

BWV 61 Provenance

Main Source: NBA KB I/1 pp. 7-17 (1955)

The sole source for this cantata is the original score located in the Berlin State Library (Staatsbibliothek Berlin subsequently referred to as BB) with the shelf number: *Mus. ms. Bach P 45*. It is part of a mixed lot of 8 primarily autograph original scores assembled by Georg Pölchau (1773-1836), a collector of Bach manuscripts who lived in Hamburg and who arranged these scores in the order in which they are still found today, an order documented in volume 4 of his personal catalogue (BB *Mus. ms. theor. K41*) dated 1832. Pölchau had purchased these Bach manuscripts from the estate of C. P. E. Bach, however, it is quite likely that they were not obtained directly from the estate sale where BWV 61 was listed on p. 74 of the estate listing. After Pölchau's death his son Hermann Daniel (1817-1912) assumed the responsibility for this extensive collection of Bach manuscripts. Finally in 1841, following his father's wishes, his son sold the entire collection to the Royal Library of Berlin (BB) in 1851 where it was then broken up and distributed to become part the already existing library collection.

Footnote: In his book *Die Singakademie in Berlin* (1941), Georg Schünemann (1884-1945) maintains that in 1811 Pölchau had already sold a part of his Bach-manuscript collection (including the mixed lot that includes BWV 61) to the Hamburg banker Abraham Mendelssohn (1776-1835), who in turn later that same year passed it on to Carl Friedrich Zelter (1758-1832) so that it would become part of the Berliner Singakademie library. From here the Royal Library (BB) finally acquired it in 1854. Unfortunately the documentation covering the sales and acquisitions for the Pölchau Collection (BB *Vol. No III. H.1*) has been lost. However, the following facts do not support Schünemann's supposition: 1. Pölchau's catalogue dated 1832 indicates his ownership of this mixed lot containing BWV 61. 2. In 1845 Siegfried Wilhelm Dehn (1799-1853) lists in his *Cäcilia* (volume 24, pp. 24-27) all 8 cantatas under the same shelf number thus confirming ownership of this cantata by the BB. Thus it must have been acquired by the BB in 1841 as part of the Pölchau collection and not in 1854 when the BB received Bach materials from the Singakademie. 3. This bundle of cantatas of which BWV 61 is a part is not listed in the Singakademie's catalogue of items for sale (BB *Mus. ms. theor. K. 427*).

The cantata BWV 61 is the 6th in the mixed lot of cantatas in this bundle. Page 1 recto contains the title page, orchestration and the date of origin as follows:

Dominica. 1. Adventy Xsti.
Nun komm der Heyden Heyland.
ã.
due Violini
due Viole
Violoncello è
Fagotto.
Sopr: Alto. Tenore è Baſſo
col'Organo.
da
Joh Sebast. Bach
ãð. 1714.
Adventy stands for Adventus
Xsti stands for Christi
ãð. stands for anno

At the top of the first page of the score:

Concerto à 5 Strom. 4 Voci. Domin: 1 Adventy Xsti. JSBach.

Mvt. 3 has a heading:

Aria Violini è Viole al'unisono.

Mvt. 4:

Recit. senza l'arco.

Mvt. 5:

Aria. Soprano solo. è Violoncelli.

Mvt. 6:

Violini al'unisono. Viola 1 con Alto. Viola 2 con Tenore. Fag. con Baßo.

At the end:

Fine.

The watermark in the paper Bach used for this cantata was from a paper mill in Arnstadt/Thuringia. Among the extant Bach manuscripts it was used only one other time for the entire score of BWV 152.

Two copyists were involved in the copying of this score, one of these being J. S. Bach himself who copied mvts. 2 to 6. The original compositional score where Bach first notated his musical ideas is missing; however, his frequent corrections on this existing score shows his close involvement in preparing this score. The copyist for almost all of mvt. 1 has been identified as Johann Lorenz Bach (1695-1773), a grandson of J. S. Bach's father's elder brother. In addition to helping with the present cantata (Dec. 2, 1714), he also assisted in copying BWV 21 and BWV 199 during the same year 1714. After attending the Lyceum in Ohrdruf (1712-1713), he received musical instruction from JSB in Weimar from 1713-1717. After November 1718 he became a cantor in Lahm/Itzgrund where he also assisted at the school there.