



**J. S. BACH
TELEMANN
HOFFMANN**

**Sacred Cantatas
for Alto and
for Tenor**

**Marianne Beate
Kielland, Alto**

Markus Schäfer, Tenor

**Cologne Chamber
Orchestra**

Helmut Müller-Brühl

J. S. Bach (1685-1750) • G. P. Telemann (1681-1767) • M. Hoffmann (c. 1679-1715)

Sacred Cantatas for Alto and for Tenor

Johann Sebastian BACH (1685-1750) Geist und Seele wird verwirret, BWV 35 25:30

for the 12th Sunday after Trinity

Texts by Georg Christian Lehms

Scored for Alto, 2 Oboes, Oboe da caccia, Bassoon,

Concertante Organ, Strings and Continuo

- | | | |
|---|---|------|
| 1 | Sinfonia | 5:38 |
| 2 | Aria: Geist und Seele wird verwirret | 7:29 |
| 3 | Recitative: Ich wundre mich | 1:33 |
| 4 | Aria: Gott hat alles wohl gemacht | 3:20 |
| 5 | Sinfonia | 3:35 |
| 6 | Recitative: Ach starker Gott | 1:09 |
| 7 | Aria: Ich wünsche nur bei Gott zu leben | 2:46 |

Johann Sebastian BACH (1685-1750) Ich armer Mensch, ich Sündenknecht, BWV 55 11:12

for the 22nd Sunday after Trinity • Anonymous Texts

Scored for Tenor, SATB (final Chorus)

Flute, Oboe d'amore, Strings and Continuo

- | | | |
|----|---|------|
| 8 | Aria: Ich armer Mensch, ich Sündenknecht | 3:59 |
| 9 | Recitative: Ich habe wider Gott gehandelt | 1:24 |
| 10 | Aria: Erbarme dich, laß die Tränen dich erweichen | 3:03 |
| 11 | Recitative: Erbarme dich! | 1:33 |
| 12 | Chorale: Bin ich gleich von dir gewichen | 1:13 |

Melchior HOFFMANN (c. 1679-1715) (Formerly attributed to J.S. BACH) Meine Seele rühmt und preist (BWV 189) 15:29

for the Feast of the Visitation

Anonymous texts

Scored for Tenor, Recorder, Oboe,

Violin and Continuo

- | | | |
|----|------------------------------------|------|
| 13 | Aria: Meine Seele rühmt und preist | 6:52 |
| 14 | Recitative: Denn seh ich mich | 1:06 |

- | | | |
|----|-----------------------------------|------|
| 15 | Aria: Gott hat sich hoch gesetzt | 3:28 |
| 16 | Recitative: O was für große Dinge | 1:04 |
| 17 | Aria: Deine Güte, dein Erbarmen | 2:59 |

Georg Philipp TELEMANN (1681-1767) (Formerly attributed to J.S. BACH) Ich weiß, daß mein Erlöser lebt (BWV 160) 10:30

for the 1st Day of Easter

Texts by Erdmann Neumeister

Scored for Tenor, Violin, Bassoon,

Strings and Continuo

- | | | |
|----|--|------|
| 18 | Aria: Ich weiß, daß mein Erlöser lebt | 3:04 |
| 19 | Recitative: Er lebt und ist von Toten auferstanden | 3:08 |
| 20 | Aria: Gott Lob! Daß mein Erlöser lebt | 1:51 |
| 21 | Recitative: So biet ich allen Teufeln Trutz | 0:56 |
| 22 | Aria: Nun, ich halte mich bereit | 1:31 |

Marianne Beate Kielland, Alto Markus Schäfer, Tenor Cologne Bach Choir (Track 12) Cologne Chamber Orchestra Helmut Müller-Brühl

Daniel Rothert, Recorder (BWV 189)

Ingo Nelken, Flute (BWV 55)

Christian Hommel, Oboe, Oboe d'amore (BWV 35/55/189)

Martin Kevenhöster, Bassoon (BWV 160)

Ariadne Daskalakis, Violin (BWV 189)

Renée Ohldin, Violin (BWV 160)

Gerhard Anders, Cello Continuo (BWV 55/160/189)

Mercedes Ruiz, Cello Continuo (BWV 35)

Harald Hoeren, Organ

Positive Organ: Johannes Rohlf, 1997

Ged. 8', Flöte 4', Oktave 2' (Tracks 1-7)

Positive Organ: Mebold Truhenorgeln 1995 • 4 Register

Ged. 8', Flöte 4', Prinzipal 2', Regal 8' (Tracks 8-22)

Sacred Cantatas for Alto and for Tenor

False attributions have not been unusual in the history of music. Some of these may be ascribed to the commercial sense of publishers, anxious to market their wares. This, however, is less likely to be the case in works of the late baroque period, where incorrect attributions may be put down to a general similarity of current musical language and practice, and, in the present case, to the fact that Bach, like others in his position, would copy out works that he admired or for which he had a use in the course of his employment. The present recording includes two solo sacred cantatas by Bach, one now correctly ascribed to his close contemporary Telemann, and another conjecturally to Melchior Hoffmann.

The career of Johann Sebastian Bach had not been exclusively in the service of the church, and after early employment as an organist he had spent a happy time at Cöthen from 1717 to 1723 as Court Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. The prince's marriage to a woman who did not share his musical enthusiasm led Bach to seek a position elsewhere, and this he found in his appointment as Thomaskantor in Leipzig. There, as an employee of the city council, he had responsibility for the music of the principal churches of the city, coupled with teaching duties in the choir school where he and his family had their quarters. He retained his place in Leipzig for the rest of his life, by 1730 able to find an additional field of musical activity in his work with the semi-professional university collegium musicum, an ensemble that had weekly meetings and was called on to provide music for a variety of occasions. The first years in Leipzig, however, brought the need to provide a regular supply of music for the church, and this he met by the composition of five annual cycles of cantatas for every Sunday and feast day in the Lutheran church year. The quantity of such compositions may seem unusual, until compared with that of other composers under a similar obligation. There were musicians who were able to provide more than five cycles of such works, and Telemann himself, a prolific composer in many genres, wrote four cycles, in

addition to other cantatas.

The cantata, an Italian title seldom used by Bach himself, had come to play an important part in services of Sundays and feast days, performed before the lengthy sermon and generally related to the gospel of the day in its text in a service that would normally last some four hours. The Cantata *Geist und Seele wird verwirret*, BWV 35, belongs to Bach's varied third annual cycle, provided for use first in 1726. The text is taken from the annual cycle of texts by Georg Christian Lehms, published in 1711 in his *Gottgefälliges Kirchen-Opffer* and the setting was written for the twelfth Sunday after Trinity in 1726. In the music Bach has recourse to an earlier Cöthen composition, an oboe concerto, now lost, to which he turned again later, when he was arranging harpsichord concertos from his earlier instrumental compositions. The oboe concerto has been reconstructed, its first and third movement drawn from the present work (*Oboe Concerto in D minor*, BWV 1059, Naxos 8.554602).

The first movement of the cantata, an instrumental *Sinfonia*, scored for two oboes, oboe da caccia, bassoon, strings, continuo and concertante organ, shows trace of its origins, although it is now virtually transformed into an organ concerto-movement. The second movement has an equally active organ part, an obbligato accompaniment to the *da capo* alto aria. The third movement, a recitative, leads to a livelier second aria, in F major and accompanied by the organ. The second part of the cantata opens with an instrumental movement, identified with the last movement of the lost oboe concerto, marked *Presto* and in 3/8. A recitative leads to a final aria in C major.

The Cantata *Ich armer Mensch, ich Sündenknecht*, BWV 55, was written for performance on the 22nd Sunday after Trinity in the same year. It is scored for a tenor, with flute, oboe d'amore, strings and continuo, with the choir employed in the final four-part chorale. The opening aria, in 6/8, leads to a dramatic recitative. The second aria, in D minor, has a flute obbligato, and

the final recitative, a plea for divine mercy, leads to the closing chorale *Bin ich gleich von dir gewichen* (Though now I have fallen away from thee).

As a boy Melchior Hoffmann had been a chorister in the Dresden Court Chapel, moving in 1702 to Leipzig to study law. In 1705 he succeeded Telemann as organist and director of music at the Leipzig Neukirche, taking over the latter's collegium musicum and taking a hand also in the then existing Leipzig opera. He competed with Bach and others for the position of organist at the Liebfrauenkirche in Halle, winning the position in 1714, but never taking it up. He died in Leipzig in the following year, his early death bringing to an end a career that had promised much. His surviving compositions include some works for the theatre, instrumental music and secular and sacred cantatas.

The Cantata *Meine Seele rümt und preist* (My soul extols and praises God's grace) has been widely attributed to Hoffmann, although it was earlier thought to have been by Bach and given the Bach Verzeichnis number BWV 189. It was included in the earlier Bach Gesellschaft edition, but found no place in the Bach Neue Ausgabe. The cantata was written for the Feast of the Visitation, with a text by an unknown writer. It is scored for tenor, recorder, oboe, violin and continuo. It opens with a *da capo* aria, the introduction and accompaniment, involving the three solo instruments, effectively deployed in the style familiar from the period. The first recitative leads to a more reflective second aria with continuo. A further recitative is followed by the cheerful final aria, establishing the confidence of the first.

Like the cantata now attributed to Hoffmann, Telemann's Cantata *Ich weiß, daß mein Erlöser lebt* (I know that my redeemer liveth) was earlier ascribed to Bach and numbered BWV 160, being again among the works that Bach had copied out in connection with his

employment in Leipzig. Georg Philipp Telemann had won a considerable reputation there, a rival to Bach in reputation, and the certain preference of the Leipzig authorities for the position of Cantor at the St Thomas Choir School, where Bach was eventually appointed in 1723. Telemann had, in 1721, taken the position of Cantor of the Johanneum in Hamburg, with musical responsibility for the five principal churches of the city. His negotiations with Leipzig a year later proved the means to secure better conditions in Hamburg, where he remained until his death in 1767. He was succeeded there by his godson Carl Philipp Emanuel Bach, the second son of Johann Sebastian. As a composer Telemann was prolific, providing an enormous body of work, both sacred and secular. This included 1043 church cantatas and 46 settings of the Passions, one for each of the years he was in Hamburg. Four years Bach's senior, he outlived him by seventeen years, so that by the time of his death Haydn was 35 and Mozart was eleven. His musical style developed with the times, from the characteristically late Baroque to the new *stile galant* exemplified by his godson.

The Cantata *Ich weiß, daß mein Erlöser lebt*, with a text by Erdmann Neumeister, is scored for tenor, with violin, bassoon, strings and continuo. It was written for the first day of Easter, and is in accordance with the celebratory mood of the season. It opens with a lively *da capo* tenor aria. The following extended recitative has the poetic and dramatic intensity of a Passion Evangelist, tears of joy melodramatically depicted. This leads to a second *da capo* aria of praise of God. A recitative casts fear aside in confidence of a resurrection, and the final aria, firmly in C major like the rest of the cantata, expresses further desire for a place in heaven.

Keith Anderson

*Sung texts and translations for this release are available as PDF files online at
www.naxos.com/libretti/cantatas7615.htm*

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Marianne Beate Kielland

The Norwegian mezzo-soprano Marianne Beate Kielland studied at the Norwegian State Academy of Music in Oslo, graduating in the spring of 2000. She has quickly established herself as one of Scandinavia's foremost singers and regularly appears with orchestras and in festivals throughout Europe, working with conductors of international distinction. For the season 2001/02 she was a member of the ensemble at the Staatsoper in Hanover. Marianne Beate Kielland is especially sought after as a concert singer, with a wide repertoire ranging from the baroque to Berlioz, Bruckner, and Mahler. Her career has brought not only performances in Europe, but further engagements as far afield as Japan. Her recordings include Bach's *St Mark* and *St Matthew Passions*, *Mass in B minor*, and the complete solo cantatas for alto, as well as songs from German, English and Norwegian repertoire.



Markus Schäfer

The tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf and was prize-winner in the Berlin Singing Competition and in the Milan Caruso Competition. In 1984/85 he worked with the Zurich Opera Studio, with a contract at the Zurich Opera in the latter year. There followed appearances at the Hamburg State Opera and from 1987 to 1993 he was a member of the Düsseldorf/Duisburg Opera of the Rhine, since when he has worked free-lance, appearing in major opera houses and festivals in a wide repertoire. He has sung Mozart tenor rôles at the State Operas in Berlin and in Munich and the part of the Evangelist in Bach festivals in Ansbach, Leipzig and Lucerne, with oratorio and Lieder performances in Vienna, New York, Cologne, and Frankfurt, among other places. For a number of years he has appeared together with the pianist Christian de Bruyn, his partner in song recitals. He has participated in a number of recordings and broadcasts, working there and in opera and concert with leading conductors. The recording of Dittersdorf's oratorio *Job*, in which Markus Schäfer took the title rôle, was awarded the German Record Critics' Prize, and that of Bach's *St Matthew Passion* under Nicolaus Harnoncourt, in which he participated, was awarded a Grammy as the best choral performance.



Cologne Chamber Orchestra

Conductor: Helmut Müller-Brühl

The Cologne Chamber Orchestra was founded in 1923 by Hermann Abendroth and gave its first concerts in the Rhine Chamber Music Festival under the direction of Hermann Abendroth and Otto Klemperer in the concert-hall of Brühl Castle. Three years later the ensemble was taken over by Erich Kraack, a pupil of Abendroth, and moved to Leverkusen. In 1964 he handed over the direction of the Cologne Chamber Orchestra to Helmut Müller-Brühl, who, through the study of philosophy and Catholic theology, as well as art and musicology, had acquired a comprehensive theoretical foundation for the interpretation of Baroque and Classical music, complemented through the early study of conducting and of the violin under his mentor Wolfgang Schneiderhahn. In the autumn of 1964 the orchestra, under Helmut Müller-Brühl, embarked on a concert tour of Switzerland with the great pianist Wilhelm Kempff, the start of collaboration with international soloists. Since then there have been guest appearances throughout Europe, North and South America and Asia, with numerous recordings, broadcasts and television appearances.

From 1976 until 1987 the ensemble played on period instruments under the name Capella Clementina. With this Baroque formation Helmut Müller-Brühl, in numerous concerts and opera and oratorio performances, set a standard for historical performance-practice and the revival of Baroque music-theatre. Since 1987 the orchestra, as the Cologne Chamber Orchestra, has played according to the principles of historical performance-practice on modern instruments and so can meet the needs of modern concert halls. The presentation of the rising generation of young musicians has always been a particular concern of Helmut Müller-Brühl and many now well-known soloists enjoyed their first success with the Cologne Chamber Orchestra. In 2001 the Cologne Chamber Orchestra won a Cannes Classical Award for its recording of Telemann's *Darmstadt Overtures* (Naxos 8.554244), one of a number of acclaimed recordings in association with Naxos.



Helmut Müller-Brühl

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Intimately bound up with the Lutheran tradition, Bach's sacred cantatas defy a generalised description such is their infinite variety, wealth of musical invention and technical mastery. Remarkably *Cantata No. 35* includes two instrumental *Sinfonias* almost transformed into organ concerto movements. In *Cantata No. 55* a solo flute magically weaves itself around the vocal line. The other two cantatas, formerly attributed to Bach, are also distinctive for their delightful instrumentation.

Sacred Cantatas for Alto and for Tenor

J. S. BACH (1685–1750):

1-7 **Geist und Seele wird verwirret, BWV 35**¹ 25:30

8-12 **Ich armer Mensch, ich Sündenknecht, BWV 55**^{2,3} 11:12

Melchior HOFFMANN (c. 1679–1715):

13-17 **Meine Seele rühmt und preist**² 15:29

Georg Philipp TELEMANN (1681–1767):

18-22 **Ich weiß, daß mein Erlöser lebt**² 10:30

Marianne Beate Kielland, Alto¹ • Markus Schäfer, Tenor²
Cologne Bach Choir³ • Cologne Chamber Orchestra
Helmut Müller-Brühl

Deutschlandfunk

Recorded by Deutschlandfunk, Sendesaal Köln, Germany
from 1st to 3rd June 2004 and from 22nd to 23rd November 2004.

Producer: Ludwig Rink • Engineers: Stephan Schmidt and Hans Martin Renz • Booklet Notes: Peter Reichelt
A co-production with DeutschlandRadio • Please see the booklet for a complete track list
Cover Picture: *Madonna and Child with St Anne* German School (early 17th Century)
(Vienna, Kunsthistorisches Museum / AKG Images)