

Tracklisting · English

1 cantatas vol.1

J.S.

bach


FRITZ WERNER

AGNES GIEBEL, HELMUT KREBS

HEINRICH SCHÜTZ CHOIR, HEILBRONN
PFORZHEIM CHAMBER ORCHESTRA

REICHELT · SAILER · SCHERLER
JELDEN · STÄMPFLI · MCDANIEL



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Johann Sebastian Bach (1685–1750)

The Cantatas, Volume 1

Heinrich Schütz Choir, Heilbronn

Pforzheim Chamber Orchestra

Württemberg Chamber Orchestra, Heilbronn (BWV 23, 30, 39, 72, 85, 92)

Fritz Werner

For complete cantata texts please see www.bach-cantatas.com/IndexTexts.htm

CD 1 70.43

Nun komm, der Heiden Heiland, BWV 61

Come Thou of man the Saviour · Viens maintenant, Saviour des païens

Domenica 1 Adventus Christi

Cantata for the First Sunday in Advent · Pour le 1^{er} Dimanche de l'Avent · Am 1. Advent

- | | | |
|----|--|------|
| 01 | 1. Overture (Coro): Nun komm, der Heiden Heiland
<i>Violini, viole, basso continuo</i> | 3.48 |
| 02 | 2. Recitativo (Tenore): Der Heiland ist gekommen
<i>Basso continuo</i> | 1.29 |
| 03 | 3. Aria (Tenore): Komm, Jesu, komm zu deiner Kirche
<i>Violini, viole, basso continuo</i> | 5.27 |
| 04 | 4. Recitativo (Basso): Siehe, ich stehe vor der Tür
<i>Violini, viole, basso continuo</i> | 1.15 |
| 05 | 5. Aria (Soprano): Öffne dich, mein ganzes Herze
<i>Basso continuo</i> | 3.59 |
| 06 | 6. [Choral] (Coro): Amen, Amen! komm du schöne Freudenkrone
<i>Violini, viole, basso continuo</i> | 1.11 |
- Friederike Sailer soprano · Helmut Krebs tenor · Erich Wenk bass

Reinhold Barchet violin · **Jacoba Muckel** cello · **Eva Hölderlin** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, 1961

Darzu ist erschienen der Sohn Gottes, BWV 40

For this there was sent us Christ the Saviour · C'est pour cela que le fils de Dieu est apparu

Feria 2 Nativitatis Christi

Cantata for the Second Day of Christmas · Pour le 2^{ème} jour de Noël · Am 2. Weihnachtstag

- | | | |
|----|---|------|
| 07 | 1. [Coro]: Darzu ist erschienen der Sohn Gottes
<i>Corni, oboi, violini, viola, basso continuo</i> | 4.40 |
| 08 | 2. Recitativo (Tenore): Das Wort ward Fleisch
<i>Basso continuo</i> | 1.28 |
| 09 | 3. Choral (Coro): Die Sünd macht Leid
<i>Corno, oboi, violini, viola, basso continuo</i> | 0.42 |
| 10 | 4. Aria (Basso): Höllische Schlange, wird dir nicht bange?
<i>Oboi, violini, viola, basso continuo</i> | 2.46 |
| 11 | 5. Recitativo (Alto): Die Schlange, so im Paradies
<i>Violini, viola, basso continuo</i> | 1.08 |
| 12 | 6. Choral (Coro): Schüttele deinen Kopf und sprich
<i>Corno, oboi, violini, viola, basso continuo</i> | 0.55 |
| 13 | 7. Aria (Tenore): Christenkinder, freuet euch
<i>Corni, oboi, basso continuo</i> | 4.29 |
| 14 | 8. Choral (Coro): Jesu, nimm dich deiner Glieder
<i>Corno, oboi, violini, viola, basso continuo</i> | 1.12 |

Claudia Hellmann alto · **Georg Jelden** tenor · **Jakob Stämpfli** bass

Pierre Pierlot, Jacques Chambon oboes · **Hermann Baumann, Willy Rütten** horns

Jacoba Muckel cello · **Eva Hölderlin** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Heilbronn, Germany, June 1964

Gottlob! nun geht das Jahr zu Ende, BWV 28

Rejoice! The passing year is ended · Dieu soit loué! Voilà que l'année se termine

Dominica post Nativitatis Christi

Cantata for the Sunday after Christmas · Pour le Dimanche après Noël

Am Sonntag nach Weihnachten

- 15 1. Aria (Soprano): Gottlob! nun geht das Jahr zu Ende 5.14
Oboi, oboe da caccia, violini, viola, basso continuo
- 16 2. [Coro]: Nun lob, mein Seel, den Herren 5.20
Cornetto, oboi, oboe da caccia, violini, viola, trombone, basso continuo
- 17 3. [Recitativo — Arioso] (Basso): So spricht der Herr 2.08
Basso continuo
- 18 4. Recitativo (Tenore): Gott ist ein Quell, wo lauter Güte fleußt 1.17
Violini, viola, basso continuo
- 19 5. Aria (Duetto) (Alto, tenore): Gott hat uns im heurigen Jahr gesegnet 2.49
Basso continuo
- 20 6. Choral (Coro): All solch dein Güt wir preisen 1.00
Cornetto, oboi, oboe da caccia, violini, viola, tromboni, basso continuo
- Maria Friesenhausen** soprano · **Emmy Liskén** alto · **Georg Jelden** tenor
Barry McDaniel bass
- Pierre Pierlot, Jacques Chambon** oboes/oboe da caccia
Jacoba Muckel cello · **Eva Hölderlin** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Schwaigern, Germany, 1965

Sie werden aus Saba alle kommen, BWV 65

From Sheba shall many men be coming · Ils viendront tous de Saba

Festo Epiphaniae

Cantata for Epiphany · Pour la Fête de l'Épiphanie · Am Fest Epiphaniae

- | | | |
|----|--|------|
| 21 | 1. [Coro]: Sie werden aus Saba alle kommen
<i>Corni, flauti dolci, oboi da caccia, violini, viola, basso continuo</i> | 4.36 |
| 22 | 2. Choral (Coro): Die Kön'ge aus Saba kamen dar
<i>Flauti dolci, oboi da caccia, violini, viola, basso continuo</i> | 0.59 |
| 23 | 3. Recitativo (Basso): Was dort Jesaias vorhergesehn
<i>Basso continuo</i> | 2.29 |
| 24 | 4. Aria (Basso): Gold aus Ophir ist zu schlecht
<i>Oboi da caccia, basso continuo</i> | 2.56 |
| 25 | 5. Recitativo (Tenore): Verschmähe nicht, du, meiner Seele Licht
<i>Basso continuo</i> | 1.26 |
| 26 | 6. Aria (Tenore): Nimm mich dir zu eigen hin
<i>Corni, flauti dolci, oboi da caccia, violini, viola, basso continuo</i> | 4.11 |
| 27 | 7. Choral (Coro): Ei nun, mein Gott, so fall ich dir
<i>Corni, flauti dolci, oboi da caccia, violini, viola, basso continuo</i> | 1.39 |

Helmut Krebs tenor · **Franz Kelch** bass

Pierre Pierlot, Jacques Chambon oboi da caccia · **Paul Hongne** bassoon

Jacoba Muckel cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilfeld, Germany, October 1959

Unser Mund sei voll Lachens, BWV 110

Then our mouth filled with laughter · Que notre bouche s'emplisse de cris de joie

Feria Nativitatis Christi

Cantata for Christmas Day · Pour le 1^{er} jour de Noël · Am 1. Weihnachtstag

- | | | |
|----|---|------|
| 01 | 1. Coro (Solo: Soprano, Alto, Tenore, Basso): Unser Mund sei voll Lachens | 9.00 |
| | <i>Trombe, timpani, oboi, flauti traversi, violini, viola, basso continuo</i> | |
| 02 | 2. Aria (Tenore): Ihr Gedanken und ihr Sinnen | 4.00 |
| | <i>Flauti traversi, basso continuo</i> | |
| 03 | 3. Recitativo (Basso): Dir, Herr, ist niemand gleich | 0.41 |
| | <i>Violini, viola, basso continuo</i> | |
| 04 | 4. Aria (Alto): Ach Herr, was ist ein Menschenkind | 3.55 |
| | <i>Oboe d'amore, basso continuo</i> | |
| 05 | 5. Duetto (Soprano, Tenore): Ehre sei Gott in der Höhe | 4.11 |
| | <i>Basso continuo</i> | |
| 06 | 6. Aria (Basso): Wacht auf! ihr Adern und ihr Glieder | 4.07 |
| | <i>Tromba, oboi, oboe da caccia, violini, viola, basso continuo</i> | |
| 07 | 7. Choral (Coro): Alleluja! Gelobt sei Gott! | 0.59 |
| | <i>Tromba da tirarsi, oboi, oboe da caccia, flauti traversi, violini, viola, basso continuo</i> | |
- Friederike Sailer** soprano · **Claudia Hellmann** alto · **Helmut Krebs** tenor · **Erich Wenk** bass
Maxence Larrieu, Hartmut Strebel flutes
Pierre Pierlot, Jacques Chambon oboes/oboe d'amore · **Paul Hongne** bassoon
Walter Gleissle trumpet · **Jacoba Muckel** cello · **Eva Hölderlin** organ
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, 1961

Selig ist der Mann (Concerto in Dialogo), BWV 57

Blessed is the man · Bienheureux est l'homme

Feria 2 Nativitatis Christi

Cantata for the Second Day of Christmas · Pour le 2^{ème} jour de Noël · Am 2. Weihnachtstag

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|----|---|------|
| 08 | 1. Aria (Basso/Jesus): Selig ist der Mann
<i>Oboi, oboe da caccia, violini, viola, basso continuo</i> | 4.40 |
| 09 | 2. Recitativo (Soprano/Anima): Ach! dieser süße Trost
<i>Basso continuo</i> | 1.34 |
| 10 | 3. Aria (Soprano): Ich wünschte mir den Tod
<i>Violini, viola, basso continuo</i> | 4.50 |
| 11 | 4. Recitativo (Soprano, Basso): Ich reiche dir die Hand
<i>Basso continuo</i> | 0.37 |
| 12 | 5. Aria (Basso): Ja, ja, ich kann die Feinde schlagen
<i>Violini, viola, basso continuo</i> | 6.42 |
| 13 | 6. Recitativo (Soprano, Basso): In meiner Schoß liegt Ruh und Leben
<i>Basso continuo</i> | 2.06 |
| 14 | 7. Aria (Soprano): Ich ende behende mein irdisches Leben
<i>Violino, basso continuo</i> | 4.33 |
| 15 | 8. Choral (Coro): Richte dich, Liebste, nach meinem Gefallen
<i>Oboi, oboe da caccia, violini, viola, basso continuo</i> | 0.47 |

Agnes Giebel soprano · **Barry McDaniel** bass

Pierre Pierlot, Jacques Chambon oboes, oboe da caccia

György Terebesi violin · **Jacoba Muckel** cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilfeld, Germany, June 1963

Liebster Jesu, mein Verlangen, BWV 32

Dearest Jesu, sore I need Thee · Bien-aimé Jésus, objet de mes désirs

Dominica 1 post Epiphania

Cantata for the First Sunday after Epiphany · Pour le 1^{er} Dimanche après l'Épiphanie

Am 1. Sonntag nach Epiphania

- | | | |
|----|---|------|
| 16 | 1. Aria (Soprano): Liebster Jesu, mein Verlangen
<i>Oboe, violini, viola, basso continuo</i> | 4.59 |
| 17 | 2. Recitativo (Basso): Was ists, daß du mich gesucht?
<i>Basso continuo</i> | 0.40 |
| 18 | 3. Aria (Basso): Hier, in meines Vaters Stätte
<i>Violino, basso continuo</i> | 8.52 |
| 19 | 4. Recitativo (Soprano, Basso): Ach! heiliger und großer Gott
<i>Violino, viola, basso continuo</i> | 2.51 |
| 20 | 5. Aria (Duetto: Soprano, Basso): Nun verschwinden alle Plagen
<i>Oboe, violini, viola, basso continuo</i> | 5.52 |
| 21 | 6. Choral (Coro): Mein Gott, öffne mir die Pforten
<i>Oboe, violini, viola, basso continuo</i> | 1.13 |

Agnes Giebel soprano · **Barry McDaniel** bass

Pierre Pierlot oboe · **György Terebesi** violin

Jacoba Muckel cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, June 1963

CD 3 77.39

Ich habe genug, BWV 82

I ask for no more · J'ai ce qu'il me faut

Festo Purificationis Mariae

Cantata for the Feast of the Purification · Pour la Fête de la Purification de Marie

Am Feste Mariae Reinigung

- | | | |
|----|---|------|
| 01 | 1. Aria (Basso): Ich habe genug
<i>Oboe, violini, viola, basso continuo</i> | 7.53 |
| 02 | 2. Recitativo (Basso): Ich habe genug! Mein Trost ist nur allein
<i>Basso continuo</i> | 1.31 |
| 03 | 3. Aria (Basso): Schlummert ein, ihr matten Augen
<i>Violini, viola, basso continuo</i> | 9.59 |
| 04 | 4. Recitativo (Basso): Mein Gott! wann kommt das schöne: Nun!
<i>Basso continuo</i> | 1.01 |
| 05 | 5. Aria (Basso): Ich freue mich auf meinen Tod
<i>Oboe, violini, viola, basso continuo</i> | 4.20 |

Barry McDaniel bass

Pierre Pierlot oboe · **Jacoba Muckel** cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Heilbronn, Germany, November 1964

Ich hab in Gottes Herz und Sinn, BWV 92

To God I give my heart and soul · J'ai remis mon cœur et mon âme

Dominica Septuagesimae

Cantata for the Third Sunday before Lent (Septuagesima) · Pour le

Dimanche de la Septuagésime · Am Sonntag Septuagesimae

- | | | |
|----|---|------|
| 06 | 1. [Coro]: Ich hab in Gottes Herz und Sinn
<i>Oboi d'amore, violini, viola, basso continuo</i> | 6.57 |
| 07 | 2. Choral — Recitativo (Basso): Es kann mir fehlen nimmermehr!
<i>Basso continuo</i> | 4.48 |
| 08 | 3. Aria (Tenore): Seht, seht! wie reit, wie bricht, wie fllt
<i>Violini, viola, basso continuo</i> | 4.17 |
| 09 | 4. Choral (Alto): Zudem ist Weisheit und Verstand
<i>Oboi d'amore, basso continuo</i> | 3.23 |
| 10 | 5. Recitativo (Tenore): Wir wollen nun nicht lnger zagen
<i>Basso continuo</i> | 1.41 |
| 11 | 6. Aria (Basso): Das Brausen von den rauhen Winden
<i>Basso continuo</i> | 4.53 |
| 12 | 7. Choral — Recitativo (Soprano, Alto, Tenore, Basso):
Ei nun, mein Gott, so fall ich dir
<i>Basso continuo</i> | 3.18 |
| 13 | 8. Aria (Soprano): Meinem Hirten bleib ich treu
<i>Oboe d'amore, violini, viola, basso continuo</i> | 3.28 |
| 14 | 9. Choral (Coro): Soll ich denn auch des Todes Weg
<i>Oboi d'amore, violini, viola, basso continuo</i> | 1.30 |

Emiko Iiyama soprano · **Barbara Scherler** alto · **Theo Altmeyer** tenor · **Bruce Abel** bass
Friedrich Milde, Hanspeter Weber oboes d'amore · **Herbert Anton** bassoon
Peter Lamprecht cello · **Siegfried Uhl** double bass · **Herbert Liedecke** organ

Gabriele Prottengeier *soprano* · Doris Mamber *alto*
Hermann Schatz *tenor* · Klaus Dietmar-Eisert *bass (No.7 only)*
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Schwaigern, Germany, October 1972

Du wahrer Gott und Davids Sohn, BWV 23

Thou very God and David's Son · Toi Dieu véritable et fils de David

Dominica Estomihi

Cantata for the Sunday before Lent (Estomihi) · Pour le Dimanche d'Estomihi

Am Sonntag Estomihi

- | | | |
|----|--|------|
| 15 | 1. Aria [Duetto] (Soprano, Alto): Du wahrer Gott und Davids Sohn
<i>Oboi, basso continuo</i> | 7.10 |
| 16 | 2. Recitativo (Tenore): Ach, gehe nicht vorüber
<i>Oboi, violini, viola, basso continuo</i> | 2.00 |
| 17 | 3. Coro: Aller Augen warten, Herr
<i>Oboi, violini, viola, basso continuo</i> | 4.30 |
| 18 | 4. Choral (Coro): Christe, du Lamm Gottes
<i>Cornetto, oboi, tromboni, violini, viola, basso continuo</i> | 4.53 |

Ingeborg Reichelt *soprano* · Barbara Scherler *alto*

Friedrich Melzer *tenor*

Friedrich Milde, Hanspeter Weber *oboes* · Herbert Anton *bassoon*

Bernard Gabel *trumpet* · José-Antonio Perez *violin* · Peter Lamprecht *cello*

Klaus Zimmermann *double bass* · Herbert Liedecke *organ*

Heinrich-Schütz-Chor, Heilbronn

Württemberg Chamber Orchestra

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, October 1972

CD 4 75.38

Alles nur nach Gottes Willen, BWV 72

All must be as God doth will it · Qu'il en soit toujours selon la volonté de Dieu

Domenica 3 post Epiphaniás

Cantata for the Third Sunday after Epiphany · Pour la 3^{me} Dimanche après l'Épiphanie

Am 3. Sonntag nach Epiphaniás

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|----|--|------|
| 01 | 1. [Coro]: Alles nur nach Gottes Willen
<i>Oboi, violini, viola, basso continuo</i> | 4.46 |
| 02 | 2. Recitativo (Alto): O selger Christ
<i>Basso continuo</i> | 7.05 |
| | 3. Aria (Alto): Mit allem, was ich hab und bin
<i>Violini, basso continuo</i> | |
| 03 | 4. Recitativo (Basso): So glaube nun!
<i>Basso continuo</i> | 1.20 |
| 04 | 5. Aria (Soprano): Mein Jesus will es tun
<i>Oboe, violini, viola, basso continuo</i> | 4.59 |
| 05 | 6. Choral (Coro): Was mein Gott will, das gescheh allzeit
<i>Oboi, violini, viola, basso continuo</i> | 1.30 |

Maria Friesenhausen soprano · **Barbara Scherler** alto · **Bruce Abel** bass

Friedrich Milde, Hanspeter Weber oboes · **Herbert Anton** bassoon

José-Antonio Perez violin · **Peter Lamprecht** cello · **Klaus Zimmermann** double bass

Herbert Liedecke organ

Württemberg Chamber Orchestra

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, October 1972

Wie schön leuchtet der Morgenstern, BWV 1

How beautifully shines the morning star · Comme brille l'étoile du matin

Festo annuntiationis Mariae

Cantata for the Feast of the Annunciation of the Virgin Mary

Pour l'Annonciation de Marie · Zu Mariae Verkündigung

- | | | |
|----|---|-------|
| 06 | 1. [Coro]: Wie schön leuchtet der Morgenstern | 10.14 |
| | <i>Corni, oboi da caccia, violini, viola, basso continuo</i> | |
| 07 | 2. Recitativo (Tenore): Du wahrer Gottes und Marien Sohn | 1.18 |
| | <i>Basso continuo</i> | |
| 08 | 3. Aria (Soprano): Erfüllet, ihr himmlischen göttlichen Flammen | 4.43 |
| | <i>Oboe da caccia, basso continuo</i> | |
| 09 | 4. Recitativo (Basso): Ein irdscher Glanz, ein lieblich Licht | 1.11 |
| | <i>Basso continuo</i> | |
| 10 | 5. Aria (Tenore): Unser Mund und Ton der Saiten | 7.08 |
| | <i>Violini, viola, basso continuo</i> | |
| 11 | 6. Choral (Coro): Wie bin ich doch so herzlich froh | 1.31 |
| | <i>Corni, oboi da caccia, violini, viola, basso continuo</i> | |

Maria Friesenhausen soprano · **Georg Jelden** tenor · **Barry McDaniel** bass

Pierre Pierlot, Jacques Chambon oboes da caccia · **Paul Hongne** bassoon

Hermann Baumann, Willy Rütten horns · **György Terebesi, Percy Kalt** violins

Jacoba Muckel cello · **Eva Hölderlin** organ

Producer: Michel Garcin · Recording engineer: Guy Laporte

Recording location: Heilbronn, Germany, 1965

Himmelskönig, sei willkommen, BWV 182

King of Heaven, ever welcome · Roi du ciel, sois le bienvenu

Dominica Palmarum

Cantata for Palm Sunday or the Feast of the Anunciation

Pour le Dimanche des rameaux · Zum Palmsonntag

- | | | |
|----|--|------|
| 12 | 1. Sonata (Concerto: Grave, Adagio) | 2.36 |
| | <i>Flauto dolce, violino, viole, basso continuo</i> | |
| 13 | 2. Coro: Himmelskönig, sei willkommen | 4.24 |
| | <i>Flauto dolce, violino, viole, violoncello, basso continuo</i> | |
| 14 | 3. Recitativo (Basso): Siehe, siehe, ich komme | 0.43 |
| | <i>Basso continuo</i> | |
| 15 | 4. Aria (Basso): Starkes Lieben, das dich, großer Gottessohn | 3.12 |
| | <i>Violino, viole, basso continuo</i> | |
| 16 | 5. Aria (Alto): Leget euch dem Heiland unter | 6.21 |
| | <i>Flauto dolce, basso continuo</i> | |
| 17 | 6. Aria (Tenore): Jesu, laß durch Wohl und Weh | 3.42 |
| | <i>Basso continuo</i> | |
| 18 | 7. Choral (Coro): Jesu, deine Passion | 3.46 |
| | <i>Flauto dolce, violino, viole, violoncello, basso continuo</i> | |
| 19 | 8. Coro: So lasset uns gehen in Salem der Freuden | 5.09 |
| | <i>Flauto dolce, violino, viole, violoncello, basso continuo</i> | |

Claudia Hellmann alto · **Helmut Krebs** tenor · **Erich Wenk** bass

Hartmut Strebel recorder · **Reinhold Barchet** violin

Jacoba Muckel cello · **Eva Hölderlin** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, 1961

CD 5 75.36

**Kommt, eilet und laufet, ihr flüchtigen FüÙe (Easter Oratorio),
BWV 249**

Come hasten and run, O nimble feet · Venez pressez le pas et courez
Oratorio for Easter Day · Oratorio de Pâques · Osteroratorium

- | | | |
|----|---|-------|
| 01 | 1. Sinfonia: Allegro
<i>Trombe, timpani, oboi, violini, viola, basso continuo</i> | 4.19 |
| 02 | 2. Sinfonia: Adagio
<i>Oboe, violini, viola, basso continuo</i> | 4.18 |
| 03 | 3. Duetto — Coro (Tenore, Basso): Kommt, eilet und laufet
<i>Trombe, timpani, oboi, violini, viola, basso continuo</i> | 5.34 |
| 04 | 4. Recitativo (Soprano, Alto, Tenore, Basso): O kalter Männer Sinn!
<i>Basso continuo</i> | 1.23 |
| 05 | 5. Aria (Soprano): Seele, deine Spezereien
<i>Flauto traverso, basso continuo</i> | 11.05 |
| 06 | 6. Recitativo (Alto, Tenore, Basso): Hier ist die Gruft
<i>Basso continuo</i> | 0.55 |
| 07 | 7. Aria (Tenore): Sanfte soll mein Todeskummer
<i>Flauti dolci, violini, basso continuo</i> | 6.35 |
| 08 | 8. Recitativo (Alto, Soprano): Indessen seufzen wir
<i>Basso continuo</i> | 1.10 |
| 09 | 9. Aria (Alto): Saget, saget mir geschwinde
<i>Oboe d'amore, violini, viola, basso continuo</i> | 7.19 |

- 10 10. Recitativo (Basso): Wir sind erfreut 0.42
Basso continuo
- 11 11. Coro: Preis und Dank 3.00
Trombe, timpani, oboi, violini, viola, basso continuo
- 12 12. Choral (Coro): Herr Gott, dich loben alle wir (BWV Anh.11, 31) 1.03
Trombe, timpani, oboi, violini, viola, fagotto, basso continuo
Edith Selig soprano · **Claudia Hellmann** alto
Georg Jelden tenor · **Jakob Stämpfli** bass
Hartmut Strebel flute/recorder · **Pierre Pierlot, Jacques Chambon** [?] oboes
Paul Hongne bassoon [?] · **Maurice André** trumpet · **György Terebesi** violin
Jacoba Muckel cello · **Eva Hölderlin** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Heilbronn, Germany, June 1964

Christ lag in Todes Banden, BWV 4

Christ lay in the bonds of death · Christ gisait dans les liens de la mort

Feria 1 Paschatos

Cantata for Easter Day · Pour la 1^{ère} Fête de Pâques · Am 1. Osterfeiertag

- 13 1. Sinfonia (Concerto: Grave, Adagio) 2.42
Violini, viole, basso continuo
- 14 2. [Coro], Versus I: Christ lag in Todes Banden 5.34
Violini, viole, cornetto, tromboni, basso continuo
- 15 3. [Duetto] (Soprano, Alto), Versus II: Den Tod niemand zwingen kunnt 4.32
Cornetto, trombone, basso continuo
- 16 4. [Aria] (Tenore), Versus III: Jesus Christus, Gottes Sohn 2.21
Violini, basso continuo
- 17 5. [Coro], Versus IV: Es war ein wunderlicher Krieg 2.53
Basso continuo

- 18 6. [Aria] (Basso), Versus V: Hier ist das rechte Osterlamm 5.28
Violini, viole, basso continuo
- 19 7. [Duetto] (Soprano, Tenore), Versus VI: So feiern wir das hohe Fest 3.13
Basso continuo
- 20 8. Choral (Coro), Versus VII: Wir essen und leben wohl 1.31
Violini, cornetto, viole, tromboni, basso continuo
Jacoba Muckel cello · **Eva Hölderlin** organ
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, 1961

CD 6 68.05

Der Himmel lacht! die Erde jubiliert, BWV 31

The heavens laugh, the earth exults in gladness

Le ciel rayonne! la terre exulte

Feria 1 Paschatos

Cantata for Easter Day · Pour la 1^{ère} Fête de Pâques · Am 1. Osterfeiertag

- 01 1. Sonata 2.30
Trombe, timpani, oboi, oboe da caccia, violini, viole, fagotto, basso continuo
- 02 2. Coro (Coro, Soprano, Alto): Der Himmel lacht! die Erde jubiliert 4.07
Trombe, timpani, oboi, fagotto, violini, viole, basso continuo
- 03 3. Recitativo (Basso): Erwünschter Tag! sei, Seele, wieder froh 2.12
Basso continuo
- 04 4. Aria (Basso): Fürst des Lebens, starker Streiter 3.12
Basso continuo
- 05 5. Recitativo (Tenore): So stehe dann, du gottergebne Seele 1.18
Basso continuo

06	6. Aria (Tenore): Adam muß in uns verwesen <i>Violini, viole, violoncello, basso continuo</i>	2.39
07	7. Recitativo (Soprano): Weil denn das Haupt sein Glied <i>Basso continuo</i>	1.03
08	8. Aria (Soprano): Letzte Stunde, brich herein <i>Oboe, violini, viole, violoncello, basso continuo</i>	6.17
09	9. Choral (Coro): So fahr ich hin zu Jesu Christ <i>Oboi, oboe da caccia, violini, viole, fagotto, violoncelli, basso continuo</i> Agnes Giebel soprano · Helmut Krebs tenor · Erich Wenk bass Pierre Pierlot oboe · Maurice André trumpet Jacoba Muckel cello · Eva Hölderlin organ/harpsichord <i>Producer: Michel Garcin · Recording engineer: Peter Willemoës</i> <i>Recording location: Ilsfeld, Germany, June 1963</i>	1.13

Bleib bei uns, denn es will Abend werden, BWV 6

Abide with us, for it is toward evening

Demeure parmi nous, car le soir approche et le jour décline

Feria 2 Paschatos

Cantata for the Second Day of Easter · Pour la 2^{ème} Fête de Pâques · Am 2. Osterfeiertag

10	1. [Coro]: Bleib bei uns, denn es will Abend werden <i>Oboi, oboe da caccia, violini, viola, basso continuo</i>	8.08
11	2. Aria (Alto): Hochgelobter Gottessohn <i>Oboe da caccia, basso continuo</i>	3.45
12	3. Choral (Soprano): Ach, bleib bei uns, Herr Jesu Christ <i>Violoncello piccolo, basso continuo</i>	3.54
13	4. Recitativo (Basso): Es hat die Dunkelheit an vielen Orten <i>Basso continuo</i>	0.59
14	5. Aria (Tenore): Jesu, laß uns auf dich sehen <i>Violini, viola, basso continuo</i>	3.54

- 15 6. Choral (Coro): Beweis dein Macht, Herr Jesu Christ 0.52
Violini, oboi, oboe da caccia, viola, basso continuo
Ingeborg Reichelt soprano · **Hertha Töpfer** alto · **Helmut Krebs** tenor · **Franz Kelch** bass
Pierre Pierlot, Jacques Chambon oboes/oboe da caccia
Paul Hongne bassoon · **August Wenzinger** violoncello piccolo
Marie-Claire Alain organ · **Monika Scheck-Wache** harpsichord
Producer: Michel Garcin · Recording engineer: Daniel Madelaine
Recording location: Ilsfeld, Germany, October 1959
- Du Hirte Israel, höre, BWV 104**
Thou shepherd bountiful, hear us · Prête l'oreille, berger d'Israël
 Dominica Misericordias Domini
Cantata for the Second Sunday after Easter (Misericordias Domini)
Pour le Dimanche Misericordias Domini · Am Sonntag Misericordias Domini
- 16 1. [Coro]: Du Hirte Israel, höre 6.18
Oboi d'amore, oboe da caccia, violini, viola, basso continuo
- 17 2. Recitativo (Tenore): Der höchste Hirte sorgt für mich 0.48
Basso continuo
- 18 3. Aria (Tenore): Verbirgt mein Hirte sich zu lange 3.47
Oboi d'amore, basso continuo
- 19 4. Recitativo (Basso): Ja, dieses Wort ist meiner Seele Speise 1.20
Basso continuo
- 20 5. Aria (Basso): Beglückte Herde, Jesu Schafe 8.28
Oboe d'amore, violini, viola, basso continuo
- 21 6. Choral (Coro): Der Herr ist mein getreuer Hirt 1.10
Oboi d'amore, oboe da caccia, violini, viola, basso continuo
Kurt Huber tenor · **Jakob Stämpfli** bass
Friedrich Milde, Hanspeter Weber oboes/oboes d'amore · **Jacoba Muckel** cello
Rudolf Watzel double bass · **Eva Hölderlin** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Guy Laporte
Recording location: Schwaigern, Germany, 1966

CD 7 74.38

Halt im Gedächtnis Jesum Christ, BWV 67

Hold in remembrance Jesus Christ · Gardez le souvenir de Jésus-Christ

Domenica Quasimodogeniti

Cantata for the First Sunday after Easter (Quasimodogeniti)

Pour le Dimanche Quasimodogeniti · Am Sonntag Quasimodogeniti

- | | | |
|----|---|------|
| 01 | 1. [Coro]: Halt im Gedächtnis Jesum Christ | 3.23 |
| | <i>Corno, flauto traverso, oboi d'amore, violini, viola, basso continuo</i> | |
| 02 | 2. Aria (Tenore): Mein Jesus ist erstanden | 2.47 |
| | <i>Flauto traverso, oboe d'amore, violini, viola, basso continuo</i> | |
| 03 | 3. Recitativo (Alto): Mein Jesu, heißest du des Todes Gift | 0.38 |
| | <i>Basso continuo</i> | |
| 04 | 4. Choral (Coro): Erschienen ist der herrlich Tag | 0.53 |
| | <i>Corno, flauto traverso, oboi d'amore, violini, viola, basso continuo</i> | |
| 05 | 5. Recitativo (Alto): Doch scheint fast, daß mich der Feinde Rest | 0.59 |
| | <i>Basso continuo</i> | |
| 06 | 6. Aria (Basso, Coro): Friede sei mit euch! | 6.27 |
| | <i>Flauto traverso, oboi d'amore, violini, viola, basso continuo</i> | |
| 07 | 7. Choral (Coro): Du Friedefürst, Herr Jesu Christ | 1.01 |
| | <i>Corno, flauto traverso, oboi d'amore, violini, viola, basso continuo</i> | |
- Marga Höffgen** alto · **Helmut Krebs** tenor · **Franz Kelch** bass
Maxence Larrieu flute
Pierre Pierlot, Jacques Chambon oboes d'amore
Walter Gleissle trumpet · **Jacoba Muckel** cello · **Marie-Claire Alain** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Daniel Madelaine
Recording location: Ilsfeld, Germany, October 1960

Ich bin ein guter Hirt, BWV 85

The faithful shepherd I · Je suis le bon pasteur

Dominica Misericordias Domini

Cantata for the Second Sunday after Easter (Misericordias Domini)

Pour le Dimanche Misericordias Domini · Am Sonntag Misericordias Domini

- | | | |
|----|--|------|
| 08 | 1. [Aria] (Basso): Ich bin ein guter Hirt | 3.55 |
| | <i>Oboi, violini, viola, basso continuo</i> | |
| 09 | 2. Aria (Alto): Jesus ist ein guter Hirt | 4.07 |
| | <i>Violoncello piccolo, basso continuo</i> | |
| 10 | 3. Choral (Soprano): Der Herr ist mein getreuer Hirt | 4.58 |
| | <i>Oboi, basso continuo</i> | |
| 11 | 4. Recitativo (Tenore): Wenn die Mietlinge schlafen | 1.20 |
| | <i>Violini, viola, basso continuo</i> | |
| 12 | 5. Aria (Tenore): Seht, was die Liebe tut | 3.53 |
| | <i>Violini, viola, basso continuo</i> | |
| 13 | 6. Choral (Coro): Ist Gott mein Schutz und treuer Hirt | 1.05 |
| | <i>Oboi, violini, viola, basso continuo</i> | |

Hedy Graf soprano · **Barbara Scherler** alto · **Kurt Huber** tenor · **Jakob Stämpfli** bass

Friedrich Milde, Hanspeter Weber oboes · **Herbert Anton** bassoon

August Wenzinger violoncello piccolo · **Reinhard Werner** cello

Siegfried Uhl double bass · **Eva Hölderlin** organ

Producer: Michel Garcin · Recording engineer: Peter Willmoës

Recording location: Schwaigern, Germany, February 1970

Ihr werdet weinen und heulen, BWV 103

Ye shall be weeping and wailing · Vous pleurez et vous vous lamenterez

Dominica Jubilate

Cantata for the Third Sunday after Easter (Jubilate)

Pour le Dimanche de Jubilate · Am Sonntag Jubilate

- | | | |
|----|---|------|
| 14 | 1. Coro: Ihr werdet weinen und heulen | 7.05 |
| | <i>Flauto piccolo, oboi d'amore, violini, viola, basso continuo</i> | |
| 15 | 2. Recitativo (Tenore): Wer sollte nicht in Klagen untergehen | 0.47 |
| | <i>Basso continuo</i> | |
| 16 | 3. Aria (Alto): Kein Arzt ist außer dir zu finden | 4.42 |
| | <i>Flauto piccolo, basso continuo</i> | |
| 17 | 4. Recitativo (Alto): Du wirst mich nach der Angst auch wiederum erquicken | 0.47 |
| | <i>Basso continuo</i> | |
| 18 | 5. Aria (Tenore): Erholet euch, betrübte Sinnen | 3.23 |
| | <i>Tromba, oboi d'amore, violini, viola, basso continuo</i> | |
| 19 | 6. Choral (Coro): Ich hab dich einen Augenblick | 1.11 |
| | <i>Tromba, flauto piccolo, oboi d'amore, violini, viola, basso continuo</i> | |

Barbara Scherler alto · **Georg Jelden** tenor

Pierre Vallée recorder · **Friedrich Milde, Hanspeter Weber** oboes d'amore

Maurice André trumpet · **György Terebesi** violin · **Jacoba Muckel** cello

Rudolf Watzel double bass · **Eva Hölderlin** organ · **Marianne Liedecke** harpsichord

Producer: Michel Garcin · Recording engineer: Guy Laporte

Recording location: Schwaigern, Germany, July 1966

Bisher habt ihr nichts gebeten in meinem Namen, BWV 87

Til now you have asked for nothing in my name

Jusqu'à présent vous n'avez rien demandé en mon nom

Dominica Rogate

Cantata for the Fifth Sunday after Easter (Rogate)

Pour le Dimanche Rogate · Am Sonntag Rogate

- | | | |
|----|--|------|
| 20 | 1. [Aria] (Basso): Bisher habt ihr nichts gebeten in meinem Namen
<i>Oboi, oboe da caccia, violini, viola, basso continuo</i> | 2.37 |
| 21 | 2. Recitativo (Alto): O Wort, das Geist und Seel erschreckt
<i>Basso continuo</i> | 0.50 |
| 22 | 3. Aria (Alto): Vergib, o Vater, unsre Schuld
<i>Oboi da caccia, basso continuo</i> | 8.21 |
| 23 | 4. Recitativo (Tenore): Wenn unsre Schuld bis an den Himmel steigt
<i>Violini, viola, basso continuo</i> | 0.45 |
| 24 | 5. [Aria] (Basso): In der Welt habt ihr Angst
<i>Basso continuo</i> | 2.49 |
| 25 | 6. Aria (Tenore): Ich will leiden, ich will schweigen
<i>Violini, viola, basso continuo</i> | 4.02 |
| 26 | 7. Choral (Coro): Muß ich sein betrübet?
<i>Oboe, oboi da caccia, violini, viola, basso continuo</i> | 1.37 |

Hertha Töpfer alto · **Helmut Krebs** tenor · **Franz Kelch** bass

Pierre Pierlot, Jacques Chambon oboes da caccia · **Paul Hongne** bassoon

Reinhold Barchet violin · **Jacoba Muckel** cello · **Marie-Claire Alain** organ

Monika Scheck-Wache harpsichord

Producer: Michel Garcin · Recording engineer: Daniel Madelaine

Recording location: Ilsfeld, Germany, October 1959

Gott fähret auf mit Jauchzen, BWV 43

God goeth up with shouting · Dieu monte au milieu des cris de triomphe

Festo Ascensionis Christi

Cantata for Ascension Day · Pour la Fête de l'Ascension de Christ

Am Feste der Himmelfahrt Christi

Prima Parte

- | | | |
|----|---|------|
| 01 | 1. [Coro]: Gott fähret auf mit Jauchzen
<i>Trombe, timpani, oboi, violini, viola, basso continuo</i> | 4.18 |
| 02 | 2. Recitativo (Tenore): Es will der Höchste sich ein Siegsgepräg bereiten
<i>Basso continuo</i> | 0.55 |
| 03 | 3. Aria (Tenore): Ja tausendmal tausend begleiten den Wagen
<i>Violini, Basso continuo</i> | 2.14 |
| 04 | 4. Recitativo (Soprano): Und der Herr, nachdem er mit ihnen geredet hatte
<i>Basso continuo</i> | 0.34 |
| 05 | 5. Aria (Soprano): Mein Jesus hat nunmehr
<i>Oboi, violini, viola, basso continuo</i> | 2.48 |

Seconda Parte

- | | | |
|----|--|------|
| 06 | 6. Recitativo (Basso): Es kommt der Helden Held
<i>Violini, viola, basso continuo</i> | 1.08 |
| 07 | 7. Aria (Basso): Er ists, der ganz allein
<i>Tromba, basso continuo</i> | 3.29 |
| 08 | 8. Recitativo (Alto): Der Vater hat ihm ja
<i>Basso continuo</i> | 0.52 |
| 09 | 9. Aria (Alto): Ich sehe schon im Geist
<i>Oboi, basso continuo</i> | 4.07 |
| 10 | 10. Recitativo (Soprano): Er will mir neben sich
<i>Basso continuo</i> | 0.57 |

- 11 11. Choral (Coro): Du Lebensfürst, Herr Jesu Christ 2.14
Oboi, violini, viola, basso continuo
Friederike Sailer soprano · **Claudia Hellmann** alto · **Helmut Krebs** tenor
Jakob Stämpfli bass
Pierre Pierlot, Jacques Chambon oboes · **Paul Hongne** bassoon · **Walter Gleissle** trumpet
Reinhold Barchet violin · **Jacoba Muckel** cello · **Eva Hölderlin** organ
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, 1961
- Lobet Gott in seinen Reichen (Ascension Oratorio), BWV 11**
Praise God in His kingdom · Louez Dieu dans ses royaumes
Oratorium Festo Ascensionis Christi
Oratorio for Ascension Day · Oratorio pour la Fête de l'Ascension
Himmelfahrts-Oratorium
- 12 1.[Coro]: Lobet Gott in seinen Reichen 5.29
Trombe, timpani, flauti traversi, oboi, violini, viola, basso continuo
- 13 2. Recitativo (Tenore): Der Herr Jesus hub seine Hände auf 0.36
Basso continuo
- 14 3. Recitativo (Basso): Ach, Jesu, ist dein Abschied schon so nah? 1.08
Flauti traversi, basso continuo
- 15 4. Aria (Alto): Ach, bleibe doch, mein liebstes Leben 7.11
Violini, basso continuo
- 16 5. Recitativo (Tenore): Und ward aufgehoben zusehens 0.34
Basso continuo
- 17 6. Choral (Coro): Nun lieget alles unter dir 1.10
Flauti traversi, oboi, violini, viola, basso continuo
- 18 7. Recitativo (Tenore, Basso): Und da sie ihm nachsahen 1.08
Basso continuo

- 19 8. Recitativo (Alto): Ach ja! so komme bald zurück 0.45
Flauti traversi, basso continuo
- 20 9. Recitativo (Tenore): Sie aber beteten ihn an 0.51
Basso continuo
- 21 10. Aria (Soprano): Jesu, deine Gnadenblicke 6.50
Flauti traversi, oboe, violini, viola
- 22 11. Choral (Coro): Wann soll es doch geschehen 5.16
Trombe, timpani, flauti traversi, oboi, violini, viola, basso continuo
- Hedy Graf** soprano · **Barbara Scherler** alto · **Kurt Huber** tenor · **Jakob Stämpfli** bass
Hartmut Strebel, **Sibylle Keller-Sanwald** flutes · **Friedrich Milde**, **Hanspeter Weber** oboes
Maurice André, **Walter Schetsche**, **Wilhelm Ackermann** trumpets · **Jacoba Muckel** cello
Rudolf Watzel double bass · **Eva Hölderlin** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Guy Laporte
Recording location: Schwaigern, Germany, 1966

O ewiges Feuer, o Ursprung der Liebe, BWV 34

Dearest Jesu, sore I need Thee · Bien-aimé Jésus, objet de mes désirs

Festo Pentecostes

Cantata for Whit Sunday · Pour le 1^{er} Jour de Pentecôte · Am 1. Pfingsttag

- | | | |
|----|--|-------|
| 23 | 1. [Coro]: O ewiges Feuer, o Ursprung der Liebe
<i>Trombe, timpani, oboi, violini, viola, basso continuo</i> | 10.00 |
| 24 | 2. Recitativo (Tenore): Herr! unsre Herzen halten dir dein Wort
<i>Basso continuo</i> | 0.45 |
| 25 | 3. Aria (Alto): Wohl euch, ihr auserwählten Seelen
<i>Flauti traversi, violini (con sordino), viola, basso continuo</i> | 5.35 |
| 26 | 4. Recitativo (Basso): Erwählt sich Gott die heiligen Hütten
<i>Basso continuo</i> | 0.39 |
| 27 | 5. Coro: Friede über Israel! — | 0.17 |
| 28 | Dankt den höchsten Wunderhänden
<i>Trombe, timpani, oboi, violini, viola, basso continuo</i> | 2.28 |

Claudia Hellmann alto · **Helmut Krebs** tenor · **Jakob Stämpfli** bass

Maxence LARRIERU, **Hartmut StREBEL** flutes · **Walter Gleissle** trumpet 1

Jacoba Muckel cello · **Eva Hölderlin** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, 1961

CD 9 70.34

Also hat Gott die Welt geliebt, BWV 68

For God has loved the world so well · Ainsi Dieu a-t-il témoigné son amour pour le monde

Feria 2 Pentecostes

Cantata for Whit Monday · Pour le 2^{ème} Jour de Pentecôte · Am 2. Pfingsttag

01 1. Choral (Coro): Also hat Gott die Welt geliebt 6.16

Oboi, oboe da caccia, violini, viola, corno, basso continuo

02 2. Aria (Soprano): Mein gläubiges Herze 4.26

Oboe, violino, violoncello piccolo, basso continuo

03 3. Recitativo (Basso): Ich bin mit Petro nicht vermessen 0.56

Basso continuo

04 4. Aria (Basso): Du bist geboren mir zugute 5.02

Oboi, oboe da caccia, basso continuo

05 5. Coro: Wer an ihn glaubet 2.52

Oboi, oboe da caccia, violini, viola, cornetto, tromboni, basso continuo

Agnes Giebel soprano · **Jakob Stämpfli** bass

Pierre Pierlot, Jacques Chambon oboes · **Amaury Wallez** bassoon · **György Terebesi** violin

Jacoba Muckel cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, June 1963

Brich dem Hungrigen dein Brot, BWV 39

Deal the hungry ones thy bread · Partage ton pain à ceux qui ont faim

Domenica 1 post Trinitatis

Cantata for the First Sunday after Trinity · Pour le 1^{er} Dimanche après Trinité

Am 1. Sonntag nach Trinitas

Prima Parte

- 06 1. [Coro]: Brich dem Hungrigen dein Brot 7.43
Flauti dolci, oboi, violini, viola, basso continuo
- 07 2. Recitativo (Basso): Der reiche Gott wirft seinen Überfluß 2.00
Basso continuo
- 08 3. Aria (Alto): Seinem Schöpfer noch auf Erden 4.31
Violino, oboe, basso continuo

Seconda Parte

- 09 4. [Aria] (Basso): Wohlzutun und mitzuteilen 3.22
Basso continuo
- 10 5. Aria (Soprano): Höchster, was ich habe 3.35
Flauti dolci, basso continuo
- 11 6. Recitativo (Alto): Wie soll ich dir, o Herr 1.50
Violini, viola, basso continuo
- 12 7. Choral (Coro): Selig sind, die aus Erbarmen 1.23
Flauti dolci, oboi, violini, viola, basso continuo

Ingeborg Reichelt soprano · **Barbara Scherler** alto · **Bruce Abel** bass

Hartmut Strebels, **Barbara Ulmer** recorders · **Friedrich Milde**, **Hanspeter Weber** oboes

Herbert Anton bassoon · **José-Antonio Perez** violin · **Peter Lamprecht** cello

Klaus Zimmermann double bass · **Hermann Rau** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, October 1972

Christ unser Herr zum Jordan kam, BWV 7

Christ our Lord came to the Jordan · Christ, notre seigneur, est venu au Jourdain

Festo S. Joannis Baptistae

Cantata for the Feast of John the Baptist · Pour la Fête de St Jean

Am Feste Johannis des Täufers

- | | | |
|----|---|------|
| 13 | 1. [Coro]: Christ unser Herr zum Jordan kam
<i>Oboi d'amore, violini, viola, basso continuo</i> | 8.07 |
| 14 | 2. Aria (Basso): Merkt und hört, ihr Menschenkinder
<i>Basso continuo</i> | 5.50 |
| 15 | 3. Recitativo (Tenore): Dies hat Gott klar mit Worten
<i>Basso continuo</i> | 1.20 |
| 16 | 4. Aria (Tenore): Des Vaters Stimme ließ sich hören
<i>Violini, basso continuo</i> | 4.48 |
| 17 | 5. Recitativo (Basso): Als Jesus dort nach seinen Leiden
<i>Violini, viola, basso continuo</i> | 1.16 |
| 18 | 6. Aria (Alto): Menschen, glaubt doch dieser Gnade
<i>Oboi d'amore, violini, viola, basso continuo</i> | 3.35 |
| 19 | 7. Choral (Coro): Das Aug allein das Wasser sieht
<i>Oboi d'amore, violini, viola, basso continuo</i> | 1.29 |

Barbara Scherler alto · **Georg Jelden** tenor · **Jakob Stämpfli** bass

Friedrich Milde, **Hanspeter Weber** oboes d'amore · **Herbert Anton** bassoon

György Terebesi, **Percy Kalt** violins · **Jacoba Muckel** cello · **Rudolf Watzel** double bass

Eva Hölderlin organ · **Marianne Liedecke** harpsichord

Producer: Michel Garcin · Recording engineer: Guy Laporte

Recording location: Schwaigern, Germany, July 1966

CD 10 77.09

Die Himmel erzählen die Ehre Gottes, BWV 76

The glory of God are the Heav'ns declaring · Les cieux racontent la gloire de Dieu

Dominica 2 post Trinitatis

Cantata for the Second Sunday after Trinity · Pour le 2^{ème} Dimanche après la Trinité

Am 2. Sonntag nach Trinitatis

Prima Parte

- | | | |
|----|---|------|
| 01 | 1. [Coro]: Die Himmel erzählen die Ehre Gottes
<i>Tromba, oboi, violini, viola, basso continuo</i> | 5.42 |
| 02 | 2. Recitativo (Tenore): So läßt sich Gott nicht unbezeugt!
<i>Violini, viola, basso continuo</i> | 1.23 |
| 03 | 3. Aria (Soprano): Hört, ihr Völker
<i>Violino, basso continuo</i> | 4.40 |
| 04 | 4. Recitativo (Basso): Wer aber hört
<i>Basso continuo</i> | 0.58 |
| 05 | 5. Aria (Basso): Fahr hin, abgöttische Zunft!
<i>Tromba, violini, viola, basso continuo</i> | 3.33 |
| 06 | 6. Recitativo (Alto): Du hast uns, Herr, von allen Straßen
<i>Basso continuo</i> | 2.02 |
| 07 | 7. Choral (Coro): Es woll uns Gott genädig sein
<i>Tromba di tirarsi, violini, viola, basso continuo</i> | 2.39 |

Seconda Parte

- | | | |
|----|---|------|
| 08 | 8. Sinfonia
<i>Oboe d'amore, viola da gamba, basso continuo</i> | 2.29 |
| 09 | 9. Recitativo (Basso): Gott segne noch die treue Schar
<i>Violini, viola, basso continuo</i> | 0.55 |
| 10 | 10. Aria (Tenore): Hasse nur, hasse mich recht
<i>Basso continuo</i> | 3.07 |

- | | | |
|----|--|------|
| 11 | 11. Recitativo (Alto): Ich fühle schon im Geist
<i>Basso continuo</i> | 1.00 |
| 12 | 12. Aria (Alto): Liebt, ihr Christen, in der Tat!
<i>Oboe d'amore, viola da gamba, basso continuo</i> | 3.52 |
| 13 | 13. Recitativo (Tenore): So soll die Christenheit
<i>Basso continuo</i> | 0.46 |
| 14 | 14. Choral (Coro): Es danke, Gott, und lobe dich
<i>Tromba di tirarsi, violini, viola, basso continuo</i> | 2.32 |
- Ingeborg Reichelt** soprano · **Hertha Töpfer** alto
Helmut Krebs tenor · **Franz Kelch** bass
Pierre Pierlot oboe d'amore · **Walter Gleissle** trumpet · **Reinhold Barchet** violin
August Wenzinger viola da gamba · **Jacoba Muckel** cello · **Marie-Claire Alain** organ
Monika Scheck-Wache harpsichord
Producer: Michel Garcin · Recording engineer: Daniel Madelaine
Recording location: Ilfeld, Germany, October 1959

Freue dich, erlöste Schar, BWV 30

Joyous all, ye ransomed souls · Réjouis-toi, légion rachetée

Festo S. Joannis Baptistae

Cantata for the Feast of John the Baptist · Pour la Fête de St Jean

Am Feste Johannis des Täufers

Prima Parte

- | | | |
|----|---|------|
| 15 | 1. Choral (Coro): Freue dich, erlöste Schar
<i>Flauti traversi, oboi, violini, viola, basso continuo</i> | 4.32 |
| 16 | 2. Recitativo (Basso): Wir haben Rast
<i>Basso continuo</i> | 1.16 |
| 17 | 3. Aria (Basso): Gelobet sei Gott, gelobt sein Name
<i>Violini, viola, basso continuo</i> | 4.44 |

- 18 4. Recitativo (Alto): Der Herold kommt 0.50
Basso continuo
- 19 5. Aria (Alto): Kommt, ihr angefochtenen Sünder 6.03
Flauto traverso, violini, viola, basso continuo
- 20 6. Choral (Coro): Eine Stimme läßt sich hören 1.22
Flauti traversi, oboi, violini, viola, basso continuo
- Seconda Parte**
- 21 7. Recitativo (Basso): So bist du denn, mein Heil, bedacht 1.16
Oboi, basso continuo
- 22 8. Aria (Basso): Ich will nun lassen 6.18
Oboe d'amore, violino solo, violini, viola, basso continuo
- 23 9. Recitativo (Soprano): Und ob wohl sonst der Unbestand 1.20
Basso continuo
- 24 10. Aria (Soprano): Eilt, ihr Stunden, kommt herbei 7.44
Violini, basso continuo
- 25 11. Recitativo (Tenore): Geduld, der angenehme Tag 1.26
Basso continuo
- 26 12. Choral (Coro): Freue dich, geheiligte Schar 4.37
Flauti traversi, oboi, violini, viola, basso continuo

Emiko Iiyama soprano · **Barbara Scherler** alto · **Theo Altmeyer** tenor · **Bruce Abel** bass
Hartmut Strebel flute · **Friedrich Milde, Hanspeter Weber** oboes/oboe d'amore
Herbert Anton bassoon · **Maurice André, Walter Schetsche, Wilhelm Ackermann** trumpets
José-Antonio Perez violin · **Peter Lamprecht** cello
Siegfried Uhl double bass · **Hermann Rau** organ
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Schwaigern, Germany, April 1971

Fritz Werner's Bach

Renewed interest in Bach's cantatas and, to a lesser extent, his two great Passions and the Christmas Oratorio, was given sustained impetus in the early 1950s by the arrival of the LP. This led to a surge of recordings of Bach's vocal music, particularly his church cantatas, most of which were still unknown outside Germany, except by those who had access to the editions of the Bach-Gesellschaft, begun in 1851 and completed in 1899. *Thomaskantor* Günther Ramin was the first to embark upon a recorded series of Bach's cantatas, recording many of them for German Radio between 1950 and his death in 1956 with the choir of the Leipzig Thomaskirche and members of the Gewandhaus Orchestra. Some twenty-five or more of these were later issued on LP and more recently on CD. Other conductors who made significant contributions during the 1950s include Hermann Scherchen and Felix Prohaska in Vienna, Fritz Lehmann in Berlin and Kurt Thomas, Ramin's successor in Leipzig.

By the late 1950s the number of recordings of Bach's cantatas was increasing. Some of them, notably by a variety of German *Kantor*-conductors such as Wilhelm Ehmann, Wolfgang Gönnerwein, Hans Grischkat, Diethard Hellmann and Helmut Kahlhöfer, were loosely connected with the editorial work of the *Neue Bach-Ausgabe* (New Bach Edition), begun in 1950. These were comparatively small in number, however, and were quickly overtaken by the two major recording projects of the Bach cantatas in the 1960s and 1970s: by Karl Richter in Munich and Fritz Werner in Heilbronn, near Stuttgart.

Fritz Werner was born in Berlin on 15 December 1898. At the end of the First World War he was taken prisoner by the British, and he only began to study music in 1920. In 1936, on the recommendation of Wilhelm Kempff, he was appointed organist and choirmaster of the Nikolaikirche in Potsdam, a Neo-classical church designed by the famous German architect Karl Friedrich Schinkel. Two years later, in 1938, Werner was appointed to Potsdam's Garrison Church, the Prussian "Holy of Holies" where the Prussian Kings were buried. At the outbreak of the Second World War he fought in the Polish campaign and in the battles around the Maginot Line in France.

The Nazis then gave him the job of *Musikbeauftragter* in Occupied France. In this position, part of which put him in charge of music for the radio, he came into close contact with the composer and director of the Paris Conservatoire, Claude Delvincourt (1888–1954), who, like Werner, possessed humanist qualities which were widely recognised. Another part of Werner's job was to send French musicians to Germany for *travail obligatoire* (forced labour), and his protection of many of them made him a much-loved figure in the musical life of Occupied France, which he upheld with conviction. An illustration¹ of Werner's compassion is contained in a charmingly mischievous anecdote concerning the twenty-year-old oboist Pierre Pierlot, whose playing features prominently in this Edition. Pierlot was told that he had to go to Königsberg in eastern Prussia for forced labour. He replied that his father would not let him go because it was too far. By the time the German official involved had found out who his father was, Pierlot had escaped his clutches. But not for long; a month later the German bumped into him again in the orchestra where he was principal oboe. Pierlot hid as best he could behind his desk until the leader called out "Pierlot, give us an A!". The German pretended he had heard nothing. He was Fritz Werner. After the war, when Erato needed a first-rate oboist to play in the Bach cantata recordings in Germany, Pierlot eagerly offered his services by way of thanking Werner, to whom he owed so much. The story has it that when Werner apologised to Pierlot for not at once recognising him because he looked so well, the oboist replied: "Since you Germans were driven out of France we can eat as much as we want, just as we used to. And, by the way, you look much better in a shirt than in a uniform". In August 1944 Werner again became a prisoner, this time of the Americans. He later returned to Germany, where he was interned in the Heilbronn-Böckingen camp, from which he was released in 1946.

Werner settled in Heilbronn and, over a period of thirty years, tirelessly promoted its musical life. He founded the Church Music Hours (a concert tradition which still flourishes), the Church Choral Days and, in 1947, the Heilbronn Heinrich Schütz Choir, which nowadays travels extensively and with which Werner made all his Bach choral recordings with the French company Erato. Werner, who, in addition to his many responsibilities as organist and choirmaster, was a prolific composer, was honoured both in Germany and in France where he was made a Chevalier de l'Ordre des Arts et des Lettres. Fritz Werner died in Heidelberg on 22 December 1977.

¹ I am indebted to Mlle Danielle Loury and Mme Françoise Garcin for making this anecdote available to me. It is contained in *Le Miracle Erato*, a newly published history of the company by Thierry Merle.

Between 1957 and 1973 Werner recorded fifty-five of Bach's church cantatas as well as the St John and St Matthew Passions, the Christmas, Easter and Ascension Oratorios, the B minor Mass (his first recording for Erato) and the motets. His Heilbronn choir was a large one by the standards of today and could not always match the discipline and vocal unanimity achieved by Karl Richter's rival Munich Bach Choir. But any choral weakness that occasionally may be felt in Werner's performances is amply compensated for by his discerning choice of soloists and the almost unflinching excellence of his instrumentalists. The solo voices, almost invariably from German-speaking countries, include some of the finest oratorio and cantata singers of the twentieth century. From among them special mention might be made of sopranos Agnes Giebel, Ingeborg Reichelt and Friederike Sailer, tenor Helmut Krebs and basses Jakob Stämpfli and Barry McDaniel. Giebel was the leading soprano in Bach's music during the 1950s and 60s, when she sang not only for Werner, but also, among others, for Otto Klemperer, Eugen Jochum, Günther Ramin, Kurt Thomas, Helmut Winschermann, Gustav Leonhardt and Diethard Hellmann, who gave, with Giebel, the first performance in modern times of Bach's version for soprano of the cantata *Ich habe genug*, BWV 82. Ingeborg Reichelt was one of the most active Bach sopranos during the 1950s, 60s and 70s. One of Werner's "regulars", she sang in both his first and last cantata recordings for Erato. Friederike Sailer was greatly in demand for Baroque and Early Classical repertoire during the 1950s and 60s and her clear, youthful-sounding voice with its tautly controlled vibrato foreshadowed the singing techniques of the incipient Early Music movement. Krebs comfortably ranks among the very finest twentieth-century interpreters of the role of the Evangelist in Bach's Passions and oratorios. His clear diction, scrupulous attention to textual content and poetic responses to the contours of Bach's declamation have all the command and urgency of the most accomplished narrators. His cantata recordings are extensive and his contribution to the reawakening interest in Early Music during the 1950s is both historically important and musically satisfying. American baritone Barry McDaniel proved to be one of Werner's most sympathetic soloists, and his partnership with Giebel in BWV 57 may be considered among the highlights of Werner's recordings.

While his vocalists were drawn mainly from German-speaking countries, Werner's choice of instrumentalists revealed a Franco-German alliance which was as unusual in the 1950s and 60s as it

was highly successful. Among the most outstanding players from France were trumpeter Maurice André (for whom Werner wrote a *Suite concertante*) and oboist Pierre Pierlot (both of whom enjoyed an especially warm rapport with each other as well as with Werner) as well as organist Marie-Claire Alain. Other French stalwarts included Pierlot's almost constant partner Jacques Chambon, and bassoonist Paul Hongne. From a traditionally rich pool of German players, trumpeter Walter Gleissle, oboist Friedrich Milde, horn virtuoso Hermann Baumann, violinist Reinhold Barchet (whose premature death in 1962 was an early blow to the project) and viola da gambist August Wenzinger were notable for their stylish, sensitive and sometimes dazzling contributions. The Pforzheim Chamber Orchestra, or Southwest German Chamber Orchestra as it is alternatively known, which provided the orchestral support throughout the series, was founded in 1950 by Friedrich Tilegant, a student of Hindemith. Almost all the recordings were made in the Protestant churches at Illfeld and Schwaigern near Heilbronn in Baden-Württemberg.

At the beginning of the twenty-first century, with the passing of almost fifty years since Werner began his Bach series, historical perspective has widened and old certainties are increasingly called into question. In the white heat of the Early Music debates of the 1970s and 1980s, his style, along with that of Karl Richter and most of the others who went before them, was all but consigned to oblivion, sometimes with petulant intolerance. As the period-instrument revival and the new values of historically informed performance took firm root, the performances of Werner and his generation seemed irretrievably, if unashamedly, old-fashioned. Yet the contrast with contemporary Bach performance is often thought-provoking and frequently satisfying. With the rapid development of recording techniques we have been able to witness, and retain as evidence, changes and developments in performance practice as never before. Werner's lyrical approach to Bach's vocal music, evident above all in the arias and smaller ensembles of the cantatas and Passions, is perhaps his great distinguishing feature. With the participation of many of the finest vocalists and instrumentalists from the two decades preceding the growth of period-instrument and historically informed performances, Werner achieved results that are refreshingly free from contrived or self-conscious expression. His natural, unlaboured feeling for dance rhythms (the tenor aria in BWV 87 springs to mind), his intuitive response to the poetic potential in a phrase (demonstrated with such

affecting sensibility in the opening chorus of BWV 104) and the infectiously spontaneous, highly charged energy with which he could enliven Bach's vivid responses to a colourful text (the bass aria of BWV 130 provides an unforgettable instance) are virtues which further enhance Werner's intimate understanding of this music.

The Cantatas — A brief introduction

Bach's encounter with Italian music at the Weimar court, where he served first as *Hoforganist* and subsequently as *Konzertmeister*, caused a radical change in his style. In the late seventeenth century, Lutheran cantatas were characterised by their formal variety, albeit with a cohesive chorale element. By the beginning of the eighteenth century, however, the alternating pattern of recitative and aria, established above all by Alessandro Scarlatti, together with the late Baroque Italian predilection for vocal and instrumental virtuosity, was gradually finding favour with German composers of sacred and secular music alike. They were further encouraged in the pursuit of new trends by a cycle of devotional poetry by the Hamburg theologian Erdmann Neumeister. In the first of his poetic anthologies of *Geistliche Cantaten*, published in 1700, Neumeister described a cantata as resembling "a piece from an opera made up of recitative style and arias". Neumeister had given the Lutheran cantata a new definition, while at the same time implying a homogeneity of form sometimes lacking in the cantatas of Bach's predecessors. Neumeister's texts provided complete cycles of cantatas for the church year and were taken up, to a greater or lesser extent, by almost all northern and central German *Kantors*. They were attracted both by the dramatic qualities of recitative and the *da capo* aria, and by Neumeister's discerning blend of orthodox congregational faith and his Pietist emphasis on the individual soul. Among the first composers to embrace Neumeister's ideas were Friedrich Wilhelm Zachow (1663–1712) in Halle and Bach's predecessor in Leipzig, Johann Kuhnau (1660–1722). But it was composers of the next generation, such as Christoph Graupner (1683–1760) in Darmstadt, Telemann and Bach, who exploited them most thoroughly.

While Neumeister's standardised form of cantata texts did not find universal favour, most German composers of sacred music, including Bach, recognised that his reforms, along with

developing musical techniques, offered a new and vivid means of affectingly celebrating the faith. At the same time, the forms of the secular and sacred cantata in north and central Germany were brought more closely together, enabling Bach to “parody” music from his secular *drammi per musica* in his sacred works with complete propriety and consummate skill.

Although by far the greater number of Bach’s cantatas were composed during a four-year period of almost incredible creativity following his installation as *Thomaskantor* at Leipzig in 1723, a significant number belong to his earlier years at Weimar. His appointment there as *Konzertmeister* in 1714, which lasted until his departure for Cöthen in 1717, incurred duties which included the monthly provision of a cantata for performance in the Weimar court chapel, the Himmelsburg. In addition to these main periods of production Bach also composed sacred cantatas at Mühlhausen (1707–08) and at other times during his long tenure at Leipzig. Fritz Werner recorded cantatas from each of these periods.

Cantatas formed an integral part of the Lutheran liturgy in Leipzig. Their texts were usually related to the appointed Gospel, and they were sung after the Gospel reading, before the sermon. Sometimes a second cantata, or the second part of one, might follow the sermon. As *Thomaskantor* at Leipzig, Bach himself would almost invariably have directed the choir and instrumentalists, probably not from the organ (which would have been played by the regular organist) but perhaps, on occasion, from the harpsichord.

The intimacy of the passages of delicately shaded word-painting, which frequently occur in Bach’s earliest cantatas, are stylistically anchored to the late seventeenth century. This intimacy can be realised only intermittently in performances employing the large forces traditionally used during the 1950s and earlier. Werner’s decision, for whatever reason, to treat *Christ lag in Todesbanden*, BWV 4 chorally throughout is unlikely to please sensibilities attuned to the smaller, if not one-to-a-part, vocal ensembles of today. Yet his acute and personal insights into Bach’s music in all its various moods, his grasp of an overall design and his ability to sustain poetically an extended contour, are among the greatest enchantments of his performances, assuring us of a high and satisfying level of interest.

Nicholas Anderson

Notes on the works

CD 1

Nun komm, der Heiden Heiland, BWV 61 is Bach's first composition to a text based on Luther's Advent hymn, in this case a poetic setting by Erdmann Neumeister depicting with almost scenic clarity the Saviour's coming. The solemnly simple invocation of the Luther verse is followed by the voice of the congregation pleading for Christ's presence. Christ himself appears in the bass recitative. In the soprano aria the heart of each Christian opens up to Christ, now present, and the concluding chorus is both a response and, with its hint of subjectivity, a contrast to the opening movement.

Bach's composition was written in 1714 as the seventh of the cantatas which the Weimar Konzertmeister, appointed in March 1714, had to provide every month for the court church service. As the cantata for the First Sunday in Advent it also became the first piece of the annual cantata cycle which Bach began to compose in Weimar. The special importance of such an opening piece is manifestly displayed by the opening chorale movement in that it artistically and brilliantly combines French overture, *cantus firmus* writing and motet-style chorale arrangement. The pointed rhythms of the slow overture section, symbolising the entry of the Saviour as ruler, have their counterpart in the solemn rendering of the first chorale line in the soprano, alto, tenor and bass, in sequence. The second line is in a tranquil four-part chordal setting. The Allegro (*gai*) sets the third line graphically into the whirling motion of a tightly-knit imitative motet movement. The abbreviated reprise of the slow section provides the calmly declaiming final line with an appropriately splendid framework. A recitative and an almost song-like, unpretentious arioso lead on to the tenor aria which, as the voice of the congregation, calls for Christ's presence and a "blissful New Year". This is rendered in a cadence which has a simultaneously dance-like, spirited and almost solemnly festive feel, primarily due to the forceful unison of the violins and violas. As if in reply, to this aria, the recitative of *vox Christi* follows, a synthesis of "pictorial" and "expressive" music which is as terse as it is suggestive — tapping string pizzicato and highly expressive declamation and at the same time the transition to

the cantata's last tonal centre (A minor was the key of the Luther hymn, C major that of the tenor-congregation's sphere; G major now becomes the key of the soul enlightened by Christ). The latter's concluding aria is in fact Protestant spiritual music, devoid of all extravagance, possessing the simplest and most sincere tunefulness. In the concluding chorale, this fervour becomes outward-looking and rises to Advent exultation, raising the violins to a very high G.

Darzu ist erschienen der Sohn Gottes, BWV 40 combines in its text general thoughts of Christmas with a specific reference to the reading of the Gospel on the Feast of St Stephen (St Matthew 23: 34–39; compare verse 37 with section seven) which coincides with the Second Day of Christmas. The day for which this cantata was composed, 26 December 1723, appears to have been celebrated in the church service as a commemorative day of the first Christian martyr. Furthermore, the unknown author incorporated a comparatively large number of choral verses in his text, while Bach did not use the opportunity for varying compositional treatment. The generous arrangement of the introductory movement is worthy of special notice; it has an especially festive effect due to the addition of two horns. Both in the mainly chordal outer sections and in the fugal middle section the text is sung in full. In this connection the contrast of “Son of God – Devil” is also emphasised musically, particularly in the two themes of the choral fugue (combined with each other after the exposition of the first), in their graphically contradistinct design (song-like – declamatory; tranquil – animated). The text of sentences four and five is only comprehensible with reference to the word of God to the serpent (Genesis 3: 15) “And I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel”. Christian theology understood these words to be the first reference to Christ: he will bruise the head of the diabolical serpent. Rocking, uninterrupted semiquaver figures depict the serpent in both sentences; appropriately they descend into the bass of the continuo only on the words “Der dir den Kopf als ein Sieger zerknickt” (sentence four). Victory over Satan still has to be achieved (dotted rhythms in sentence four), but its certainty is indicated by the dance-like rhythm of the first aria and the horn signals of the second aria with which the joyful character of the introductory movement is re-established.

Gottlob! nun geht das Jahr zu Ende, BWV 28 is, together with BWV 24, the only existing cantata which Bach composed during his Leipzig period based on a text by Erdmann Neumeister, creator of the “modern” cantata form. It is part of Bach’s third Leipzig cantata cycle and was composed for 30 December 1725. In his text setting Neumeister renounces any closer connection with the sermons for the Sunday after Christmas, and similarly the obtrusive schoolmasterly traits which make so many Neumeister texts appear strange to us give way here to thanks and praise for God’s goodness in the past year and the prayer for future blessings. This division into a remembrance of past events and a forward-looking element is based on the poetry’s formal structure, with a section each of thanksgiving and worship symmetrically grouped around a central biblical phrase: free poetry — choral; Jeremiah 32: 41; free poetry — choral.

● Bach’s composition of the opening aria is entirely attuned to joyful gratitude. Clarity of structure dominates in the choral treatment of the woodwind and string group, as is also evident in the dance-like periodic structure with antecedent and consequent and various kinds of motivic alternation — all imbued with the injunction in the text to strike up “a joyful song of thanks”.

● The choir now sings the song of thanksgiving on behalf of the congregation. Bach chose for this the rather archaic motet-like movement (with wind and string augmentation) where every song line is prepared by the three bottom parts in imitation before it rings out in the soprano in long note values. Bach in this instance may have reused an existing movement he had previously composed.

● The three succeeding movements are more thinly scored and, as is so often the case with Bach, are characterised by strongly individual and expressive melody. The arioso on the biblical passage is composed as a continuo theme, the recitative as an *accompagnato* featuring strings, and the aria that follows as a continuo-accompanied duet in the Italian polyphonic style.

Sie werden aus Saba alle kommen, BWV 65 was composed for the Feast of Epiphany in 1724, Bach’s first year in Leipzig. The anonymous text links up with the Epistle and Gospel of the day and gradually develops the lessons which the pious Christian has to draw from the Old Testament prophecy of the adoration of the Magi from Sheba (Epistle) and its fulfillment (Gospel). This thought-process is arranged in two-part sections: chorus and chorale paraphrase (and symbolise)

the Epistle and Gospel, being the Old and New Testament readings; the bass's recitative and aria turn to the practical application to the entire "host of Christians"; the tenor's recitative and aria develop the turning of the individual to the Redeemer, which is ultimately taken up by the voice of the congregation in the chorale.

From a musical point of view the work is a Christmastide cantata *par excellence*: splendid in its setting, festive in expression, with its dance-like character playing a special role. The grand opening chorus paints, in the 12/8 time so common in Christmas music, the multitudes arriving, "all coming from Sheba", first in powerful imitation and crescendo, then in a choral fugue that builds up to the abridged full-texture ritornello of the beginning. The first chorale provides in its tonal richness, especially in the concluding line, another reflection of this splendid movement — the reduction, as it were, of the great multitude to three Magi. The bass aria adopts the festive, singular sound which marks the entire cantata. The use of two oboes da caccia is just as unusual in this movement when heard in the deprecating motif of the first bars ("Gold aus Ophir ist zu schlecht"), the same motif frequently recurring in the instrumental parts. The tenor aria returns to the full orchestral sound and pushes the note of joyful abandon to the point of dance-like ecstasy. The response to this is the final chorus, in which the ecstatic individual no longer speaks, but, instead, the congregation, united in faith, in its absolutely simple four-part harmony, indicates another aspect of Christmas piety—quiet contemplation and warmth.

CD 2

Unser Mund sei voll Lachens, BWV 110, written for Christmas Day 1725, is the only Bach cantata set to words from the morning cycle of a set of cantatas for the year 1711 by Georg Christian Lehms entitled *Gottgefälliges Kirchen-Opffer*. The unusual layout of the cantata, which has virtually no recitative at all, is attributable to the arrangement of the original text, The scope and approach of the work are appropriate to the special importance of Christmas Day, as is the sequence of keys centred on D, a festive key in which the trumpet was pitched in Bach's day: D – B minor – F sharp minor – A – F sharp minor – A – D – B minor – B. The joyous accents are further highlighted by a number of parody settings which also allude to the meaning of the work. Thus the colossal opening chorus is an

adaptation of the overture to the Suite for Orchestra in D, BWV 1069, thereby establishing the association between Christ's entry into the world and the arrival of a ruler. The duet is based on the interpolation "Virga Jesse floruit" in the Magnificat in E flat, BWV 243a — a double allusion to the text of the canticle itself and also to the relevance of the words of the duet "Glory be to God in the highest" to the words of the Magnificat. Finally, the devotional and joyful aspects of Christmas are catered for by the symbolic significance of the scoring: two flutes in No.2 indicate the lowliness of Christ born as Man; solemn ascending string chords in No.3, the *majestas Domini*; the oboe d'amore (No.4) suggests the love of God and his Son towards mankind, and the trumpet calls in No.6 change the typical sounds of martial music into the clarion call that awakens Christendom to the jubilation of Christmas.

Bach composed **Selig ist der Mann, BWV 57** for Boxing Day in 1725. The Feast of St Stephen also falls on this day. Thus the work is not a Christmas but a St Stephen cantata, interpreting the martyrdom and redemption of the saint as an allegory of the Christian's salvation through death. The text from the first annual cantata cycle dates from 1711 and is by the Darmstadt court poet Georg Christian Lehms. He conceives of it as a dialogue between Jesus and the believing soul, and Bach himself described the two solo parts — bass and soprano — as Jesus and Anima. The work is clearly laid out in two parts: the voice of Christ expounds the parable; the soul dwells upon earthly sufferings and recognises that it cannot live without Christ's love. A short duet-recitative leads to the certainty that Christ is the Saviour; he appears as the victor and the soul departs with joy from mortal life. The musical setting takes up this structure. First we shall consider the tonal scheme: the first two arias are in G minor and C minor. The decisive duet-recitative leads from G minor to B flat major, the key of Christ's following aria; the last aria for the believing soul goes once more from G minor to B flat major, the key of the concluding chorale. However, the differentiation ranges far beyond the modulatory scheme. The first two arias seem formal, and in their dark, five-part polyphony completely enveloping the singing voice, have a consciously archaic effect. On the other hand, the two arias after the decisive dialogue recitative are modern *da capo* settings: the Christ aria with its warlike signals, in operatically graphic style, while the aria of the soul subtly traces the

mystical yearning for death in the text. The effect is overwhelming when the concluding chorus, in a solemn but simple movement, provides the yearned-for answer to the hovering question with which this aria closes.

Liebster Jesu, mein Verlangen, BWV 32, based on a text by Georg Christian Lehms, belongs to the third Leipzig cantata cycle by Bach and was composed on 13 January 1726. The text is linked to the Gospel reading about the twelve-year-old Jesus in the Temple and features the form, popular since the seventeenth century, of a dialogue between Jesus and the soul. It draws its inner tension from the conditions of being ostensibly forsaken by God and consolation in God, which are understood to be the basic situations of human existence.

The introductory aria, arranged on the pattern of a slow concerto movement, is of exceptional beauty: superimposed on short string chords, the oboe and soprano produce in *concertante* form broad, richly ornamented arcs of melody. Whereas the central (bass) aria with its almost virtuoso violin part is still pervaded with deep gravity (note the harmonic gloominess on “betrübter Geist” — troubled soul), the final duet strikes up a note of unclouded, almost exuberant joy. The final chorale, the twelfth verse of the hymn “Weg, mein Herz, mit den Gedanken” (Away, my heart, with such thoughts) by Paul Gerhardt (melody: “Freu dich sehr, o meine Seele” — Rejoice greatly, O my soul), was not provided for in the text, but was added by Bach.

CD 3

Ich habe genug, BWV 82, composed for the Feast of the Purification (2 February) in 1727, and often rearranged after that, is a pure solo cantata, without even a concluding chorus, on the pattern of the secular Italian cantata form. It is true that the pointedly modest form and vocal-instrumental setting are more than made up for by an intensity of text interpretation which does not let up for an instant. Both its unassumingness and its intensity reflect the introversion and the fervent, mystically hued yearning for death of the text. As early as the first aria the death–sleep symbolism of the tranquil string figures, above which the oboe and the bass weave their dialogue, is almost omnipresent. The recitative which follows is musically as well as textually an abridged reflection of the

aria, even down to the “Joy” coloraturas, and the refrain phrase “Ich habe genug” which is transformed into a closing cadence. The second aria — one of Bach’s most popular vocal pieces — is a pure slumber aria going beyond the analogous elements of the first aria: the proximity to analogous passages of the *St Matthew Passion* is manifest. A brief recitative leads on to the final aria, which transposes the 3/8 time of the first aria into lively dancing movement and finally brings out as the theme what had only been hinted at earlier as joyful melisma.

Ich hab in Gottes Herz und Sinn, BWV 92 for Septuagesima Sunday of 1725 (28 January) paraphrases a hymn which has only a very general connection with the Sunday Gospel (the parable of the workers in the vineyard, signifying that the Christian should patiently endure God’s will for better or worse). Bach draws from a frequently loquacious and abstract textual the utmost in musical illustration and tonal work. The opening chorus does not go into textual detail; the melody in 6/8 time and the oboes d’amore rather appear to represent the basic mood of cheerful, calm surrender. By contrast, the bass recitative (second hymn verse with recitative insertions) illustrates textual details extensively, with graphic tone-painting, likewise the wild, agitated, extremely difficult tenor aria (a free paraphrase of the fourth verse). The fifth hymn verse is again adopted unchanged, rendered line by line by the alto (i.e. analogously to the opening chorus) and encircled by a tightly-knit trio movement which (again as in the first movement) hardly goes into textual detail, except for the “sad” chromatics after the last text line (“ob’s noch so traurig schiene” — tho’ it may seem so bitter). The two movements which follow (paraphrases of 6–9) correspond precisely with the first recitative and the first aria with regard to pleasure in detail and graphic tone-painting, except that the tasks of the soloists are now exchanged (recitative for the tenor, aria for the bass). The chorale movement once more forms the conclusion, but now in a richly detailed, thoroughly worked out, song-like setting with recitative inserts by the four soloists. At the end, the soprano part, calling on Jesus, leads from the B minor of the chorale to D major, the key of the last aria — magical “pastoral music” shaped as a dialogue between soprano and oboe d’amore, to the pizzicato accompaniment of the strings (without continuo). The conclusion takes the form of a simple movement in four-part harmony, like the opening chorus leading B minor to B major.

Du wahrer Gott und Davids Sohn, BWV 23 was composed for Sunday, 7 February 1723, and refers to one section of the Gospel reading for the day (Luke 18: 31–43), the healing of a blind man at the wayside who begs that Jesus, the son of David, might have mercy on him. Cantata No.23 appears to be a work of deep personal commitment and unusual expressive power. Its text links up with the blind man's prayer for mercy and, alluding to Psalm 145:15, applies it to the present time and the assembled congregation: not only the eyes of the blind man, but "the eyes of all" wait upon the Lord. In the opening movement Bach combines the instrumental trio of two oboes and continuo and the vocal duet into skillful quintet writing of deeply moving intensity. The recitative "Ach, gehe nicht vorüber" is heard against an instrumental quotation of the chorale melody "Christe, du Lamm Gottes". The prayer of the blind man for mercy is thus raised to the level of a desire of all Christendom, establishing the relationship of the content to Christ's Passion. The hymnic and expressive chorus "Aller Augen" has a form which is not encountered very often in Bach. The full choral setting is heard seven times, shifting from key to key and interrupted by instrumental interludes and duet sections for tenor and bass which are sometimes written in canon. This rondo form with its multiple repetitions is highly compelling; the movement has by far outgrown its models, the dance-like final choruses of secular cantatas of homage. In Bach's full score this forms the conclusion of the cantata. In the performing material there follows an unusually earnest final chorale, "Christe, du Lamm Gottes", with its three verses through-composed. Its reference back to the second movement imparts special formal unity to the cantata. It culminates in the middle verse (Andante), like the keystone of a Baroque structure, where the melody is presented by the soprano, oboes and first violins in canon.

CD 4

Alles nur nach Gottes Willen, BWV 72 for the Third Sunday after Epiphany originates from 1726, but uses a text by the Weimar court poet Salomo Franck already published in 1715. The opening words speak of the Gospel as Franck perceived its message (the healing of the leper, Matthew 8: 1–13): the submission of the Christian to God's will and mercy in good and in bad times. The composition harmonises completely with the restrained tone of the poetry, avoiding all sharp

accents and graphic imagery. It paraphrases the basic concept of the text in delicate turns which are poetic and subtle at once. This is apparent in the quiet central section of the first chorus, in the threefold intensification of the recitative, *arioso* (where the melodious opening phrase “Herr, so du wilt” (Lord if Thou wilt) is treated with ever new musical and rhetorical refinements) and *aria*; finally also in the second *aria*, the light-hearted dance style (*polonaise*) and gentle reflective attitude are peculiarly held in balance until the contemplative conclusion gives way to the simple chorale.

Wie schön leuchtet der Morgenstern, BWV 1, composed for the Feast of the Annunciation (25 March) 1725, is the last chorale cantata of the second Leipzig cantata cycle. Texts for the ensuing cantatas revert to their customary form from Easter onward. Bach’s unknown librettist retained the original wording of Philipp Nicolai’s well-known hymn (1599) in the opening and closing verses, but rewrote the interior verses as recitatives and *arias*. Nicolai’s hymn is only loosely connected with the Gospel reading for the day, the story of the Annunciation (Luke 1: 26–38). The last verse can most easily be interpreted as referring to the coming of the Saviour, and further allusions are woven into the second movement by Bach’s librettist. Yet the profound feeling and “bridal” character of the hymn well suit the subject of the Gospel.

The choice of instruments within the cantata is unusual; whereas the wind instruments — two natural horns and two oboes *da caccia* — emphasise the middle register only, the treble register is taken up by two concertante violins whose florid lines invoke the shining of the “morning star”. The opening chorus is a standard example of the form most frequently used in the chorale cantatas: the hymn melody, stated in long notes by the soprano (plus the first horn) to contrapuntal writing in the other choral parts, is built line by line into an independent orchestral texture.

The recitatives, mainly set out in syllabic declamation, are contrasted with the joyful exuberance of the two concertante *arias*, in which instruments characteristic of this cantata’s orchestration are once more given prominence: oboe *da caccia* in the third movement, concertante violins with solo-tutti contrasts in the fifth. The simple setting of the final chorale is enriched by the independent part for the second horn.

It is probably to Salomo Franck that we owe the basic text of **Himmelskönig, sei willkommen**, BWV 182 which was written for 25 May 1714 and was performed in the Palace church at Weimar. Hitherto *Kammermusik* and organist at the Weimar court, Bach was invested with the office of *Konzertmeister* as of 12 March 1714; it was part of his new duties to present “a piece of his own composition, under his direction” each month. Cantata No.182 opens the cycle for the year 1714, from which a further seven cantatas have survived. 1713–14 was the period of the concerto transcriptions of works by Vivaldi and other composers for organ and harpsichord, the time of a radical process of learning that “seems to have led to a marked change of direction in Bach’s career as a composer. The previous principle of converting intellectual breadth and large-scale composition into an extensive exploitation of musical shaping gives way to a carefully planned technique of increasingly architectural character” (Hans-Joachim Schulze). Traces of this rethinking are to be found in many features of Cantata No.182 — whether it be the opening sonata written in the French overture style, in which the solo violin and flute engage in concertante dialogue over a constant string pizzicato, or in the varied treatment of aria and chorus form, which creates the impression that Bach “wanted to demonstrate all the diversity of the compositional resources at his disposal” (Alfred Dürr), or in the interaction, rich in associations, between the instrumental ritornello and the vocal part. The cantata’s text portrays the entry of Jesus into Jerusalem, which Salomo Franck interprets with rapturous gestures as Christ’s entry into the hearts of faithful Christians. In 1724 Bach reused this cantata, once again for Palm Sunday. The text was retained unaltered, whereas the key and the scoring were changed. An ensemble made up of a recorder, one of each stringed instrument and continuo was entirely appropriate for the little chapel of the palace at Weimar, but the intimate chamber-music sound was hardly adequate to fill the great naves of St Nicholas’s and St Thomas’s in Leipzig. So for the 1724 performance, Bach wrote in more strings, produced further vocal parts for the choruses, and reinforced the flute part with a solo violin. For a second repeat performance in 1728, another alteration was made: the flute part was given to the solo violin, and the violin part was taken over by an oboe — Bach had obviously changed his sound ideal in the interim.

CD 5

Kommt, eilet und laufet, ihr flüchtigen Füße (Easter Oratorio), BWV 249

In the *Easter Oratorio*, in contrast to the Passions and the *Christmas Oratorio*, Bach eschews the use of the biblical texts. Nor does he include chorales. Thus, in addition to two choruses and a two-movement sinfonia, which frame the rest of the work, there are only recitatives and arias based on a Baroque poetic rendering of the Easter story. In the first version of the *Oratorio* the solo parts are assigned to Mary the mother of James (soprano), Mary Magdalene (alto), and the disciples Peter (tenor) and John (bass), who describe the discovery of the empty grave on Easter Sunday. The text may once again have been the work of Picander.

When composing the *Oratorio*, Bach made use of a congratulatory cantata for Duke Christian of Sachsen-Weißenfels which had been performed on the occasion of the latter's birthday on 23 February 1725. Only the text of this piece, BWV 249a, which is known as the "Schäferkantate" (Shepherd's Cantata) on account of its pastoral subject matter, has survived, though its structure is so similar to that of the *Easter Oratorio* that the connection seems irrefutable. Subsequently Bach commissioned Picander to write yet another text for the music. The new cantata, *Verjaget, zerstreuet, zerrüttet, ihr Sterne*, BWV 249b, of which only the text survives, was written for the birthday of Count von Flemming in 1726.

Not long after having composed the congratulatory cantata, Bach modified it by adding the Easter text. This version was first performed on Easter Sunday in 1725. Bach revised the work between 1732 and 1738. Subsequently, in the mid-1740s, he remodelled the duet "Kommt, eilet und laufet, ihr flüchtigen Füße" (originally for tenor and bass) into a choral movement. The term "oratorio" for what is a rather short work when compared with the *Christmas Oratorio* or the Passions first appeared after this revision. However, he was unable to write a larger work for the Easter service, if only because a rather lengthy setting of the *Sanctus* was traditionally performed after the sermon, which meant that another work could only be given in the time available before the sermon.

The *Oratorio's* two introductory instrumental movements may have come from a concerto Bach wrote when he was in Cöthen. The chorus summons Peter and John to hasten to the grave, and, in

keeping with a tradition which derives from medieval Easter dramas, they race to the tomb. On the way, they encounter the two women. In an aria (No.5), Mary the mother of James states that, instead of embalming the body, a laurel wreath would be a more appropriate way of commemorating the fate of Jesus, for, as Mary Magdalene finally tells us in the following recitative, He is risen from the dead. Finally, all four reach the grave. In his aria (No.7), Peter rejoices in the fact that death is now no more than sleep, whereas the women hope they will be able to see the risen Christ soon. Mary Magdalene gives vivid expression to this in her aria (No.9). In the last movement, “Preis und Dank”, the resurrection is once again the source of much rejoicing. The chorus sings of the victory over “Hell and the Devil” and asks Heaven to accord a fitting reception to the “Lion of Judah”.

The music of the *Easter Oratorio* cannot altogether conceal its origins as a pastoral cantata. The somewhat restrained (and thus slightly inappropriate) and often more playful than joyful character of the music, as well as the choice of flute and oboe as solo instruments (the trumpets, which symbolise victory and majesty, appear only in the choral and instrumental movements) are a sure sign of the composition’s pastoral origins.

Christ lag in Todes Banden, BWV 4 is one of the earliest Bach cantatas known to us. It probably dates from around 1707–08, certainly before 1714. Although a chorale cantata — based, as it is, on Luther’s hymn of 1524 with unaltered text — it nevertheless does not belong to the type characteristic of the later Bach (with inner movements in recitative and aria form), but to the archaic form of the chorale variation *per omnes versus*, i.e. the chorale melody is retained in all seven verses, sometimes unaltered, sometimes modified. No themes foreign to the chorale appear, only accompanying instrumental figures having a motivic character. A brief sinfonia in which the beginning of the hymn is heard is followed by the individual verses of the chorale in the following arrangements:

1. Chorale chorus, melody in the soprano, lower parts in imitation, violins in figurative accompaniment; “Hallelujah” of the last line expanded into motet-style writing at a quickened tempo
2. Chorale concerto for a small number of parts (soprano, alto, continuo)

3. Trio movement for violins, tenor and continuo, chorale melody (in the tenor, final line treated freely) to elaborate accompaniment
4. Motet-style chorus, chorale melody (Dorian B minor within an E minor movement) in the alto
5. String writing with bass and continuo; each line of the hymn first in the bass, then in the strings (violin I); final line again treated freely.
6. Chorale concerto for a small number of parts (soprano, tenor, continuo)
7. Plain four-part chorale setting, doubled by instruments.

Unfortunately, we only know the work from the parts of the subsequent performances of 1724 (without cornetto and trombones) and 1725; yet the composition does not seem to have undergone any very substantial changes compared with the original version. Striking features are the work's clear symmetry (central axis: verse four) and the strong connection between text and form which also lets important words stand out pictorially in the musical setting.

CD 6

Der Himmel lacht! die Erde jubiliert, BWV 31 is one of the Weimar cantatas of the annual cycle for 1715, for which Salomo Franck had to produce the poetic writing and Bach a composition every fourth Sunday. The course of the text is typical of Franck's mystical tendencies: the Easter rejoicing at the beginning turns towards the end into the yearning of the Christian for union with Jesus, and thus also for the onset of the "last hour".

As is frequently the case, the musical emphasis rests on the introductory chorus (section two). Unlike the later Bach compositions, this is not formed by combination with a concertante-style instrumental introduction as a "uniform course" (Heinrich Bessler). It is, rather, prepared by way of an independent thematic sonata (section one) in order subsequently, following the consecutive principle of the motet, to bring out individual text groups in contrasting compositional movement form. (Lines 1–2: choral fugue, 3–4: repetition of the choral fugue, 5–6: Adagio, mainly homophonic, again 6: Allegro with canonic structure; following this, reprise of the fugal beginning.) Of the succeeding sections, the third aria ("Letzte Stunde, brich herein") is especially worthy of mention: the concertante oboe and the solo soprano are joined by the chorale melody "Wenn mein

Stündlein vorhanden ist” (When my little hour has come) by strings in unison. This chorale excerpt, whose inner relationship to the vocal text is clearly manifested, symbolises the congregation which takes up the plea of the soprano. At the same time, however, it heralds the final chorale, the last verse of the same hymn which, it is true, is in a simple chorale movement but is brightened up by a higher instrumental obbligato part, giving the work a restrained but nevertheless joyful conclusion.

Bach orchestrated this cantata in a particularly splendid manner, and herein lies a problem for the present day with regard to performance practice. In Weimar, Bach observed the older practice whereby the performance is based on the pitch of the organ, the “choir pitch”, also called the “cornetto pitch”. Only the woodwind instruments, which were in “chamber pitch” or even in “low chamber pitch” and thus were a minor third lower than the organ, had to have their parts notated correspondingly higher. This meant for instance that the present cantata with its woodwind parts was scored in E flat (chamber pitch), but for the rest was in C major (choir pitch) as the principal key. The actual performance key was probably in the region of the present-day D major, while our usual C major presentations lead the woodwind into inaccessible depths, and are also occasionally of unfavorably low pitch for the singers. Bach himself was faced with the same problems in Leipzig; at that time he reverted to a simple but not very satisfactory emergency solution, in that he used oboe d’amore for the two oboe parts and left out the other woodwind (thus leading earlier researchers to refer erroneously to a smaller “preliminary form”). A completely satisfactory reproduction could only be achieved by tuning the string instruments at a higher pitch.

Bleib bei uns, denn es will Abend werden, BWV 6 was written for 2 April 1725, thus placing it in close historical proximity to Cantata No.1, coming shortly after the conclusion of the chorale cantata cycle. The anonymous librettist, who unfortunately had more of a gift for moralising than poetry, takes the words of the opening chorus from the Gospel reading for Easter Monday (Luke 24: 13–35) and, following an established tradition, translates the plea of the disciples on their way to Emmaus into the general experience of faith: without Jesus, the Light of the world, man lives in the darkness of remoteness from God.

The opening movement is one of the most impressive achievements of the mature Bach. Its

centre is formed by a fugal section; the outer sections are mainly chordal in structure, with the groups of performers (oboes, strings, singers) alternately coming to the fore by making unusually expressive and imploring musical gestures. The following aria with obbligato oboe da caccia is also in a strongly expressive vein, and is full of harmonic boldness in its depiction of encroaching darkness. A chorale movement sung by the soprano to virtuoso writing for the violoncello piccolo (a small cello, tuned to G d a e') lets the congregation join in the plea of the disciples, as it were. A short, sermon-like recitative, a further aria, now to full string accompaniment, and a simple final chorale make up the second part of the cantata. Both large sections of the cantata were in all likelihood performed as a whole without liturgical interruption in Bach's time.

Du Hirte Israel, höre, BWV 104, composed for the Second Sunday after Easter, is part of the first Leipzig annual cycle and was performed on 23 April 1724. Of the three cantatas (Cantatas 104, 85 and 112) that interpret the Gospel of the Good Shepherd (John 10: 12–16), this is the most accessible and the one in which the image of the Good Shepherd is translated most directly and in the greatest detail into pastoral idiom: lilting triplets and triads, pedal points hinting at the bagpipe as the shepherds' instrument, and the pastoral sound of the oboe and oboe da caccia. The spacious opening chorus is also full of pastoral touches: these are apparent not only in the orchestral introduction and the block chords for the imprecatory cries of "höre" (hear us) and "erscheine" (appear), but even in the two incorporated fugues on the words "der du Joseph hütest wie der Schafe" (thou who guidest Joseph like a flock). The first aria, in B minor, is the only one in a minor key, indicating that confidence in salvation is still subdued and somewhat anxious. The elaborate four-part writing in which the three upper parts, two oboi d'amore and the tenor voice are supported by the continuo, weaves by virtue of the instrumentation a texture which is as strict as it is charming. Both the theme and the imitative technique of the main section vividly describe the steps of the faithful, hurrying along in spite of misgivings, and the protection, albeit still concealed, vouchsafed by the Good Shepherd. The second aria, in D, in which the soloist is accompanied by rich sonorities of strings and woodwind, is homophonic and dance-like, and arrival at the destination is once again depicted as a transfigured pastoral scene. The sublime intensity of melody

and sound are unusual, even for Bach. The concluding chorale is a simple four-part setting, the key of which (A) is not only more brilliant than that of the opening chorus in G, but also carries symbolic meaning by being pitched a tone higher.

CD 7

Halt im Gedächtnis Jesum Christ, BWV 67 was composed for the Sunday Quasimodogeniti, thus following Cantata No.66 about a week later. Unlike No.66, however, it is an original composition. The text, by an anonymous author, develops with graphic vividness from the Gospel (the story of doubting Thomas) the contrast between the Christians who are continually under attack and the Redeemer in his unceasing struggle on their behalf. This culminates in Christ's highly dramatic appearance ("Friede sei mit euch" — Peace be unto you) and the congregation's concluding acknowledgement of Christ as the provider and guardian of outward and inward peace.

Bach did not close his eyes to the suggestiveness of this exceptionally ingenious text. The cantata is one of the most magnificent works of the first Leipzig annual cycle, and from a formal and technical standpoint one of the most original Bach cantatas of all. The opening chorus spreads the text over two themes which are emotional and descriptive at the same time; from the chorale-like, stylised injunction "Halt im Gedächtnis Jesum Christ" the word "Halt" (hold) is also set off as the emphatic cry of the chorus. In form the movement is an ingenious and complicated entity in which symmetry and intensifying passages intermingle with each other: *sinfonia* – chorus with independent instrumental writing – choral fugue with instruments – *sinfonia* with chorus. The tenor and alto take over the following solo numbers. The tenor aria in which the attacks begin is answered with encouragement by the alto recitative and by the inserted chorale; the second alto recitative which immediately ensues again conjures up a picture of the oppressors. In the following choral aria, which almost stands alone in Bach's creative output, the action reaches its climax: the tumultuous battle of the string prelude is answered by the *vox Christi* (for bass solo) with a threefold gesture of blessing, accompanied by woodwind; the chorus then takes up the battle, singing its hymn verses into the tumult of the strings, constantly strengthened by the words of peace spoken by the *vox Christi*, with which the splendid movement concludes. The chorale which closes the work acknowledges Christ as the bringer of peace.

Ich bin ein guter Hirt, BWV 85, marking the Second Sunday after Easter (15 April) of 1725, belongs to Bach's second Leipzig annual cantata cycle, and within it to the small group of works between the chorale cantatas going as far as Easter of 1725 and the nine cantatas based upon texts by Christiane Mariane von Ziegler which conclude the year. From a textual standpoint the cantata (like Cantatas 6 and 42 which immediately preceded this work, as well as Cantata No.86 of the first annual cycle) is related to an anonymous group of texts which always have the same form: a Bible quotation from the Sunday Gospel – interpretative aria – chorale – instructive recitative – instructive, generalising aria – chorale. The uniformity of the texts is also reflected in Bach's compositions, most impressively so in the fact that Cantatas 85 and 86, separated from each other by eleven months, are closely related.

Cantata No.85 begins with one of those solemn and at the same time contrapuntally rich and sonorous bass ariosos which are characteristic of Bach's musical settings of the words of Christ. The oboe, as the tenor part of the movement and as the main instrument given solo treatment, depicts the pastoral sphere of which the text speaks. The succeeding aria is accentuated in shape as a variation sequence with ritornello, further distinguished by the concertante violoncello piccolo (viola pomposa). The somewhat darker tone of this instrument and its key of G minor forms the backdrop to the bright colouring of the chorus in E flat major. Two oboes (again to be construed as pastoral instruments) and the soprano make up an elaborate contrapuntal trio movement in which the richly ornamented chorale does not appear as the voice of the congregation, but as a means of first-person disclosure or personal confession. By virtue of emphatic declamation and detailed painting on the part of the strings, the recitative takes on a surprisingly dramatic tone. Contrasting with this is the tenor aria which, in a rocking 9/8 time with an appealing pendulum-like melody and the simple harmony of the string movement, once more evokes the pastoral scene (to which there is no reference in the text at this point). At the same time, however, in the vocal part this depicts the emotions of the text with utmost expression — a classic and musically splendid example of Bachian interpretative polyphony. The richly harmonised closing chorale touches as often as possible the E flat and A flat major of the preceding movements while not returning to the opening key of C minor until the end.

Ihr werdet weinen und heulen, BWV 103, written for the Third Sunday after Easter, (22 April) 1725, is the first of the nine cantatas on texts from Christiane Mariane von Ziegler's *Versuch in Gebundener Schreib-Art* published in 1728, that is to say, after the music had been composed. They mark Bach's return, after the mighty group of chorale cantatas of the second Leipzig annual cycle (1724–25), to the “madrigal” form, in which only the introductory Bible text and the closing chorale stanza relate directly to the Gospel for the particular Sunday. He did, however, alter the texts of the Leipzig poetess quite substantially, mainly by shortening them. The Gospel for the Third Sunday after Easter consists of Jesus' words of farewell (John 16: 16–23). The contrasting emotions of sadness and joy which characterise the whole text, as they do in the other cantatas composed for this Sunday, namely *Weinen, Klagen, Sorgen, Zagen* and *Wir müssen durch viel Trübsal*, afford the composer ample opportunity to paint both emotions in vivid colours — sadness by chromatic steps, indicative of suffering, and also by altered intervals, whereas joy is expressed by dancing rhythms, coloratura and brilliant orchestration. Even the highly complex opening chorus is built upon this contrast: the two recitatives and arias extend it still further. The concluding chorale is in simple four-part harmony. This cantata is certainly the most intimate of all Bach's cantatas. It lacks both the high pathos of *Weinen, Klagen, Sorgen, Zagen* and the spaciousness of *Wir müssen durch viel Trübsal*. By way of compensation, the very intimacy and elegance, redolent of chamber music, achieve a more inward and subjective effect; the unusual scoring — a descant recorder in the opening chorus, which was changed to a solo violin or flute in 1731 — contributes to this result.

Bisher habt ihr nichts gebeten in meinem Namen, BWV 87, intended for Rogation Sunday and composed in 1725, instead of dealing with the consoling aspects of the Sunday Gospel, refers to its dark and menacing traits, the guilt and fears of mankind. The composition is correspondingly grave, seeming in parts almost apocalyptic, with the keys of D, G and C minor dominating (only the tenor aria being in B flat major). As in Cantatas 85 and 86, the words of Christ are set polyphonically as an *arioso*; however, the style is not archaic and motet-like but rather in the completely free form of an instrumental quartet movement, into which the bass constantly pours his threatening pronouncements with ever differently composed repetitions. A brief but uncommonly agitated

recitative provides the transition to the alto aria, in which the dark sound of two oboes da caccia, the insistence on the “Vergib” (forgive) motif in the vocal part and the pleading *ostinato* gestures in the continuo combine to produce a gloomy picture of the *conditio humana* (which certainly goes beyond the intention of the text). The tenor *arioso* intensifies this attitude to a cry of utmost distress, which is arranged with extreme vocal and harmonic means. This is answered by Christ’s second statement, again as an *arioso*, but accompanied only by the continuo, whose *ostinato* adherence to the main motif (“In der Welt habt ihr Angst” — In the world there is woe) seems also to allude to the second half of the text, to the price of mankind’s redemption, Christ’s sacrificial death. The reply of the faithful Christians provided by the tenor aria again considerably exceeds what is intended by the text. Bach does not compose joyful surrender to suffering, but a fervent suffering of almost shockingly sensual directness, in a *siciliano* of bewitching tonal attraction, whose seventh-chord harmony and whose “altered” melody anticipate developments well into the nineteenth century. In the rich harmonisation of the final chorale something of the excitement of this piece, which is extraordinary even by Bach’s standards, still seems to linger on.

CD 8

Gott fähret auf mit Jauchzen, BWV 43, the Ascension Day cantata for the year 1726, has an unusual background as regards its origins. During this period Bach performed a series of cantatas by his cousin in Meiningen, Johann Ludwig Bach; some of his own cantatas have the same textual construction as the latter. Apparently Bach also made use of his cousin’s author. Thus our cantata displays a singular textual structure from Bach’s point of view: biblical text (Old Testament) – recitative – aria – biblical text (New Testament) – strophic poem – chorale. An archaic effect results from the inclusion of a strophic poem which was traditionally set to music as a simple, song-like strophic aria (that is to say, not according to the *da capo* aria which was modern at that time). However, Bach does not observe the convention, already obsolete in his day; he sets each verse — movements five to ten of the cantata — in an individually designed modern aria or in a recitative. This puts him in the awkward position, however, of having to compose the arias within a relatively short span of time, i.e. without the usual *da capo* of the beginning section, if he did not want to

exceed the roughly thirty minutes of the church service reserved for the cantata.

The shortness of the arias stands alongside the magnificent arrangement of the opening chorale, the two-part text of which is performed in four sub-sections of the movement:

I. “Gott fähret auf”: two fugal expositions

II. “Lobsinget”: homophonic movement; third fugue

Among the arias, the virtuoso trumpet part of the seventh movement is especially impressive. In a subsequent performance, Bach had the trumpet part played on a violin because of the exacting demands upon the trumpeter. As Emil Platen has proved, Bach took over the final chorale, with only minor alterations, from the Leipzig hymn book of Gottfried Vopelius dated 1682; it goes back to a 1655 setting by Christoph Peter.

Lobet Gott in seinen Reichen, BWV 11 is one of the group of compositions that Bach classified as “oratorios” around 1734–35. To list it among the cantatas, as is done in the old *Bach-Gesamtausgabe*, is therefore misleading, and the more so because it is thus, without any justification, set apart from the other two works similarly designated, the *Christmas* and *Easter Oratorios*. It is true that Bach performed the oratorios during the normal church service in place of a cantata; nevertheless, with these works he was obviously trying to present to the congregation the stories of Christmas, Easter and the Ascension in narrative form and to break away from the conventional scheme of contemporary cantata texts — an endeavour that it is not our place to disguise by renaming it after the event.

The text of the *Ascension Oratorio* rests mainly on the biblical account in Luke 24: 50–52, Acts of the Apostles 1: 9–12 and Mark 16: 19; in addition, non-biblical texts are adopted in choruses, recitatives and arias and two verses of chorales (verse four of the hymn “Du Lebensfürst, Herr Jesu Christ” by Johann Rist, 1641, and verse seven of the hymn “Gott fähret auf gen Himmel” by Gottfried Wilhelm Sacer, 1697):

As in the *Christmas Oratorio*, Bach writes the Evangelist’s account in *secco* style (one exception being the direct speech of the two men, which is an *arioso* for tenor and bass), whereas the non-biblical recitatives are written in *accompagnato* style, with passages on the flutes illustrating the text

from time to time. The opening chorus and the arias are not new compositions but were incorporated from secular cantatas. The original cantatas are now lost to us and therefore we cannot gauge to what extent Bach rearranged these pieces. One thing we can judge, though, is how admirably suited the music is to its new words — the joyful excitement of the opening *da capo* chorus, the pleading tone of the violins in the aria “Ach, bleibe doch” and, particularly, the delightful instrumentation of the aria “Jesu, deine Gnadenblicke” which, in doing without all the lower-pitched instruments, quite naturally evokes an impression of freedom from earthly ties.

The first chorale (movement six) is a simple four-part composition. The final chorale, on the other hand, once more summons the full orchestra, producing a magnificent concertante instrumental movement into which is inserted the chorus proclaiming the words line by line, with the chorale melody of “Von Gott will ich nicht lassen” in the treble voice.

Towards the end of his life, Bach again borrowed the music of the aria “Ach, bleibe doch” for the *Agnus Dei* of the B minor Mass; he used, however, the version from the lost secular cantata and not the version from the *Ascension Oratorio*.

O ewiges Feuer, o Ursprung der Liebe, BWV 34 can be regarded as the model of a successful parody work. Composed first in early 1726 for the marriage ceremony of, presumably, a clergyman, the composition was rearranged in about the early 1740s as a Whitsun cantata. The unknown author of the text was given the task of connecting the music of the choir and aria sections with the readings for the first day of Whitsun.

The introductory chorus derives its contrasting themes from the words “ewiges” (eternal — tied notes) and “Feuer” (fire — lively figuration), which had been taken over from the original text. As opposed to this, the only aria (third movement) is entirely characterised by the image of the Good Shepherd, with whom at one time the clergyman-bridegroom was compared but whose place is now taken by Jesus. The concluding chorus is unconventional with its overwhelming choral rendering of “Friede über Israel” (Peace over Israel), which is followed by a jubilant bipartite thanksgiving chorus.

understood as being in two parts (introduced by a biblical quotation from the Old or New Testament) or also as a symmetrical grouping around a New Testament quotation, shows the same construction encountered when examining Cantata No.17 and points to connections with Bach's cousin in Meiningen, Johann Ludwig Bach.

Among the movements of this mature Bach composition, the introductory chorus stands out because of its expansive layout. Its structure draws on the division into several parts characteristic of the motet, the independent instrumental lines of the instrumental concerto, and numerical symbolism. Its form has many parts, each of which is given its own musical interpretation, with one notable exception: the fugal section "Alsdann wird dein Licht hervorbrechen", which introduces the third (and last) major part, has the same theme as the concluding section "Und die Herrlichkeit des Herrn". In this way Bach succeeds in rounding off the form of the final section, just as he had managed to do in the opening section by repeating the text of the beginning.

Where the instruments are dealt with independently they also serve to interpret the text, especially significantly at the beginning, where distributing the chords among the recorders, oboes and strings illustrates the distribution of bread to the hungry.

In marked contrast to this is the setting of the New Testament text in the continuo movement as a symbol of God's personal preoccupation with mankind in its new union through Christ. For this reason the text is also given to the bass (as the *vox Christi* of the Passion) and the sparse instrumentation permits an inexhaustible richness of supple text declamation. The other movements are more conventional in their arrangement, but nevertheless rich in inspiration: the Bach cantata is encountered here at its zenith.

Christ unser Herr zum Jordan kam, BWV 7, composed for 24 June 1724, immediately follows Cantata No.2 as the third chorale cantata of the second cantata cycle. It emphasises the cyclical character of the year's series of cantatas by assigning the hymn melody to the tenor, and by deliberate changing the technique of writing used in the opening movement: after the overture (BWV 20) and the motet (BWV 2), the concertante principle now comes into its own, since the chorale is embedded, line by line, in a quasi violin concerto.

The basis of Bach's composition is Martin Luther's baptismal hymn (1541). Verses one and seven are retained word for word, each of the inner verses being paraphrased into an aria or recitative movement. The three arias present themselves with steadily increasing instrumental forces: continuo writing (movement two), quartet writing with two violins originally tutti, in later performances solo (movement four) and string writing reinforced by oboes (movement six). Of these, the sixth movement follows the unusual pattern of the cantata: concertante virtuosity retires into the background in favour of a song-like structure similar to the arioso. Of the two recitatives, the first (movement three), a simple *secco* recitative, has more of a connecting function whereas the second (movement five) is given more significance of its own through string accompaniment and transition to *arioso* on the words of the command to baptise ("Go ye forth into all the world"). The work closes with a simple chorale setting.

CD 10

Die Himmel erzählen die Ehre Gottes, BWV 76, composed for the Second Sunday after Trinity (6 June) 1723, is Bach's second Leipzig cantata. It shares with its sister work, Cantata No.75 composed the week before, special formal, instrumental and vocal extravagance with which the new Cantor at St Thomas's demonstrated his ability as a craftsman and his background in the theological field: an expansive two-part form with seven movements each, at the beginning of the first part a particularly demanding chorus, at the beginning of the second an instrumental sinfonia, and at the conclusion of both parts musically identical chorale movements with obbligato instruments. Furthermore, Bach includes a quartet of soloists, choir and a large-scale range of instruments with an overall tonal openness in the first part (C major — E minor) and tonal integration in the second (E minor).

The opening chorus develops the two psalm verses which serve as the spiritual motto of the work, in grand binary form analogous to the prelude and fugue model. The first verse is rendered in concertante polyphonic style by the choir and orchestra with the trumpet supplying a festive note. The second is featured as a slow and powerfully rising choral fugue with *colla parte* instruments but thematic application of the trumpet as the climax of the final fugal augmentation. An *accompagnato*

with *arioso* middle section, the figurations of which set out the “activity” of heaven, spirit and body according to God’s commandment, leads on to the G major aria of the soprano which is entirely developed — also in the middle section of the *da capo* layout — from the signal motif of the injunction “Hört, ihr Völker”. With a brief *secco* recitative the bass turns to the representation of the counter-world, of the “idolatrous mob”. The rejection of the “greatest multitude” is brought off in a veritable battle aria, a virtuoso showpiece for bass and trumpet in C major. A simple recitative leads to the concluding chorus of the first part which, by way of pre-imitations of the chorale melody in the trumpet interludes by the orchestra and obbligato leading of the first violin — similar to the chorale setting in Cantata No.75 — is festively expanded beyond the traditional cantata-type movement.

The second part is clearly of chamber music hue, but otherwise to a large extent similar in form to the first. The *sinfonia*, a soloist trio movement which Bach later took over in his Organ Trio, BWV 528, again reflects in chamber music manner the formal model of the prelude and fugue. The first recitative is especially carefully through-composed. The tenor aria which follows brings the soprano aria to mind in its uniform and sparing motivic expression and, in the battle-like accent, harks back to the bass aria of the first part. The last aria reverts in its scoring for oboe d’amore and viola da gamba, as in the worked-through trio movement, to the *sinfonia* of the second part. Its gentle, almost bucolic mood, like the generally more intimate and delicate tone of the second part, is answered by the repetition of the chorus as a powerful concluding accent.

Freue dich, erlöste Schar, BWV 30, one of Bach’s last church cantatas, probably owes its existence mainly to Bach’s intention to secure an opportunity for subsequent re-use of the music of the congratulatory cantata *Angenehmes Wiederau*, BWV 30a. Since *Angenehmes Wiederau* was composed on 28 September 1737, its church parody cantata can have been played on St John’s Day (24 June) of the following year at the earliest. At first glance the music might appear to be scarcely appropriate for a church cantata, but there are two aspects to be borne in mind: at the focal point of the Gospel reading on St John’s Day is the hymn of Zechariah “Gelobet sei der Herr, der Gott Israels”; the text of the cantata alludes to this (especially clearly in section three), and the joyful, even

gay character of the music certainly accords with it. What is more, the later Bach appears by no means to have been so oblivious to the stylistic influences of the younger generation as is sometimes assumed. Such influences are made evident by the syncopated rhythm of the musically identical outer choruses and the aria "Kommt, ihr angefochtenen Sünder" as well as the Lombardic rhythm of the aria "Ich will nun hassen"; furthermore, what is for Bach the relatively homophonic character with emphasis placed on the soprano line in most movements and their dance-like quality, expressed in clearly noticeable periodic structure, but occasionally also with reference to certain types of dances, such as the Passepied (movement three) or Gigue (movement ten). All of this certainly does not need to have been conditioned solely by the original secular subject of the text; it proves rather that Bach, even old age, was prepared to fuse with his own style alien peculiarities of style, if they proved worthy and suitable from his point of view.

Alfred Dürr (BWV 1, 4, 6, 7, 11, 23, 28, 30, 31, 32, 34, 29, 40, 43)

Ludwig Finscher (BWV 57, 61, 65, 67, 68, 72, 76, 82, 85, 87, 92, 103, 104, 110)

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