



# BACH EDITION

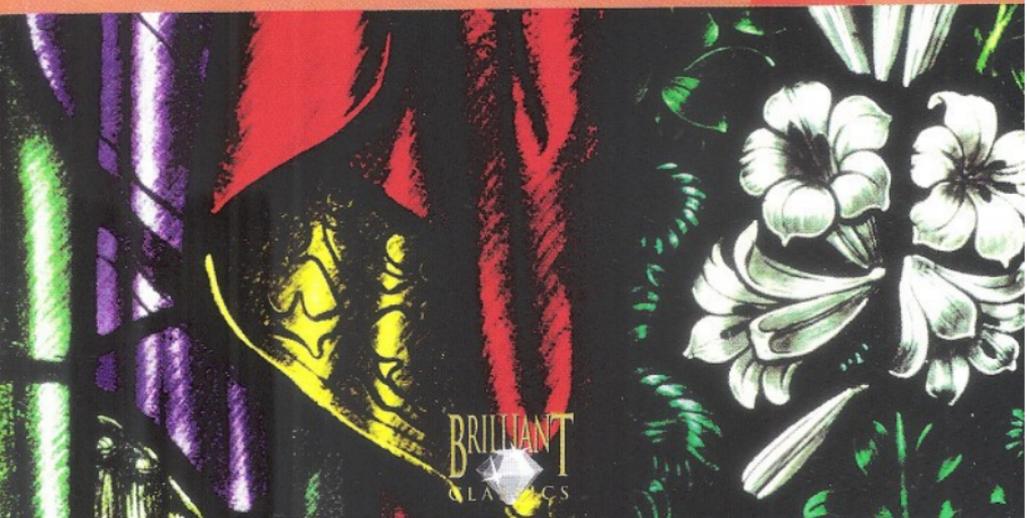


## CANTATAS/KANTATEN

Ich hab in Gottes Herz und Sinn      BWV 92

Widerstehe doch der Sünde      BWV 54

Sie werden euch in den Bann tun      BWV 44



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 92-54 & 44

Cantata 92 'Ich hab in Gottes Herz und Sinn' comes from the second cycle of cantatas composed by Bach for Leipzig. It was performed on 28 January 1725, the 3rd Sunday before Lent, known as Septuagesima. In terms of both text and music the work is rather extensive (about 30 minutes), consisting of nine movements including an opening chorus and final chorale. The instrumental sections at the beginning and end of the first movement, in which the two oboes d'amore maintain a dialogue with the strings, are identical. In the choir the cantus firmus of the chorale melody 'Was meine Gott will, das g'scheh' allzeit' is heard in the soprano, supported by the other voices in an independent and ingenious texture. Remarkable examples of Bach's illustrative skills are heard in the second movement at the words 'mit Prasseln und mit grausem Knallen' (rising and falling scale motifs) and at 'auf grossen Wassern' (continuous undulating semiquaver movement). Highly suggestive too is the restless and bustling violin part in the tenor aria at the words 'wie bricht, wie reisst, wie fällt'.

Cantata 54 'Widerstehe doch der Sünde' is twice as short (about 15 minutes). While the previous cantata was for four soloists, choir and instrumentalists, this one, written about ten years earlier, is for alto soloist, strings and basso continuo only. This cantata has been described as one of Bach's best musical sermons. Through ingenious use of consonances (literally: well-sounding chords) and dissonances the first aria warns against the temptation and deadly poison of sin. In the succeeding recitative Bach's sudden semiquaver scales at 'das scharfe Schwert' are most realistic.

Cantata 44 'Sie werden euch in den Bann tun' for the Sunday before Pentecost, known as Exaudi, comes from Bach's first Leipzig cycle for the church year 1723-24, Bach's first year at the Thomaskirche. It requires roughly the same players and singers as the first cantata on this CD: four soloists, four-part choir, two oboes, bassoon, strings and basso continuo. The opening words are the same as in cantata 183, though this is the only similarity. After a short instrumental introduction of about twenty bars a wonderful duet for tenor and bass begins, the oboes joining in to create a most expressive quartet. This movement forms a whole with the following choral section 'Es kommt aber die Zeit'. In addition to a central chorale-based movement ('Ach Gott, wie manches Herzeleid'), a recitative and final chorale, there are two arias for soprano (nos. 3 and 6). In the first of these the richly ornamented, interwoven lines of the soprano and oboe suggest a melancholic trio sonata.

*Clemens Romijn*



# BACH EDITION



## CANTATAS/KANTATEN

- Was mein Gott will, das g'scheh allzeit BWV 111  
Sehet, wir gehn hinauf gen Jerusalem BWV 159  
O heilges Geist- und Wasserbad BWV 165  
Jesus nahm zu sich die Zwölfe BWV 22



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 111-159-165 & 22

Cantata 111 'Was mein Gott will, das g'scheh allzeit' is a so-called chorale cantata by reason of the fact that it is based on a chorale melody, as so often in Bach's music. The melody of the same name is heard clearly in the soprano of the large-scale opening chorus and the simple final chorale. The cantata was written for 21 January 1725, the 3rd Sunday after Epiphany (6 January). In the text the faithful are urged to accept God's will, the recitative (no. 3) recalling the story of Jonah who tried in vain to turn away from God. The dance-like duet (no. 4) for alto and tenor depicts the optimism and trust of the faithful, even in the face of death.

Cantata 159 'Sehet, wir gehn hinauf gen Jerusalem' was composed for the 7th Sunday before Easter, known as Quinquagesima or Esto mihi, probably 27 February 1729. This was therefore the last cantata before the performance of the St Matthew Passion on Good Friday 1729. The text anticipates the Passion period: in the expressive opening recitative and *arioso* the believer is moved by Christ's suffering, while the wonderful fourth movement, an expressive duet for bass and oboe, refers to Good Friday with the words 'Es ist vollbracht'.

Cantata 165 'O heil'ges Geist- und Wasserbad' is a cantata from Bach's Weimar period, probably written for Trinity Sunday on 16 June 1715. With a few small alterations Bach performed the work again in Leipzig in his first year as cantor of the Thomaskirche (1723-24). The theme of this six-movement work is the redemption of the heirs of Adam ('Adamserven'), the sinners, through the blood of Christ ('Christi Blut'). Three arias and two recitatives are heard in turn, with a simple chorale setting to conclude.

Cantata 22 'Jesus nahm zu sich die Zwölfe', like Cantata 159, was written for Sunday Esto mihi (= Be with me, after Psalm 31). In fact the work was first composed with Cantata 23 as a test piece in connection with Bach's appointment as cantor of the Thomaskirche in Leipzig on 7 February 1723. A year later he performed the cantata again on Sunday Esto mihi, 20 February 1724. The opening *arioso* employs a gospel text, with the tenor as the evangelist and the bass as Christ: 'Sehet, wir gehen hinauf gen Jerusalem'. In the succeeding aria 'Mein Jesu, ziehe mich nach dir' (no. 2), the alto and oboe engage in a beautiful dialogue. New examples of striking text illustration are heard in the following recitative, including fast motifs at the word 'laufen' (running). The work ends with a four-part chorale.

*Clemens Romijn*

**Was mein Gott will, das g'scheh  
allzeit BWV 111**

*Chor*

Was mein Gott will, das g'scheh allzeit,  
Sein Will, der ist der beste,  
Zu helfen den'n er ist bereit,  
Die an ihn gläuben feste,  
Er hilft aus Not, der fromme Gott,

Und züchtiget mit Massen:  
Wer Gott vertraut, fest auf ihn baut,  
Den will er nicht verlassen.

*Arie*

Entsetze dich, mein Herze, nicht,  
Gott ist dein Trost und Zuversicht  
Und deiner Seele Leben.

Ja, was sein weiser Rat bedacht,  
Dem kann die Welt und  
Menschenmacht  
Unmöglich widerstreben.

*Recitativ*

O Törichter! Der sich von Gott entzieht  
Und wie ein Jonas ~~don~~



# BACH EDITION



## CANTATAS/KANTATEN

Ach, lieben Christen, seid getrost	BWV 114
Selig is der Mann	BWV 57
Mein Gott, wie lang, ach lange	BWV 155



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 114-57 & 155

Cantata 114 'Ach, lieben Christen, seid getrost' is for the 17th Sunday after Trinity, and was performed on 1 October 1724. It is another typical chorale cantata from Bach's first Leipzig cycle, with a chorus and chorale to begin and end the work. The chorale melody in the soprano of the opening chorus is anticipated in the instrumental introduction. Notable is the suggestive role of the oboe, with its repeated notes and trills. A similarly striking role is given to the flute in the succeeding tenor aria (no. 2), where even without words Bach gives a most realistic rendition of the 'Jammertale' (vale of tears). In no. 4 the simple, unornamented chorale melody in the soprano is combined with a most lively bass line, full of whimsical rests, illustrating instrumentally what the soprano sings in all simplicity: the wheat grain is barren unless it falls in the earth.

Cantata 57 'Selig ist der Mann', in eight movements and conceived as a dialogue, was written for the second day of Christmas 1725. Two vocal soloists fulfill the main roles, the bass portraying Christ and the soprano the human soul, called 'Anima' by Bach. Remarkably, the entire cantata text omits any reference to Christmas, the birth of Christ. The theme is rather the temptation of sin, over which Christ is victorious. Despite frequent mention of martyrdom, optimism predominates in arias such as no. 5 'Ja, ich kann die Feinde schlagen', with its lively bass and dominating violin part. In the soprano aria no. 7 'Ich ende behende mein irdisches Leben', a fine trio for soprano, solo violin and basso continuo, the reason for this optimism, the life everlasting, becomes clear: 'Mein Heiland ich sterbe mit höchster Begier'. A simple chorale brings the cantata to an end in a mood of acquiescence.

Bach composed Cantata 155 'Mein Gott, wie lang, ach lange' in Weimar for 19 January 1716, the Second Sunday after Epiphany. Our attention is drawn immediately by the opening recitative with its depiction of the yearning soul, waiting endlessly and symbolised by no less than 11 bars of repeated bass notes. Other striking moments in this movement include the lively soprano writing at the word 'Freude' and the hardly hopeful, descending bass line at the end: 'Mir sinkt fast alle Zuversicht'. But most remarkable of all is the following duet (no. 2) 'Du musst glauben, du musst hoffen', in which positive forces are generated by the energetic concertato part for the bassoon.

*Clemens Romijn*

### **Ach, lieben Christen, seid getrost** **BWV 114**

*Chor*

Ach, lieben Christen, seid getrost,  
Wie tut ihr so verzagen!  
Weil uns der Herr heimsuchen tut,  
Lasst uns von Herzen sagen:

Die Straf wir wohl verdient han,  
Solchs muss bekennen jedermann,  
Niemand darf sich ausschliessen.

*Arie*

Wo wird in diesem Jammertale  
Vor meinen Geist die Zuflucht sein?

Allein zu Jesu Vaterhänden  
Will ich mich in der Schwachheit  
wenden;  
Sonst weiss ich weder aus noch ein.

*Rezitativ*

O Sünder, trage mit Geduld,



# BACH EDITION



## CANTATAS/KANTATEN

Was Gott tut, das ist wohlgetan    BWV 98  
Ich habe meine Zuversicht        BWV 188  
Du wahrer Gott und Davids Sohn    BWV 23

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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 98-188 & 23

Cantata 98 'Was Gott tut, das ist wohlgetan' was composed by Bach for 10 november 1726, the 21st Sunday after Trinity. Unlike cantatas 99 and 100, which have the same opening text, the rather small-scale Cantata 98 (15 minutes) is not a chorale cantata framed by chorale-based choral movements. Although there is no final chorale, the melody 'Was Gott tut, das ist wohlgetan' is heard fragmentarily in the opening chorus. These fragments are joined together by instrumental refrains in which the solo violin plays the leading part. The two arias (nos. 3 and 5) for soprano and bass respectively also feature obbligato instruments in the accompaniment, the first with oboe and the second with two violins.

Cantata 188 'Ich habe meine Zuversicht', like Cantata 98, was composed for the 21st Sunday after Trinity. Picander, Bach's favourite Leipzig writer, wrote the text, which was published in 1728-29. From this we may assume that Bach wrote his cantata in the same period and that it is therefore one of the approximately 63 cantatas for the 1728-29 cycle which has only partially survived. The manuscript of this cantata was torn to shreds after Bach's death! The work was reconstructed from later sources. In the second aria (no. 3) 'Gott meint es gut mit jedermann', the obbligato organ plays a prominent role.

Cantata 23 'Du wahrer Gott und Davids Sohn' was written for Sunday Esto mihi (= Be with me), as was Cantata 22 'Jesus nahm zu sich die Zwölfe'. Both works were originally composed as test pieces in connection with Bach's appointment as cantor of the Thomaskirche in Leipzig on 7 February 1723, when one cantata was performed before the sermon and the other afterwards. Originally without a final chorale, Bach probably added one after his arrival in Leipzig, reinforcing the choir with cornetts and trombones at the same time. Another version (in a different key and with other wind instruments) was performed by Bach in the period 1728-31. The chorus usually sung at the end of this expressive cantata originally formed the final movement of the St John Passion (in the 1725 version) until Bach replaced it by the so familiar chorus 'Ach Herr, lass dein lieb Engelein'.

*Clemens Romijn*

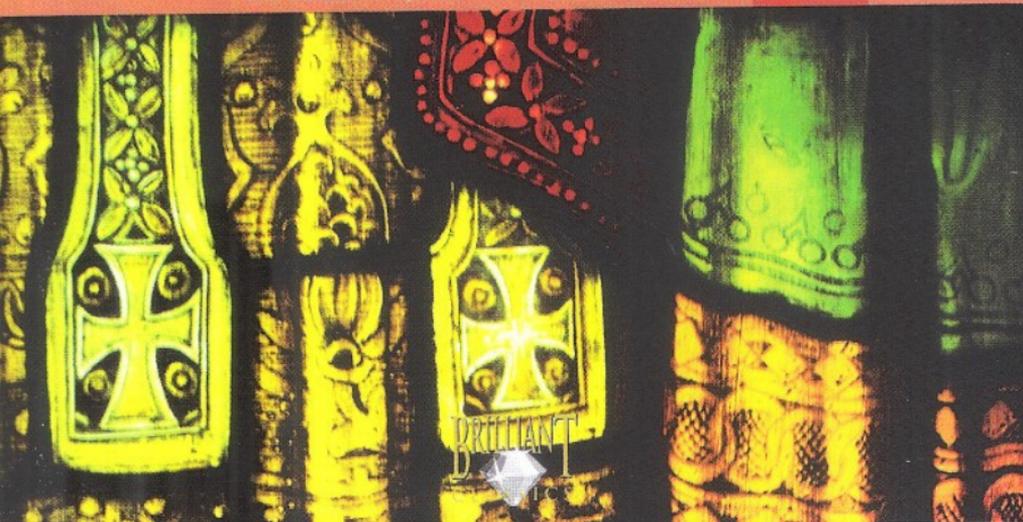


# BACH EDITION



## CANTATAS/KANTATEN

- Ach Herr, mich armen Sünder      BWV 135  
Wahrlich, wahrlich, ich sage euch      BWV 86  
Ich bin ein guter Hirt      BWV 85  
Ihr Menschen, rühmet Gottes Liebe      BWV 167



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 135-86-85 & 167

The chorale cantata 135 'Ach Herr, mich armen Sünder' was written for the 3rd Sunday after Trinity, 25 June 1724. It comprises six movements, and commences with an extensive chorus in strict style based on the eight-line chorale melody. The succeeding secco recitative offers fine examples of text illustration: the 'schnelle Fluten von Tränen', for instance, are translated into rising and falling scale motifs. The work continues with arias for tenor and bass and a most expressive and chromatic recitative 'Ich bin von Seufzen müde', while a simple chorale setting forms the conclusion.

Cantata 86 'Wahrlich, wahrlich, ich sage euch' was composed by Bach for the 5th Sunday after Easter, Sunday Rogate, 14 May 1724. The name is derived from the Latin text of the gospel for this particular Sunday, which begins with the word 'Rogate' (= ask), after a text from St John 16: 23-30. The structure of this cantata is similar to that of Cantata 85 'Ich bin ein guter Hirt'. Both have a chorale as central movement. The opening movement, an aria in which the bass part represents the voice of Jesus, is of an archaic and strict character; it employs the above-mentioned text from St John 16: 23-30, with the key words 'ask' (see Rogate) and 'give'. The following aria (no.2) has a particularly virtuosic violin part, and both violin and alto revel in word illustration with such welcome texts as 'Ich will doch Rosen brechen, wenn auch gleich die Dornen stechen'.

Cantata 85 'Ich bin ein guter Hirt' begins likewise with a bass solo representing the words of Jesus. This work was intended for Sunday Misericordias Domini, 15 April 1725. The central movement is again a chorale, with the melody in the soprano supported by the texture of two oboes and basso continuo. The succeeding aria 'Jesus ist ein guter Hirt' offers a fine rôle for the violoncello piccolo (personification of Christ?). Since Bach's manuscript of this cantata makes no mention of a choir, the final chorale was probably performed by solo voices.

Cantata 167 'Ihr Menschen, rühmet Gottes Liebe' is for the feast of St John the Baptist on 24 June. Bach performed it on this date in 1723, shortly after his appointment as cantor of the Thomaskirche in Leipzig. The work comprises five movements: an aria, a duet, two recitatives and a final chorale. In terms of both concept and instrumentation the scope of the cantata is limited. In addition to strings and basso continuo only an oboe (or oboe da caccia) and trumpet (clarino) are required, merely to reinforce the vocal parts. The introductory aria 'Ihr Menschen, rühmet Gottes Liebe' sets the charming and pastoral mood of this cantata.