

Johann Sebastian Bach (1685-1750)

Matthäuspassion, BWV 244 / St. Matthew Passion, BWV 244

(Historische Gesamtaufnahme / Historic Complete Recording)

- Elfriede Trötschel (Sopran / soprano)
- Diana Eustrati (Alt / contralto)
- Helmut Krebs (Tenor - Evangelist / tenor - Evangelist)
- Dietrich Fischer-Dieskau (Bariton - Jesus / baritone - Jesus)
- Friedrich Härtel (Bass / bass)
- Silvia Kind (Cembalo / harpsichord)
- P. Hoffman (Orgel / organ)
- Knabenchor der St.-Hedwigs-Kathedrale Berlin
- Großer Chor des Berliner Rundfunks
- Rundfunk-Sinfonieorchester Berlin - Fritz Lehmann (Dirigent / conductor)

aufg. / recorded: 9. / 10. April 1949

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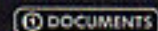
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J. S. BACH · MATTHÄUSPASSION

3 CD-Set

JOHANN SEBASTIAN BACH
MATTHÄUS
PASSION

Elfriede Trötschel • Diana Eustrati • Helmut Krebs
Dietrich Fischer-Dieskau • Friedrich Härtel
Knabenchor der St.-Hedwigs-Kathedrale Berlin
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JOHANN SEBASTIAN BACH
MATTHÄUS
PASSION



JOHANN SEBASTIAN BACH
MATTHÄUS
PASSION

CD 1
TEIL 1

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MATTHÄUS
PASSION

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JOHANN SEBASTIAN BACH
MATTHÄUS
PASSION

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„Wer das Christentum völlig verlernt hat, der hört es hier wirklich wie ein Evangelium.“

(FRIEDRICH NIETZSCHE ÜBER DIE MATTHÄUSPASSION)

“Anyone who has completely forgotten Christianity will truly find it like gospel here.”

(FRIEDRICH NIETZSCHE ABOUT THE ST. MATTHEW PASSION)

Johann Sebastian Bach (1685-1750)

Matthäuspasion, BWV 244 / St. Matthew Passion, BWV 244

CD 1

Teil I / Part 1

1. Chor / chorus: Kommt, ihr Töchter, helft mir klagen 8:45
Choral / chorale: O Lamm Gottes unschuldig
2. Rezitativ / recitative (Tenor, Bariton / tenor, baritone):
Da Jesus diese Rede vollendet hatte 0:57
3. Choral / chorale: Herzliebster Jesu 1:12
4. Rezitativ / recitative (Tenor / tenor): Da versammelten sich die Hohepriester 0:24
5. Chor / chorus: Ja nicht auf das Fest 0:44
Rezitativ / recitative (Tenor / tenor): Da nun Jesus war zu Bethanien
6. Chor / chorus: Wozu dienet dieser Unrat? 2:19
Rezitativ / recitative (Tenor, Bariton / tenor, baritone): Da das Jesus merketete
7. Begl. Rezitativ / acc. recitative (Alt / contralto): Du lieber Heiland, du 1:11
8. Arie / aria (Alt / contralto): Buß' und Reu' 4:36
9. Rezitativ / recitative (Tenor, Bass / tenor, bass):
Da ging hin der Zwölfen Einer 0:38

10. Arie / aria (Sopran / soprano): Blute nur, du liebes Herz 6:13
11. Rezitativ / recitative (Tenor / tenor): Aber am ersten Tage 0:32
Chor / chorus: Wo willst du, daß wir dir bereiten
12. Rezitativ / recitative (Tenor, Bariton / tenor, baritone): Er sprach 1:47
13. Choral / chorale: Ich bin's, ich sollte büßen 1:01
14. Rezitativ / recitative (Tenor, Bariton, Bass / tenor, baritone, bass):
Er antwortete und sprach 3:49
15. Begl. Rezitativ / acc. recitative (Sopran / soprano):
Wiewohl mein Herz in Tränen schwimmt 1:50
16. Arie / aria (Sopran / soprano): Ich will dir mein Herze schenken 3:47
17. Rezitativ / recitative (Tenor, Bariton / tenor, baritone):
Und da sie den Lobgesang gesprochen hatten 1:23
18. Choral / chorale: Erkenne mich, mein Hüter 1:20
19. Rezitativ / recitative (Tenor, Bariton, Bass / tenor, baritone, bass):
Petrus aber antwortete 1:12
20. Choral / chorale: Ich will hier bei dir stehen 1:45
21. Rezitativ / recitative (Tenor, Bariton / tenor, baritone): Da kam Jesus 2:01
22. Begl. Rezitativ / acc. recitative (Tenor, Chor / tenor, chorus): O Schmerz 3:38
23. Arie / aria (Tenor, Chor / tenor, chorus): Ich will bei meinem Jesus wachen 5:11
24. Rezitativ / recitative (Tenor, Bariton / tenor, baritone): Und ging hin ein wenig 0:59

25. Begl. Rezitativ / acc. recitative (Bass / bass):
Der Heiland fällt vor seinem Vater nieder 1:17
26. Arie / aria (Bass / bass): Gerne will ich mich bequemen 4:35
27. Rezitativ / recitative (Tenor, Bariton / tenor, baritone):
Und er kam zu seinen Jüngern 1:29
28. Choral / chorale: Was mein Gott will, das g'scheh' allzeit 1:12
29. Rezitativ / recitative (Tenor, Bariton, Bass / tenor, baritone, bass):
Und er kam und fand sie aber schlafend 2:43

Total Time: 68:43

CD 2

1. Duett / duet (Sopran, Alt, Chor / soprano, contralto, chorus):
So ist mein Jesus nun gefangen 4:54
2. Rezitativ / recitative (Tenor, Bariton / tenor, baritone):
Und siehe, einer von denen 2:36
3. Choral / chorale: O Mensch, beweine dein' Sünde groß 9:16

4. Rezitativ / recitative (Tenor, Chor / tenor, chorus):
Da nahmen die Kriegsknechte 1:06
5. Choral / chorale: O Haupt voll Blut und Wunden 1:59
6. Rezitativ / recitative (Tenor / tenor): Und da sie ihn verspottet hatten 0:54
7. Begl. Rezitativ / acc. recitative (Bass / bass):
Ja! freilich will in uns das Fleisch und Blut 0:44
8. Arie / aria (Bass / bass): Komm, süßes Kreuz, so will ich sagen 6:28
9. Rezitativ / recitative (Tenor / tenor): Und als sie an die Stätte kamen 3:16
Rezitativ / recitative (Tenor, Chor / tenor, chorus):
Und da wurden zween Mörder mit ihm gekreuziget
Rezitativ / recitative (Tenor / tenor): Desgleichen auch die Hohenpriester
Chor / chorus: Andern hat er geholfen
10. Rezitativ / recitative (Tenor / tenor):
Desgleichen schmäheten ihn auch die Mörder 0:15
11. Begl. Rezitativ / acc. recitative (Alt / contralto):
Ach Golgatha, unsel'ges Golgatha! 1:58
12. Arie / aria (Alt, Chor / contralto, chorus): Sehet, Jesus hat die Hand 4:09
13. Rezitativ / recitative: (Tenor, Bariton, Chor / tenor, baritone, chorus):
Und von der sechsten Stunde an 2:49
14. Choral / chorale: Wenn ich einmal soll scheiden 2:23
15. Rezitativ / recitative (Tenor, Chor / tenor, chorus): Und siehe da 2:59

16. Begl. Rezitativ / acc. recitative (Bass / bass): Am Abend, da es kühle war 2:24
17. Arie / aria (Bass / bass): Mache dich, mein Herze, frei 9:50
18. Rezitativ / recitative (Tenor, Bass, Chor / tenor, bass, chorus):
Und Joseph nahm den Leib
Rezitativ / recitative (Tenor, Bass / tenor, bass): Pilatus sprach zu ihnen 2:41
19. Begl. Rezitativ / acc. recitative
(Bass, Tenor, Alt, Sopran, Chor / bass, tenor, contralto, soprano, chorus):
Nun ist der Herr zur Ruh gebracht 3:14
20. Schlusschoral / final chorale: Wir setzen uns mit Tränen nieder 8:33

Total Time: 66:01

Elfriede Trötschel (Sopran / soprano), Diana Eustrati (Alt / contralto),
Helmut Krebs (Tenor – Evangelist / tenor – Evangelist), Dietrich Fischer-Dieskau (Bariton – Jesus / baritone – Jesus), Friedrich Härtel (Bass / bass), Silvia Kind (Cembalo / harpsichord), P. Hoffman (Orgel / organ), Knabenchor der St.-Hedwigs-Kathedrale Berlin, Großer Chor des Berliner Rundfunks, Rundfunk-Sinfonieorchester Berlin – Fritz Lehmann (Dirigent / conductor)

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ST. MATTHEW PASSION

„A number of things had to come together before the world perceived Johann Sebastian Bach as the undisputed peak of musical creativity: strength of perception, a wealth of ideas combined with an unprecedented architectural musical love of invention, all coupled with a command of music that could not have been more controlled or more superior.“

(DIETRICH FISCHER-DIESKAU)

For over one hundred years, Bach's St. Matthew Passion was considered to be the composer's most important work; its extravagant wealth of musical forms, emotional, religious and intellectual depth have helped it become one of Bach's most popular and best-known religious works. As an example the St. John Passion, overshadowed by its sister work, hardly attracted any attention.

The St. Matthew Passion was written between two long-lost Passions (1725 and 1731), both of which were probably based on the Gospel of St. Mark. It was believed for a long time that the work's premiere performance took place on 15 April 1729; in the meantime, proof has been found that the first performance already took place on 11 April 1727, before being repeated in 1736 and possibly four years later for the last time during Bach's lifetime. Young Felix Mendelssohn's legendary new performance in Berlin in 1829 – almost exactly one hundred years after the premiere performance – played the crucial role in the Bach renaissance that led to romantic interpretations of Bach being performed into the 20th century.

Mendelssohn had first been introduced to the St. Matthew Passion by Carl Friedrich Zelter at the Berlin Singakademie. Zelter discovered



the score in a Berlin library and made efforts to acquire the work for several years. Mendelssohn asked his grandmother for a copy of the score and held first rehearsals in his parents' living room. He pursued his goal of staging a performance of the work with great enthusiasm and the performance's success proved him right: when the doors were closed on the crowded concert hall, some one thousand people had to be turned away and the performance had to be repeated twice.

The result of Bach's creative analysis of the Passion story is the "Passio Domini nostri J. C. secundum Evangelistam Matthaeum. Poesia per Dominum Henrici alias Picander dictus, Musica di G. S. Bach". Poems by Picander, written in close co-operation with Bach, stand alongside the text of St. Matthew's Gospel and verses chosen by Bach himself. The story of the suffering and death of Jesus Christ is related in sixty-eight musical numbers and in a total performance time of some three hours. Picander based his libretto on a dialogue: he included the figure of the daughter of Zion (a symbol for redeem mankind) in his libretto about the characters in the Passion story and added the group of devout souls as the opposing part. The composition with two choruses follows this idea and develops into

a magnificent dialogue between two choruses, two orchestras and two organs; exactly designed for the architectural and acoustic conditions to be found in the Leipzig St. Thomas Church with its two galleries and two organs set some fifteen metres apart.

This experiment in terms of stereophony can be traced back to the Schütz teacher Giovanni Gabrieli, who was organist at San Marco in Venice towards the end of the 16th century. San Marco, like the St. Thomas Church, also boasted two organs facing each other. In his 3 to 22 voice *Canzoni e sonate* (1615), in which Gabrieli used up to four choruses and five groups of instruments, the composer created an organic bond between vocal and instrumental music making; most certainly inspiring for Bach, who had devoted a great deal of attention to the Italian masters.

The Passion was sung at afternoon vespers, whereby the sermon was held between the two parts. As such, the service lasted some four or five hours. It remains an open question as to whether the magnificence or length of the work demanded too much of the faithful – or whether Bach was simply ahead of his time – but whatever the reason, the premiere performance in April 1727 was

not spectacular: "... when the theatrical music started, the members of the congregation looked at each other in the greatest amazement and said: 'What is to become of this?' One noble widow even said: 'God forbid, children! It's like watching a comic opera!'"

JOHANN SEBASTIAN BACH

(born 21 March 1685 in Eisenach – died 28 July 1750 in Leipzig)

"One should never forget ..., that Bach was not only one of the greatest composers but also one of the greatest mystics the world has ever seen."

(ALBERT SCHWEITZER, 1908)



Bach's music is closely tied in with the Lutheran faith. The scores to his religious works often started with 'Jesu Juva' (Jesus, help) and he set 'Soli Deo Gloria' (To God alone the glory) at the end. Bach believed that the voice of God was to be heard through music and tried to reflect the divine order in his works. Bach's view of the world had a lot to do with the circumstances of his upbringing: he came from an important musical family whose roots were in Thuringia and who had been involved in town hall, church and court events for generations before him. His forefathers (of a total of thirty-three male ancestors, twenty-seven were musicians) were all dedicated followers of the Lutheran faith. His father Johann Ambrosius, whose youngest son Johann Sebastian was born on 21 March 1685, was church organist in Eisenach and a well-respected man.

Johann Sebastian enjoyed his first contact with music through his father, learning the rudiments of violin and harpsichord playing. His life as a professional musician began at an early age – as early as 1700 in Lüneburg, when he 'earned' his education as choirboy and violinist at the grammar school there. Following a number of positions as organist and music director in Weimar, Arnstadt and Mühlhausen, Bach eventually arrived at the Weimar court. During

the nine years he worked for the Duke of Saxony-Weimar, Bach wrote his Trio Sonatas, Toccata and Fugue in D minor, Passacaglia and Double Fugue in C minor.

Bach was appointed court music director in Cöthen in 1717; this was a well-paid post and Bach gladly took on the job, quite willing to risk breaking-off with his former master – who actually did put Bach under detention. Prince Leopold made it possible for him to enjoy concentrated and relatively liberal working conditions with the court orchestra in Cöthen and Bach wrote the majority of his instrumental works there, including his six Brandenburg Concertos, the Well-tempered Clavier (Part 1) and the Little Clavier Book for Anna Magdalena Bach.

This period was also fulfilling on a personal level; he got on well with his employer – who was also very musical – and was supported to a great extent. Bach was later quoted as saying he 'wished he could have spent the rest of his life in Cöthen'. Following the prince's marriage, however, working conditions at court deteriorated for the composer: Bach considered Prince Leopold's bride to be an 'amusa' who reduced Prince Leopold's 'musical inclinations' and monies



which had been intended for his musical plans now flowed in other directions.

The death of Johann Kuhnau occurred during this period. Kuhnau had been Kantor at the St. Thomas Church in Leipzig – the most sought-after position in Central German musical circles at that point in time. Bach was officially appointed Kantor at St. Thomas in 1723. As prestigious as Bach's new office was, it also involved a number of far-reaching duties; Kantor at the St. Thomas School and organist and choral conductor at the St. Thomas Church. In addition he had to fulfill his duties as music director of the main churches and was in charge of all other musical institutions in the city. Bach spent the longest period of his life in one place in Leipzig; he created his greatest religious works there, including the Passions, Christmas Oratorio, Mass in B minor and the great number of cantatas.

According to the "Obituary", the number of cantatas written by Bach in the five years in Leipzig can be put at around three hundred. The scores were part of Bach's estate following his death and were shared out amongst the oldest Bach sons Carl Philipp Emanuel and Wilhelm Friedemann – the proud Bach called all of

his sons "born musicians" – and without exception they all turned to music for a living. Two of these sons became famous throughout Europe as musicians and enjoyed a great deal more recognition and fame than their father during his lifetime. The oldest, Wilhelm Friedemann, may have been his father's favourite but he was not able to capitalize on his remarkable talent. Carl Philipp Emanuel was a noted instrumentalist, composer and teacher and worked at the court of Frederick the Great for a long time. Carl Philipp Emanuel succeeded Telemann in Hamburg in 1768. Johann Christoph was a musician in Bückeburg all of his working life. Johann Christian first settled down in Italy before moving on to London, where he was well-respected as an opera composer, teacher and conductor. The so-called "London Bach" also went down in music history as mentor to the young Mozart.

The St. Matthew Passion may have lain in a state of hibernation for some one hundred years but Bach's name by no means sank into oblivion following his death. The Bach sons made a major contribution to the distribution of their father's works and helped in keeping his name alive. His former students – of which many became important musicians themselves – also felt deeply obliged

to the name and works of their great master; these former students included Johann Friedrich Agricola, Johann Philipp Kirnberger and Johann Gottlieb Goldberg (whose name adorned the famous variations). Composers such as Mozart, Haydn and Beethoven were familiar with Bach's compositions and during the late 18th and early 19th centuries, Bach's name was well-known and held in high esteem in the appropriate circles.

