

# BERGEN BAROKK DOMESTIC BACH

JOHANN SEBASTIAN BACH (1685-1750)

TRIO SONATA ADAPTED FROM BWV 1039 AND BWV 1027 (G MAJOR)  
RECORDER, VIOLA DA GAMBA AND BASSO CONTINUO

- 01 ADAGIO | 04:21
- 02 ALLEGRO MA NON TANTO | 03:42
- 03 ANDANTE | 02:27
- 04 ALLEGRO MODERATO | 03:19

05 CHORAL: «LIEBSTER JESU, WIR SIND HIER» (G MAJOR) | 02:31  
RECORDER, VIOLA DA GAMBA 1 & 2 AND BASSO CONTINUO

06 ANDANTE FROM ORGAN TRIO BWV 527 (D MINOR) | 05:52  
RECORDER, TREBLE VIOL AND BASSO CONTINUO

07 CHORAL: «WACHET AUF, RUFT UNS DIE STIMME» (E-FLAT MAJOR) | 03:46  
RECORDER, VOICE, TREBLE VIOL AND BASSO CONTINUO

08 MENUET (G MAJOR) | 01:31  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. IV, BWV ANH. 114  
HARPSICHORD

09 [ARIA] «SO OFT ICH MEINE TOBACKSPFEIFE» (G MINOR) | 05:04  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XXB, BWV 515A  
VOICE AND BASSO CONTINUO

10 POLONAISE (G MINOR) | 01:35  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XIX, BWV ANH. 125  
HARPSICHORD

11 MENUET (G MAJOR) | 01:41  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. IV, BWV ANH. 116  
RECORDER AND BASSO CONTINUO

12 MARSCH (D MAJOR) | 01:06  
ATTR. CARL PHILIPP EMAUEL BACH  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XVI, BWV ANH. 122  
RECORDER AND BASSO CONTINUO

13 [POLONAISE] (D MINOR) | 01:09  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XXIV, BWV ANH. 128  
RECORDER AND BASSO CONTINUO

14 ARIA (D MINOR) | 01:34  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XXA, BWV 515  
RECORDER AND BASSO CONTINUO

15 MUSETTE (D MAJOR) | 01:43  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XXIII, BWV ANH. 126  
RECORDER AND BASSO CONTINUO

16 SARABANDE FROM BWV 1013 (D MINOR) | 04:46  
VIOLA DA GAMBA

17 «WARUM BETRÜBST DU DICH» (F MINOR) | 01:22  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XXXIII, BWV 516  
VOICE AND BASSO CONTINUO

18 RONDEAU (B-FLAT MAJOR) | 03:16  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. VII, BWV ANH. 183 /  
F. COUPERIN: LES BERGERIES, SECOND BOOK  
RECORDER AND HARPSICHORD

19 CANON A 2 PER TONOS: «ASCENDENTEQUE  
MODULATIONIS ASCENDAT GLORIA REGIS» (WITH THE  
RISING MODULATION MAY THE KING'S FAME INCREASE) | 03:08  
FROM «DAS MUSIKALISCHE OPFER» BWV 1079  
RECORDER AND HARPSICHORD

20 FUGA CANONICA IN EPIDIAPENTE (C MINOR) | 02:15  
FROM «DAS MUSIKALISCHE OPFER» BWV 1079  
RECORDER AND HARPSICHORD

21 CHORAL PRAELUDIUM:  
«JESUS, MEINE ZUVERSICHT» (C MAJOR) | 02:11  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» (1722) NO. VIII, BWV 728  
HARPSICHORD

22 «BIST DU BEI MIR» (E-FLAT MAJOR) | 01:58  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XXV, BWV 508  
MELODY BY GOTTFRIED HEINRICH STÖLZEL  
VOICE AND BASSO CONTINUO

23 CHORAL:  
«WER NUR DEN LIEBEN GOTT LÄSST WALTEN» (A MINOR) | 01:59  
FROM «NOTEBOOK FOR ANNA MAGDALENA BACH» NO. XI, BWV 671  
RECORDER AND VIOLA DA GAMBA 1 & 2


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# BERGEN BAROKK DOMESTIC BACH






I DENNE INNSPILLINGEN HAR VI BLANDET ÅNDELIGE SANGER, KORALBEARBEIDELSER, DANSE- OG INSTRUMENTALMUSIKK, INSPIRERT AV MANGFOLDET I ANNA MAGDALENA BACHS NOTEBOOK (1722/1725).

INSTRUMENTERINGEN, SOM I FLERE TILFELLER AVVIKER STERKT FRA ORIGINALENE, TAR BERGEN BAROKK ANSVARET FOR. LIKEVEL TROR VI IKKE BACH-FAMILIEN OG DENS MANGE BESØKENDE MUSIKERE VILLE HA FØLT SEG FREMMED OVERFOR SLIKE ARRANGEMENTER.

**BERGEN BAROKK**



IN THIS RECORDING WE HAVE BLENDED SPIRITUAL SONGS, CHORAL ADAPTATIONS, AS WELL AS DANCE AND INSTRUMENTAL MUSIC INSPIRED BY THE MULTITUDE OF WORKS CONTAINED IN THE NOTEBOOK FOR ANNA MAGDALENA BACH (1722/1725).

BERGEN BAROKK WILL HAPPILY CONCEDE THAT IN MANY CASES, THE INSTRUMENTATION DIFFERS CONSIDERABLY FROM THE ORIGINAL VERSIONS. HOWEVER, WE ALSO DO THIS IN THE KNOWLEDGE THAT THESE ARRANGEMENTS WOULD NOT HAVE BEEN OUT OF PLACE IN THE COMPANY OF THE BACH FAMILY AND ITS MANY ASSOCIATED MUSICIANS.

**BERGEN BAROKK**

## BACH GJENBRUKT

En av tidligmusikkbevegelsens fortjenester har vært å vise at barokkrepertoaret er svært fleksibelt og åpent for realisering i mange ulike besetninger og kontekster. Likevel er Bach-resepsjonen en sak for seg. Man kan, både blant musikere, forskere og publikum, stadig fornemme en romantisk, uuttalt forestilling om at den geniale mesterens verker, til forskjell fra hans samtidige, må forstås og respekteres som avsluttede og perfekte komposisjoner. De taper seg hvis de tukles med. Men slik tenkte jo ikke mesteren selv. Bach så på musikk som en vitenskap og seg selv som forsker. Han brukte derfor, som mange av sine samtidige kollegaer, stadig sitt eget materiale om igjen (gjørne kalt musikalsk parodi). Ikke av latskap, men fordi det å gjenbruke for ham i realiteten var en måte å studere materialets potensiale videre på. Den

samme holdningen lå bak da han samarbeidet andre komponisters verker. Bach ville ikke plagiere eller "forbedre" sine kollegaers komposisjoner, men lære av – og utforske mulighetene i – en komposisjon. Med et partitur av for eksempel Vivaldi eller Pergolesi i hende kunne italiensk stil både innlæres, utforskes og kobles til egen personlig stil.

Inspirert av Bachs praksis har Bergen Barokk gjennom mange år arrangert og til dels radikalt omarbeidet flere av Bachs verker og tilpasset dem våre fremføringssituasjoner. Vi har både redusert og utvidet i forhold til originalpartiturerne og erfart at et klaverstykk, en orgeltrio, kantatesatser, arier og danser fra Anna Magdalenas notebok er robust råmateriale som kan anvendes til så mangt. I denne innspillingen presenterer vi noen utvalgte eksempler.

### MUSICA DOMESTICA

Barokkmusikerne komponerte for kontekster definert i kategoriene teater-, kirke- og kammermusikk (jf. Johann G. Walther (1684–1748), *Musicalisches Lexicon*, 1732: *Musica Theatralis*, *Musica Ecclesiastica* og *Commer-Music*, eller Johann N. Forkel, *Über die The-*

*orie* (1777): *die Kirchen/Kammer/Theater Schreibar*). Kategoriene er vide og omfatter utallige komposisjonsformer og besetninger. Mye av det kompositoriske materialet, fra små motiver og harmoniske vendinger til hele avsnitt og satser, kunne eksporteres og importeres mellom kategoriene. En affekt kunne uttrykkes med de samme virkemidler, uansett om det dreide seg om å prise Ludvig XIV eller Gud, meditere over Jesu fromhet eller en god kopp kaffe.

I tillegg til de tre kategoriene er det på denne bakgrunn fristende å operere med en fjerde, der alt pragmatisk kan blandes: *Musica Domestica* – musikk i hjemmet. De mange håndskrevne notebøkene fra 16- og 1700-tallet, som kunne følge en familie i generasjoner, viser at i det kultiverte borgerhjemmet kunne krevende sonater og kirkemusikk, enkle åndelige sanger og danser læres og fremføres i en salig blanding. Anna Magdalena Bachs notebok er et eksempel, og det er lett å forestille seg hvordan den barnerike Bachfamilien, ofte med dyktige spillende eller syngende gjester på besøk, tilpasset dette stoffet til ulike selskapelige og pedagogiske situasjoner og formål.

En annen måte å kategorisere barokkmusikken på er å skille mellom lærd, ofte kontrapunktisk og/eller stilistisk raffinert musikk på den ene siden og enkle syllabiske sanger og danser på den andre. I den første kategorien finner vi da den musikken som primært ble fremført av utdannede og profesjonelle musikere ved hoff, i kirke og teatre og godt skolerte (og som regel velstående) dilettanter. Deler av dette repertoaret, for eksempel sonate- og suitesamlinger, ble publisert i flotte utgaver eller oppbevart i innbundet manuskript på godt papir. I den andre kategorien finner vi musikken som var populær blant allmuen, fremført av de uskolerte, hjemme eller i kneipen, men også av autoriserte stadsmusikere og uautoriserte "fuskere" i private selskap (brylluper og lignende). Denne musikken ble publisert i billige trykk og/eller spredte seg gjennom muntlig overlevering og i avskrifter fra de mange håndskrevne notebøkene.

Når vi betrakter Anna Magdalena Bachs notebok med disse to kategoriseringene *in mente*, finner vi innslag fra alle kategorier, både sofistikerte komposisjoner og enkle populærmusikk, fra både kirke-, kammer- og teaterrepertoaret. Også teater? Joda. Bach-slageren

"Bist du bei mir" (spor 22) er faktisk en arie fra operaen *Diomedes* av G. H. Stölzel (1690-1749).

### Å3

Triosats – musikk for tre stemmer – som kompositorisk teknikk ble holdt høyt i hevd av profesjonelle gjennom hele barokken. Den lærde musiker måtte beherske denne krevende sjangeren, som omfattet både polyfone og homofone teknikker. Komponisten oppgav ofte, men på langt nær alltid, bestemte instrumentbesetninger i sine partiturer. Utøverne fant gjerne pragmatiske løsninger, avhengig av hvilke musikere som var tilgjengelige. En trio, som i en publisert utgave kunne være instrumentert for to fioliner og basso continuo, kunne derfor realiseres på mange andre måter. I verkene og skriftene til f.eks. F. Couperin, G. Ph. Telemann, C. P. E. Bach og J. J. Quantz finner vi følgende å3-alternativer omtalt:

1. To like melodiinstrumenter og basso continuo.
2. To ulike melodiinstrumenter og basso continuo
3. Ett melodiinstrument og "cembalo obligat"; basstemmen spilles av cembalistens venstre hånd og 2. stemme spilles med høyre hånd.

4. Orgel eller cembalo (eventuelt med pedal) solo

I noen tilfeller ser vi også at melodistemmene (jf. punkt 1. og 2.), anbefales forsterket med tutti-fioliner, og basso continuo-gruppen kunne besettes med flere akkordinstrumenter, fagott og cello/gambe, violone e.l. Dermed kunne man oppnå en orkestral effekt.

Bach er, som ellers, en stor mester i triosats, representert med spesialkomponerte verker i alle fire ovennevnte grupper. Men han omarbeidet også selv sitt eget triostoff, for eksempel G-dursonaten, som fra Bachs hånd finnes både i versjon BWV 1039 for to fløyter og basso continuo (jf. punkt 1) og BWV 1027 for gambe og cembalo obligat (jf. punkt 3). I vår innspilling presenterer vi en mellomvariant; vi beholder gamben som soloinstrument, men sammen med blokkfløyte. Så spiller cembalo og gambe II basso continuo (spor 1–4).

I sonatene for orgel eller cembalo med pedal, viser Bach hvor godt instrumenter med 2 (3) manualer og pedalsatt er egnet for en balansert og transparent presentasjon av tre selvstendige stemmer. Samtidig kan sonatene uten pro-

blematiske endringer arrangeres for et sammensatt instrumentensemble, som her i Andante fra orgeltrio BWV 527 (spor 6).

*Canon a 2 per Tonos* (spor 19) kommer fra *Ein Musikalisches Opfer*, BWV 1079, en kostelig musikalisk gave bestående av 2 fuger (for tre og seks stemmer), en triosonate og 8 kortere kanons, tilegnet Fredrik den store. Anledningen var at Bach, sammen med sin sønn Wilhelm Friedemann, besøkte kongen og sin hoffansatte sønn Carl Philipp Emanuel i Potsdam i 1747. Sentralt står et tema gitt av kongen selv og som Bach improviserte over, visstnok uten forberedelser. I *Canon a 2 per Tonos* er øverste stemme en versjon av kongens tema, mens de andre utgjør en 2-stemt kanon. Stykket modulerer – dvs. stiger – en tone for hver runde, og slik kan det i prinsippet fortsette i det uendelige! I manuskriptet har Bach skrevet: *Ascendenteque Modulationis ascendat Gloria Regis* (som modulasjonen stiger, så må kongens ære [Fredrik den Store]). Fra samme verk kommer også *Fuga canonica in Epiadiapente* (spor 20).

## DANSER OG VERDSLIGE OG ÅNDELIGE SANGER

Det vi kaller Anna Magdalena Bachs notebok, er egentlig to manuskripter, i hovedsak skrevet ned av Bachs andre kone i 1722 og 1725. Bach selv og noen av hans sønner i ung alder har også skrevet inn noen av stykkene. Bøkene inneholder både krevende klavermusikk, koralbearbeidelser, enkle danser, marsjer, samt syllabiske sanger med geistlig eller verdslig tekst. De geistlige (åndelige) sangene er av samme type som i "Schemellis Gesangbuch" (Leipzig 1736), der Bach er kreditert for 69, selv om flere av melodiene nok ikke er komponert av ham. De enkleste dansene, marsjene og sangene kan tidvis minne om Johann Sigismund Scholzes (1705–1750) samlinger "Singende Muse an der Pleisse", publisert i fire bøker i Bachs hjemby Leipzig (1736, 1742, 1743 og 1745) under pseudonymet Sperontes. Sperontes' melodier er utstyrt med tekst (strofiske vers), men kan like gjerne fremføres instrumentalt, for klaver, eller for melodiinstrumenter og basso continuo.

## KORALBEARBEIDELSER

For den ortodokse lutheraneren Bach utgjorde de reformerte koralene et stort forråd av råmateriale som han kunne bearbeide på mange forskjellige måter, for eksempel på orgelet eller i kantater og pasjoner. Begeistret har vi erfart at mange av disse lett kan tilpasses Bergen Barokks besetninger.

FRODE THORSEN

## BACH RECYCLED

One of the merits of the early music movement has been to highlight the flexibility of the Baroque repertoire and to show how conducive it is to realisation in a variety of ensembles and contexts. Yet the modern perception of Bach clearly has a life of its own. There is an almost unspoken romanticised notion among musicians, researchers and the listening public that the genius of this master's works, unlike those of his contemporaries, must be understood and respected in the context of complete and perfect compositions. To tamper with these works would somehow compromise this perfection. However, this is not the way the master himself would have seen it. Bach saw music as a science and himself as a researcher. Like some of his contemporaries, he would not be averse to re-use his own material (often called musical parody). This is by no means due to laziness, rather because re-using for him was really a way to further explore the material's potential. The

same can be said for his attitude towards reworking the oeuvre of other composers. Bach was not one to plagiarize or "improve" his contemporaries' works, but preferred to learn from and explore the opportunities of a composition. Armed with a score by a Vivaldi or a Pergolesi, he would inevitably pick up Italian musical traits and link it in with his own personal style.

Inspired by Bach's practice, *Bergen Barokk* has for many years arranged, and at times quite radically rearranged, several of Bach's works and adapted them to our performance situations. We have both abridged and elaborated on original scores and discovered that there is scarcely a harpsichord piece, an organ trio, cantata, aria or dance from Notebook for Anna Magdalena Bach that is not waiting to be unravelled in several ways. In this recording we present some selected examples.

### MUSICA DOMESTICA

Baroque musicians composed for contexts in the categories of theatre, church and chamber music (According to Johann G. Walther (1684–1748), *Musicalisches Lexicon*, 1732: *Musica Theatralis*, *Musica Ecclesiastica* and *Cammer-Music*, or

Johann N. Forkel, *Über die Theorie der Musik* (1777): die Kirchen/Kammer/Theater schreibart). These categories are broad and encompass numerous compositional forms and instrumentations. Much of the compositional material, from brief motifs and harmonic phrases to sections and movements, could be mutually intertwined between the categories. A basic affect is expressed using the same intervals, keys, rhythms, instrumentation etc., regardless of whether it is praising Louis XIV or God, meditating about the piety of Jesus, or glorifying a good cup of coffee.

On this basis, it is tempting to add a fourth category to the above-mentioned three, blending more pragmatic situations into the equation: *Musica Domestica* - music in the home. The numerous handwritten notebooks from the 1600s and 1700s, which could follow a family over generations, clearly document an extraordinary mix of demanding sonatas and church music, simple spiritual songs and dances performed and taught in the homes of cultured citizens. The Notebook for Anna Magdalena Bach is no exception and it is easy to envisage the many children of the Bach family immersing themselves in the

skillful playing or singing of their guests, who would adapt this material to various social and educational situations and purposes.

Another way to categorise Baroque music is to distinguish between scholarly, often contrapuntal and/or stylistically refined music on one side, and simple syllabic songs and dance tunes on the other. In the case of the former we find music that was primarily performed by the trained and professional musicians of the court, the church and theatres as well as well-trained (and usually wealthy) dilettantes. Parts of this repertoire, such as collections of sonatas and suites, were published in impressive editions or kept in bound manuscript on top-notch paper. In the latter category we find music that was popular among the common people, performed by the unschooled at home or in the tavern, or by the authorised town musicians and peddlers - unauthorised musicians - at private functions such as weddings. This music was given the budget publishing treatment and/or spread through word of mouth and entries from the many handwritten note books in the day.

When considering Notebook for Anna Magdalena Bach with these

two categorisations in mind, we find elements from all categories. Sophisticated compositions and simpler popular music, from the church, chamber and theatre repertoire are all documented. Even the theatre one may ask? Indeed. The Bach standard "Bist du bei mir" (track 22) is actually an aria from the opera *Diomedes* by GH Stölzel (1690-1749).

### Á 3

Writing music for three parts represented a compositional technique that was held in high esteem by professionals throughout the Baroque period. Any learned musician of the era had to master this demanding genre, which involved both polyphonic and homophonic techniques. The composer would often, though by no means always, denote specific instrumental ensembles in their scores. Performers would often find pragmatic solutions, depending on which musicians were available. In its published edition, the trio would be written for two violins, allowing the *basso continuo* to be formed in various other ways. In the works and writings of, for instance, F. Couperin, G. Ph. Teleman, CPE Bach and JJ Quantz, the following á3 options are referred to:

1. two similar melodic instruments and basso continuo

2. two different melodic instruments and basso continuo
3. one melodic instrument and the "cembalo obligato", where the bass voice and second voice are played on the harpsichord by the left hand and right hand respectively.
4. organ or harpsichord solo (possibly using pedal)

In some cases we also see recommendations for the melodic voices (see points 1 and 2) to be reinforced with *tutti violini* while the *basso continuo* can be padded out with several instruments providing chords - bassoon and cello, viol, violone etc. In this way, an orchestral effect could be achieved.

Bach is indeed a grand master of the trio sonata, exhibited in specially composed works in all four of the above-mentioned groups. However, he even reworked his own trio material such as his Sonata in G minor, which is found from Bach's hand in version BWV 1039 for two flutes and *basso continuo* (see point 1), as well as BWV 1027 for viol and harpsichord obligato (see point 3). In this recording, we present somewhat of a medium variant, retaining the viol as a solo

instrument, though it is played together with the recorder. The harpsichord and the 2nd viol play the *basso continuo* (track 1-4).

In his sonatas for organ or pedal harpsichord, Bach shows us how well instruments with 2 manuals and pedal sets are suitable for a balanced and transparent presentation of three independent voices. At the same time, these sonatas can be arranged for a more complex instrumental ensemble without any particularly tricky modifications, as can be heard in the *Andante* from the organ trio BWV 527 (track 6).

*Canon a 2 per Tonos* (track 19) comes from *The Musical Offering*, BWV 1079, a precious musical gift consisting of 2 fugues (for three and six voices), a trio sonata and 8 shorter canons dedicated to Frederick the Great. This collection has its roots in a meeting in 1747, when Bach and his son Wilhelm Friedemann visited the king in Potsdam, where another of Bach's sons, Carl Philipp Emanuel, was employed as court musician. The focus of the piece is a theme provided by the king himself which Bach improvised to, apparently without any preparation whatsoever. In *Canon a 2 per Tonos*, the top voice is a

version of the King's theme, while the others represent a 2-voiced canon. The piece modulates up a tone for each round played and could in principle go on forever! In the manuscript Bach has written: *Ascendenteque Modulationis ascendat Gloria Regis* (with the rising modulation may the King's fame increase (translation from Wolff: *Bach, The Learned Musician*. Oxford UP 2000)). The same work also includes *Fuga Canonica in Epi-diapente* (track 20).

### DANCES AND SECULAR AND SPIRITUAL (ECCLESIASTICAL) SONGS

What we refer to as Notebook for Anna Magdalena Bach is actually two manuscripts, for the most part notated by Bach's second wife in 1722 and 1725. Bach himself wrote down some of the pieces, as did some of his sons when in their younger years. The books contain both demanding clavier music, chorale adaptations, some dances, marches, as well as syllabic songs with both ecclesiastical and secular texts. The ecclesiastical (spiritual) songs are of a similar ilk to those in the Schemelli Songbook (Leipzig 1736), of which Bach's involvement centres on 69 pieces, although several of the tunes were probably not composed by him. The

simpler dances, marches and songs can occasionally be reminiscent of Johann Sigismund Scholze' (1705-1750) collections "Singende Muse an der Pleisse" published in four books in Bach's own town of Leipzig (1736, 1742, 1743 and 1745) under the pseudonym of Sperontes. Sperontes' tunes also include text (in strophic verse), but can just as easily be performed instrumentally, for a clavier instrument or melodic instrument(s) and *basso continuo*.

In many cases in Notebook for Anna Magdalena Bach, it is not made clear who the composer actually was but it is interesting to note that Couperin is represented with a rondeau (track 18). *March* (track 12) is considered to be one of Carl Philipp Emanuel's first ever compositions.

### CHORALE ADAPTATIONS

For the orthodox Lutheran Bach, the reformation chorales accounted for a large supply of raw materials that he could rework in many different ways, such as on the organ or in cantatas and passions. We are thrilled to have found that many of these can easily be adapted to *Bergen Barokk's* instrumentations.



## WACHET AUF, RUFT UNS DIE STIMME

TEXT: PHILIPP NICOLAI (1556-1608)

Wachet auf, ruft uns die Stimme,  
der Wächter sehr hoch auf der Zinne,  
wach auf, du Stadt Jerusalem.  
Mitternacht heißt diese Stunde,  
sie rufen uns mit hellem Munde,  
wo seid ihr klugen Jungfrauen?  
Wohlauf, der Bräut'gam kömmt,  
steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit zu der Hochzeit,  
ihr müsset ihm entgegengehn.

## WAKE, AWAKE, FOR NIGHT IS FLYING

ENGLISH TEXT: CATHERINE WINKWORTH

Wake, awake, for night is flying,  
the watchmen on the heights are crying;  
Awake, Jerusalem, arise!  
Midnight hears the welcome voices  
and at the thrilling cry rejoices:  
"Where are the virgins pure and wise?  
The Bridegroom comes: Awake!  
Your lamps with gladness take!  
Alleluia!  
With bridal care and faith's bold prayer,  
to meet the Bridegroom, come, prepare!

## SO OFT ICH MEINE TOBACKSPFEIFE

TEXT: UNKNOWN

So oft ich meine Tabakspfeife,  
Mit gutem Knaster angefüllt,  
Zur Lust und Zeitvertreib ergreife,  
So gibt sie mir ein Trauerbild -  
Und füget diese Lehre bei,  
Dass ich derselben ähnlich sei.

Die Pfeife stammt von Ton und Erde,  
Auch ich bin gleichfalls draus gemacht.  
Auch ich muss einst zur Erde werden -  
Sie fällt und bricht, eh ihr's gedacht,  
Mir oftmals in der Hand entzwei,  
Mein Schicksal ist auch einerlei.

Die Pfeife pflegt man nicht zu färben,  
Sie bleibt weiß. Also der Schluss,  
Dass ich auch dermaleinst im Sterben  
Dem Leibe nach erblassen muss.  
Im Grabe wird der Körper auch  
So schwarz wie sie nach langem Brauch.

Wenn nun die Pfeife angezündet,  
So sieht man, wie im Augenblick  
Der Rauch in freier Luft verschwindet,  
Nichts als die Asche bleibt zurück.  
So wird des Menschen Ruhm verzehrt  
Und dessen Leib in Staub verkehrt.

Wie oft geschieht's nicht bei dem Rauchen,  
Dass, wenn der Stopfer nicht zur Hand,  
Man pflegt den Finger zu gebrauchen.  
Dann denk ich, wenn ich mich verbrannt:

O, macht die Kohle solche Pein,  
Wie heiß mag erst die Hölle sein?

Ich kann bei so gestalten Sachen  
Mir bei dem Toback jederzeit  
Erbauliche Gedanken machen.  
Drum schmauch ich voll Zufriedenheit  
Zu Land, zu Wasser und zu Haus  
Mein Pfeifchen stets in Andacht aus.

## EACH TIME I TAKE MY PIPE'N TOBACCO

ENGLISH TEXT: Z. PHILIP AMBROSE\*

Each time I take my pipe'n tobacco  
With goodly wad filled to the brim  
For fun and passing time with pleasure,  
It brings to me a thought so grim  
And adds as well this doctrine fair:  
That I'm to it quite similar.

The pipe is born of clay terrestrial,  
Of this I am as well conceived.  
Ah, one day I'll become earth also---  
It falls and breaks, before ye know't,  
And often cracks within my hand:  
My destiny is much the same.

The pipe our wont is not to color,  
It's always white. And thus I think  
That I as well one day while dying  
In flesh at least shall grow as pale.  
But in the tomb my body will  
Be black like it when used at length.

When now the pipe is lit and burning,  
We witness how within a trice  
The smoke into thin air doth vanish,  
Nought but the ashes then are left.  
And thus is mankind's fame consumed,  
Its body, too, in dust assumed.

How oft it happens when we're smoking  
That, when the tamper's not at hand,  
We use our finger for this service.  
Me thinks, then, when I have been burned:  
Oh, if these cinders cause such pain,  
How hot indeed will hell yet be?

I can amidst such formulations  
With my tobacco ev'rytime  
Such practical ideas ponder.  
I'll smoke therefore contentedly  
On land, at sea and in my house  
My little pipe adoringly.

## WARUM BETRÜBST DU DICH

TEXT: UNKNOWN

Warum betrübst du dich und beugest dich zur Erden,  
mein sehr geplagter Geist, mein abgematteter Sinn?  
Du sorgst, wie will es doch noch endlich mit dir werden  
und fährst über Welt und über Himmel hin.  
Wirst du dich nicht recht fest in Gottes Willen gründen,  
kannst du in Ewigkeit nicht wahre Ruhe finden.

## WHEREFORE ART THOU SO SAD

ENGLISH TEXT: Z. PHILIP AMBROSE\*

Wherefore art thou so sad and bowed to earth so prostrate,  
O my most tortured soul, O my most weary heart?  
In fear of what indeed thy destiny may bring thee,  
Thou coursest o'er the world and o'er the very skies.  
If thou dost not rely upon God's will most firmly,  
Thou shalt in all of time no true repose discover.



\*© Z. PHILIP AMBROSE, TRANSLATOR, WEB PUBLICATION:  
[HTTP://WWW.UVM.EDU/~CLASSICS/FACULTY/BACH](http://www.uvm.edu/~classics/faculty/bach)

## BIST DU BEI MIR

MELODY FROM DIOMEDES, ODER DIE  
TRIUMPHIERENDE UNSCHULD (G. H. STÖLZEL)  
TEXT: UNKNOWN

Bist du bei mir, geh' ich mit Freuden  
zum Sterben und zu meiner Ruh'.

Ach, wie vergnügt wär' so mein Ende,  
es drückten deine schönen Hände  
mir die getreuen Augen zu!

## BE THOU WITH ME

ENGLISH TEXT: Z. PHILIP AMBROSE\*

Be thou with me and I'll go gladly  
To death and on to my repose.

Ah, how my end would bring contentment,  
If, pressing with thy hands so lovely,  
Thou wouldst my faithful eyes then close.





## BERGEN BAROKK



Bergen Barokk ble etablert i 1994 og regnes i dag blant Norges ledende tidligmusikkensembler. Bergen Barokk har konsertert i Norden, Polen, Tsjekkia, Russland og USA, og mange konserter har vært kringkastet. CD-er er utgitt på Simax Classics, BIS, Bergen Digital og Toccata Classics, med repertoar fra tysk, engelsk, fransk og italiensk barokk.

*A Holberg Recital* er et innspillingsprosjekt (3 CD-er) fra de senere år, der Bergen Barokk har tatt utgangspunkt i Ludvig Holbergs musikalske smak og preferanser.

Siden 2006 har Bergen Barokk også arbeidet med en komplett utgivelse (11 CD-er) av Telemanns kantatesyklus *Harmonischer Gottes-Dienst*, som består av 72 kantater for alle årets søn- og helligdager. Prosjektet støttes av Universitetet i Bergen og utgiver er Toccata Classics i London.

Bergen Barokk har samarbeidet med ensembler som Pratum Integrum (Moskva), Det Norske Solistkor og Barokksolistene og gjestet festivaler som Philadelphia Bach Festival, Moscow Early Music Festival, Festsspillene i Bergen og Janáček International Music Festival (Tsjekkia).

Bergen Barokk er støttet av Bergen kommune og Norsk kulturråd.

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*Bergen Barokk was established in 1994 and is today one of Norway's leading early-music ensembles. The group has concertized and appeared in radio broadcasts in Europe, Russia and USA. Their recordings on Simax Classics, BIS, Bergen Digital Studio and Toccata Classics include German, English, Italian and French repertoire.*

*The ensemble has since 2006 worked with the complete recording of Telemann's cantata cycle "Harmonischer Gottes-Dienst", a collection of 72 cantatas for all Sundays, Passiontide and feast days of the liturgical year. The project is a collaboration between The Grieg Academy (University of Bergen) and Toccata Classics,*

*London. "A Holberg Recital" is Bergen Barokk's 3 CDs series with music which is based on the Danish-Norwegian writer, essayist, philosopher, historian and playwright Ludvig Holberg's musical taste and possible repertoire.*

*Bergen Barokk has collaborated with several ensembles through the recent years, some of them are Pratum Integrum (Moscow), Norwegian Soloists' Choir and Barokksolistene (Norway). Bergen Barokk has performed in festivals like Festsspillene i Bergen, Philadelphia Bach Festival, Moscow Early Music Festival and Janáček International Music Festival (Czech Republic).*

*Bergen Barokk receives annual financial support from Arts Council Norway and Bergen City Council.*

## FRODE THORSEN



Frode Thorsen studerte blokkfløyte og komposisjon ved Bergen Musikkonservatorium og Musikkhøgskolan i Stockholm. Han debuterte i 1984 og har siden da vært aktiv solist og kammermusiker i inn- og utland, blant annet med Bergen Barokk som han stiftet sammen med Hans Knut Sveen i 1994. Frode Thorsen har også arbeidet som komponist, spesielt med musikk for teater og ballett, og som "scenisk" musiker sammen med dansere og skuespillere. Han har gitt ut en rekke CD-innspillinger med repertoar fra middelalder, barokk og samtid. Frode Thorsen er professor i blokkfløyte og tidligmusikk ved Griegakademiet, UiB.

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*Frode Thorsen studied the recorder and composition at the Bergen Conservatory of music (now the Grieg Academy) and the The*

*Royal Academy of Music, Stockholm. Since his debut in 1984 he has been internationally active as a soloist and chamber musician, a stage performer (with actors and dancers) and, during certain periods, as a composer. Thorsen's repertoire includes medieval, baroque and contemporary music. In 1994 he founded Bergen Barokk together with Hans Knut Sveen, Mona Julsrud and Markku Luolajan-Mikkola. He is a professor of recorder, early music performance practice and chamber music at the Grieg Academy.*

## MONA JULSRUD



Mona Julsrud er en av Norges mest ettertraktede konsertsangere og repertoaret hennes spenner fra tidlig barokk til nyskrevet musikk. Mona synger med norske og utenlandske orkestre og er hyppig gjest ved festivaler i Norge og utlandet. Blant dirigenter hun har samarbeidet med kan nevnes Frans Brüggen, Philippe Herreweghe, Fabio Biondi og Roy Goodman. Hun har medvirket ved ca. 25 CD-innspillinger, bl.a. Mozarts Requiem og Bachs Matteuspassjon med Frans Brüggen og Orchestra of the 18th Century, Händels Jephtha med Fabio Biondi og Stavanger Symfoniorkester samt flere innspillinger av skandinavisk samtidsmusikk.

Med Bergen Barokk deltar hun i komplettinnspillingen av Harmonische Gottes-Dienst av Telemann. Innspillingerne har blitt motatt med strålende kritikker i norsk og utenlandsk presse.

Hun har sin utdanning fra Norges musikkhøgskole og operaskolen ved Royal College of Music i London. Mona er nå førsteamanuensis ved Norges musikkhøgskole.



*Mona Julsrud is one of Norway's most sought-after concert singers. Her repertoire spans early baroque to contemporary music. She sings regularly with orchestras at home and abroad, and is a frequent guest at chamber music festivals.*

*Mona has worked with conductors such as Frans Brüggen, Philippe Herreweghe, Roy Goodman and Fabio Biondi. She has recorded Bach's St. Matthew passion and Mozart's Requiem with Brüggen and the Orchestra of the 18th Century, and Handel's Jephtha with Fabio Biondi and Stavanger Symphony Orchestra.*

*Mona is currently working on a complete recording of Telemann's Harmonischer Gottes-Dienst with Bergen Barokk, a series which has so far received glowing praise from the critics. She has also recorded music by Scandinavian contemporary composers.*

*Mona studied at the Norwegian Academy of Music and at the Opera School of the Royal College of Music in London. She is currently Associate Professor at the Norwegian Academy of Music.*

## HANS KNUT SVEEN



Hans Knut Sveen studerte orgel og kirkemusikk på Bergen Musikkkonservatorium (nå Griegakademiet) 1983–87. I samme periode spilte han cembalo med Ketil Haugsand, deretter fortsatte han cembalostudiene i Amsterdam, først med Anneke Uittenbosch og deretter med Gustav Leonhardt.

Hans Knut spiller stadig med en rekke skandinaviske ensembler, for eksempel Barokksolistene og Norsk barokkorkester, og han har arbeidet med Pratum Integrum i Moskva. Hans Knut er nå førsteamanuensis i cembalo og tidligmusikk ved Griegakademiet.



*Hans Knut Sveen graduated as organist in 1987 from the Bergen Conservatory of music (now the Grieg Academy). During his studies he gained interest for the harpsichord, not least thanks to the in-*

*spiration and support he received from his teacher, Ketil Haugsand. In 1988 he moved to Amsterdam where he continued his studies in harpsichord playing. He took his solo diploma in 1993 after studies with Anneke Uittenbosch and Gustav Leonhardt.*

*Hans Knut performs solo as well as together with other Scandinavian ensembles including Barokksolistene and Bjarte Eike, and the Norwegian Baroque Orchestra. He has also made several appearances and recordings with Pratum Integrum, Moscow, and their leader Pavel Serbin. Hans Knut is a founding member of Bergen Barokk. In 1992 he was appointed as teacher at the Grieg Academy.*

## MARKKU LUOLAJAN- MIKKOLA

Markku Luolajan-Mikkola studerte cello med Arto Noras på Sibeliusakademiet og avsluttet med diplomeksamen i 1983. I 1988 dro han til Haag for å studere viola da gamba med Wieland Kuijken og barokkcello med Jaap ter Linden og tok diplomeksamen i 1992. Markku har siden vært meget aktiv og utmerket seg som solo- og kammermusiker i Europa og Asia. Han har vært med i gambekvartetten Phantasm siden starten og har vært leder for Finsk barokkorkester.

Hans innspillinger har fått mye oppmerksomhet. Innspillingerne av Marais' Suite d'un goût d'Etranger (ALBA) og finsk samtidsmusikk for gambe (Gamba Nova) førte til nasjonale priser. Mange andre innspillinger har også fått stor internasjonal oppmerksomhet, som innspillinger med virtuos gambemusikk av Forqueray, Marais og Bach – de to siste på BIS.

Hans innspillinger har flere ganger blitt nominert til Gramophone Award og to – med Phantasm – har vunnet; *Henry Purcell Fantasies* (1997) og *Orlando Gibbons Consort for viols* (2004). Flere har også fått utmerkelsen "Editor's Choice" (Gramophone), Recording of the Month (Rondo magazine), Best Recordings of the Year (Helsingin Sanomat) og Diapason d'or and Choc du Monde de la Musique.

I hjemlandet Finland har han spilt en aktiv og viktig rolle innenfor samtidsmusikk. Han har også vært involvert i design og produksjon av viola da gamba-instrumenter gjennom sitt selskap Lu-Mi Strings.

Markku Luolajan-Mikkola underviser i barokkcello og viola da gamba ved Sibeliusakademiet og er kunstnerisk leder for BRQ Vantaa Festival.

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*Markku Luolajan-Mikkola studied cello with Arto Noras at the Sibelius Academy in Helsinki, where he was awarded a diploma in 1983. His interest in baroque music led him to Holland where he studied with Wieland Kuijken and Jaap ter Linden at the Royal Conservatory of*

*The Hague, receiving postgraduate diplomas in the viola da gamba and baroque cello.*

*Markku Luolajan-Mikkola is very active as a solo performer and chamber musician and has given many recitals throughout Europe, USA and Asia. He is a founder-member of the celebrated Phantasm viol quartet and he was for a period artistic leader of the Finnish Baroque Orchestra.*

*Markku Luolajan-Mikkola's solo and chamber music recordings have received enthusiastic critical acclaim. His recording of Marais' Suite dun goût d'Etranger on ALBA records won a national award for excellence in his native Finland, and his CD of contemporary gamba music, Gamba Nova, won the Emma Award for the best classical CD in Finland in 2008. Other solo CDs have likewise garnered critical acclaim, including discs of virtuoso viol music by Forqueray, Marais, and JS Bach's gamba sonatas, the latter two issued by BIS.*

*Several times his recordings have been nominated for a Gramophone Award, two of which went on to win: Henry Purcell Fantasies in 1997 and Orlando Gibbons Con-*

*sort for viols in 2004, both played by Phantasm. Recordings have also been noted as Editor's Choice (Gramophone), Recording of the Month (Rondo magazine) and Best Recordings of the Year (Helsingin Sanomat) as well as Diapason d'or and Choc du Monde de la Musique.*

*His special interest is in commissioning contemporary music composed for the bass viol as well as in designing and commissioning modern reproductions of viols and other string instruments built to his specifications for his company Lu-Mi Strings.*

*Markku teaches baroque cello and viola da gamba at the Sibelius Academy and is artistic director of the BRQ Vantaa Festival.*

## MIKKO PERKOLA

Mikko Perkola studerte ved Päijät-Häme konservatoriet, Sibeliusakademiet og konservatoriet i Haag. Hans lærere har vært Arvo Haasma, Markku Luolajan-Mikkola og Wieland Kuijken. Perkola har gitt konserter og spilt inn med ensembler som Bergen Barokk, Barokksolistene, Helsinki barokkorkester, Capriccio Stravagante, Battalia, Retrover, Ensemble Severin, Phantasm m.fl. I 2006 spilte han inn Bachs gambesonater og i 2011 gambeverker av Couperin sammen med Aapo Häkkinen (Naxos). Han har også gjort mange radioinnspillinger. Perkola har engasjert seg sterkt innen samtidsmusikk og urfremført en rekke verk av blant andre Giovanni Mancuso, Lucio Garau, Juhani Nuorvala, Henrik Marstrander, Eero Hämeenniemi, Jyrki Linjama, Sampsa Ertamo, among others. His most recent work and current interest lies with new experimental art and collaborative projects. His wide range in music making includes collaborations with artists from different fields, from early music to multimedia and solo performances with amplified viol.

*Mikko Perkola studied at the Päijät-Häme conservatory, at the Sibelius-Academy and at the Royal Conservatory in Haag. His teachers were Arvo Haasma, Markku Luolajan-Mikkola and Wieland Kuijken. Perkola has given concerts and recorded chamber music in Europe together with ensembles including Bergen Barokk, Barokksolistene, the Norwegian Baroque Orchestra, the Icelandic Chamber Orchestra, Helsinki Baroque Orchestra, Capriccio Stravagante, Battalia, Retrover, and Ensemble Severin, Phantasm. In 2006 he recorded Bach gamba sonatas (Naxos) with harpsichordist Aapo Häkkinen. In 2011 they recorded music by Francois Couperin (Naxos).*

*Perkola has also made many radio recordings for YLE (the Finnish Broadcasting Company) and other European Broadcasting Companies. He is also an avid performer of contemporary music and has given first performances of works by Giovanni Mancuso, Lucio Garau, Juhani Nuorvala, Henrik Marstrander, Eero Hämeenniemi, Jyrki Linjama, Sampsa Ertamo, among others. His most recent work and current interest lies with new experimental art and collaborative projects. His wide range in music making includes collaborations with artists from different fields, from early music to multimedia and solo performances with amplified viol.*

#### RECORDERS

STEPHAN BLEZINGER: TENOR AFTER AN ANONYMOUS ITALIAN MAKER (EARLY EIGHTEENTH CENTURY)

N. RONIMUS/MORGAN WORKSHOP: TREBLE IN F AFTER J. DENNER  
(NUREMBERG, EARLY EIGHTEENTH CENTURY)

F. MORGAN: TREBLE IN F AFTER T. STANESBY  
(LONDON, EARLY EIGHTEENTH CENTURY)

KUNG: SIXHT FLUTE

HANS SCHIMMEL: FOURTH FLUTE IN B-FLAT AFTER BRESSAN  
(LONDON, EARLY EIGHTEENTH CENTURY)

YAMAHA: BAROQUE BASS RECORDER

#### VIOLA DA GAMBA

**MARKKU LUOLAJAN-MIKKOLA:**

HENDRIK JACOBS CA.1680 AMSTERDAM (BASS)  
BOW: LUIS EMILIO RODRIGUEZ CARRINGTON 2011

JÓSE LUIS ESPAÑA, PASTO COLUMBIA 2000 (TREBLE)  
BOW: LUIS EMILIO RODRIGUEZ CARRINGTON, THE HAGUE 2012

**MIKKO PERKOLA:**

GUY HARRISON, TORONTO 1998 AFTER MICHEL COLICHON 1693

#### HARPSICHORD

JOEL KATZMAN 1992, COPY (PETIT RAVALEMENT) OF RUCKERS 1638

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