

BACH

Sacred Cantatas for Soprano

Nos. 51, 52, 84 and 199

Siri Thornhill, Soprano • Cologne Bach Vocal Ensemble
Cologne Chamber Orchestra • Helmut Müller-Brühl



Johann Sebastian Bach (1685-1750)

Sacred Cantatas for Soprano

Falsche Welt, dir trau ich nicht, BWV 52 14:10

for the 23rd Sunday after Trinity
Anonymous text
*Scored for Soprano, SATB, 2 Horns, 3 Oboes,
Bassoon, Violins I & II, Viola and Continuo*

- | | | |
|---|--|------|
| 1 | Sinfonia | 3:55 |
| 2 | Recitativo: Falsche Welt, dir trau ich nicht | 1:07 |
| 3 | Aria: Immerhin, wenn ich gleich vertoßen bin | 2:53 |
| 4 | Recitativo: Gott ist getreu | 1:18 |
| 5 | Aria: Ich halt es mit dem lieben Gott | 4:02 |
| 6 | Choral: In dich hab ich gehoffet, Herr | 0:54 |

Cantata BWV 84: Ich bin vergnügt in meinem Glücke 15:14

for Septuagesima Sunday
Text by Christian Friedrich Henrici (Picander)
*Scored for Soprano, SATB, Oboe, Violin I & II,
Viola and Continuo*

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| 7 | Aria: Ich bin vergnügt in meinem Glücke | 6:54 |
| 8 | Recitativo: Gott ist mir ja nichts schuldig | 1:37 |
| 9 | Aria: Ich esse mit Freuden | 4:53 |
| 10 | Recitativo: Im Schweiß meines Angesichts | 0:51 |
| 11 | Choral: Ich leb indes in dir vergnügt | 1:00 |

Cantata BWV 199: Mein Herze schwimmt im Blut 23:36

for the 11th Sunday after Trinity
Text by Georg Christian Lehms
*Scored for Soprano, Oboe, Violins I & II,
Viola and Continuo*

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|----|--|------|
| 12 | Recitativo: Mein Herze schwimmt im Blut | 2:23 |
| 13 | Aria: Stumme Seufzer, stille Klagen | 7:29 |
| 14 | Recitativo: Doch Gott muss mir gnädig sein | 1:06 |
| 15 | Aria: Tief gebückt und voller Reue | 7:35 |
| 16 | Recitativo: Auf diese Schmerzenstreu | 0:18 |
| 17 | Choral: Ich, dein betrübtes Kind | 1:39 |
| 18 | Recitativo: Ich lege mich in diese Wunden | 0:54 |
| 19 | Aria: Wie freudig ist mein Herz | 2:11 |

Cantata BWV 51: Jauchzet Gott in allen Landen! 17:37

for the 15th Sunday after Trinity and every season
Anonymous text
*Scored for Soprano, Trumpet, Violins I & II,
Viola and Continuo*

- | | | |
|----|--|------|
| 20 | Aria: Jauchzet Gott in allen Landen! | 4:40 |
| 21 | Recitativo: Wir beten zu dem Tempel an | 2:20 |
| 22 | Aria: Höchster, mache deine Güte | 4:24 |
| 23 | Choral: Sei Lob und Preis mit Ehren | 3:45 |
| 24 | Aria: Alleluja | 2:28 |

Johann Sebastian Bach (1685-1750)

Sacred Cantatas for Soprano

Born in 1685 into a family of musicians, Johann Sebastian Bach was orphaned at a relatively early age, so that his education and training as a musician, which had started at his native Eisenach, fell, from 1695, to an older brother, Johann Christoph, in Ohrdruf, where he served as organist at the Michaeliskirche. At the age of fifteen he moved to Lüneburg, perhaps on the recommendation of his mnaster at the Klosterschule that he had attended in Ohrdruf. By the age of eighteen he had embarked on his professional career, first and briefly as a court musician in Weimar, before his appointment in August 1703 as organist at the Neuekirche in Arnstadt. In 1707 he took up the position of organist at Mühlhausen and married his first wife. The following year found him as organist and chamber musician to Duke Wilhelm Ernst in Weimar, elevated in 1714 to the position of concertmaster, and in 1717, now with a growing reputation as an organist and as an expert on the instrument, matched by the size of his growing family, he moved, in spite of his employer's active opposition, to the position of Court Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. This happy period, the social summit of Bach's career, ended in 1723. The prince's marriage to a woman who did not share his musical enthusiasm had led Bach to seek a position elsewhere, and this he found in his appointment as Thomaskantor in Leipzig. There, as an employee of the city council, he had responsibility for the music of the principal churches of the city, coupled with teaching duties in the choir school where he and his family had their quarters. He retained his place in Leipzig for the rest of his life, by 1730 able to find an additional field of musical activity in his work with the semi-professional university Collegium Musicum, an ensemble that had weekly meetings and was called on to provide music for a variety of occasions. The first years in Leipzig, however, brought the need to provide a regular supply of music for the church, and this he met by the composition of five annual cycles of cantatas for every

Sunday and feast day in the Lutheran church year. The quantity of such compositions may seem unusual, until compared with that of other composers under a similar obligation.

The cantata, an Italian title seldom used by Bach himself, had come to play an important part in services of Sundays and feast days, performed before the lengthy sermon and usually related to the gospel of the day in its text in a service that would generally last some four hours. Bach's earlier cantatas had been written at Weimar and in connection with his employment at Mühlhausen, but the greater part of the nearly two hundred surviving sacred cantatas belong to the first few years of Bach's work in Leipzig. He embarked on his first cycle of cantatas in 1723, soon after his arrival in Leipzig, where he needed to make a good impression before employers with whom his relations were not always easy, in spite of his widely acknowledged musical distinction.

The cantata *Falsche Welt, dir traue ich nicht*, BWV 52 (False world, I trust thee not), was written for the 23rd Sunday after Trinity as part of Bach's third annual cycle of cantatas, and first performed on 24th November 1726. It is scored for solo soprano and four-part chorus with two horns, three oboes, bassoon, first and second violins, viola and continuo. The opening *Sinfonia* makes use again of the first movement of *Brandenburg Concerto No. 1*, here without the violino piccolo. This had possibly originated as an opening *Sinfonia* for Bach's 1713 secular *Hunt Cantata*, BWV 208, written in celebration of the 31st birthday of Duke Christian of Saxe-Weissenfels. The *Sinfonia* is followed by a recitative and the first aria, in D minor, accompanied by violins and basso continuo. A second recitative leads to a second aria, in a cheerful B flat major, accompanied by the three oboes and basso continuo. The final chorale *In dich hab ich gehoffet, Herr* (In thee have I hoped, O Lord) is by Adam Reusner, a follower of Martin Luther and author of some forty such hymns.

The fourth annual cycle of church cantatas by Bach makes use of texts drawn from the work of Christian Friedrich Henrici, who wrote under the name of Picander and provided texts for the *St Matthew Passion* and *St Mark Passion*, as well as for a number of cantatas by Bach, sacred and secular. *Ich bin vergnügt in meinem Glück*, BWV 84 (I take pleasure in my happiness), is scored for solo soprano with oboe, violins, viola and basso continuo, and four-part chorus for the final chorale. It was written for Septuagesima Sunday and first performed on 9th February 1727. The first aria, in E minor and with dotted rhythms, expresses contentment with the blessings God has granted. The second aria, with its oboe and solo violin obbligato, is in G major and reflects, in its text, the Gospel reading of the day, the parable of the vineyard and the labourers hired by the owner during the course of the day and the contentment that all should have felt. The lesson is further supported by the final chorale, its text taken from Ämilie Juliane Gräfin zu Schwarzburg-Rudolstadt, the author of some six hundred hymns. Her *Geistliche Lieder* was published in Rudolstadt in 1683.

Mein Herze schwimmt im Blut, BWV 199 (My heart swims in blood), sets a text by Georg Christian Lehms, whose *Gottgefälliges Kirchen-Opfer* had been published in Darmstadt in 1711. The cantata was performed on the eleventh Sunday after Trinity in 1714, but is thought to have been written before that date and Bach's appointment as concertmaster in Weimar. It is scored, in its earliest Weimar version, for oboe, violins, viola and basso continuo, the viola obbligato in the sixth movement given to a solo cello in a second Weimar version. The work was performed at Cöthen, with a viola da gamba, played presumably by Christian Ferdinand Abel, in the sixth, seventh and eighth movements. Cantata performances at Cöthen were relatively infrequent, as the Pietism of the court made regular use of such compositions unnecessary. There would, however, have been a place for such works at the Lutheran church of St Agnus, attended by Bach and his family. The cantata, with an obbligato violoncello piccolo replacing viola or viola da gamba, formed part

of the first annual cycle of cantatas for Leipzig. The opening recitative is accompanied by strings, leading to the first of the three arias, a da capo aria, its repetition preceded by a brief recitative. The second da capo aria is accompanied by strings and basso continuo and the sixth movement, a chorale with a text taken from Johann Heermann, is set for soprano and continuo with viola obbligato. The final da capo aria, with its contrapuntal opening, uses the oboe, strings and continuo in its accompaniment. The texts suggest the liturgical reading of the day, the parable of the pharisee and the publican, largely reflecting the latter's humility.

The cantata *Jauchzet Gott in allen Landen!*, BWV 51 (Praise God in all lands!), written for the fifteenth Sunday after Trinity, was probably performed in Leipzig on 17th September 1730 and is scored for soprano, trumpet, strings and basso continuo. It is the last of the four church cantatas for solo soprano and probably among the best known of any. Since in 1726 the fifteenth Sunday after Trinity had coincided with the Feast of St Michael, for which a special cantata had been written, there remained a gap in the third annual cycle, which the new cantata filled. The additional words *Et in ogni tempo* added by Bach to the subtitle of the work indicate its suitability, as a cantata in praise of God, for any season in the church year. It opens with a C major aria to which the trumpet adds further brilliance. This is followed by a recitative accompanied by strings and continuo, moving into an *Andante* at the words *Muß gleich der schwache Mund von seinen Wundern lallen* (My feeble mouth must stammer forth his wonders) with an elaborate vocal line accompanied only by basso continuo. The second aria, in 12/8 and accompanied by continuo only, is in A minor. The chorale, with a text taken from Johann Gramann, who had in 1520 served as Rector of the Thomasschule, has the solo singer accompanied by two violins and continuo in a C major trio-sonata texture, leading to a final triumphant *Alleluja*, for which the trumpet returns in a concluding hymn of praise.

Keith Anderson

Siri Karoline Thornhill



The Norwegian soprano Siri Karoline Thornhill studied singing in her native city of Stavanger and in The Netherlands, also participating in master-courses with Elly Ameling, Christina Deutekom and Anna Reynolds. Her international concert and operatic repertoire ranges from early music to the contemporary, and she has appeared under the direction of Philippe Herreweghe, Thomas Hengelbrock, Pierre Cao and Sigiswald Kuijken. Engagements have included appearances at the Göttingen and Halle Handel Festivals, the Rheingau Festival, the Lucerne Easter Festival and the Festivals of Feldkirch, Bordeaux, l'Opéra Beaune and Bruges. Premières include Louis Andriessen's *Odysseus* in Rotterdam. In opera she has sung with the Balthasar Neumann Ensemble, the Berlin Komische Oper, La Stagione in Quedlinberg, Freiburger Oper and with La Petite Bande as Donna Anna in *Don Giovanni*. She has taken part in broadcasts, television performances and recordings, with works including Bach's *Mass in B minor* and *Cantatas*, Handel's *Saul*, *Jephtha* and *Messiah*, Lotti's *Requiem*, Mozart's *Mass in C minor*, Haydn's *The Creation* and Brahms's *A German Requiem*. www.siri-thornhill.com

Cologne Bach Vocal Ensemble

Siri Thornhill, Soprano (tracks 6 and 11)
Dominique Engler, Alto (tracks 6 and 11)

Georg Poplutz, Tenor (tracks 6 and 11)
Oliver Aigner, Bass (tracks 6 and 11)

Cologne Chamber Orchestra

Conductor: Helmut Müller-Brühl



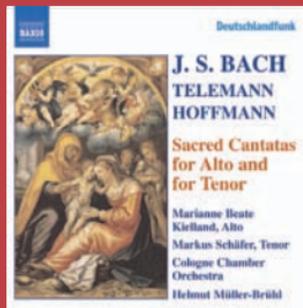
The Cologne Chamber Orchestra was founded in 1923 by Hermann Abendroth and gave its first concerts in the Rhine Chamber Music Festival under the direction of Hermann Abendroth and Otto Klemperer in the concert-hall of Brühl Castle. Three years later the ensemble was taken over by Erich Kraack, a pupil of Abendroth, and moved to Leverkusen. In 1963 he handed over the direction of the Cologne Chamber Orchestra to Helmut Müller-Brühl, who, through the study of philosophy and Catholic theology, as well as art and musicology, had acquired a comprehensive theoretical foundation for the interpretation of Baroque and Classical music, complemented through the early study of conducting and of the violin under his mentor Wolfgang Schneiderhahn. In the autumn of 1964 the orchestra, under Helmut Müller-Brühl, embarked on a concert tour of Switzerland with the great pianist Wilhelm Kempff, the start of collaboration with international soloists. Since then there have been guest appearances throughout Europe, North and South America and Asia, with numerous recordings, broadcasts and television appearances.

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

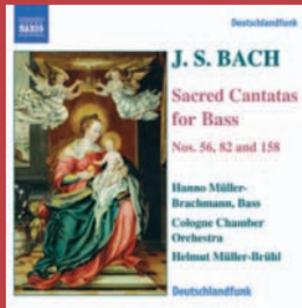
Florian Geldsetzer, Violin (tracks 3 and 23)
Irmgard Zavelberg, Violin (tracks 3, 9 and 23)
Bodo Friedrich, Viola (track 17)
Christian Hommel, Oboe
Jung-Hyun Cho, Oboe (tracks 1 and 5)

Anja Schmiel, Oboe (tracks 1 and 5)
Martin Kevenhörster, Bassoon
Jürgen Schuster, Trumpet (tracks 20 and 23)
Gesa Johanns, Horn (track 1)
Milen Boubov, Horn (track 1)

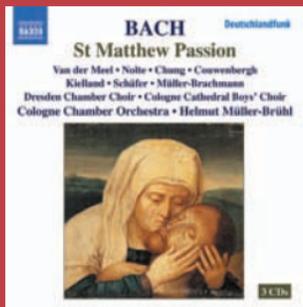
Also available



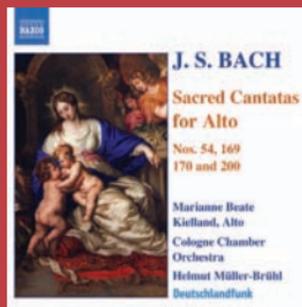
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Playing Time
70:36

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Among J.S. Bach's 200 or so surviving church cantatas, these four for solo soprano include the popular *Jauchzet Gott in allen Landen!*, in which singer and solo trumpet engage in thrilling displays of virtuosity. In the other cantatas, Bach provides equally beautiful *obbligato* parts for violin, viola and oboe, whose interactions with the soprano heighten the emotional significance of the sacred texts. For the opening *sinfonia* of the most richly-scored cantata here, *Falsche Welt, dir trau ich nicht*, Bach makes use of a version of the first movement of his *Brandenburg Concerto No. 1*.

Deutschlandfunk

Johann Sebastian
BACH
(1685-1750)

Sacred Cantatas for Soprano

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|-------|--|-------|
| 1-6 | Falsche Welt, dir trau ich nicht
(False world, I trust thee not), BWV 52 | 14:10 |
| 7-11 | Ich bin vergnügt in meinem Glücke
(I am content in my happiness), BWV 84 | 15:14 |
| 12-19 | Mein Herze schwimmt im Blut
(My heart swims in blood), BWV 199 | 23:36 |
| 20-24 | Jauchzet Gott in allen Landen!
(Praise God in all lands!), BWV 51 | 17:37 |

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Cologne Chamber Orchestra • Helmut Müller-Brühl

A co-production with DeutschlandRadio

A German edition of this recording is available on Naxos 8.570453D

Sung texts and English translations can be accessed at www.naxos.com/libretti/570453.htm

A detailed track list can be found on page 2 of the booklet

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Engineer: Hans Martin Renz • Booklet notes: Keith Anderson

Cover: View of the vaulting in the Chapterhouse, York Minster (akg-images / Bildarchiv Monheim)