assume that this movement had already been deleted from the traverso part before the first performance, and that the part was played on the violin at the first performance[1]. But Klaus Hofmann views this matter differently[2]. His attention was drawn to the existence of parts referred to by Alfred Dürr as 'Anonimus Vn' and belonging to three of the chorale cantatas (BWV 94, 101, 8) dating from 1724. This individual was probably a flautist who frequently took part in Bach's own performances. In the case of BWV 101, the part (A14) in his own hand consists solely of the second movement, and it seems certain that it was written before the first performance. The heading *Violino solo* in A14 is in the hand not of the copyist but of Bach himself, however, and there is nothing to suggest that it predates the first performance. It suggests if anything that, as in the case of BWV 94[3], the flautist for whom the part was intended was unavailable for some reason and that the part was performed by a substitute who, however, was unable to cope with the technical demands of the second movement. This piece alone was therefore entrusted to 'Anonimus Vn'. Assuming that he did indeed write it out for his own use, there would have been no need for a title or to write *tacet* in the other pieces. In order to avoid the high F (f''') that appears in bar 48, he has ignored the original score and lowered the pitch by an octave on his own initiative. This makes it almost certain that this part was intended not for the violin but for the flute, on which this high F natural is difficult to produce.

Hofmann's opinion therefore is that the second movement was played by the flute at the first performance but was entrusted to the violin when it was performed again, owing to the unavailability of a gifted traverso player. We have decided to follow this line of thought on the present recording.

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[1] NBA I/19, Editor's Report, p. 160 ff.
[2] 'Die rätselhaften Flötenstimmen des Bach-Schreibers Anonymus Vn. Drei Studien' in: *Musikalische Quellen – Quellen zur Musikgeschichte. Festschrift für Martin Staehelin*, in collaboration with Jürgen Heidrich and Hans Joachim Marx, ed. Ulrich Konrad, Göttingen (Vandenhoeck und Ruprecht) 2002, pp. 247–268.
[3] Ibid., p. 252 ff.

Christum wir sollen loben schon, BWV 121

(We should already praise Christ)

Kantate zum 2. Weihnachtstag (26. Dezember 1724).
Text: [1, 6] Martin Luther 1524; [2–5] anon.
Cornetto, Trombone I, II, III, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Christum wir sollen loben schon…
Cornetto, Trombone alto/ tenore/ basso, Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Tenore). O du von Gott erhöhte Kreatur…

Oboe d'amore solo, Continuo (Fagotto, Violoncello, Organo)
3. Recitativo (Alto). Der Gnade unermesslich's Wesen…
Continuo (Violoncello, Organo)
4. Aria (Basso). Johannis freudenvolles Springen…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
5. Recitativo (Soprano). Doch wie erblickt es dich in deiner Krippe?…
Continuo (Violoncello, Organo)
6. Choral. Lob, Ehr und Dank sei dir gesagt…
Cornetto, Trombone alto/ tenore/ basso, Oboe d'amore, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

Bach's cantata *Christum wir sollen loben schon* was written for the second day of Christmas in 1724. Luther's hymn (based on the Latin hymn A *solis ortus cardine* by Caelius Sedulius, c. 430) with its attendant melody (Erfurt 1524) may also have been popular in Leipzig at Christmas. It does not have an especially close connection with the gospel reading for the day (Luke 2, 15–20), which tells of the shepherds at the manger, although the shepherds are mentioned at one point. Bach's librettist made isolated allusions to the gospel text, for instance at the end of the fourth movement with the words 'so will mein Herze von der Welt zu deiner Krippen brünstig dringen' ('My heart wishes to hasten onward from this world to your manger') and the beginning of the fifth: 'Doch wie erblickt es dich in deiner Krippen?' ('But how does it [my heart] regard you in your manger?).

On hearing the first bars of this work, many a listener at the first performance must have been struck by the impression that, for once, it was not a cantata but a motet. Indeed, Bach composed the opening chorus entirely in the style of a motet. He adds cornet and trombones, reinforced by the other orchestral instruments – an oboe d'amore, violins and viola – as well as the vocal parts; only the continuo is to a large extent independent. Once again the *cantus firmus* is in long note values in the soprano, and the melody is presented line by line, interrupted by lengthy anticipations of it in the three lower parts. What gives the movement its special imprint – and ultimately characterizes it as a contemporary work (in Bach's terms) with a requirement for wide-ranging thematic and motivic connections – is the counterpoint to the first line of the chorale. Initially in the continuo, this moves first to the tenor, then the alto, and then again the continuo; in fact, it runs through the entire 'motet'.

As if to counterbalance such a display of vocal writing, the tenor aria 'O du von Gott erhöhte Kreatur' ('O creature exalted by God') is very instrumental in character: the voice competes with the oboe d'amore – even, at the beginning of each line, at the expense of natural text declamation. At the end of the alto recitative 'Der Gnade unermesslichs Wesen' ('The immeasurable being of grace') we find a peculiarity that will delight connoisseurs: in a surprising modulation in the penultimate bar, a diminished seventh chord is enharmonically reinterpreted so that the music reflects the mystery of which the text speaks: 'Gott wählet sich den reinen Leib zu einem Tempel seiner Ehren, um zu den Menschen sich mit wundervoller Art zu kehren' ('God chooses the pure body as a temple in his honour, so he can come to humankind in his wonderful way'). The bass aria 'Johannis freudenvolles Springen' ('John's joyful leaping') is a particularly infectious piece. The lively string writing, with a prominent part for the first violin, must have been inspired by the text. It is an allusion to the episode mentioned in Luke 1, 39–55: Mary visits the pregnant Elisabeth, the future mother of John the Baptist. When Mary greets her, the child in the womb leaps; she is filled with the Holy Spirit and recognizes Mary as the future mother of the Messiah. The end of the soprano recitative 'Doch wie erblickt es dich in deiner Krippen' ('But how does it regard you in your manger?') uses a joyful melodic figure to announce a 'jauchzend Lob- und Danklied' ('joyful song of praise and thanks') – and Bach immediately keeps his promise. The final choral is an exquisite harmonization of the modal melody

and, as if reflecting upon the word 'Ewigkeit' ('evermore'), the final note is long held and festiively supported by the lower parts.

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Ich freue mich in dir, BWV 133
(I rejoice in you)

Kantate zum 3. Weihnachtstag (27. Dezember 1724).
Text: [1, 6] Kaspar Ziegler 1697; [2–5] anon.
Cornetto, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Ich freue mich in dir…
Cornetto, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
2. Aria (Alto). Getrost! es fasst ein heilger Leib…
Oboe d'amore I, II, Continuo (Fagotto, Violoncello, Cembalo, Organo)
3. Recitativo (Tenore). Ein Adam mag sich voller Schrecken…
Continuo (Violoncello, Organo)
4. Aria (Soprano). Wie lieblich klingt es in den Ohren…
Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)
5. Recitativo (Basso). Wohlan, des Todes Furcht und Schmerz…
Continuo (Violoncello, Cembalo, Organo)
6. Choral. Wohlan, so will ich mich…
Cornetto, Oboe d'amore I, II, Violino I, II, Viola, Continuo (Fagotto, Violoncello, Contrabasso, Organo)

In Bach's time it was usual to celebrate a third day of Christmas, and this was the occasion for which his third Christmas cantata for 1724, *Ich freue mich in dir*, was written. Unlike its two predecessors, it was based on an almost contemporary hymn by the poet Kaspar Ziegler (1621–1690) with a melody of unknown provenance from around 1700. We cannot know whether or not this hymn was already familiar to the Leipzig congregation. It does not have a direct association with the gospel reading for that day – John 1, 1–14, the prologue to St. John's Gospel. The priest may have established such a link himself.

For his third Christmas cantata, too, Bach wrote a wonderful opening movement, but he paid appreciable heed to the limitations of his singers, who had to perform on numerous occasions on consecutive feast days. This time the centre of gravity in the opening movement is in the orchestra – more specifically in the first violin, which here plays a dominant *concertante* role, while even the two oboi d'amore are content to reinforce the second violin and viola. Extended *ritornello* passages form a framework and link the choral entries, which this time are almost exclusively in the homophonic style of Bach's final chorales. The exceptions, for obvious reasons, are the sixth line, 'ach, wie ein süßer Ton' ('Oh, what a sweet sound') and the last one, 'der große Gottessohn' ('the great Son of God').

Among the remaining movements, the soprano aria 'Wie lieblich klingt es in den Ohren' ('How pleasurable these words sound') stands out, a charming, slightly playful piece that is about aural perception and thus of immediate relevance in a musical context. A trill is found as early as the second note, an echo as early as the second bar, a playful figure in the continuo, a surprising violin solo and *bariolage* passages that exploit the alternation of stopped and open strings. The middle of this *da capo* aria contrasts with what has gone before in almost every respect – tempo, pulse and scoring. Then the continuo suddenly falls silent and a piece of rare beauty and tenderness emerges. Surprises, then, even

on the third consecutive day of Bach cantata performances! At the end, however, we return to familiar territory: a simple four-part choral setting of the last hymn verse rounds the work off.

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Vol. 32 – Leipzig 1725

The four church cantatas by **Johann Sebastian Bach** on this disc were written during his second year of service in Leipzig, as part of the so-called chorale cantata year. This was a major sacred music project, never completed, which aimed to provide a cantata for the main church service of every Sunday and feast day in the church year that was not based on the usual gospel reading for the day in question but on a well-known hymn.

The starting point for the realization of the cantata project was clearly a specific textual and musical conception whereby, in Bach's setting, the first and last strophes of the hymn remained textually unaltered and retained the usual melody, whilst the texts of the inner strophes were reworked as the basis of arias and recitatives. The revision was entrusted to a poetically and theologically competent specialist – whose name is nowhere specified. It is believed that he was the former deputy headmaster of the Thomasschule, Andreas Stübel (1653–1725).

It is likely that the hymns were selected in close collaboration with the minister. As a rule, the chosen chorales were appropriate for the day in question, especially for its gospel reading, which formed the basis of the sermon. We may assume that, in accordance with a late-seventeenth-century Leipzig tradition, the minister also commented on the hymn text and placed it in the context of the gospel reading for that day.

Klaus Hofmann 2006 (Vol. 32)

Was mein Gott will, das g'scheh allzeit, BWV 111

(What my God wants , may it always happen)

Kantate zum 3. Sonntag nach Epiphanias (21. Januar 1725)
Text: [1, 6] Herzog Albrecht von Preußen, 1547; [2–5] anon.
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Was mein Gott will, das g'scheh allzeit…
2. Aria (Basso). Entsetze dich, mein Herze, nicht…
3. Recitativo (Alto). O Törichter! der sich von Gott entzieht…
4. Aria (Alto, Tenore). So geh ich mit beherzten Schritten…
5. Recitativo (Soprano). Drum wenn der Tod zuletzt den Geist…
6. Choral. Noch eins, Herr, will ich bitten dich…

Bach wrote the cantata *Was mein Gott will, das g'scheh allzeit* for the third Sunday after Epiphany in 1725, which that year fell on 21st January. The work is based on the hymn of the same name, still popular today, by Duke Albrecht of Prussia (1490–1568), the last grand master of the Teutonic Order, who introduced the Reformation in Prussia in 1525. The originally secular melody is by the Parisian cleric and conductor Claudin de Sermisy (c. 1495–1562).

Bach's introductory chorus proceeds to some extent on two synchronous structural levels. One is that of a concerto movement for two oboes, strings and continuo, in which clearly defined thematic material presented at the outset by the orchestra is developed. The other level is that of the choir, and here Bach follows the formal principle of the traditional church motet: the hymn melody is in long note values in the soprano, and the three lower voices accompany in a strictly imitative setting, the theme derived from the beginning of each line of the song. The only exception is the line 'Er hilft aus

Not' ('He helps us out of our distress'), where Bach sets the parts homophonically; at the same time he explores the emotional meaning of the text with harmonic darkenings. The particular intensity of the music comes from the skilful overlapping of two types of movement that are as different from each other as can be imagined.

In a sense the bass aria also represents a formal experiment, albeit one for which Bach's librettist is principally responsible: into this *da capo* aria, as the second line, we find the chorale quotation 'Gott ist dein Trost und Zuversicht' ('God is your comfort and confidence'). Bach treated it as a variation of the corresponding line of the melody, and also associated the librettist's free continuation, 'und deiner Seelen Leben' ('and the life of your soul'), with the hymn tune. No doubt the Leipzig audience will have recognized the textual and melodic quotations.

The alto and tenor duet, which deals with the 'heartened' progress even towards one's own death, exudes Christian optimism founded on the promise of resurrection and eternal life, but in purely musical terms remains an unusual construction that requires elucidation or even deciphering. The continuo's pedal points that resolve in dotted rhythms (later also in the second violin and viola) are slightly puzzling: are they perhaps an image of the 'beherzten Schritte' ('heartened steps')? The sudden, irascible broken chords from the first violin are also striking: do they have a particular meaning? And then we find motoric semiquaver figures, moving within a small compass, in the lower register of the first violin – do these refer to the text, maybe to the idea of writing ('Gott hat die Tage aufgeschrieben' ['God has written up the days'])? Here Bach's music poses questions that still remain unsolved.

The soprano recitative ends with an arioso filled with longing for death. The cantata ends with the last strophe of the hymn in a simple but powerful four-part setting.

Klaus Hofmann 2006 (Vol. 32)

Liebster Immanuel, Herzog der Frommen, BWV 123

(Dearest Emanuel, ruler of the pious)

Kantate zum Epiphaniasfest (6. Januar 1725).
Text: [1, 6] Ahasverus Fritsch 1769; [2–5] anon.
Flauto traverso I, II, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Liebster Immanuel, Herzog der Frommen…
2. Recitativo (Alto). Die Himmelssüßigkeit, der Auserwählten Lust…
3. Aria (Tenore). Auch die harte Kreuzesreise…
4. Recitativo (Basso). Kein Höllenfeind kann mich verschlingen…
5. Aria (Basso). Laß, o Welt, mich aus Verachtung…
6. Choral. Drum fahrt nur immer hin, ihr Eitelkeiten…

Bach's cantata *Liebster Immanuel, Herzog der Frommen* was written for Epiphany in 1725. With this feast day, celebrated annually on 6th January, western Christianity celebrates the appearance (Greek: *epiphaneia*) of Christ on earth. The gospel reading for this day, Matthew 2, 1–12, includes a very popular episode of the Christmas story: the visit of the Wise Men from the east, following the star to the stable in Bethlehem, where they worship the infant Jesus and present him with gifts.

Admittedly Bach's cantata is only linked to this story in a very generalized way. Its text is from *Liebster Immanuel, Herzog der Frommen*, a hymn expressing the most heartfelt love for Jesus by the Saxonian poet and musician Ahasverus Fritsch (1629–1701). The choice of this hymn may have been prompted by the rapt mood of prayer in the first strophe, and the conceptual link thus provided to the

scene of worship in the stable in Bethlehem. Bach's librettist has expanded this idea to the notion that a believer, through his love for Jesus, can overcome all the trials and tribulations of earthly life.

The formal concept of the introductory chorus is of the most common type found in the chorale cantata year: the hymn melody appears as a *cantus firmus* in the soprano and is presented line by line, accompanied by the lower voices in a setting that is sometimes relieved by polyphony. The orchestra provides a framework, linking mechanism and accompaniment. In full accord with the text, Bach's music is filled with the expression of intimacy and lovability. No small contribution is made by the hymn tune itself, which in its original form (as heard in the final movement of the cantata) is already in triple time. In the opening chorus this is converted to 9/8-time, thereby acquiring particular charm and vivacity. The hymn melody is omnipresent in the movement: this time the orchestral part does not have enjoy thematic independence but plays material derived from the first two bars of the hymn melody. For the listener who has the beginning of the hymn in his mind, it sounds as if the instruments were constantly singing the words 'Liebster Immanuel' ('Dearest Emanuel').

As so often in Bach's cantatas on the subject of love, the normal oboes in the introductory chorus are replaced by *oboi d'amore* ('oboes of love'). In the aria 'Auch die harte Kreuzesreise' ('Even the hard journey of the cross') they accompany the tenor in a dense, imitative setting, the expressive melody of which is also taken up by the singer on the words 'harte Kreuzesreise', the sorrowful earthly path of the Christian who follows Christ. The horrors that threaten on this earthly path are the subject of the aria's dramatic middle section: suddenly the music's character is transformed, the vocal line turning into a 'raging' *coloratura* and then, equally suddenly, calm returns. The expression of terror yields to confidence as the text continues: 'sendet Jesus mir von oben Heil und Licht' ('Jesus will send me from on high salvation and light').

Like earthly tribulations, even death itself has no power over the believer: that is the message of the bass recitative, and the bass aria follows this with a renunciation of the world, of everything mortal and earthly. Perhaps the agile flute solo here represents the lustre and reflection of that earthly sphere. In the vocal part, Bach emphasizes the word 'Verachtung' ('scorn') by means of a sudden drop of a seventh in the melodic line, in a manner that is incomparably eloquent. Darker harmonies characterize the 'betrübte Einsamkeit' ('troubled solitude'), and at this point the instruments fall silent for a moment, leaving the singer in 'solitude'.

The simple final strophe once more confirms the renunciation of the world and its 'Eitelkeiten' ('vain conceits') and renews the declaration of belief in Jesus. A special feature is that Bach repeats the end of the hymn ('Mein ganzes Leben…' ['May my entire life…']) at a reduced dynamic level. This must be a musical image of distancing oneself from the world and of being removed from earthly existence, animated by the final words 'bis man mich einsten legt ins Grab hinein' ('until I am laid into the grave').

Klaus Hofmann 2006 (Vol. 32)

Meinen Jesum lass ich nicht, BWV 124
(I will not leave my Jesus)

Kantate zum 1. Sonntag nach Epiphanias (7. Januar 1725).
Text: [1, 6] Christian Keymann 1658; [2–5] anon.
Corno, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Meinen Jesum laß ich nicht…
2. Recitativo (Tenore). Solange sich ein Tropfen Blut…
3. Aria (Tenore). Und wenn der harte Todesschlag…

4. Recitativo (Basso). Doch ach!…
5. Aria Duetto (Soprano, Alto). Entziehe dich eilends, mein Herze, der Welt…
6. Choral. Jesum laß ich nicht von mir…

Bach's cantata *Meinen Jesum lass ich nicht* – for the first Sunday after Epiphany, which in 1725 fell on 7th January – received its first performance in Leipzig just one day after *Liebster Immanuel, Herzog der Frommen*. The gospel reading for that Sunday, Luke 2, 41–52, likewise deals with a very well-known episode: when the twelve-year-old Jesus, left behind and anxiously sought by his parents, is finally found at the temple, deep in theological dispute with the doctors. Here too, however, the cantata text does not examine the gospel reading in greater detail. The real theme, as with the cantata heard the previous day, is love for Jesus, being steadfast to him even in hardship and death, along with renunciation of the world and confidence in the life to come. Its basis is the hymn *Meinen Jesum lass ich nicht*, still popular today, by the Zittau headmaster Christian Keimann (1607–1662) with a melody by the Wittenberg cantor Johann Ulich (1634–1712).

This time, in the opening movement, the very simple choral part forms a contrast with a decidedly *concertante* orchestral part, thematically independent of the hymn tune. From its striking *ritornello* motifs, an oboe d'amore soon emerges as a solo instrument with richly flowing figurations. One poetic image from the text plainly held much appeal for Bach: the idea that the believer holds fast to Jesus like a burr.

In the tenor aria, the text of which looks forward to death, the oboe d'amore and vocal line perform an expressive duet of upper voices, filled with deep sincerity and mournful tones. The aria does, however, contain one strongly dramatic element: the addition of the string orchestra, which integrates a motif of repeated notes in stiff rhythm. The motif represents the trembling of mankind, the 'Furcht und Schrecken' ('fear and horror') of 'der harte Todesschlag' ('the harsh stroke of death').

In the soprano and alto duet, which preaches renunciation of the world and directs its gaze at the next life, Bach uses very down-to-earth means to present the genuinely baroque text: a popular dance form. The movement is written entirely in the style of a *passepied*, a dance in rapid 3/8-time. The cheerful underlying mood of the duet is not determined by thoughts of renunciation of the world but by the prophecy: 'du findest im Himmel dein wahres Vergnügen' ('In heaven you will find your true happiness').

The beautiful final choral is distinguished by the basses' regular quavers, the characteristic motion of which may be inspired by the words 'geh ihm ewig an der Seiten' ('I shall always accompany Him').

Klaus Hofmann 2006 (Vol. 32)

Mit Fried und Freud ich fahr dahin, BWV 125
(In peace and joy I shall depart)

Kantate zum Fest Mariæ Reinigung (2. Februar 1725).
Text: [1, 3, 6] Martin Luther 1524; [2, 4, 5] anon.
Corno, Flauto traverso, Oboe/ Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Mit Fried und Freud ich fahr dahin…
2. Aria (Alto). Ich will auch mit gebrochnen Augen…
3. Recitativo (Basso). O Wunder, daß ein Herz…
4. Aria Duetto (Tenore, Basso). Ein unbegreiflich Licht…

5. Recitativo (Alto). O unerschöpfter Schatz der Güte…
6. Choral. Er ist das Heil und selig Licht…

The cantata *Mit Fried und Freud ich fahr dahin* was written for the main Leipzig church service for Candlemas, the feast commemorating the purification of the Virgin Mary, in 1725. This feast day, also called 'The Presentation of Christ in the Temple', is celebrated each year on 2nd February. At its centre is the gospel according to St. Luke 2, 22–32, with the story of the presentation of the child Jesus by his parents in the temple at Jerusalem, according to Jewish tradition, and the related episode of his encounter with the venerable Simeon. According to Luke, Simeon was filled with the Holy Ghost, who had foretold to him that 'he should not see death, before he had seen the Lord's Christ'. In the temple he now recognizes Jesus as the Christ of the prophecy, takes him in his arms and utters Simeon's song of praise, words that are to this day among the essential Christian liturgical texts: 'Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation, which thou hast prepared before the face of all people; a light to lighten the Gentiles, and the glory of thy people Israel.'

The basis of Bach's cantata is a hymn by Martin Luther that was written in 1524 and remains popular to this day, *Mit Fried und Freud ich fahr dahin*, a free adaptation of the Latin version of the hymn. On this occasion Bach's librettist also used the second strophe verbatim, but the lines are divided up and skilfully linked by free poetic recitative. Because Luther's hymn is only four verses long, Bach's writer has liberally expanded the material.

The opening chorus is one of the most beautiful in the entire chorale cantata year. The hymn strophe is embedded in a thematically independent orchestral setting. The first motif of this, including a rising interval of a fifth, alludes to the beginning of the hymn melody; with its triplet motion it pervades the entire movement. Two wind instruments, transverse flute and oboe, add a touch of colour. The hymn melody is presented in long note values by the soprano, and its Dorian modality (with a raised submediant) lends this E minor movement a slightly archaic flavour. The lower choral parts take up the orchestra's triplet motion and form a sometimes dense, imitative texture. Especially impressive moments are the beginnings of the choral sections 'sanft und stille' ('calm and quiet') and 'der Tod ist mein Schlaf worden' ('death has become my sleep').

The alto aria, in which the librettist allows the believer's gaze to fall upon his own death, is filled with emotions of grief and lamentation. A significant contribution is made by the rhythmically stereotyped figures from the two woodwind instruments, later taken up by the voice. The unwieldy figures in dotted rhythm, constantly interrupted by pauses, are evidently a manifestation of the typically baroque poetic image of the broken eyes that look to the Saviour.

In the bass recitative that comes next, Bach exactly follows the alternation of freely composed verse and original lines of hymn text. He treats the newly written lines in the manner of the rhythmically flexible diction of recitative, whilst the hymn lines appear in *arioso* form, as a sometimes freely decorated chorale melody above the steady tread of the *basso continuo*. Despite the alternation of these very different types of setting, the movement is unified by a stereotyped string motif that is also found elsewhere in Bach's output and always indicates an underlying mood of happiness.

The male-voice duet also strikes a joyous tone. The playful character is shown by the extended, circling *coloratura* on the word 'Kreis' ('circle' or 'orb'), and the baroque sound effect of statement and response unfolds to the words 'Es schallet kräftig fort und fort' ('Powerfully there rings out time after time').

After the concise theological analysis of the alto recitative, a beautifully simple setting of the last strophe of Luther's hymn ends the cantata.

Klaus Hofmann 2006 (Vol. 32)

Vol. 33 – Leipzig 1725

The three church cantatas by Johann Sebastian Bach on this disc were written during his second year of service in Leipzig, as part of the so-called chorale cantata year. This was a major sacred music project, never completed, which aimed to provide a cantata for the main church service of every Sunday and feast day in the church year that was not based on the usual gospel reading for the day in question but on a well-known hymn.

The starting point for the realization of the cantata project was clearly a specific textual and musical conception whereby, in Bach's setting, the first and last strophes of the hymn remained textually unaltered and retained the usual melody, whilst the texts of the inner strophes were re worked as the basis of arias and recitatives. The revision was entrusted to a poetically and theologically competent specialist – whose name is no where specified. It is believed that he was the former deputy head master of the Thomas schule, Andreas Stübel (1653–1725).

It is likely that the hymns were selected in close collaboration with the minister. As a rule, the chosen chorales were appropriate for the day in question, especially for its gospel reading, which formed the basis of the sermon. We may assume that, in accordance with a late-seven teenth-century Leipzig tradition, the minister also commented on the hymn text and placed it in the context of the gospel reading for that day.

Klaus Hofmann 2006 (Vol. 33)

Jesu, nun sei gepreiset, BWV 41

(Jesus, now be praised)

Kantate zum Neujahr (1. Januar 1725).
Text: [1, 6] Johann Heermann, 1593; [2–5] anon.
Tromba I, II, III, Timpani, Oboe I, II, III, Violino I, II, Viola, Violoncello piccolo solo, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Jesu, nun sei gepreiset…
2. Aria (Soprano). Laß uns, o höchster Gott, das Jahr vollbringen…
3. Recitativo (Alto). Ach! deine Hand, dein Segen muß allein…
4. Aria (Tenore). Woferne du den edlen Frieden…
5. Recitativo [& Choral] (Basso). Doch weil der Feind…
6. Choral. Dein ist allein die Ehre…

Bach's New Year cantata *Jesu, nun sei gepreiset* was intended for a day that has long had a double character within the church tradition: it begins the civil year and thus provides an opportunity for a grateful look back at the past year and an eager anticipation of the one to come. On the other hand, according to an older tradition that predates the introduction of the civil calendar, it is part of the Christmas celebrations, the day on which Jesus' circumcision and naming are remembered by means of the reading from Luke 2, verse 21. Admittedly Bach's cantata begins with an invocation and thus also with Jesus' name, but thereafter it is entirely concerned with thoughts of the new year. The piece was written for the new year 1725 and is based on a new year hymn that was then very popular in Leipzig and to which Bach returned in his new year cantatas BWV 190 and 171: *Jesu, nun sei gepreiset*, by the Silesian-born poet and theologian Johann Heermann (1585–1647), using a melody from the 16th century.

The opening chorus is splendid, festive music written for an orchestra including three oboes, three trumpets and timpani as well as strings and continuo. The orchestral writing is lively and thematically independent of the choir; in it, the striking syncopated trumpet motif from the beginning assumes a prominent role. The unusually length of the hymn strophe – 14 lines – means that the movement is correspondingly large in scale. It runs to more than 200 bars, though it undergoes several changes of metre and tempo. The hymn melody appears in the outer sections as a *cantus firmus* in augmentation in the soprano, accompanied by very lively, freely polyphonic writing for the lower voices. The two inner sections form a contrast: at the passage 'dass wir in guter Stille' ('So that we in good peace') the hitherto fast tempo changes to *Adagio*, the common time changes to a triple metre, the hymn tune appears in normal note values, and the choral part becomes homophonic. Bach has composed the 'good peace', expressed partly through the *piano* instrumental dynamic – the trumpets are silent and so too, at first, are the oboes – and partly through a reduction of pace in the music. Finally it arrives at perfect peace, represented by a bass note lasting five bars on the word 'Stille' ('peace'). The passage that follows ('Wir wollen uns dir ergeben'/'We want to devote ourselves to you') once again forms a contrast: it is at *Presto* tempo in *alla breve* time, set in the manner of a *cantus firmus* motet in which the instruments only reinforce the voices and do not fulfil any independent function. The conclusion of the movement arises from a repetition of the last lines, as indicated already in the hymn ('behüt Leib, Seel und Leben'/'Protect our body, soul and life'), set to the beginning of the melody, for which purpose Bach also returns to thematic ideas from the start of the movement.

The two arias in the cantata, exquisite sound paintings akin to chamber music, each in their own way form a contrast to the full sonority of the opening chorus. In the soprano aria this is achieved by the refined instrumentation for three oboes. In the tenor aria, the accompaniment includes a *violoncello piccolo*, and instrument that according to one 18th-century source was 'invented' by Bach and which he tried out in various forms until 1726. It probably looked like an oversized viola and was normally held like a viola as well.

For the musical connoisseurs in the Leipzig congregation, the next two movements of Bach's cantata also contained surprises. In the bass recitative, this takes the form of a sudden outburst of emotion on the words 'wenn wir in heiliger Gemeine beten: Den Satan unter unsre Füße treten' ('When we pray in our holy gatherings: May Satan be trodden under our feet'). On the line of prayer, a quotation from Luther's German Litany, the remaining choir members join in unexpectedly, rather like a praying congregation, the soprano with the liturgical recitation formula from that prayer song. In the concluding chorale, Bach rounds off this music for a church service in a special way, unique among his cantatas: as a postlude to each line of text, he takes up the syncopated trumpet motif from the beginning of the introductory chorus.

Klaus Hofmann 2006 (Vol. 33)

Production Notes (BWV 41)

Extant materials related to this cantata are the full score in Bach's own hand in the Berlin State Library (Mus. ms Bach P 874) and the original parts (unnumbered) housed in the Bach Archive in Leipzig. One matter that needs to be considered when performing this work is the indication 'Violoncello piccolo solo' in the fourth movement of the full score. It is not clear what instrument should play this part, and the connection between the 'violoncello piccolo' and the 'viola pomposa' that Bach is thought to have devised himself is also unclear. But what is certain is that this part was performed not by a cellist but by a first violinist, who would have changed instruments at this point. It is conceivable therefore that the 'violoncello piccolo' may have been a laterally played five-stringed instrument similar to a viola. On this occasion, however, we have used a small five-stringed cello.

Ich hab in Gottes Herz und Sinn, BWV 92
(To God's heart and mind)

Kantate zum Sonntag Septuagesimæ (28. Januar 1725).
Text: [1, 2, 4, 7, 9] Paul Gerhardt, 1647; [3, 5, 6, 8] anon.
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Ich hab in Gottes Herz und Sinn…
2. Recitativo (Basso). Es kann mir fehlen nimmermehr…
3. Aria (Tenore). Seht, seht! wie reißt, wie bricht, wie fällt…
4. Choral (Alto). Zudem ist Weisheit und Verstand…
5. Recitativo (Tenore). Wir wollen nun nicht länger zagen…
6. Aria (Basso). Das Brausen von den rauhen Winden…
7. Recitativo [& Choral] (Soprano, Alto, Tenore, Basso). Ei nun, mein Gott…
8. Aria (Soprano). Meinem Hirten bleib ich treu…
9. Choral. Soll ich denn auch des Todes Weg…

The text for Bach's cantata for Septuagesima Sunday in 1725 (which that year fell on 28th January) avoids both the epistle from 1 Corinthians, chapter 9 – the parable comparing Christan life to a race – and also the gospel passage from Matthew, chapter 20 – the parable of the labourers in the vineyard. Instead it strictly follows the twelve strophes of the hymn *Ich hab in Gottes Herz und Sinn* by Paul Gerhardt (1607–1676), a priest who once worked in Brandenburg and Berlin and who is regarded as the most important writer of hymns in the Evangelical Church. The hymn is about unlim ited faith in God, the confident surrender to God's will and God's hand. The choice of hymn for this particular cantata is less surprising from a textual than from a musical point of view: it was sung to the well-known melody *Was mein Gott will, das g'scheh allzeit*, and this very song had formed the basis of Bach's cantata of the same name (BWV 111) that had been heard the previous Sunday. Otherwise, Bach and his librettist seem consciously to have avoided melodic repetition within the course of the church cantata year.

Bach evidently did not regard this confluence as coincidental, but saw it as a challenge – to make a very different arrangement of the hymn tune in this cantata. This applied above all to the opening chorus, and here Bach seems to have undertaken a genuine musical experiment. The movement is based on the same formal outline as the aforementioned cantata, and likewise is 136 bars in length. Not only is the *cantus firmus* once again in the soprano, but also the choral entries, staring in bar 17, follow at exactly the same place and are of equal duration. But otherwise everything is totally different. The movement has a character all of its own; as the text indicates, it is basically restrained and introverted. The sound picture is greatly influenced by the presence of two *oboi d'amore* with their amiable, subdued sound. Here they are contrasted in a *concertante* manner with an orchestral part that is thematically independent of the choir, starting with a dainty, slightly dance-like main motif that characterizes the instrumental writing for long stretches and also forms the thematic basis for the lower parts in the choral sections.

In this unusually long cantata – nine movements – Bach has paid special attention to creating variety, and he has illustrated the text (where appropriate) with powerful musical images. This applies first to the bass recitative, in which the poem – and thus also the music – alternate between original chorale lines and free recitative sections, the latter giving rise to all sorts of tone painting. Thus at the place where 'mit grausem Knallen die Berge und die Hügel fallen' ('The mountains and the hills must fall with cracking and terrible crashing'), the continuo has very fast downward sequences into the

depths – very similar to the depiction of the veil of the temple being torn asunder when Jesus dies in the *St. John* and *St. Matthew Passions*. Later, when a poetic image conveys the danger of being thrown into the sea and of drowning, the continuo's constantly circling figurations imitate the motion of waves. The text of the tenor aria is similarly flexible and dramatic: 'Seht, seht, wie reißt, wie bricht, wie fällt' ('See, see, how [it] is torn, how it breaks and falls'); the tearing, breaking and falling are not only represented by the truly bizarre contour of the vocal line but also by rhythmically disjointed orchestral writing, 'torn' apart by pauses. This is also well suited to the words 'Lasst Satan wüten, rasen, krachen' ('Satan may be enraged and furious, and make noise').

The following alto chorale, a reticent piece based on the original chorale strophe without any alterations, forms a clear contrast to the extrovert tenor aria. A thematically independent trio – comprising the *oboi d'amore* in duet and the continuo – surrounds the vocal line's chorale melody, like in an organ choral, but without becoming involved with the textual content. The one exception is that the word 'traurig' ('sad') in the last line is commented upon by chromatic writing in the two wind parts.

The bass aria is once more devoted entirely to musical imagery. The howling and raging of the rough winds – which are in its turn an image of the hardships that a Christian may encounter – are represented by incessant movement in the continuo part and vocal line.

In the following recitative, Bach's librettist has once again (as in the second movement) integrated a complete original strophe into his recitative text. This time, however, Bach himself adopts a different approach: he entrusts the recitative sections in turn to bass, tenor, alto and soprano, and has the chorale sections performed in four parts. The soprano's final words, 'und ich kann bei gedämpften Saiten dem Friedensfürst ein neues Lied bereiten' ('And, with muted strings, I can prepare a new song for the Prince of Peace') lead immediately into the soprano aria. The poet's reference to 'muted strings' seems less motivated by the content and more concerned with a sensitive musical realization of the following movement: Bach's string writing is indeed 'muted', in fact *pizzicato*, and he does without the continuo chords from the organ. In front of this backdrop, however, the *oboe d'amore* seems to hover – no doubt to be interpreted as the shepherd's shawm in the pastoral metaphor at the start of the text – with its graceful, dance-like melody and poignant ascending sixths and sevenths. Then the soprano enters, and the two join forces in a duet that is full of warmth and intimacy.

The cantata ends with a four-part chorale; its finely ornamented line-endings indicate something of the artistic rigour that was applied even to a movement of such apparent simplicity.

Klaus Hofmann 2006 (Vol. 33)

Production Notes (BWV 92)

This work has been handed down mainly in the form of a full score in Bach's own hand in the Berlin State Library (Mus. ms Bach P873) and the original parts (unnumbered) housed in the Bach Archive in Leipzig. Problematic as regards performance of this work is the text at the start of the bass aria (sixth movement). In the full score the lines appear throughout as 'Stürmen von den rauhen Winden', but in the parts Bach has replaced 'Stürmen' with 'Brausen' (which also means 'roar') at the beginning of the copied text. It seems likely that the change was motivated by Bach's wish to avoid a long *coloratura* passage on the vowel 'ü'. But the word 'Stürmen' has not actually been expunged from the text, as a result of which both words are given in the New Bach Edition. Since the correction was made by Bach himself, however, we have decided to go with 'Brausen'.

Masaaki Suzuki 2006 (Vol. 33)

Herr Gott, dich loben alle wir, BWV 130
(Lord God, we all praise You)

Kantate zum Michælis (29. September 1725).
Text: [1, 6] Paul Eber, 1561; [2–5] anon.
Tromba I, II, III, Timpani, Flauto traverso, Oboe I, II, III, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Herr Gott, dich loben alle wir…
2. Recitativo (Alto). Ihr heller Glanz und hohe Weisheit zeigt…
3. Aria (Basso). Der alte Drache brennt vor Neid…
4. Recitativo (Soprano, Tenore). Wohl aber uns, daß Tag und Nacht…
5. Aria (Tenore). Laß, o Fürst der Cherubinen…
6. Choral. Darum wir billig loben dich…

Bach's cantata *Herr Gott, dich loben alle wir* was composed for Michaelmas 1724. This feast day was celebrated each year on 29th September to honour the Archangel Michael and all the angels. At its centre is the reading from Revelation, chapter 12, verses 7–12, with the visionary description of the battle between divine and demonic forces, in which Michael and his angels vanquish the 'great dragon…, that old serpent called the Devil, and Satan, which deceiveth the whole world'. The hymn on which the cantata is based was *the* Michaelmas hymn in the Protestant tradition. Its text is an adaptation by the Wittenberg scholar Paul Eber (1511–1569) of Latin verses by Philipp Melanchthon (1497–1560), a close of associate of Martin Luther's; the melody comes from Loys Bourgeois (c.1510–after 1560), a well-known composer of hymn tunes who belonged to the circle of the Geneva reformer Johannes Calvin. It focuses on the praise of God and our gratitude that He has created the angels as heroic protectors of the Christians against 'Satans Grimm und Macht' ('Satan's anger and strength'), as guardians and helpers in our danger. The link to the biblical text is established rather indirectly in the aria 'Der alte Drache brennt vor Neid' ('The old dragon is consumed with envy').

The opening chorus is a grandiose, festive piece. As the texts suggests, it is an expression of praise and thanks, also inspired by the image of the angels hovering around God's throne and by traditional conceptions of the heavenly choir singing in praise of God. The sound image gains breadth from the contrast between three separate instrumental groups, in the antiphonal tradition of the seventeenth century: strings, a trio of oboes and an ensemble of trumpets and timpani, each with its own thematic material. The strings are characterized by bustling semiquavers – perhaps an illustration of the angels around the throne; the oboes play one degree more slowly, in quavers, and often contribute echo motifs to the other two sound groups; and the trumpets and timpani – symbols of dominance in Bach's time and thus essential in a piece honouring the heavenly ruler – crown the sound image with signal-like triad figures supported by drumbeats. As so often in the opening choruses of the choral cantata year, the four lines of the hymn appear as a broadly declaimed *cantus firmus* from the soprano. The other three choral lines – alto, tenor and bass – form a motivically independent group that illustrates the words 'loben' ('praise'), 'danken' ('thank') and 'schweben' ('hover') with rich *coloraturas*.

The bass aria 'Der alte Drache brennt vor Neid' ('The old dragon is consumed with envy'), which is accompanied only by trumpets, timpani and continuo, is a display piece the like of which Bach's Leipzig congregation would most certainly never have heard. The trumpets play as if in combat with the 'old dragon'; the triad melody of the first line of the hymn alludes to a then well-known military signal, and alongside the vocal bass with its thoroughly heroic cast, the first trumpet shines forth with highly virtuoso *coloraturas*.

The recitative duet 'Wohl aber uns' ('But it is good for us') forms a clear contrast, with its mild, harmonious sonorities for soprano and tenor. The text contains Old Testament references, examples of the angels' role as protectors, that would have been much more obvious to biblically knowledgeable listeners in Bach's time than to his admirers today: Daniel in the lions' den and the deliverance from the fiery furnace (from Daniel, chapters 6 and 3) – both examples of miraculous escapes from God's enemies and certain death.

The text of the tenor aria 'Lass, o Fürst der Cherubinen' ('Permit, o prince of the cherubim') is a prayer; the music is accompanied by a solo flute, and has surprising lightness and a certain fashionable elegance. It is a stylized gavotte, which will have reminded the connoisseurs among Bach's Leipzig audience that the *Thomaskantor* had until recently been *Hofkapellmeister*. The allusion in the text to 'Elias Wagen' ('Elijah's chariot') refers to the biblical account in 2 Kings, chapter 2, according to which the prophet Elijah escapes death and is taken to heaven in a chariot of fire.

In the final chorale, the melody of which is now heard in 3/4-time, the choir and instrument combine once more in praise and prayer. Each line of the hymn is crowned by a festive flourish from the trumpets and timpani.

Klaus Hofmann 2006 (Vol. 33)

Production Notes (BWV 130)

The materials for this work are scattered around a surprisingly large number of libraries and private collections. Bach's own manuscript of the full score is in the Schmieder collection in Nuremberg and the original parts, including fragments, are scattered in fourteen collections in the UK, Germany, Belgium, Austria, Switzerland and the United States. It was thus impossible for us to gather all the materials in preparation for this performance, but the details of these materials are contained in the editor's report (I/30) in the New Bach Edition written by Marianne Helms.

One of the performance problems involved in this work concerns the continuo part for the fifth movement. The transposed continuo part for organ is divided into three fragments (a, b and c); b and c are housed in collections in Frankfurt and in Chur, Switzerland. Fragment b consists of movements 3 and 4, while movement 5 is indicated as 'tacet'. Fur thermore, the continuo part (untransposed) housed in the Bach Museum at Eisenach bears the marking (probably in Bach's own hand) 'pizzicato'. There is thus a strong possibility that the organ was not used at all in this aria and that it was performed *pizzicato* by the stringed instrument(s) in the continuo section. After the struggle with the 'aged dragon' in the third movement has ended, the aria conveys a wonderfully light feeling that suggests effortlessly flying up with Elijah into the heavens.

Masaaki Suzuki 2006 (Vol. 33)

Vol. 34 – Leipzig 1725

The three church cantatas by **Johann Sebastian Bach** on this disc were written during his second year of service in Leipzig, as part of the so-called chorale cantata year. This was a major sacred music project, never completed, which aimed to provide a cantata for the main church service of every Sunday and feast day in the church year that was not based on the usual gospel reading for the day in question but on a well-known hymn.

The starting point for the realization of the cantata project was clearly a specific textual and musical conception whereby, in Bach's setting, the first and last strophes of the hymn remained textually unaltered and retained the usual melody, whilst the texts of the inner strophes were reworked as the basis of arias and recitatives. The revision was entrusted to a poetically and theologically

competent specialist – whose name is no where specified. It is believed that he was the former deputy headmaster of the Thomas schule, Andreas Stübel (1653–1725).

It is likely that the hymns were selected in close collaboration with the minister. As a rule, the chosen chorales were appropriate for the day in question, especially for its gospel reading, which formed the basis of the sermon. We may assume that, in accordance with a late-seventeenth-century Leipzig tradition, the minister also commented on the hymn text and placed it in the context of the gospel reading for that day.

Klaus Hofmann 2006 (Vol. 34)

Wie schön leuchtet der Morgenstern, BWV 1
(How beautifully shines the morning star)

Kantate zum Fest Mariae Verkündigung (25. März 1725)
Text: [1, 6] Philipp Nicolai 1599; [2–5] anon.
Corno I, II, Oboe da caccia I, II, Violino concertato I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Wie schön leuchtet der Morgenstern…
2. Recitativo (Tenore). Du wahrer Gottes und Marien Sohn…
3. Aria (Soprano). Erfüllet, ihr himmlischen göttlichen Flammen…
4. Recitativo (Basso). Ein ird'scher Glanz, ein leiblich Licht…
5. Aria (Tenore). Unser Mund und Ton der Saiten…
6. Choral. Wie bin ich doch so herzlich froh…

The Feast of the Annunciation is celebrated each year on 25th March and for this day – on which, as an exception during Lent, music was performed in Leipzig – Bach wrote his cantata *Wie schön leuchtet der Morgenstern*. The lesson and gospel passage for this day are closely related. The lesson – Isaiah 7, verses 10–14 – contains the traditional prophecy related to the birth of Christ: 'Behold, a virgin shall conceive, and bear a son, and shall call his name Imman'u-el' (i.e. "God with us'). The gospel passage, after Luke 1, verses 26–38, tells how the Angel Gabriel announces to the Virgin Mary that she will give birth to the Messiah. The hymn on which the cantata is based is one of the most beautiful in the rich stock of the Evangelical Church and is by the poet and composer Philipp Nicolai (1556–1608). In 1725 the Fest of the Annunciation fell on Palm Sunday, the Sunday before Easter. The gospel relates how on this day Jesus entered Jerusalem to the acclaim of the people. For this – in terms of content – somewhat expanded feast of Mary the choice of hymn could not have been more appropriate. Not only does the hymn-like quality of both the text and the melody infuse the entire cantata, but also the content of the hymn (which was actually intended for the Feast of the Epiphany on 6th January) is ideally suited to the occasion. Admittedly, in the best Protestant tradition – and particularly relevant in view of the reference to Palm Sunday – a feast of Mary is thereby reinterpreted to some extent as a feast of Jesus. Ni colai's words are filled with the expression of abundant love for Jesus, and Bach's librettist reworks the middle strophes almost in the spirit of an Advent-like anticipation of joy by focusing our attention on Jesus' birth in Bethlehem.

Bach's cantata *Wie schön leuchtet der Morgenstern* is musically a great success, and a work that hardly requires any explanation. The festive introductory chorus gains its special colour from its exquisite instrumentation: as well as a string orchestra there are two horns, two *oboi da caccia* (i.e. alto oboes) and two solo violins. The orchestral part is thematically independent. The movement acquires its unusual animation not least because the hymn tune is changed from 4/4-time to a more dance-like 12/8. In the choral part the text is not specifically interpreted in pictorial terms, although it

does contain pronounced rhetorical emphases. The lively figures of the two solo violins are, however, to be understood as images: as illustrations of the sparkling morning star.

In each of the two arias and the final chorale, Bach brings out one of the characteristic tonal colours of the introductory chorus. In the soprano aria 'Erfüllet, ihr himmlischen, göttlichen Flammen' ('O fill now, ye flames, both divine and celestial') he uses the very unusual combination of a high-pitched singing voice and the lower pitch of the alto oboe (the *coloraturas* of which depict the flames to which the text refers). The instrumental part of the tenor aria 'Unser Mund und Ton der Saiten' ('Let our voice and strings re sounding') – after the strophe 'Zwingt die Saiten in Cythara' ('Play the strings in Cythera') is given entirely to the strings, as prescribed by the text; the two solo violins repeatedly emerge in a *concertante* manner from the orchestra. The whole movement is a hymn with a graceful minuet pulse. The vocal line emphasizes the salutation 'großer König' ('mighty King') with due respect and constantly provides illustrative, especially skilful *coloraturas* for the word 'Gesang' ('song').

In the splendid final chorale, however, the horns are to the fore. Whereas the other instruments move together with the vocal lines, the second horn acts independently and, with its signallike motifs, lends an air of baroque festive splendour to the concluding strophe.

Bach's musical friends in Leipzig could not have foretold that this chorale would prove final in more ways than one. After this cantata, the regular sequence of chorale cantatas broke off, before it was complete. The reason for this cannot be ascertained. If indeed it was the case that Bach's librettist was the former deputy head master of the Thomas schule, Andreas Stübel, then Stübel's sudden death in January 1725 would have deprived Bach of his supply of texts, and it is possible that no immediate successor could be found. Bach was evidently forced to compromise: at Easter 1725 he returned to a cantata he had written more than a decade and a half previously, *Christ lag in Todesbanden* (*Christ lay in the Bonds of Death*, BWV 4), and in the weeks that followed he used traditional cantata texts that did not allude to hymns. Later he occasionally used hymns in their original form as cantata texts, apparently with the intention of completing his chorale cantata year in this way – although he did not fully achieve this goal.

Klaus Hofmann 2006 (Vol. 34)

Production Notes (BWV 1)

The basic materials for this work are the original parts held in the Bach Archive in Leipzig. It is rather odd that there should be two extant parts for the oboe da caccia, which performs the *obbligato* in the third movement (Aria). It is inconceivable, however, that two instruments would have been used in unison, and for this reason the part is played on this occasion by a single performer.

Masaaki Suzuki 2007 (Vol. 34)

Erhalt uns, Herr, bei deinem Wort, BWV 126

(Preserve us, Lord, by Your word)

Kantate zum Sonntag Sexagesimae (4. Februar 1725)
Text: [1, 3] Mar tin Luther 1542; [2, 4, 5] anon.; [6] Mar tin Luther 1529 / Johann Walter 1566
Tromba, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Erhalt uns, Herr, bei deinem Wort…
2. Aria (Tenore). Sende deine Macht von oben…
3. Recitativo [& Chor al] (Alto, Tenore). Der Menschen Gunst…
4. Aria (Basso). Stürze zu Boden, schwülstige Stolze!…

5. Recitativo (Tenore). So wird dein Wort und Wahrheit offenbar…
6. Choral. Verleih uns Frieden gnädiglich…

Bach's cantata *Erhalt uns, Herr, bei deinem Wort* was heard for the first time in the main church service on Sexagesima Sunday, which that year fell on 4th February. The subject of the gospel reading for that day, Luke 8, verses 4–15, is Jesus' parable of the Parable of the Sower, some of whose seed falls by the wayside, some upon a rock, some among thorns where their growth is choked. Some, however, falls on good ground and bears fruit a hundredfold. The seed represents the Word of God, and the negative examples in the parable describe the temptation of the faithful by the devil. This is the point of association for the hymn that forms the basis of the cantata, *Erhalt uns, Herr, bei deinem Wort*. Its text is a product of the Reformation's combative mood of departure, and leaves little to be desired in terms of graphic imagery. The hymn, which is still sung in the Evangelical Church today (with a less drastic text: 'Erhalt uns, Herr, bei deinem Wort und steure deiner Feinde Mord' ['Preserve us, Lord, by Your word, and deflect the murderous intent of Your enemies']), has a complicated history. The first three strophes were written by Martin Luther (1483–1546), to a melody based on a mediæval original. Luther's poem was soon extended by two strophes by his fellow Reformer Justus Jonas (1493–1555). After that, however, the hymn was combined with two additional strophes, of different origin and melodically independent, and in this form it was commonly sung during Bach's time in Leipzig. In addition to the verses by Jonas, Luther's *Verleih uns Frieden gnädiglich* (*Grant us peace mercifully*) was added – based on the mediæval antiphon *Da pacem Domine* with a new melody. This hymn, however, was expanded both textually and musically by the inclusion of an additional strophe by Luther's musical adviser Johann Walter (1496–1570), 'Gib unsern Fürsten und aller Obrigkeit Fried und gut Regiment' ('Give to our princes and all the authorities peace and good judgement', after 1 Timothy 2, verse 2). The history of the hymn may from today's perspective appear to have been dictated by coincidence and arbitrariness. In fact, however, people during the Reformation – and even in the eigh teenth century – were well aware how greatly the 'pure doctrine' was dependent upon political circumstances.

As so often, Bach must have surprised the musical connoisseurs: the instrumental element of the introductory chorus is dominated by a trumpet whose part, contrary to all expectation, is in the minor key and at the same time articulates a militant attitude in what is, overall, a dramatic situation. Its signal motif, formed by using the notes of a triad, is omnipresent. As in most of the opening choruses of the chorale cantatas, the *cantus firmus* appears in long note values in the soprano; the three lower parts are either imitative or move in free polyphony – mostly without thematic connection, although at times they vividly emphasize important words of the text.

The tenor aria 'Sende deine Macht von oben' ('Send Your power from on high'), with an exquisite accompaniment from two oboes, is an insistent prayer, in which Bach uses musical rhetoric to provide emphasis: the word 'oben' ('on high') is set to a high note, and the words 'erfreuen' ('bring joy') and 'zerstreuen' ('dissipate') are illustrated with virtuoso *coloraturas*.

The following recitative for alto and tenor is a most unusual artistic creation. From a textual point of view it is a trope, an expansion of the four-line original strophe by means of commentaries that precede or separate the lines; these commentaries interpret the hymn verse in a particular way. Bach has cast the entire movement in the form of a dialogue between two solo voices, thereby creating a fusion of recitative, arioso and chorale that is without equal in its era.

The bass aria 'Stürze zu Boden, schwülstige Stolze' ('Fall to earth, bombastic pride') – which, with its exhortation that God should destroy those who are arrogant, is reminiscent of the *Magnificat* and the words 'He has put down the mighty from their thrones' – is full of drama. This manifests itself not only in the lively, descriptive continuo part but also in the vocal line with its pathos-laden

declamation, its laconic rhythms, its large intervals and its rhetorical pauses. The melismatic treatment of the word 'Amen' lends a visionary quality to the simple four-part chorale setting which, as usual, concludes the cantata.

Klaus Hofmann 2006 (Vol. 34)

Production Notes (BWV 126)

The basic materials for this work are the original parts preserved in the Bach Archive in Leipzig. The trumpet parts of the first and last movements make frequent use of pitches other than natural harmonics, meaning that an instrument equipped with a slide would presumably have been used. Music for the slide trumpet, however, is generally written at sounding pitch, and the original part is therefore somewhat mysterious in that it is written for an instrument in D.

Masaaki Suzuki 2007 (Vol. 34)

Herr Jesu Christ, wahr' Mensch und Gott, BWV 127

(Lord Jesus Christ, true man and God)

Kantate zum Sonntag Estomihi (11. Februar 1725)
Text: [1, 5] P aul Eber 1580; [2–4] anon.
Tromba, Flauto dolce I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Herr Jesu Christ, wahr' Mensch und Gott…
2. Recitativo (Tenore). Wenn alles sich zur letzten Zeit entsetzet…
3. Aria (Soprano). Die Seele ruht in Jesu Händen…
4. Recitativo [& Aria] (Basso). Wenn einstens die Posaunen schallen…
5. Choral. Ach, Herr, vergib all unsre Schuld…

Bach composed the cantata *Herr Jesu Christ, wahr' Mensch und Gott* for the so-called Estomihi Sunday in 1725, and it was performed at the Leipzig service on 11th February of that year, a week after *Erhalt uns, Herr, bei deinem Wort*. This Sunday, which takes its name from the first words of the Latin antiphon sung on that day ('Be a firm rock for me'), is the last Sunday before Passiontide, with which it is already associated. The gospel passage for this day, Luke 18, verses 31–43, has a twofold message: it tells how Jesus announces his suffering to the dis ci ples, and it relates the healing of a blind beggar who, as Jesus and his disciples pass by, calls to him with the words: 'Jesus, thou Son of David, have mercy on me' and refuses to be silenced by the multitude around Jesus until the latter heals him with the words: 'Receive thy sight: thy faith hath saved thee'. The hymn on which the cantata is based, *Herr Jesu Christ, wahr' Mensch und Gott*, can be traced back to the Melancthon pupil Paul Eber (1511–1569) from the Wittenberg circle of reformers; the melody is from the Genevan psalter of Loys Bourgeois (c. 1510–after 1560). It is in fact a song of death, which directs our gaze from the suffering 'man and God' Jesus Christ, dying on the cross, to our own death and thence to resurrection and judgement, ending with a plea for the forgiveness of sins and for the consolidation of our faith.

The orchestra for the introductory chorus calls for strings and oboes and also for a pair of recorders, which lend mildness and softness to the sonority, as befits a meditative anticipation of the Passion of Christ. In its basic structure the movement corresponds to the type predominantly found in the chorale cantatas; what is unusual, though, is the way this convention is applied. The most important theme of the instrumental introduction – heard first from the oboes, followed by the recorders, the continuo and finally the violins and violas – is derived from the beginning of the hymn melody, but the note values are reduced by half, from crotchets to quavers. As soon as the choir enters, it is also heard in the vocal lines. The unusual feature is that it is heard incessantly, sometimes in

modified form, in every (or at least every other) bar, unmistakable with its pounding repeated notes at the beginning: in short, it is omnipresent.

Another feature is unusual: within the course of the music, as an additional *cantus firmus*, Bach quotes the Passion chorale *Christe, du Lamm Gottes, der du trägst die Sünd der Welt, erbarm dich unser* (*O Christ, Thou Lamb of God, that takest away the sin of the world, have mercy upon us*). From Bach's point of view this may have served as a kind of announcement. After Estomihi Sunday, music other than congregational hymns was by tradition not heard in Leipzig for the duration of Passiontide (with the exception of the Feast of the Annunciation on 25th March); music returned at Vespers on Good Friday. On Good Friday in 1725, however, Bach's *St. John Passion* was performed in a version that ended with the chorale *Christe, du Lamm Gottes*.

Certainty of belief and a longing for death are combined in the soprano aria with the words 'Die Seele ruht in Jesu Händen, wenn Erde diesen Leib bedeckt' ('The soul will rest in Jesus' hands, when earth covers this body') and 'Ach, ruft mich bald, ihr Sterbeglocken!' ('Oh, call me soon, ye knells of death'). For this text Bach wrote one of his most beautiful and individual cantata arias. From the distinctive background of a chordal accompaniment played *staccato* by the recorders and *pizzicato* by the continuo, an expressive oboe *cantilena* emerges and is combined with the vocal line in a duet of almost heavenly peace and rapture. In the middle part of the aria, however, a minor musical miracle occurs: at the word 'Sterbe glocken' ('knells of death') the strings enter unexpectedly; it is almost as if we hear the sound of the knell itself.

The bass solo 'Wenn einstens die Posaunen schallen' ('When one day the trumpets sound') forms the greatest possible contrast. It describes the Last Judgement; both textually and musically, a dramatic scenario unfolds. With a signal – familiar at the time – of sovereignty (which recurs in the *Christmas Oratorio*), the trumpet announces the approach of the world's ruler, and orchestral *tremoli* illustrate the collapse of the universe. The opening recitative leads straight into an aria, the beginning of which ('Für wahr, fürwahr, euch sage ich' ['Verily, verily I say unto you']) is taken directly from the hymn and also alludes to the beginning of the hymn melody. This section, too, is full of dramatic contrasts: *arioso*-like passages declaimed with relative calm, accompanied only by the continuo, alternate with tumultuous *tutti* outbursts.

The simple four-part final chorale concludes with an exquisite sequence of harmonies that lends a dreamlike quality to the words 'bis wir einschlafen seliglich' ('until we slumber blessedly').

Klaus Hofmann 2006 (Vol. 34)

Production Notes (BWV 127)

The basic materials for this work comprise Bach's own handwritten full score and some of the parts housed in the National Library in Berlin together with important sections of the original parts contained in the Bach Archive in Leipzig. As in the case of BWV 126, the trumpet used in the fourth movement was probably also added in the final movement. In the final movement, however, the music dictates the use of a trumpet with a slide.

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Vol. 35 – Leipzig 1725

The four cantatas on this CD date from May 1725, the end of Bach's second year in Leipzig. The centrepiece of his work as a composer and per former during this year had been a cycle of chor ale cantatas, but external factors had evidently caused Bach to break off work on this project and, before Easter 1725, to go back to writing cantatas of the conventional type, oriented around the gospel

reading for the day in question. From this period a group of nine cantatas has survived – including the four recorded here – with texts by the Leipzig poetess Mariane von Ziegler (1695–1760), apparently written specially for Bach; she later published these poems separately. As the printed edition sometimes differs markedly from the text of Bach's settings, it was long assumed that Bach himself had made changes to the poetess's texts. More recent research, however, has shown that the textual differences can be attributed to von Ziegler her self: Bach's cantatas are thus based on earlier versions of the texts.

Klaus Hofmann 2007 (Vol. 35)

Auf Christi Himmelfahrt allein, BWV 128
(On Christ's Ascension Alone)

Kantate zum Himmelfahrtsfest (10. Mai 1725)
Text: Christiane Mariane von Ziegler 1728; [1] Josua Wegelin 1636; [5] Matthäus Avenarius 1673
Corno I, auch Tromba, Corno II, Oboe I, II, auch Oboe d'amore I, II, Oboe da caccia, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Auf Christi Himmelfahrt allein…
2. Recitativo (Tenore). Ich bin bereit, komm, hole mich!…
3. Aria [& Recitativo] (Basso). Auf, auf, mit hellem Schall…
4. Aria (Alto, Tenore). Sein Allmacht zu ergründen…
5. Choral. Alsdenn so wirst du mich…

The cantata that was heard at the Leipzig church service on the Feast of the Ascension in 1725, with its great introductory chorus based on a wellknown hymn strophe, must have reminded many listeners of the chorale cantatas that had until recently been regularly produced. As in many of those cantatas, the chorus presents a four-part hymn setting in which the *cantus firmus* – here with the melody of *Allein Gott in der Höh sei Ehr* (*All glory be to God on high*) – appears in long note values in the soprano while the alto, tenor and bass have free polyphonic writing using motifs associated with the hymn melody. A framework for the choral sections is created by a lively orchestral passage with two *concertante* horns. The orchestral part is connected with the *cantus firmus* in an unusual way: the rapid motif heard in the first bar from the first violin and, in close imitation, the two horns, is nothing other than a rhythmically compressed variant of the first four notes of the hymn tune. The motif thus produced runs through the entire instrumental part and is constantly taken up in the three lower choral lines.

The epistle and gospel reading for that day (Acts 1, 1–11, Mark 16, 14–20) tell of Christ's ascension and his place at the right hand of God. The cantata text alludes to this with its introductory hymn strophe (Ernst Sonnemann, 1661), which almost serves as a programme for the entire cantata. It describes Christ's succession in terms of the believers following him along a route past all the 'doubt, anguish and pain' here on earth and leading ultimately to heaven. To the hymn strophe the poetess appends not only thoughts of longing for death, but also triumphant certainty and feverish visions, culminating in a paean to God's omnipotence.

The two arias, for bass (third movement) and an alto / tenor duet (fourth movement) stand in the greatest possible contrast to each other. As though imitating a herald's trumpet, the bass aria announces the majesty of Christ in heaven. Both the bravura clarino part – in which Bach twice requires the player to execute a genuinely breathtaking semiquaver *coloratura* lasting a full eight bars – and also the abrupt transition from the aria to a recitative must have astonished Bach's listeners. In this recitative the text and the music strike a wholly different, visionary tone, until finally the

movement returns to the 'bright sound' of the trumpet *ritornello*. The duet, on the other hand, is dominated by a quieter mood, suggested by words about humbly falling silent before the unfathomable omnipotence of God. Bach has added an *oboe d'amore* to the two voices; with its attractive, reticent sound this instrument makes a major contribution to the emotional impact of the movement. Finally, the two horns once again lend festive splendour to the concluding chorale (Matthäus Avenarius, 1673).

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Production Notes (BWV 128)

BWV 128 has been handed down principally in the form of Bach's own manuscript of the full score (in the possession of a private Swiss collector) and the original parts (Berlin State Library, Mus.ms. Bach St 158). The *obbligato* part in the fourth movement is likely to have been intended for the oboe d'amore, since it frequently departs from the range of the standard oboe despite being notated at sounding pitch. The indication 'Tromba' above the third movement in the part used by the first horn player who appears in the first movement makes it absolutely clear that he was expected to swap his instrument for a trumpet in this third movement. (The first movement is of necessity notated in G, while the third is notated in D.) Although there is no indication of change of instrument in the part for the final chorale, the notation returns to G, indicating that the player was expected to return to the horn for this last movement.

Masaaki Suzuki 2007 (Vol. 35)

Es ist ein trotzig und verzagt Ding, BWV 176

(There is a daring and a shy thing)

Kantate zum Trinitatisfest (27. Mai 1725)
Text: Christiane Mariane von Ziegler 1728; [1] Jeremia 17,9; [6] Paul Gerhardt 1653
Oboe I, II, Oboe da caccia, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Es ist ein trotzig und verzagt Ding…
2. Recitativo (Alto). Ich meine, recht verzagt…
3. Aria (Soprano). Dein sonst hell beliebter Schein…
4. Recitativo (Basso). So wundre dich, o Meister, nicht…
5. Aria (Alto). Ermuntert euch, furchtsam und schüchterne Sinne…
6. Choral. Auf dass wir also allzugleich…

Bach's cantata for the Feast of the Trinity on 27th May 1725 – the last Sunday of his second year of employment in Leipzig – refers to the gospel reading for that day, John 3, 1–15, more specifically to a longer description: Nicodemus, a Pharisee and 'ruler of the Jews' – and thus one of Jesus' adversaries – seeks Jesus out under the cover of night and confesses that Jesus must have been sent by God 'for no man can do these miracles that thou doest'. Bach's librettist Mariane von Ziegler directs our attention towards Nicodemus's fear, and by extension also towards timidity in faith, and lends courage to those whose minds are 'furchtsam und schüchtern' ('fearful and shy', fifth movement). At the beginning of the cantata are the words 'Es ist ein trotzig und verzagt Ding um aller Menschen Herze' ('There is a daring and a shy thing about the human spirit', a free adaptation of Jeremiah 17, 9).

Bach set the opening words as a choral fugue that is built up from the bass, by way of tenor and alto, to the soprano, all of whom then sing to the end. The opposition of 'daring' and 'shy' is unmistakably expressed in the fugue theme by means of the inherent contrast between a rhythmically striking, wide-ranging and rapid melodic writing on the one hand and chromaticism on the other. Over all, however, Bach has taken greater pleasure in depicting defiance than in representing timidity (and has thus departed to some extent from his librettist's intention).

The dance-like soprano aria (third movement), a light-footed gavotte that might have reminded Bach's Leipzig listeners that the Cantor of St. Thomas had until recently been a court conductor, forms an effective contrast to the weighty introductory chorus. Bach illustrates the words 'hell beliebter Schein' ('dear [bright] light') by brightening the sound picture, repeatedly letting the continuo fall silent. In the following bass recitative (fourth movement), Nicodemus to some extent speaks for all the hesitant believers. The alto aria (fifth movement) contains a surprise in its instrumental *obbligato*, with the very unusual unison writing for the two oboes and *oboe da caccia*. At the end its words of encouragement and hope for the afterlife, combined with the vision of participation in the heavenly praise of the Father, make an allusion to the Holy Trinity and thus to the feast of the Trinity. In the final strophe by Paul Gerhardt (1653) the choir takes up this idea, on behalf of the congregation.

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Production Notes (BWV 176)

This cantata has also survived prin cipally in the form of Bach's own manuscript of the full score (Berlin State Library, Mus.ms. Bach P 81) and the original parts (in the possession of a private American collector). The set of parts does not, however, include the second violin doublet (the part used by the second player) that one would normally expect to be present, or a transposed continuo part for the organ. (It was reported recently, however, that this organ part, which had been believed lost, turned up at an auction held at Sotheby's in 2005 and was donated to the Juilliard School of Music.) Harmonic figuring is inscribed in the untransposed continuo part (although this may have been added at a later date), and we have therefore decided to use the harpsichord as usual.

Masaaki Suzuki 2007 (Vol. 35)

Bisher habt ihr nichts gebeten in meinem Namen, BWV 87

(Hitherto have ye asked nothing in my name)

Kantate zum Sonntag Rogate (6. Mai 1725)
Text: Christiane Mariane von Ziegler 1728; [1] Johannes 16, 24; [5] Johannes 16, 33; [7] Heinrich Müller 1659
Oboe I, II, auch Oboe da caccia I, II, Oboe da caccia, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Aria] (Basso). Bisher habt ihr nichts gebeten in meinem Namen.
2. Recitativo (Alto). O Wort, das Geist und Seel erschreckt!…
3. Aria (Alto). Vergib, o Vater, unsre Schuld…
4. Recitativo (Tenore). Wenn unsre Schuld bis an den Himmel steigt…
5. [Aria] (Basso). In der Welt habt ihr Angst…
6. Aria (Tenore). Ich will leiden, ich will schweigen…
7. Choral. Muss ich sein betrübet?…

The cantata *Bisher habt ihr nichts gebeten in meinem Namen* was written for Rogate Sunday, 6th May 1725. The Latin name of this Sunday – which can be translated as 'Pray ye' – alludes to the theme prescribed for this day: prayer. That is the topic of the gospel passage for the Sunday in question – John 16, 23–30, an extract from Jesus' words of parting in which he urges his disciples to ask God in his name and promises them that their requests will be fulfilled: 'Ask, and ye shall receive, that your joy may be full'. In Bach's cantata, the text of the opening movement, 'Bis her habt ihr nichts gebeten in meinem Namen' ('Hith er to have ye asked nothing in my name') is taken directly from the gospel but, by means of the newly written poetry that follows, it acquires an unexpected level of meaning. The poetess lets the words of Jesus appear as a reproach to the believers: they had

neglected to ask God for forgiveness of their sins 'in Buß und Andacht' ('in repentance and devotion'; second movement). The alto aria (third movement) is a prayer for forgiveness, followed in the recitative (fourth movement) by a plea for consolation. With the promise of consolation in the fifth-movement bass solo 'In der Welt habt ihr Angst; aber seid getrost' ('In the world ye shall have tribulation: but be of good cheer' – another gospel quotation) we find an internalization and a lightening of emotion; and the tenor aria (sixth movement) and concluding chorale are full of confidence.

In accordance with old tradition, Bach allocates the words of Jesus in the opening movement to the bass, the 'Vox Christi'. Here the vocal line is embedded in a polyphonic orchestral texture that exudes sincerity, virtue and rigour. The alto aria 'Vergib, o Vater, unsre Schuld' ('Forgive, o Father, our guilt'; third movement), its text filled with remorse, acquires its special sound character from the unusual scoring for two *oboi da caccia* (alto oboes). These two instrumental lines, mostly playing in parallel, include almost omnipresent sighing figures, whilst a constantly recurring continuo figure emphasizes the supplicant's tenacity. As with the cantata's opening text, the words of Jesus in the fifth movement, 'In der Welt habt ihr Angst' ('In the world ye shall have tribulation'), are given to the bass, although on this occasion he is accompanied only by the continuo. The thematic basis here is a continuo refrain which dominates the entire movement, constantly returning as a *basso ostinato*. In the vocal line the word 'Angst' ('tribulation') is strikingly emph asized. An effective contrast to the concentrated seriousness of this movement is formed by the tenor aria (sixth movement), accompanied by strings alone – a siciliano, the pastoral character of which is underlined by pedal points in the bass. With only slight changes to the text, one could easily imagine this movement as a lyrical monologue in a scene from baroque opera. The cantata is rounded off by a strophe from *Selig ist die Seele* (*Blessed is the Soul*) by Heinrich Müller (1659), a song of praise for the love of Jesus, sung to the melody of *Jesu, meine Freude* (*Jesus, my true pleasure*) – known today not least from Bach's motet setting.

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Production Notes (BWV 87)

For this work we have Bach's own manuscript of the full score (Berlin State Library, Mus.ms. Bach P 61) and the original parts (Berlin State Library, Mus.ms. Bach St 6). There are two versions of the continuo part, one intended for a melody instrument and untransposed (B13) and the other for the organ and transposed (B14). The latter has been copied from the former, but slurs have been added later in B13 only. The New Bach Edition (NBA) deliberately adopts the version prior to revision, but we have added slurs in many places to this, bearing in mind the musical effect.

Masaaki Suzuki 2007 (Vol. 35)

Wer mich liebet, der wird mein Wort halten, BWV 74

(If a man love me, he will keep my words)

Kantate zum 1. Pfingstfesttag (20. Mai 1725)
Text: Christiane Mariane von Ziegler 1728; [1] Johannes 14, 23; [4] Johannes 14,28; [6] Römer 8, 1; [8] Paul Gerhardt 1653
Tromba I, II, III, Timpani, Oboe I, II, Oboe da caccia, Violino solo, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Wer mich liebet…
2. Aria (Soprano). Komm, komm, mein Herze steht dir offen…
3. Recitativo (Alto). Die Wohnung ist bereit…
4. Aria (Basso). Ich gehe hin und komme wieder zu euch…

5. Aria (Tenore). Kommt, eilet, stimmet Sait und Lieder…
6. Recitativo (Basso). Es ist nichts Verdammliches an denen…
7. Aria (Alto). Nichts kann mich erretten…
8. Choral. Kein Menschenkind hier auf der Erd…

Bach's cantata for Whit Sunday 1725, which that year fell on 20th May, is not centred around the epistle that describes the actual reason for celebrating the feast – the outpouring of the Holy Spirit. It refers instead to the gospel reading for this day, John 14, 23, an extract from Jesus' parting words. The subject there is the love of mankind for Jesus, God's love for those who love Jesus, obedience as the fruit of the love of Jesus and the joyful anticipation of his return. Bach's librettist, Mariane von Ziegler, placed the words of Jesus that begin this gospel extract at the beginning of the cantata text; later in the work (fourth movement) she also referred back verbatim to a verse from the gospel. Moreover, there is another Bible quotation, from Romans (8, 1) in the sixth movement. The newly written texts that follow these quotations develop the ideas further: an invitation for Jesus to dwell in the hearts of the faithful, a call for jubilation in the certainty of Christ's return, and the declaration that Jesus' suffering and death will lead to our salvation. This last idea recurs and is affirmed at the end of the cantata, in the chorale strophe to words of Paul Gerhardt (1653).

Bach took the introductory chorus from another cantata (BWV 59) that had been written for more modest performance circumstances. In that work he had set the same text as a duet for soprano and bass. In the new version he expanded the orchestral part by adding a third trumpet and three oboes; he also skilfully converted the two vocal parts into a four-part setting. Traces of the original two-part structure are still, however, evident in the extended two-part passages in the choral movement. A special feature of the opening movement is the constant presence of a short motif that is initially heard in the first violin and then the first oboe; in the vocal part it is associated with the words 'Wer mich liebet' ('If a man love me'). Even in its instrumental form it is evidently intended to convey the sense of these words. Through its num erous vocal and instrumental appearances it impresses itself upon the listener as a striking device which, in its shortest form, summarizes the conditions necessary for the fulfilment of Jesus' prophecies.

The soprano aria (second movement), too, is taken from the older cantata, although it is provided with a new text. In the tenor aria (fifth movement) Bach proves to have been directly inspired by the text 'Kommt, eilet, stimmet Sait und Lieder in muntern und er freuten Ton' ('Come, hasten, tune your strings and songs in a happy and joyful tone'): Bach's music, scored for strings, hurries along, cheerful and filled with the expression of joy. The alto aria (seventh movement) also has an illustrative quality typical of the baroque: with repeated notes from the oboes and strings, the agitated solo violin arpeggios and the triad motifs of the vocal line, Bach rattles the 'höllischen Ketten' ('fetters of hell'), whilst in the middle section of the aria he sets the 'lachen' ('laugh[ter]') to music in a similarly drastic manner.

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Production Notes (BWV 74)

BWV 74 exists in the form of the original parts (Berlin State Library, Mus.ms. Bach St 103). Considering the festive nat ure of the work with its incorporation of trumpets, we have decided to add the harpsichord.

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Vol. 36 – Leipzig 1725

Am Abend aber desselbigen Sabbats (BWV 42)

(Then the same day at evening)

Kantate zum Sonntag Quasimodogeniti (8. April 1725)
Text: anon; [2] Johannes 20,19; [3] nach Matthäus 18,20; [4] Jacob Fabricius 1632
Oboe I, II, Bassono, Violino I, II, Viola, Violoncello, Soprano, Alto, Tenore, Basso, Continuo

1. Sinfonia
2. Recitativo (Tenore). Am Abend aber desselbigen Sabbats …
3. Aria (Alto). Wo zwei und drei versammlet sind …
4. Choral Duetto (Soprano, Tenore). Verzage nicht, o Häuflein klein …
5. Recitativo (Basso). Man kann hiervon ein schön Exempel sehen…
6. Aria (Basso). Jesus ist ein Schild der Seinen …
7. Choral. Verleih uns Frieden gnädiglich …

Bach's cantata *Am Abend aber desselbigen Sabbats* was first heard on Quasimodogeniti Sunday, 8th April 1725, at the main church service in Leipzig. The gospel passage for this Sunday, John 20, 19–31, tells how – owing to his disciples' fear of persecution – the resurrected Jesus appears secretly and behind closed doors to them. As with the cantata *Bleib bei uns*, performed the previous week, the text begins with a verse from the gos pel. As the following sequence of movements (aria–chorale–recitative–aria–chorale) is the same and, moreover, both texts have a similar, rather dry and unpoetic style, we can assume that they are the work of the same, unknown author.

As the opening Bible verse is not suited for a choral setting, Bach prefaced it with an instrumental movement in *da capo* form. In all probability he did not write a wholly new piece but used a movement from an existing (though nowadays unknown) composition. After an introduction from the strings and continuo, a *concertino* of two oboes and bassoon joins in; these instruments strike up a lively dialogue in alternation with the strings, and only in the middle section of the movement does the music briefly become more lyrical. The tenor recitative with the evangelist's story must have strongly reminded the Leipzig congregation of the evangelist's part in the *St John Passion*, which had been performed just ten days earlier. The continuo part, however, has an unusual feature: Bach calls for incessant repeated semiquavers, an effect akin to trembling – an image of the disciples' fear. The alto aria 'Wo zwei und drei versammlet sind' ('For where two or three are gathered together'), which may have its roots in an earlier (now lost) work by Bach, surrounds its rather modest text with elegiac tones and calm solemnity. In the outer sections of this *da capo* aria, the orchestra – led by the oboes – provides a sonorous and finely chiselled back ground for the very free vocal line. The chorale strophe that follows is on this occasion set as a duet for soprano and tenor, without recourse to the associated hymn melody. Each line is presented with a theme of its own, in a dense contrapuntal setting. This movement is framed and divided up by a *ritornello* from the continuo which, with its chromatic writing and sighing figures, emphasizes the emotions of sorrow and distress that are mentioned in the text. In the bass aria Bach was evidently inspired by two textual elements: the key word 'Verfolgung' ('persecution') and the phrase 'Jesus ist ein Schild der Seinen' ('Jesus is a shield for his people'). The image of 'persecution' is depicted by means of the imitative 'follow-my-leader' of the two solo violins and the tumultuous figurations of the other instruments, including the continuo. Bach contrasts this with the vocal line, which seems to be untouched by the vicissitudes of battle.

The work is rounded off by Martin Luther's 'Verleih uns Frieden gnädiglich' ('Grant us peace mercifully'; 1524), in association with the strophe 'Gib unsern Fürsten und aller Obrigkeit Fried und gut Regiment' ('Give to our princes and all the authorities') by his musical collaborator Johann Walter

(1496–1570). Both were well aware to what extent the entitlement to worship and freedom from religious persecution were dependent upon peace and the 'good judgement' of the 'authorities', and how indispensable they were as a precondition for 'ein geruhig und stilles Leben' ('a restful and quiet life' – which Bach illustrates by allowing the continuo to hold a pedal point on these words). The cantata concludes with a brief, festive 'Amen'.

Klaus Hofmann 2007 (Vol. 36)

Ihr werdet weinen und heulen (BWV 103)

(Ye shall weep and lament)

Kantate zum Sonntag Jubilate (22. April 1725)
Text: Christiane Mariane von Ziegler 1728; [1] Johannes 16,20; [6] Paul Gerhardt 1653
Tromba, Flauto piccolo, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Ihr werdet weinen und heulen …
2. Recitativo (Tenore). Wer sollte nicht in Klagen untergehn…
3. Aria (Alto). Kein Arzt ist außer dir zu finden …
4. Recitativo (Alto). Du wirst mich nach der Angst …
5. Aria (Tenore). Erholet euch, betrübte Sinnen …
6. Choral. Ich hab dich einen Augenblick …

With Bach's cantata for Jubilate Sunday 1725, 22nd April, he began a series of nine works to texts by the Leipzig poetess Mariane von Ziegler (1695–1760). Later appointed *poeta laureata* of Wittenberg University, this writer had a thorough musical education; she apparently wrote these texts especially for Bach, and later published them separately. This text makes an immediate association with the gospel passage for the day (John 16, 16–23) by means of quoting a Bible verse. The words are from Jesus' words of parting to his disciples; the polarity of sadness and joy dominates the entire cantata.

For the introductory chorus Bach chose a most unusual sound image: the normal orchestral strings are joined by two *oboi d'amore* and a *flauto piccolo*, in modern terminology a descant recorder in d" (Bach gave this rarely used instrument a *concertante* solo part of the utmost virtuosity). Bach has clearly written the change of emotional states into his music, but has also created a musical link be tween the two emotional poles: this emerges particularly strongly in the vocal passages. Bach surprises the listener by switching over to a recitative 'Ihr aber werdet traurig sein' ('And ye shall be sorrowful') sung by a solo bass – the voice of Jesus. With its highly expressive melody and harmony, this is extremely reminiscent of the world of Bach's *Passions*. After this moment of repose, Bach returns to the concept of a contrapuntal association between the two emotional spheres. Admittedly the new text, 'doch eure Traurigkeit soll in Freude verkehret werden' ('but your sorrow shall be turned into joy'), does not appear with new music; instead, Bach uses slight variations of the previously heard themes.

In the alto aria, the *flauto piccolo* once more makes its presence felt with a virtuosic *obbligato* line. The striking manner in which the recorded part begins is echoed not only in the opening words, 'Kein Arzt ist außer dir zu finden' ('No doctor other than you is to be found') but also in the further course of the text, where it is varied and continued in various ways. In a sense the alto recitative marks a change of scene. Introduced by a wide-ranging alto *coloratura* on the word 'Freude' ('joy'), the following tenor aria rouses the 'betrübte Sinnen' ('distressed minds') to joyful confidence. Brief moments of distress – portrayed musically by harmonic 'disturbances' – are swept away by the sound

of the trumpet and fanfare-like triad motifs from the orchestra, and by vivacious 'joy' *coloraturas* in the solo part.

The concluding choral strophe (from *Barmherzger Vater, höchster Gott* [*Merciful Father, Highest God*] by Paul Gerhardt, 1653) seems to put words into Jesus' mouth and once again confirms the promise that the suffering of His people will one day be transformed into joy.

Klaus Hofmann 2007 (Vol. 36)

Es ist euch gut, dass ich hingehe (BWV 108)
(It is expedient for you that I go away)

Kantate zum Sonntag Cantate (29. April 1725)
Text: Christiane Mariane von Ziegler 1728; [1] Johannes 16,7; [6] Paul Gerhardt 1653
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Aria] (Basso). Es ist euch gut, daß ich hingehe ...
2. Aria (Tenore). Mich kann kein Zweifel stören ...
3. Recitativo (Tenore). Dein Geist wird mich also regieren...
4. Chorus. Wenn aber jener, der Geist der Wahrheit...
5. Aria (Alto). Was mein Herz von dir begehrt ...
6. Choral. Dein Geist, den Gott vom Himmel gibt ...

Bach's second cantata to a text by Mariane von Ziegler was performed at the church service in Leipzig on 29th April 1725, Cantate Sunday – a week after *Ihr werdet weinen und heulen*. The gospel passage for this day, too, comes from Jesus' words of farewell (John 16, 5–15). The message he gives to his disciples describes the sadness in which he will leave them, but also the promise that he is going to his Father in order to send the Holy Spirit to them as comforter and as the spirit of truth that will guide them. The cantata text begins with a verse from the gospel: 'Es ist euch gut, dass ich hin gehe …' ('It is expedient for you that I go away …'). It is Jesus who is speaking and, like in the *Passions* and in many other cantatas, Bach has given his words to a bass voice. Bach has used the *cantilena* of the *oboe d'amore* to capture the mood of grief at parting. The oboe and vocal line have the same theme, which they present in a number of variations.

The tenor aria has a decidedly instrumental character. The agile figurations of the solo violin – which sometimes joins forces with the vocal line – unfold above an *ostinato* bass motif which, with its constant recurrences, expresses steadfastness and firmness of belief – as too, in a different way, do the very long-held notes in the vocal line on the words 'ich glaube' ('I believe'). In the fourth movement, 'Wenn aber jener, der Geist der Wahr heit, kommen wird' ('Howbeit when he, the Spirit of truth, is come'), Bach has allocated the gospel text to the choir and set it throughout as a fugue. An unusual formal feature here is that Bach sets the words of the final section, 'und was zukünftig ist, wird er verkündigen' ('and he will show you things to come') to an only slightly altered version of the opening theme, thereby lending the movement a particular feeling of unity. The alto aria 'Was mein Herz von dir begehrt' ('That which my heart demands from You'), like the earlier tenor aria, emphasizes instrumental characteristics. In the accompanying string orchestra, the first violin is clearly dominant. This does not, however, undermine the textual expression in any way: throughout the orchestra and also in the vocal line, the word 'Herz' ('heart') has yearning, sighing figures, mostly emphasized still further by being fol lowed by pauses. Also the words 'überschütte mich mit Segen' ('shower me with blessings') are brought into play musically, and the word 'Ewig keit' ('forever') is illustrated by means of an prolonged note.

At the end there is a chorale move ment that is simple but also characteristic with its constantly forward-pacing bass line, on a strophe from the hymn *Gott Vater, sende deinen Geist* (*God, Father, Send Your Spirit*) by Paul Gerhardt (1653).

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Bleib bei uns, denn es will Abend werden (BWV 6)
(Abide with us; for it is toward evening)

Kantate zum 2. Ostertag (2. April 1725)
Text: anon; [3] Nikolaus Selnecker 1611; [6] Martin Luther 1642
Oboe I, II, Oboe da caccia I, II, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo, Cembalo, Organo

1. [Choral]. Bleib bei uns ...
2. Aria (Alto). Hochgelobter Gottessohn ...
3. Choral (Soprano). Ach bleib bei uns, Herr Jesu Christ ...
4. Recitativo (Basso). Es hat die Dunkelheit ...
5. Aria (Tenore). Jesu, laß uns auf dich sehen ...
6. Choral. Beweis dein Macht, Herr Jesu Christ ...

Bach's cantata *Bleib bei uns, denn es will Abend werden*, like the other three cantatas on this CD, comes from the final weeks of Bach's second year of duty in Leipzig. During this year he had been busy with a chorale cantata cycle that was planned to span the entire church year. These cantatas did not have a direct association with the gospel passage for the days in question, but used specific hymns as their starting point. Probably for extramusical reasons – the non-availability of the librettist – this series of cantatas broke off a week before Easter 1725. On Easter Sunday Bach performed his *Easter Oratorio*, BWV 249, and may also have repeated his very early chorale cantata *Christ lag in Todes Banden*, BWV 4. On Easter Monday, it was the turn of the present cantata, and with it Bach returned to the conventional type of cantata, the content of which is related to the gospel passage for the day in question.

The gospel reading for Easter Monday – Luke 24, 13–35, describes a popular theme that is often featured in pictorial art as well. It is the story of the two disciples who, a few days after Jesus' death, are on the road to Emmaus, filled with sadness about recent events. They fall into conversation with a stranger who explains to them what has happened according to the words of the prophets. Pressured to stay – 'Bleib bei uns, denn es will Abend werden' ('Abide with us; for it is toward evening') – he enters their house and, when he breaks bread, is recognized by them as the resurrected Christ. Bach's unknown librettist makes direct use of a specific line of verse, 'Bleib bei uns…' ('Abide with us …'), and places it at the beginning of the cantata, where – assuming a mod ified and more generalized meaning – it is under stood as a prayer for Jesus' presence and support at a time when the faithful find themselves increasingly surrounded by darkness – or, in other words, by the sinfulness of the world and by the disregard of God's word.

Perhaps conscious of the fact that, after the premature end of the chorale cantata project, this work marked the beginning of a new series of cantatas, Bach composed an introductory chorus that is freely associated with French overture form. A frame of two essentially homophonic passages surrounds a fugal central section at a rapid tempo. In all three sections the plea 'Bleib bei uns…' ('Abide with us …') is the central focus. The opening section combines a certain solemnity of expression with gestures of fervent prayer. In the central section Bach skilfully develops two fugue themes simultaneously on the words 'denn es will Abend werden' ('for it is toward evening') and 'und der Tag hat sich geneiget'

('and the day is far spent'). These are joined by a third motif, the appeal 'Bleib bei uns…' (which, with its long notes and steadily maintained pitch, is a musical portrayal of 'abiding'), which gradually comes to permeate the texture and ultimately, in a choral unison over four octaves, lends unmistakable emphasis to the plea.

The aria 'Hochgelobter Gottessohn' ('Highly praised Son of God') features the alto and the *oboe da caccia* (alto oboe) *concertante*. Bach does not miss the opportunity to illustrate the word 'hoch' ('highly') at the beginning with a rising melody, the word 'bleibe' ('remain') with longer notes, and 'Finsternis' ('darkness') with a low pitch and modulations which, as it were, stray from the true path. The following movement is based on the first two strophes of the hymn *Ach bleib bei uns, Herr Jesu Christ* (*Oh remain with us, Lord Jesus Christ*: the first strophe after a Latin poem [1551] by Philipp Melanchthon, the second by Ni kolaus Selnecker [before 1572]). The hymn melody is given to the soprano, and is joined by a very *concertante* solo part for *violoncello piccolo*, the matically wholly independent. More than twenty years later, Bach used an organ transcription of the cantata movement in the so-called *Schübler Chorales*, BWV 649. Like this movement and the preceding alto aria, the tenor aria 'Jesu, lass uns auf dich sehen' ('Jesus, let us look upon You') also has a strongly instrumental character. Right at the outset a striking *concertante* idea from the first violin emerges from and subsequently dominates the string texture. The vocal line takes up this idea, varies it and continues it independently; only in the second part of the aria, where the text mentions the light of the Word of God shining more brightly, does it correspond with the more lively character of the strings.

As usual, the cantata ends with a simple chorale setting, in this case the second strophe of Luther's hymn *Erhalt uns, Herr, bei deinem Wort* (*Maintain us, Lord, within thy word*, 1543).

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Production Notes

The violoncello piccolo in BWV 6

The part for the *violoncello piccolo* called for in the third movement of BWV 6 has previously been played on a five-string cello, but on this occasion we are using a instrument known as the *violoncello da spalla* (in a reconstruction by Dmitry Badiarov), which merits a short explanation. (For further details, see Dmitry Badiarov 'The violoncello, viola da spalla and viola pomposa in theory and practice', in *Galpin Society Journal* No. 60, 2007, p. 121ff.)

The following three points form the basis for our decision to use this instrument:

1) During the 17th and 18th centuries, the instrument known as the *violoncello* appeared in a variety of sizes and was by no means invariably played in a manner positioned between the performer's legs. Many sources tell us that it was sometimes played resting on the shoulder or laterally in front of the player's chest (see the above mentioned article.)

2) There are at least five documents that bear witness to J. S. Bach having invented, or at least, having been familiar with an instrument known as the *viola pomposa* (*Bach Dokumente* III/731, 820, 856, 939 and 948). This instrument had the same range as the cello but was equipped with a fifth string. It was supposedly played in a manner suspended in front of the chest.

3) The eight cantatas that J. S. Bach composed and first performed between October 1724 and May 1725 (BWV 180, 115, 41, 6, 85, 183, 68 and 175) along with the cantata BWV 49 of November 1726 all call for the use of a *violoncello piccolo*. These parts do not constitute elements of the continuo and they are all *obbligato* parts featured in arias, with a pitch range extending from low C to the C three octaves higher. In the case of BWV 41 and BWV 6, the original (?) parts for this instrument were

written into the first violin parts, indicating that they were probably performed by the first violinist. The important point to note here is that there are no markings in the continuo parts, which would have been performed by the cello, in the movements in which the *violoncello piccolo* is called for. There is therefore nothing to suggest that the *violoncello piccolo* was played by the cellist. On the contrary, it seems likely that the cellist would have been required to perform the normal continuo parts in these movements.

Leaving aside the question of whether J. S. Bach was indeed the inventor of this instrument, it is not hard to imagine that the *viola pomposa* that he referred to would have had the same shape and would have been played in the same way as the *violoncello da spalla*. Moreover, we have been able, through actual performance, to confirm that the *violoncello da spalla* is ideally suited in terms of both range and function to taking the *violoncello piccolo* parts that appear in the nine previously mentioned cantatas. In light of the third point made above, I have already in the past felt that it was unreasonable to expect the cellist to swap instruments to a *violoncello piccolo*. Any doubts that I had previously had about this matter have now been dispelled. We have therefore decided to have the *violoncello piccolo* part played by the *violoncello da spalla* for the first time in this cantata series. I might also mention that the same instrument will be used in our recordings of the cantatas BWV 68, 85, 175 and 183.

Masaaki Suzuki 2007 (Vol. 36)

Vol. 37 – Solo Cantatas

Among the multitude of forms and instrumental forces that we encounter in the almost 200 surviving church cantatas by Johann Sebastian Bach, the so-called 'classical' variety of Bach cantata for choir, several soloists and an colourful orchestra comprising wind instruments, strings and continuo stands at the opposite extreme from the solo cantata for a single voice. Cantatas of the latter type make up only a small minority of the total. From Bach's Weimar period, only two such works survive – one for alto (*Widerstehe doch der Sünde* [*Stand firm against sin*], BWV 54) and one for soprano (*Mein Herze schwimmt im Blut* [*My heart swims in blood*], BWV 199). In Leipzig, Bach was initially frugal as regards new compositions in this genre. Only after he had produced what amounted to a kind of 'standard repertoire' of church cantatas in his first years of service there did he begin, in the summer of 1726, to explore new ground in various directions. Within the space of a few weeks he composed the three cantatas for alto on this disc, and these were followed in the subsequent weeks and months by five more solo works, including such splendid compositions as the bass cantatas *Ich will den Kreuzstab gerne tragen* (*I will the cross-staff gladly carry*, BWV 56) and *Ich habe genung* (*I have now enough*, BWV 82). In the three alto cantatas, Bach takes another step into the musical unknown: he increasingly uses instrumental movements in his cantatas, and is particularly fond of giving significant soloistic duties to the organ, an instrument that had hitherto only served to accompany the *basso continuo*. As has sometimes been suggested, this may have been a way of testing the mettle of his eldest son Wilhelm Friedemann Bach, then an adolescent.

Klaus Hofmann 2007 (Vol. 37)

Production Notes

Organ solos in the cantatas

Three of the four works on this disc (the exception being BWV 200) include movements in which the organ is used not to provide the continuo but as a solo instrument in its own right. Bach's cantatas including organ solos in this manner date from 1726 and include BWV 35, 47, 49, 146, 169 and 170. It is customary today for a small positive organ without pedals to be used to perform these parts, but the rationale behind the use of such instruments is based largely on ease of transportation and tuning. In

Bach's time use was made of a large organ with three manuals and 36 stops renovated by Johann Scheibe in 1720–21. In the present recording we were obliged to use a small organ in BWV 35, but in BWV 169 and 170 we make use of two large organs, those of Kobe Shoin Women's University and St Crucis Church in Erfurt, respectively.

The bottom stave of Bach's own manuscripts of the full scores of BWV 35 and BWV 169 contains an organ *obbligato* part, and this is the only part that has been transposed a whole tone lower in accordance with the *Chor-Ton* or 'choir pitch' associated with church organs in 18th-century Germany. This suggests that the organist would probably have performed using this full score. Although there is no firm evidence in this regard, it seems quite possible that Bach may himself have performed this part. (There are no extant separate organ parts.) In contrast to the other pieces, the left-hand part for the organ in the fourth movement of BWV 35 is written at *Cammer-Ton* or 'chamber pitch'. Bearing in mind that the righthand *obbligato* part stays all the time in the tenor register in the manner of a *cello piccolo*, the most natural conclusion to be drawn is that the left-hand continuo part was not performed on the organ in order to maintain an effective balance between this organ part and the vocal alto part. Two parts have been handed down for the continuo, and we decided therefore to make use of cello and violone to perform the continuo line with the harmony being provided by the harpsichord.

In Bach's own manuscript of the full score of BWV 169, the continuo parts in the second and fourth movements are not transposed for the organ, suggesting that a large organ may not have been used in these movements. In the present performance we have also used the harpsichord because figures for the harmony are present in the untransposed continuo parts.

The organ part is not transposed in Bach's own manuscript of the full score of BWV 170. Because a separate organ part has not been handed down, however, it is unclear what differences there may have been between the organs used in BWV 35 and BWV 169. BWV 170/3 is the only movement in Bach's church cantatas that calls for a two-manual organ, and it seems therefore inconceivable that an instrument smaller than that employed in BWV 35 and BWV 169 would have been used.

Masaaki Suzuki 2007 (Vol. 37)

Vergnügte Ruh, beliebte Seelenlust (BWV 170)
(Contented Rest, Beloved Joy of the Soul)

Kantate zum 6. Sonntag nach Trinitatis (28. Juli 1726)
Text: Georg Christian Lehms 1711
Oboe d'amore, Violino I, II, Viola, Alto, Organo obbligato, Continuo

1. Aria. Vergnügte Ruh, beliebte Seelenlust…
2. Recitativo. Die Welt, das Sündenhaus…
3. Aria. Wie jammern mich doch die verkehrten Herzen…
4. Recitativo. Wer sollte sich demnach…
5. Aria. Mir ekelt mehr zu leben…

Bach's first Leipzig solo cantata was heard at the church service on the sixth Sunday after Trinity in 1726, which that year fell on 28th July. The libretto, comprising three arias and two recitatives, comes from the collection *Gottgefälliges Kirchen-Opffer* published in 1711 by the Darmstadt court poet Georg Christian Lehms (1684–1717), for which Bach was also to turn shortly afterwards for the alto cantata *Geist und Seele wird verwirret*. Lehms refers only in vague terms to the gospel reading for the day – Matthew 5, 20–26 – an extract from the Sermon on the Mount, in which Jesus demands from his disciples a stricter code of conduct than that of the Jewish scribes and Pharisees who are only

concerned with fulfilling the letter of the law. For Bach's librettist, their hypocritical righteousness represents the general sinfulness of the world. The goal of the text is the Christian's longed-for peace of the soul, his rejection of the world and his desire for the hereafter. Lehms' text provides everything that a baroque composer could desire as sources of inspiration: arias with clearly defined emotional states and a linguistic style that is rich in imagery and sometimes even as graphic as a wood-cut.

In the opening aria, the inner repose and peace of the soul that are praised in the text find expression in a musical idyll that acquires its pastoral character from its gently lilting 12/8-time and from the attractive timbre of the *oboe d'amore*. The second aria, 'Wie jammern mich doch die verkehrten Herzen' ('How I lament the wayward hearts'), is one of the most remarkable movements in all of Bach's cantatas. Among the instrumental parts a leading role is assigned to the organ. It plays strictly imitative, two-part writing in the descant register, a lower part being supplied by violins and viola in unison. The sound image is confined exclusively to the upper register; the continuo instruments and the bass are absent – perhaps as an image of the 'waywardness' of the sinful hearts mentioned in the text. The emotions of lamentation, disgust and pain are expressed by means of numerous 'lamenting' sighing figures, dissonant progressions, chromatic writing and labyrinthine modulations. In addition, words such as 'ich zittre' ('I tremble'), 'Schmerzen' ('pains'), 'Rach und Hass' ('revenge and hate'), 'erfreun' ('take joy'), 'frech' ('impudently') and 'verlacht' ('deride') are set to music as vivid images.

Despite its dismissive opening words 'Mir ekelt mehr zu leben' ('I am sick of living any longer' – a concept to which Bach pays homage by incorporating a 'forbidden' tritone interval at the beginning of the melody), the concluding aria is characterized overall by confidence and relaxed, joyful hope. A significant contribution to this is made by the lively organ writing – with all sorts of echo effect – with which the orchestra and vocal part establish a dialogue.

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Geist und Seele wird verwirret (BWV 35)
(Spirit and Soul become Confused)

Kantate zum 12. Sonntag nach Trinitatis (8. September 1726)
Text: Georg Christian Lehms 1711
Oboe I, II, Taille, Violino I, II, Viola, Alto, Organo obbligato, Continuo

Prima Parte
1. Concerto
2. Aria. Geist und Seele wird verwirret…
3. Recitativo. Ich wundre mich…
4. Aria. Gott hat alles wohlgemacht…
Seconda parte
5. Sinfonia
6. Recitativo. Ach, starker Gott, lass mich…
7. Aria. Ich wünsche nur bei Gott zu leben…

Six weeks later, for the twelfth Sunday after Trinity (8th September 1726), Bach presented the Leipzig congregation with another alto solo cantata, *Geist und Seele wird verwirret*, and this time too it was a work that gave the organ a chance to demonstrate its capabilities as a virtuosic solo in strument. As with the preceding work, the text comes from the collection published in 1711 by Georg Christian Lehms, and this one too comprises three arias linked by two recitatives. Bach's composition, however, is more ample in scale. The cantata consists of two sections – to be played before and after

the sermon – each of which is introduced by a *concertante* movement for organ and orchestra. Admittedly Bach did not write these movements especially for this cantata; he evidently took them from an instrumental concerto (now lost), perhaps for oboe, from the Weimer or Köthen period, and merely arranged them for the new instrumental forces. Both are pieces of great momentum and power. The first is a concerto movement in the Italian style with a striking *ritornello* that is subjected to intensive thematic working-out in the dialogue between solo instrument and orchestra; the second is an engaging *perpetuum mobile* introduced by the keyboard.

The text makes direct reference to the gospel reading for the twelfth Sunday after Trinity – Mark 7, 31–37, which tells of Jesus' healing of a deaf and dumb man, but reinterprets the event in the first aria and following recitative in such a way that the observation of Jesus' miraculous deeds might so to speak render the believer speechless ('taub und stumm', 'deaf and dumb'). The first line of the second aria, 'Gott hat alles wohlgemacht' ('God has accomplished everything so well'), is taken almost verbatim from the last verse of the gospel reading; the strophe in its entirety sings the praises of God's care and love. The recitative in the second part of the cantata once more takes up the image of the believer who is struck dumb and combines it with a plea that Jesus might once again – as with the deaf and dumb man – utter the word 'Hephata' ('Be opened'), whereupon the believer's heart would open up and his tongue would be loosened so that he might perceive and praise the divine miracles. The final aria appends thoughts of longing for the hereafter.

A new feature by comparison with the cantata *Vergnügte Ruh* is that the organ appears in the manner of a duet partner with the vocal line in all three arias. Bach did, however, give each movement its own identity, attaching particular weight to the opening aria. The characteristic dotted rhythm is that of the siciliano, a type of movement that was very common in instrumental ensemble music of the era in slow, *cantabile* movements; in Bach's instrumental works, too, it is often found. It has thus sometimes been assumed that this aria might have started life as the slow movement of the concerto from which the two introductory sinfonias in the cantata originated. The nature and frequency of the corrections in Bach's autograph score, however, indicate that this is a newly composed work rather than an arrangement. The orchestral writing for the strings and oboes is entirely in the characteristic rhythm; the vocal line follows this with some freedom, some times diverging from it widely before returning. The organ, how ever, shows great freedom, en twining the melodic activity in the orchestra and vocal line with agile figurations. The agility of the organ part – which does not follow the siciliano pattern – may have something to do with the word 'verwirret' ('confused') in the text; similarly, the striking pauses in the movement's theme can be interpreted as images of being struck dumb.

With 'Gott hat alles wohlgemacht' ('God has accomplished everything so well'), Bach provides a contrast to the seriousness of the opening aria by writing a movement expressing joyful confidence in God. The orchestra is silent; the musical argument is maintained by the vocal part and organ. The organ writing in the alto register, rich in *coloratura*, supplies a very characteristic theme of its own, and this idea is heard throughout the movement, sometimes in the manner of an *ostinato*, sometimes freely developed; in its figuration and motoric drive it is stylized just like Bach's writing for the *violoncello piccolo*.

The aria 'Ich wünsche nur, bei Gott zu leben' ('I wish only to live with God') concludes the cantata in the style of a minuet. Both the text and the music are filled with the anticipation of joy in the hereafter even if the minor key darkens the mood when the text speaks of 'jammerreichen Schmer zensjoch' ('sorrowful yoke of pain') and 'martervollen Leben' ('tormented life') here on earth. The central focus is nevertheless on the expression of joyful confidence, to which the organ part contributes greatly with its lively triplet figures. These are taken up by the vocal part at the words 'ein fröh liches Halleluja' ('a joyful hallelujah') and are thereby given a literal content.

Klaus Hofmann 2007 (Vol. 37)

Gott soll allein mein Herze haben (BWV 169)

(God Along Shall Have My Heart)

Kantate zum 18. Sonntag nach Trinitatis (20. Oktober 1726)
Text: [2–6] anon; [7] Martin Luther 1524
Oboe d'amore I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Organo obbligato, Continuo

1. Sinfonia
2. Arioso. Gott soll allein mein Herze haben…
3. Aria. Gott soll allein mein Herze haben…
4. Recitativo. Was ist die Liebe Gottes?…
5. Aria. Stirb in mir…
6. Recitativo. Doch meint es auch dabei…
7. Choral. Du süße Liebe, schenk uns deine Gunst…

The cantata *Gott soll allein mein Herze haben* for alto, *concertante* organ and orchestra (and fourpart chorus in the concluding chorale), first heard at the main church service in Leipzig on 20th October 1726 (the eighteenth Sunday after Trinity), must have been immediately comprehensible for its audience in terms of its theological content. It refers to the gospel reading for that day, Matthew 22, 34–46, and thus to a text that was and remains of prime importance: the Pharisees ask Jesus the trick question: 'which is the great commandment in the law?', and Jesus answers: 'Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it, Thou shalt love thy neighbour as thyself. On these two commandments hang all the law and the prophets.'

Bach's unknown librettist proceeds remarkably systematically. At first, principally in the first four blocks of text, he deals with the first of the two commandments – love of God – and then in the final recitative the love of our neighbour. One might suspect the anonymous poet to have been an experienced preacher: in the first two texts he makes repeated use of the words 'Gott soll allein mein Herze haben…' ('God alone shall have my heart'), thereby establishing a motto, which makes a profound and lasting impression on receptive listeners. He then surprises them with the direct question 'Was ist die Liebe Gottes?' ('What is the love of God?) in order to enlighten them with a series of terse answers.

At the beginning of the cantata Bach placed an instrumental movement, for *concertante* organ and orchestra, an arrangement of an older (lost) concerto movement in which the solo part would have been allocated to a violin or some other melody instrument. Nowadays we know this version of the movement only from Bach's later arrangement of it as part of the *Harpsichord Concerto in E major*, BWV 1053. It would thus be unreas on able to expect the concerto movement to have a close connection with the content of the cantata. It is merely a piece of festive ornamentation that lends additional weight to the remainder of the work and, from a purely musical point of view, serves to some extent as a substitute for an introductory chorus.

The two arias form a contrasting pair. The first, which like the opening arioso begins with the words 'Gott soll allein mein Herze haben' ('God alone shall have my heart'), presents its text – without attempting to interpret it – in conjunction with an organ part that takes virtuosity to the utmost. The second, 'Stirb in mir' ('Die within me'), a yearning farewell to everything that is earthly, is among the most expressive movements that Bach ever wrote, and simultaneously one of the most

remarkable from a technical viewpoint. This movement too has its roots in the lost concerto that we know only from its later harpsichord version. For the cantata Bach to some extent divided the solo line into two parts: the original, which he assigned to the organ, and the vocal line, which is derived from it but is now of course dominant. It therefore seems to be teased by its instrumental twin, which sometimes has the same material and sometimes goes its own way.

The four-part concluding chorale, a strophe from Martin Luther's hymn *Nun bitten wir den Heiligen Geist* (*Now we ask the Holy Spirit*, 1524), is a prayer for fortitude in the love of God and of our neighbour.

Klaus Hofmann 2007 (Vol. 37)

Bekennen will ich seinen Namen (BWV 200)

(I Want to Acknowledge His Name)

Aria unbekannter Bestimmung (Mariae Reinigung? ca. 1742)
Text: anon.
Violino I, II, Alto, Continuo

Discovered as late as 1924 and not published until 1935, this piece is not a cantata but rather an aria that has survived separately, probably intended as an addition or replacement movement in a work by Bach or indeed by someone else. The text alludes to Simeon's song of praise (Luke 2, 29–32), part of the gospel reading for the Purification of Mary (2nd February); one might therefore reasonably assume that it was intended for a cantata for this feast day. The type of paper used and characteristics of the handwriting point to a date of origin around 1742. This also accords with the mature style of the aria which, with a certain hymn-like simplicity, develops from the motivic material that is presented concisely by the instruments and combines the arioso element with song-like features.

Klaus Hofmann 2007 (Vol. 37)

Vol. 38 – Solo Cantatas

The four cantatas on this recording come from Bach's fourth year of service in Leipzig, from the period from November 1726 until February 1727. During this time Bach showed a preference for solo cantata forms, particularly for solo cantatas in the specific sense in which the entire text is entrusted to a single solo voice; only at the end is a choir used for the con cluding chorale. Three of the four cantatas here are of this type (BWV 55, 52, 82), whilst the fourth (BWV 58) confines itself to two voices. We can only speculate as to Bach's reason for using this form of cantata: a shortage of singers in the St Thomas Choir may have been as decisive a factor as the availability of especially gifted soloists. Nor can it be ruled out that Bach may have been aiming to make the rehearsals simpler and easier, and was already making preparation time available for the *St Matthew Passion*, planned for 1727. Bach may also have also been intending to expand the cantata repertoire of his first Leipzig years by introducing alternative forms. This is also supported by the fact that he now occasionally used earlier instrumental movements in his cantatas. In particular he employed the organ as a *concertante* instrument, and sometimes composed new solo passages for it – perhaps, as is sometimes assumed, to test the soloistic mettle of his adolescent son Wilhelm Friedemann.

Klaus Hofmann 2008 (Vol. 38)

Falsche Welt, dir trau ich nicht, BWV 52

(False world, I do not trust you)

Kantate zum 23. Sonntag nach Trinitatis (24. November 1726)
Text: [2–5] anon; [6] Adam Reusner 1533
Corno I, II, Oboe I, II, III, Fagotto, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Sinfonia
2. Recitativo. Falsche Welt, dir trau ich nicht! ...
3. Aria. Immerhin, immerhin…
4. Recitativo. Gott ist getreu! ...
5. Aria. Ich halt es mit dem lieben Gott ...
6. Choral. In dich hab ich gehoffet, Herr…

The text of the solo cantata for soprano voice that was heard at the Leipzig church service on the twenty-third Sunday after Trinity in 1726 juxtaposes the falseness of the world with the constancy of God. The point of reference for the theme of 'falseness' is the Sunday gospel reading from Matthew 22, 15–22. Cunningly the Pharisees pose to Jesus the trick question to Jesus: 'Is it lawful to give tribute unto Caesar, or not?'

Bach opens the cantata with a concertante movement for two horns, three oboes and bassoon, strings and continuo, in which the various instrumental groups both complement and confront each other. Here Bach made use of an earlier composition, a preliminary version of the *Brandenburg Concerto No. 1*, which has survived as an independent work with the title 'Sinfonia' (BWV 1046a). At the beginning of the movement and towards the end, the horns quote a signal motif, used as a princely greeting during court and hunting ceremonies. This does not, however, have an evident connection with the content of the cantata; perhaps it was put there to honour a member of the nobility who was present at the church service. Or might the reference to Caesar in the gospel passage have been sufficient reason to choose this par ticular movement?

Of the remaining movements, the second aria deserves special attention. The unusual sound combination of three oboes and bassoon is allied to dance-like, folkloristic elements that may have been intended to serve as a 'secular' backdrop for the contrasting text: 'Ich halt es mit dem lieben Gott' ('I remain true to the dear God').

After the strings had been to the fore in the first aria, and the woodwind instruments in the second, the horns – the third instrumental group from the opening sinfonietta – feature prominently in the concluding chorale. The text (Adam Reusner 1533, melody: Leipzig 1573) is a prayer to be kept and preserved in the constancy of God.

Klaus Hofmann 2008 (Vol. 38)

Production Notes (BWV 52)

This cantata has been handed down in the form of the composer's manuscript of the full score (Berlin State Library P85) and the original parts (St 30). The first movement seems to reflect the first movement in the early version of the first *Brandenburg Concerto*. Because of the character of this movement, we decided to use a harpsichord in this work.

Masaaki Suzuki 2008 (Vol. 38)

Ich habe genung, BWV 82

(I am content)

Kantate zum Fest Mariae Reinigung (2. Februar 1727)
Text: anon
Oboe / Oboe da caccia, Violino I, II, Viola, Basso, Continuo

1. Aria. Ich habe genung…
2. Recitativo. Ich habe genung…
3. Aria. Schlummert ein, ihr matten Augen…
4. Recitativo. Mein Gott! wenn kömmt das schöne: Nun!…
5. Aria. Ich freue mich auf meinen Tod …

Bach's cantata *Ich habe genung* was written for the feast of the Purification of Mary in 1727. This feast is celebrated on 2nd February each year. At its centre is the gospel according to Luke 2, 22–33 with the story of the presentation of Jesus in the temple, and the associated meeting with the old man Simeon. According to a prophecy Simeon 'should not see death, before he had seen the Lord's Christ'. Now he recognizes in Jesus the promised Messiah, takes him in his arms and utters the words: 'Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation…'

This, 'Simeon's song of praise', is the point of departure for the cantata libretto. In the first aria the narrator of the text (which is a first-person narrative) embodies the figure of Simeon and then, in the following recitative, assumes the role of a present-day Christian who takes Simeon, filled as he is with longing for the hereafter, as a role model.

Bach's music hardly requires any explanation. With incomparable artistry and beauty it portrays the inner development of the text: Simeon's feeling of serene contentedness with life in the elegiac tones of the first aria, weariness of life and re nunciation of the world in the 'slumber aria' (in the major key, and acquiring particular emph asis from the rondo-like repetition of the refrain) and finally joyful longing for the here after in the lively final movement, the first words of which 'Ich freue mich' ('I am looking for ward') have agile *coloraturas* that characterize the entire movement.

Ich habe genung, nowadays among the best-known of Bach's cantatas, was evidently held in high regard from an early stage. The source materials show that there were repeat performances in 1731, around 1735, around 1746/47 and then at the latest in 1748. There was a version for mezzo-soprano, and a transposed version for soprano with flute instead of oboe. An arrangement of the first recitative and following 'slum ber aria' for soprano and harpsichord, apparently made for Bach's own do mestic use, was included by Anna Magdalena Bach in her second *Klavierbüchlein*, begun in 1725.

Klaus Hofmann 2008 (Vol. 38)

Production Notes (BWV 82)

During Bach's lifetime this cantata would appear to have been performed at least four times in the version in C minor (1727, 1735, 1746/47, 1748?), and even more frequently if one includes the version for soprano in E minor. It is difficult, however, to gain a clear picture of the first performance on 2nd February 1727. There are considerable differences between the full score in Bach's own hand and the parts (dating from 1746/47). But bearing in mind that, in the case of most of the cantatas, detailed per formance instructions generally appear only in the parts, the instructions in the parts cannot be ignored even when the year of performance differs. The *flauto traverso* part of the third movement, produced around 1735 for the soprano version in E minor, indicates that the flute is expected to play in unison with the first violin. It can be proved that this part was copied from a no longer extant oboe da caccia part, meaning that it is almost certain that an oboe da caccia doubled the first violin at the first performance.

Masaaki Suzuki 2008 (Vol. 38)

Ich armer Mensch, ich Sündenknecht, BWV 55

(I imperfect man, I thrall of sin)

Kantate zum 22. Sonntag nach Trinitatis (17. November 1726)
Text: [1–4] anon; [5] Johann Rist 1642
Flauto traverso, Oboe, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria. Ich armer Mensch, ich Sündenknecht …
2. Recitativo. Ich habe wider Gott gehandelt…
3. Aria. Erbarme dich…
4. Recitativo. Erbarme dich…
5. Choral. Bin ich gleich von dir gewichen …

The cantata for solo tenor that was premièred at the Leipzig Sunday service on 17th November 1726, the 22nd Sunday after Trinity, alludes to the gospel passage for that day, Matthew 18, 23–35, with the parable of the unforgiving servant. It is about the generosity of God, but also about the limits of that generosity. Jesus says that heaven is like a king who asks his servants to repay their debts. One of them, who owes him ten thousand talents, is unable to repay the money and asks for mercy, whereupon the king excuses him. Having then to witness how this same debtor wickedly coerces and pressurizes those who in turn owe him money, the king finally gives him over to 'the tormentors, till he should pay all that was due unto him'. The cantata likewise deals with the mercy of God and the hard-heartedness of man. Its theme is the recognition of one's own sin fulness and the request for God's mercy.

The two arias are dominated by feelings of mourning and lamentation. Sighing figures in parallel thirds and sixths in the contrasting pairs of woodwind and violins determine the character of the first aria from the outset, whilst a note of imploring humility characterizes the second. To judge from the available sources, this second aria (along with the following recitative and the final chorale) probably comes from an earlier composition – perhaps, as has also been suggested, from a lost Passion that Bach wrote in 1717 for the court in Gotha. The concluding strophe, 'Bin ich gleich von dir gewichen' ('Though I have now turned away from you' – from *Werde munter, mein Gemüte* [*Be alert, my soul*] by Johann Rist 1642, melody by Johann Schop 1642) can be heard as an anticipation of the *St Matthew Passion* that was performed short ly afterwards, in the spring of 1727, in which the same strophe concludes the scene of Peter's denial.

Klaus Hofmann 2008 (Vol. 38)

Production Notes (BWV 55)

The main materials for this work are the full score in Bach's own hand held at the Berlin State Library (P105) and the original parts (St 50). Andreas Glöckner, who edited the work for the New Bach Edition, discovered that only in the case of the first and second movements were the original parts created on the basis of the full score; the parts for the third and subsequent movements were produced on the basis of another source. Some time later, on the basis of the already completed parts, the third and subsequent movements were then copied into the full score, which had previously ended with the second movement. Movements 3–5 of this cantata are thus exceptional in that the full score was completed after the parts, further evidence of which is provided by the fact that a certain amount of ornamentation is present in the full score. It would thus seem appropriate to perform the third and subsequent movements on the basis of the full score, rather than the parts, in accor dance with the New Bach Edition.

Masaaki Suzuki 2008 (Vol. 38)

Ach Gott, wie manches Herzeleid, BWV 58

(Oh God, how much unhappiness)

Kantate zum Sonntag nach Neujahr (5. Januar 1727)
Text: [1] Martin Moller 1587; [2–4] anon; [5] Martin Behm 1610
Oboe I, II, Taille, Violino I, II, Viola, Soprano, Basso, Continuo, Organo

1. [Choral & Aria] (Soprano, Basso). Ach Gott, wie manches Herzeleid …
2. Recitativo (Basso). Verfolgt dich gleich die arge Welt …
3. Aria (Soprano). Ich bin vergnügt in meinem Leiden …
4. Recitativo (Soprano). Kann es die Welt nicht lassen…
5. [Choral &] Aria (Soprano, Basso). Ich hab für mir ein schwere Reis …

Bach's cantata for the Sunday after New Year was heard for the first time on 5th January 1727, but has only survived in the version used for a repeat performance in 1733 or 1734, for which Bach added three oboes to the orchestra and composed a new soprano aria (third movement) to replace an aria for which only a continuo part has survived.

The unknown librettist skilfully combines motifs from the gospel story of the flight of the holy family to Egypt (Matthew 2, 13–23) with elements of 1 Peter 4, 12–19 dealing with the sufferings of Christ. He thus contrasts distress on earth with the believer's anticipation of heavenly joy. The argument of the final movement is thus 'Hier ist Angst, dort Herr lichkeit' ('Here is an guish; there is splendour').

The text already predetermines the structure of the cantata, centred around the soprano aria (third movement). With fine symmetry, two duet movements based on the same chorale melody constitute a frame for the work. Both outer movements are based on a melody ('O Jesu Christ, meins Lebens Licht' ['O Jesus Christ, light of my life']) that appears as a *cantus firmus* from the soprano, first with words from a strophe by Martin Moller (1587) and later with a text by Martin Behm (1610). On both occasions the bass provides a commentary on the song text, in the manner of a dialogue partner. In character, however, the movements could hardly be more different. The opening duet, stylistically in the manner of a *chaconne* in the French style, emphasizes the torment and 'Herzeleid' ('unhappiness') that await the Christian on his earthly journey in the 'böse[n] Zeit' ('evil time') with chromatic turns and harmonic dark enings. By contrast, the final duet takes the form of a lively concert piece, the main motif of which – a sig nal-like rising triad – exudes confidence from the very first bar and, combined with the words 'Nur getrost' ('Be comforted') in the vocal bass, runs through the entire movement as an encouraging exhortation.

Klaus Hofmann 2008 (Vol. 38)

Production Notes (BWV 58)

The main materials for this cantata are the manuscript of the full score in Bach's own hand held at the Berlin State Library (P 866), ten parts owned by the St Thomas's School in Leipzig (Bach Archive), and three parts in the Berlin State Library. Research on these materials has shown that the materials for the third movement used at the first performance in 1727 were scrapped and replaced by new versions in 1733 or the following year.

Masaaki Suzuki 2008 (Vol. 38)

Vol. 39 – Leipzig 1725

The five cantatas on this CD date from 1725; four of them belong to the period after the premature discontinuation – shortly before Easter 1725, apparently as a result of external factors – of the year-long cycle of chorale cantatas that Bach had begun in 1724. Finding himself in this situation, Bach turned once again to the traditional type of cantata that takes the gospel reading for the day in question

as its point of departure. For the first three three of the cantatas Bach used texts by unknown authors, although the decidedly didactic character of their diction suggests that they were written by a theologian. For the remaining Sundays and feast days until the end of his second year of service in Leipzig, Bach could evidently secure the services of the Leipzig poetess Christiane Mariane von Ziegler (1695–1760). She provided nine texts, including those for the cantatas BWV 183, 68 and 175 on this recording.

Klaus Hofmann 2008 (Vol. 39)

Production Notes

The violoncello piccolo part

As in the case of Volume 36 of this series, we have decided to use a *violoncello da spalla* ('shoulder cello') reconstructed by Dmitry Badiarov to play the *violoncello piccolo* part included in four of the works on this disc (excepting BWV 28). (For further details, see Badiarov 'The violoncello, viola da spalla and viola pomposa in theory and practice', in *Galpin Society Journal* No. 60, 2007, p. 121ff.) Our decision is backed up by the following evidence:

1) During the 17th and 18th centuries, the instrument known as the 'violoncello' was by no means invariably played positioned between the per former's legs. There were also types of violoncello that could be played resting on the shoulder or laterally in front of the chest.

2) There are at least five documents that bear witness to J. S. Bach having invented or improved an instrument known as the *viola pomposa*. This instrument had the same range as the cello but was equipped with a higher fifth string and was supposedly played suspended in front of the chest.

3) The eight cantatas that J. S. Bach composed and first performed between October 1724 and May 1725 (BWV 180, 115, 41, 6, 85, 183, 68 and 175) along with the cantata BWV 49 of November 1726 all call for the use of a *violoncello piccolo*. These parts do not constitute elements of the continuo and they are all *obbligato* parts featured in arias, indicating that they would have been performed by a violinist switching instrument.

Leaving aside the question of whether J. S. Bach was indeed the inventor of this instrument, it is not hard to imagine that the *viola pomposa* was an instrument of similar form and playing technique to the *violoncello da spalla*. Moreover, considering that the *violoncello da spalla*, as reconstructed by Dmitry Badiarov, is ideally suited in terms of range and function to realising the *violoncello piccolo* parts appearing in these nine cantatas, and since it seems likely that such parts would have been played by a violinist rather than a cellist (see above), on this disc we have decided to perform the *violoncello piccolo* part again on the *violoncello da spalla*.

Masaaki Suzuki 2008 (Vol. 39)

Also hat Gott die Welt geliebt, BWV 68

(For God so Loved the World)

Kantate zum 2. Pfingsttag (21. Mai 1725)
Text: [1] Salomo Liscov 1675; [2–4] Christiane Mariane von Ziegler 1728; [5] Johannes 3, 18
Corno, auch Cornetto, Trombone I, II, III, Oboe I, II, Taille, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Choral. Also hat Gott die Welt geliebt ...
2. Aria (Soprano). Mein gläubiges Herze ...
3. Recitativo (Basso). Ich bin mit Petro nicht vermessen ...

4. Aria (Basso). Du bist geboren mir zugute …
5. Chorus. Wer an ihn gläubet …

In the cantata for Whit Monday 1725, which that year fell on 21st May, Bach's librettist Christiane Mariane von Ziegler inverted the usual order of the outer sections, placing a hymn strophe at the beginning and a quote from the gospel reading at the end. The gospel passage for that day, John 3: 16–21, begins with the well-known words 'For God so loved the world, that he gave his only begotten Son…' For the poetess it must therefore have been especially important to choose for the opening chorale a hymn strophe from the Leipzig hymn book that begins with the same words, with words by Salomo Liskow (1675) and a melody by Gottfried Vopelius (1682). By doing so, she provided Bach with yet another opportunity to open a cantata with a large-scale hymn arrangement in the manner of those found in the chorale cantatas. Like most of those movements, the hymn melody appears line by line in the soprano, reinforced instrumentally. The three lower voices of the choir contribute a loosely constructed accompaniment. One peculiarity is the very free ornamentation of the hymn tune. Bach also changed the melody from its original common time to 12/8 and embedded it in thematically free orchestral writing with a siciliano rhythm; despite its minor key, this rhythm lends the hymn an affable swing.

For the two arias, Bach returned to his *Hunting Cantata*, BWV 208, probably written in 1713 for the Weißenfels court. Of them, the soprano aria 'Mein gläubiges Herze' ('My faithful heart') – one of the most charming and beautiful in all of Bach's cantatas – has a loose thematic association with the aria of the shepherd goddess Pales 'Weil die wollen reichen Herden' ('While the herds all woollycoated'). Bach included a prominent part for the *violoncello piccolo*, a technically more agile small form of the cello. He is credited with the 'invention' of the instrument and experimented with its use in his cantatas from around 1724–25. Most unusual – and like wise a reminiscence of the *Hunting Cantata* – is the postlude in which, surprisingly, the oboe and violin join in and develop the theme of the movement further in a cheerful conclusion. The bass aria is a parody of the aria 'Ein Fürst ist seines Landes Pan' ('A prince is his own country's Pan'). The splendid wind writing gives some hint of the pathos with which Pan, god of the forests and fields, is por trayed in Bach's hunting music.

The final chorus, based on a gospel text, is surprising both as regards its content and also musically. As for the content, it juxtaposes prophecy and threat; musically, it has the form of a motet-like choral piece in the form of a strict fugue on two striking themes that imprint the two alternatives described in the text unforgettably on the listener's mind: 'wer an ihn gläubet' ('He that believeth on him') and 'wer aber nicht gläubet' ('he that believeth not'). The regularity of the thematic entries – rising step wise from bass to soprano and then falling again – emphasizes the dogmatic character of what is said, and the presence of cornet and trombones lends this final movement the ceremonial earnestness of a liturgical event.

Klaus Hofmann 2008 (Vol. 39)

Production Notes

The wind instrument in the first movement of BWV 68

There are some doubts regarding which instrument Bach intended for the wind part supporting the soprano in this movement. At the top of the part is the inscription 'Corne' and the part is notated at actual pitch. However, at the head of the fifth movement in the same part is the clear inscription 'Cornetto', and the music is notated a whole tone lower than the sounding pitch. It is thus clear that in the fifth movement the cornetto would have been used together with the trombones tuned to the *Chorton* pitch, but it is most likely that a different instrument was envisaged for the first movement. 'Corne' is not a name in common use, but there are examples of its use in BWV 14 ('Corne. par

force'), BWV 52, BWV 109 ('Corne du chasse') and BWV 195. In these works the name denotes a horn or a slide trumpet, instruments that differ from the cornetto. (BWV 52/1 is the same piece as the first version of the *Brandenburg Concerto No. 1*.) There are no examples in the cantatas of the cornetto being used independently rather than in ensemble with the trombones, and we have decided therefore to use a horn in the first movement and a cornetto in the fifth movement.

Masaaki Suzuki 2008 (Vol. 39)

Er rufet seinen Schafen mit Namen, BWV 175
(He Calleth his own Sheep by Name)

Kantate zum 3. Pfingsttag (22. Mai 1725)
Text: [1] Johannes 10, 3; [2–4, 6] Christiane Mariane von Ziegler 1728; [5] Johannes 10, 6; [7] Johann Rist 1651
Tromba I, II, Flauto dolce I, II, III, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo, Organo

1.Recitativo (Tenore). Er rufet seinen Schafen mit Namen …
2. Aria (Alto). Komm, leite mich …
3. Recitativo (Tenore). Wo find' ich dich? …
4. Aria (Tenore). Es dünket mich, ich seh dich kommen …
5. Recitativo (Alto, Basso). Sie vernahmen aber nicht …
6. Aria (Basso). Öffnet euch, ihr beiden Ohren …
7. Chorale. Nun, werter Geist, ich folge dir …

This cantata was hear in Leipzig in 1725, the day after *Also hat Gott die Welt geliebt*. Christiane Mariane von Ziegler's text for the cantata, for Whit Tuesday (a day that was still celebrated at the time), is closely related to the gospel passage for that day, John 10: 1–11, in which Jesus compares himself in a parable to a good shepherd. Unlike in the cantata *Ich bin ein guter Hirt* (see below), the traditional musical attributes of the shepherds' world are here immediately to the fore. The opening recitative, on a verse from the gospel, is accompanied by three recorders, whose incessant circling figures above a drone-like pedal point imitate the sound of the bagpipes.

The alto aria, remaining with the parable, expresses longing for the good shepherd. The music is in a rocking, pastoral 12/8-time. Here too the vocal line is accompanied by three recorders, and on the words 'mein Herze schmacht' ('my heart is pining') the vocal line and wind parts are full of chromatic sighing figures.

For the tenor aria, Bach turned to a movement from his Köthen tribute cantata *Durchlauchtster Leopold*, BWV 173a, providing it with a new text and reassigning the original *obbligato* cello and bassoon parts to the *violoncello piccolo*. A certain unevenness in the text declamation leads us to suspect that the bass aria probably also derives from an earlier composition.

In the concluding mediaeval Whitsun melody 'Komm, Heiliger Geist' ('Come, Holy Spirit') Bach uses the recorders, playing in the upper register, to turn our gaze back towards the pastoral scenario of the opening. With his heavy workload in the days leading up to Whitsun, Bach did not write this movement from scratch either, but again turned to an earlier work (BWV 59).

Klaus Hofmann 2008 (Vol. 39)

Gottlob! nun geht das Jahr zu Ende, BWV 28
(Praise God! Now the Year Draws to a Close)

Kantate zum Sonntag nach Weihnachten (30. Dezember 1725)
Text: [1, 4–5] Erdmann Neumeister 1714 & 1716/17; [2] Johann Gramann 1530; [3] Jeremias 32, 41; [6] Paul Eber 1580
Cornetto, Trombone I, II, III, Oboe I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Soprano). Gottlob! nun geht das Jahr zu Ende …
2. Choral. Nun lob, mein Seel, den Herren …
3. Recitativo ed Arioso (Basso). So spricht der Herr …
4. Recitativo (Tenore). Gott ist ein Quell, wo lauter Güte fleußt …
5. Aria Duetto (Alto, Tenore). Gott hat uns im heurigen Jahre gesegnet …
6. Choral. All solch dein Güt wir preisen …

This cantata for the Sunday after Christmas was heard in the Leipzig church service on 30th December 1725. The text – by the theologian Erdmann Neumeister (1671–1756), who was also well-known as a poet – pays no heed to the gospel reading for that day but is entirely dominated by thoughts concerning the change of year: it looks back in gratitude and, full of faith in God, looks forward to the new year, asking God for kindness and preservation.

A lively soprano aria, in which a trio of oboes plays in lively alternation with the strings, urges us to strike up 'ein frohes Danklied' ('a happy song of thanks'). The choir – representing the congregation – does exactly as it is bidden, with the chorale strophe 'Nun lob, mein Seel, den Herren' ('Now, my soul… praise the name of the Lord' (Johann Gramann 1530, with a melody from the 15th century). Bach's composition reminds us once again of the big opening chorale settings in the unfinished chorale cantata year. The movement embodies the genre of church motet in the 'old style' (*stylus antiquus*), alluding to the strictly polyphonic writing from the sixteenth and early seventeenth centuries. The *cantus firmus* is presented line by line in the soprano, while the three lower voices form a very skilful imitatory texture, partly from new themes and partly from ideas derived from the chorale line in question. In the manner of a motet, the instruments of the orchestra play in unison with the vocal parts, and – as with the final chorus of BWV 68 – are reinforced by a quartet of cornet and three trombones; this, in conjunction with the old-fashioned style, lends the movement an archaic character.

With the bass arioso 'So spricht der Herr' ('Thus speaks the Lord', after Jeremiah 32: 41) we turn our gaze forwards, to the coming year. The centrepiece of this part of the cantata is a duet for alto and tenor (fifth movement), the text of which expresses the hope that divine blessing will remain with us. As in Italian chamber duets, the vocal parts in the individual sections are largely written in imitation, coming together each time for a concluding cadence. A continuo *ritornello* provides preludes, interludes and postludes and, moreover, appears in the vocal sections as a free *basso ostinato*. Bach ended the cantata year 1725 with a simple chorale strophe (Paul Eber, c. 1580, melody by Wolfgang Figulus 1575).

Klaus Hofmann 2008 (Vol. 39)

Sie werden euch in den Bann tun, BWV 183
(They shall put you out of the Synagogues)

Kantate zum Sonntag Exaudi (13. Mai 1725)
Text: [1] Johannes 16, 2; [2–5] Christiane Mariane von Ziegler 1728; [5] Paul Gerhardt 1653
Oboe d'amore I, II, Oboe da caccia I, II, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Recitativo (Basso). Sie werden euch in den Bann tun ...
2. Aria (Tenore). Ich fürchte nicht des Todes Schrecken ...
3. Recitativo (Alto). Ich bin bereit, mein Blut und armes Leben ...
4. Aria (Soprano). Höchster Tröster, heilger Geist ...
5. Choral. Du bist ein Geist, der lehret ...

Bach's cantata for Exaudi Sunday (13th May 1725) begins – as had the corresponding work the previous year (BWV 44) – with words from the gospel passage for that day, John 15: 26–16: 4: Jesus announces to his disciples that for his sake they will have to suffer attacks, persecution and death. The cantata text does not concern itself exclusively with these threats, however, but also with Jesus' prophecy in the gospel text that he will send the Holy Spirit to his people for their consolation. In the text by Christiane Mariane von Ziegler, the first aria and the following recitative are of a confessional nature, a statement of faith by the believer, who courageous ly looks for ward to the threatened horrors and trusts in the succour of the Holy Spirit. The second aria and the final chorale – the fifth strophe of the well-known hymn *Zeuch ein zu deinen Toren* (Paul Gerhardt 1653, melody by Johann Crüger 1653) – address them selves to the Holy Spirit who, according to the tradition of the New Testament, intercedes before God on behalf of all men, weak and unskilled at praying

Unlike in the cantata from the previous year, on this occasion Bach chose the simple recitative form for the introductory gospel words. As the following recitative and aria texts offer little opportunity for musical imagery, Bach seems to have decided to use purely musical features, independent of the text, to provide a clearly defined profile for the cantata. Attentive listeners in the Leipzig congregation could find something to surprise them in almost every movement. In the opening recitative the accompaniment is scored, very unusually, for a wind quartet consisting of two *oboi d'amore* and two *oboi da caccia*; also unconventional is the *violoncello piccolo* accompaniment to the tenor line with its highly virtuosic ornamentation. The four oboes appear again in the alto recitative, now repeating a short motif incessantly in pairs; the motif opens the alto aria and is here associated with the words 'Ich bin bereit' ('I am prepared'). The instruments thus wordlessly and continuously confirm this confession-like statement. In the soprano aria Bach develops a cheerful, gracious minuet theme into a sometimes virtuosic duet for the sub lime combination of soprano and *oboe da caccia*.

Klaus Hofmann 2008 (Vol. 39)

Ich bin ein guter Hirt, BWV 85
(I am the Good Shepherd)

Kantate zum Sonntag Misericordias Domini (15. April 1725)
Text: [1] Johannes 10, 12; [2, 4–5] Anon; [3] Cornelius Becker 1598; [6] Ernst Christoph Homburg 1658
Oboe I, II, Violino I, II, Viola, Violoncello piccolo, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Basso). Ich bin ein guter Hirt ...
2. Aria (Alto). Jesus ist ein guter Hirt ...
3. Choral (Soprano). Der Herr ist mein getreuer Hirt ...
4. Recitativo (Tenore). Wenn die Mietlinge schlafen ...
5. Aria (Tenore). Seht, was die Liebe tut ...
6. Choral. Ist Gott mein Schutz und treuer Hirt ...

Bach's cantata *Ich bin ein guter Hirt* begins with the opening verse of the Sunday gospel reading, John 10: 12–16, a text to which he makes close reference elsewhere in the cantata as well. The libretto, by an unknown author, presents the image of Jesus as the good shepherd who watches faithfully over

his flock, defends the sheep and is prepared to give his life for them – indeed, he has already given his life for mankind on the cross. The first of the two chorale strophes, 'Der Herr ist mein getreuer Hirt' ('The Lord is my faithful shepherd'; Cornelius Becker 1602, to the melody *Allein Gott in der Höh sei Ehr* by Nicolaus Decius, 1523), creates a connection to the Old Testament, by paraphrasing Psalm 23, which is traditionally associated with Misericordias Domini Sunday. The final strophe, 'Ist Gott mein Schutz und treuer Hirt' ('If God is my protector and faithful shepherd'; Ernst Christoph Homburg 1658, melody from Dresden 1694) brings – with theological prudence – the person of God into the image of the good shepherd, and confirms the Christians' trust in the faith of God.

Sometimes Bach's uniqueness reveals itself through that which he *does not* do. Probably none of his contemporaries would have missed the opportunity to illustrate the opening words of the cantata, with the key concept of Jesus as a 'shepherd', with typical pastoral sonorities. For Bach, however, something else is to the fore: Jesus does not only speak about being a good shepherd, but also about the death that he will suffer on behalf of his sheep – the faithful who are entrusted to him. A mood of tranquil seriousness dominates the opening movement. The words are given to the bass, the traditional 'Vox Christi', and the orchestra – oboes, strings and continuo – creates a ceremonial atmosphere around them.

In the alto aria, which continues the message of the opening movement, the inner motion of the string parts is, so to speak, delegated to the *violoncello piccolo* which has a *concertante* role. In the soprano chorale 'Der Herr ist mein getreuer Hirt', with an accompaniment of two oboes, models taken from the field of organ chorales prove themselves equally valuable in the area of vocal music. The pastoral tones absent from the beginning of the cantata finally put in an appearance in the tenor aria 'Seht, was die Liebe tut' ('See what love can do'), a movement full of in tense melo dious ness.

Klaus Hofmann 2008 (Vol. 39)

Vol. 40 – Leipzig 1725

The four cantatas on this recording come from the second half of 1725 and thus from Johann Sebastian Bach's third year of service in Leip zig. Whereas from the previous two years can tatas have survived for virtually every Sunday and feast day, with effect from the beginning of the third year the situation changes fundamentally: for many Sundays and feast days no cantata can be traced. Sometimes Bach performed works by other composers, including many by Johann Ludwig Bach (1677–1731), a relative of his from Meiningen. Of course we cannot rule out the possibility that for some reason an unusually large proportion of his own works from this time has been lost. It is more probable, however, that Bach did not devote himself to the writing of cantatas as regularly as previously. The only spell of regular cantata writing seems to have taken place around the Christmas festivities of 1725–26, resulting in a series of nine cantatas for the period from Christmas until the third Sunday after Epiphany. The four works on this disc come from the months just before that time. Two of them, *Tue Rechnung! Donner wort* (BWV 168) and *Ihr, die ihr euch von Christo nennet* (BWV 164) were performed four weeks apart and come from the same textual source, Salomon Franck's *Evangelisches Andachtsopfer* of 1715. Both linguistically and structurally they show a cer tain similarity. The other two cantatas on this recording are independent works.

Klaus Hofmann 2008 (Vol. 40)

Lobe den Herren, den mächtigen König der Ehren, BWV 137

(Praise to the Lord, the Almighty, the King of creation)

Kantate zum 12. Sonntag nach Trinitatis (19. August 1725)
Text: Joachim Neander 1680
Tromba I, II, III, Timpani, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Lobe den Herren, den mächtigen König der Ehren …
2. Aria (Alto). Lobe den Herren, der alles so herrlich regieret …
3. Aria (Soprano, Basso). Lobe den Herren, der künstlich und fein dich …
4. Aria (Tenore). Lobe den Herren, der deinen Stand sichtbar …
5. Choral. Lobe den Herren, was in mir ist, lobe den Namen! …

The cantata *Lobe den Herren, den mächtigen König der Ehren* was probably first performed at the Leipzig church service on the 12th Sunday after Trinity in 1735, which that year fell on 19th August. There is, however, some evidence that suggests that it was actually composed some months earlier for Midsummer, 24th June. Both the text, which focuses entirely on praise and thanks, and the magnificent orchestral scoring with trumpets and timpani are much better suited to the gospel passage for Midsummer (Luke 1: 57–80) with its account of the birth of John the Baptist and Zechariah's song of praise ('Blessed be the Lord God of Israel') than to the passage for the 12th Sunday after Trinity, in which the story of the healing of a deaf and dumb man (Mark 7: 31–37) sets the tone.

Lobe den Herren, den mächtigen König der Ehren is a chorale cantata of a special type in that the hymn text is retained in its original form rather than being reworked as recitatives and arias. Bach includes all five strophes of a hymn by Joachim Neander (1650–1680), and also uses the familiar melody in all five movements to a greater or lesser degree. Bach's decision to retain the original text and melody was both a limitation and also a chal lenge to him as a composer, and we can only be amazed at the imagination and formal skill with which he fulfilled his self-imposed task. In his hands the sequence of five strophes is developed into a symmetrical baroque construction. At the extremities are two choral movements in the main key of C major; in between come movements in various keys that feature all four vocal soloists – alto in the second and tenor in the fourth, each with an *obbligato* melody instrument, and sopra no and bass in the central movement, a duet accompanied by two oboes.

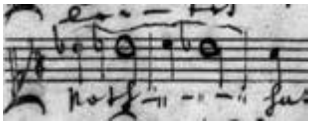
In each of the five movements the hymn melody is allocated a specific role. In the introductory chorus, as a soprano *cantus firmus*, it forms a contrast with a lively *ritornello* theme, first heard from the orchestra. The opening motif of this theme is then taken up by the alto, tenor and bass; combined with new wording, it serves as a *fugato* introduction to the first, second and fourth lines of the text. The third line, 'Kommet zu Hauf' ('All draw near') is an exception: here the polyphonic choral writing yields to a block-like, chordal texture as a musical image of the masses of the people. In the alto aria (which Bach reused in an organ transcription in the collection *Sechs Choräle von verschiedener Art* in 1748–49) the *cantus firmus* appears in a highly coloured form, in 9/8-time and in the dominant key of G major, surrounded by agile violin figures by means of which Bach takes up the image of the 'Adelers Fittichen' ('under his [the eagle's] wings'). By using the parallel key of E minor, the duet follows on from the G major of the alto aria; the minor key is moreover motivated by the keyword 'Not' ('need or grief'), which is also expressively emphasized by means of chromatic writ ing. The vocal parts have clear references to the hymn tune; there are also allusions to it in the oboe parts. In the tenor aria with its striking basso ostinato, the vocal line – rich in *coloratura* passages – unfolds with great melodic freedom, with the exception of isolated references to the hymn tune. The tune itself appears in the trumpet, the C major of the *cantus firmus* forming an effective contrast with the A minor of the aria. The final strophe is given a compact eight-part setting in which the musically independent timpani and trumpets lend an air of radiant splendour.

Klaus Hofmann 2008 (Vol. 40)

Production Notes (BWV 137)

The main materials for this cantata are the fifteen original parts held in the Bach Archive in Leipzig. Bach's own manuscript of the full score has been lost.

Wavy, special slur-like symbols appear frequently throughout the soprano and bass parts of the third movement, *Aria (Duetto)*, but exactly what they are intended to mean remains unclear:





The wavy lines appear together with the word Not ('suffering') in the text and almost al ways in places where the melodic movement occurs in semitones. These same wavy lines also appear in the sixth movement of the first version of the *Magnificat* and the 35th movement in the *St John Passion* and are linked in both cases to specific texts including words such as 'timentibus eum' ('on them that fear him') and 'tot' ('dead').

The wavy line might be thought to indicate a vibrato (see Greta Moens-Haenen: *Das Vibrato in der Musik des Barock* [Akademische Druck- u. Verlagsanstalt, Graz, 1988], pp. 244ff), but it might also indicate a tremolo in the manner of continuous repetitions of the same pitch. For example, in the *Magnificat*, the wavy line appears in the sixth movement (bar 31) of the first version (the version in E flat major), but in later versions it is replaced with a repetition of three notes on the same pitch linked with a slur. Whatever it might mean, it is clear that the chromatic progression demands a special mode of expression.

Masaaki Suzuki 2008 (Vol. 40)

Tue Rechnung! Donnerwort, BWV 168

(Give an Account! Thunderous Word)

Kantate zum 9. Sonntag nach Trinitatis (29. Juli 1725)
Text: Salomon Franck 1715; [6] Bartholomäus Ringwaldt 1588
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Basso). Tue Rechnung! Donnerwort …
2. Recitativo (Tenore). Es ist nur fremdes Gut …
3. Aria (Tenore). Kapital und Interessen …
4. Recitativo (Basso). Jedoch, erschrocknes Herz, leb und verzage nicht! …
5. Aria (Soprano, Alto). Herz, zerreiß des Mammons Kette …
6. Choral. Stärk' mich mit deinem Freudengeist …

This cantata, with a text by Salomon Franck (1659–1725), was first heard on the ninth Sunday after Trinity 1725 (29th July). It content alludes to the gospel passage for that Sunday, Luke 16:1–9, with the Parable of the Dishonest Steward. The Bible text is about a steward who is summoned before his employer to give an account of himself; aware that he is about to be dismissed, he is quick to make friends with his employer's debtors for the hard times ahead. The cantata text shows the despondent Christian in the role of the dishonest steward, but then turns its gaze upon Jesus, 'den Bürgen, der alle Schulden abgetan' ('your guarantor, who has can celled all your debt'; fourth movement) and encourages a 'klüglich' ('prudent') stewardship that uses 'Mammon' to do good as a precondition of a

peaceful death and a place in heaven. Franck's metaphors, which for us today have an all too commercial tone, evidently caused Bach no concern, and in a business centre such as Leipzig will not have upset listeners either.

The 'Tue Rechnung!' ('Give an account!') of the opening aria comes verbatim from the gospel. Bach strikes a dramatic tone with the animated string writing; the solo bass thunders, commands and cajoles. In terms of expression the tenor recitative forms a sharp contrast. The two accompanying *oboi d'amore* initially seem merely to reinforce the long-held continuo bass chords, but towards the end of the movement they are used illustratively to depict the falling of the mountains and the flash of light ning. The musically very appealing tenor aria about 'capital' and 'interest' unites the vocal line and the *oboe d'amore* in a dance-like, supple trio. A dance pattern also underlies the *basso ostinato* ritornello of the duet 'Herz, zerreiß des Mammons Kette' ('O heart, tear asunder Mammon's fetters') with its characteristic dotted rhythms: it is based on a special type of gigue, the *Canarie*. The upper part move independently of this rhythm in a skilfully written, often canonic setting. The more attentive of Bach's listeners in Leipzig will have noticed how the composer emphasizes the word 'zerreiß' ('tear asunder') by following it with a pause. He also illustrates the word 'Kette' ('fetters') with slurred coloraturas and underlines the word 'Sterbebette' ('deathbed') with a darkening of the harmony.

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Production Notes (BWV 168)

The main materials for this work are the full score in Bach's own hand in the collection of the Berlin State Library and the original parts, which are housed in the collections of three institutions including Princeton University in the United States. It is of particular interest that these parts include four different continuo parts. One of the non-transposed versions contains detailed figuring, indicating that it was intended for performance by a harmony instrument other than the organ.

Masaaki Suzuki 2008 (Vol. 40)

Gott der Herr ist Sonn und Schild, BWV 79

(For the Lord God is a Sun and a Shield)

Kantate zum Reformationsfest (31. Oktober 1725)
Text: anon.; [1] Psalm 84, 12; [3] Martin Rinckart 1636; [6] Ludwig Helmbold 1575
Corno I, II, Timpani, Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Gott der Herr ist Sonn und Schild ...
2. Aria (Alto). Gott ist unsre Sonn und Schild! ...
3. Choral. Nun danket alle Gott ...
4. Recitativo (Basso). Gottlob, wir wissen ...
5. Aria (Soprano, Basso). Gott, ach Gott, verlass die Deinen ...
6. Choral. Erhalt uns in der Wahrheit ...

This cantata was written for the Feast of the Reformation in 1725, celebrated in the Evangelical church on 31st October of each year to commemorate Luther's nailing of his 95 theses to the Wittenberg church door on 31st October 1517, thereby setting the Reformation in motion. The unknown librettist does not concern himself closely with the gospel passage for that day (Revelation 14: 6–8) but turns his attention to the festive occasion and combines his own words with an Old Testament saying as an introduction (Psalm 84: 12) and with two 'classic' hymn strophes: 'Nun danket alle Gott' ('Now thank we all our God') by Martin Rinckart (c. 1630) and 'Erhalt uns in der Wahrheit' ('Keep us in the truth') from the hymn *Nun lasst uns Gott dem Herren* (*Now let us thank the*

Lord God) by Ludwig Helmbold (1575). In Leipzig the first of these two hymns was traditionally sung after the sermon at the Feast of the Reformation.

The text inspired Bach to write a work of festive magnificence, lent particular splendour by the horns and timpani in the introductory chorus and in the chorales. The music is readily memorable and hardly requires any explanation. This opening chorus, which outshines all the other movements, is without equal in terms of its breadth of range and structural complexity. To a large extent the music is dominated by two themes that are presented in the extended instrumental introduction: a festive, marchlike theme for the horns and timpani, and a more lively counter-theme that develops from a note that is heard seven times. Whereas the first theme serves primarily as an interlude, the second is initially used above all as counterpoint to the choral parts. It is then developed in a simplified vocal version as a choral fugue (to the words 'er wird kein Gutes mangeln lassen den Frommen' ['no good thing will he with hold from them that walk up rightly']).

Bach has a surprise for his listeners in the chorale 'Nun danket alle Gott' ('Now thank we all our God'): here the horn theme from the introductory chorus appears again, but now simultaneously with the chorale melody – it therefore must have been conceived before Bach started to compose the chorus, with a view to its subsequent combination with the chorale melody. Each of the cantata's two arias has its own musical profile. In the alto aria the vocal line and wind part develop in different ways from the same thematic nucleus. The duet for bass and soprano features a laconic contrast between the essentially homophonic vocal passages and the sharply contoured violin theme that appears first as an interlude but then, as the writing becomes more concentrated, is combined with the vocal lines.

Bach performed the cantata again some years later, probably in 1730, on which occasion he reinforced the two oboe parts with flutes and transferred the oboe part in the alto aria to the flute. A further indication that he valued the work highly is that he later (around 1738–39) reused the duet, with a new text and in a musically much altered form in his *Mass in G major* (BWV 236), and also the alto aria in the *Mass in A major* (BWV 234).

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Production Notes (BWV 79)

The main materials for this work are the full score in Bach's own hand and the original parts, both held in the collection of the Berlin State Library. The *obbligato* instrument in the alto aria that constitutes the second movement was played at the first performance by the oboe, but it was changed to the flute when the work was performed again, probably in 1730. This change seems to have been made for musical reasons rather than being required by the cir cumstances of the performance, and for this reason we decided to use the flute in our own performance. In contrast to the first and third movements, where we may perceive the musical representation of the majesty of God the Almighty, here in the second movement, adopting the flute could make it possible to express the humility of mankind before the face of God.

Masaaki Suzuki 2008 (Vol. 40)

Ihr, die ihr euch von Christo nennet, BWV 164

(You who call yourselves Christians)

Kantate zum 13. Sonntag nach Trinitatis (26. August 1725)
Text: Salomon Franck 1715; [6] Elisabeth Creuziger 1524
Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Aria] (Tenore). Ihr, die ihr euch von Christo nennet …
2. Recitativo (Basso). Wir hören zwar, was selbst die Liebe spricht …
3. Aria (Alto). Nur durch Lieb und durch Erbarmen …
4. Recitativo (Tenore). Ach, schmelze doch durch deinen Liebesstrahl …
5. Aria (Soprano, Basso). Händen, die sich nicht verschließen …
6. Choral. Ertöt uns durch dein Güte …

Bach's music for the church service on the thirteenth Sunday after Trinity in 1725 (26th August) is, like *Tue Rechnung! Donnerwort*, based on a text from Salomon Franck's *Evangelisches Andachtsopfer*, and similarly it is closely linked to the gospel passage for the day in question (Luke 10: 23–37) and the well-known parable of the Good Samaritan. A traveller is attacked, knocked down and left lying half-dead. A priest comes by, sees him but passes by; and so, in turn, does a Levite (temple servant). But then a Samaritan comes along – a member of an ethnic group despised by the Jews; he takes pity on the injured man, treats his wounds with oil and wine, and takes care of him until he has recovered. The theme of the cantata is Christian mercy. Its starting point is a question posed directly to the congregation: you who call yourselves Christians, how merciful are you? Or in Franck's words: 'Ihr die ihr euch von Christo nennet, /wo bleibet die Barm herzigkeit?'

In the opening aria Bach has given this question particular emphasis. The striking beginning of the theme, which in the tenor part has the words 'Ihr, die ihr euch von Christo nennet' ('You who call yourselves Christians'), permeates the lively string texture throughout. The theme often appears in close canonic entries in which the vocal lines seem mutually to confirm each other. With its festive emphasis on the prediction that 'Die mit Barmherzigkeit den Nächsten hier umfangen, / die sollen vor Gericht Barm herzigkeit erlangen' ('Those who with mercy embrace their neighbour will, before their judge, also receive mercy'), the bass recitative alludes to the Beatitudes from the Sermon on the Mount (Matthew 5:7) and then, so to speak, holds up a critical mirror to the listeners in which the priest and Levite appear as images of 'liebloser Chris ten' ('love less Christians'). The alto aria, accompanied by two flutes, is a song of praise for love and mercy, bathed in the gentle light of singing figures and expressive melodic gestures. The duet for soprano and bass, however, energetically en courages us to love with the words 'Händen, die sich nicht ver schließen, /wird der Himmel aufgetan' ('Hands that are not firmly closed will be opened by heaven'). As in the first movement, each vocal line confirms the declarations of the others, by repeating it in close canon.

Klaus Hofmann 2008 (Vol. 40)

Vol. 41 – Solo Cantatas

Three of the cantatas on this disc come from Bach's fourth year in Leipzig, 1726–27, and thus from a period in which the hectic pace of work of his first two years there (when he had to produce a new cantata every week) had given way to a more moderate working style. Now Bach more frequently performed cantatas by other people, and he used the freedom thus obtained to expand the territory that he had hitherto explored in his sacred cantatas. And thus, between July 1726 and February 1727, he composed eight solo cantatas – works in which all of the recitatives and arias are assigned to just one singing voice and in only a few of which a choir is needed for a concluding chorale. The three cantatas from 1726–27 are of this type; the fourth work, BWV 158, has no certain place in the calendar of Bach's cantatas, and thus poses ques tions for scholars (of which more later).

Klaus Hofmann 2008 (Vol. 41)

Ich will den Kreuzstab gerne tragen, BWV 56

(I Shall Willingly Carry the Cross)

Kantate zum 19. Sonntag nach Trinitatis (27. Oktober 1726)
Text: anon; [5] Johann Franck 1653
Oboe I, II, Taille, Violino I, II, Viola, Violoncello, Soprano, Alto, Tenore, Basso, Continuo

1. Aria. Ich will den Kreuzstab gerne tragen ...
2. Recitativo. Mein Wandel auf der Welt ...
3. Aria. Endlich, endlich wird mein Joch ...
4. Recitativo. Ich stehe fertig und bereit ...
5. Choral. Komm, o Tod, du Schlafes Bruder ...

Bach's 'cross cantata' was written for the Leipzig church service on 19th Sunday after Trinity in 1726 (27th October). The beautiful, profound libretto is a fine example of baroque cantata texts. Its point of departure is the gospel reading for that day, Matthew 9, 1–8, with the story of Jesus' healing of a palsied man. The poet makes only selective reference to the biblical events, however, and turns his attention from the suffering of the man with palsy to the 'Plagen' ('torments') in a more general sense that afflict Christians here on earth. Suffering and need are the cross that we must bear; but in the cantata text the 'Kreuz stab' (cross') is also a symbol of Jesus' act of redemption and a walking stick on tour pilgrimage 'zu Gott in das gelobte Land' ('to God, in the promised land') . The end of the opening aria with the words 'da wischt mir mein Heiland die Tränen selbst ab' ('There my Saviour him self will wipe away my tears'), alludes to Revelation 7, 17, 'and God shall wipe away all tears from their eyes'.

In the movements that follow, too, Bach's Leipzig audience – well ac quainted with the Bible – will have recognized many a reference, for in stance, in the middle section of the second aria, to the prophecy in Isaiah 40, 31: 'but they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint'. Many of the listeners will moreover also have been familiar with the metaphors in the second movement, where human life is compared to a sea voyage and all its dangers.

Bach was inspired by the poetry of his unknown librettist to produce music of sublime earnestness, great expressive depth and full of rich, immediate imagery. Two melodic gestures characterize the open ing aria in highly characteristic manner, right from the first bar. One is the line, rising in triads, which – by way of an almost painful augmented second – ends up on the leading note at the climax of the melodic line. Later associated with the words 'Ich will den Kreuzstab' ('I shall willingly [carry] the cross'), this evokes images of the laboursome erection of the cross and of the arduous nature of pilgrimage. The second gesture is a descending chain of sighing figures that expressively illustrate the words 'tragen' and 'Plagen' ('carry' and 'torments') in the vocal part. Bach emphasized the words 'Da leg ich den Kummer auf einmal ins Grab' ('There I shall immediately lay my troubles in the grave') by means of a dramatic upheaval in the course of the movement: the vision of future events seems suddenly to become real in the singer's declamation, enveloping us in its triplets.

In the following recitative, agile triad figures from the cello, images of the waves of the sea, under line the sea-voyage metaphors, and fall promptly silent when 'das wütenvolle Schäumen sein Ende hat' ('when the furious raging comes to an end'). The aria 'Endlich wird mein Joch wieder von mir weichen müssen' ('Finally my yoke will have to be lifted from me again') is wholly dominated by the poetic images in its central section – the flight of the eagle and running without getting tired, reflected in the lively interaction of the solo voice and oboe.

The festive, confessional recitative 'Ich stehe fertig und bereit' ('I stand ready and pre pared') alludes once more to sea voyage imagery with the words 'Port der Ruhe' ('the port of my rest') and

ends the solo part of the cantata very impressively by returning to the final words of the opening aria. The choral strophe (by Johann Franck, 1653) is an ideal choice for the conclusion, and with its captivating simplicity is ideally set to music too.

Klaus Hofmann 2008 (Vol. 41)

Ich habe genung, BWV 82
(I am Content)

Kantate zum Fest Mariae Reinigung (2. Februar 1727)
Text: anon
Flauto traverso, Violino I, II, Viola, Soprano, Continuo

1. Aria. Ich habe genung…
2. Recitativo. Ich habe genung…
3. Aria. Schlummert ein, ihr matten Augen…
4. Recitativo. Mein Gott! wenn kömmt das schöne: Nun!…
5. Aria. Ich freue mich auf meinen Tod …

Bach's cantata *Ich habe genung* was written for the feast of the Purification of Mary in 1727. This feast is celebrated on 2nd February each year. At its centre is the gospel according to Luke 2, 22–33 with the story of the presentation of Jesus in the temple, and the associated meeting with the old man Simeon. According to a prophecy Simeon 'should not see death, before he had seen the Lord's Christ'. Now he recognizes in Jesus the promised Messiah, takes him in his arms and utters the words: 'Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation…'

This, 'Simeon's song of praise', is the point of departure for the cantata libretto. In the first aria the narrator of the text (which is a first-person narrative) embodies the figure of Simeon and then, in the following recitative, assumes the role of a present-day Christian who takes Simeon, filled as he is with longing for the hereafter, as a role model.

As the autograph of 1727 shows, Bach origin ally planned the solo part for an alto voice and thus notated the opening aria in the alto clef. Then, however, he decided to use a bass soloist: he noted the necessary change for the benefit of his copyist, and wrote the rest of the part in the bass range. Nonetheless, Bach seems to have retained a slightly ambivalent attitude to the pitch of the solo voice. As Bach's performance materials show (unfortunately these have not survived in complete form), he later performed the work in versions both for mezzo-soprano and for soprano. For soprano the entire cantata was transposed up a third, from C minor to E minor. Evidence of a performance in this form comes from a solitary soprano part in E minor from some time around 1731. A further performance with soprano is suggested by the existence of a part produced around 1735 in which the *obbligato* wind part originally intended for the oboe is given to the flute. This is the version heard on this recording (a performance of the version for bass is included on Volume 38 of this series).

Bach's music hardly requires any explanation. With incomparable artistry and beauty it portrays the inner development of the text: Simeon's feeling of serene contentedness with life in the elegiac tones of the first aria, weariness of life and renunciation of the world in the 'slumber aria' (in the major key, and acquiring particular emphasis from the rondo-like repetition of the refrain) and finally joyful longing for the hereafter in the lively final movement, the first words of which 'Ich freue mich' ('I am looking forward') have agile *coloraturas* that characterize the entire movement.

Ich habe genung, nowadays among the bestknown of Bach's cantatas, was evidently held in high regard from an early stage. The source materials show that there were repeat performances in 1731,

around 1735, around 1746/47 and then at the latest in 1748. Bach's wife must also have been especially fond of this cantata: an arrangement of the first recitative and following 'slumber aria' for soprano and harpsichord, apparently made for Bach's own domestic use, was included by Anna Magdalena Bach in her second *Klavierbüchlein*, begun in 1725.

Klaus Hofmann 2008 (Vol. 41)

Der Friede sei mit dir, BWV 158
(May Peace be With You)

Kantate zum 3. Ostertag? (Première/Uraufführung: ?)
Text: anon; [2] Johann Georg Albinus 1649; [4] Martin Luther 1524
Oboe, Violino solo, [Violino II, Viola] , Soprano, Alto, Tenore, Basso, Continuo

1. Recitativo (Basso). Der Friede sei mit dir…
2. Aria con Corale (Basso, Soprano). Welt, ade, ich bin dein müde…
3. Recitativo (Basso). Nun, Herr, regiere meinen Sinn …
4. Choral. Hier ist das rechte Osterlamm …

The problems mentioned at the beginning of this text begin with the form in which this cantata has survived. It exists only in copies from the late eigh teenth century and, according to these sources, it was intended for two separate occasions – for Easter Tuesday and for the Feast of the Purification of Mary (2nd February). The text as a whole, how ever, is not ideally suited to either occasion. Two movements – the opening recitative and closing chorale – refer to Easter, whilst the other two – an aria with integrated chorale, and the recitative that follows – allude to the Purification of Mary. In all probability, movements from various sources have here been rather thoughtlessly assembled into a new cantata, perhaps by an arranger rather than by Bach himself.

From a purely musical perspective there is nothing wrong with this combination of movements; at any rate, it has allowed valuable cantata movements to be preserved. The arioso-like treatment of the appeal for peace, which appears three times, provides the introductory recitative with clear structural divisions and a harmonic conclusion. The centre piece of the cantata is the large-scale bass aria with its de manding violin solo (which admittedly was originally intended for the flute); here a hymn strophe by Johann Georg Albinus (1649) is interfoliated line by line, set for soprano and oboe. By alluding to the last lines of the aria, the following recitative creates an attractive connection with what has gone before it.

The work then concludes with the fifth strophe of Martin Luther's Easter hymn Christ lag in Todes Banden (Christ lay in death's bonds; 1524) in Bach's simple, powerful setting.

Klaus Hofmann 2008 (Vol. 41)

Ich bin vergnügt mit meinem Glücke, BWV 84
(I am Content with my Happiness)

Kantate zum Septuagesimae (9. Februar 1727)
Text: Christian Friedrich Henrici (Picander) 1728/29 (?); [5] Ämilie Juliane von Schwarzburg-Rudolstadt 1686
Oboe, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Aria. Ich bin vergnügt mit meinem Glücke …
2. Recitativo. Gott ist mir ja nichts schuldig…
3. Aria. Ich esse mit Freuden mein weniges Brot …

4. Recitativo. Im Schweiße meines Angesichts ...
5. Choral. Ich leb indes in dir vergnüget ...

The text of this cantata, which Bach produced for the church service on Septuagesima Sunday in 1727 (9th February), is connected to the Bible reading for that day – Matthew 20, 1–16, the parable of the labourers in the vineyard. The librettist – probably Bach's regular collaborator Picander (i.e. Christian Friedrich Henrici, 1700–64) alludes only to a single detail, however: the dissatisfaction of those who have worked all day for a penny, and their envy of those who have received the same pay for less work. The thoughts that the poet expounds on this subject are wholly in the spirit of the early Enlightenment as regards moral education and practical application. His words are in praise of frugality, of modesty with that which God has allocated to us, of satisfaction, of lack of envy towards others and of gratitude towards God. Neither the intellectual sphere nor indeed the language are really typical of Bach: both could easily belong to the following generation. Here the rhetorical pathos of baroque poetry is absent, as are the radicality and artistry of the imagery. The language is simple and terse; it is rational rather than figurative.

For this text Bach wrote music that is less strikingly 'modern' but is similarly unproblematic and scarcely requires any explanation. The first aria is a wide-ranging three-part piece with a slightly modified *da capo*. Alongside the solo soprano, the oboe plays the second main role, and these two performers compete to present broad, rhythmically agile cantilenas and richly ornamented, often syncopated passages of figuration.

The dance-like second aria is a generic musical depiction of a pastoral idyll with a rustic musical scene – a tribute to the Enlightenment utopia of simple, happy country life. The striking quasi-unison of the oboe and violin in the *ritornello*, in which the string instrument dodges around the oboe melody in an almost improvisatory manner, is an example of folk-like colour, of artful simplicity. The oboe represents the shawm; the violin's accompanying figures keep using open strings – at first D, later also G and A – and thus suggest the drone notes of the bagpipes or hurdy-gurdy. In the vocal part, the attractive leaps of an ascending sixth emphasize the folk-like character and simultaneously convey the impression of contented tranquillity.

The four-part choral verse 'Ich leb indes in dir vergnüget' ('Meanwhile I live contentedly in you') by Ämilie Juliane von Schwarzburg-Rudolstadt (1686) ends the cantata earnestly and with impressive simplicity.

Klaus Hofmann 2008 (Vol. 41)

Vol. 42 – Leipzig 1726

The four cantatas recorded here come from Bach's third year of service in Leipzig, specifically from January 1726. Whereas from the previous two years can tatas have survived for virtually every Sunday and feast day, with effect from the beginning of the third year the situation changes fundamentally: for many Sundays and feast days no cantata can be traced. Sometimes Bach performed works by other composers, including many by Johann Ludwig Bach (1677–1731), a relative of his from Meiningen. Of course we cannot rule out the possibility that for some reason an unusually large proportion of his own works from this time has been lost. It is more probable, however, that Bach did not devote him self to the writing of cantatas as regularly as previously. The only spell of regular cantata writing seems to have taken place around the Christmas festivities of 1725–26, resulting in a series of eight cantatas for the period from Christmas until the third Sunday after Epiphany. These four works belong to this group. Three of them, *Herr Gott, dich loben wir, Liebster Jesu, mein Verlangen* and *Meine Seufzer, meine Tränen*, have texts from the same source, a cycle of cantata libretti published in Darmstadt in 1711 by the Darmstadt court poet Georg Christian Lehms (1684–1717) with the title

Gottgefälliges Kirchen-Opffer. Bach took the text for the fourth, *Alles nur nach Gottes Willen*, from a series of texts by the Weimar court poet Salo mon Franck (1659–1725) covering the entire year, named *Evangelisches Andachts-Opffer* (1715) from which he had already set a number of cantata texts during his Weimar period.

Klaus Hofmann 2008 (Vol. 42)

Alles nur nach Gottes Willen, BWV 72
(All things according to God's will)

Kantate zum 3. Sonntag nach Epiphanias (27. Januar 1726)
Text: Salomon Franck 1715; [6] Herzog Albrecht von Preußen 1547
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Alles nur nach Gottes Willen …
2. Recitativo (Alto). O selger Christ, der allzeit seinen Willen…
3. Aria (Alto). Mit allem, was ich hab und bin …
4. Recitativo (Basso). So glaube nun!…
5. Aria (Soprano). Mein Jesus will es tun…
6. Choral. Was mein Gott will, das g'scheh allzeit …

Bach's cantata to words by Salomon Franck for the third Sunday after Epiphany was heard in Leipzig on 27th January 1726. The gospel passage for that Sunday, Matthew 8:1–13, tells of Jesus' healing of a leper: 'And behold, there came a leper and worshipped him, saying, Lord, if thou wilt, thou canst make me clean. And Jesus put forth his hand, and touched him, saying, I will; be thou clean. And immediately his leprosy was cleansed.' The key words for the poet are 'Lord, if thou wilt'; his theme is giving oneself up to God's will. As he says in the opening movement, 'Alles nur nach Gottes Willen, dies soll meine Losung sein' ('All things according to God's will! This shall be my motto'), and the phrase 'Herr, so du willt' ('Lord, if thou wilt') appears nine times in the following alto recitative.

Both of these features must have made a deep impact on Bach's cantata audience in Leipzig. The poet probably intended the opening movement to be a solo aria, but Bach sets it for choir in order to lend greater emphasis to the words. The rich motivic content of the introductory *ritornello* supports the musical development for long stretches. The emphatic, almost omnipresent chords are linked with the choir's use of the word 'alles' ('all things'), and similarly the instruments constantly seem to be calling out 'all things'. And the choir repeatedly intones 'Alles nur nach Gottes Willen' homophonically in two, three or all four parts.

Of the two arias, the one for alto has a pronounced instrumental character. The thematically independent vocal line is surrounded by a *concertante* fugue from the two violins and continuo. In the soprano aria, the words 'Mein Jesus will es tun, er will dein Kreuz versüßen' ('My Jesus will do it, He will sweeten your cross), an expression of the confidence that faith brings, appear in a sound context of dance-like lightness in which the vocal line and oboe join in a charming dialogue.

A well-known hymn strophe by Duke Albrecht of Prussia (1547) summarizes the message of the cantata with words that will have been familiar to the congregation: 'Was mein Gott will, das g'scheh allzeit, sein Will, der ist der beste' ('What my God wants always happens, His will is the best').

Klaus Hofmann 2008 (Vol. 42)

Production Notes (BWV 72)

Bach's own manuscript of this cantata is housed in the Berlin State Library (P 54). Thirteen original parts are housed in three collections: ten at the Berlin State Library (St 2), two at the Berlin University of the Arts, and one at the Bachhaus in Eisenach. The materials that constitute St 2 include not only the original parts but also a separate set of parts copied by Johann Friedrich Hering.

The set of original parts does not include any parts containing harmonic figuration for the continuo, and the continuo part transposed for the organ that would normally have existed has been lost. The set of parts copied by Hering does, however, contain harmonic figurations not only in the part transposed for the organ but also in the untransposed continuo parts. It seems probable that this set was copied not on the basis of Bach's own score but on the basis of the original parts used at the first performance, and it is therefore quite pos sible that harmonic figurations were included in the original, untransposed continuo parts. Taking our cue from this, we decided therefore to use both the organ and the harpsichord.

Masaaki Suzuki 2008 (Vol. 42)

Liebster Jesu, mein Verlangen, BWV 32

(Dearest Jesus, my desire)

Kantate zum 1. Sonntag nach Epiphanias (13. Januar 1726)
Text: Georg Christian Lehms 1711; [6] Paul Gerhardt 1647
Oboe, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Aria (Soprano). Liebster Jesu, mein Verlangen…
2. Recitativo (Basso). Was ists, dass du mich gesuchet? …
3. Aria (Basso). Hier, in meines Vaters Stätte …
4. Recitativo (Soprano, Basso). Ach! heiliger und großer Gott …
5. Aria Duetto (Soprano, Basso). Nun verschwinden alle Plagen …
6. Choral. Mein Gott, öffne mir die Pforten …

Bach's 'Concerto in Dialogo' was written for the first Sunday after Epiphany, 13th January 1726. The gospel passage for that day, Luke 2:41–52, with its title 'The Boy Jesus in the Temple', tells the wellknown story of a visit by Jesus and his parents to the feast of the passover in Jerusalem. On the way home his parents notice that he is not with them; they search for him for days, and finally find him in the temple, talking to the scribes. Reproachfully Mary asks him: 'Son, why hast thou thus dealt with us?' and he replies: 'How is it that ye sought me? wist ye not that I must be about my Father's business?' Lehms, the librettist, takes up the general motifs of the story: the loss, the search for Jesus and his rediscovery, and places them in the context of the believer's relationship with Jesus. He gives his text the overall form of a dialogue between the soul and Jesus and thereby follows an ancient, rich tradition that also involves elements of medieval mysticism and of the bridal metaphors in the Old Testament Song of Solomon.

Following the tradition of musical dialogues, Bach has allocated the role of the soul to the soprano, and the words of Jesus, as was the convention, to the 'vox Christi', the bass (despite the fact that in the Bible passage Jesus is still a child). The cantata starts with an aria for the soul, searching yearningly, in which the sighing cantilenas of the soprano and solo oboe compete. This is followed by Jesus' answer, only slightly modified from the gospel: 'Was ist's, dass du mich gesuchet?' ('How is it that ye sought me?'). The following bass aria, accompanied by the *concertante* solo violin, paraphrases Jesus' answer that he is to be found 'in meines Vaters Stätte' ('in my Father's place'), in the temple, in the church. The festive *accompagnato* recitative (fourth movement) brings together the

soul and Jesus, and the ending is a veritable love duet of a kind that could have graced any opera stage of the period – and, moreover, it is in the fashionable gavotte rhythm. The Leipzig audience would have been reminded that the Thomaskantor had a few years earlier been court *kapellmeister*. The final chorale was not foreseen by Lehms but was an addition by Bach. A setting of a strophe from Paul Gerhardt's *Weg, mein Herz, mit den Gedanken* (*Away, my heart, with the thought*, 1647) returns the cantata – also in terms of style – to the sphere of reverence appropriate for a church service.

Klaus Hofmann 2008 (Vol. 42)

Meine Seufzer, meine Tränen, BWV 13

(My sighs, my tears)

Kantate zum 2. Sonntag nach Epiphanias (20. Januar 1726)
Text: Georg Christian Lehms 1711; [3] Johann Heerman 1636; [6] Paul Fleming 1642
Flauto dolce I, II, Oboe da caccia, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. Aria (Tenore). Meine Seufzer, meine Tränen …
2. Recitativo (Alto). Mein liebster Gott lässt mich annoch …
3. Choral (Alto). Der Gott, der mir hat versprochen …
4. Recitativo (Soprano). Mein Kummer nimmet zu …
5. Aria (Basso). Ächzen und erbärmlich Weinen…
6. Choral. So sei nun, Seele, deine …

The libretto of Bach's cantata for the second Sunday after Epiphany, which in 1726 fell on 20th January, alludes to just a single detail of the gospel passage for that Sunday, John 2:1–11. The subject of this passage is the Wedding at Cana, and the popular episode of the wine miracle: when the hosts run out of wine, Mary turns to Jesus for help. Jesus turns water into wine, but first he defends himself against her suggestion with the words: 'mine hour is not yet come'. This is the point of departure for the cantata: it is about abandonment, hopelessness, but later also about confidence that the hour will come. The epistle for that day alludes to Romans 12:12: 'rejoicing in hope; patient in tribulation'.

The libretto provides Bach with all the keywords that a baroque composer would need to compose a colourful, expressive and multifaceted piece of music. For example we have the introductory tenor lament with its exquisitely scored accompaniment of two recorders and *oboe da caccia*, a movement full of musical wistfulness. Then we have the heart felt prayer at the end of the alto recitative (second movement), and the second aria's 'Ächzen und erbärmlich Weinen' ('Groaning and pitiable weeping') in chromatic, diminished and augmented intervals, full of tense dissonance. Finally we have a release of all the former tension, in the final strophe of Paul Fleming's *In allen meinen Taten* (*In all my deeds*, 1633) with the traditional melody by Heinrich Isaac from around 1500.

Klaus Hofmann 2008 (Vol. 42)

Herr Gott, dich loben wir, BWV 16

(Lord God, we praise you)

Kantate zum Neujahr (1. Januar 1726)
Text: Georg Christian Lehms 1711; [6] Paul Eber um 1580
Corno da caccia, Oboe I, II, Oboe da caccia, Violino I, II, Viola (auch Violetta), Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Herr Gott, dich loben wir …
2. Recitativo (Basso). So stimmen wir …

3. Aria tutti (Basso). Lasst uns jauchzen, lasst uns freuen …
4. Recitativo (Alto). Ach treuer Hort …
5. Aria (Tenore). Geliebter Jesu, du allein…
6. Choral. All solch dein Güt wir preisen …

New Year's Day has traditionally been regarded as the day when Jesus was named, and this is also the subject of the gospel passage for that day, Luke 2:21, but in his cantata text Georg Christian Lehms does not touch upon this. He opens the cantata with the first four lines of Martin Luther's 'Tedeum deutsch', a German equivalent of the ancient 'Te Deum laudamus'. His cantata text concentrates entirely upon praise and thanks: it looks back in gratitude upon God's merciful guidance, sings confidently of his 'Güt und Treu' ('goodness and faith'), asks for protection, peace, preservation and good fortune in the coming year, and combines all this with a vow of love and faith to Jesus.

For those who attended the Leipzig church service on New Year's Day 1726 this cantata – especially the way it begins – must have come as a surprise. In the baroque era, when people knew how to celebrate feast days, the start of the new year was a day during which all the stops were pulled out – as a German might put it, it was celebrated 'mit Pauken und Trompeten' ('with drums and trumpets'). Bach, too, had greeted the two previous years with fanfares: in 1724 with the splendid cantata *Singet dem Herrn ein neues Lied* (*Sing a new song to the Lord*, BWV 190), and in 1725 with a work that was scarcely less festive, *Jesu, nun sei gepreiset* (*Jesus, be now praised*, BWV 41). And now, in 1726: strings, oboes, organ continuo and probably not even a horn part (*corno da caccia*) – of which more later – to streng then the soprano *cantus firmus* in the opening movement. One can imagine the Leipzig audience looking questioningly at the performers at the beginning of the cantata: 'And so where are the trumpets?'

It is possible that the trumpets (and perhaps also other instruments) were instead required in another church for a cantata that needed larger forces. From the particular circumstances surrounding the above-mentioned horn part, we can infer that Bach did not voluntarily impose these restrictions (which are by no means suggested by the text) upon himself. The part is not included in the score, and thus does not belong to the original conception of the work. Bach added it retrospectively, at a time that can no longer be determined with any precision – and, moreover, he wrote it straight into the individual horn part. The addition of a brass instrument does, of course, represent a step in the direction of the traditional festive instrumentation.

But for the Leipzig audience the beginning of the cantata was also sur prising for another reason. The movement certainly does not begin in a fullblooded vocal manner: it starts with a four-bar introduction from the continuo alone, a sort of organ intonation of the kind that one might expect to precede the an cient Latin Introitus motets that traditionally began the main church service in Leipzig. The movement itself is furthermore written in the style of a traditional motet, with the usual Gregorian *cantus firmus* of Luther's *Tedeum* in the soprano. Providing counterpoint to this is a lively and thematically varied accompaniment consisting in part of the remaining choir parts reinforced by instruments, and in part of a further, purely instrumental line, almost like a second soprano part, for oboe and first violin alone. The illusion that a genuine motet is being performed is further nurtured at the outset by the fact that the first entry of the lower voices of the choir is unaccompanied, the instrumental reinforcement only joining on the second line of the *cantus firmus*. In this way Bach offers us 'old music', so to speak: an old sacred text with a Gregorian melody in a type of genre and setting that belonged to times gone by. Like his librettist, Bach wants to direct the gaze and thoughts of the listener not only to the past year but also much further back in an historical, Biblical dimension.

In effective contrast to the opening, the second chorus 'Lasst uns jauchzen, lasst uns freuen' ('Let us cheer, let us be joyful') – which is linked to a bass solo – speaks the musical language of its own

time. The text was conceived by Lehms as a solo aria in *da capo* form. Borrowing from the then modern Italian concerto style, Bach here presents it in a musical shape which, from a typical concerto *ritornello* that is begun by the voices and carried on by the instruments, develops a highly complex structure. Crowning it all, with its signal motifs and virtuoso *coloraturas*, is the horn part that was added later. Again providing contrast to what has preceded it is the heartfelt tenor aria, to which the *oboe da caccia* contributes its warm timbre.

Continuity into the new year, and also through the ages, is one of the unifying motifs of the cantata. At the beginning of the work, we look far back into the past. At the end of Lehms's text, which concludes with the aria, Bach has added a chorale strophe that refers back in a particular way to the previous year: two days earlier another setting of the same strophe, from the well-known hymn *Helft mir Gotts Güte preisen* (*Help me to praise God's goodness*) by Paul Eber (1511–69), had ended Bach's last cantata of 1725, *Gottlob! Nun geht das Jahr zu Ende* (*Praise God! Now the year is ended*, BWV 28).

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Production Notes (BWV 16)

The main source materials for this cantata are Bach's own manuscript (P 45) and the original parts (St 69) in the collection of the Berlin State Library. In contrast to the other parts, the part for the horn (*corno da caccia*) is in Bach's own hand. Klaus Hofmann has suggested that this part was created not for the first performance but at a later date. We have included this part in this performance. Two *obbligato* parts exist for the fourth movement. An *oboe da caccia* was used on the occasion of the first performance, but for some reason a part for the 'violetta' (viola) was created for subsequent performances. We have used an *oboe da caccia* for the present per formance in deference to the instrumentation used in the first performance.

Masaaki Suzuki 2008 (Vol. 42)

Vol. 43 – Leipzig 1725

The three cantatas recorded here – BWV 110, 57 and 151 – take us back to the Christmas period of 1725 and thus come from Bach's third year of service in Leipzig. They belong to a group of eight Christmas-related cantatas that were composed in rapid succession around the turn of the year 1725–26. In these works Bach shows a predilection for texts by the Darmstadt court poet Georg Christian Lehms (1684–1717): the texts for six out of the eight works come from Lehms' *Gottgefälliges Kirchen-Opffer*. This collection, published in 1711, was intended to be set to music by the Darmstadt court *Kapellmeisters* Christoph Graupner and Gottfried Grünewald, and Bach had already used isolated texts from it in his Weimar period (in works such as BWV 54 and BWV 199). The Christmas cantatas on this disc are thus related not just as regards their origins and first performances but also in literary terms.

Unser Mund sei voll Lachens, BWV 110

(Then Was our Mouth Filled with Laughter)

Kantate zum 1. Weihnachtstag (25. Dezember 1725)
Text: Georg Christian Lehms 1711; [1] Psalm 126, 2–3; [3] Jeremias 10,6; [5] Lukas 2,14; 7: Kaspar Füger 1592
Tromba I, II, III, Timpani, Flauto traverso I, II, Oboe I auch Oboe d'amore, Oboe II, Oboe III auch Oboe da caccia, Bassono, Violino I, II, Viola, Soprano, Soprano in ripieno, Alto, Alto in ripieno, Tenore, Tenore in ripieno, Basso, Basso in ripieno, Continuo, Organo

1. [Chorus]. Unser Mund sei voll Lachens und unsre Zunge …
2. Aria (Tenore). Ihr Gedanken und ihr Sinnen…
3. Recitativo (Basso). Dir, Herr, ist niemand gleich …
4. Aria (Alto). Ach Herr, was ist ein Menschenkind …
5. Duetto (Soprano, Tenore). Ehre sei Gott in der Höhe und Friede auf …
6. Aria (Basso). Wacht auf, ihr Adern und ihr Glieder …
7. Choral. Alleluja! Gelobt sei Gott …

The cantata that was performed in the Nikolai-kirche in Leipzig at the early service on Christmas Day 1725 – and at St Thomae that afternoon – celebrates the Messiah's birth with music of festive splendour. A French overture, the sort of piece that used to accompany the arrival of the French king, serves as a symbolic greeting for the King of Heaven upon his entry into the world. The gospel passage for that day – Luke 2:1–14, the story of the birth of Jesus and the annunciation to the shepherds – initially plays no role in the cantata text; only later does the text take up its final words with the heavenly host's song of praise 'Ehre sei Gott in der Höhe…' ('Glory to God in the highest…', fifth movement). The librettist's starting point is a paraphrase of verses 2–3 of Psalm 126, which he uses immediately to establish the theme of the cantata: the joy of mankind and the praise of God, who 'hath done great things for us'. As the following two arias make clear, however, God's truly great deed is his assumption of human form in the person of his son – so that, even though we are surrounded by 'Höll und Satan' ('hell and Satan' – fourth movement), he can save us and make us into 'Himmels Kindern' ('the children of heaven' – second movement). To the meditation in the two arias upon this mystery is added the praise of God, in the words of the Old Testament 'Dir, Herr, ist niemand gleich…' ('There is none like unto thee, O Lord…' – Jeremiah 10:6; third movement) and the song of the angels, 'Ehre sei Gott in der Höhe' ('Glory to God in the highest', fifth movement). Then, in the last aria, we are encouraged to sing 'Freudenlieder' ('songs of joy'), with the concluding chorale strophe coming like a fulfilling by all the singers of this bidding.

The introductory chorus – a piece in overture form in the style of Lully, with its characteristic ceremonial outer sections in dotted rhythm and a fugal *Allegro* as its middle section – is not a new composition: Bach turned instead to an orchestral suite from the latter part of his Weimar period or from his early time in Köthen. This work, an early version of the *Fourth Orchestral Suite*, BWV 1069, did not include parts for flute, trumpet and timpani. Bach only added those parts for this Christmas cantata, also incorporating, in the fugal middle section, the vocal parts to the opening words of the cantata – in itself a remarkable compositional achievement, especially because the result is so well unified: one could hardly imagine a more appropriate musical setting for these words and emotions. The portrayal of laughter, which Bach has distilled from the instrumental work, must have echoed for a long time in the ears of the Leipzig congregation.

After the splendour of the opening movement, the meditative tenor aria turns its attention inwards with its 'quiet' instrumentation and densely interwoven flute motifs. And after a brief bass *accompagnato* that reminds us of the sublime greatness of God, the alto aria resumes the previous direction with a humble, questioning prayer: God, why do you do all this for us? The answer, almost hidden in the text, is: 'aus Liebe' ('through love'). This may have been what prompted Bach to choose as a solo instrument the oboe d'amore, the attractive, slightly veiled tone of which characterizes the sound of the movement.

It is somewhat surprising that Bach does not return to the trumpets and drums in the following movement, 'Ehre sei Gott in der Höhe' ('Glory to God in the highest,'), fav ouring once again a chamber instrumentation, a duet in which the accompaniment is confined to the *basso continuo*. Admittedly he had recourse here to an earlier composition that had been heard in Leipzig two years

earlier during Vespers on Christmas Eve as an additional num ber in his *Magnificat* (BWV 243a) with the text 'Virga Jesse floruit'. When adapting it to the cantata text, however, Bach revised the piece so extensively that one could easily take this jubilant display piece for an original composition.

After so much 'chamber music', the trumpet's wake-up call at the beginning of the bass aria (sixth movement) emerges all the more strikingly. The entire movement is characterized by this signal-like triad motif – taken up by the solo bass on the words 'Wacht auf,' ('Wake up') – together with the lively, joyful coloraturas of the voice, trumpet and strings. The movement is also reminiscent of the aria 'Großer Herr, o starker König' ('Mighty Lord and Great King') that was to be included four years later in the *Christmas Oratorio*. The following chorale strophe (by Kaspar Füger, 1592) concludes the cantata very much in the spirit of its opening words, with joyful praise of God.

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Production Notes (BWV 110)

The main materials for BWV 110 are Bach's own manuscript of the score (P153) and the original parts (St 92) in the Berlin State Library. As is well known, the first movement of this cantata is a parody of the *Orchestral Suite No. 4*, BWV 1069, and the duet that constitutes the fifth movement makes use of the Latin duet for Christmas (Virga Jesse) inserted into the *Magnificat in E flat major*, BWV 243a.

It is very interesting to observe how the French overture that forms the opening of BWV 1069 was adapted for use in BWV 110. There is no space here to go into this matter in detail, but it is worth noting that not only is the instrumentation different, but in order to ensure that the music of the middle section fits the *tessitura* of the choir, Bach has also changed the entry order of the voices between bars 24 and 28. These five bars reappear at a later point in the cantata movement (at bars 147 to 152), an insertion which results in a full recapitulation that was not a feature of the original work.

The articulation marks on the triplets that make up most of the middle section of this movement are as usual written in detail, not in the score but in the parts. Although not entirely consistent, the most common procedure is for five quavers to be linked by a slur between the first and second beats of the second bar of the theme. This is interesting, as it is possible that this articulation was added during the making of the parody. As there is no extant original material for *Suite No. 4*, however, it is impossible to say for certain.

Masaaki Suzuki 2009 (Vol. 43)

Selig ist der Mann, BWV 57

(Blessed is the Man)

Kantate zum 2. Weihnachtstag (26. Dezember 1725)
Text: Georg Christian Lehms 1711; [1] Jacobus 1, 12; [8] Ahasverus Fritsch 1668
Oboe I, II, Oboe da caccia, Violino I, II, Viola, Soprano (Anima), Alto, Tenore, Basso (Jesus), Continuo

1. Aria (Basso). Selig ist der Mann, der die Anfechtung erduldet …
2. Recitativo (Soprano). Ach! dieser süße Trost …
3. Aria (Soprano). Ich wünschte mir den Tod, den Tod …
4. Recitativo (Basso, Soprano). Ich reiche dir die Hand…
5. Aria (Basso). Ja, ja, ich kann die Feinde schlagen …
6. Recitativo (Basso, Soprano). In meiner Schoß liegt Ruh und Leben …

7. Aria (Soprano). Ich ende behände mein irdisches Leben …
8. Choral. Richte dich, Liebste, nach meinem Gefallen und gläube …

According to the ancient church tradition, the second day of Christmas is also the day commemorating St Stephen the Martyr, and this is how it was celebrated in Leipzig on 26th December 1725, the day for which Bach wrote this cantata. The epistle reading was the story of the death of the first Christian martyrs from Acts 6 and 7, and the gos pel passage was Jesus' prophecy of the persecution of his disciples, culminating in the lamenting cry: 'O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee', Matthew 23:34–39. Lehms' cantata text takes the form of a dialogue between Jesus (bass) and the faithful soul (soprano) – a configuration that was popular at the time and appears on numerous occasions in Bach's cantatas. To some extent the text places the listener in the situation of Stephen, oppressed by his enemies and persecuted, and combines this with the soul's words about the love of Jesus and a longing for the hereafter. Jesus, however, promises the beleaguered soul consolation, liberation and eternal life.

At the beginning of the cantata there are words from the Epistle of James (1:12), although the librettist places them in Jesus' mouth. Bach used these words as the basis for an atmos pherically charged, dignified arioso. In the instrumental introduction he introduces two mu sical motifs that later, together with the words of the vocal part, will take on particular signi fi cance. Firstly there is a brief motif describing a semi-circle; towards the end, this appears in the vocal line four times in succession, serving as a musical depiction of the 'Krone' ('crown') mentioned in the text. The second is a surprisingly long note that occurs num erous times in the intro duction and, in the vocal part, proves to be a symbol of patience; it was evi dently conceived to suit the words 'erduldet' ('endureth') and 'be währet' ('tried'), but also appears on the words 'selig' ('blessed'), 'Krone' ('crown') and 'empfahen' ('receive'). As a result, the declamation is far re moved from natural speech rhythm, and acquires a sublimity that is wholly appropriate for the words of Jesus.

Each of the cantata's three arias has its own distinct character. In the soprano aria 'Ich wünschte mir den Tod' ('I would wish for death') Bach strikes a note of deepest sorrow; sighing motifs above heavy repeated bass notes emphasize the desire for death, but the image is constantly lightened by the simple, song-like reference 'wenn du, mein Jesu, mich nicht liebtest' ('if you, my Jesus, did not love me'). Heroic sonorities, fanfare motifs and string *tremoli* dominate the bass aria 'Ja, ja, ich kann die Feinde schlagen' ('Yes, yes, I can smite the enemies'). By contrast, the soprano's final aria, 'Ich ende be hände mein irdisches Leben' ('I rapidly put an end to my earthly life') is dance-like and playful, a fashionable *passepied* – admittedly in the minor key but nonetheless characterized by joyful *coloratura* writing. Bach introduces an unexpected touch of drama with the movement's abrupt ending, when the soprano asks: 'Hier hast du die Seele, was schenkest du mir?' ('Here you have my soul; what will you give me?'). The answer, surprisingly, is not given by the bass but rather by the chorus with a strophe placed in Jesus' mouth by the author of the words, Ahasverus Fritsch (1668): a prophecy of eternal union and of the ascent to heaven after life on earth.

Klaus Hofmann 2008 (Vol. 43)

Süßer Trost, mein Jesus kömmt, BWV 151
(Sweet Consolation, My Jesus Is Coming)

Kantate zum 3. Weihnachtstag (27. Dezember 1725)
Text: Georg Christian Lehms 1711; [5] Nikolaus Herman 1560
Flauto traverso, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Aria (Soprano). Süßer Trost, mein Jesus kömmt …
2. Recitativo (Basso). Erfreue dich, mein Herz…
3. Aria (Alto). In Jesu Demut kann ich Trost…
4. Recitativo (Tenore). Du teurer Gottessohn…
5. Choral. Heut schleußt er wieder auf die Tür …

This cantata for the third day of Christmas 1725 is only loosely associated with the text preached on the day in question, the prologue to St John's Gospel (1:1–14). Its point of departure is the last verse, which alludes to the events of Christmas: 'And the Word was made flesh, and dwelt among us…' The cantata tells of the joy associated with Jesus' coming, of grateful astonishment at the incarnation of God – and of his humiliation, which simultaneously signifies elevation and redemption for mankind.

The great opening soprano aria in three sections, one of Bach's finest inspirations, stands proudly above the rest of the cantata. The outer sections of the movement are set in the manner of a Christmas pastorale in rocking 12/8-time. The flute and soprano have broad, arching melodies, and the flute line is moreover richly ornamented. They join forces in an expression of rapturous, eager anticipation of Jesus' arrival. In the lively central part of the aria, however, expectation yields to realization: 'Herz und Seele freuet sich' ('My heart and soul rejoice'), and the metre is that of a dance – a gavotte, about which Bach's learned colleague in Hamburg Johann Mattheson (1681–1764) once tellingly observed: 'the emotion it conveys is indeed exultant joy'. Agile chains of triplets appear in the vocal line on the word 'freuet' ('rejoice'); the flute takes up these figures and makes them the principal motivic element in this part of the aria.

Like the opening aria, the rest of the cantata is also on a scale appropriate for chamber music. Evidently Bach was keen to spare his singers and players, whose workload on those particular days was especially arduous. Three days later, on the Sunday after Christmas, they would have to perform another cantata (BWV 28) and, three days after that – on New Year's Day of 1726 – yet another (BWV 16). The two recitatives are thus accompanied only by *basso continuo*, and in the alto aria the oboe d'amore, violins and viola are gathered in a single unison part – although, admittedly, the frugality of the movement may also be an allusion to the text, to the lowliness of Jesus' birth, his 'Armut' ('poverty') and his 'schlechten Stand' ('hapless [i.e. simple] condition'). On this occasion the choir, too, has only a modest task: it rounds off the cantata with the last strophe of the well-known hymn 'Lobt Gott, ihr Christen alle gleich' ('Let all together praise our God') by Nikolaus Herman (1560).

Klaus Hofmann 2008 (Vol. 43)

Production Notes (BWV 151)

The main materials related to BWV 151 are Bach's own manuscript of the score in the collections of the Veste Coburg museum (V. 1109, 2) and the original parts, which are held in the Berlin State Library (St 89). These materials indicate the possibility that the *flauto traverso* part in the first movement was played on the violin when the cantata was performed again in 1728 or 1731. Our performance on this disc employs the *flauto traverso*, following the instrumentation of the first performance; we have, however, referred to the articulation written into the violin part used in the later performance.

Masaaki Suzuki 2009 (Vol. 43)

Vol. 44 – Leipzig 1726

Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146

(We must through much tribulation enter into the kingdom of God)

Kantate zum Sonntag Jubilate (12. Mai 1726?)
Text: anon.; [2] Acts 14, 22; [8] transmitted without text. On the pr esent recording verse 1 of Freu dich sehr, o meine Seele (1620), by an unknown poet, is used (see liner notes).
Flauto traverso, Oboe I, II, auch Oboe d'amore I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Organo obbligato, Continuo

1. [Sinfonia]
2. [Chorus]. Wir müssen durch viel Trübsal in das Reich Gottes eingehen…
3. Aria (Alto). Ich will nach dem Himmel zu …
4. Recitativo (Soprano). Ach! wer doch schon im Himmel wär! …
5. Aria (Soprano). Ich säe meine Zähren …
6. Recitativo (Tenore). Ich bin bereit …
7. Duetto (Tenore, Basso). Wie will ich mich freuen …
8. Choral. Freu dich sehr, o meine Seele

This cantata, which survives only in copies made after Bach's death, poses a number of problems for scholars. The text – by an unknown author – is intended for Jubilate Sunday, but so far it has proved impossible to determine with certainty the year in which the piece was first heard. The earliest possible date would be 12th May 1726, but it is more likely that it was composed later. In terms of content, the cantata refers to the gospel passage for that day, John 16:16–23, with Jesus' prophecy: 'your sorrow shall be turned into joy'.

For the music, Bach dug deep into his metaphorical drawer. The opening movement is an organ arrangement of the first movement of a (lost) violin concerto in D minor, probably from around 1715, during Bach's Weimar period; this has survived only in a later version as a harpsichord concerto (BWV 1052). Similarly the following chorus, 'Wir müssen durch viel Trübsal' ('We must through much tribulation') is derived from the slow middle movement of this concerto. The former violin part has been allocated to the organ, but Bach has added the four choral parts to the existing instrumental setting. This experiment has given rise to some truly marvellous music. Filled with lamenting in the spirit of the Passion, the movement gains its intensity from the dense and dissonant harmonic expressiveness, and incorporates *ostinato* phrases whose regular appearances seem to illustrate inevitability.

If this chorus represents the keyword 'Traurigkeit' ('sadness'), the pendulum swings, in the alto aria that follows, towards 'Freude' ('joy'), even if the repudiation of 'schnöde Sodom' ('despicable Sodom') of this world is repeatedly associated with darker harmonies. The surviving sources do not make it clear whether the instrumental solo part is intended for the organ or for a violin with continuo. Both are possible, and in fact both may have been used by Bach in different performances.

We are taken back into the realm of sadness by the deeply expressive soprano aria 'Ich säe meine Zähren' ('I sow my tears'), strikingly scored with flute and two *oboi d'amore*. Certain features – such as the unusually extensive sequences in the opening *ritornello* – might cause us to doubt Bach's authorship, but they may simply indicate that he based the movement on an earlier piece. The dance-like duet indisputably represents the keyword 'Freude'. It is a *passepied* for voices, a joyous ending that is in many ways reminiscent of the homage cantatas from Bach's Köthen period and may very well have been adapted from one such work, with minor adjustments to the text.

In the case of the final chorale, the source materials leave us guessing: it has survived with out a text. The melody is traditionally associated with the hymn *Werde munter, mein Gemüte* (*Be of Good Cheer, My Soul*), but this can be ruled out owing to its content. Of the many texts that have been suggested over the course of time, the most convincing comes from the Bach researcher and theologian Martin Petzoldt, who proposes the strophe 'Freu dich sehr, o meine Seele' ('Rejoice greatly, o my soul'; Freiberg 1620).

Klaus Hofmann 2008 (Vol. 44)

Production Notes (BWV 146)

Bach's own manuscript of the full score of this cantata has been lost, along with the original parts, and the work has been handed down in the form of various copies. The first and second sections of the work use the same music as the first two movements of the famous *Harpsichord Concerto in D minor*, BWV 1052, and will have been borrowed from the original work that formed the basis for this concerto, namely a now lost violin concerto. Bach appears to have transposed the solo violin part down an octave when rewriting it for the organ, and it has generally been thought that the organ part should be played an octave higher throughout, in other words in the four-foot register rather than the eight-foot register. This assumption is partly based on the frequent appear ance of parallel fifths and octaves between the solo part as notated and the parts for strings and winds, for instance in bars 66 and 74 of the first movement. There are also passages in the second movement where the solo part, if played in the lower octave, would end up at a lower pitch than the continuo.

To perform the whole of this magnificent organ part without using the eight-foot register seems mistaken to me, however, as this would severely limit the registrational possibilities offered by the organ. It would furthermore be difficult for the organ to pit itself against the large-scale instrumentation (including three oboes) that was probably not a feature of the original violin concerto. Moreover, the range employed in the second movement is abnormally low for a performance using only the four-foot register. As a result it would be difficult for the organ to stand on an equal footing with a four-part choir, no matter how small the forces involved.

It is true that if the eight-foot register is used, the organ part – as notated by Bach – will sound an octave lower than the violin part of the original concerto. But this would merely be the equivalent of playing the original part using sixteen-foot stops – a common practice which sounds entirely natural on the organ.

BWV 146/3

As regards the third movement, it is debatable whether the *obbligato* part should be performed on the organ or on the violin. Documentary evidence seems to suggest the organ, but it is quite possible that the original part might have been given to the violin. In this movement the range covered by the *obbligato* part fits easily with in the ranges of both instruments and it is there fore not possible to determine which instrument would have been used on the basis of the pitch range alone. For this performance we have decided to use the organ because of the documentary evidence and because the figurations in the part seem to be better suited to a keyboard in strument than to a stringed instrument.

Masaaki Suzuki 2009 (Vol. 44)

Gott fähret auf mit Jauchzen, BWV 43

(God is gone up with a shout)

Kantate zum Himmelfahrtsfest (30. Mai 1726)
Text: anon; [1] Psalm 47, 6–7; [4] Markus 16, 19; [11] Johann Rist 1641

Tromba I, II, III, Timpani, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Prima Parte / Erster Teil

1. [Chorus]. Gott fähret auf mit Jauchzen …
2. Recitativo (Tenore). Es will der Höchste sich ein Siegsgepräng bereiten …
3. Aria (Tenore). Ja tausend mal tausend begleiten den Wagen …
4. Recitativo (Soprano). Und der Herr, nachdem er mit ihnen geredet hatte …
5. Aria (Soprano). Mein Jesus hat nunmehr …

Seconda Parte / Zweiter Teil

6. Recitativo (Basso). Es kommt der Helden Held …
7. Aria (Basso). Er ists, der ganz allein …
8. Recitativo (Alto). Der Vater hat ihm ja …
9. Aria (Alto). Ich sehe schon im Geist …
10. Recitativo (Soprano). Er will mir neben sich …
11. Choral. Du Lebensfürst, Herr Jesu Christ …

Bach's cantata for the feast of Christ's Ascension (which in 1726 fell on 30th May) takes us to a time in which – unlike in his first two years in Leipzig – he did not endeavour to present a newly composed cantata at the church service every Sunday, but instead often performed works by others. In particular he had recourse to cantatas by the Meiningen court conductor Jo hann Ludwig Bach (1677–1731). Johann Sebastian either made copies him self, or asked his copyist to write out a total of eighteen cantatas by his relative from Meiningen. Curiously, his preoccupation with these works also left traces in his own cantatas: on occasion he used Johann Ludwig Bach's text source for his own works as well. The texts in ques tion come from a collection of cantata librettos for the entire year, which appeared in print in Meiningen in 1704 without mention of the author's name. In 1726 Johann Sebastian set no less than seven of these cantata texts to music, among them *Gott fähret auf mit Jauchzen*. As with all of his cantatas from this year, it begins with words from the Old Testament, has a quotation from the New Testament in the middle, and ends with a chorale. Between these three principal elements there are free poetic texts for recit a tives and arias.

In terms of content, this cantata – and indeed the entire feast – is dominated by the mystery of Christ's ascension into heaven. This is also the topic of the Bible readings for that day, Acts 1:1–11 and Mark 16:14–20. The cantata text refers to this, even if at first indirectly on account of its Old Testament opening: the Bible text for the opening movement comes from Psalm 47, but has long been interpreted also as a vision of Jesus' ascension. The Ascension itself is reflected in the disposition of the pair of movements that follows, traditionally under stood as a demonstration of divine power: 'Es will der Höchste sich ein Siegs gepräng bereiten' ('The Almighty wishes to prepare a victory celebration'). To a certain extent the fourth movement of the cantata opens up a new perspective, with the report contained in St Mark's Gospel: 'the Lord… was received up into heaven, and sat on the right hand of God'. In the libretto these words are followed by a series of five hymnlike strophes, in which the events are seen from the viewpoint of the faithful. The fifth movement contains the theologically very important concept that Jesus' ascension completes his work as our saviour. Now the heroic conqueror of death and sin (sixth movement) may accede to rule the eternal kingdom (eighth movement), sitting at the right hand of God (ninth movement). The librettist's sequence of strophes ends in a mood of confident expectation of eternal life (tenth move ment). The concluding two chorale strophes by Johann Rist (1641) confirm this idea in the form of a prayer.

In keeping with the festive purpose of the work, Bach's orchestra includes trumpets and timpani. They lend splendour and emphasis to the jubilant opening chorus; at the same time, for people in the baroque period, they were symbols of the king's dignity as a ruler, which is here to be celebrated in song. In the listener's imagination they also represent the 'helle Posaune' ('sound of a trumpet') mentioned in the text. This movement is incontestably the cantata's centre of gravity. A brief *Adagio*, only six bars long and without trumpets and timpani, functions as a sort of prelude to the choral fugue (which begins with the first trumpet), the themes of which are accompanied from the outset by 'ascending' figurative writing. When the choir enters, Bach (as in some other works) uses not only the bass – who has the theme, with the words 'Gott fähret auf mit Jauchzen' ('God is gone up with a shout') – but lets all the voices enter at the same time. He constantly enriches this fugue with other devices from the extremely dense, sometimes tumultuous course of musical events – for example with con tributions from the trumpets. With the second fugue theme, however, there is a change of direction, with an eightfold repetition of the same note on the words 'und der Herr mit heller Posaunen' ('the Lord with the sound of a trumpet'). After a free intermediate passage to the words 'lobsinget Gott, lobsinget unserm Könige' ('sing praises to God… sing praises unto our King') – which, following the jubilation of the first section, also touch es on minor keys – the first fugue theme returns, but now with the 'lobsinget' text, in a song of praise that ends in a fullvoiced C major.

Each of the four arias has its own musical profile. The emphatic words of the tenor aria are placed in the mouth of an onlooker alongside the chariot of the ascending Christ; the instrumental part seems to aim to portray something of the turmoil that the text describes. By contrast the soprano aria strikes a quieter, more heartfelt tone. As with all the arias in this cantata, the text is not constructed to require a *da capo* (a feature that was not yet common in sacred cantatas at the time when the texts were written). Bach thus concludes the movement – and the first part of the cantata – with a slightly varied version of the complete opening *ritornello*. At this point in the church service the sermon would have been heard.

Of the following movements, the bass aria with its very exposed trumpet part – supported only by the continuo – must have earned the admiration of the Leipzig audience. Moments of exquisite beauty can also be found in the alto aria, accompanied by two oboes, with its expressive harmonic darkening on the words 'aus Jammer, Not und Schmach' ('out of suffering, distress and ignominy') or the way it remains on a single note as if to illustrate the words 'Ich stehe hier am Weg' ('I stand here by the way-side').

With the closing chorale Bach has posed a riddle for posterity. It is not his own work but was written by the cantor in Guben, Chris toph Peter (1626–89). Bach took this movement – which was already some seventy years old – from the *Neu Leipziger Gesangbuch* of 1682, with only minor alterations. The reason for this procedure died with him.

Klaus Hofmann 2008 (Vol. 44)

Siehe, ich will viel Fischer aussenden, BWV 88
(Behold, I will send for many fishers)

Kantate zum 5. Sonntag nach Trinitatis (21. Juli 1726)
Text: anon; [1] Jer emia 16, 16; [4] L ukas 5, 10; [7] Geor g Neumark 1657
Corno I, II, Oboe d'amore I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

Prima Parte / Erster Teil

1. Aria (Basso). Siehe, ich will viel Fischer aussenden …
2. Recitativo (Tenore). Wie leichtlich könnte doch der Höchste …
3. Aria (Tenore). Nein, Gott ist allezeit geflissen …

Seconda Parte / Zweiter Teil

4a. Recitativo (Tenore). Jesus sprach zu Simon …
4b. Arioso (Basso). Fürchte dich nicht; denn von nun an …
5. Aria Duetto (Soprano, Alto). Beruft Gott selbst, so muss der Segen …
6. Recitativo (Soprano). Was kann dich denn in deinem Wandel schrecken …
7. Choral. Sing, bet und geh auf Gottes Wegen …

The fifth Sunday after Trinity has a popular subject, upon which Bach's cantata for the main Leipzig church service on 21st July 1726 is also based. The gospel passage for that day, Luke 5:1–11, tells of Peter's fishing expedition. It tells of the fisherman Simon – later Simon Peter – on the lake of Gennesaret, of his calling and of a miracle: Simon is urged by Jesus to go out on the lake and cast his nets. Simon hesitates: he has worked all night long without catching anything. But then he does indeed cast his nets and catches an abundance of fish. He and his helpers are seized by fear of what they do not understand. But Jesus tells him: 'Fear not; from henceforth thou shalt catch men'. And Simon and his men, the Bible text continues, 'forsook all, and followed him'.

As with *Gott fähret auf mit Jauchzen*, Bach's cantata text comes from the texts acquired by Johann Ludwig Bach for his 'cantata year'. The opening words of the cantata, Jeremiah 16:16, must have appealed to Bach especially greatly, as they presented him with an opportunity to create two generic musical images: a fishing scene and a hunting scene. He achieved this in a single movement which, although labelled 'aria', has a solo part more reminiscent of a motet or spiritual concerto. The voice itself is the bass, traditionally the voice of God. As a musical backdrop to the words describing the sending out of the fishermen there is an orchestral passage in rocking 6/8-time, calling to mind gently lapping waves rippled by the wind. For the hunting scene, however, Bach changes to an *alla breve* time signature and the tempo marking *Allegro e presto*. He adds two horns, and the sound image is dominated by signal-like motifs and lively *coloraturas*.

The content of the introductory Bible verse has no real link with the miracle of the fishing expedition. Instead it describes the vision that one day God will once more seek out the people of Israel, which has become unfaithful, rejected and scattered. But, according to the librettist, that is what God does to us if we have turned away from him. The tenor aria contains a surprise in the form of the violent 'Nein, nein!' ('No, no!') heard immediately at the outset, without any introduction. This answers the question posed in the recitative: whether God will abandon us to 'der Feinde List und Tück' ('our enemies' cunning and rancour'). Only then does the obbligato instrument join the voice: an *oboe d'amore* – as so often in Bach's music, a symbol of the love of God and thus an unspoken part of the reply. This aria, too, lacks a *da capo*, and – even more clearly than in *Gott fähret auf mit Jauchzen* – Bach concludes the aria (and the first part of the cantata) with a *ritornello*, the strings joining in at the end of the movement.

At the beginning of the second part of the cantata, a solemn introductory recitative from the tenor – just two bars in length – creates a mood familiar from Bach's *Passions*. This is followed by the words of Jesus, addressed to Peter, in a *basso ostinato* setting full of earnestness and dignity. The soprano / alto duet is a skilful chamber piece garnered from the main theme, with an *obbligato* instrumental line. The final chorale, the last strophe of the wellknown *Wer nur den lieben Gott lässt walten* (*Whoever lets the dear God reign*) by Georg Neumark (1657) forms a simple conclusion to the work.

Klaus Hofmann 2008 (Vol. 44)

Vol. 45 – Leipzig 1726

Brich dem Hungrigen dein Brot, BWV 39

(To deal thy bread to the hungry)

Kantate zum 1. Sonntag nach Trinitatis (23. Juni 1726)
Text: Meiningen 1704; [1] Jesaja 58,7–8; [4] Hebräer 13, 16; [7] David Denicke 1648
Flauto dolce I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Prima Parte / Erster Teil

1. [Chorus]. Brich dem Hungrigen dein Brot ...
2. Recitativo (Basso). Der reiche Gott wirft seinen Überfluss ...
3. Aria (Alto). Seinem Schöpfer noch auf Erden ...

Seconda Parte / Zweiter Teil

4. [Aria] (Basso). Wohlzutun und mitzuteilen vergesset nicht ...
5. Aria (Soprano). Höchster, was ich habe ...
6. Recitativo (Alto). Wie soll ich dir, o Herr, denn sattsamlich vergelten ...
7. Choral. Selig sind, die aus Erbarmen ...

Like the other two cantatas on this recording, the piece for the first Sunday after Trinity in 1726 (23rd June) comes from a period in which – unlike in his first two Leipzig years – Bach no longer presented a new cantata of his own every Sunday, but made more extensive use of compositions by other people. An especially important role was played by cantatas by the Meiningen court composer Johann Ludwig Bach (1677–1731), based on a set of texts for the entire year published in Meiningen in 1704. No less than eighteen cantatas by his relative from Meiningen have been found in J. S. Bach's music collection, and in one particular way Johann Sebas tian's involvement with these works influences his own output as well: on various occasions he used the same text source for new compositions of his own. One such work is *Brich dem Hungrigen dein Brot*. As with all of the 'Meiningen' cantatas, it starts with words from the Old Testament (Isaiah 58:7–8), includes a New Testament quotation in the middle (Hebrews 13:16) and ends with a chorale. These elements are linked by freely written texts for recitatives and arias.

As regards content, the background of the cantata is found in the gospel reading for that day, Luke 16:19–31, with the parable of the rich man and the poor Lazarus; here the parable gives rise not only to an exhortation to love thy neighbour and help others in distress but also to an expression of gratitude for God's succour.

The long, multifaceted Old Testament text that forms the basis of the opening chorus would present a challenge to any composer. With the auth or ity of an experienced musical architect, however, Bach has turned these words from the Bible into a large-scale structure, more than 200 bars long; despite the imposing dimensions, the listener per ceives the piece as an intrinsically rounded, harmonically well-defined and comprehensible whole. Bach follows the old formal principle of the motet, which decrees that each conceptual element of the text should have its own dis tinctive musical repre sen tation, and that the movement as a whole con sists of a sequence of such sections. Above this, however, he creates a network of connections be tween formal sections that are sometimes far removed from each other by a variety of means: repetition of parts of the text or of musical procedures, thematic reminiscences, allusions and variations. The orchestra often plays an important role, presenting independent thematic material and instrumental passages. Here it is maybe sufficient to make reference to the obvious division of the movement into three sections, marked by the words 'Brich dem Hungrigen dein Brot' ('to deal thy bread to the hungry'), 'So du einen nacket siehest'

('When thou seest the naked') and 'Alsdenn wird dein Licht herfürbrechen' ('Then shall thy light break forth'). The mature Bach's skill in matters of form and musical setting is here combined with his typical clarity of textual interpretation. At the beginning of the instrumental introduction and, subsequently, during extended passages of instrumental accompaniment, he depicts the breaking of bread in a very original way: as a constant interchange of melodic and textural fragments between the various groups of performers. The harmonic agitation and expressive melodic turns on the word 'Elend' ('poor') are another effective touch.

The three arias are all display pieces. The alto aria has the feel of a quartet, strongly characterized by *concertante* writing for the solo oboe and solo violin. The New Testament words at the beginning of the second part of the cantata are entrusted to the bass, the traditional voice for the words of Jesus. The vocal part develops freely above an instrumental *basso ostinato* theme, the persistent repetitions of which lend emphasis to the urgency of the words. Then, in the soprano aria, the charming, very *cantabile* vocal part (beginning in the high register on the word 'Höchster' ['High est']) is combined with a recorder part that is both thematically independent and of a distinctly instrumental character. After a solemn alto recitative, the final chorale summarizes the message of the cantata in a simple four-part setting.

Klaus Hofmann 2008 (Vol. 45)

Es wartet alles auf dich, BWV 187
(These Wait All Upon Thee)

Kantate zum 7. Sonntag nach Trinitatis (4. August 1726)
Text: Meiningen 1704; [1] Psalm 104,27–28; [4] Matthäus 6,31–32; [7] H. Vogel 1563
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Prima Parte / Erster Teil

1. [Chorus]. Es wartet alles auf dich …
2. Recitativo (Basso). Was Kreaturen hält …
3. Aria (Alto). Du Herr, du krönst allein das Jahr mit deinem Gut …

Seconda Parte / Zweiter Teil

4. [Aria] (Basso). Darum sollt ihr nicht sorgen noch sagen …
5. Aria (Soprano). Gott versorget alles Leben …
6. Recitativo (Soprano). Halt ich nur fest an ihm …
7. Choral. Gott hat die Erde zugericht' …

The cantata *Es wartet alles auf dich*, for the seventh Sunday after Trinity, was first performed at the Leipzig church service on 4th August 1726. As with *Brich dem Hungrigen dein Brot*, the source of Bach's text is the Meiningen collection from 1704, and the text is arranged according to a similar pattern: the first part of the cantata opens with words from the Old Tes tament (Psalm 104:27–28) and the second part with a quotation from the New Testament (Matthew 6:31–32). In terms of content it is associated with the Sunday gospel reading, Mark 8:1–9, with its report of the Feeding of the Four Thousand. The first part of the cantata speaks of the richness of God's gifts, and of how he assures our welfare and that of all creation. In the second part, however, the faithful are urged (on the basis of Jesus' words from the Sermon on the Mount) not to worry about their nourishment and daily needs. At the same time they are encouraged to have 'kindlichem Ver trauen' ('childlike faith') in God, to be confident and grateful.

As was the case with *Brich dem Hungrigen dein Brot*, the cantata's large-scale opening chorus is a masterpiece of musical form and artistry that none of Bach's contemporaries could have equalled. A leng thy instrumental introduction, in which the strings and two oboes have a lively interchange, prepares the way for the Bible words, by creating a solemn atmosphere that is nonetheless full of activity. At the same time, from a compositional point of view, it presents thematic material that is important for the inner unity and overall form of the entire movement. The text is dealt with in two principal sections: the words 'Es wartet alles auf dich, dass du ihnen Speise gebest zu seiner Zeit' ('These wait all upon thee; that thou mayest give them their meat in due season') are presented in a freely polyphonic, partly canonical setting and then developed in a *fugato* with two themes, accompanied all the time by motifs from the instrumental introduction. By contrast the text that follows, 'Wenn du ihnen gibest…' ('That thou givest them…') begins as a strict choral fugue, to which the instruments gradually add motivic reminiscences from the introduction. Bach rounds off the movement with a stroke of genius: the voices repeat the entire opening text to the music of the second half of the instrumental introduction.

The alto aria starting with the words 'Du Herr, du krönst allein das Jahr mit deinem Gut' ('O Lord, you alone crown the year with your goodness') – an explicit allusion to Psalm 65:12 – strikes a beautiful, hymn-like tone and com bines this with flexible imagery, for example on the word 'krönst' ('crown') where coloraturas imitate the jagged contour of a crown, or the depiction of trickling by means of a rapid sequence of descending figures on the words 'Es träufet Fett und Segen' ('Unction and blessing trickle'). Jesus' words in the fourth movement are once again given to the bass, accompanied by the violins in unison and by the *basso continuo*, in a movement full of seriousness and weight. The strict, almost motet-like contrapuntal style also contributes to this expressive attitude. With great skill Bach develops the entire movement from a single thematic device, which appears embellished by the violins at the very start, and at the beginning of the vocal section in its basic form. The following soprano aria forms the greatest possible contrast with its long-held, finely chiselled melodies in the solo oboe and vocal line. It is interrupted unexpectedly by a lively intermezzo on the words 'Weicht, ihr Sorgen…' ('Yield, o sorrows'), where the fleeting oboe figures serve as a graphic emphasis of the exhortation contained in the text, before the movement returns to the peaceful music with which it started.

Some of the movements in this cantata will seem familiar from another context. Bach later used free arrangements of no less than four of them in his *Mass in G minor* (Nos 1, 3–5) – doubtless an indication of the high regard in which he held his cantata from 1726.

Klaus Hofmann 2008 (Vol. 45)

Gelobet sei der Herr, BWV 129
(Praised be the Lord)

Kantate zum Trinitatisfest (8. Juni 1727)
Text: Johann Olearius 1665
Tromba I, II, III, Timpani, Flauto traverso, Oboe I, II, auch Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Gelobet sei der Herr …
2. Aria (Basso). Gelobet sei der Herr …
3. Aria (Soprano). Gelobet sei der Herr …
4. Aria (Alto). Gelobet sei der Herr …
5. Chorale. Dem wir das Heilig itzt …

Bach's cantata *Gelobet sei der Herr* forms part of his so-called Chorale Cantata year. This cycle of hymn-based cantatas was composed mostly during Bach's second year of service in Leipzig, 1724–25. Bach's plan was to produce a cantata for every Sunday and feast day of the church year, starting with the first Sunday after Trinity, 11th June 1724 and ending on Trinity Sunday (27th May) 1725. Apparently, however, external factors led Bach to end the project before time, however, in February 1725. This involuntary interruption must have irked Bach, but it seems that he did not immediately abandon the project completely. In the following years he added some of the missing chorale cantatas, most probably with the intention of gradually completing the series. All of the later additions, however, differ from the original text conception: whereas in the cantatas from 1724–25 only the first and last strophes of the hymn appear in their original form, the inner strophes being reworked as recitatives and arias, the later compositions make do without reworking the inner strophes and retain the original wording in all of the movements.

Gelobet sei der Herr is one of these later additions: the sources indicate that it dates from 1726 Its liturgical purpose would suggest that it was for Trinity Sunday, 16th June of that year; certain aspects of the manuscript sources, though, would indicate the autumn, specifically a performance at the Feast of the Reformation (31st Oc tober). Admittedly the text with its praise of the Holy Trinity points unmistakably towards Trinity Sunday. The festive orchestral forces required, with three trumpets and timpani, go beyond what is found in Bach's other cantatas both for the Feast of the Reformation (BWV 79, 80) and for Trinity (BWV 165, 176 and 194). This may be because Bach imagined the cantata as the culmination of his Chorale Cantata Year.

The beautiful, powerful five-strophe hymn text by the eminent theologian Johann Olearius (1611–1684) supplies both the content and the form of the cantata. The first three strophes, each beginning with the words 'Gelobet sei der Herr' ('Praised be the Lord') are addressed respectively to God the Father, the Son and the Holy Ghost. The last two strophes, however, deal together with praise of the Holy Trinity.

Bach set the two outer strophes to resplendent, festive music, forming a framework for the three arias that are scored more like chamber music. The outer movements combine the hymn text with a 17th-century tune often used for the chorale *O Gott, du frommer Gott* (*Oh God, You Righteous God*). In the opening chorus, as in most of Bach's chorale cantatas, the hymn appears line by line in the soprano in long note values, embedded in the orchestral texture, while the alto, tenor and bass underpin the *cantus firmus* with agile, thematically independent lines, sometimes emphasizing individual words – for instance the coloraturas on 'gelobet' ('praised') and 'Leben' ('life'). The energetic orchestral part, led by the strings, often lets the oboes emerge as an independent group, and the trumpets' brief contributions highlight the celebratory tone.

The three solo arias could hardly be more different from each other: the bass aria develops from a multi-part continuo *ritornello*, a free *basso ostinato* that frames and divides the movement – while at the same time serving as the thematic basis for the imaginative vocal line. Bach uses the minor key in the soprano aria, no doubt on account of the emotive keyword 'Trost' ('comfort'), which alludes to the term 'Tröster' ('comforter') that has traditionally been applied to the Holy Spirit. A homophonic theme from the flute and violin lends an elegiac quality to this movement, its simple melody featuring an ascending sixth. The piece acquires a special flavour from a short, agile, circling figure that constantly permeates the instrumental parts and evidently alludes to Jesus' words from the gospel passage for Trinity Sunday, John 3:1–15, referring to the work of the Holy Spirit: 'The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth'. By contrast, dance-like vitality and the sweet sound of the *oboe d'amore* characterize the

praise of the Trinity in the following alto aria. At one point Bach unmistakably illustrates the unity of Father, Son and Holy Spirit by means of a unison from the alto, *oboe d'amore* and continuo.

The concluding chorale strophe is, as usual, a homophonic piece for choir, but this time it is provided with resplendent, independent orchestral support which – introduced by the trumpets – conjures up an impression of the 'Heilig, Heilig' ('Holy, Holy') sung by 'die ganze Christenheit' ('all of Christianity') together 'mit der Engel Schar' ('with the host of angels').

Klaus Hofmann 2008 (Vol. 45)

Sinfonia in D major for violin and orchestra, BWV 1045

Sinfonia zu einer unbekannten Kirchenkantate
Tromba I, II, III, Timpani, Oboe I, II, Violino concertato, Violino I, II, Viola, Continuo

This recording concludes with a piece that is difficult to categorize within Bach's oeuvre: the sinfonia for an unknown cantata (BWV 1045). The genre itself is easy enough to determine: it is a concert piece for violin and orchestra – specifically for a 'large' orchestra comprising not only strings but also three trumpets, timpani and two oboes. Beyond that, however, the piece poses many riddles. These begin with the way it has come down to us: the source is a score – or to be more precise a score fragment – in Bach's own handwriting. This is six pages long, and the last page breaks off at bar 150. On the cover sheet that encloses the fragment, somebody else has then added one-and-a-half bars of ending. Whether this comes from Bach's original or is a free invention can no longer be determined. It is also impossible to tell why the manuscript breaks off: the instrumental section may have been separated from what came after it so that it could be used elsewhere, or Bach may simply have abandoned the composition.

Bach's score is labelled 'Concerto. a 4 Voci. 3 Trombe, Tamburi, 2 Hautb:, Violino Conc: 2 Violini, Viola e Cont.' ('Concerto for four voices, three trumpets, timpani, two oboes, solo violin, two violins, viola and continuo'). The term 'concerto' might have indicated a purely instrumental work, but the mention of four voices reveals that it was indeed a vocal work, evidently a cantata, which Bach often referred to as a 'concerto' in the sense of 'vocal concerto'. The movement has the title 'sinfonia', the usual name for the instrumental introduction to a cantata. Before the title we find the prayer formula 'J. J' (=*Jesu juva*, i.e. 'Jesus, help!'). At first glance this would seem to point towards a church cantata, but Bach also uses this formula in the scores of secular works, and the cantata in question may have been one such piece.

One thing at least can be said with certainty: Bach's handwriting and the watermark on the paper allow us to date the manuscript to the years 1743–46. And furthermore: the fact that the manuscript is by and large a fair copy indicates that it is not a newly composed piece, but rather one that Bach adapted from an existing composition. Corrections and uncertainties in the handwriting show that he added the trumpet, timpani and oboe parts directly into this score, the original having been for strings and continuo alone.

Stylistically the movement is hard to place. The first striking feature is the extremely virtuosic nature of the solo part, which employs an unusually large number of double-stops and arpeggios. In contrast to this, however, we find (by Bach's standards) an unusual lack of thematic working-out and of motivic connection between the solo passages and the thematic material of the *ritornelli*. With its striking opening, its signal-like broken chords and the sequences that follow, the opening orchestral *ritornello* betrays its orientation towards Italian models, but the relationship between the two thematic elements seems rather unevenly balanced. These stylistic characteristics have caused various scholars to doubt that the piece is based on an original composition by Bach at all. There is, however,

insufficient cause to raise such a question. It seems far more likely that Bach here turned to a relatively early composition, perhaps from his Weimar period, around 1712–13 or even earlier. At that time, Italian concert pieces and Italian violin virtuosity were making an impact in Germany, partly thanks to printed music from Amsterdam (e.g. the Op. 3 concertos by Vivaldi) and partly imported by travelling musicians who crossed the Alps, causing enthusiasm and a creative bustle among the composers of Bach's generation. This therefore might be a later arrangement of an early work – a piece that reflects the historical arrival of the Italian concerto style in German music.

Klaus Hofmann 2008 (Vol. 45)

Vol. 46 – Leipzig 1726

The four cantatas recorded here come from the second half of 1726, a period during which Bach did not always present a new cantata of his own every Sunday, but instead made more extensive use of compositions by other people. Between February and September 1726 he performed a total of eighteen cantatas by a distant relative of his, the Meiningen *Hofkapellmeister* Johann Ludwig Bach (1677–1731). The reduction in his workload that resulted from the use of works by other composers seems to have given Bach the freedom to devote himself more conscientiously to writing his own cantatas, his attention focusing in particular on the introductory choruses with their large-scale, almost symphonic conception. All four cantatas on this disc reflect this tendency, but three of them moreover testify to Bach's receptivity to external impulses: in particular the texts of the cantatas by Johann Ludwig Bach seem in an unexpected way to have impressed and in spired him. They come from a cycle of texts for the church year that was first published in Meiningen in 1704, with no mention of the poet's identity. The cantata texts are all in two parts: they begin with a Bible quotation from the Old Testament, which has a counterpart in a New Testament quotation at the beginning of the second part. These quotations are examined with great theological competence in the texts for the recitatives and arias, and each cantata is rounded off by a chorale verse. This is the pattern followed in BWV 17, 45 and 102 – albeit with the peculiarity that in BWV 102 Bach departs from the section divisions in the libretto, placing the New Testament quotation in the first part of the cantata; the second part thus begins instead with a free aria text.

Klaus Hofmann 2009 (Vol. 46)

Herr, deine Augen sehen nach dem Glauben, BWV 102

(O Lord, are not thine eyes upon the truth?)

Kantate zum 10. Sonntag nach Trinitatis (25. August 1726)
Text: anon.; [1] Jeremia 5,3; [4] Römer 2,4–7; [7] Johann Heermann 1630
Oboe I, II, Violino piccolo (o Flauto traverso), Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo*
** See notes by Masaaki Suzuki*

Parte prima
1. [Chorus]. Herr, deine Augen sehen nach dem Glauben! ...
2. Recitativo (Basso). Wo ist das Ebenbild, das Gott uns eingepräget ...
3. Aria (Alto). Weh der Seele, die den Schaden ...
4. Arioso (Basso). Verachtest du den Reichtum seiner Gnade ...
Parte seconda
5. Aria (Tenore). Erschrecke doch ...
6. Recitativo (Alto). Beim Warten ist Gefahr ...
7. Choral. Heut lebst du, heut bekehre dich...

Appendix:
from Herr, deine Augen sehen nach dem Glauben, BWV 102
5. Aria (Tenore). Erschrecke doch ... (Traverso version) 3'24
Flauto traverso, Continuo

On the tenth Sunday after Trinity the gospel passage, Luke 19: 41–48, relates Jesus' lament about Jerusalem and his vision of the city's destruction as a divine punishment for the Jewish people that has descended into blindness and stagnation. Since ancient times the church has celebrated this day as a commemoration of the destruction of Jerusalem in 70 AD, and the sermon also tends to deal with the fate of the Jewish people. The Old Testament words of the prophet that open the cantata (Jeremiah 5:3) likewise form part of a lamentation about Jerusalem and the Jewish people. As a good Lutheran, however, the poet focuses not upon the Jewish people but on the Christians, their stagnation and unwillingness to repent.

Bach's cantata for 25th August 1726 must have over whelmed many of its listeners with its large-scale and wide-ranging opening chorus. Bach binds together the long, multifaceted text in a formal conception that is primarily based on the themes and motifs first heard in the instrumental introduction. These themes are associated with the various sections of the text, sometimes subliminally and in the background, but elsewhere more clearly, even assertively. Whereas the words 'Herr, deine Augen sehen nach dem Glauben' ('O Lord, are not thine eyes upon the truth?') are mostly set as block-like, fourpart choral writing, returning in various forms as a refrain, the sections 'Du schlägest sie…' ('Thou hast stricken them…') and 'Sie haben ein härter Ange sicht…' ('they have made their faces harder…') are treated fugally. Despite all the technical complexity of the writing, Bach does not miss the opportunity musically to illustrate the words of the text. Examples of this include the striking madrigal-like quality of 'Du schlägest' ('Thou hast stricken') or the thrice occurring tritone in the fugue theme on the words 'Sie haben ein härter Ange sicht denn ein Fels' ('they have made their faces harder than a rock'): the augmented fourth, traditionally shunned for its allegedly unmelodic nature, is here used as a musical expression of inhuman hardness.

A theatrical, admonishing 'Weh!' ('Alas') opens the third movement, an alto aria rich in sorrowful sighs, in which the oboe participates melodically in the vocal lament. The fourth movement, with words from St Paul's Epistle to the Romans (Romans 2:4–5), is – unusually for a Bible quotation in this context – set as an aria. By using a bass voice, Bach seems to be placing the words into Jesus' own mouth. The voice declaims the text emphatically and with intense emotion; at the words 'Du aber nach deinem verstockten und unbußfertigen Herzen' ('But after thy hard ness and impenitent heart') the insistent repetition of motifs creates an image of obstinate hardness.

Exhortation and warning are also the messages of the tenor aria with solo flute (fifth movement). Of the musical images used by Bach, the depiction of terror makes an especially vivid impression, with its flickering melodic line, broken up by pauses, at the beginning of the vocal part. In the following recitative about 'den Augenblick, der Zeit und Ewigkeit scheidet' ('a moment that parts time and eternity'), Bach makes the two oboes illustrate this moment all through the movement by means of a figure that could equally well depict either the blinking of an eye or the forward motion of the second hand on a clock. The first of the two chorale verses (Johann Heermann, 1630) takes up the exhorting tone of the sermon, whilst the second concludes the cantata in the manner of an urgent prayer.

Bach himself must have regarded this cantata particularly highly. A good decade after composing it, he used a free reworking of its opening chorus as the *Kyrie* of his *Mass in G minor*, BWV 235, and the two arias (movements 3 and 5) in the *Gloria* of his *Mass in F major*, BWV 233.

Klaus Hofmann 2009 (Vol. 46)

Production Notes (BWV 102)

The first problem as far as BWV 102 is concerned is that of selecting the *obbligato* instrument to be used in the tenor aria that constitutes the fifth movement in the work. 'Traverso solo' appears in Bach's manuscript of the full score, supposedly resolving the issue, but there is also a version in which it is allocated to the *violino piccolo*. Moreover, this part and a copy of the full score, both in the handwriting of S. Hering (a colleague of C. P. E. Bach), are marked 'Fl: Tra; o violin Piccolo'. It is evident from these materials that the *obbligato* part was per formed also on the *violino piccolo*. This matter needs to be considered not merely from the musico logical standpoint, but also in terms of which instrument would be most appropriate for the music with its severe text issuing a dire warning to souls that covet peace and tranquillity. It is by no means easy for a *flauto traverso* to perform in an manner appropriate to this text, especially bearing in mind that the part is written in G minor, a key not well suited to the instrument. In particular the section from bar 54 in which the solo instrument performs the theme in E flat major cannot be brought off convincingly by the *flauto traverso*.

In contrast, this key is ideally suited to the *violino piccolo* – a smaller violin tuned a third higher than a normal one. The use of the open string on the third beat of the theme is particularly effective and is ideally suited to the music, although it should be said that this particular note is not unsuited to the *flauto traverso* either.

Since the lowest pitch used in the piece is d', it is clear that Bach originally conceived the part to be performed on the *flauto traverso*. It is evi dent that Bach himself was also involved in preparing the *violino piccolo* part, however, since the parts written out by Hering are based on Bach's own set, which has been lost. It is difficult to judge whether this set was already in existence at the time of the first performance or whether it had been prepared for a subsequent performance. Bach often changed the instrumentation of his cantatas when they were performed on subsequent occasions after their first per formance, but the only works for which the instrumentation was changed to *violino piccolo* are BWV 96 and BWV 102/5. In the case of BWV 96, Bach seems to have made the change because of the high pitch range of the part. In the case of BWV 102/5, however, the part could perfectly well have been performed on an ordinary violin, imply ing that Bach decided on the *violino piccolo* for some specific musical reason and not as a compromise because a *flauto traverso* player was unavailable for the performance. We decided therefore to create two versions when we made the recording, eventually opting for the version with violin.

Another problem related to BWV 102 concerns the involvement of C. P. E. Bach, who made use of the handwritten full score and entered various an notations into the score. Accordingly, in the first movement in particular, it is not clear whether the expressive markings – and especially the *staccato* mark ings that appear in bar 38 and from bar 45 on wards – were entered by J. S. Bach or by C. P. E. Bach. On the occasion of this performance, we asked the Bach scholar Yoshitake Kobayashi to examine the manuscript of the full score. Professor Kobayashi concluded that it was highly probable that these markings are indeed in the hand of J. S. Bach himself. (Details of his findings can be found in the programme notes [in Japanese] to the 86th regular concert of the Bach Collegium Japan.) We thus became more confident that the *staccato* mark ings given at the point where the word 'schlägest' appears in the sung text are by J. S. Bach himself and have therefore observed them in this performance.

Masaaki Suzuki 2010 (Vol. 46)

Es ist dir gesagt, Mensch, was gut ist, BWV 45
(He hath shewed thee, O man, what is good)

Kantate zum 8. Sonntag nach Trinitatis (11. August 1726)
Text: Meiningen (1704); [1] Micha 6, 8; [4] Matthäus 7,22–23; [7] Johann Heermann 1630
Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Parte prima
1. [Chorus]. Es ist dir gesagt, Mensch, was gut ist …
2. Recitativo (Tenore). Der Höchste lässt mich seinen Willen wissen…
3. Aria (Tenore). Weiß ich Gottes Rechte …
Parte seconda
4. Arioso (Basso). Es werden viele zu mir sagen an jenem Tage…
5. Aria (Alto). Wer Gott bekennt…
6. Recitativo (Alto). So wird denn Herz und Mund …
7. Choral. Gib, dass ich tu mit Fleiß…

The cantata for the eighth Sunday after Trinity – which in 1726 was 11th August – takes its theological theme from the gospel passage for that day, Matthew 7:15–23. In the concluding words of the Sermon on the Mount, Jesus warns of false prophets and predicts: 'Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven; but he that doeth the will of my Father which is in heaven.' The theme of the cantata text is obedience to God. Its opening words from the Old Testament (1 Micah 6:8) refer to God's having announced his will to mankind, and effectively summarizes the duties that arise therefrom in three points: to keep to God's commandments, to demonstrate love and to be humble before God. The ensuing recitative and following aria take this further and allude to the parable of the unfaithful servant (Luke 12:42–47), but the aria also points out the danger of misjudging the will of God. The second part of the cantata begins with the last two verses from the gospel passage (fourth movement) and the statement that Jesus will reject all those who falsely profess their faith. The fifth movement then draws the conclusion that 'Wer Gott bekennt aus wahrem Herzensgrund' ('whoever commits himself to the Lord from the true depths of his heart') will also receive commitment from God (after Matthew 10:32). The recitative explains that God may be of assistance to Christians in the fulfilment of his wishes, and the concluding chorale strophe is a request for such assistance.

Those who attended the service in Leipzig on the eighth Sunday after Trinity 1726 were treated to music of genuine stature. In the introductory chorus, Bach develops the Bible text into a musical sermon with unprecedented rhetorical emphasis. In a large-scale musical structure, more than 200 bars in length, he develops the entire musical argument from a single theme. The underlying compositional principle is that of a fugue, but Bach commands his means with such sovereignty that he can modify it freely, combine it with *concertante* elements, build a structure without recourse to any pre-existing pattern and create a highly individual structure that nevertheless communicates the message of the text with unique intensity. The thrice heard, rising call 'Es ist dir gesagt' ('He hath shewed thee') is unprecedented: developed from the beginning of the theme, it prepares the way music ally for the fugue that follows. Notable is also the homophonic setting of the word 'nämlich' ('but') – an unexpected element in a fugal context – as well as the association later on of the fugue theme with the new text 'und Liebe üben' ('to love mercy'), a feature which astonishes and illuminates in equal measure.

After all this, the tenor aria that constitutes the third movement seems to aim for a more relaxed mood with its slightly polonaise-like minuet rhythm – despite the seriousness, even anxiety expressed by its text. In the arioso that begins the second part of the cantata (fourth movement) – Bach entrusts

the words of Jesus to the bass, the traditional 'Vox Christi'. With agile figuration, the accompanying violins emphasize the deep emotions of the text. The alto aria with *obbligato* flute (fifth movement) is more in the style of introverted, self-contained chamber music, and a comparable simplicity pervades the chorale verse by Johann Heermann (1630), which concludes the cantata in a four-part choral setting.

Klaus Hofmann 2009 (Vol. 46)

Wer Dank opfert, der preiset mich, BWV 17
(Whoso offereth praise glorifieth me)

Kantate zum 14. Sonntag nach Trinitatis (22. September 1726)
Text: Meiningen (1704); [1] Psalm 50, 23; [4] Lukas 17,15–16; [6] Johann Gramann 1530
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Parte prima
1. [Chorus]. Wer Dank opfert, der preiset mich …
2. Recitativo (Alto). Es muss die ganze Welt ein stummer Zeuge werden …
3. Aria (Soprano). Herr, deine Güte reicht, so weit der Himmel ist …
Parte seconda
4. Recitativo (Tenore). Einer aber unter ihnen, da er sahe …
5. Aria (Tenore). Welch Übermaß der Güte …
6. Recitativo (Basso). Sieh meinen Willen an, ich kenne, was ich bin…
7. Choral. Wie sich ein Vatr erbarmet …

The theological theme of this cantata's libretto is mankind's gratitude towards God. The gospel passage for the fourteenth Sunday after Trinity – Luke 17:11–19 – tells how Jesus heals ten lepers, but only one of them returns to thank him. The text author hints at this theme by way of the verse 'Wer Dank opfert, der preiset mich…' ('Whoso offer eth praise glorifieth me…') from Psalm 50, but then focuses on the miracles of the Creation, seeing in them signs of the goodness of God – reason to give thanks and praise. The second part of the cantata begins with the most important lines from the gospel passage and follows these with the thought that we too receive an 'Übermaß der Güte' ('abundance of good things') from God and thus owe him praise and gratitude.

The opening chorus of the cantata for 22nd September 1726 is once again large in scale and wide in range, but it is also a musically taut, thematically unified structure. From a formal point of view the instrumental introduction plays a crucial role: it prepares the way for the choir's fugal theme which – with its lively *coloraturas* inspired by the word 'preiset' ('glorifieth') – characterizes the entire movement. Around 1738, Bach reused this opening chorus, in a significantly modified form, in the *Gloria* of his *Mass in G minor*, BWV 236.

With its beautiful, poetic opening text (after Psalm 36:6), the soprano aria (third movement) is set as a vocal-instrumental quartet in which the vocal line and violins seem to encourage our gaze to follow the passing clouds. The tenor recitative (fourth movement) with its quotation from the gospel is for a few bars reminiscent of the Evangelist's passages in Bach's Passions. The textual content of the tenor aria (fifth movement) closely resembles that of the soprano aria; both arias are accompanied by strings alone. The tenor aria, however, has fewer contrapuntal elements; instead, it is more lyrical and, in its praise of God's 'Übermaß der Güte' ('abundance of good things'), is more intimate than its predecessor. It comes as a surprise that the final chorale (Johann Gramann, 1530) strikes a note of transience – but at Bach's time thoughts of one's own demise were never far away.

Klaus Hofmann 2009 (Vol. 46)

Es erhub sich ein Streit, BWV 19

(There arose a strife)

Kantate zum Michaelis (29. September 1726)
Text: anon.; [1–2] Freie Umdichtung von Offenb. 12,7–9; [3–6] Umdichtung nach Christian Friedrich Henrici (Picander) 1724/25; [7] anon., Freiberg 1620
Tromba I, II, III, Timpani, Oboe I/Oboe d'amore I, Oboe II/Oboe d'amore II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

1. [Chorus]. Es erhub sich ein Streit ...
2. Recitativo (Basso). Gottlob! der Drache liegt ...
3. Aria (Soprano). Gott schickt uns Mahanaim zu ...
4. Recitativo (Tenore). Was ist der schnöde Mensch, das Erdenkind? ...
5. Aria(Tenore). Bleibt, ihr Engel, bleibt bei mir! ...
6. Recitativo (Soprano). Lasst uns das Angesicht ...
7. Choral. Lass dein' Engel mit mir fahren ...

Michaelmas (the Feast of St Michael and All Angels), the day commemorating the Archangel Michael on 29th September each year, was celebrated with particular splendour in Bach's era. Unusually, on this day it is the epistles rather than the gospels that are the focus of the church service: the visionary depiction of the arch angel and his host's victorious struggle against the 'great dragon', 'that old serpent, called the Devil, and Satan', from the Revelation of St John (12:7–12). This popular episode, often portrayed in the visual arts, was a widely used subject in music as well. Many of those who attended the church service in 1726 will have been looking forward to this cantata with particular anticipation.

Bach did not disappoint them. In the opening movement, which summarizes the events in words by an unknown poet, the choir immediately enters the strife; there is no instrumental introduction to prepare the listener for what is to come. Hammering repeated notes and wild, long *coloraturas* characterize this martial music. The fugal opening and the overall structure tell us that this movement is in the style of a motet. Except in some brief interludes, the strings and oboes support the almost constant choral singing; trumpets and timpani are added, as 'military" instruments.

The two arias – which, like the intervening recitative, go back to an earlier devotional text by Bach's 'poet in residence', Christian Friedrich Henrici, known as Picander (1700–1764) – strike a gentler note. Despite its partly warlike content, the soprano aria 'Gott schickt uns Mahanaim zu' ('God sends us Mahanaim [=two camps]') acquires a certain charm from its accompaniment with two *oboi d'amore*, and in another way this applies also to the tenor aria 'Bleibt ihr Engel, bleibt bei mir' ('Stay, ye angels, stay with me!'), which is set as a *siciliano* in the rocking rhythm familiar from the *Sinfonia* from the *Christmas Oratorio*, a metre that Albert Schweitzer once referred to as the 'Engels rhythmus' ('angelic rhythm'). A special feature of a kind that could have occurred only to Bach is the *cantus firmus* that the trumpet introduces into the aria: Bach's listeners would have been aware that this was the chorale melody *Herzlich lieb hab ich dich, o Herr* (*From my heart I hold you dear, o Lord*), and that the instrumental quotation was an allusion to the third strophe: 'Ach Herr, lass dein lieb Engelein / am letzten End die Seele mein / in Abrahams Schoß tragen…' ('Oh Lord, may your dear little angels / carry at the end my soul / to Abraham's bosom'). The final chorale (Freiberg 1620) takes up this idea. Trumpets and timpani conclude the cantata with festive splendour.

Klaus Hofmann 2009 (Vol. 46)

Vol. 47 – Leipzig 1726

Schwingt freudig euch empor, BWV 36

(Soar Joyfully Aloft)

Kantate zum 1. Advent (2nd December 1731 – revised version of a work from 1725–26)
Text: possibly adapted by Christian Friedrich Henrici (Picander); [2, 6, 8] Martin Luther 1524; [4] Philipp Nicolai 1599
Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

[Prima parte]
1. Chorus. Schwingt freudig euch empor zu den erhabnen Sternen …
2. Choral (Soprano, Alto). Nun komm, der Heiden Heiland …
3. Aria (Tenore). Die Liebe zieht mit sanften Schritten …
4. Chorale. Zwingt die Saiten in Cythara …
Secunda pars
5. Aria (Basso). Willkommen, werter Schatz! …
6. Chorale (Tenore). Der du bist dem Vater gleich …
7. Aria (Soprano). Auch mit gedämpften, schwachen Stimmen …
8. Chorale. Lob sei Gott, dem Vater, ton …

The cantata for the first Sunday in Advent, which Bach performed during the Leipzig church service on 2nd December 1731, will have been familiar to some of its listeners: in the preceding years it had already been heard in a similar if shorter form. Even that, however, was not the original form of the work: the compositional process began with a secular work from 1725, a cantata written for the birthday of a teacher, which opens with the same words as the later church cantata (BWV 36c). Here the text of the opening chorus is as follows:

Schwingt freudig euch empor und dringt bis an die Sternen,
ihr Wünsche, bis euch Gott vor seinem Throne sieht!
Doch haltet ein! Ein Herz darf sich nicht weit entfernen,
das Dankbarkeit und Pflicht zu seinem Lehrer zieht.

Soar joyfully aloft and reach the stars,
Ye wishes, until you see God before His throne!
But wait! A heart may not stray
In gratitude and obligation to its teacher.

We know nothing more as to the identity of the teacher in question. The most likely librettist is Bach's Leipzig 'poet in residence', Picander (Christian Friedrich Henrici (1700–1764]). Shortly afterwards, Bach used the cantata again: in late November 1725 or 1726 it was heard at the Köthen court to mark the birthday of Princess Friederike Wilhelmine von Anhalt-Köthen, on which occasion the text was reworked by Picander, with the opening words 'Steigt freudig in die Luft' ('Soar joyfully into the air', BWV 36a). And some years later, probably in 1735, it was performed in honour of a member of the Leipzig family of scholars Rivinus – again with a revised text, now starting 'Die Freude reget sich' ('Joy is stirring', BWV 36b).

Bach evidently viewed his congratulatory cantata of 1725 as especially successful – and thus it is all the more understandable that he also sought to adapt it for church use, with a sacred reworking of the text. When planning to do so, Bach must have regarded the joyful opening chorus as especially suitable for the first Sunday in Advent, as it calls to mind the gospel passage for that day (Matthew 21:1–9) describing Jesus' entry into Jerusalem and the people's jubilant shouts of 'Hosanna'. For the

newly coined church cantata, Bach initially confined himself to the introductory chorus and the three arias from the original, adding only a final chorale: in other words, he did entirely without linking recitatives. Admittedly the result was not wholly satisfactory. It is hard to discern a link with the Advent story in the some what clumsy textual revisions of the three solo arias, in which the librettist kept all to closely to the originals; moreover, these movements appear in sequence without there being any particular relationship between them. Sometimes the secular origins of the music are also clearly evident. In the new version of the church cantata for the first Sunday in Advent in 1731, however, Bach remedies this situation by adding three strophes from the old Advent hymn *Nun komm, der Heiden Heiland* (*Now come, Saviour of the gentiles*). These serve to anchor the cantata to some extent in the Advent story, and to give it liturgical purpose and a clear focus. At the same time Bach divided the work into two parts, the first of which ends with what had originally been the concluding choral setting (albeit a different strophe from the same hymn). In the context of the church service the first part was heard before the sermon, and the second part after it.

From the very first bar, the introductory chorus of Bach's Advent cantata is full of joyful vitality. The *oboe d'amore* plays a leading role, with a charming theme that is supported by filigree string writing consisting of short entries, with occasional attempts by the first violin to enter into a *concertante* competition with the *oboe d'amore*. With its circling figurations and the ascending sequence of first entries, from the basses via the tenors and altos to the sopranos, the choir illustrates the 'Emporschwingen' ('soaring aloft'), and then the sopranos immediately reach for the 'Sterne' ('stars') with the top note a". The madrigal-like vocal writing alternates between free imitatory polyphony and relaxed chordal passages. A particular dramatic effect that is carried over from the secular cantata but seems sur prising in a religious context is the sudden repudiation of all the previous words of encouragement, 'Doch haltet ein!' ('But stop!'), at which point even the orchestra falls silent for a moment.

In stark contrast to the lively, stylistically up-to-date opening chorus is the following duet for soprano and alto – a setting of the first strophe of Martin Luther's reworking of the old Advent hymn *Veni redemptor gentium* by Ambrose of Milan (c. 386). Here Bach develops the entire movement from the archaic hymn melody, not least the *basso ostinato* of the continuo instruments, which take sole responsibility for the prelude, interludes and postlude. This beginning of this *basso ostinato* theme also constantly brings the start of the hymn melody to the fore. Moreover, the hymn tune is present in the two vocal lines, which are strictly imitatory and unfold the melodic material line by line, admittedly in a more up-to-date, expressive form, supported and lent tonal colour by two *oboi d'amore*.

With the aria 'Die Liebe zieht mit sanften Schritten' ('With soft steps love attracts'), the tenor – pampered by the *oboe d'amore* (the traditional musical symbol of love) – returns us to the secular style of the opening chorus. In character and phrase structure the movement is dance-like throughout. In Bach's work the 'soft steps' are the dance steps of the then fashionable passepied. In the middle of the aria we encounter an image that is rich in tradition: the faithful soul as a bride, and Jesus as the bridegroom. This association is maintained in the fourth movement, a choral strophe from Philipp Nicolai's wellknown *Wie schön leuchtet der Morgenstern* (*How beautifully shines the morning star*, 1599).

In the second part of the cantata we once again find an alternation of stylistic worlds. The bass aria (fifth movement) with its striking call of 'Welcome', diverts our attention from the historical entry of Jesus into Jerusalem towards his symbolic entry into the hearts of the faithful. The sixth movement, however – a strophe from Luther's Advent hymn – is again characterized by an archaic tone. Bach presents his ideas as a sort of vocal-instrumental organ chorale: the melody is performed as a *cantus*

firmus in long note values by the tenor, surrounded by two thematically independent and strictly imitatory *oboi d'amore* and by a *basso continuo* dominated by *ostinato* figures.

Next comes the soprano aria 'Auch mit gedämpften, schwachen Stimmen' ('Also with muted, soft voices'), charming and playful. In accordance with the keyword at the beginning of the text, the solo violin plays with mute (*con sordino*). In the middle section, to the words 'Denn schallet nur der Geist dabei' ('For, if the soul can be heard among them'), we find all manner of echo effects between the solo voice and solo instrument – a feature which admittedly has little to do with the Advent message. All the more emphatically, the final strophe of Luther's hymn – with its praise of the Holy Trinity – places the cantata within the context of a church service.

Klaus Hofmann 2009 (Vol. 47)

Wer sich selbst erhöhet, der soll erniedriget werden, BWV 47

(For Whosoever Exalteth Himself)

Kantate zum 17. Sonntag nach Trinitatis (13th October 1726)
Text: Johann Friedrich Helbig 1720; [1] Lukas 14,11; [5] Erasmus Alber 1557
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Wer sich selbst erhöhet …
2. Aria (Soprano). Wer ein wahrer Christ will heißen…
3. Recitativo (Basso). Der Mensch ist Kot, Staub, Asch und Erde …
4. Aria (Basso). Jesu, beuge doch mein Herze…
5. Choral. Der zeitlichen Ehrn will ich gern entbehrn …

The mighty opening chorus of Bach's cantata heard at the Leipzig church service on the seventeenth Sunday after Trinity in 1726 (13th October) must have made a lasting impact on the more receptive listeners, with the Biblical words of exaltation and abasement, pride and humility making a deep impression. Jesus' words are the last verse of the Sunday gospel passage (Luke 14:1–11). A baroque composer could hardly have wished for a more flexible text: the 'up' and 'down' of exaltation and abasement are an open invitation to depict the text illustratively with rising and falling melodies. The text, with its four lines linked together into a whole, is turned by Bach into a large-scale choral fugue, the themes of which reflect the 'up' and 'down' and constantly illustrate them anew in three contrapuntally dense development sections. Bach, however, was not content to be merely a skilful illustrator. The choral writing is part of a formal conception that is to some extent symphonic: the thematically independent orchestra provides a framework for the vocal parts, and its characteristic echo effects between the strings and wind instruments are superimposed on the choral writing, thereby binding the vocal and instrumental spheres closely together.

The text for the cantata is of limited literary merit; it comes from the cycle *Auffmunterung zur Andacht* (*Encouragement to Worship*, 1720) by the Eisenach court official Johann Friedrich Helbig (1680–1722). Despite its poetic weaknesses, however, this text inspired Bach to compose three wonderful arias. In the soprano aria, he contrasts humility, depicted in exquisite music, with pride, represented by grand gestures. The agile instrumental solo part is allocated in Bach's score to the organ, but in the original set of parts (possibly prepared for a repeat performance) this survives only in Bach's own arrangement for an unspecified instrument – in all probability a violin.

The bass aria (fourth movement) is set as a chamber-music-like quartet, in which the oboe, violin and voice are closely intertwined above the peaceful tread of the *basso continuo*. This is a contrapuntally dense movement in which Bach must have intended to address the 'connoisseurs and amateurs' in his audience, but at the same time its poised seriousness impressively embodies the

prayer-like attitude of the text. Nowadays one point in this text requires explanation: the words 'der erste Höllen brand' ('the first fire of hell') refer to Lucifer, the fallen angel who, according to an old church tradition, rose up presumptuously in pride against God, and was then cast out of heaven and banished to hell. The cantata ends with a strophe from the hymn *Warum betrübst du dich, mein Herz* (*Why are you afflicted, my heart*; 1557) by Luther's pupil Erasmus Alber – a brief, simply expressed prayer.

Klaus Hofmann 2009 (Vol. 47)

Production Notes (BWV 47/2)

Both BWV 27 and BWV 47 continue to present problems as regards the selection of *obbligato* instruments in the arias.

To begin with, the second movement in BWV 47 has an *obbligato* part that looks as though it should be played on the organ or the violin; the writing in the second half in particular is highly violinistic in character. In the autograph score Bach has written an incomplete instruction ('Aria Organo è') regarding the instrumentation. He thus seems to have broken off writing any specification of instrumentation half way through, although on the cover of the score are the words 'Organo obligato'. Organs in the Leipzig area at that time were generally tuned at 'Chorton' pitch (a'=c. 465). In order to compensate for the difference between this pitch and the 'Kammerton' pitch at which the strings and the wind instruments would have been tuned, the organ parts would be notated a major second lower. In the case of this cantata, however, the transposed organ part included in the original set of parts for the second movement contains only the continuo part, and there is no sign of an *obbligato* part. There also exists a separate part that Bach himself created when the work was re-performed in or after 1734. It bears the title 'Organo', but this would appear to have been added at a later date. The music has not been transposed for the organ, however, and the double-stops that appear in the second half of the second movement have been revised extensively from those that appear in the autograph score – clearly in such a manner as to make them readily playable on the violin. It is nevertheless quite possible to perform the *obbligato* part on the violin while still adhering to the autograph full score.

To judge from these materials, the possibility that the *obbligato* part was played on the organ on the occasion of the first performance cannot be excluded, but on a musical level the part was clearly conceived with the violin in mind, and for this reason it is here performed on that instrument.

Masaaki Suzuki 2010 (Vol. 47)

Wer weiß, wie nahe mir mein Ende, BWV 27

(Who Knows How Close I Am to my End?)

Kantate zum 16. Sonntag nach Trinitatis (6th October 1726)
Text: anon.; [1] Ämilie Juliane von Schwarzburg-Rudolstadt 1695; [3] Erdmann Neumeister; [6] Johann Georg Albinus 1649
Corno, Oboe I auch Oboe da caccia, Oboe II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Cembalo (o Organo) obligato, Continuo

1. [Choral e Recitativi (S, A, T]). Wer weiß, wie nahe mir mein Ende? ...
2. Recitativo (Tenore). Mein Leben hat kein ander Ziel ...
3. Aria (Alto). Willkommen! will ich sagen ...
4. Recitativo (Soprano). Ach, wer doch schon im Himmel wär! ...
5. Aria (Basso). Gute Nacht, du Weltgetümmel! ...
6. Choral. Welt, ade! ich bin dein müde ...

Appendix
from Wer weiß, wie nahe mir mein Ende, BWV 27
3. Aria (Alto). Willkommen! will ich sagen … Organ version
Oboe da caccia, Organo obligato, Continuo

Bach's cantata for the sixteenth Sunday after Trinity in 1726 (6th October of that year) takes the gospel passage for that day (Luke 7:11–17) – with its description of the raising from the dead of the young man of Nain – as the basis for a meditation upon our own death in the expectation of resurrection at the end of time. The starting point of the cantata is the first strophe of a well-known elegy by Ämilie Juliane von Schwarzburg-Rudolstadt (1672–1737). The unknown librettist has expanded this strophe – and accentuated its content – by inserting sections of recitative: here we think of our own death with sorrow and anxiety. The following recitative declares that life's true goal is to die in a blessed state. The text of the third movement, the aria 'Willkommen! will ich sagen' ('Welcome, I shall say') follows on from this, as a profession of readiness for death. The next two movements tell of the longing for heaven (fourth movement) and renunciation of the world (fifth movement), and both of these motifs are taken up in the concluding strophe from an elegy by Johann Georg Albinus (1624–79).

In the introductory chorus Bach strikes a note of grim earnestness. Minor triads and dissonances above an oppressive pedal point form the basis of the sound image; from this emerge the lamenting voices of two oboes, closely interwoven imitatively. The choral writing, with a 3/4 variant of the well-known chorale melody *Wer nur den lieben Gott lässt walten* (*Whoever lets only the dear God reign*) in the soprano, is simple and homophonic; on occasion the three lower voices solemnly repeat the text beneath a long-held final note from the soprano. Only the last line is more elaborately formulated, with brief pre-echoes in the lower voices. This artlessness lends the pensive recitative entries of the soprano, the alto and finally the tenor even greater emphasis.

The cantata's two arias are display pieces of a kind unequalled by any of Bach's contemporaries. For the alto aria 'Willkommen! will ich sagen' ('Welcome, I shall say'; third movement) Bach has chosen to write for *oboe da caccia* and *obbligato* keyboard – an exquisite combination of instruments, unique in its period. According to Bach's score, the keyboard part was intended to be played on the harpsichord. The surviving parts, however, include only an organ part here, which moreover may date from a later repeat performance, so it remains unclear whether in 1726 the aria was performed with harpsichord or organ accompaniment. Connoisseurs will recognize that the keyboard writing speaks a highly individual language: here Bach imitates lute music, not unlike similar writing in the bass arioso in the same key in the *St John Passion*, 'Betrachte, meine Seel' ('Consider, my soul') – perhaps a symbolic allusion to the old tradition in pictorial art of portraying Death as a lute player.

The bass aria (fifth movement) derives its musical attributes from the contrast indicated in the text between renunciation of the world ('Gute Nacht' – 'Good night') and hatred of it ('du Weltgetümmel' – 'turmoil of the world'). The former is portrayed, dirge-like, in the manner of a poignant sarabande, whilst the latter is described in the orchestra with powerful, tumultuous motifs.

In the final chorale Bach does something very unusual. The setting of the strophe 'Welt ade! Ich bin dein müde' ('O world, farewell! I am weary of you') is not a composition by Bach himself, but a five-part version by Johann Rosenmüller (1620–84 – a former teacher at the Thomasschule and organist at the Nicolaikirche) from a funeral piece written in 1649 that was published in 1652 and included with the title 'Valet und Trost-Lied eines Sterbenden' ('Farewell and Comforting Song of a Dying Man') in Gottfried Vopelius's *Neu Leipziger Gesangbuch*. This songbook was probably Bach's source. For those who attended the church service in Leipzig, the chorale's final choral will have been

perceived not as 'just any' hymn strophe but rather a well-known quotation from the familiar customs surrounding the last rites, and the tradition of funeral music.

Klaus Hofmann 2009 (Vol. 47)

Production Notes (BWV 27/3)

The problem posed by the third movement of this cantata is whether to use the harpsichord or the organ to play the obbligato part. In the autograph score the movement exists in a rough draft and a fair copy, the former with the indication 'Aria à Haub da Caccia e Cembalo obligato' and the latter without any indication regarding the scoring. This obbligato part, however, does not appear in the organ part, and another extant part entitled 'Organo obligato' is not transposed for the organ. Further more, this title has been added by someone other than the copyist Meißner, and there is a possibility therefore that it may not have been intended for the organ. For the present performance of the complete cantata we have chosen to use the harpsichord, as Bach indicated in his rough draft, but have also included a version using the organ as an appendix.

Masaaki Suzuki 2010 (Vol. 47)

Vol. 48 – Leipzig 1727–29

O ewiges Feuer, o Ursprung der Liebe, BWV 34

(O Eternal Fire, O Source of Love)

Kantate zum 1. Pfingstfesttag (6th March 1727)
Text: anon.
Tromba I, II, III, Timpani, Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. O ewiges Feuer, o Ursprung der Liebe …
2. Recitativo (Tenore). Herr, unsre Herzen halten dir …
3. Aria (Alto). Wohl euch, ihr auserwählten Seelen …
4. Recitativo (Basso). Erwählt sich Gott die heilgen Hütten …
5. Tutti. Friede über Israel…

Bach's cantata was heard for the first time on Whit Sunday, 1st June 1727, in the main church service at St Nikolai's Church in Leipzig. Proof of this was found only recently at the Russian National Library in St Petersburg. This takes the form of a printed text of the sort that was handed out to the congregation at Bach's time so they could read along, and it contains the words of the cantatas for the three Whitsun feast days and Trinity Sunday of 1727. Until then it had been assumed that the work was of later origin because the only extant source, a fair copy score by Bach, contained clear indications of having been produced in the 1740s. Apparently, though, Bach wrote out this new score for a repeat performance, and probably revised the piece at the same time. The revision can have affected only the music, however; the words remained untouched, as is shown by a comparison with the printed text from 1727. Today it is impossible to determine the nature of Bach's musical revisions.

Even the original version of 1727 was by no means a newly composed work. The three principal movements – the two outer movements and the one solo aria – can be traced back to a wedding cantata from 1725–26 with the same opening words (BWV 34a); in 1727, therefore, the two recitatives were the only new additions. The idea of transforming this occasional piece into a Whit sun cantata must have appealed to Bach. Whitsun is the feast with which Christians celebrate the outpouring of the Holy Spirit, as recounted in the Whit Sunday epistle, Acts 2:1–3; and the wedding cantata begins with an appeal to the Holy Spirit and allusions to the Whitsun miracle of the flames: 'O ewiges Feuer, o

Ursprung der Liebe, / entzünde der Herzen geweihten Altar! / Lass himm lische Flammen durch dringen und wallen, / ach lass doch auf dieses vereinigte Paar / die Funken der edelsten Regungen fallen!' ('O eternal fire, O source of love, / Set aflame the sacred altar of their hearts! / May heavenly flames penetrate and flow within us, / Oh, may there fall upon this united couple / The sparks of the most noble impulse.')

We do not know who reworked the text for Bach, but the librettist accomplished his task with considerable skill and remarkable pragmatism, and understood how to place the three 'reclaimed' movements in a new thematic context with just a few basic adjustments. In the first movement he confined himself to essential retouchings – omitting, for instance, references to the 'vereinigtes Paar' ('united couple'). By introducing the formulation 'Wir wünschen, o Höchster, dein Tempel zu sein' ('O most high, we wish to be your temple') he also established a link with the gospel passage for Whit Sunday – John 14:23–31 – with Jesus' words 'If a man love me, he will keep my words: and my Father will love him, and we will come unto him, and make our abode with him'. The idea of God making his abode in our hearts is developed further in the following movements. The final chorus – with the motto from the wedding cantata 'Friede über Israel' ('peace upon Israel' – Psalm 128:6) alludes to a further saying by Jesus from the gospel passage for that day: 'Peace I leave with you, my peace I give unto you'.

The sonorous opening chorus has an explicitly illustrative character. Its musical themes are based on the duality of the concepts of 'ewig' ('eternal') and 'Feuer' ('fire'). The word 'ewig' is represented by a long note, usually held across two or three bars, by means of which the main motif makes its way through the parts, like a sort of *cantus firmus*. By contrast, the tongues of flame are illustrated by lively figuration from the strings and agile coloraturas from the voices on the word 'Feuer'.

Writers on Bach are full of praise for the beauty of the aria 'Wohl euch, ihr auser wählten Seelen' ('Happy are you, o chosen souls'): it is a genuine display piece. Its pastoral character harks back at an underlying level to the text of the wedding cantata, 'Wohl euch, ihr auser wählten Schafe' ('Happy are you, o chosen sheep'), an allusion to the profession of the unknown bridegroom, who was evidently a man of the church, a 'shepherd of souls'.

In the final chorus Bach follows the solemn opening psalm quotation with a spirited and very secular-sounding march, both sections of which are heard first instrumentally and then from the chorus. The tone and disposition of this finale suggest that its roots – and perhaps those of the entire cantata – reach back further than the wedding cantata, to Bach's Köthen period, and to the works he composed as a tribute to his then employer, Prince Leopold von Anhalt-Köthen.

Klaus Hofmann 2010 (Vol. 48)

Production Notes (BWV 34)

On the basis of the handwriting in the sole remaining autograph of the full score of this work (National Library, Berlin, Am.B. 39), this cantata was until recently thought to have been composed during the 1740s. Its text, how ever, is included in an anthology of cantata texts performed in Leipzig which was only recently discovered in St Petersburg by the Russian musicologist Tatiana Shabalina. From this it is clear that the cantata received its first performance in 1727, and we have there fore chosen to include this work in the present volume.

Masaaki Suzuki 2010 (Vol. 48)

Sei Lob und Ehr dem höchsten Gut, BWV 117

(Praise and Honour to the Highest Good)

Bestimmung unbekannt
Text: Johann Jakob Schütz 1673
Flauto traverso I, II, Oboe I, II, auch Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Sei Lob und Ehr dem höchsten Gut ...
2. Recitativo (Basso). Es danken dir die Himmelsheer ...
3. Aria (Tenore). Was unser Gott geschaffen hat ...
4. [Choral]. Ich rief dem Herrn in meiner Not ...
5. Recitativo (Alto). Der Herr ist noch und nimmer nicht ...
6. [Aria] (Basso). Wenn Trost und Hülf ermangeln muss ...
7. [Aria] (Alto). Ich will dich all mein Leben lang ...
8. Recitativo (Tenore). Ihr, die ihr Christi Namen nennt ...
9. [Chorus]. So kommet vor sein Angesicht ...

The subject of the cantata is the praise of God, and in it Bach has set all nine verses of this famous hymn. Unlike the majority of Bach's chorale cantatas, in which some of the hymn strophes were reworked as texts for recitatives and arias, here the music uses the original words of the Frankfurt lawyer Johann Jacob Schütz (1640–90) throughout. Like the text, the pre-Reformation melody of this hymn is also in use today. Bach uses this melody in its entirety only in the three movements involving the choir (1, 4 and 9), however – not least owing to the large number of movements. The autograph score allows us to date the origins of the cantata to 1728–31, but we know nothing about its intended function.

In the large-scale opening chorus (which returns at the end with the text of the ninth strophe) the hymn melody is in the soprano, and appears in 6/8-time in a flexible form, varied with ornamentation. The essentially chordal choir writing is softened by the melodically and rhythmically agile treatment of the lower voices. The very lively orchestral writing – structurally a trio with two imitatory upper parts – features a principal motif that takes up the beginning of the chorale melody.

We can only marvel at Bach's imagination in turning the chorale strophes into solo arias and recitatives. The highlight is without doubt 'Ich will dich all mein Leben lang' ('I will, O God, honour you') – a heartfelt, elated song of praise from the solo alto, accompanied by flute and strings, with its charming melody and apparently effortless 3/4 metre that is subdivided into triplets. The subject of this movement is close to Bach's motto 'Solo Deo Gloria': the words come straight from the composer's heart, and so does the music.

Klaus Hofmann 2010 (Vol. 48)

Production Notes (BWV 117)

The sole important material related to this cantata is Bach's own manuscript of the full score, which is housed in the collection of the National Library in Berlin (N.Mus.ms. 34). One of the main problems posed by this work is the existence of several ambiguities with regard to the instrumentation.

In the case of the fourth movement, a chorale, a separate harmonization of the three opening chords is inscribed outside the score proper. I feel that this harmonization would have been used when the chorale was performed on its own, independently of the preceding aria.

Masaaki Suzuki 2010 (Vol. 48)

Was Gott tut, das ist wohlgetan (I), BWV 98

(What God Does Is Well Done (I))

Kantate zum 21. Sonntag nach Trinitatis (10th November 1726)
Text: anon.
Oboe I, II, Taille, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Was Gott tut, das ist wohlgetan ...
2. Recitativo (Tenore). Ach Gott! wenn wirst du mich einmal ...
3. Aria (Soprano). Hört, ihr Augen, auf zu weinen! ...
4. Recitativo (Alto). Gott hat ein Herz, das des Erbarmens Überfluss ...
5. Aria (Basso). Meinen Jesum lass ich nicht ...

Of the three works by Bach that start with the first strophe of *Was Gott tut, das ist wohlgetan* (*What God Does Is Well Done*) – a hymn by Samuel Rodigast (1649–1708) that remains popular to this day – the present cantata is traditionally reckoned to be the first. In fact, however, it sits between its two siblings in chronological terms: later than the chorale cantata of 1724 with different inner strophes (BWV 99) and before a similar piece from the first half of the 1730s with an identical text (BWV 100). The original score and parts of the pre sent cantata mention that it was intended for the 21st Sunday after Trinity; this, in conjunction with the evidence of paper type and handwriting, dates the first performance to 10th November 1726.

The identity of the cantata's librettist is unknown. The text has no particular connection with the gospel reading for the day in question – John 4:47–54, the story of the healing of a nobleman's son – but is rather a more generalized treatment of the believer's faith in God. At the church service it may have been the preacher's duty to establish a link between the gospel passage and the cantata.

Unusually, the cantata ends not with a chorale verse but with a solo aria. This peculiarity results in the work ending in a musically unsatisfying manner: we miss the sense of closure provided by a *tutti* of the voices and instruments that had taken part in the opening movement. Another striking feature is that does not burden his musicians with too many technical difficulties. Especially the second violin and viola players are given only modest challenges; and in the opening movement the soprano, alto and tenor are supported by oboes.

Within an almost chamber-music-like framework – an aspect that was evidently constrained by external factors – Bach's artistry nonetheless displays the full measure of its beauty. In the opening chorus he makes use of the plentiful experience he had acquired during the 'chorale cantata year' of 1724–25. The multi-faceted instrumental *ritornello* is contrasted with a simple choral setting, beginning in the soprano with the familiar chorale melody. These elements appear first in alternation and then, as the textures be come more complicated, in simultaneous combination.

In the soprano aria with *obbligato* oboe, the solo instrument illustrates the 'weinen' ('weeping') with sighing figures, whilst later on the voice emphasizes the word 'lebet' ('alive') in the phrase 'Gott der Vater lebet noch' ('God the Father is still alive') with lively triplet coloraturas. The concluding bass aria declaims with explicit tenacity 'Meinen Jesum lass ich nicht' ('I shall not leave my Jesus'). The words are the beginning of a well-known hymn. To emphasize its quotation character, Bach has imitated the beginning of the hymn melody in the opening theme of the vocal part – perhaps also with the intention of compensating at least in a token fashion for the absence of a final chorale.

Klaus Hofmann 2010 (Vol. 48)

Production Notes (BWV 98)

The main materials for this work are Bach's own manuscript of the full score (National Library in Berlin, Mus.ms. Bach P 160) and the original parts (St 98). There are no major problems related to performance of this work, and the sole unusual aspect of the work is that there is no final chorale, with

the work ending on a bass aria. The indication 'Fine' is shown at the end of this aria, so there can be no room for doubt that Bach did indeed intend the work to end at this point.

Masaaki Suzuki 2010 (Vol. 48)

Gott, man lobet dich in der Stille, BWV 120
(Praise waiteth for thee, O God, in Sion)

Kantate zum Ratswechsel (1728–29 or 1742?)
Text: anon.; [1] Psalm 65,2; [6] Martin Luther 1529
Tromba I, II, III, Timpani, Oboe I, II, Oboe d'amore I, II, Violino concertino, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Aria] (Alto). Gott, man lobet dich in der Stille zu Zion ...
2. Chorus. Jauchzet, ihr erfreuten Stimmen ...
3. Recitativo (Basso). Auf! du geliebte Lindenstadt ...
4. Aria (Soprano). Heil und Segen ...
5. Recitativo (Tenore). Nun, Herr, so weihe selbst das Regiment ...
6. Choral. Nun hilf uns, Herr, den Dienern dein ...

This cantata was composed in 1742 (or shortly afterwards) for the council elections in Leipzig, the regular change of leadership between the parties in the town council (for an alternative dating see Production Notes). This event was marked on the Monday after the Feast Day Of St Bartholo mew, 24th August, every year with a festive church service at the principal church, St Nikolai. As *Thomaskantor*, Bach was responsible for the music and, it would appear, he contributed one ceremonial cantata in each of his 27 years of service.

Not everything was newly composed: for such occasional pieces Bach readily plundered works he had composed earlier – as in the case of the present cantata. Its three main movements – the opening aria, the chorus 'Jauchzet, ihr erfreuten Stimmen' ('Rejoice, ye gladdened voices') and the soprano aria 'Heil und Segen' ('Good fortune and blessing') – can be traced back to a festive cantata of the same name, BWV 120b, that Bach wrote in 1730 to mark the bicentenary of the Augsburg Confession (the primary confession of faith of the Lutheran Church). But even in this cantata – of which today only the text is preserved – Bach had made use of earlier compositions: variants of the three movements mentioned above are found in the wedding cantata *Herr Gott, Beherrscher aller Dinge* (*Lord God, Thou Ruler of All Nature*), BWV 120a. And if that was not enough, those in their turn were arrangements: the 'original' of the opening aria of the cantata is presumed to be the slow middle movement of a now lost violin concerto. There is no such clear assumption in the case of the choral movement 'Jauchzet, ihr erfreuten Stimmen' ('Rejoice, ye gladdened voices'), but the unknown original returns, in a very different arrangement, with the text 'Et expecto resurrectionem mortuorum' ('And I look for the resurrection of the dead') in the *B minor Mass*, BWV 232. The aria 'Heil und Segen' ('Good fortune and blessing') also exists in instrumental form, in the *Sonata in G major* for violin and *obbligato* harpsichord, BWV 1019a, and both settings probably originated in a vocal piece from Bach's Köthen period.

We do not know who produced the text for Bach's election cantata, including the reworkings of movements 2 and 4. The words of the opening aria come from Psalm 65:2, whilst the concluding chorale is from Martin Luther's *German Te Deum* of 1529.

The beginning of the cantata must have surprised the city elders and Leipzig congregation. Unlike all of Bach's other cantatas for council elections, this one does not begin with a radiant, trumpet-crowned *tutti* but – as befits the text – with a quiet, rather lyrical solo piece, reticent in sonority, with

strings and *oboi d'amore* in siciliano rhythm. The choir then enters, all the more weightily and more impressively, together with the full orchestra, with the words 'Jauchzet, ihr erfreuten Stimmen' ('Rejoice, ye gladdened voices'). After this full-voiced praise of God, the following movements offer a reflection upon God's good deeds for the 'geliebte Lindenstadt' ('beloved city of lindens') and a request for blessing for the authorities. Luther's chorale verse ends the cantata with a prayer that looks forwards, beyond the here and now.

For the end of the cantata Bach envisaged a particular effect. At the last bars of the concluding chorale he marks in the score: 'In Fine Intrada con Trombe e Tamburi'. Having begun with music that is gentle in character, the cantata would thus end with the sound of trumpets and drums. The score does not indicate what these instruments would have played, apparently because there was no space left on the last page. No doubt it was notated in the players' parts – but these have not survived. Closing this regrettable gap in our knowledge continues to present a challenge to our musical imagination.

Klaus Hofmann 2010 (Vol. 48)

Production Notes (BWV 120)

The main extant material for this work is Bach's own manuscript of the full score, which is housed in the collection of the Kraków University Library (Jagiellonian University in Kraków, Mus.ms. Bach P 871). The parts have been lost. The work is closely related to BWV 120a, BWV 120b, BWV 1019a/3, and No. 21 (*Et expecto*) of BWV 232, and opinions are divided as to how it came into being. It is clear that Bach's autograph dates from the 1740s, for which reason Klaus Hofmann, in his commentary on the work, considers it to have been completed in 1742. By contrast, the writers in the catalogue of Bach's works (BWV) and the *Bach Compendium* reckon that the first version of BWV 120 dates from around 1729.[1]

In the autograph, the order in which the movements are arranged is not the order of performance, since the sequence is one and two followed by five, six, three and four. There is nevertheless no room for doubt about the order in which Bach intended the individual movements to be played, as this is clearly indicated. The sixth move ment is immediately followed by the inscription 'In Fine Intrada con Trombe / e Tamburi' clearly in Bach's own hand. Musicologists differ in their interpretations of this: Christine Fröde is of the opinion that this means that an instrumental intrada should be inserted at this point (NBA I/32–3), while Klaus Hofmann believes that *obbligato* trumpet and timpani were added in the final bars of the chorale. In any case, we can not reconstruct the original music that Bach intended.

[1] *Bach-Werke-Verzeichnis* (BWV), kleine Ausgabe, Alfred Dürr, Yoshitake Kobayashi, p. 122; *Bach Compendium* (BC), Hans Joachim Schulze, Christoph Wolff, Teil III, p. 836

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Vol. 49 – Leipzig 1727–29

The special factor that links the four cantatas on this recording is the provenance of their texts. These come from a series of cantata texts for the whole church year, four editions of which were published in Leipzig in 1728–29 with the title 'Cantaten Auf die Sonn- und Fest-Tage durch das gantze Jahr, verfertiget durch Picandern' ('Cantatas for the Sundays and Feast Days through the Whole Year, written by Picander'). The pseudonym Picander belonged to the poet Christian Friedrich Henrici (1700–64) who, after studies in Wittenberg, settled in Leipzig in 1720 and was henceforth active primarily as a writer of occasional poetry. His collaboration with Bach began in 1725, and was soon to result in a work of major importance: the *St Matthew Passion*. Picander had extensive knowledge of theology as well as a thorough grounding in music; as a poet he exhibited an exceptional linguistic and

formal talent, which made him an ideal partner for Bach. This was especially evident when it came to making so-called 'parodies' of existing musical works – in other words, reworking their texts to make them appropriate for a new set of circumstances. This had to be done in such a way that the new text could be combined as seamlessly as possible with the existing music to form an artistically convincing entity.

Picander's cycle of texts is offset against the church year, beginning on Midsummer's Day, 14th June 1728, and ending with the fourth Sunday after Trinity in 1729. In the preface to Midsummer's Day 1728 Picander mentions a plan to have the texts set to music by Bach, for performance in the two main Leipzig churches. Unfortunately Bach's settings have been preserved for only nine of these texts, and even some of these cantatas have survived only in fragmentary form. Over the past fifty years the small number of these settings has given rise to sometimes heated debate among Bach scholars as to whether Bach ever wrote the music for all the church year's texts, or whether he composed just a few pieces. Much – indeed everything, apart from the paucity of surviving works – supports the idea that he did compose a complete set, even though this means that some fifty Bach cantatas have thus been lost without trace. Admittedly the discussion of Bach's 'Picander year' is by no means at an end. For the past decade the idea has been circulating that it might in fact have been a 'parody year', in which Bach consciously turned to existing music in some cases. A copy of the 1728–29 Leipzig texts, recently discovered in the Russian National Library in St Petersburg, gives rise to hope that – even in the 21st century – newly unearthed sources may help us to resolve not only this matter but also other open questions regarding our knowledge of Bach.

Klaus Hofmann 2010 (Vol. 49)

Ich habe meine Zuversicht, BWV 188

(I Have Placed My Confidence)

Kantate zum 21. Sonntag nach Trinitatis (17. Oktober 1728)
Text: Christian Friedrich Henrici (Picander) 1728; [6] Lübeck before 1603
Oboe I, II, Taille, Violine I, II, Viola, Soprano, Alto, Tenore, Basso, Organo obbligato, Continuo

1. Sinfonia
2. Aria (Tenore). Ich habe meine Zuversicht …
3. Recitativo (Basso). Gott meint es gut mit jedermann …
4. Aria (Alto). Unerforschlich ist die Weise …
5. Recitativo (Soprano). Die Macht der Welt verlieret sich …
6. Choral. Auf meinen lieben Gott …

This cantata is among the works from the 1728–29 year that have survived in fragmentary form. The original parts are lost, and only extracts from Bach's autograph score still exist. Apparently the introductory *concertante* organ movement (apart from its final bars) became separated from the rest at an early stage, and later parts of the rest of the score were cut into strips, probably for distribution as 'relics' to various heirs, or for sale to collectors. Copies made between the separation of the first movement and the barbaric mutilation of the rest allow us to recreate movements 2–6. For the introductory instrumental movement we have the opportunity of making an approximate reconstruction based on the fact that it was also used as the last movement of the *Harpsichord Concerto in D minor*, BWV 1052, and an alternative version of the same piece that can be traced back to Carl Philipp Emanuel Bach, BWV 1052a. The two harpsichord versions, which date from the 1730s, are transcriptions of a violin concerto (now lost) by Bach, which he presumably also used as the basis for the cantata movement.

Picander's text for the 21st Sunday after Trinity 1728 (17th October) is a lesson about faith in God. The poet here takes a very generalized doctrine from the Sunday gospel text, John 4:47–54, which tells of a noblemen whose son is ill; in faith and trust he asks Jesus for help, whereupon Jesus cures his son. The two arias (second and fourth movements) form to some extent a contrasting pair. The unusually simple tenor aria contains hints of folk music: the 3/4-time with its striking subdivision of the first crotchet is a characteristic feature of the then fashionable polonaise, a dance form that also makes its mark on the idiosyncratic, often syncopated declamation of the text. The alto aria once more brings the organ to the fore, with an important *concertante* part. Unlike in the tenor aria, the range of musical development is wide; the figuration of the organ part is delicate and highly instrumental in character. Nonetheless, in the course of this aria the vocal part also comes into its own, for instance with the chains of triplets emphasizing the words 'und zu seines Namens Preise' ('and in praise of His name').

There is a flash of drama in the brief soprano recitative, but this is followed immediately by solemn repose. The last words are 'Wohl allen, die auf ihn vertrauen' ('happy are all they who place their trust in him'), and trust in God is also the subject of the sixteenth-century hymn strophe that brings the cantata to an end.

Klaus Hofmann 2010 (Vol. 49)

Production Notes (BWV 188)

The history of transmission of this cantata can only be described as highly unfortunate. Around one half of the full score in manuscript – which probably consisted of 18 leaves – was lost at an early stage. As to the remaining eight leaves, each one was separately detached during the 19th century and cut in halves or thirds to end up in the hands of collectors in various parts of the world. Moreover, none of the parts that are likely to have been used for the first performance by J. S. Bach himself are extant. As a consequence most of the first movement has been lost, but the extant fragment consisting of 32 bars makes it clear that this movement was based on the third movement of the same violin concerto that was used in BWV 146/1, a concerto that is still extant in the form that it assumed after being subsequently rearranged as a harpsichord concerto (BWV 1052 in D minor).

The *Sinfonia* that constitutes the first movement can be restored on the basis of BWV 1052. Our performance here is based on the reconstruction by Werner Breig but, as Breig has himself pointed out, there are points that remain unclear as regards octave relationships that affect performance of the organ part[1]. The problem is that it seems likely that the upper range used in the violin concerto probably extended to a'" in the first movement and at least to e'" in the third movement[2], pitches which would be impossible to perform on the organ of Bach's time, the range of which generally extended up to c'" in the notation (sounding d'"). Breig has therefore proposed that on the organ this part should be played an octave lower making use of the 4-foot register. However (as I wrote also in my production notes for Volume 44), using the 4-foot register as one's basis, the overtones that accumulate above this are extremely limited and the resonance of the organ is inadequate. If one in stead performs the part an octave lower using the 8-foot register, the result will sound like the 16-foot based registration – with certain unwanted con se quences such as unnecessary parallelism and pitches below the range of the *basso continuo*. Considering that the orchestra sound is also based on the 16-foot of the violone, and that the usage of the 16-foot register on the large organs can be regarded as a basic concept of organ playing, there should nevertheless be no problem whatsoever to perform the part in this manner, i.e. one octave lower than the original violin part with the registration based on the 8-foot register. It is advisable to omit the 8-foot register in a few places to avoid the abovementioned negative conse quences, and doing so also will also result in a bene ficial differentiation in sound.

Another point is that Breig suggests that the *obbligato* part in the alto aria that constitutes the fourth movement would have been performed on the violin, but Bach's own manuscript of the full score states clearly that this part should be played by the organ and indeed it has been transposed for use by the organ. Moreover, the *Chorton* D minor (sounding E minor) is ideally suited for tuning purposes, and since also the upper range does not go above c'", it seems en tirely natural to perform the part on the organ.

[1] J. S. Bach, Cantata BWV 188, 'Ich habe meine Zuversicht', reconstructed and edited by Wßerner Breig, Breitkopf und Härtel, 2007

[2] *Neue Bach Ausgabe* (NBA), VII/7

Masaaki Suzuki 2011 (Vol. 49)

Ich steh mit einem Fuß im Grabe, BWV 156
(I Am Standing with One Foot in the Grave)

Kantate zum 3. Sonntag nach Epiphanias (23. Januar 1729)
Text: Christian Friedrich Henrici (Picander) 1728; [2] Johann Herman Schein 1628; [6] Kaspar Bieneman 1582
Oboe, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Sinfonia
2. Aria (Tenore, Soprano). Ich steh mit einem Fuß im Grabe ...
3. Recitativo (Basso). Mein Angst und Not ...
4. Aria (Alto). Herr, was du willt, soll mir gefallen ...
5. Recitativo (Basso). Und willst du, dass ich nicht soll kranken ...
6. Choral. Herr, wie du willt, so schicks mit mir ...

The point of departure for this cantata – for the third Sunday after Epiphany, 23rd January 1729 – is the Gospel passage for that day, Matthew 8:1–13. This tells how Jesus healed a leper and a man with palsy. The ideas that Picander links to this story concern sickness and death, and submission to God's will.

Bach prefaced the cantata with an instrumental movement, a brief *Adagio* for solo oboe, strings and *basso continuo*; the music's expressive cantilenas create a meditative atmosphere in accordance with the work's conceptual basis. Apparently this movement, which was reused in modified form a decade later in Bach's *Harpsichord Concerto in F minor*, BWV 1056, originated in an oboe concerto that is now lost.

With great skill, the first aria interweaves the newly written lines of the tenor with the first strophe of a dirge by Johann Hermann Schein (1628) in the soprano – in such a way that the two texts illuminate each other on a line-by-line basis. With its constantly descending lines, however, Bach's music directs the listener's thoughts towards the grave.

The lively alto aria exudes solemn joy. The text is a vow: 'Herr, was du willt, soll mir gefallen' ('Lord, whatever you wish will please me'). The first four words are based on those spoken by the leper in the Gospel text: he says to Jesus: 'Lord, if thou wilt, thou canst make me clean'. Bach has combined these first four words with a striking sequence of four notes to produce a musical motif that permeates the instrumental parts as well; here this is conceived as a complement to the text, and is to be under stood as an omnipresent Christian life motto. At the end of the aria's middle section there is a textual variant of the motto: 'Herr, wie du willt' ('Lord, as you desire'); these are also the first words of the concluding chorale.

Klaus Hofmann 2010 (Vol. 49)

Sehet, wir gehn hinauf gen Jerusalem, BWV 159
(Behold, We Go Up To Jerusalem)

Kantate zum Sonntag Estomihi (27. Februar 1729)
Text: Christian Friedrich Henrici (Picander) 1728; [1] Lukas 18,31; [2] Paul Gerhardt 1656; [5] Paul Stockmann 1633
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Arioso e Recitativo (Basso, Alto). Sehet/ Komm, schaue doch ...
2. Duetto (Alto, Soprano). Ich folge dir nach ...
3. Recitativo (Tenore). Nun will ich mich ...
4. Aria (Basso). Es ist vollbracht ...
5. Choral. Jesu, deine Passion ...

Estomihi Sunday (Quinquagesima), for which this cantata was intended, is the last Sunday before the beginning of the Passiontide. The Gospel passage for this day, Luke 18:31–43, anticipates Jesus' path of suffering. It begins with the words: 'Then he took unto him the twelve, and said unto them, Behold, we go up to Jerusalem, and all things that are written by the prophets concerning the Son of man shall be accomplished.'

Picander began his text for the Leipzig church service on 27th February 1729 with a dramatic dialogue scene between Jesus and the faithful Soul. Jesus speaks the opening words of his prediction of suffering, and the Soul replies, initially in the manner of a monologue, anxious and concerned, terrified, full of com passion, but then with the plea 'Ach, gehe nicht!' ('Oh, do not go!') – and finally with insight into the indissoluble association between the way of suffering and the way of salvation. This masterful text inspired Bach to produce a wonderful piece of music. Jesus' words, as usual allocated to the bass, are heard as an arioso. From the very first bar the atmosphere is that of Bach's *Passions*: Jesus' words are heard in an expressively flowing melody, noble and other-worldly in character. The movement 'hinauf' ('upwards') is illustrated by rising musical lines, even in the continuo. In addition to this the words of the Soul, in the alto register, are set as a recitative with a string accompaniment that provides a richly expressive harmonic foundation for the emotionally charged *Sprechgesang*.

The following events in Jesus' life – up until his death – are the subject of the following alto aria, which is combined with, complemented and affirmed by the soprano singing the well-known strophe 'Ich will hier bei dir stehen' ('I will stay here with you') from Paul Gerhardt's Passiontide hymn *O Haupt voll Blut und Wunden* (*O Sacred Head, Now Wounded*, 1656). Right at the beginning of the vocal part, Bach presents a memorable image of what is awaiting Jesus in the double canon-like imitation of the vocal line in the continuo.

The 'Passion tone' that characterized the beginning of the cantata returns in the second aria. With Jesus's words on the cross 'Es ist vollbracht' ('It is finished' – from John 19: 30) the text anticipates the Passiontide events. Above stately string writing a noble, gently mournful oboe cantilena develops; the vocal part continues with the same material. The movement, which is about gratitude for Jesus' acts of salvation, then becomes more agitated. With dignified simplicity the cantata is rounded off by a strophe from Paul Stockmann's hymn *Jesu Leiden, Pein und Tod* (*Jesus' Suffering, Pain and Death*) with a suggestion of Passiontide.

Klaus Hofmann 2010 (Vol. 49)

Gott, wie dein Name, so ist auch dein Ruhm, BWV 171
(According to Thy Name, O God, So Is Thy Praise)

Kantate zum Neujahr (1. Januar 1729)
Text: Christian Friedrich Henrici (Picander) 1728; [1] Psalm 48,11; [6] Johannes Herman 1593
Tromba I, II, III, Timpani, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Gott, wie dein Name …
2. Aria (Tenore). Herr, so weit die Wolken gehen …
3. Recitativo (Alto). Du süßer Jesus-Name du …
4. Aria (Soprano). Jesus soll mein erstes Wort …
5. Recitativo (Basso). Und da du, Herr, gesagt …
6. Choral. Lass uns das Jahr vollbringen …

In his cantata test for New Year's Day 1729, Picander alludes to the Gospel passage for that day, Luke 2:21, and specifically to the naming of Jesus. The point of departure, however, is the glorification of God in the opening chorus (with Psalm 48:11 [King James Version: 48:10) and in the following aria. Not until we reach the third movement, a recitative, does the focus move to Jesus, describing him as a sort of keyword for a faithful life, the epi tome of peace and comfort, as our protector and the giver of assistance, as a 'Geschenk zum neuen Jahr' ('present for the new year'). Jesus' name, according to the following aria, will be the motto for the new year and all of our lives. The second recitative and the hymn strophe end the cantata with a plea for protection and God's blessing in the new year.

Bach opens the cantata with a magnificent choral fugue, accompanied by a 'festival orchestra' including trumpets and timpani. Formally this is a motet with instrumental reinforcement of the vocal lines. The modest beginning of the piece, constructed according to fugal principles around the choir's thematic entries, may initially have disappointed the Leipzig audience and led them to believe that on that New Year's Day, contrary to usual practice, there would be no trumpets or timpani. It must thus have been all the more effective – and placating – when, after twenty 'motet-like' bars, the first trumpet entry took them by surprise. Two decades later, this music turned up once again as the 'Patrem omnipotentem' in Bach's *B minor Mass*. Even so, the cantata movement is not the music's first incarnation, but in its turn a parody of an unknown original. The fact that Bach had to make certain compromises when producing his parodies is evident from the unusual declamation of the text in the theme, in particular the unnatural caesura before (rather than after) the word 'so'.

The instrumentation of the two arias is characterized by lively and highly demanding violin parts. The tenor aria has the feel of a *concertante* triosonata until the voice enters as a fourth participant, with a free variant of the violin theme. The coloraturas, and indeed also the string writing, convey an image of spaciousness and scurrying clouds. In the soprano aria Bach refrains entirely from illustrating the text in his music, confining himself to portraying the joyful, lively feelings that the text also exudes. It is hardly discernible that Bach, here too, had turned to an earlier composition: the cantata *Der zufriedengestellte Äolus* (*Aeolus Appeased*, BWV 205), specifically to an aria in which Pallas Athene sings the praises of the West Wind with the words 'Angenehmer Zephyrus' ('O enchanting Zephyrus').

The concluding chorale is similarly not a new composition, but is taken from the New Year cantata of 1725, *Jesu, nun sei gepreiset* (*Jesus, Now Be Praised*, BWV 41), merely using the second instead of the third strophe of Johan Herman's hymn from 1593. And thus, for a second time, the festive splendour of its magnificent fanfare interludes accompanied the Leipzig congregation into the new year.

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Vol. 50 – Leipzig 1726–29

Among the most significant products of Bach research in the twentieth century was the realization that his church cantatas were not – as had long been supposed – composed gradually during his 27 years of work in Leipzig (from 1723 to 1750), but that the vast majority date from his first six years there, in other words between 1723 and 1728–29. At the end of this period, Bach's attention turned to a church year cycle based on cantata texts by the Leipzig poet Christian Friedrich Henrici (1700–64). After studies at Wittenberg University, Henrici – who as a poet used the pseudonym Picander – settled in Leipzig, where he worked in postal and financial administration but also, especially, as the writer of occasional poems. His collaboration with Bach began in 1725, and would soon result in a very important work: the *St Matthew Passion*. Like that work's text, those for the cantata year were specifically intended to be set by Bach. The cantata texts appeared in four volumes that were published quarterly, beginning in June 1728, for the congregation to follow.

Of the roughly sixty cantatas by Bach that will have been performed in the 1728–29 season in the Thomaskirche and Nikolaikirche, only nine have survived (and some of these only in fragmentary form). Three of the cantatas on this disc are among them. In recent decades, the small number of surviving works has given rise to various speculations among Bach scholars that Bach might not have set the year's full complement of texts. Nonetheless, the nine works that have chanced to survive are spread widely throughout the church year, which would suggest that Bach did indeed make a continuous series of settings. Moreover, the quarterly publication of the texts would certainly have been discontinued if Bach's musical settings had not appeared, or had broken off early. We must therefore conclude that some fifty Bach cantatas from 1728–29 have been lost forever.

Among the peculiarities of this cantata year – as we can already discern from Picander's texts – is the relatively concise form. The cantatas generally centre on two arias, linked by one or two recitatives, and a final chorale. A further distinguishing feature is the extremely sparing use of the choir: introductory choruses based on Bible quotations, as we find in many other Leipzig cantatas, are present only in those works destined for major church feasts – and not even in all of these. In addition, the nine surviving works display a peculiarity of a different kind: they contain a larger than average incidence of parody – in other words movements in which Bach did not compose entirely new music for Picander's text, but combined the words with an existing composition. We also find other kinds of borrowing, such as the reuse of earlier instrumental movements as cantata introductions. It was apparently part of Bach's and Picander's plan that the music should contain as much as possible of valuable older pieces and, by integrating them into a cantata year, to give them an enduring function. The three Picander cantatas recorded here, too, display these features.

Klaus Hofmann 2011 (Vol. 50)

Man singet mit Freuden vom Sieg in den Hütten der Gerechten, BWV 149

(The voice of rejoicing and salvation is in the tabernacles of the righteous)

Kantate zum Michaelis (29. September 1728)
Text: Christian Friedrich Henrici (Picander) 1728; [1] Psalm 118,15–16; [7] Martin Schalling 1569
Tromba I, II, III, Timpani, Oboe I, II, III, Bassono, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Coro. Man singet mit Freuden vom Sieg …
2. Aria (Basso). Kraft und Stärke sei gesungen …
3. Recitativo (Alto). Ich fürchte mich …

4. Aria (Soprano). Gottes Engel weichen nie …
5. Recitativo (Tenore). Ich danke dir …
6. Aria (Alto, Tenore). Seid wachsam, ihr heiligen Wächter …
7. Chorale. Ach Herr, lass dein lieb Engelein …

This cantata was composed for Michaelmas 1728. Traditionally this falls on 29th September, and com memorates Archangel Michael and all the other angels. It centres on the gospel reading for that day, with the visionary passage – Revelation 12:7–12 – about war in heaven, in which Michael and his angels fight successfully against the great dragon: 'the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world'.

Battle scenes were a popular subject, often depicted in works of art and frequently taken up in the church music of the period as well. Picander's cantata text, too, draws on the gospel reading, although the opening Bible quotation, especially in the German version (Psalm 118:15–16), assumes that the battle is already over: 'Man singet vom Sieg' ('Of victory is sung'). At times the first aria is close to the exact Bible text – the words 'the Lamb, who vanquished and cast out Satan who accused us day and night.' In chapter 12:10 we read: 'for the accuser of our brethren is cast down, which accused them before our God day and night.' Starting with the following recitative, the individual Christian has his say, telling of the personal protection he receives from God's angels. The final strophe, 'Ach Herr, lass dein lieb Engelein' ('Oh Lod, let your dear little angels') by Martin Schalling (1532–1608) – which also con cludes Bach's *St John Passion* – looks forward to death and prays for guidance from the angels on the Soul's journey to heaven, intoning a song of praise.

Bach's lively opening chorus strikes a triumphant tone. At the beginning is a trumpet signal that pervades the entire movement and later appears in the vocal parts as well. Here it is combined with words that express the signal's hitherto hidden message: 'Die Rechte des Herm behält den Sieg.' ('the right hand of the Lord will be victorious') The lively vocal writing conjures up the atmosphere of a victory song so tellingly that one can hardly believe how the music originated. Bach's introductory chorus is in fact a parody, an arrangement of a piece that origin ally had a very different character: the finale of his birthday tribute to Duke Christian of Sachsen-Weißenfels, the so-called 'Hunt Cantata' (BWV 208, composed in 1713). The movement begins with the words: 'Ihr lieblichste Blicke, ihr freudige Stunden / euch bleibe das Glücke auf ewig verbunden!' ('Ye fairest glances, ye joyful hours / Happiness will always remain associated with you!'); both textually and musically it is entirely attuned to the charms of court life. The reworking to suit the different emotional climate of the new text is a masterstroke in itself. Bach lends the movement splendour by replacing the original pair of horns by three trumpets and timpani, transposing the whole piece from F major to D major and expanding it on every level. Recourse to the birthday music had not, however, been planned from the outset, as is proved by a page of music, preserved by chance, that contains the first draft of the beginning of a wholly different setting of the text. Only while working on the piece, apparently, did it occur to Bach that the psalm text was excellently suited for combination with the finale of the 'Hunt Cantata' of 1713.

Heroic pathos and grandiose sublimity characterize the bass aria – wholly in accordance with the text, which closely resembles the Bible words. The wildly agitated *basso ostinato* can doubtless be understood as an image of the coiled up 'great dragon, that old serpent'. With its mellifluous beauty and beguiling charm, the soprano aria provides the greatest imaginable contrast. From a musical point of view, it is a minuet with the then fashionable polonaise accents. It is possible that this movement also harks back to an earlier composition – something that can be said with greater certainty of the duet 'Seid wachsam, ihr heiligen Wächter' ('Be alert, ye holy guardians') with its idiosyncratic, strikingly triad-influenced bassoon solo. The movement's musical originality is beyond question;

perhaps Bach was mindful of the fact that at Michaelmas Leipzig, with its important trade fairs, would be full of visitors from far-away places. For the same reason, he may also have been tempted to show off a little with surprising touches – such as the unexpected trumpet and timpani flourish that concludes the chorale verse.

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Production Notes (BWV 149)

The main materials for this cantata are the full score and parts in the hand of Christian Friedrich Penzel, who was one of J. S. Bach's last pupils. The work does not exist in the composer's own hand. In addition to a part marked 'Continuo' there are also three extant parts for *Basso Ripieno*, *Violono grosso* and *Bassono Ripieno*. Therefore, in the second movement in particular, bearing in mind the contents of the text sung, key board instruments in the form of organ and harpsichord are complemented by cello, bassoon and in some sections by violone.

Masaaki Suzuki 2011 (Vol. 50)

Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145

(I live, my heart, for your delight)

Kantate zum 3. Ostertag (19. April 1729)
Text: Christian Friedrich Henrici (Picander) 1728; [5] Nikolaus Herman 1560
Tromba, Flauto traverso, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Duetto (Tenore, Soprano). Ich lebe, mein Herze, zu deinem Ergötzen …
2. Recitativo (Tenore). Nun fordre, Moses, wie du willt …
3. Aria (Basso). Merke, mein Herze, beständig nur dies …
4. Recitativo (Soprano). Mein Jesus lebt …
5. Choral. Drum wir auch billig fröhlich sein …

To judge from the printed edition of Picander's text, this cantata must have been performed on the third Easter day (19th April) in 1729 at the main church service in Leipzig. Neither Bach's score nor the parts used at the first performance have survived; the cantata has come down to us only through a copy made in the nineteenth century, which contains a revised version intended for the first Easter day. In this version, Bach's original is prefaced by two further movements: a four-part chorale verse beginning 'Auf, mein Herz' ('Up, my heart') and a duet followed by a chorale based on Romans 10:9: 'So du mit deinem Munde bekennest Jesum' ('That if thou shalt confess with thy mouth the Lord Jesus). The second of these additional movements comes from an Easter cantata by Georg Philipp Telemann, whilst the introductory chorale movement is by Carl Philipp Emanuel Bach, who was presumably responsible for making the extended version of the cantata during his period as director of music in Hamburg (after 1768).

The gospel passage for Easter Tuesday, Luke 24: 36–47, describes the first appearance of the resurrected Jesus amongst the disciples, who thereby gain the certain knowledge that Jesus is indeed alive. This is Picander's point of reference: the Christian's certainty that Jesus is alive is the determining motif of the cantata, right from the first words of the introductory duet. This duet is in the tradition of classical dialogues between the faithful Soul and Jesus, in which the role of the Soul is (as usual) given to the soprano, but, in a break with convention, the words of Jesus are taken not by a bass but by a tenor. This peculiarity – together with the chamber-music-like structure of the movement – lend credibility to the suggestion that Bach may here have reused an earlier composition, possibly a congratulatory cantata from his Köthen period. It is generally believed that the second aria, too –

'Merke, mein Herze, beständig nur dies' ('Mark, my heart, constantly only this') – is a parody. Its minuet-like character and very bold, simple diction suggest a secular original; perhaps it came from the same source as the opening duet. With the simple concluding chorale, however, Bach's cantata returns to the spiritual sphere in stylistic terms as well: it is a strophe from the well-known Easter hymn *Erschienen ist der herr lich Tag* (*Appeared is the splendid day*) by Nikolaus Herman (1560).

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Production Notes (BWV 145)

All the materials connected with the first performance of this work, including the full score as well as the parts, have been lost, and the work has been handed down in the form of a manuscript dating from the early 19th century. At the top of this manuscript is a four-part chorale and a movement based on a Telemann cantata. These do not form part of the work proper and are therefore not included here.

Masaaki Suzuki 2011 (Vol. 50)

Ich liebe den Höchsten von ganzem Gemüte, BWV 174

(I Love the Highest With All My Heart)

Kantate zum 2. Pfingstfesttag (6. Juni 1729)
Text: Christian Friedrich Henrici (Picander) 1728; [5] Martin Schalling 1569
Corno da caccia I, II, Oboe I, II, Taille, Violino ripieno I, II, Viola ripiena, Violino concertato I, II, III, Viola concertata I, II, III, Violoncello concertato I, II, III, Soprano, Alto, Tenore, Basso, Bassono, Violone, Organo, Continuo

1. Sinfonia
2. Aria (Alto). Ich liebe den Höchsten von ganzem Gemüte ...
3. Recitativo (Tenore). O Liebe, welcher keine gleich! ...
4. Aria (Basso). Greifet zu ...
5. Choral. Herzlich lieb hab ich dich, o Herr ...

This cantata, performed at the Leipzig church service on Whit Monday 1729 (which that year fell on 6th June), must have surprised its listeners with the unusual sonic richness and length of the opening instrumental movement – which, so to speak, takes the place of an introductory chorus. Hardly anyone in the audience will have realized that Bach here had recourse to an earlier composition – the first movement of a piece that had probably been composed while he was in Weimar and which we know today as the *Third Brandenburg Concerto*. For its new context, he added significantly to the instrumental forces required. To the original ensemble (which was already quite large, with three violins, three violas, three cellos and *basso continuo*) he added three horns and a three-part *tutti* section for two violins, viola and three oboes. No fewer than twenty musicians were thus required to perform the movement. The large forces reflect a new situation: Bach had recently assumed the direction of a student Collegium musicum, and had thereby gained access to a number of skilled instrumentalists for his church music as well.

Picander's text takes the beginning of the gospel passage for that day – 'Also hat Gott die Welt geliebt' ('For God so loved the world'; John 3:16–21) – as a kind of motto: it is about the love of God for man kind and the love of the Christians for God. The first aria tells of this mutual love; here Bach combines the alto voice with two oboes moving in close imitation, also assigning them extended *ritornello* passages. With the addition of the *basso continuo*, the result is a quartet movement that clothes the text in gently rocking *siciliano* melodies, expressing spiritual tranquillity and compassion. By contrast the bass aria, with its incitement to grasp the salvation that faith brings, is characterized by dramatic touches and rhetorical emphasis. The vocal part's lively declamation is powerfully supported

by the agile unison of the violins and violas, whose 'knocking' motif of repeated notes in sistently underlines the urgency of the text. In the form of a tender prayer, the final chorale – by Martin Schalling (1569) – once more affirms the profession of love for God.

Klaus Hofmann 2011 (Vol. 50)

Production Notes (BWV 174)

A few remarks are in order concerning the unusual combination of stringed instruments used in this cantata. The first movement is to all extents and purposes the same music as the first movement of the *Brandenburg Concerto No. 3*, requiring an ensemble consisting of three violins, three violas and three cellos in the *concertato* role. The other instruments in the orchestra are two horns, two oboes, two violins and one viola as *ripieno*, with the addition of bassoon and violone for the continuo part. The problem from the second movement onwards, with what appears to be standard aria and recitative sections, is that according to the extant parts three cellos seem to be retained in the continuo. In the second movement in particular, three cellos and organ would most likely not balance well with the two *obbligato* oboes, however. We have therefore assumed that the part marked 'continuo' was intended for bassoon and violone and a keyboard instrument other than the organ (i.e. harpsichord), and have also reduced the number of cellos according to the instrumentation in each movement.

Masaaki Suzuki 2011 (Vol. 50)

Ich geh und suche mit Verlangen, BWV 49

I go and seek you longingly

Kantate zum 20. Sonntag nach Trinitatis (3. November 1726)
Text: anon; [6] Philipp Nicolai 1599
Oboe d'amore, Violino I, II, Viola, Violoncello piccolo, Soprano, Basso, Organo obbligato, Continuo

1. Sinfonia
2. Aria (Basso). Ich geh und suche mit Verlangen …
3. Recitativo (Soprano, Basso). Mein Mahl ist zubereit' …
4. Aria (Soprano). Ich bin herrlich, ich bin schön …
5. Recitativo (Soprano, Basso). Mein Glaube hat mich selbst so angezogen…
6. Duetto [e Choral] (Soprano, Basso). Dich hab ich je und je geliebet …

Bach's cantata for the twentieth Sunday after Trinity 1726 – 3rd November – includes the word 'Dialogus' in its title, and thus places itself within a long tradition. Each of the two voices plays a role: the bass represents Jesus, the soprano is the faithful Soul. The relationship between these roles is characterized by mediaeval bridal mysticism: Jesus and the Soul meet as bridegroom and bride; this imagery comes from the Song of Solomon. Dialogue texts of this kind are, in a sense, religious love poetry. The unknown librettist took his cue from the gospel passage for that Sunday., Matthew 22:1–14, containing the parable of the royal marriage feast. Admittedly the cantata does not try to interpret this parable, but in a sense takes just its keyword for the enactment of the bridal dialogue – which in its turn can be understood as a sort of sermon: Jesus seeks out the faithful Soul, loves it, draws it close, with the aim of becoming united with it.

Bach has clothed his music in the 'wedding garments' of exquisite scoring. The strings and continuo are joined not only by an organ – to which Bach assigns a brilliant, soloistic role – but also by an *oboe d'amore* ('oboe of love') and, briefly, a *violoncello piccolo*. The work opens with a splendid *concertante* movement for organ and orchestra, arranged from an older concerto – possibly for oboe – by Bach himself, a work that is now lost but has survived in a later revision as a harpsichord concerto (BWV 1053).

In the first aria, the vocal line and organ part, each with its own thematic material, almost stand in mutual opposition – an image of distance and of seeking. The following duet then depicts, in a most beautiful manner and with a subtle reminiscence of the preceding aria, the coming together of the bride and bridegroom. In the soprano aria 'Ich bin herrlich, ich bin schön' ('I am glorious, I am beautiful') it is as if the bride is looking at herself in the mirror, and sees herself dressed with insurpassable beauty in 'Seines Heils Gerechtigkeit' ('The justice of His salvation'). This is also exquisitely accompanied by the sound of the *oboe d'amore* and *violoncello piccolo*, in a movement full of contrapuntal artfulness which includes multiple *stretti* based on the opening of the main theme. The final movement is something that in this period only Johann Sebastian Bach was capable of writing – admittedly encouraged by an excellent text which, in a flash of genius, integrates the final strophe of the well-known hymn *Wie schön leuchtet der Morgenstern* (*How lovely shines the morning star* by Philipp Nicolai, 1599) into the dialogue process, combining it with newly written poetry. The finale of Bach's cantata is everything at once: final duet, final chorale and organ concerto movement. With its lively figuration, the organ expresses wordlessly what the soprano – as a *cantus firmus* – can say only in words, not in music: 'Wie bin ich doch so herzlich froh!' ('How sincerely happy I am!')

Klaus Hofmann 2011 (Vol. 50)

Vol. 51 – Leipzig 1727–32

The cantatas on this disc bring us to a subsidiary field in Bach's activities as a composer during his Leipzig years: the broad spectrum of occasional and commissioned works. In Bach's time – far more than today – the special occasions in people's public and private lives were celebrated with specially written poetry and music. Moreover, as all aspects of public and private life had a spiritual as well as a worldly dimension, such highlights were also marked by suitably elaborate church services. The organizer of such events had the task of commissioning the poet, composer and performers. For Bach, such commissions were a welcome supplement to his income as Cantor. In Leipzig, the regular occasions for which such works were required included the annual church service for the council elections; for each of these occasions, the city asked Bach to produce a festive cantata. In addition there were commissions for noble and bourgeois birthdays, marriages, funerals and other events, as well as a few projects for academic ceremonies connected with Leipzig University.

Bach approached such commissions with undiminished artistic care. His occasional pieces are in no way inferior in quality to the sacred music he wrote as part of his 'day job'. From time to time, however, he made life easier for himself by reusing music that he had composed earlier, if necessary providing it with a new text and adapting it to its new purpose. His resolve in this respect may have been strengthened by the knowledge that the works in question had been planned for just a single performance – and, as some of the movements were highly effective, Bach may have regretted that they would not be heard again. There was, however, some possibility of reusing material for later events with similar musical demands and expectations.

Bach's sacred occasional pieces are independent works and did not form part of his cantata cycles for the Sundays and feast days of the church year. Probably owing to their associations with specific events, they have been affected more than the works belonging to the cantata years by the loss of original materials after Bach's death. Their special status may also explain why many questions regarding these works remain unanswered – concerning for example their purpose and *raison d'être*, whether they are parodies, and other contextual issues: the time and place of their composition and thus their position within Bach's life and work. This applies to the four cantatas on this disc as well.

Klaus Hofmann 2012 (Vol. 51)

Dem Gerechten muss das Licht immer wieder aufgehen, BWV 195
(Light is sown for the righteous)

Kantate zur Trauung (1748/49, Frühfassung c. 1742, gleichnamige Trauungskantate c. 1727–32)
Text: anon.; [1] Psalm 97, 11–12; [6] Paul Gerhard 1647
Tromba I, II auch Corno I, II, Tromba III, Timpani, Flauto traverso I, II, Oboe I, II auch Oboe d'amore I, II, Violino I, II, Viola, Soprano, Soprano in Ripieno, Alto, Alto in Ripieno, Tenore, Tenore in Ripieno, Basso, Basso in Ripieno, Violoncello, Violone, Continuo

1. [Chorus]. Dem Gerechten muss das Licht immer wieder aufgehen …
2. Recitativo (Basso). Dem Freudenlicht gerechter Frommen …
3. Aria (Basso). Rühmet Gottes Güt und Treu …
4. Recitativo (Soprano). Wohlan, so knüpfet denn ein Band …
5. Chorus. Wir kommen, deine Heiligkeit…
Post Copulationem · After the Wedding
6. Choral. Nun danket all und bringet Ehr …

The original score of this cantata comes from the final years of Bach's life, and was apparently prepared for a performance in 1748 or 1749. The work was written for a wedding. The text, by an unknown author, takes the listener right into the midst of the wedding ceremony with the words: 'Des Priesters Hand / wird jetzt den Segen / auf euren Ehestand, / auf eure Scheitel legen' ('The priest's hand / Will now place the blessing / For your marriage / Upon your heads').

We do not know at whose wedding the cantata was performed. The unusually lavish scoring, however, suggests that the couple was prominent and wealthy. The large orchestra of trumpets and timpani, flutes, oboes, strings and continuo is combined with four vocal soloists and a four-part ripieno choir that reinforces the soloists in tutti passages.

The cantata itself has a long and somewhat obscure history. A manuscript from the period 1747–48 shows that in an earlier version of the work, from around 1742, there was a second part comprising four movements in place of the final chorale. Only the first and fifth movements of the cantata recorded here come from this version, however, and it would seem that these had also been part of another wedding cantata, with the same name, from roughly 1727–32, of which only the cover page has survived.

The large-scale opening chorus with two fugues, on verses 11–12 of Psalm 97, allows us to state with some certainty that the cantata's history began even earlier. The first part of the movement seems to be a parody: the fugue theme on the words 'Dem Ge rechten muss das Licht immer wieder aufgehen' ('Light is sown for the righteous') declaims the text in an unusually clumsy manner, and the mighty choral interjections on the words 'dem Gerechten' (and their instrumental counterparts from the orchestra) bring one aspect of the text's message all too much to the fore. Might these originally have been shouts of 'Vivat' in a work paying tribute to someone? Bach seems not to have been disturbed by such traces of the work's prehistory, and in fact they do not disrupt the stirring, festive character of this splendid wedding music.

The bass aria (third movement) is surprisingly modern in style with its syncopations and its rhythmic and melodic finesse – by means of which Bach was following the Italianate style of the operas by the Dresden *Hofkapellmeister* Johann Adolf Hasse (1699–1783). The following soprano recitative with its woodwind accompaniment (in which the two flutes, in constant imitation, depict the 'Liebes band' ['bond of love']) is a particularly effective showpiece.

With its especially lively choral writing and with horns instead of trumpets, the final chorale (intended for performance after the wedding) may well have originated in a different context. The text by Paul Gerhardt (1607–76) concludes Bach's cantata with an incitement to give praise and thanks.

Klaus Hofmann 2012 (Vol. 51)

Production Notes (BWV 195)

The main extant materials of this cantata are the twenty-three original parts and the full score, which is partly in the composer's own hand. There may have been an earlier version of the work, although there is no evidence for this.

In the third movement, the flauto traverso doubles the violin, but a peculiar feature is that the part includes many notes that go below the range of the instrument. With regard to the oboe part in the same movement, which doubles the violin part in all the interludes and postludes, it seems likely that the rests appearing in bars 6–13 have been entered by mistake.

Masaaki Suzuki 2012 (Vol. 51)

Nun danket alle Gott, BWV 192

(Now Thank We All Our God)

Kantate, Bestimmung unbekannt (1730–31?)
Text: Martin Rinckart 1636
Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Nun danket alle Gott ...
2. [Duetto] (Soprano, Basso). Der ewig reiche Gott ...
3. [Chorus]. Lob, Ehr und Preis sei Gott...

Most of Bach's original set of parts has survived for this cantata, using three strophes from the hymn *Nun danket alle Gott* (*Now Thank We All Our God*) by Martin Rinckart (1586–1649) – a hymn that is often sung even today – although the tenor part and the original cover have been lost. Fortunately the tenor part can be reconstructed with sufficient trust worthiness. The loss of the cover page probably deprives us of one important piece of information: a reference to the occasion for which the cantata was intended. The hymn (alluding to Sirach 50:24–26) is about praise and thanks for God's care and, in conjunction with the relaxed, even cheerful tone of Bach's music, indicates that the event was a happy one. To judge from the paper used and the copyists involved, the cantata was probably written in 1730 or early 1731.

In structure, the first movement corresponds to that of the opening choruses usually found in Bach's choral cantata year (1724–25): the hymn melody appears in the soprano, presented one line at a time, as a *cantus firmus* in long note values, combined with lively imitatory writing for the lower voices and embedded in a thematically independent orchestral texture. One peculiarity here, however, is that the choral part begins with an exclamation of 'Nun danket alle Gott', for all four parts (including sopranos) but independent of the *cantus firmus*. This exclamation recurs at the beginning of the third line to the words 'der große Dinge tut' ('who wondrous things has done'), and then once more at the end of the movement, with the original words but musically altered. Moreover, the piece acquires a special charm from the lively writing for the orchestra; the use of flutes and oboes in the inter ludes is often reminiscent of chamber music.

In the second movement Bach avoids the chorale melody except for a slight reference to it at the beginning of the vocal part. A gracefully striding ritornello, at first almost hesitant, develops into an

imitatory duet in which the word 'fröhlich' ('joyful') is emphasized by coloraturas, although more detailed illustration of the text is lacking.

The final chorale follows the pattern of the chorale cantata year, but in a more compact form. Here, too, the choral strophe is presented line by line, and is led by the sopranos; but on this occasion the lower voices appear simultaneously with the sections of the *cantus firmus*, rather than between them and independently. This spirited movement in 12/8-time embodies dance music, a gigue – a form that in instrumental music traditionally ended the suite and often fulfilled the same function in sonatas and concertos too.

Klaus Hofmann 2012 (Vol. 51)

Production Notes (BWV 192)

The only surviving materials of this cantata are the original parts held in the collection of the State Library in Berlin. The autograph score has been lost, as has the tenor part, although it can be reconstructed on the basis of the melodic movement in doubling instruments and other parts.

Masaaki Suzuki 2012 (Vol. 51)

Ich lasse dich nicht, du segnest mich denn, BWV 157

(I will not let thee go, except thou bless me)

Kantate für eine Trauerfeier (6. Februar 1727) bzw. zum Fest Mariae Reinigung
Text: Christian Friedrich Henrici (Picander) 1727; [1] Mose 32, 27; [5] Christian Keymann 1658
Flauto traverso, Oboe d'amore, Viola d'amore (o Violino), Soprano, Alto, Tenore, Basso, Continuo

1. Duetto (Tenore, Basso). Ich lasse dich nicht, du segnest mich denn!
2. Aria (Tenore). Ich halte meinen Jesum feste…
3. Recitativo (Tenore). Mein lieber Jesu du …
4. Aria [e Recitativo e Arioso] (Basso). Ja, ja, ich halte Jesum feste …
5. Choral. Meinen Jesum lass ich nicht…

This cantata has long posed problems for Bach scholars. The principal sources come from after Bach's death: a score from c. 1755 and a set of parts from the 1760s, both in the hand of Christian Friedrich Penzel (1737–1801), one-time cantor at St Thomas's Church and subsequently in Merseburg. The stated purpose was for Candlemas (2nd February). The two sources differ markedly, and represent two stages of a later arrangement of Bach's original. The aim of the arrangement was evidently to find the work a regular place in the church year.

On the circuitous route via printed sources to the text of the work it has, however, been possible to deter mine the circumstances surrounding its origins. The cantata was commissioned as part of a memorial service to the Saxon chamberlain Johann Christoph von Ponickau (1652 –1726), which took place in Pomßen near Leipzig on 6th February 1727. At that time the work also included a second part that had unfortunately been lost. The text of the first part, i.e. of the present cantata, is by Bach's Leipzig 'poet in residence', Christian Friedrich Henrici, alias Picander (1700–1764). The second part consisted of a cantata that Bach had written in Weimar, probably in 1714, that started with the words 'Liebster Gott, vergisst du mich' ('Dearest God, will you forget me?') – based on a text by the Darmstadt court poet Georg Christian Lehms (1684–1717) that had been slightly adapted to suit the new occasion.

A critical analysis of the style of the surviving music allows us to recognize and reverse the majority of the later revisions. The way back to Bach's original ultimately leads us to a composition of

a scale more reminiscent of chamber music, for four voices and an exquisite combination of solo instruments: transverse flute, oboe d'amore and violin or viola d'amore.

The text and music speak for themselves. The starting point is the Bible quotation 'Ich lasse dich nicht, du segnest mich denn' ('I will not let thee go, except thou bless me', Genesis 32: 26), which in its Old Testament context is spoken by Jacob wrestling with the angel, but is interpreted here as the Christian addressing Jesus. The idea of holding on faithfully to Jesus – and of confidence in eternal life (fourth movement) – dominate the work all the way to the final chorale.

Klaus Hofmann 2012 (Vol. 51)

Production Notes (BWV 157)

There are no extant original materials in connection with this cantata, all that remains being a full score and set of parts copied by Christian Friedrich Penzel. Dr Klaus Hofmann is of the opinion that these materials are not direct copies of the original work, and instead reflect Penzel's own arrangement [Klaus Hof mann, 'Bachs Kantate "Ich lasse dich nicht, du segnest mich denn" BWV 157, Überlegungen zu Ent stehung, Bestimmung und originaler Werkgestalt', in *Bach-Jahrbuch* 1982]. In Hofmann's hypothetical reconstruction of the work [Klaus Hofmann, ed., *Johann Sebastian Bach, BWV 157, Ich lasse dich nicht, du segnest mich denn (Rekonstruktion der Original fassung)*, Hänssler-Verlag, Neuhausen-Stuttgart, 1984] the flauto traverso and the oboe d'amore are allocated to the first and second voices in the third movement (recitative), and he does away with the poorly-made violetta part that would appear to have been a later addition. Given that this cantata was composed for a funeral and has a meditative, chamber music-like tone, Hofmann further considers the viola d'amore to be more appropriate than the violin for the high string part, a suggestion which the present per formance follows.

Masaaki Suzuki 2012 (Vol. 51)

Herr Gott, Beherrscher aller Dinge, BWV 120a

(Lord God, ruler of all things)

Kantate zur Trauung (c. 1729)
Text: anon.; [5] Martin Luther 1528/29; [8] Joachim Neander 1680
Tromba I, II, III, Timpani, Oboe d'amore I, II auch Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo, Organo

Prima Parte · Part One
1. [Chorus]. Herr Gott, Beherrscher aller Dinge…
2. Recitativo [e Chorus] (Basso, Tenore). Wie wunderbar, o Gott …
3. Aria (Soprano). Leit, o Gott, durch deine Liebe …
Secunda Parte (Post Copulationem) · Part Two (After the Wedding)
4. Sinfonia
5. Recitativo [e Chorus] (Tenore). Herr Zebaoth …
6. Aria (Duetto) (Alto, Tenore). Herr, fange an und sprich den Segen …
7. Recitativo (Basso). Der Herr, Herr unser Gott, sei so mit euch…
8. Choral. Lobe den Herren, der deinen Stand sichtbar gesegnet…

Bach's original score has survived only in fragmentary form; of the original parts, only the vocal parts, a viola part and three continuo parts have survived. These sources allow us to date the work with some certainty to 1729. Despite its fragmentary state, the cantata may be reconstructed and performed in its entirety, primarily because five of its eight movements appear elsewhere in Bach's cantata output as well.

The recitatives – movements 2, 5 and 7 – have survived only in the present cantata. The first, third and sixth movements were reused by Bach (with a different text) in 1730 in the cantata *Gott, man lobet dich in der Stille* (*God, we praise thee now in the stillness*), BWV 120b, although only the text of that work has survived, and again much later, in 1742, in a council election cantata with the same opening words, BWV 120. In the election cantata, however, the sixth movement appears not as a duet but as a largely new composition for solo alto. The first movement, substantially modified, recurred again some years later as 'Et expecto resurrectionem' in the Credo of the B minor Mass, BWV 232, and the soprano solo third movement is also known as the slow movement of the Sonata for violin and harpsichord, BWV 1019a. The Sinfonia (fourth movement) can be traced back to the Preludio from the E major Partita for violin solo, BWV 1006, and was used again in an arrangement for organ and orchestra in the election cantata from 1731 *Wir danken dir, Gott* (*We thank you, God*) BWV 29. The concluding chorale comes from the cantata *Lobe den Herren, den mäch tigen König der Ehren* (*Praise the Lord, the mighty king of honour*), BWV 137, composed in 1725.

The cantata *Herr Gott, Beherrscher aller Dinge* was intended for a wedding. This immediately becomes apparent from the text, and from the remark that the second part of the work was to be performed 'post copulationem' – i.e. after the church wedding service. Bach's handwriting and all sorts of errors from the copyists show that the piece was prepared for performance in great haste. In the work itself, however, this is impossible to discern. The identity of the couple fortunate enough to begin their married life with such a splendid and also touching piece of music is unknown. The beginning of the text of the duet, 'Herr, fange an, und gib den Segen / auf dieses deines Dieners Haus' ('Lord, begin and pronounce your blessing / On this, your servant's house') does, however, indicate the bridegroom's profession: he was a 'servant of God', in other words a priest.

Klaus Hofmann 2012 (Vol. 51)

Production Notes (BWV 120a)

The only surviving materials of this cantata are a section of the autograph score and some of the original parts. As Klaus Hofmann relates in his liner notes to this disc, a reconstruction of the cantata can nonetheless be performed in its entirety, as five of its eight movements appear elsewhere in Bach's cantata output, primarily in the cantata BWV 120 (included on BIS-SACD-1881).

Masaaki Suzuki 2012 (Vol. 51)

Vol. 52 – Leipzig 1730s–40s (I)

Wachet auf, ruft uns die Stimme, BWV 140

(Wake up, the voice calls to us)

Kantate zum 27. Sonntag nach Trinitatis (25. November 1731)
Text: anon; [1, 4, 7] Philipp Nicolai 1599
Corno, Oboe I, II, Taille, Violino piccolo, Violino I, II, Viola, Soprano, Alto Tenore, Basso, Bassono, Continuo, Organo

1. Chorale. Wachet auf, ruft uns die Stimme…
2. Recitativo (Tenore). Er kommt, er kommt …
3. Aria Duetto (Soprano, Basso). Wenn kömmst du, mein Heil?…
4. Chorale (Tenore). Zion hört die Wächter singen…
5. Recitativo (Basso). So geh herein zu mir …
6. Aria Duetto (Soprano, Basso). Mein Freund ist mein…
7. Choral. Gloria sei dir gesungen …

The 27th Sunday after Trinity, for which this cantata was written, is the last Sunday of the church year. Such a Sunday only occurs, however, if Easter falls before 27th March. During Bach's Leipzig period this happened just twice: in 1731 and 1742. This cantata was composed for the earlier of these two occasions, and was performed in the principal Leipzig church, St Nicolai, on 25th November 1731.

The course of the church service on the last Sunday of the church year is conditioned by thoughts of the Last Days. The epistle for this day – 1 Thessalonians 5:1–11, is about preparation for the Last Judgement, but the service centres around the Gospel, Matthew 25:1–13, with the parable of the ten virgins and Jesus' reminder to his disciples that they should await the hour of his return attentively and judiciously.

This popular parable, often depicted in the visual arts too, concerns a wedding and ten virgins, five foolish and five wise, who take their lamps, and go to meet the bridegroom. The foolish ones take their lamps but no oil – a mistake the wise ones do not make. The bridegroom keeps them waiting; they all grow tired and fall asleep. Around midnight there is a shout: 'Behold, the bridegroom cometh' – whereupon the foolish virgins see that their lamps have burned out and they have no oil to replenish them. They ask the wise virgins to share their oil, but they refuse. The foolish virgins thus set off to buy more oil, but miss the arrival of the bridegroom. Only the five wise virgins receive him and are invited to the wedding feast; for the five foolish ones the door – i.e. the Kingdom of Heaven – remains shut.

The parable is the subject of the chorale *Wachet auf, ruft uns die Stimme* (*Wake up, the voice calls to us* [*Sleepers Wake*]), with text and music written in 1599 by the Lutheran theologian Philipp Nicolai (1556–1608). This hymn forms the basis of Bach's cantata. A contributory factor in Bach's decision to use it was apparently his desire to add one more piece to the chorale cantata year, which in 1725 had remained unfinished. Evidently Bach had access to a competent poet, who expanded the three-strophe hymn by adding recitative and aria texts, thereby turning it into a cantata libretto. He makes numerous allusions to and quotations from the Song of Solomon, and follows the traditional reinterpretation of the Old Testament love poetry as a matrimonial relationship between Jesus and the faithful Soul.

The text must have fascinated and inspired Bach: it gave rise to one of his most beautiful, most mature and, at the same time, most popular sacred cantatas. As in most choruses of this kind, here too the opening chorus has its *cantus firmus* in the soprano, sung line by line above the orchestra and supported by freely poly phonic writing for the lower voices that uses independent thematic material. These lower vocal parts feature extremely lively declamation, for instance at the calls of 'wach auf!' ('wake up!') or 'wo, wo?' ('where, where?'). Meanwhile the orchestral writing is based on its own thematic material, with two types of motif that are particularly striking: repeated chords in a dotted rhythm, and a rapidly ascending scale figure with syncopated accent shifts. The strings and winds continually play these motifs to each other, like a dialogue, varying and continuing them, and thereby ac companying the choir in this motivically dense music.

In the following recitative, the role of narrator passes from the choir to the solo tenor who, with his invocation of the 'Töchter Zions' ('daughters of Zion'), in fact takes an active part in the proceedings. Later, in the second chorale strophe (fourth movement), he will once again take up his role as narrator. Either side of that strophe we find two of the most beautiful love duets in the history of music – not between couples united in earthly love but rather with Jesus as the bridegroom and the faithful Soul as the bride. As if to emphasize that these are no ordinary love duets, Bach has assigned a demanding *concertante* instrumental part to each of the duets, one for *violino piccolo* (a violin tuned a minor third higher than usual) and one for oboe, so it becomes clear to the listener that the dialogue is

taking place in an artificial, so to speak virtual realm and is not the direct depiction of a real-life situation.

The final chorale combines praise of God with a vision of the blessed happiness that awaits the faithful in the heavenly Jerusalem. Bach's chorale, which has become well-known, is of matchless sublimity.

Klaus Hofmann 2012 (Vol. 52)

Der Herr ist mein getreuer Hirt, BWV 112
(The Lord is my Faithful Shepherd)

Kantate zum Sonntag Misericordias Domini (8. April 1731)
Text: Wolfgang Meuslin nach Psalm 23
Corno I, II, Oboe d'amore I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Der Herr ist mein getreuer Hirt…
2. Aria (Alto). Zum reinen Wasser er mich weist …
3. Recitativo (Basso). Und ob ich wandert im finstern Tal…
4. [Duetto] (Soprano, Tenore). Du bereitest für mir einen Tisch…
5. Choral. Gutes und die Barmherzigkeit …

Misericordia Sunday ('the mercy of the Lord'), for which Bach's cantata was composed, is the second Sunday after Easter. The day is traditionally associated with an allegorical image: of Jesus as the good shepherd. That is the subject of the Gospel passage for the day in question (John 10:12–16); the Epistle alludes to it too (1 Peter 2:21–25), and so does the beginning of Psalm 23: 'The Lord is my shepherd; I shall not want'. Bach's cantata follows suit: its text is an adaptation of Psalm 23 in the form of a five-verse hymn from around 1530 that is still sung in the Evangelical church today.

Bach's cantata was composed for the main Leipzig church service in St Nicolai's Church on 8th April 1731. The text chosen by Bach points back to the choral cantata year that he had left unfinished – apparently for extra-musical reasons – in the spring of 1725: this work is a supplement to that cycle of cantatas. Unlike in the chorale cantatas from 1724–25, in which the inner strophes of hymns are transformed into recitative and aria texts, this cantata uses the hymn text unaltered. The melody is a tune by Nikolaus Decius (1523) that today remains associated with the Gloria hymn *Allein Gott in der Höh sei Ehr* (*To God Alone on High be Glory*).

The Leipzig congregation probably expected pastoral colours corresponding to the 'shepherd' theme of the Sunday in question, and must have been very surprised by the fanfare from the two horns with which Bach precedes his opening chorus. Only after the first horn has presented the first melodic germ cell in slightly decorated form does the full orchestra enter. The unexpected choice of brass instruments may have a specific explanation: the appearance of the autograph score suggests that Bach did not compose this movement from scratch in 1731, but instead took it from an earlier work: thus, possibly, this instrumentation, with horns, might have resulted from the requirements of another text – something like the abovementioned 'Allein Gott in der Höh sei Ehr'.

The orchestral writing in the opening chorus is thematically independent; in terms of sonority, it is characterized by the dominance of the first horn and the agile first violin part. As with most introductory choruses in the chorale cantatas, the hymn tune is in the soprano and is presented line-by-line, integrated into the orchestral writing. The alto, tenor and bass combine to form an imitatory web of voices, their thematic material wholly formed from the rising melodic line heard at the start of the hymn.

In the alto aria 'Zum reinen Wasser er mich weist' ('He shows me the way to pure water') we do at last find hints of pastoral elements, with the obbligato oboe d'amore and the rocking 6/8-metre. The sweeping oboe coloraturas are evidently inspired by the idea of flowing spring water.

In the following bass recitative, Bach flexibly depicts walking 'im finstern Tal' ('in the dark valley') by means of the deep, descending *basso ostinato*. With exquisite dissonances and string accompaniment he gives musical expression to the emotive words 'Verfolgung, Leiden, Trübsal' ('persecution, suffering, distress').

The soprano and tenor duet – concerning an unflinching heart and all kinds of joy – exudes happiness and relaxation. All through, also in the vocal parts, we hear the jaunty syncopated theme with which the first violin begins the movement, an idea that one would have expected to find in a secular rather than a sacred cantata. With its simple but harmonically rich writing, however, the final strophe takes us back to the measured earnestness of the church service.

Klaus Hofmann 2012 (Vol. 52)

Wir danken dir, Gott, wir danken dir, BWV 29
(Unto thee, O God, do we give thanks)

Kantate zum Ratswechsel, Leipzig 1731 (27. August)
Text: anon; [2] Psalm 75,2; [8] Johann Gramann 1548
Tromba I, II, III, Timpani, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Organo obbligato, Continuo

1. Sinfonia
2. Chorus. Wir danken dir, Gott, wir danken dir …
3. Aria (Tenore). Halleluja, Stärk und Macht …
4. Recitativo (Basso). Gott Lob! es geht uns wohl! …
5. Aria (Soprano). Gedenk an uns mit deiner Liebe …
6. Recitativo [e Chorus] (Alto). Vergiss es ferner nicht, mit deiner Hand …
7. Arioso (Alto). Halleluja, Stärk und Macht …
8. Choral. Sei Lob und Preis mit Ehren …

This cantata from 1731 owes its existence to the custom, then current in Leipzig as in many other cities, of celebrating the annual so-called council election with a festive church service. This 'council election' was no election in the modern democratic sense of the word: council members were appointed for life, and the council itself consisted of numerous smaller groups that succeeded each other in conducting the business of government. In Leipzig, the ceremonial transfer of office always took place on the Monday after St Bartholemew's day (24th August). The service took place at St Nicolai's Church.

During his Leipzig period Bach must have provided celebratory music for this service on 27 occasions. Even if sometimes – after an appropriate time had elapsed – he permitted himself some repetition from his earlier election cantatas (the present work served as source material in 1739 and 1749, for instance), a considerable number of these works must have been lost. Today, in full or in part, we have just five election cantatas (the others are BWV 69, 119, 120 and 193); for three others we possess only the texts (BWV Anh. I 3, 4 and 193). The losses are particularly regrettable, as the surviving cantatas show that Bach was especially keen to show the great splendour of his artistry in these works: after all, at the election service he had the entire council in his audience, and presumably the civil servants too – and prob ably also representatives of the Prince Elector's regional administration. It was an opportunity for Bach to show how sacred music was flourishing under his

direction and to present himself as a composer, and it would seem that in these works – having made a realis tic appraisal of his distinguished listeners – the com poser sometimes focused on striking effects and also made judicious use of material from already existing compositions.

Both of these comments apply to the brilliant organ concerto movement that opens this cantata from 1731. The solo organ, with its virtuoso motoric writing and varied orchestral accompaniment – the orchestra is of festive proportions with three trumpets, timpani, two oboes, strings and continuo – cannot have left any listener of the period unimpressed. Only Bach's innermost circle, however, will have known that the piece is actually an arrangement: it is based on the Preludio from his Suite in E major for solo violin (BWV 1006) in an arrangement for organ and string orchestra that Bach had made in 1729 for the wedding cantata *Herr Gott, Beherrscher aller Dinge* (*Lord God, Ruler of All Things*, BWV 120a).

In the second movement Bach concentrates on contrast: the chorus ('Wir danken dir, Gott' ['Unto thee, O God, do we give thanks'] – Psalm 75:1) appears archaically in a motet-like setting in the ponderous 'old' style of the sixteenth century – although Bach's method of intensification (by means of which he gradually introduces trumpets and ultimately allows the theme to be heard in *stretta*) is thoroughly baroque. Here Bach enthusiasts will recognize the 'Gratias agimus tibi' and the 'Dona nobis pacem' from the Mass in B minor. According to recent research, the Mass move ments and cantata movement all have their roots in a composition that is now lost, with an un known text. Here too, then, Bach made use of material that already existed.

These words of gratitude are followed in the aria 'Halleluja, Stärk und Macht' ('Alleluia, strength and power') by the praise of God in a virtuosic tenor solo with obbligato solo violin. Following on from the aria text in terms of content, the bass recitative is about the devotion of God, who holds his hand protectively and in blessing above the city. With the soprano aria 'Gedenk an uns mit deiner Liebe' ('Think of us with your love') there follows a sincere prayer for God's future providence: a musical display piece full of warmth and tenderness in a rocking sici liano rhythm. For long stretches in the vocal sections, Bach does without a continuo accompaniment (thus without the instrumental bass register) – a tactic that effectively contributes to creating a sonic impression of tenderness and charm.

The following alto recitative asks God for future charity, praises gratitude – and surprises the listener at the phrase 'und alles Volk soll sagen: Amen!' ('And all the people shall say, Amen' – a quotation from Deuteronomy 27:15–26) with a choral unison on the word 'Amen'. Next we hear an abbreviated form of the aria 'Halleluja, Stärk und Macht', now set for alto and organ. The cantata concludes with a song of praise to the Holy Trinity: the final strophe of the well-known hymn *Nun lob, mein Seel, den Herren* (*Now Praise, My Soul, the Lord*). Trumpets and timpani give this ending an appropriately festive splendour.

Klaus Hofmann 2012 (Vol. 52)

Vol. 53 – Leipzig 1730s–40s

The three cantatas on this recording come from the first half of the 1730s, by which time all of Bach's annual cantata cycles were already complete. Therefore, unlike in his first Leipzig years, the composer wrote a new cantata no longer every week, but just occasionally. More clearly and decisively than before, each of these cantatas is an independent piece that reveals its own artistic challenges. In addition, Bach's characteristic affinity for instrumental colour comes more clearly to the fore in his late contributions to the genre, both in the great opening choruses and also in the solo arias. At times, too, we can detect influences from the then current trends, elements of the *style galant* and

empfindsamer Stil with its tendency towards expressive melodies rich in syncopations and suspensions, and towards homophonic writing.

The three cantatas on this disc are linked not only by their late dates of composition but also by type: they are all chorale cantatas. As such they are contributions to a genre that had been the focus of an unparalleled large-scale project during Bach's second year in Leipzig (1724–25): it had been his intention to compose and perform a cantata based on a well-known hymn for every Sunday and feast day of the church year, starting at Whitsun 1724. A peculiarity of the form was that the first and last strophes of the hymn remained unchanged, whilst the strophes in between were reworked into recitative and aria texts. For the re working of these texts Bach evidently had a theologically proficient poet at his disposal. Probably the poet in question was Andreas Stübel (1653–1725), the former deputy headmaster of the Thomasschule, because a few weeks after his death in January 1725 – with the cantata for Palm Sunday – Bach's set of chorale cantatas comes to a halt, presumably because no librettist was available to make further adaptations. Bach's ambitious project thus remained, for a while, a fragment.

Later, however, Bach continued with his plan. Soon after breaking off the project he started to fill in isolated gaps when, in the church years that followed, there was a chance to perform a chorale cantata on one of the 'missing' Sundays or feast days. Almost always, however, he then had to accept a deviation from the original concept: instead of using adaptations of the inner strophes for recitatives and arias, he used the original texts. Of the three cantatas here only one – BWV 9 – corresponds to the older type with reworked inner strophes, whilst the others confine themselves to the unaltered hymn text.

Klaus Hofmann 2012 (Vol. 53)

In allen meinen Taten, BWV 97
(In Everything That I Do)

Bestimmung unbekannt
Text: Paul Fleming 1633; [9] 1642
Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. In allen meinen Taten …
2. Versus 2. Aria (Basso). Nichts ist es spat und frühe …
3. Versus 3. Recitativo (Tenore). Es kann mir nichts geschehen …
4. Versus 4. Aria (Tenore). Ich traue seiner Gnaden …
5. Versus 5. Recitativo (Alto). Er wolle meiner Sünden…
6. Versus 6. Aria (Alto). Leg ich mich späte nieder …
7. Versus 7. Duetto (Soprano, Basso). Hat er es denn beschlossen …
8. Versus 8. [Aria] (Soprano). Ihm hab ich mich ergeben …
9. Versus ultimus. Choral. So sein nun, Seele, deine…

At the end of Bach's autograph score stands the year 1734, but neither the score nor parts tell us anything about the circumstances of its composition or the occasion for which it was intended. The hymn is frequently sung to this day; its text is an avowal of unconditional faith in God. In its original form – which was several strophes longer – it was a song of travel. Its author, Paul Fleming (1609–40), was one of the great German baroque poets; he wrote it in 1633 before undertaking a long and dangerous journey that was to take him to Moscow as a member of a delegation from the Duke of Holstein. In the nine-strophe version used by Bach, the reference to the dangers of the journey is replaced by a message of a more general nature.

The content of the text does not allow us to assign Bach's cantata to any particular day of the church year. The composition itself suggests an occasion that was somehow connected to a new phase of life or activity, as Bach gives the opening chorus the form of a French overture. This not only points to an especially festive occasion but is also a form that Bach almost used with a symbolic meaning, as an indication of a new beginning – for instance on the first Sunday of Advent in 1714, for the start of the Church Year (BWV 61) or in 1724 for the beginning of his chorale cantata year. Possible occasions might thus include the inauguration of a priest or similar festive event in 1734.

In accordance with the French formal pattern, the first movement begins with a solemn, slow passage in dotted rhythms, which is followed by a lively fugal section (the overture's usual third section, which would normally also be slow, is here omitted). The choir does not enter until the second of these sections. Here the cantus firmus is in the soprano, in long note values, whilst the lower choral parts are closely linked to the rapid fugal writing in the orchestra; in this way the choral writing, too, acquires a strongly instrumental character. On two occasions Bach allows a concertante trio consisting of two oboes and bassoon to emerge; this, too, is a reminiscence of the French style.

Of the seven inner strophes, Bach chose to set two as recitatives and the remainder as solo arias (or, in the case of the seventh, a duet), paying close attention to variety in his choice of vocal and instrumental combinations. Among the arias, the fourth movement is particularly striking: here Bach combines an extremely virtuosic solo violin part, replete with double stopping, with an equally demanding, vivaciously declamatory tenor part full of coloraturas and ornamental writing. With its meticulous rhythmic patterns, rich in syncopations, and its fashionable Lombard slides, this movement reflects the influence of what was then contemporary music to an unusual degree for Bach. In another way this applies to the sixth movement too, an alto aria, which pays tribute to the musical spirit of the period especially in its emphatically melodic string writing, sometimes of a homophonic character. With its finely chiselled, rhythmically varied instrumental figuration, its lively yet expressive declamation of the text and its surprising darkening of mood for the word 'sterben' ('to die'), the soprano's last aria (eighth movement), accompanied by two oboes, is an exquisite piece of chamber music.

The cantata ends as festively as it had begun: in the final strophe, the orchestra acts independently and the four-part choir is thereby expanded to seven parts.

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Production Notes (BWV 97)

The main extant materials for this cantata are the full score in the composer's own hand in the possession of the New York Public Library (JOG 71–6) and the original parts held in the Berlin State Library (Mus. ms. Bach St 64). The organ part exists in two forms, one transposed down a major second and the other transposed down a minor third. The former part was used at the first performance. As with the other cantatas on this disc, the organ part contains *tacet* mark ings in some of the movements (the third, fourth and seventh).

It is interesting to note that this work may well have been performed again in a city other than Leipzig during the 1740s, on which occasion the part transposed down a minor third seems to have been used. The reason for this transposition is likely to have been that the organ was tuned close to the mean tone, and the part would thus have been played a minor third down in the key of G major, thereby avoiding the key of A flat major. It is quite possible that the stringed instruments and the wind instruments used at that performance were tuned to a'=c. 392 Hz.

Masaaki Suzuki 2012 (Vol. 53)

Ich ruf zu dir, Herr Jesu Christ, BWV 177
(I call to you, Lord Jesus Christ)

Kantate zum 4. Sonntag nach Trinitatis (6. Juli 1732)
Text: Johann Agricola (1526/27?)
Oboe I / Oboe da caccia, Oboe II, Bassono, Violino concertino, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. Chorus. Ich ruf zu dir, Herr Jesu Christ ...
2. Versus 2. [Aria] (Alto). Ich bitt noch mehr, o Herre Gott ...
3. Versus 3. [Aria] (Soprano). Verleih, dass ich aus Herzensgrund ...
4. Versus 4. [Aria] (Tenore). Lass mich kein Lust noch Furcht von dir ...
5. Versus 5. [Choral]. Ich lieg im Streit und widerstreb ...

This cantata was written for the fourth Sunday after Trinity. As Bach noted at the end of the score, it was composed in 'anno 1732', and was thus heard for the first time at the Leipzig church service on 6th July of that year. The gap that this work filled in Bach's chorale cantata year had arisen because in 1724 the fourth Sunday after Trinity coincided with the Feast of the Visitation (which falls on 2nd July every year) and was thus celebrated as a Marian feast day.

The choice of the hymn *Ich ruf zu dir, Herr Jesu Christ* (*I call to you, Lord Jesus Christ*) for that specific day's cantata must have been straightforward. In Bach's time this hymn – which was probably written by Johann Agricola (1492/94–1566), a pupil and friend of Luther's, and remains popular today – was one of the congregational hymns sung on this Sunday. The reason for this clearly lies in its close relationship to the gospel passage for that day, Luke 6:36–42), an extract from the so-called Sermon on the Plain, which states: 'Be ye therefore merciful, as your Father also is merciful. Judge not, and ye shall not be judged: condemn not, and ye shall not be condemned: forgive, and ye shall be forgiven.' Jesus' words connect with the beginning of the hymn's third strophe: 'Verleih, dass ich aus Herzensgrund / mein' Feinden mög vergeben' ('Allow that from the bottom of my heart / I may for give my enemies').

The cantata's introductory chorus follows the formal pattern that Bach preferred in his chorale cantatas: a thematically independent orchestral part, which frames and subdivides the movement, is contrasted with a choral part in which the soprano presents the hymn melody line by line as a cantus firmus, supported by freely polyphonic writing for the alto, tenor and bass. Bach varied this model many times, and here too he succeeds in drawing something new from it. What is surprising is that he converts the hymn melody to triple time, thereby giving the movement a sprightliness which does not reflect the text itself, but at most the secret hope of the person speaking it.

An attentive listener will notice – as so often with Bach – a sermon-like realization of the words combined with exceptional musical artistry. The instrumental writing has a connection to the text, yet still leads an independent existence. The oboe 'call' at the beginning of the movement is directly related to the text – the jump of a fifth, starting on the up-beat and with an over long held note is a musical image of 'calling' – and the motif does indeed become associated with the words 'Ich ruf' ('I call') when the choir enters, after which it makes it presence felt in a variety of forms through out the movement. Right at the outset, however, this is contrasted with a solo violin motif, distinctly instrumental in character. Both of these ideas – in alternation with the hymn melody and the often extended lower-voice introductions to the cantus firmus entries – determine the highly complex course of events in a movement that is almost 300 bars in length.

The three following strophes are all set as arias, and Bach increases the complement of performers from one strophe to the next. Strophe 2 is an alto aria accompanied by basso continuo with a lively,

ostinato-like 'basso obbligato'; strophe 3, in a charming 6/8-time, is a duet for soprano and oboe da caccia with basso continuo; and finally strophe 4 is a quartet for tenor solo with an exquisite accompaniment in which the solo violin (which had already appeared in the introductory chorus) is vivaciously combined with an obbligato bassoon and the basso continuo.

Klaus Hofmann 2012 (Vol. 53)

Production Notes (BWV 177)

The main surviving materials for this cantata are the full score in the composer's own hand in the possession of the Berlin State Library (Mus. ms. Bach P116) and the original parts held in the Bach Archive in Leipzig. The organ part used at the first performance contains the indication *tacet* in the arias constituting numbers 2 to 4. An organ part for these movements was, however, added when the cantata was performed again at a later date. Certain obvious mistakes in the notation of the figured chords indicate that this added organ part was a transposition of an already existing continuo part. This provides evidence that a harmony instrument not requiring a transposed part, for instance a harpsichord, was used in place of the organ at the first performance, and that this part was later lost. Subsequent performances would seem to have used the added organ part, with optional harpsi chord. In view of these circumstances we have taken advantage of the possibility to vary the atmosphere by per forming movements 2 and 4 with harpsichord, and movement 3 with organ alone.

Masaaki Suzuki 2012 (Vol. 53)

Es ist das Heil uns kommen her, BWV 9

(Salvation Has Come Unto Us)

Kantate zum 6. Sonntag nach Trinitatis (20. Juli 1732?)
Text: anon; [1, 7] Paul Speratus (1523)
Flauto traverso, Oboe d'amore, Violino I, II, Viola, Soprano, Alto Tenore, Basso, Continuo

1. [Chorus]. Es ist das Heil uns kommen her…
2. Recitativo (Basso). Gott gab uns ein Gesetz …
3. Aria (Tenore). Wir waren schon zu tief gesunken …
4. Recitativo (Basso). Doch musste das Gesetz erfüllet werden …
5. Aria (Soprano, Alto). Herr, du siehst statt guter Werke …
6. Recitativo (Basso). Wenn wir die Sünd' aus dem Gesetz erkennen …
7. Choral. Ob sich's anließ, als wollt' er nicht …

Bach scholars' theories concerning the date of this cantata focus on the years 1732–35. Some evidence points to 1732, whilst other indications suggest a performance in 1735 – though possibly the 1735 date refers not to the first performance but rather to a repeat. The cantata was thus a later composition to fill a gap in the chorale cantata year on the sixth Sunday after Trinity (perhaps the result of Bach making a musically motivated visit to Köthen in 1724 with his wife Anna Magdalena).

The hymn on which the cantata is based remains to this day one of the most important hymns in the German Evangelical Church. The strophic text, written in 1523 by Paul Speratus (1484–1551), a contemporary and co-reformer of Luther's, concerns one of the principal tenets of Reformist thinking: that man is rendered righteous in God's eyes not through good deeds but through faith alone. The choice of this hymn for the cantata is explained by its similarity of content with the gospel passage for the sixth Sunday after Trinity, Matthew 5:20–26. In this extract from the Sermon on the Mount, Jesus explains that neither the Pharisees' and scribes' righteousness nor all the gifts brought before God can make man righteous in His estimation.

The text of the cantata corresponds to the usual type used in 1724–25, in which the inner strophes are reworked as recitatives and arias. Probably this is the text that Bach would otherwise have set to music in 1724. Within the framework of the first and last strophes, which remain unchanged, three recitatives and two arias alternate. One peculiarity of Bach's setting is that he assigned all three recitatives to the bass. As all three of them deal explicitly with 'the law', there is a close similarity of content between them, and Bach emphasizes this by setting them for the same forces. Thereby he creates the impression of an ongoing theological discourse – of a sermon.

A sort of guiding principle in the composition of this cantata seems to have been the idea of a wind concerto, for transverse flute and oboe d'amore. The introductory chorus corresponds essentially to the type generally found in the chorale cantatas. The cantus firmus is presented one line at a time by the soprano, whilst the lower choral voices have their own polyphonic thematic writing, alluding in part to the wind parts. The distinguishing feature of this movement is to be found in the orchestral writing. The flute and oboe d'amore are constantly present as concertante instruments, but the string orchestra is very much in the background. On occasion the first violin joins in with the wind players' concertante playing, but overall the orchestral contribution has more of the character of chamber music.

The tenor aria 'Wir waren schon zu tief gesunken' ('We had already sunk too low') contrasts strongly with the opening chorus: now the strings have a chance to come to the fore. The agile violin part is virtually omnipresent; there are hardly even any rests. Whereas in the opening chorus Bach avoids textual interpretation, here he leaves no stone unturned, portraying the descent into the abyss with descending scales over an octave and a half, and darkening the harmonies to depict distress.

In the second aria, a duet for soprano and alto, Bach returns to the two concertante wind instruments from the introductory chorus, and gives them plenty of room to manoeuvre. The movement is a showpiece for connoisseurs of the art of composition: the two wind parts are in canon for long stretches, as indeed are the two voices, and at times they all proceed in double canon.

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Production Notes (BWV 9)

The full score of this cantata in Bach's own hand is preserved in the Library of Congress in Washington (Shelf no.: ML96 B186/case), while most of the original parts are held in the Bach Archive in Leipzig. The parts used at a performance of the work in Halle directed by the composer's eldest son, Wilhelm Friedemann, are also extant. At that performance the upper two voices in the fifth movement were performed on the organ. As in the case of BWV 177, the second to fourth movements in the organ part used at the first performance are inscribed *tacet*, and the harpsichord alone is therefore used in these movements.

Masaaki Suzuki 2012 (Vol. 53)

Vol. 54 – Leipzig 1730s–40s

Was Gott tut, das ist wohlgetan, BWV 100

(What God Does Is Well Done)

Ohne Bestimmung / Unspecified occasion (c. 1734/35). Text: Samuel Rodigast 1674
Corno I, II, Timpani, Flauto traverso, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

Versus 1 [Chorus]. Was Gott tut, das ist wohlgetan ...
Versus 2 Duetto (Alto, Tenore). Was Gott tut, das ist wohlgetan ...
Versus 3 [Aria] (Soprano). Was Gott tut, das ist wohlgetan ...
Versus 4 [Aria] (Basso). Was Gott tut, das ist wohlgetan ...
Versus 5 [Aria] (Alto). Was Gott tut, das ist wohlgetan ...
Versus ultimus [Choral]. Was Gott tut, das ist wohlgetan ...

This cantata from 1734–35, based on the well-known hymn by the poet Samuel Rodigast (1649−1708) is the last of three works bearing the same title: in 1724 Bach had written a chorale cantata for the fifteenth Sunday after Trinity (BWV 99), and in 1726 his cantata for the 21st Sunday after Trinity had started with the first strophe of this hymn (BWV 98). The setting from 1734–35, another chorale cantata, differs fundamentally from its elder sister because not just the outer movements but also the inner ones (Nos 2–5) are based on the original wording of the hymn (most of the chorale cantatas from 1724–25 used adaptations).

Unlike its similarly named predecessors, this cantata does not provide any information as to its purpose. Its lavish scoring, however, suggests that it was written for a particularly festive occasion.

For the introductory chorus, Bach reused the first movement of the 1724 cantata, expanding the score to include timpani and a pair of horns. The hymn melody is in the soprano, which always enters first and is then accompanied by very simple writing for the three lower vocal parts. The orchestra has an especially prominent role in the musical events, with one small but colourful group of instruments – flute, oboe d'amore, first violin and continuo – that regularly stands apart from the rest. The entire movement is characterized by festive splendour and the joy of music-making.

The four inner strophes, all set as arias, show Bach's concern for variety of musical character, of vocal forces and instrumental colour, of metre, key and structure. The second movement takes the form of a duet between two closely woven imitative voices (alto and tenor) above a basso continuo that progresses in rhythmically even scale motion. The following soprano aria, in B minor, strikes a pensive note; the characteristic dotted rhythms of a siciliano are combined with flute cascades of unprecedented virtuosity. The emotion of joyful certainty dominates much of the fourth movement, a bass aria. With its syncopated melody and gossamer string writing (with constant broken triads after the beat) it comes across as decidedly fashionable. By contrast the fifth movement is elegiac, a duet for alto and oboe d'amore full of wide-ranging, arching melodies, in E minor; its text refers to the 'bitter chalice' but also to the 'sweet consolation' that eases all pains.

For the concluding chorus, Bach once again turned to an earlier work: the end of the first part of the cantata *Die Elenden sollen essen* (*The meek shall eat*), BWV 75 (1723). In the original, simple, homophonically set chorale lines alternate with a memorable orchestral ritornello. Again, Bach has added horns and timpani – and, clearly with the intention of establishing them as an independent group of instruments, he has included some bars specifically for them.

Klaus Hofmann 2012 (Vol. 54)

Production Notes (BWV 100)

The main sources in which this cantata has been handed down are the full score in the composer's own hand (P 159) and the original parts (St 97), all preserved in the Berlin State Library. A somewhat unusual feature of the material is that a total of 28 original parts are extant, suggesting that this cantata was performed at least twice. On the occasion of the first performance in 1734 or 1735, the organ was silent in the second, third and fifth movements, but when the work was performed again some time between 1735 and 1740 it was included in every movement. On that occasion the violone was absent

from the third movement and in the fifth movement it played only in the interludes, in which the vocal soloist was silent. On this recording, we have in general followed the later version, with the exception of the third movement where we have omitted the organ.

Masaaki Suzuki 2013 (Vol. 54)

Wär Gott nicht mit uns diese Zeit, BWV 14
(If God were not with us at this time)

Kantate zum 4. Sonntag nach Epiphanias (30. Januar 1735). Text: anon.; [1, 5] Martin Luther [Tromba], Corno, Oboe I, II, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

1. [Chorus]. Wär Gott nicht mit uns diese Zeit…
2. Aria (Soprano). Unsre Stärke heißt zu schwach …
3. Recitativo (Tenore). Ja, hätt es Gott nur zugegeben …
4. Aria (Basso). Gott, bei deinem starken Schützen …
5. Choral. Gott Lob und Dank, der nicht zugab …

This cantata for the fourth Sunday after Epiphany in 1735 is a late addition to Bach's unfinished chorale cantata year of 1724–25. Soon after breaking off this project Bach started to fill in the gaps that remained but – as with BWV 100 – he generally used the hymn texts in their original form. In the case of the hymn upon which this cantata is based, however, this would have been impossible, as it had only three strophes. The expansion of the middle strophe into a three-movement sequence – aria, recitative, aria – thus required a certain amount of skill. The identity of the person to whom Bach entrusted this task is unknown. The original hymn text was by Martin Luther (1483−1546) and is in turn based on Psalm 124. This psalm praises God as a provider of help at times of need or when we are threatened by enemies: 'If it had not been the Lord who was on our side, when men rose up against us: then they had swallowed us up quick, when their wrath was kindled against us: then the waters had overwhelmed us, the stream had gone over our soul'. The adaptation ends: 'Wir wärn als die ein Flut ersäuft / und über die groß Wasser läuft / und mit Gewalt ver schwemmet' ('We would be like those drowned by a flood, / Over whom the mighty water flows / and submerges with violence'). This passage was evidently the reason for selecting this hymn for the cantata for the fourth Sunday after Epiphany: on this day, the gospel reading is Matthew 8:23−27, telling how Jesus and his disciples are caught in a storm on the Sea of Galilee, but Jesus calms the winds and the waves.

The cantata's opening chorus may have surprised the more receptive members of Bach's audience who a few weeks earlier, at the turn of the year 1734/35, had experienced the *Christmas Oratorio* with its joyful musical splendour. Compared with that, the chorus in the cantata, with its motet-like structure, appears strict and introverted. All seven melody lines of the cantus firmus are prepared in the choir by counterfugues on a theme that is taken in each case from the chorale melody – in other words, the theme is always answered by its inversion. In this respect Bach's music belongs to the 'highest order' of counterpoint, anticipating his late music, especially *Die Kunst der Fuge*. The structure of the opening chorus alludes to Bach's preferred scheme from 1724–25, but at the same time distances itself to some extent from it. As in so many of these movements, the cantus firmus is presented line by line. A novelty here, though, is that it is hear in purely instrumental form – horn and oboes. It is also striking that the melody is transformed from duple to triple time, provided with all sorts of passing notes and trills, and sometimes even chromatically altered. The choral writing is also coloured by chromaticism right from the outset, thus leading us into the emotional areas of danger and threat.

By contrast, the following soprano aria oozes confidence. It concerns individual weakness and the dependable support of God. Tumultuous motifs in the orchestra suggest battle situations, and the highly virtuosic horn writing with its signal-like ideas contributes a tone of heroism.

The tenor recitative is about dangers that have been overcome with God's help. Referring to the above-mentioned passages from the psalm and chorale, the text runs: 'Es hätt uns ihre Wut wie eine wilde Flut und als beschäumte Wasser überschwemmet' ('Their fury would have submerged us like a wild torrent and like the foaming waters'). Bach illustrates this impressively with wild activity in the continuo.

In the bass aria, Bach clothes the praise of the divine protector in a dense weft of musical imitation. The vocal part contrasts at first with the thematically independent trio (two oboes and continuo). The vocal and instrumental lines are more closely related in the middle part of the aria, however, where the 'wilden Wellen' ('wild waves') are once again illustrated by means of lively coloraturas.

The final chorale rounds off the cantata with rich harmonies and all the parts in lively motion.

Klaus Hofmann 2012 (Vol. 54)

Production Notes (BWV 14)

The main sources in which this cantata has been handed down are the full score in the composer's own hand preserved in the Berlin State Library (P879) and eleven of the original parts in the possession of the Bach Archive in Leipzig.

One of these parts is marked 'Corne par force'. The first and the last movements are played on the horn in F, which generally plays in unison with the chorale melody. The second movement, however, features a brilliant solo part for the instrument, and is written in B flat. If this is to be realised so that the horn fits properly into the ensemble, it needs to be performed on a high B flat instrument and not on the standard low B flat horn, and it may be assumed there fore that the part presupposes a change of instrument even though there is nothing in the part itself to indicate this. Furthermore, Bach's full score includes the markings *Tromba tacet* and *Tromba in unisono*, suggesting that Bach may have had the trumpet in mind when he was composing the work.

The indication *Tacet* appears in the organ part in the third and fourth movements, and the harpsichord is therefore the only keyboard instrument used in these movements on the present recording.

Masaaki Suzuki 2013 (Vol. 54)

Gott ist unsre Zuversicht, BWV 197

(God is our confidence)

Trauung / Wedding (1736/37?). Text: anon.; [5] Martin Luther 1524; [10] after Georg Neumark 1657
Tromba I, II, III, Timpani, Oboe I, II, auch Oboe d'amore I, II, Bassono obbligato, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

[Erster Teil / Part One]

1. [Chorus]. Gott ist unsre Zuversicht …
2. Recitativo (Basso). Gott ist und bleibt der beste Sorger …
3. Aria (Alto). Schläfert allen Sorgenkummer …
4. Recitativo (Basso). Drum folget Gott und seinem Triebe …
5. Choral. Du süße Lieb, schenk uns deine Gunst …

Post Copulationem [Zweiter Teil / Part Two]

6. Aria (Basso). O du angenehmes Paar …
7. Recitativo (Soprano). So wie es Gott mit dir …
8. Aria (Soprano). Vergnügen und Lust …
9. Recitativo (Basso). Und dieser frohe Lebenslauf …
10. Choral. So wandelt froh auf Gottes Wegen …

'In diebus Nuptiarum' – for a wedding – Bach observes in the title of this score, composed in 1736–37; but he did not specify the identity of the happy couple whose married life began with such a splendid piece of music. Moreover, as was usual, he does not mention the name of the text author either.

The large-scale opening chorus, the first words of which allude to Psalm 46, verse 2, is in da capo form. It starts with an introduction from the full orchestra (supplemented by three trumpets and timpani) in the manner of a festive march, which is followed by a brief fugato. The material of the march-like orchestral introduction then returns, now including the four-part choir as well, and it is the choir that then develops the material further, broadly, in free form and with important contributions from the orchestra. The middle part of the movement is dynamically restrained; the trumpets and timpani fall silent (with one small exception) and the choir presents the lines of text in a simple, block setting. Meanwhile the oboes and strings play a scattering of motifs from the main part of the movement.

The three-part soprano aria 'Schläfert allen Sorgenkummer / in den Schlummer / kindlichen Vertrauens ein' ('Put all sorrowful worries to sleep / In the slumber / Of childlike trust'; third movement) is a display piece, a wonderful example of 'slumber music' in which falling asleep is constantly depicted by very long notes. Although formally the aria is a trio for voice, oboe d'amore and continuo, the first section surprises us with a string accompaniment that fills out the harmony. The middle part of the aria, which speaks of God's vigilance, offers a sharp contrast in terms of emotion and musical activity. Lively coloraturas replace tranquil songfulness, but in the end the movement returns to the slumber motifs from the start. Interestingly, the text was apparently written as a parody, intended to be combined with the music of an aria from Bach's *Easter Oratorio*, BWV 249. The text of that aria begins in an unmistakably similar way: 'Sanfte soll mein Todeskummer / nur ein Schlummer, / Jesu, durch dein Schweißtuch sein' ('My deathly anguish shall softly / Be merely slumber, / O Jesus, through your napkin'). The reason why Bach ultimately rejected the parody and decided on a wholly new text is clear: the music of the *Easter Oratorio* offered no opportunity to reflect the emotional contrast in the text between the different parts of the aria.

After the bass accompagnato, supported by the strings, a strophe from Luther's hymn *Nun bitten wir den Heiligen Geist* concludes the first part of the cantata. The second part, headed 'Post Copulationem', was performed after the marriage ceremony. The two arias in this part, too, are admirable, although here Bach made the process of composition rather easier for himself by having recourse to an earlier work, the Christmas cantata *Ehre sei Gott in der Höhe*, BWV 197a. In that work the aria 'O du angenehmes Paar' ('O you lovely couple'; sixth movement) had begun with the words 'O! du angenehmer Schatz' ('treasure') and was ad dressed to baby Jesus in the manger. In the wedding piece, Bach gave the vocal line to the bass and transferred the flute parts to muted violins; he also added an oboe part that adds a playful element with its echo-like entries. Admittedly, however, a little of the Christ massy tone of the original does shine through in the wedding aria.

The theme of the aria 'Vergnügen und Lust, Gedeihen und Heil' ('Delight and desire, prosperity and well-being'; eighth movement) begins in siciliano rhythm and develops, especially in the violin,

into music of a wide-ranging, flowing character. In the Christmas cantata it was set for bass, oboe d'amore and continuo. For the wedding version Bach gave the vocal line to the soprano, allocated the oboe d'amore part to a solo violin and added an accompaniment of two oboes d'amore to enrich the harmonies. The result is a piece of unusual charm, in its own way unique in all of Bach's cantata output.

At the end of this festive work, which began in such splendour, there is a simple chorale – a strophe from the well-known hymn *Wer nur den lieben Gott lässt walten* (*Whoever lets only the dear God reign*) by Georg Neumark (1641) with its exhortation to be devout and to trust confidently in God.

Klaus Hofmann 2012 (Vol. 54)

Ehre sei Gott in der Höhe, BWV 197a
(Glory to God in the Highest)

Kantate zum 1. Weihnachtstag (Uraufführung: 25. Dezember 1728?)
Text: Christian Friedrich Henrici (Picander) 1728/29; [7] Caspar Ziegler 1697
Flauto traverso I, II, Oboe d'amore, Violino I, II, Viola, Violoncello o Fagotto, Soprano, Alto, Tenore, Basso, Continuo

4. Aria (Alto). O! du angenehmer Schatz ... ed. Diethard Hellmann (Hänssler Verlag)
5. Recitativo (Basso). Das Kind ist mein ...
6. Aria (Basso). Ich lasse dich nicht ...
7. Choral. Wohlan! so will ich mich...

If it is true, as an obituary printed in 1754 mentions, that Bach wrote cantatas for five complete church years, we can calculate that more than a hundred of these works must now be lost. In particular this seems to apply to a set of cantatas with texts by Bach's regular Leipzig collaborator, the poet Christian Friedrich Henrici, also known as Picander (1700− 64). The texts were published in four volumes during 1728–29, and in the fore word Picander mentions Bach's settings. Of course this in itself is not proof that Bach actually did set the texts to music. Nonetheless, we have nine such cantatas, spread throughout the church year, some complete, some fragmentary, and this suggests strongly that these works are the remainder of a complete set of cantatas for the church year.

Unfortunately the cantata *Ehre sei Gott in der Höhe*, BWV 197a, apparently composed for Christmas Day of 1728, is one of the works from this cantata year that has survived only in fragmentary form. Bach's autograph score lacks no fewer than 24 pages, covering the first three movements and a large proportion of the fourth. At the beginning of the cantata there was the well-known words of praise for the heavenly host from the Christmas gospel passage: 'Ehre sei Gott in der Höhe, Friede auf Erden und den Menschen ein Wohlgefallen' 'Glory to God in the highest, and on earth peace, good will toward men'; Luke 2:14). This was followed by an aria beginning with the words 'Erzählet, ihr Himmel, die Ehre Gottes' ('Tell, ye heavens, of the honour of God'), then a recitative, 'O Liebe, der kein Lieben gleich!' ('O love, unlike any other love!') and, as the fourth movement, the aria 'O du angenehmer Schatz' ('O you lovely treasure'). Some fifty bars of this aria are lost, but they can be re constructed by reference to the parody version 'O du ange nehmes Paar' ('O you lovely couple'; BWV 197/6). The vocal part is here allocated to the alto (in the later BWV 197 it is sung by the bass), and the obbligato instruments are two flutes and bassoon or cello. The words are directed to the baby Jesus as a kind of lullaby, as is the delicate, gentle music.

The following aria, too, 'Ich lasse dich nicht, / ich schließe dich ein / im Herzen durch Lieben und Glauben' ('I shall not leave you, / I shall enclose you / In my heart, through love and faith'), addresses

the baby Jesus directly. It is an intimate profession of love and faith, and a pledge of loyalty. Unlike in the parody version 'Vergnügen und Lust' ('Delight and desire'; BWV 197/8), where it is sung by the soprano, here the aria is performed by the bass. The only obbligato instrument is the oboe d'amore. In Bach's imaginative world this instrument symbolizes love; and at the same time, with its pastoral sound, aims to transport the listener to a shepherds' scene in the stable in Bethlehem.

To conclude the cantata, a simple four-part setting of the fourth strophe of the hymn *Ich freue mich in dir* (*I rejoice in you*) by Caspar Ziegler (1697) reaffirms the pledge of un shakeable loyalty to Jesus.

Klaus Hofmann 2012 (Vol. 54)

Production Notes (BWV 197 / BWV 197a)

The main source in which BWV 197 has been handed down is the full score in the composer's own hand preserved in the Berlin State Library (P91). The original parts have all been lost.

In his commentary on the work, Klaus Hofmann outlines the relationship between the second half of this cantata and BWV 197a, which has provided the reason for also including that work on the present disc. Unfortunately, in its extant form BWV 197a consists only of a fragment of the fourth movement and the fifth, sixth and seventh (final) movements. This fragmentary score is owned by the Heineman Foundation in New York. However, as the fourth movement was adapted for use in BWV 197 it has been possible to restore it. Our performance of it is based on the restoration of the score made by Diethard Hellmann and published by Hänssler Verlag.

Masaaki Suzuki 2013 (Vol. 54)

Vol. 55 – Leipzig 1730s–40s

Lobe den Herrn, meine Seele, BWV 69

(Bless the Lord, O my soul)

Kantate zum Ratswechsel (probably 26th August 1748)
Text: anon.; [1] Psalm 103,2; [6] Martin Luther 1524
Tromba I, II, III, Timpani, Oboe I, II, III, Oboe d'amore, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Fagotto, Continuo

1. [Chorus]. Lobe den Herrn, meine Seele…
2. Recitativo (Soprano). Wie groß ist Gottes Güte doch!…
3. Aria (Alto). Meine Seele…
4. Recitativo (Tenore). Der Herr hat große Ding an uns getan …
5. Aria (Basso). Mein Erlöser und Erhalter…
6. Choral. Es danke, Gott, und lobe dich…

Bach's late town council inauguration cantata, probably per formed in 1748, owes its existence to the custom of celebrating the annual change of municipal leadership with a festive church service. In Leipzig this service always took place on the Monday after St Bartholomew's Day (24th August) in the St Nicholas Church.

Without a doubt this imposing cantata with its rich orchestral scoring was excellently suited to the task of lending appropriate artistic splendour to the political festivities. It did not, however, contain much that was new. In fact the most important movements – the opening chorus and the two solo arias, had already been performed at a church service in Leipzig a quarter of a century earlier, on the twelfth Sunday after Trinity in 1723. For the new version, only the two recitatives were newly written,

both text and music. Apart from that, two lines of text were changed in the first aria (now for alto rather than tenor), and the simple concluding chorale in the 1723 version – *Was Gott tut, das ist wohlgetan* (*What God does is well done*) – was replaced by a more suitable strophe, 'Es danke, Gott, und lobe dich' ('May the people thank you, God, and praise you' – from *Es woll uns Gott genädig sein* [*May God be gracious to us*] by Martin Luther, 1524) in a setting which, as befitted the occasion, made impressive use of the trumpets and timpani.

The original cantata text alludes to the words 'Er hat alles wohl gemacht' ('He hath done all things well') from the gospel passage for the twelfth Sunday after Trinity (Mark 7:31–37). Starting from the psalm text 'Lobe den Herrn, meine Seele, und vergiss nicht, was er dir Gutes getan hat' ('Bless the Lord, O my soul, and forget not all his benefits!'), it un folds as a hymnic tribute to the goodness of God. In the council cantata, the essence remains unchanged, although the new recitatives (especially the second) change its perspective, focusing now on the municipal authority. The city council is regarded to some extent as the custodian of God's benefactions, tending with God-given wisdom to the well-being of its citizens.

Musically, the centre of gravity is found in the large-scale opening chorus. The movement is framed by the introductory passage, with its contrasting, virtuosic writing for the four groups (trumpets and drums, double woodwind, strings and voices), and its purely instrumental counterpart at the end. In between there is a broadly conceived double fugue with two contrasting themes on the two textual elements of the psalm verse. The two themes are initially worked out independently, and later skilfully combined. Bach could scarcely have found a better way to demonstrate to the city fathers his abilities as director of music!

The two arias are each very beautiful in their own terms. The alto aria is pastoral in character, and impresses with the soaring ease of its long-drawn melodic arches. The bass aria, however, is particularly original with its characteristic mazurka rhythms and the consequent irregular syllabic flow of the text. Here stylistic features from Polish folklore find their way into Bach's music: such elements had become especially popular in central Germany since the accession of the Elector of Saxony, Augustus the Strong, to the Polish throne in 1697.

Klaus Hofmann 2012 (Vol. 55)

Freue dich, erlöste Schar, BWV 30
(Rejoice, redeemed host)

Kantate zum Johannis (24th June 1738?)
Text: Paraphrase of BWV 30a by an unknown arranger (maybe Picander); [6] Johann Olearius 1671
Flauto traverso I, II, Oboe I auch Oboe d'amore, Oboe II, Violino concertato, Violino I, II, Viola, Soprano, Alto, Tenore, Basso, Continuo

Prima pars / Part One
1. Chorus. Freue dich, erlöste Schar…
2. Recitativo (Basso). Wir haben Rast…
3. Aria (Basso). Gelobet sei Gott, gelobet sein Name…
4. Recitativo (Alto). Der Herold kömmt und meldt den König an …
5. Aria (Alto). Kommt, ihr angefochtnen Sünder…
6. Choral. Eine Stimme lässt sich hören…
Secunda pars / Part Two
7. Recitativo (Basso). So bist du denn, mein Heil, bedacht…
8. Aria (Basso). Ich will nun hassen…

9. Recitativo (Soprano). Und ob wohl sonst der Unbestand…
10. Aria (Soprano). Eilt, ihr Stunden, kommt herbei…
11. Recitativo (Tenore). Geduld, der angenehme Tag…
12. Chorus. Freue dich, erlöste Schar…

This work for the Feast Day of St John the Baptist, 24th June, the annual celebration of the birth of the saint, is one of Bach's late church cantatas. It was probably performed on that date in 1738, in Leipzig. As so often with the sacred music from his late period, here too Bach turned to an earlier work: in every important respect it is a parody.

The origins of this cantata take us back to the spring of 1737 and to a specific individual: Count Johann Christian von Hennicke (1681–1752). The Count had just acquired the estate of Wiederau, southwest of Leipzig, an event that was celebrated on 28th September 1737 with a musical tribute by Bach to the new Lord of Wiederau. The text is by the versatile poet Christian Friedrich Henrici, known as Picander (1700–64). In the tried and tested manner he had cast the libretto as a *dramma per musica* in which four allegorical figures – Time, Happiness, the River Elster and Fate – alternate in presenting good wishes. To each of these figures Bach assigned a different vocal register. The colourful scoring includes two transverse flutes, two oboes plus three trumpets and timpani. And the music is festive and thoroughly secular, often dance-like and in some details not only modern but even fashionable.

It seems to have been Bach's intention to prepare the cantata for church use with as few compositional alterations as possible. Therefore the formal outline remained the same: the opening chorus returns at the end with just small textual changes, and within this framework recitatives and arias appear in pairs. Four of the five arias were carried over and simply provided with new texts. Also the sequence of the arias – and their vocal and instrumental configurations – was retained. The only significant formal alteration was the insertion of the chorale verse 'Eine Stimme lässt sich hören' ('A voice makes itself heard', from the hymn *Tröstet, tröstet, meine Lieben* [*Comfort, comfort ye my people*] by Johann Olearius, 1671), which divides the cantata in two and thus creates the usual break for the sermon. Apparently Bach originally wanted to retain the music of the recitatives as well, merely exchanging the texts; at least, for these movements too the (unknown) librettist provided words that precisely mirrored the original's metrical patterns. In the end, however, Bach decided to write new pieces.

In terms of content, the text orients itself around the readings for St John the Baptist's Day: the epistle, Isaiah 40:1–5, with the prophecy relating to John as the precursor of Jesus: 'The voice of him that crieth in the wilderness, Prepare ye the way of the Lord'; and to the gospel passage for that day, Luke 1: 57–80, telling of the birth of John the Baptist and Zacharias's song of praise.

Various unusual features of this cantata are a consequence of its secular origins – for example the surprising beginning of the introductory chorus, without any instrumental prelude, or the dance-like buoyancy of this light movement, rich in syncopations and with an appealing rondo-like form. In the arias, too, Bach sometimes turns to dance patterns. In the bass aria 'Gelobet sei Gott' ('Praise be to God') his model was the passepied. The alto aria 'Kommt, ihr ange fochtnen Sünder' ('Come, ye troubled sinners') is based on a gavotte, although its dance rhythms are considerably reshaped with melodic syncopations and triplets. The second bass aria, 'Ich will nun hassen' ('Now I want to hate'), has march-like characteristics, combined with the frequent use of the then fashionable 'Lombard slides' (two demisemi quavers plus a dotted quaver). With its agile figurations the soprano aria 'Eilt, ihr Stunden' ('Hasten, ye hours') is reminiscent of a gigue, a form that was then popular as a concluding movement.

It is remarkable that Bach omitted the trumpets and timpani that were present in the opening and closing choruses of the secular original version. This was easily accomplished, as they did not present any thematic material, but it remains surprising because the Feast of St John was in those days an important feast. Admittedly, however, Bach's other two Leipzig cantatas for this day, *Ihr Menschen, rühmet Gottes Liebe* (*You People, Glorify God's Love*, BWV 167) and *Christ unser Herr zum Jordan kam* (*Christ Our Lord Came to the Jordan*, BWV 7), also omitted these instruments.

Klaus Hofmann 2012 (Vol. 55)

Gloria in excelsis Deo, BWV 191

Festmusik zum 1. Weihnachtstag (25. December c. 1743–46) or Festmusik zum Friedensvertrag des Dresdner Friedens (25th December 1745)
Text: [1] Luke 2,14; [2, 3] the Lesser Doxology
Tromba I, II, III, Timpani, Flauto traverso I, II, Oboe I, II, Violino I, II, Viola, Soprano I, II, Alto, Tenore, Basso, Continuo

1. [Chorus]. Gloria in excelsis Deo…
Post Orationem
2. [Duetto] (Soprano, Tenore). Gloria Patri et Filio et Spiritui sancto.
3. [Chorus]. Sicut erat in principio et nunc et semper…

Most connoisseurs of Bach's music will recognize the Latin Christmas composition *Gloria in excelsis Deo* from the very first bar: it is based entirely on the Gloria from the B minor Mass, BWV 232. To be more precise, it is based on the second part of the 'Missa' – consisting of just a Kyrie and Gloria – that Bach presented in 1733 to his territorial lord, the Elector of Saxony and later King of Poland Augustus the Strong, with a dedication and a petition for 'ein Praedicat von Dero Hoff-Capelle' (i.e. for the title of court composer).

Bach used the opening of this Gloria in almost unaltered form. The reference to Christmas is obvious: the text is the angels' words at the Annunciation of the Saviour's birth, after Luke 2:14: 'Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis' ('Glory to God in the highest, and on earth peace, good will toward men').

The text for the two subsequent movements is the well-known liturgical formula known as the Lesser Doxology: 'Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saecu lorum. Amen' ('Glory be to the Father and to the Son and to the Holy Spirit; as it was in the beginning is now and ever shall be, world without end. Amen'). For the first phrase of this text Bach used a slightly shortened version of the duet 'Domine Deus, Rex coelestis, Fili unigenite'. For the rest of the text he used the last part of the Gloria, 'Cum Sancto Spiritu'. The words 'Sicut erat in principio', which in declamatory terms were not well suited to the composition, were combined with a new, signal-like motif that effectively opens the work (the three choral parts are in unison here) and is subsequently heard several times in two or three parts, an octave apart.

In the opening movement Bach's music displays illustrative qualities in the normal manner – for example portraying the 'in excelsis' ('in the high est') with top notes in the soprano, or changing to a calmer pulse for 'et in terra pax' ('and on earth peace'), symbolizing 'earth' by means of long, low-pitched notes in the continuo. In the other two movements, however, the change of text meant that such descriptive techniques would hardly have been possible. Nonetheless Bach had a stroke of good luck in the last movement: the long-held notes that emphasized the word 'Patris' ('of the Father') in the original are now construed metaphorically and are combined with the word 'sae cu lorum' ('world without end'). All in all, however, this music does not try to interpret the text word by word, but

instead surrounds it with general jubilation – to bring honour to God and as a message of peace for mankind.

This Christmas composition has posed all sorts of riddle for scholars and biographers of Bach. Plainly it is not a cantata in the usual sense of the word. And, according to what we know today, it is impossible that this piece, with its Latin text, was performed at the Leipzig Christmas church service instead of the usual cantata. Bach's own statement in the title of his score confirms that the piece was intended for Christmas. The watermarks and details of the handwriting initially led scholars to suggest that it came from the years after 1735; later it proved possible to date it more exactly to the period 1743–46. It was therefore necessary to search within this time frame for an occasion on which this atypical work might have been performed.

In 1992 the Canadian musicologist Gregory G. Butler presented a plausible solution. He suggested that the performance took place in Leipzig on Christmas Day 1745, to celebrate the Treaty of Dresden. That was the very day on which the peace treaty between Prussia and Saxony was signed, bringing to an end the Second Silesian War of 1744–45. By means of this war, Frederick the Great had sought to secure Silesia – which he had annexed in 1741–42 – against being reconquered by Austria. In 1744 he had invaded Saxony and Bohemia and in 1745, after the war had run its course, he achieved his objective. The people of Saxony had suffered greatly as a result of hostile actions, of the occupation and of the war contributions demanded from them. Even Leipzig itself was occupied in late November 1745. All of Saxony must have breathed a sigh of relief when the peace treaty was signed.

On the day of the signing, 25th December 1745, a ceremony took place at the Leipzig University Church, the centrepiece of which was a festive oration. Unfortunately the Leipzig annalist reveals nothing about the musical element of the ceremony. At any rate, however, Bach must have been responsible for the music. It would thus seem possible that this Christmas composition might have been the ceremonial music for this peace celebration. Everything fits: the choice of text with its heavenly message of peace, the Latin language (which was in common use in the University Church), and also a note by Bach in the score that the second and third movements should be performed 'post Orationem', 'after the oration'. The forthcoming peace treaty seems not to have become public knowledge in Leipzig unto 22nd December at the earliest. Bach's music for the festivities must therefore have been produced in great haste, and this time pressure would also explain his recourse to a work that already existed, and his pragmatic choice to make as few alterations as possible.

Klaus Hofmann 2012 (Vol. 55)

Production Notes (BWV 191)

As indicated in the commentary by Klaus Hofmann, this work, which Bach dedicated to the Elector of Saxony in Dresden in 1733, emerged on the basis of minor revisions to the Mass in B minor, BWV 232/4, 7a, 9b (or Gloria, Nos 1, 4 and 7, as the movements are numbered in Vol. 1 of the revised New Bach Edition). The work has been handed down solely in the form of the autograph score (Berlin State Library, Mus. ms. Bach P1145), and none of the parts are extant.

With a few exceptions the first movement was appropriated with almost no changes. The second movement employs the 'Domine Deus' section, BWV 232/7a, unchanged up to bar 74 although with a different text. Despite this new text, there are almost no changes in notes and rhythm in the vocal parts, although there are some changes in the instrumental parts.

The third movement changes the text of BWV 232/9b as follows:

BWV 232/9b:
cum Sancto Spiritu
in Gloria Dei Patris

BWV 191/3:
Sicut erat in principio
et nunc et semper
et in saecula saeculorum

Accompanying these textual changes, two bars have been added to each of the phrases in the opening section (and to the instrumental interlude, bars 68 to 73). Whereas in BWV 232/9b these phrases consist of units of 2+2+4 bars, in BWV 191/3 they are made up of units of 3+3+4.

When there are no extant original parts, doubts are likely to remain as to the precise instrumentation. In the present case a problem arises with regard to the bassoon part. In most cantatas there are no staves for the instrument in the full score, since the bassoon is supposed to double the basso continuo part. This is also the case with the autograph scores of BWV 191 and BWV 232. However, among the revised parts for BWV 232, there is an extant separate bas soon part, indicating that the bassoon should perform a different line than the basso continuo. It therefore seems appropriate to follow this as closely as possible also in BWV 191. Needless to say, the bassoon part of BWV 232 must be slightly modified according to the change of phrases in the third movement of BWV 191. However, in the fugal exposition between bars 41 and 67, where in BWV 191 an orchestral accompaniment has been added while the corresponding section in BWV 232 features choir and continuo alone, it seems advisable that the bassoon should be tacet, taking account of the subsequent contrast. Similarly, the entry of the basses at bar 106 is rendered clearer if the bassoon is omitted between bars 87 and 106.

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