

Tracklisting · English

cantatas vol.2

bach

J.S.

FRITZ WERNER


AGNES GIEBEL, HELMUT KREBS

HEINRICH SCHÜTZ CHOIR, HEILBRONN
PFORZHEIM CHAMBER ORCHESTRA

REICHELT · SAILER · SCHERLER
JELDEN · STÄMPFLI · McDANIEL





 WarnerClassics

2564 61402-2 Booklet 1



Johann Sebastian Bach (1685–1750)

The Cantatas, Volume 2

Heinrich Schütz Choir, Heilbronn

Pforzheim Chamber Orchestra

Württemberg Chamber Orchestra (BWV 102, 137, 150)

Südwestfunk Orchestra, Baden-Baden (BWV 51, 104)

Fritz Werner

L'Académie Charles Cros, Grand Prix du disque (BWV 21, 26, 130)

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

CD 1 75.22

Ich hatte viel Bekümmernis, BWV 21

My heart and soul were sore distressed · Mon cœur était plein d'affliction

Domenica 3 post Trinitatis/Per ogni tempo

Cantata for the Third Sunday after Trinity/For any time

Pour le 3^{ème} Dimanche après la Trinité/Pour tous les temps

Am 3. Sonntag nach Trinitatis/Für jede Zeit

Prima Parte

- | | | |
|----|--|------|
| 01 | 1. Sinfonia | 3.42 |
| | <i>Oboe, violini, viola, basso continuo</i> | |
| 02 | 2. Coro: Ich hatte viel Bekümmernis | 4.06 |
| | <i>Oboe, violini, viola, fagotto, basso continuo</i> | |
| 03 | 3. Aria (Soprano): Seufzer, Tränen, Kummer, Not | 4.50 |
| | <i>Oboe, basso continuo</i> | |

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|----------------------|---|------|
| 04 | 4. Recitativo (Tenore): Wie hast du dich, mein Gott
<i>Violini, viola, basso continuo</i> | 1.50 |
| 05 | 5. Aria (Tenore): Bäche von gesalznen Zähren
<i>Violini, viola, basso continuo</i> | 5.58 |
| 06 | 6. Coro: Was betrübst du dich, meine Seele
<i>Oboe, violini, viola, fagotto, basso continuo</i> | 4.35 |
| Seconda Parte | | |
| 07 | 7. Recitativo (Soprano, Basso): Ach Jesu, meine Ruh
<i>Violini, viola, basso continuo</i> | 1.38 |
| 08 | 8. Duetto (Soprano, Basso): Komm, mein Jesu
<i>Basso continuo</i> | 4.34 |
| 09 | 9. Coro: Sei nun wieder zufrieden
<i>Oboe, tromboni, violini, viola, fagotto, basso continuo</i> | 6.09 |
| 10 | 10. Aria (Tenore): Erfreue dich, Seele
<i>Basso continuo</i> | 2.52 |
| 11 | 11. Coro: Das Lamm, das erwürget ist
<i>Trombe, timpani, oboe, violini, viola, fagotto, basso continuo</i> | 3.46 |

Edith Selig soprano · **Georg Jelden** tenor · **Erich Wenk** bass
René Wehrle oboe · **Walter Gleissle** trumpet
Reinhold Barchet violin · **Jacoba Muckel** cello
Eva Hölderlin organ/harpsichord
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, 1962

Meine Seel erhebt den Herren, BWV 10

My soul doth magnify the Lord · Mon âme glorifie le Seigneur

Festo Visitationis Mariae

Cantata for the Feast of Visitation · La Visitation · Zu Mariae Heimsuchung

- | | | |
|----|--|------|
| 12 | 1. [Coro]: Meine Seel erhebt den Herren
<i>Oboi, tromba da tirarsi, violini, viole, basso continuo</i> | 4.49 |
| 13 | 2. Aria (Soprano): Herr, der du stark und mächtig bist
<i>Oboi, violini, viole, basso continuo</i> | 8.05 |
| 14 | 3. Recitativo (Tenore): Des Höchsten Güt und Treu
<i>Basso continuo</i> | 1.24 |
| 15 | 4. Aria (Basso): Gewaltige stößt Gott vom Stuhl
<i>Basso continuo</i> | 3.07 |
| 16 | 5. Duetto (Alto, Tenore): Er denket der Barmherzigkeit
<i>Oboi, tromba da tirarsi, basso continuo</i> | 2.06 |
| 17 | 6. Recitativo (Tenore): Was Gott den Vätern alter Zeiten
<i>Violini, viole, basso continuo</i> | 2.13 |
| 18 | 7. Choral (Coro): Lob und Preis sei Gott dem Vater
<i>Oboi, tromba da tirarsi, violini, viole, basso continuo</i>
Maria Friesenhausen soprano · Emmy Lisken alto
Georg Jelden tenor · Barry McDaniel bass
György Terebesi, Percy Kalt violins
Pierre Pierlot, Jacques Chambon oboes
Paul Hongne bassoon · Jacoba Muckel cello
Eva Hölderlin organ/harpsichord
<i>Producer: Michel Garcin · Recording engineer: Guy Laporte</i>
<i>Recording location: Concert Hall, Heilbronn, Germany, 1965</i> | 1.12 |

Schlage doch, gewünschte Stunde, BWV 53/Anh.II 23

Strike, oh strike awaited hour · O viens, heure souhaitée

Aria by Melchior Hoffmann, once attributed to Bach · Air de Melchior Hoffman, jadis attribué à Bach · Arie von Melchior Hoffman, einst Bach zugeschrieben

- | | | |
|----|---|------|
| 19 | 1. Aria (Alto): Schlage doch gewünschte Stunde
<i>Campanelle, violini, viola, basso continuo</i> | 8.25 |
|----|---|------|

Claudia Hellmann alto

György Terebesi violin · **Jacoba Muckel** cello

Eva Hölderlin organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, June 1963

CD 2 73.11

Herz und Mund und Tat und Leben, BWV 147

*Heart and lips, thy whole behaviour · Que le cœur, la bouche, les actes
est la vie*

Festo Visitationis Mariae

Cantata for the Feast of Visitation · La Visitation · Zu Mariae Heimsuchung

Prima Parte

- | | | |
|----------------------|--|------|
| 01 | 1. Coro: Herz und Mund und Tat und Leben
<i>Tromba, oboi, violini, viola, basso continuo</i> | 5.08 |
| 02 | 2. Recitativo (Tenore): Gebenedeiter Mund!
<i>Violini, viola, basso continuo</i> | 1.42 |
| 03 | 3. Aria (Alto): Schäme dich, o Seele, nicht
<i>Oboe d'amore, basso continuo</i> | 3.21 |
| 04 | 4. Recitativo (Basso): Verstockung kann Gewaltige verblenden
<i>Basso continuo</i> | 1.57 |
| 05 | 5. Aria (Soprano): Bereite dir, Jesu, noch itzo die Bahn
<i>Violino, basso continuo</i> | 4.29 |
| 06 | 6. Choral (Coro): Wohl mir, daß ich Jesum habe
<i>Oboi, tromba da tirarsi, violini, viola, basso continuo</i> | 4.01 |
| Seconda Parte | | |
| 07 | 7. Aria (Tenore): Hilf, Jesu, hilf
<i>Basso continuo</i> | 3.04 |

CD 3 68.45

Herr, deine Augen sehen nach dem Glauben!, BWV 102

Lord, are not thine eyes on unbelievers? · Seigneur, tes yeux veulent découvrir la foi!

Domenica 10 post Trinitatis

Cantata for the Tenth Sunday after Trinity · Pour le 10^{me} Dimanche après la Trinité · Am 10. Sonntag nach Trinitatis

Prima Parte

- | | | |
|----|---|------|
| 01 | 1. [Coro]: Herr, deine Augen sehen nach dem Glauben!
<i>Oboi, violini, viola, basso continuo</i> | 6.59 |
| 02 | 2. Recitativo (Basso): Wo ist das Ebenbild
<i>Basso continuo</i> | 1.26 |
| 03 | 3. Aria (Alto): Weh der Seele
<i>Oboe, basso continuo</i> | 4.55 |
| 04 | 4. Arioso (Basso): Verachtest du den Reichtum seiner Gnade
<i>Violini, viola, basso continuo</i> | 2.56 |

Seconda Parte

- | | | |
|----|---|------|
| 05 | 5. [Aria] (Tenore): Erschrecke doch, du allzu sichre Seele!
<i>Violino piccolo, basso continuo</i> | 5.22 |
| 06 | 6. Recitativo (Alto): Beim Warten ist Gefahr
<i>Oboi, basso continuo</i> | 1.23 |
| 07 | 7. Choral (Coro): Heut lebst du, heut bekehre dich
<i>Oboi, violini, viola, basso continuo</i> | 2.00 |

Barbara Scherler alto · **Theo Altmeyer** tenor · **Bruce Abel** bass

José-Antonio Perez violin · **Hartmut Strebel** flute

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

Peter Lamprecht cello · **Siegfried Uhl** double bass · **Herbert Liedecke** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, April 1971

Lobe den Herren, den mächtigen König der Ehren, BWV 137

Praise the Almighty, our King and our Ruler exalted

Loue le Seigneur, le puissant roi de gloire!

Domenica 12 post Trinitatis

Cantata for the Twelfth Sunday after Trinity · Pour le 12^{ème} Dimanche

après la Trinité · Am 12. Sonntag nach Trinitatis

- 08 1. Coro: Lobe den Herren 4.10
Trombe, timpani, oboi, violini, viola, basso continuo
- 09 2. Aria (Alto): Lobe den Herren, der alles so herrlich regieret 4.16
Violino, basso continuo
- 10 3. Aria (Duetto: Soprano, Basso): Lobe den Herren, der künstlich und fein 4.39
dich bereitet
Oboi, basso continuo
- 11 4. Aria (Tenore): Lobe den Herren, der deinen Stand sichtbar 3.14
gesegnet
Tromba, basso continuo
- 12 5. Choral (Coro): Lobe den Herren, was in mir ist, lobe den Namen! 1.03

Trombe, timpani, oboi, violini, viola, basso continuo

Ingeborg Reichelt soprano · **Barbara Scherler** alto

Friedrich Melzer tenor · **Bruce Abel** bass

Bernard Gabel trumpet · **José-Antonio Perez** violin

Friedrich Milder, Hanspeter Weber oboes

Peter Lamprecht cello · **Klaus Zimmermann** double bass

Herbert Liedecke organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, October 1972

Jesu, der du meine Seele, BWV 78

Jesu, by Thy Cross and Passion · Jésus, toi qui as par ton martyre

Domenica 14 post Trinitatis

Cantata for the Fourteenth Sunday after Trinity · Pour le 14^{ème} Dimanche

après la Trinité · Am 14. Sonntag nach Trinitatis

- | | | |
|----|--|------|
| 13 | 1. Coro: Jesu, der du meine Seele | 7.27 |
| | <i>Flauto traverso, oboi, corno, violini, viola, basso continuo</i> | |
| 14 | 2. Aria (Duetto: Sopranos, Altos): Wir eilen mit schwachen, doch emsigen Schritten | 5.36 |
| | <i>Basso continuo</i> | |
| 15 | 3. Recitativo (Tenore): Ach! ich bin ein Kind der Sünden | 2.01 |
| | <i>Basso continuo</i> | |
| 16 | 4. Aria (Tenore): Das Blut, so meine Schuld durchstreicht | 3.13 |
| | <i>Flauto traverso, basso continuo</i> | |
| 17 | 5. Recitativo (Basso): Die Wunden, Nägel, Kron und Grab | 2.57 |
| | <i>Violini, viola, basso continuo</i> | |
| 18 | 6. Aria (Basso): Nun, du wirst mein Gewissen stillen | 3.57 |
| | <i>Oboe, violini, viola, basso continuo</i> | |
| 19 | 7. Choral (Coro): Herr, ich glaube, hilf mir Schwachen | 1.13 |
| | <i>Flauto traverso, oboi, corno, violini, viola, basso continuo</i> | |

Helmut Krebs tenor · **Franz Kelch** bass

Maxence Larrieu flute · **Pierre Pierlot, Jacques Chambon** oboes

Jacoba Muckel cello · **Marie-Claire Alain** organ/harpsichord

José-Antonio Perez violin · **Peter Lamprecht** cello

Producer: Michel Garcin · Recording engineer: Daniel Madelaine

Recording location: Ilsfeld, Germany, October and November 1972

Jauchzet Gott in allen Landen, BWV 51

Praise ye God throughout creation · Exaltez Dieu en tous pays

Domenica 15 post Trinitatis/Per ogni tempo

Cantata for the Fifteenth Sunday after Trinity/For any time

Pour le 15^{me} Dimanche après la Trinité/Pour tous les temps

Am 15. Sonntag nach Trinitatis/Für jede Zeit

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|----|---|------|
| 01 | 1. Aria (Soprano): Jauchzet Gott in allen Landen
<i>Tromba, violini, viola, basso continuo</i> | 5.03 |
| 02 | 2. Recitativo (Soprano): Wir beten zu dem Tempel an
<i>Violini, viola, basso continuo</i> | 2.27 |
| 03 | 3. Aria (Soprano): Höchster, mache deine Güte
<i>Basso continuo</i> | 4.38 |
| 04 | 4. Choral (Soprano): Sei Lob und Preis mit Ehren
<i>Violini, basso continuo</i> | 4.01 |
| 05 | 5. [Aria] (Soprano): Alleluja!
<i>Tromba, violini, viola, basso continuo</i> | 2.37 |

Emiko Iiyama soprano

Maurice André trumpet · **José-Antonio Perez, Rudolf Breitschmid** violins

Peter Lamprecht cello · **Siegfried Uhl** double bass · **Herbert Liedecke** organ

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, October 1972

Liebster Gott, wenn werd ich sterben?, BWV 8

Dearest God, when will I die? · O mon Dieu, quand donc viendra ma dernière heure?

Domenica 16 post Trinitatis

Cantata for the Sixteenth Sunday after Trinity · Pour le 16^{me} Dimanche

après la Trinité · Am 16. Sonntag nach Trinitatis

- | | | |
|----|--|------|
| 06 | 1. [Coro]: Liebster Gott, wenn werd ich sterben?
<i>Flauto traverso, oboi d'amore, corno, violini, viola, basso continuo</i> | 7.09 |
| 07 | 2. Aria (Tenore): Was willst du dich, mein Geist, entsetzen
<i>Oboe d'amore, basso continuo</i> | 4.27 |
| 08 | 3. Recitativo (Alto): Zwar fühlt mein schwaches Herz
<i>Violini, viola, basso continuo</i> | 1.19 |
| 09 | 4. Aria (Basso): Doch weichet, ihr tollen, vergeblichen Sorgen!
<i>Violini, basso continuo</i> | 5.50 |
| 10 | 5. Recitativo (Soprano): Behalte nur, o Welt, das Meine!
<i>Basso continuo</i> | 1.16 |
| 11 | 6. Choral (Coro): Herrscher über Tod und Leben
<i>Flauto traverso, oboi d'amore, corno, violini, viola, basso continuo</i>
Friederike Sailer soprano · Claudia Hellmann alto
Helmut Krebs tenor · Erich Wenk bass
Maxence Larrieu flute · Pierre Pierlot, Jacques Chambon oboi d'amore
Paul Hongne bassoon · Jacoba Muckel cello · Eva Hölderlin organ
<i>Producer: Michel Garcin · Recording engineer: Peter Willemoës</i>
<i>Recording location: Ilsfeld, Germany, autumn 1961</i> | 1.39 |

Herr Gott, dich loben alle wir, BWV 130

Lord God, we praise Thee, all of us · Seigneur Dieu, nous te louons tous

Festo S. Michaelis

Cantata for the Feast of St Michael · Pour la Fête de saint Michel

Am Michaelistag

- | | | |
|----|---|------|
| 12 | 1. [Coro]: Herr Gott, dich loben alle wir
<i>Oboi, trombe, timpani, violini, viola, basso continuo</i> | 3.40 |
| 13 | 2. Recitativo (Alto): Ihr heller Glanz
<i>Basso continuo</i> | 1.20 |

- 14 3. Aria (Basso): Der alte Drache brennt vor Neid 4.02
Trombe, timpani, basso continuo
- 15 4. Recitativo (Soprano, Tenore): Wohl aber uns 1.21
Violini, viola, basso continuo
- 16 5. Aria (Tenore): Laß, o Fürst der Cherubinen 4.23
Flauto traverso, basso continuo
- 17 6. Choral (Coro): Darum wir billig loben dich 1.47
Oboi, trombe, timpani, violini, viola, basso continuo
Friederike Sailer soprano · **Claudia Hellmann** alto
Helmut Krebs tenor · **Jakob Stämpfli** bass
Reinhold Barchet violin · **Maxence Larrieu** flute
Pierre Pierlot, Jacques Chambon oboes
Walter Gleissle trumpet I · **Jacoba Muckel** cello · **Eva Hölderlin** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, autumn 1961

Nun ist das Heil und die Kraft, BWV 50

Now has the hope and the strength · Désormais le salut et la puissance

Unspecified occasion

Sans destination · Bestimmung nicht überliefert

- 18 [Coro]: Nun ist das Heil und die Kraft 4.59
Trombe, timpani, oboi, violini, viola, basso continuo
Maurice André trumpet I
Pierre Pierlot, Jacques Chambon oboes
Jacoba Muckel cello
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Concert Hall, Heilbronn, Germany, June 1964

CD 5 71.43

Es erhub sich ein Streit, BWV 19

There arose a fight · Une bataille s'engagea

Festo S. Michaelis

Cantata for the Feast of St Michael · Pour la Fête de saint Michel

Am Michaelistag

- | | | |
|----|--|------|
| 01 | 1. [Coro]: Es erhub sich ein Streit | 4.34 |
| | <i>Trombe, timpani, oboi, oboe da caccia, violini, viola, basso continuo</i> | |
| 02 | 2. Recitativo (Basso): Gottlob! der Drache liegt | 1.08 |
| | <i>Basso continuo</i> | |
| 03 | 3. Aria (Soprano): Gott schickt uns Mahanaim zu | 4.40 |
| | <i>Oboe d'amore, basso continuo</i> | |
| 04 | 4. Recitativo (Tenore): Was ist der schnöde Mensch | 1.00 |
| | <i>Violino, viola, basso continuo</i> | |
| 05 | 5. Aria (Tenore): Bleibt, ihr Engel, bleibt bei mir! | 6.30 |
| | <i>Tromba, violini, viola, basso continuo</i> | |
| 06 | 6. Recitativo (Soprano): Laßt uns das Angesicht | 1.02 |
| | <i>Basso continuo</i> | |
| 07 | 7. Choral (Coro): Laß dein Engel mit mir fahren | 1.58 |
| | <i>Trombe, timpani, oboi, oboe da caccia, violini, viola, basso continuo</i> | |

Edith Selig soprano · **Georg Jelden** tenor · **Jakob Stämpfli** bass

Maurice André trumpet I

Pierre Pierlot, Jacques Chambon oboes/oboi d'amore · **Jacoba Muckel?** cello

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Concert Hall, Heilbronn, Germany, June 1964

Man singet mit Freuden vom Sieg, BWV 149

The voice of rejoicing and hope fills the temples of the righteous

Des cris de triomphe retentissent dans les tentes des justes

Festo S. Michaelis

Cantata for the Feast of St Michael · Pour la Fête de saint Michel

Am Michaelistag

- | | | |
|----|---|------|
| 08 | 1. Coro: Man singet mit Freuden vom Sieg
<i>Oboi, fagotto, trombe, timpani, violini, viola, basso continuo</i> | 4.45 |
| 09 | 2. Aria (Basso): Kraft und Stärke sei gesungen
<i>Basso continuo</i> | 3.17 |
| 10 | 3. Recitativo (Alto): Ich fürchte mich vor tausend Feinden nicht
<i>Basso continuo</i> | 1.02 |
| 11 | 4. Aria (Soprano): Gottes Engel weichen nie
<i>Violino, viole, basso continuo</i> | 6.16 |
| 12 | 5. Recitativo (Tenore): Ich danke dir, mein lieber Gott
<i>Basso continuo</i> | 0.50 |
| 13 | 6. Aria (Duetto: Alto, Tenore): Seid wachsam, ihr heiligen Wächter
<i>Fagotto, basso continuo</i> | 3.57 |
| 14 | 7. Choral (Coro): Ach Herr, laß dein lieb Engelein
<i>Oboi, fagotto, trombe, timpani, violini, viola, basso continuo</i> | 2.29 |

Agnes Giebel soprano · **Claudia Hellmann** alto

Georg Jelden tenor · **Erich Wenk** bass

Pierre Pierlot, Jacques Chambon oboes

Amaury Wallez bassoon · **Maurice André** trumpet I

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

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Concert Hall, Heilbronn, Germany, October 1964

Schmücke dich, o liebe Seele, BWV 180

Deck thyself, my soul, with gladness · Pare-toi, ô chère âme

Domenica 20 post Trinitatis

Cantata for the Twentieth Sunday after Trinity · Pour le 20^{ème} Dimanche

après la Trinité · Am 20. Sonntag nach Trinitatis

- | | | |
|----|---|------|
| 15 | 1. [Coro]: Schmücke dich, o liebe Seele | 8.28 |
| | <i>Flauto dolci, oboe, oboe da caccia, violini, viola, basso continuo</i> | |
| 16 | 2. Aria (Tenore): Ermuntre dich | 6.37 |
| | <i>Flauto traverso, basso continuo</i> | |
| 17 | 3. Recitativo (Soprano): Wie teuer sind des heiligen Mahles Gaben! | 0.36 |
| | <i>Violoncello piccolo, basso continuo</i> | |
| 18 | Arioso (Soprano): Ach wie hungert mein Gemüte | 3.00 |
| 19 | 4. Recitativo (Alto): Mein Herz fühlt in sich Furcht und Freude | 1.40 |
| | <i>Flauto dolci, basso continuo</i> | |
| 20 | 5. Aria (Soprano): Lebens Sonne, Licht der Sinnen | 5.14 |
| | <i>Flauto dolci, oboe, oboe da caccia, violini, viola, basso continuo</i> | |
| 21 | 6. Recitativo (Basso): Herr, laß an mir dein treues Lieben | 1.09 |
| | <i>Basso continuo</i> | |
| 22 | 7. Choral (Coro): Jesu, wahres Brot des Lebens | 1.32 |
| | <i>Basso continuo</i> | |

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

Gerhard Braun flute/recorder · **Peter Thalheimer** recorder

Friedrich Milde oboe · **Hanspeter Weber** oboe da caccia

Herbert Anton bassoon · **August Wenziger** violoncello piccolo

José-Antonio Perez violin · **Reinhard Werner** cello

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

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, February 1970

CD 6 72.18

Ich will den Kreuzstab gerne tragen, BWV 56

I will my cross-staff gladly carry · Je veux bien porter le bâton de pèlerin

Domenica 19 post Trinitatis

Cantata for the Nineteenth Sunday after Trinity · Pour le 19^{ème} Dimanche

après la Trinité · Am 19. Sonntag nach Trinitatis

- | | | |
|----|--|------|
| 01 | 1. Aria (Basso): Ich will den Kreuzstab gerne tragen | 8.22 |
| | <i>Oboi, violini, viola, basso continuo</i> | |
| 02 | 2. Recitativo (Basso): Mein Wandel auf der Welt | 2.17 |
| | <i>Basso continuo</i> | |
| 03 | 3. Aria (Basso): Endlich, endlich wird mein Joch | 7.05 |
| | <i>Oboe, basso continuo</i> | |
| 04 | 4. Recitativo (Basso): Ich stehe fertig und bereit | 1.54 |
| | <i>Violini, viola, basso continuo</i> | |
| 05 | 5. Choral (Coro): Komm, o Tod, du Schlafes Bruder | 1.46 |
| | <i>Oboi, violini, viola, basso continuo</i> | |

Barry McDaniel bass

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

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Concert Hall, Heilbronn, Germany, November 1964

Was Gott tut, das ist wohlgetan, BWV 98

What God does is with reason done · Ce que Dieu fait est bien fait

Domenica 21 post Trinitatis

Cantata for the Twenty-first Sunday after Trinity · Pour le 21^{ème} Dimanche

après la Trinité · Am 21. Sonntag nach Trinitatis

- | | | |
|----|---|------|
| 06 | 1. [Coro]: Was Gott tut, das ist wohlgetan | 4.59 |
| | <i>Oboi, oboe da caccia, violini, viola, basso continuo</i> | |

- 07 2. Recitativo (Tenore): Ach Gott! wenn wirst du mich einmal
Basso continuo 1.05
- 08 3. Aria (Soprano): Hört, ihr Augen, auf zu weinen!
Oboe, basso continuo 3.57
- 09 4. Recitativo (Alto): Gott hat ein Herz, das des Erbarmens Überfluß
Basso continuo 1.31
- 10 5. Aria (Basso): Meinem Jesum laß ich nicht
Violini, basso continuo 5.40

Agnes Giebel soprano · **Claudia Hellmann** alto · **Helmut Krebs** tenor · **Erich Wenk** bass
György Terebesi violin

Pierre Perlot, Jacques Chambon oboes/oboe da caccia

Amaury Wallez bassoon · **Jacoba Muckel** cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Ilsfeld, Germany, June 1963

Ach wie flüchtig, ach wie nichtig, BWV 26

Ah, how fleeting, ah, how futile · Hélas, combien éphémère, combien vain

Domenica 24 post Trinitatis

Cantata for the Twenty-fourth Sunday after Trinity · Pour le 24^{ème}

Dimanche après la Trinité · Am 24. Sonntag nach Trinitatis

- 11 1. [Coro]: Ach wie flüchtig, ach wie nichtig
Corno [cornetto], flauto traverso, oboi, violini, viola, basso continuo 4.17
- 12 2. Aria (Tenore): So schnell ein rauschend Wasser schießt
Flauto traverso, violino, basso continuo 6.53
- 13 3. Recitativo (Alto): Die Freude wird zur Traurigkeit
Basso continuo 1.14
- 14 4. Aria (Basso): An irdische Schätze das Herze zu hängen
Oboi, basso continuo 4.33
- 15 5. Recitativo (Soprano): Die höchste Herrlichkeit und Pracht
Basso continuo 0.51

- 16 6. Choral (Coro): Ach wie flüchtig, ach wie nichtig
Corno [cornetto], flauto traverso, oboi, violini, viola, basso continuo 1.02
Friederike Sailer soprano · **Claudia Hellmann** alto · **Helmut Krebs** tenor · **Erich Wenk** bass
Reinhold Barchet violin · **Maxence Larrieu** flute
Pierre Pierlot, Jacques Chambon oboes
Paul Hongne bassoon · **Jacoba Muckel** cello · **Eva Hölderlin** organ
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, autumn 1961

Es reißet euch ein schrecklich Ende, BWV 90

There ripens fast for your destruction · Une fin terrible vous attend

Domenica 25 post Trinitatis

Cantata for the Twenty-fifth Sunday after Trinity · Pour le 25^{me} Dimanche après la Trinité · Am 25. Sonntag nach Trinitatis

- 17 1. Aria (Tenore): Es reißet euch ein schrecklich Ende
Violini, viola, basso continuo 7.02
- 18 2. Recitativo (Alto): Da Höchsten Güte wird von Tag zu Tage neu
Basso continuo 2.00
- 19 3. Aria (Basso): So löschet im Eifer der rächende Richter
Tromba, violini, viola, basso continuo 3.39
- 20 4. Recitativo (Tenore): Doch Gottes Auge sieht auf uns als Auserwählte
Basso continuo 0.51
- 21 5. Choral (Coro): Leit uns mit deiner rechten Hand
Violini, viola, basso continuo 1.21
- Claudia Hellmann** alto · **Helmut Krebs** tenor · **Erich Wenk** bass
Maurice André trumpet · **Jacoba Muckel** cello · **Eva Hölderlin** organ/harpsichord
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Ilsfeld, Germany, June 1963

CD 7 74.38

Wachet! betet! betet! wachet!, BWV 70

Watch ye, pray ye, watch and pray · Veillez! priez! priez! veillez!

Domenica 26 post Trinitatis

*Cantata for the Twenty-sixth Sunday after Trinity · Pour le 26^{me} Dimanche
après la Trinité · Am 26. Sonntag nach Trinitatis*

Prima parte

- | | | |
|----|--|------|
| 01 | 1. [Coro]: Wachet! betet! betet! wachet!
<i>Tromba, oboe, violini, viola, basso continuo</i> | 4.39 |
| 02 | 2. Recitativo (Basso): Erschrecket, ihr verstockten Sünder!
<i>Tromba, oboe, violini, viola, basso continuo</i> | 1.23 |
| 03 | 3. Aria (Alto): Wenn kömmt der Tag
<i>Violoncello, basso continuo</i> | 4.29 |
| 04 | 4. Recitativo (Tenore): Auch bei dem himmlischen Verlangen
<i>Basso continuo</i> | 0.58 |
| 05 | 5. Aria (Soprano): Laßt der Spötter Zungen schmähen
<i>Violini, viola, basso continuo</i> | 3.00 |
| 06 | 6. Recitativo (Tenore): Jedoch bei dem unartigen Geschlechte
<i>Basso continuo</i> | 0.50 |
| 07 | 7. Choral (Coro): Freue dich sehr, o meine Seele
<i>Tromba da tirarsi, oboe, violini, viola, basso continuo</i> | 1.19 |

Seconda parte

- | | | |
|----|--|------|
| 08 | 8. Aria (Tenore): Hebt euer Haupt empor
<i>Oboe, violini, viola, basso continuo</i> | 3.41 |
| 09 | 9. Recitativo (Basso): Ach, soll nicht dieser große Tag
<i>Tromba, violini, viola, basso continuo</i> | 2.11 |
| 10 | 10. Aria (Basso): Seligster Erquickungstag
<i>Tromba, violini, viola, basso continuo</i> | 3.14 |

- 11 11. Choral (Coro): Nicht nach Welt, nach Himmel nicht 1.05
Tromba da tirarsi, oboe, violini, viola, basso continuo
Hedy Graf soprano · **Barbara Scherler** alto · **Kurt Huber** tenor · **Jakob Stämpfli** bass
José-Antonio Perez violin · **Friedrich Milde** oboe
Herbert Anton bassoon · **Maurice André** trumpet
Reinhard Werner cello · **Siegfried Uhl** double bass · **Eva Hölderlin** organ
Producer: Michel Garcin · Recording engineer: Peter Willemoës
Recording location: Schwaigern, Germany, February 1970

Wachet auf, ruft uns die Stimme, BWV 140

Wake ye maids! hark, strikes the hour · Réveillez-vous, appelle la voix

Domenica 27 post Trinitatis

Cantata for the Twenty-seventh Sunday after Trinity · Pour le 27^{me}

Dimanche après la Trinité · Am 27. Sonntag nach Trinitatis

- 12 1. [Coro]: Wachet auf, ruft uns die Stimme 8.14
Corno, oboi, oboe da caccia, violino piccolo, violini, viola, basso continuo
- 13 2. Recitativo (Tenore): Er kommt, der Bräutigam kommt! 1.20
Basso continuo
- 14 3. Aria (Duetto: Soprano/Seele, Basso/Jesus): Wann kömmt du mein Heil? 5.33
Violino piccolo, basso continuo
- 15 4. Choral (Tenore): Zion hört die Wächter singen 5.07
Violini, viola, basso continuo
- 16 5. Recitativo (Basso): So geh herein zu mir 1.38
Violino piccolo, violini, viola, basso continuo
- 17 6. Aria (Duetto: Soprano, Basso): Mein Freund ist mein! Und ich bin sein! 6.34
Oboe, basso continuo
- 18 7. Choral (Coro): Gloria sei dir gesungen 2.14
Corno, oboi, oboe da caccia, violino piccolo, violini, viola, basso continuo
Hedy Graf soprano · **Kurt Huber** tenor · **Jakob Stämpfli** bass
José-Antonio Perez violin · **Friedrich Milde** oboe

Hanspeter Weber oboe/oboe da caccia · **Herbert Anton** bassoon

Wolfgang Hofmann horn · **Reinhard Werner** cello

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

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Schwaigern, Germany, February 1970

Gott, der Herr, ist Sonn und Schild, BWV 79

God, the Lord, is Sun and Shield · Dieu, le Seigneur, est soleil et bouclier

Festo Reformationis

Cantata for the Feast of Reformation · Pour la Fête de la Réformation

Zum Reformationsfest

- | | | |
|----|--|------|
| 19 | 1. [Coro]: Gott, der Herr, ist Sonn und Schild
<i>Corni naturali, timpani, oboi, violini, viola, basso continuo</i> | 5.36 |
| 20 | 2. Aria (Alto): Gott ist unsre Sonn und Schild!
<i>Oboe, basso continuo</i> | 3.33 |
| 21 | 3. Choral (Coro): Nun danket alle Gott
<i>Corni, timpani, oboi, violini, viola, basso continuo</i> | 2.11 |
| 22 | 4. Recitativo (Basso): Gottlob, wir wissen den rechten Weg
<i>Basso continuo</i> | 1.11 |
| 23 | 5. Aria (Soprano, Basso): Gott, ach Gott, verlaß die
Deinen nimmermehr!
<i>Violini, basso continuo</i> | 3.47 |
| 24 | 6. Choral (Coro): Erhalt uns in der Wahrheit
<i>Corni, timpani, oboi, violini, viola, basso continuo</i> | 0.52 |

Edith Selig soprano · **Claudia Hellmann** alto · **Jakob Stämpfli** bass

Hartmut Strebel, Gerhard Braun flutes · **Pierre Pierlot** oboe

Hermann Baumann, Willy Rütten horns · **Jacoba Muckel** cello

Eva Hölderlin organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Concert Hall, Heilbronn, Germany, June 1964

CD 8 73.01

Ein feste Burg ist unser Gott, BWV 80

A stronghold sure is God our Lord · C'est un rempart que notre Dieu

Festo Reformationis

Cantata for the Feast of Reformation · Pour la Fête de la Réformation

Zum Reformationsfest

- | | | |
|----|--|------|
| 01 | 1. [Coro]: Ein feste Burg ist unser Gott
<i>Oboi, violini, viola, basso continuo</i> | 7.24 |
| 02 | 2. Aria (Soprano): Mit unser Macht
<i>Oboe, violini, viola, basso continuo</i> | 4.16 |
| 03 | 3. Recitativo (Basso): Erwäge doch, Kind Gottes
<i>Basso continuo</i> | 2.24 |
| 04 | 4. Aria (Soprano): Komm in mein Herzenshaus
<i>Basso continuo</i> | 4.01 |
| 05 | 5. Choral (Coro): Und wenn die Welt voll Teufel wär
<i>Oboe d'amore, oboe da caccia, violini, viola, basso continuo</i> | 4.22 |
| 06 | 6. Recitativo (Tenore): So stehe denn bei Christi blutgefärbten Fahne
<i>Basso continuo</i> | 1.30 |
| 07 | 7. Duetto (Alto, Tenore): Wie selig sind doch die
<i>Oboe da caccia, violino, basso continuo</i> | 4.26 |
| 08 | 8. Choral (Coro): Das Wort sie sollen lassen stahn
<i>Oboi, oboe da caccia, violini, viola, basso continuo</i> | 1.35 |

Ingeborg Reichelt soprano · **Hertha Töpfer** alto · **Helmut Krebs** tenor · **Franz Kelch** bass

Reinhold Barchet violin · **Walter Gleissle** trumpet I

Pierre Pierlot oboe · **Jacques Chambon** oboe/oboe da caccia

Paul Hongne bassoon · **Jacoba Muckel** cello

Marie-Claire Alain organ · **Monika Scheck-Wache** harpsichord

Producer: Michel Garcin · Recording engineer: Daniel Madelaine

Recording location: Ilsfeld, Germany, October 1959

Nach dir, Herr, verlanget mich, BWV 150

To Thee Lord lift I my soul · Mon Dieu, après toi je soupire

Occasion unspecified

Sans destination · Ohne Bestimmung

- | | | |
|----|---|------|
| 09 | 1. Sinfonia | 1.34 |
| | <i>Fagotto, violini, basso continuo</i> | |
| 10 | 2. Coro: Nach dir, Herr, verlanget mich | 3.44 |
| | <i>Fagotto, violini, basso continuo</i> | |
| 11 | 3. Aria (Soprano): Doch bin und bleibe ich vergnügt | 1.41 |
| | <i>Violino, basso continuo</i> | |
| 12 | 4. Coro: Leite mich in deiner Wahrheit | 2.00 |
| | <i>Fagotto, violini, basso continuo</i> | |
| 13 | 5. Aria (Terzetto: Alto, Tenore, Basso)
Zedern müssen von den Winden | 1.52 |
| | <i>Fagotto, basso continuo</i> | |
| 14 | 6. Coro: Meine Augen sehen stets zu dem Herrn | 1.55 |
| | <i>Fagotto, violini, basso continuo</i> | |
| 15 | 7. Coro: Meine Tage in dem Leide | 4.06 |
| | <i>Fagotto, violini, basso continuo</i> | |

Ingeborg Reichelt soprano · **Barbara Scherler** alto

Friedrich Melzer tenor · **Bruce Abel** bass

José-Antonio Perez violin · **Herbert Anton** bassoon

Peter Lamprecht cello · **Klaus Zimmermann** double bass

Hermann Rau organ

Producer: Michel Garcin · Recording engineer: Guy Laporte

Recording location: Ilsfeld, Germany, 1966

Aus der Tiefe rufe ich, Herr, zu dir, BWV 131

*From the deep cried I, Lord, to Thee · Du fond de l'abîme, je cris
vers toi, Seigneur*

Penitential Service?

Office de Pénitence? · Bußgottesdienst?

- 16 1. [Coro]: Aus der Tiefe rufe ich, Herr, zu dir 5.37
Oboe, fagotto, violino, viole, basso continuo
- 17 2. [Aria] (Duetto: Soprano, Basso): So du willst, Herr, Sünde zurechnen 5.15
Oboe, basso continuo
- 18 3. [Coro]: Ich harre des Herrn 4.13
Oboe, fagotto, violino, viole, basso continuo
- 19 4. [Aria] (Tenore, Alto): Meine Seele wartet auf den Herrn 5.35
Basso continuo
- 20 5. [Coro]: Israel, hoffe auf den Herrn 5.19
Oboe, fagotto, violino, viole, basso continuo

Agnes Giebel soprano · **Claudia Hellmann** alto

Georg Jelden tenor · **Jakob Stämpfli** bass

Pierre Pierlot oboe · **Amaury Wallez** bassoon

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

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Concert Hall, Heilbronn, Germany, October 1964

CD 9 75.04

Gottes Zeit ist die allerbeste Zeit, BWV 106 (Actus tragicus)

Mighty God, His own time is ever best

Le règne de Dieu est le meilleur de tous

Unspecified (funeral?) occasion

Sans destination · Ohne Bestimmung

- 01 1. Sonatina 2.47
Flauti dolce, viole da gamba, basso continuo
- 02 2. a [Coro]: Gottes Zeit ist die allerbeste Zeit
b [Arioso] (Tenore): Ach, Herr, lehre uns bedenken
c [Arioso] (Basso): Bestelle dein Haus!
d [Coro — Arioso — Choral] (Soprano): Es ist der alte Bund 9.37
Flauto dolce, viole da gamba, basso continuo
- 03 3. [Aria] (Alto): In deine Hände befehl ich meinen Geist 6.41
Viole da gamba, basso continuo
- 04 4. [Coro]: Glorie, Lob, Ehr und Herrlichkeit 3.42
Flauti dolce, viole da gamba, basso continuo

Edith Selig soprano · **Claudia Hellmann** alto

Georg Jelden tenor · **Jakob Stämpfli** bass

Hartmut Strebel, Gerhard Braun recorders

August Wenziger, Hannelore Müller viole da gamba

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

Producer: Michel Garcin · Recording engineer: Peter Willemoës

Recording location: Concert Hall, Heilbronn, Germany, June 1964

Preise, Jerusalem, den Herrn, BWV 119

Praise, O Jerusalem, thy God · Jérusalem, célèbre l'Éternel

Cantata for the Leipzig city council inauguration 1723

Pour le renouvellement du conseil municipal de Leipzig 1723

Zur Leipziger Ratswahl 1723

- | | | |
|----|--|------|
| 05 | 1. [Coro]: Preise, Jerusalem, den Herrn
<i>Trombe, timpani, flauti dolci, oboi, violini, viola, basso continuo</i> | 6.37 |
| 06 | 2. Recitativo (Tenore): Gesegnet Land, glückselge Stadt
<i>Basso continuo</i> | 1.33 |
| 07 | 3. Aria (Tenore): Wohl dir, du Volk der Linden
<i>Oboi da caccia, basso continuo</i> | 3.42 |
| 08 | 4. Recitativo (Basso): So herrlich stehst du, liebe Stadt!
<i>Trombe, timpani, flauti dolci, oboi da caccia, basso continuo</i> | 2.09 |
| 09 | 5. Aria (Alto): Die Obrigkeit ist Gottes Gabe
<i>Flauti dolci, basso continuo</i> | 3.32 |
| 10 | 6. Recitativo (Soprano): Nun, wir erkennen es
7. [Coro]: Der Herr hat Guts an uns getan
<i>Trombe, timpani, flauti dolci, oboi, violini, viola, basso continuo</i> | 7.23 |
| 11 | 8. Recitativo (Alto): Zuletzt! Du da uns, Herr, zu deinem Volk gesetzt
<i>Basso continuo</i> | 0.52 |
| 12 | 9. Choral (Coro): Hilf deinem Volk, Herr Jesu Christ
<i>Cornetto, flauto dolce, oboi, violini, viola, basso continuo</i> | 1.02 |

Maria Friesenhausen soprano · **Emmy Liskén** alto

Georg Jelden tenor · **Barry McDaniel** bass

Hartmut Strebel, Gerhard Braun? recorders

Pierre Pierlot, Jacques Chambon oboes/oboi da caccia

Marcel Lagorce trumpet I · **Jacoba Muckel** cello · **Eva Hölderlin** organ/harpsichord

Producer: Michel Garcin · Recording engineer: Peter Willemoëß

Recording location: Schwaigern, Germany, July 1965

Bekennen will ich seinen Namen, BWV 200

I shall proclaim my faith in His name · Je ferai profession de son nom

Cantata fragment · Fragment de cantate · Kantaten Fragment

- 13 Aria (Alto): Bekennen will ich seinen Namen 4.09
Violini, viola, basso continuo

Barbara Scherler alto

György Terebesi, Percy Kalt violins

Jacoba Muckel cello · **Rudolf Watzel** double bass · **Marianne Liedecke** harpsichord

Producer: Michel Garcin · Recording engineer: Guy Laporte

Recording location: Ilfeld, Germany, July 1966

Jauchzet Gott in allen Landen, BWV 51*

Praise ye God throughout creation · Exaltez Dieu en tous pays

Domenica 15 post Trinitatis/Per ogni tempo

Cantata for the Fifteenth Sunday after Trinity/For any time

Pour le 15^{ème} Dimanche après la Trinité/Pour tous les temps

Am 15. Sonntag nach Trinitatis/Für jede Zeit

- 14 1. Aria (Soprano): Jauchzet Gott in allen Landen 5.18
Tromba, violini, viola, basso continuo
- 15 2. Recitativo (Soprano): Wir beten zu dem Tempel an 2.58
Violini, viola, basso continuo
- 16 3. Aria (Soprano): Höchster, mache deine Güte 5.48
Basso continuo
- 17 4. Choral (Soprano): Sei Lob und Preis mit Ehren
5. [Aria] (Soprano): Alleluja! 7.16
Tromba, violini, viola, basso continuo

Ingeborg Reichelt soprano

Walter Gleissle trumpet · **Günther Weigmann, Karl Steeb** violins

Herbert Schäfer cello · **Eva Liedecke** organ · **Leonore Breyer** harpsichord

Producer: Michel Garcin · Recording engineer: Daniel Madelaine
Recording location: Protestant Church, Weinsberg, Germany, March 1957

CD 10 75.01

Wachet auf, ruft uns die Stimme, BWV 140

Wake ye maids! hark, strikes the hour · Réveillez-vous, appelle la voix

Domenica 27 post Trinitatis

Cantata for the Twenty-seventh Sunday after Trinity · Pour le 27^{ème}

Dimanche après la Trinité · Am 27. Sonntag nach Trinitatis

- | | | |
|----|--|------|
| 01 | 1. [Coro]: Wachet auf, ruft uns die Stimme | 8.44 |
| 02 | 2. Recitativo (Tenore): Er kommt, der Bräutigam kommt!
<i>Basso continuo</i> | 1.04 |
| 03 | 3. Aria (Duetto: Soprano/Seele, Basso/Jesus): Wann kömmt du mein
Heil?
<i>Violino piccolo, basso continuo</i> | 5.47 |
| 04 | 4. Choral (Tenore): Zion hört die Wächter singen
<i>Violini, viola, basso continuo</i> | 5.10 |
| 05 | 5. Recitativo (Basso): So geh herein zu mir
<i>Violino piccolo, violini, viola, basso continuo</i> | 1.36 |
| 06 | 6. Aria (Duetto: Soprano, Basso): Mein Freund ist mein!
Und ich bin sein!
<i>Oboe, basso continuo</i> | 6.11 |
| 07 | 7. Choral (Coro): Gloria sei dir gesungen
<i>Corno, oboi, oboe da caccia, violino piccolo, violini, viola, basso continuo</i> | 2.26 |

Ingeborg Reichelt soprano · **Helmut Krebs** tenor · **Franz Kelch** bass

Reinhold Barchet violin · **Pierre Pierlot, Jacques Chambon** oboes

Paul Hongne bassoon · **Jacoba Muckel** cello

Marie-Claire Alain organ · **Monika Scheck-Wache** harpsichord
Producer: Michel Garcin · Recording engineer: Daniel Madelaine
Recording location: Ilsfeld, Germany, October 1959

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
<i>Oboi, violini, viola, basso continuo</i> | 4.23 |
| 09 | 2. Aria (Alto): Jesus ist ein guter Hirt
<i>Violoncello piccolo, basso continuo</i> | 3.51 |
| 10 | 3. Choral (Soprano): Der Herr ist mein getreuer Hirt
<i>Oboi, basso continuo</i> | 5.27 |
| 11 | 4. Recitativo (Tenore): Wenn die Mietlinge schlafen
<i>Violini, viola, basso continuo</i> | 0.56 |
| 12 | 5. Aria (Tenore): Seht, was die Liebe tut
<i>Violini, viola, basso continuo</i> | 3.57 |
| 13 | 6. Choral (Coro): Ist Gott mein Schutz und treuer Hirt
<i>Oboi, violini, viola, basso continuo</i> | 1.23 |

Ingeborg Reichelt soprano · **Hertha Töpfer** alto

Helmut Krebs tenor · **Franz Kelch** bass

Pierre Pierlot, Jacques Chambon oboes

Paul Hongne bassoon · **August Wenziger** violoncello piccolo

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

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

- | | | |
|----|---|------|
| 14 | 1. Coro: Du Hirte Israel, höre | 8.18 |
| | <i>Oboi d'amore, oboe da caccia, violini, viola, basso continuo</i> | |
| 15 | 2. Recitativo (Tenore): Der höchste Hirte sorgt vor mich | 0.40 |
| | <i>Basso continuo</i> | |
| 16 | 3. Aria (Tenore): Verbirgt mein Hirte sich zu lange | 4.03 |
| | <i>Oboi d'amore, basso continuo</i> | |
| 17 | 4. Recitativo (Basso): Ja, dieses Wort ist meiner Seelen Speise | 1.17 |
| | <i>Basso continuo</i> | |
| 18 | 5. Aria (Basso): Beglückte Herde, Jesu Schafe | 8.30 |
| | <i>Oboe d'amore, violini, viola, basso continuo</i> | |
| 19 | 6. Choral (Coro): Der Herr ist mein getreuer Hirt | 1.23 |
| | <i>Oboi d'amore, oboe da caccia, violini, viola, basso continuo</i> | |

Helmut Krebs tenor · **Franz Kelch** bass

Horst Schneider, Martin Linder oboes/oboi d'amore

Herbert Schäfer cello · **Eva Hölderlin** organ · **Leonore Breyer** harpsichord

Producer: Michel Garcin · Recording engineer: Daniel Madelaine

Recording location: Protestant Church, Weinsberg, Germany, March 1957

ADD/MONO*

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Original concept, series consultant, booklet article & recording details: Nicholas Anderson

Remastered at Floating Earth Ltd from the original Erato analogue masters by Mike Hatch, Stephen Frost, Tony Harrison, Geoff Miles, Raphael Mouterde, David Hinit, Limo Hearn & Tony Bridge

Thanks to Steve Long & Ruth Lewis at Floating Earth

Warner Classics project manager: Stefan Bown

Warner Classics product co-ordinator: Richard Maillardet

Introductory notes and translations © Warner Music UK

Booklet editor: Fabian Watkinson for WLP Ltd

Cover: Jan Brueghel *The Fall of the Rebel Angels* (1562)

Photo: The Bridgeman Art Library

Art direction: Stuart Wilson for WLP Ltd 

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 in 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 Gönnenwein, 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 Daniëlle 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 Ilsfeld 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 80s, 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

Ich hatte viel Bekümmernis, BWV 21, a work of mighty proportions, raises questions regarding the history of its composition that will probably never be solved, owing to the dearth of information that has come down to us. What is certain is that Bach performed this cantata in the order of movements we know today on the Third Sunday after Trinity, 17 June 1714, in Weimar and that it had several further performances during Bach's years in Cöthen and Leipzig.

It may have been its complex structure that prompted Bach to provide the work with the designation "per ogni tempo" (i.e. for any time of the ecclesiastical year). In fact, the usual derivation of the content from the Gospel reading for the Sunday concerned can also hardly be detected here; at most there is a reference to the Epistle (1 Peter 5: 6–11) with its exhortation "Cast all your care upon him, for he careth for you". The soul, despairing in its tribulation, receives comfort from Jesus; it is "now content again" and the work ends with a hymn of praise to God. The text is characterised by the frequent alternation of biblical quotations with free poetry of a highly subjective character that culminates in a love duet between Jesus and the soul. These obvious influences of early pietism bring Salomo Franck to mind, whom we can probably regard as the author of most of the recitative and aria texts.

The abundance of biblical passages also has an effect on the composition. Hardly any other cantata by Bach is so strongly dominated by choral movements as this one. Although Bach had set the biblical words as recitatives in the preceding cantatas of 1714, he chose here the archaic form of the motet; each section of the text is set to its own thematic material in accordance with its content. The resulting forms consist of a series of sections of varying size, sometimes extending to considerable length in fugal development, but sometimes kept brief as well, especially in the choral and monumental treatment of the word "aber" (but), which makes the opening chorus so overwhelmingly impressive. In the fugato movements Bach builds up his dynamics from an opening sung by soloists through gradual addition of instruments and *ripieno* singers and players to a powerful *tutti* of all the musical forces at hand.

The archaic element evident in the choral movements is contrasted with the “modern” principles of the restrained *stile recitativo* and — in the arias — of *concertante* writing. It is here that we find most of the parallels to other works dating from 1714, such as in the independent Sinfonia before the opening chorus (cf. Cantatas 18, 182 and particularly 12) and in the recitative (No.7) that opens Part II of the cantata. As in the biblical recitative of Cantata No.12, which was performed eight weeks earlier, the first violin begins here with an ascending scale on sustained notes as an illustration of turning to God. A fall of a tenth subsequently characterises the words “hier ist ja lauter Nacht” (here all is utter dark). In the arias the words are frequently illustrated, such as the “Streams of salt tears” by wavelike figures, “into the depths” by an extremely low register or the despair of the soul in the moving aria “Seufzer, Tränen, Kummer, Not” not only by its chromaticism but also by leaving the conclusion of the movement grammatically incomplete. *Ich hatte viel Bekümmernis* is thus probably the most magnificent example of the cantatas of Bach’s youthful period, and at the same time a farewell to them, for his future works are based to a far higher degree on the modern, *concertante* style.

Meine Seel erhebt den Herren, BWV 10 stands apart from Bach’s other chorale cantatas in that it is not based on a Protestant hymn but on the German Magnificat, the Song of Mary (Luke 1: 46–55), in Luther’s translation. This canticle had long formed part of the liturgy of the Vespers; in Bach’s time it was sung by the choir of St Thomas’s in Leipzig at Evensong in four parts to the ninth psalm-tone of Gregorian plainsong. The Magnificat is also appointed to be read as the lesson for the Feast of the Visitation of Mary (2 July), and it was for this occasion that Bach set it as a chorale cantata. Bach’s unknown librettist kept the original wording of verses 46–48 (No.1), 54 (No.5) and the usual doxology (No.7) and adapted the remaining verses as recitatives and arias.

Written for 2 July 1724, this work is the fifth chorale cantata in the second Leipzig cantata cycle. The first movement opens with a thematically independent instrumental sinfonia on the strings and oboes. The chorus interpolates with each distich or couplet of Luther’s chorale rendered a line at a time. For the first verse the melody of the ninth psalm-tone lies in the soprano; the lower voices move freely in polyphonic style, their thematic material borrowed from the instrumental part. For

the second verse the melody moves to the alto; this second section is essentially a repetition of the first half in the subdominant with parts exchanged. A return to the main key is achieved through the insertion of a free choral passage into the final repeat of the opening sinfonia.

The two arias of the cantata differ both in instrumentation and in style. The first (No.2) uses the strings with interpolating oboes in *concertante* style. The second (No.4) is accompanied only by the basso continuo, whose introductory *ritornello* bars reappear as “basso quasi ostinato” in the vocal sections.

In the duet (No.5) Bach not only retains the original biblical text but also quotes the melody of the ninth psalm-tone in the instrumental parts against the thematically independent, imitative voice parts. Bach later transcribed this movement for organ (BWV 648) and incorporated it in the group of six organ chorales he had printed by Schübler.

Each of the two recitatives begins in *secco* style with basso continuo accompaniment. The first (No.3) broadens into an *arioso* towards the end; the second (No.6) develops, even more impressively, into an *accompagnato* distinguished by motifs on the strings illustrating the fulfilment of God’s promise to Abraham. The two final verses are set as a simple four-part choral movement, the ninth psalm-tone melody lying in the soprano.

Schlage doch, gewünschte Stunde, BWV 53. This beautiful *da capo* aria, with its affective melodic contours and its evocative scoring for alto voice, strings, organ and two campane (bells) was long attributed to Bach. Nevertheless, although the piece has been handed down in Bach’s handwriting, its composer was identified by the German musicologist Karl Anton (*Bach-Jahrbuch*, 1955) as Bach’s contemporary, Melchior Hoffmann (c.1678–1715). Hoffmann had been cantor of the Neukirche in Leipzig, as well as director of the mainly student Collegium Musicum, founded by Telemann in 1702 and of which Bach himself became director in 1729. Both composers had earlier been applicants for the prestigious organist’s post at the Liebfrauenkirche in Halle, which Hoffmann accepted after Bach had turned it down. The text of the aria, which expresses a longing for heavenly peace, may have been written by Salomo Franck. The two bells sound different notes but their pitch is not specified.

CD 2

Herz und Mund und Tat und Leben, BWV 147 was written in its present form for the Feast of the Visitation of Mary (2 July) in the year 1723. Bach had started working on this cantata in Weimar for the Fourth Sunday in Advent 1716, but evidently never completed it. In Leipzig no cantatas were sung on that Sunday, but the passage from the Bible on which this work is based contains the Magnificat and is therefore quite appropriate for a Marian feast day. Rearrangements of the text, additional recitatives and an interpolated chorale stanza (No.6) produced a cantata in two parts, the inclusion of a trumpet in the otherwise traditional scoring imparting a festive splendour to the work. The opening chorus, the introduction to which is repeated at the end, is in three parts with fugal outer sections. The tenor recitative is followed by an aria for alto (Mary) with a strangely indeterminate rhythm that erratically changes from 3/4 time to an implied 3/2 time. This feature derives from a notion current in the late Middle Ages according to which triple rhythm (but not triple time) was a symbol of the Trinity and thus the musical expression of perfection. In this context the oboe represents the supernatural, while the solo violin in the soprano aria (No.5) represents Jesus, the Son of Man. The instrumental symbolism is quite obvious from the text. The two chorale stanzas which conclude the sections before and after the sermon are characterised by an independent orchestral accompaniment which also serves as a prelude and has been popularised under the name of “Jesu, joy of Man’s desiring”. The dotted notes and triplets, a feature in organ chorales which often symbolises the joy of Christmas, forge the link with the festive season. The second part opens with a tenor aria in which the vocal line is based on the phrase “Hilf, Jesu, hilf” (Help, Jesus); quite exceptionally the cello and organ in the continuo are not kept in unison, the organ playing the decorated line. An expressive alto recitative with two oboes da caccia is followed by a bass aria in which for the first time a solo part is accompanied by the whole orchestra. The words “Ich will von Jesu Wundern singen” (Of Jesus am I ever singing; some editions still print the older version in which “Wunder” — marvels — is replaced by “Wunden” — wounds) are eloquently painted by the many coloratura passages.

Herr, gehe nicht ins Gericht, BWV 105 dates from the first Leipzig cycle and was sung on the Ninth Sunday after Trinity (25 July 1723); it is the tenth of the Leipzig cantatas chronologically. The Gospel for the day is the parable of the unjust steward (Luke 16: 1-9); an unknown poet has turned it into an affirmation that Jesus is the guardian who will save the soul of the faithful Christian and against whom the vain world and the Mammon of unrighteousness cannot prevail. This text, which nowadays appears, if anything, a little dry, inspired Bach to one of his greatest feats of interpretation, mainly because he depicted the negative aspects, the sinfulness and guilt of Man, in continually changing pictures which may even be discerned in the second, more positive, half of the cantata. The opening chorus is modelled on the form of a prelude and fugue. The prelude is an Adagio in which the presentation of the text is intensified by exaggerated sighing motifs and suspended dissonances in the instrumental parts; in the Allegro fugue, the tempo and shape of the subject depict the living, whereas the descending countersubject and chromaticism exemplify the text (“for in thy sight shall no man living be justified” — Psalm 143). Although the two arias are designed to contrast with one another, their keys (E flat and B flat) not only provide a link but also serve to differentiate them from the outer movements, which are in G minor. Man’s wickedness is represented on several levels, both in the opening chorus and in the aria in E flat: the violins depict trembling and faltering, the oboe and voice parts writhe in sighing figures and broken seventh chords and engage in brief canons (“Each one is the fault of the other bewailing”). The instability of Man’s estate is symbolised by the most amazing feature of the whole movement: there is no bass line. The text “How happy is he who is firm assured” is perfectly captured by the *recitativo accompagnato*; the pizzicato basses represent the funeral bell which tolls until the last bar (“God will open wide the Gate of Heaven”), an idea which is all the more moving because of its very simplicity. The second aria appears to offer some light relief, but here again the music is conceived on several levels: the vocal part, the strings and the horn part, which occasionally resembles an ornamented chorale tune, symbolise the protection afforded by Jesus, the friend of the faithful. Scintillating violin figures depict “Mammon”. Finally, the chorale in G minor also takes unusual account of the words themselves: above the four-part setting with its very varied harmonies the strings paint a sound-picture of the “conscience that is troubling me”, which gradually calms down. The chromatic phrase of the first violin, a two-bar epilogue spanning a fourth, is like an anxious echo of the last line (“Life eternal we will gain”).

Ich weiß, daß mein Erlöser lebt, BWV 160. This Eastertide cantata was long considered a youthful piece by Bach, dating from his Weimar period. It was the Bach scholar Alfred Dürr who established beyond doubt that it is a cantata by Telemann (*Bach-Jahrbuch*, 1951–52) dating from the 1720s and perhaps belonging to a lost series of such works. Several earlier commentators, however, among them Albert Schweitzer and W. Gillies Whittaker, while not seriously doubting Bach's authorship had drawn attention to its un-Bachian character. Having lost its status in the Bach canon, the work is now seldom performed, and we felt on this account, given the music's intrinsic merit and above all the sensitive declamation of Helmut Krebs, that it should be included in the Fritz Werner edition. Telemann scored his cantata for tenor or soprano with violin and continuo with bassoon. The text, by Erdmann Neumeister, consists of three arias and two recitatives centred round the key of C major. The recitatives are rich and affecting thanks to Telemann's skill in blending simple declamation with elements of *arioso*. The arias are very different; the first a dance in the rhythm of a minuet, the second dominated by coloratura vocal writing and the third a brief *Vivace*, the opening material of whose playful melody, introduced by the violin, is taken up by the voice.

CD 3

Herr, deine Augen sehen nach dem Glauben!, BWV 102, composed in 1726 for the Tenth Sunday after Trinity (25 August), is one of a series (Nos. 39, 43, 88, 187, 45 and 17) written in the same period whose texts are based on the form of Johann Ludwig Bach's cantatas: a passage from the Old Testament — recitative and aria — a New Testament passage — aria and recitative — and final chorale. The text, a reminder of the perils of impenitence and an exhortation to repentance and contrition, is only loosely connected with the Gospel for the day. Its accents are rather those of the severe, menacing words of the two Scripture quotations (Jeremiah 5: 3 and Romans 2: 4-5). The music is characterised by a similar tone which far exceeds Bach's offering in BWV 101 and, in its abundance of musical figures, the introductory chorus is one of the greatest of all cantata choruses in the motet style; the finesse and individuality of the choral parts are exceptional even in Bach's output. The alto aria is no less intense, with its grinding suspensions descriptive of suffering, the recurring leaps of a seventh in the darkly declamatory bass aria and the convulsive figures in the

tenor aria, representing the soul plagued by terror. Even the exceptionally rich harmonies and the concluding four-part chorale cannot calm the agitation of the preceding movements — no light of consolation is allowed to prevail.

Lobe den Herren, den mächtigen König der Ehren, BWV 137, in its chorale cantata version, does not constitute a part of the cycle of chorale cantatas for 1724, but was written in 1725 for the Twelfth Sunday after Trinity (19 August). On this occasion Bach abandoned the adaptation of the text of the inner stanzas into recitatives and arias, but followed the layout of the older type of chorale cantata, which preserves intact all the stanzas of the hymn in question. In that respect the cantata is traditional in its structure, resembling Buxtehude's works more closely than Bach's own similar works from the previous year, but the musical treatment of the stanzas has been raised to a new level. In the opening chorus a chorale motet in which the lines of the text are separated by orchestral interludes is integrated into an orchestral movement given significance by the use of timpani and trumpets. This increases the plausibility of the assumption, not otherwise supported by facts, that this work was intended for the inauguration of a new town council. In the alto aria (No.2) a solo violin ornaments the highly decorated *cantus firmus* in the alto line. In Bach's instrumental symbolism the violin represents Man raising his eyes to God (cf. the aria "Have mercy" from the *St Matthew Passion*). Praise is followed by humility. The fourth movement — in which the *cantus firmus* is played by a solo trumpet and the figuration, which also contains traces of the *cantus firmus*, is allotted to the tenor — is almost a chorale concerto in which symbolic significance is ascribed to the trumpet ("der Allmächtige" — the Almighty). As Bach employed symbolism throughout this cantata, the third movement duet is to be understood as a dialogue between Man and his soul; the *cantus firmus* can be clearly discerned in the beginnings of the lines of text. In the final chorus the individual writing for the three trumpets produces the effect of seven distinct parts. By treating each stanza of the chorale melody in a different manner, Bach achieved the best chorale arrangement possible in a work of this type. Strong cohesion and balance between the movements is produced by the *cantus firmus*, the instrumentation and the disposition of the inner movements.

Jesu, der du meine Seele, BWV 78, written for the Fourteenth Sunday after Trinity (10 September) 1724, is a “modified” chorale cantata. Thus the first and last verse are played unchanged at the beginning and end, whereas verses two to eleven are condensed and transformed into madrigalesque poetry. Thanks to its richness of form and its power of expression, it is one of the best known Bach cantatas. The formal and tonal framework (G minor) is achieved by the choral movements, which contrast with each other. The opening chorus is an enormous passacaglia above a chromatically descending motif frequently used by Bach as a symbol of suffering and pain. Into this is built the chorale, played line by line by the slide trumpet and first flute and expanded on by the chorus in motet style. Contrasting with this is the markedly uncomplicated concluding chorus, which renounces all development of text details and stands for the consolidated faith of the congregation despite all the weaknesses of the individual. The solo numbers mediate between these two extremes. In this connection the arias represent the ever-increasing consolation to be found in faith, while the two recitatives paint a picture of the sinfulness of man and the inseparability of terror and consolation in the redeeming sacrifice of the Saviour to a musically drastic degree which is unusual even for Bach. Compared with this, the arias are almost elegant: the duet, with the “weak but diligent steps” of the continuo and the succeeding symbolism of the imitative voice entries, the tenor aria with its integration of differentiated text interpretation in the singing part and sustained joyful tone in the flute figures, and finally the bass aria with its optimistic *concertante* style. Within itself the sequence of arias becomes more intense: from the continuo by way of the flute aria to the aria with *concertante* oboe and *tutti* strings.

CD 4

Jauchzet Gott in allen Landen, BWV 51 was intended by Bach for the Fifteenth Sunday after Trinity “per ogni tempo”. Its use at other times must have been planned from the outset, for the text (by an unknown author) bears practically no relation to the Gospel reading for that Sunday whatsoever. On the other hand, from the point of view of style, form and scoring, it fits well into a series of post-Trinity cantatas of the 1726 annual cycle and closes a gap resulting from the Fifteenth Sunday after Trinity falling on the same day as the Feast of the Archangel Michael in 1726.

The text and music are completely attuned to glorification, adoration and jubilation. The clarity of form, virtuosity and concerto tone of the movements — particularly in parallel thirds and *concertante* dialogues between trumpets and treble — clearly call the cantatas of Alessandro Scarlatti to mind. Yet the affinity of inflections and techniques does not disguise the fact that for Bach virtuosity is never an end in itself, but always remains related to the text. Between the two splendid C major movements there are two A minor pieces which contrast quiet praying gestures with louder jubilation. The recitative has the solemn prayer, with its quite simple chordal accompaniment, followed by an *arioso* in which the “Lallen” (stuttering) of the “schwachen Mundes” (broken voice) is graphically and symbolically illustrated by hesitant melismas and a bare minimum of musicians. The aria in 12/8 time suggests in its amiable rocking *siciliano* rhythm the realisation of divine goodness set forth in the text in the image of the Good Shepherd. The *concertante* chorale arrangement, with a subsequent free fugal alleluia, provides the four-voiced chorale with which a series of solo cantatas of the 1726 annual cycle concludes.

Liebster Gott, wenn werd ich sterben, BWV 8, a chorale cantata on the five-verse hymn by Caspar Neumann, was written for 24 September 1724 as part of Bach’s second yearly cantata cycle. The unknown librettist retained the first and last verses as they stand and paraphrased the inner verses into the second to fifth movements. As in most texts for the Sixteenth Sunday after Trinity, the Gospel reading about the raising up of the young man in Nain (Luke 7: 11–17) is understood as a question of one’s own death, and at the same time as a guarantee of the comforting certainty that Jesus will one day reawaken us too (“Mich rufet mein Jesus, wer sollte nicht gehn” — My Jesus calls me, who should not go).

Bach transposed the cantata into D major for another performance, yet only the original E major version is usually played today. The opening chorus lends expression to the question of the hymn in a striking manner: in the instrumental writing, with its own thematic material, two oboes d’amore dominate while plucked strings and, in the highest register, a flute imitate the tolling of funeral bells. The choir sings the chorale line by line into the instrumental texture. The melody, composed as a funeral hymn in 1695 by Daniel Vetter, organist at St Nicholas in Leipzig, sounds quite “modern” in

its expressiveness compared with most of the other hymns chosen for the chorale cantatas. The two arias are in stark contrast to one another: in the first an oboe d'amore depicts the frightened agitation of man in the face of death; the second is in full string writing with *concertante* flute and the gay dance rhythm of a gigue. From a formal point of view the recitatives have mainly a connecting function, though the first is accompanied by strings. Despite substantial modifications, Bach has retained both the melody and harmonisation of the final chorale as set by its composer Daniel Vetter.

Herr Gott, dich loben alle wir, BWV 130 was written for Michaelmas Day (29 September) 1724. The unknown poet has used the first, eleventh and twelfth stanzas of Paul Eber's hymn (1554, after Philipp Melancthon) for the first, fifth and sixth movement of the cantata and adapted the other stanzas. The powerful opening chorus is similar in form to those of Cantatas 128 and 129, the trumpets representing the Kingdom of Heaven whose (symbolic) champion is the Archangel Michael. The melisma on "loben" describes men and angels praising God. After the recitative, No.2, the richly figured bass aria with three trumpets, timpani and continuo takes up the symbolism of the opening chorus: Michael conquers Heaven's bitterest enemy. In the accompanying recitative, No.4, the faithful souls, in a reference to Daniel in the lion's den, forge the link to the tender aria No.5 which deals with the imitation of Christ. The concluding chorale with its timpani and trumpets reinforces the basic theme of the stanzas.

Nun ist das Heil und die Kraft, BWV 50 holds a special place among the surviving works: presumably it is the opening movement of a lost cantata which was intended for a special occasion, as indicated by the exceptional orchestral scoring, the dual choirs and the ostentatious artistic execution of the movement. (Its possible use for the Feast of Saint Michael, from the epistle of which the text originates, appears on the other hand to be of secondary importance). The piece is a powerful, complex figure that runs twice. It intensifies to the highest degree of emphasis and tonal development by way of choral declamation blocks of the second choir, then the finely-textured interplay of the *concertante* choirs, and finally by an interweaving of both in a gigantic contrapuntal

upsurge, together with signal motifs in the orchestra. The occasion for the work, which has been described as “Bach’s most powerful choral piece”, is lost in obscurity.

CD 5

Es erhub sich ein Streit, BWV 19 was composed to celebrate the Feast of Saint Michael on 29 September 1726. The libretto is based on a poem in verse written in 1724–25 by the poet Christian Friedrich Henrici (“Picander”) of Leipzig. However, whether the adaptation (and extension) necessary for the cantata was also done by him is uncertain. The libretto does not concern itself with a reading from the Gospel, which was otherwise the usual procedure, but with the Epistle (Revelation to John 12: 7–12) which tells of Michael’s fight with the dragon from hell. Michael defeats Satan and prays for future protection through the angels and for their presence when he dies.

Bach’s magnificent opening chorus, based on a free paraphrase of the Epistle (Revelation 12: 7–9), does almost entirely without the large orchestral forces conceivable for concert performance. The main section, a passage treated fugally, begins without any prelude. The instruments are sometimes used thematically but for the most part provide accompaniment. The middle section is homophonic as a whole, even if free polyphonic writing occasionally gets the upper hand. This predominantly homophonic texture allows the instruments to come more into their own before the return of the *da capo* of the main section. Of the following movements, the fifth (“Bleibt, ihr Engel, bleibt bei mir!” — Stay, you Angels, stay with me) is particularly noteworthy since it weaves a chorale melody into the aria’s texture. The strings play in *siciliano* metre (once called “angelic rhythm” by Albert Schweitzer) that strongly contrasts with the tumultuous opening chorus. After the entry of the tenor, a trumpet plays the highly pitched melody “Herzlich lieb hab ich dich, o Herr” (I love you so, dear God), immediately recognisable to listeners in Bach’s time as the hymn “Ach Herr, laß dein lieb Englein am letzten End die Seele mein in Abrahams Schoß tragen” (O God, may your sweet angel carry my soul to Abraham’s bosom). The simple final chorus is given ceremonial splendour by an *obbligato* choir of trumpets

Man singet mit Freuden vom Sieg, BWV 149, written for the Feast of St Michael, is based on a text by Picander of 1728. The Saint's victory over Satan inspired Bach to borrow the final movement of the *Hunting Cantata*, BWV 208 for the opening chorus. The two hunting horns were replaced by three heraldic trumpets and timpani, otherwise the scoring was left intact. The transposition from F to D, although in accordance with the character and tuning of the instruments, resulted in the "feel" of the movement being altered. Apart from the general resemblance in mood, words of similar meaning or derived from the same root, e.g. "freudige Stunden" (joyful hours) replacing the earlier "mit Freuden" (joyfully), provided the material for an adequate setting of the text in addition to an effective "parody". The instrumental and vocal figuration of the bass aria (No.2) reveal a vision of apocalyptic power, in contrast to the dancing soprano aria "Gottes Engel weichen nie" (Heaven's Angels watch will keep), which is a tone picture of security. In the duet "Seid wachsam, ihr heiligen Wächter" (Be watchful, ye guardian Angels), a bassoon, otherwise hardly ever used by Bach as a solo instrument, represents the sentinels on their rounds. A simple chorale concludes the cantata, with the trumpets entering quite unexpectedly at the end.

In the second Leipzig volume of cantatas, one of which is **Schmücke dich, o liebe Seele, BWV 180** (first performed on 22 October 1724), Bach takes up the Leipzig tradition of the chorale cantata. The identity of the author who reworked the hymns is unknown; in the case of Cantata No.180 the original was the Communion hymn of the same name by Johann Franck dating from 1649 and 1653. The same pattern was always followed: the chorale strophes were left unchanged for the first and last movements, while the arias and recitatives between were freely rewritten. This method matches the musical layout: the two outer movements treat the chorale melody as it is, the first movement in a large-scale chorale movement for choir with imitatory part-writing, an independent orchestral part and alternating instrumental groups in a gigue-like rhythm, the last movement as a simple choral movement with instrumental reinforcement. The two arias, Nos. 2 and 5, are also written in a dance-like style, which in No.2, with its similarity to a *bourrée*, is emphasised by the virtuoso flute writing. One is struck by the particularly sophisticated nature of the flute part in this cantata, as compared with the other instruments. This holds true for more than a dozen other church cantatas,

including Cantatas 181 and 184, that Bach composed between July and November 1724, causing Robert L. Marshall to assume the availability of an unusually good flautist at the time; perhaps Pierre Gabriel Buffardin, who is known to have visited Bach in Leipzig. Buffardin's speciality was playing "fast pieces" and his style is indebted to the French school. The lively mood of the tenor aria "Ermuntre dich", its clearly articulated phrases and dance-like rhythms seem to have been inspired by the flute.

CD 6

Ich will den Kreuzstab gerne tragen, BWV 56 was composed three weeks before Cantata No.55 and displays exactly the same arrangement, in addition to a similar key sequence from G minor via B flat major to C minor. Its abundance of contrasts and detailed pictures, to which the lyrically significant text of an unknown poet inspired the composer, is all the more unusual. The introductory aria is already unconventional in its bar form (AA'B) and is exceedingly impressive in the contrast of the musical symbols for "Kreuzstab" (cross-staff) and "tragen" (carry) to the consoling rocking melody of the B section ("Da leg' ich den Kummer auf einmal ins Grab"). The subsequent *accompagnato* depicts the allegorical "Schiffahrt" (sea journey) of human life and the arrival in port (the wave motion in the cello ceases!) with sober forcefulness. Certainty of faith and the joy of believing are reflected in the second aria, which is a consistent counterpart to the first in its regular *da capo* structure, dance rhythm and solo oboe. The following *accompagnato* — with appropriate interpretation of the text — leads into a repetition of the first aria's B section; an element with touching effect which was certainly a poetic-musical idea of Bach's rather than one by the text author. The concluding chorus, with its rich palette of harmonies and details such as the emphatic syncopation of the beginning, displays once more the loving attention to the finest of details which characterizes this cantata and has rightly made it one of the most popular Bach cantatas.

Was Gott tut, das ist wohlgetan, BWV 98 was composed for the Twenty-first Sunday after Trinity 1726 (10 November) and thus chronologically is the second of the three Bach cantatas on this text (Cantata No.99 was written in 1724, and Cantata No.100 around 1732–35). The anonymous text

links up the opening hymn verse with two freely written recitatives and arias which paraphrase the basic concept of the Sunday Gospel (God helps those in distress who believe in Him). A final chorale is lacking, so that an approach is made in form to the normal layout of the secular chamber cantata. The chamber music-like intimacy suggested by this is also reflected in the compositional detail. The opening chorus (in B flat major) encompasses the simple choral movement, emphatically extended only in the concluding line, with an equally simple string movement entirely dominated by the *concertante* first violin. The soprano aria (in C minor) sings in elegiac tones of patience in suffering, graphically transforming the antithesis of weeping and living. The bass aria (in B flat major) is enriched by the fact that the continuo also participates in the motivic work. Furthermore it hints at the absence of a final chorale by rendering in slightly ornamented form in the first line the text belonging to the chorale melody (“Meinen Jesum laß ich nicht”) — the voice of the individual and voice of the congregation in unison.

Ach wie flüchtig, ach wie nichtig, BWV 26 is a chorale cantata from Bach’s second yearly series for Leipzig, and was first performed on 19 November 1724. The unknown text editor has adhered to the usual practice of rewriting the inner verses into recitatives and arias: verses two and ten have each become an aria, whereas the recitatives verses 3-9 and 11-12 had to be condensed so that the text would not become too lengthy. The reason for the choice of this hymn was the Gospel reading for that Sunday on the raising of Jairus’s daughter, though apart from general thoughts on death they have little in common. The basic idea is evidently that Jesus, who proves himself lord of life and death, will also awaken the believing Christians, and that in view of this hope all trust in “earthly treasures” is proved vain.

Bach’s composition aims to illuminate the text. In the opening chorus the hymn tune (soprano and “corno”) is embedded line by line in *concertante* instrumental writing with a theme of its own. The theme’s upward- and downward-rushing semiquaver scales reflect life’s fleeting quality. The same imagery is enhanced by the agitation of the vocal counterpoints that support the chorale melody only to conclude each line in unison with the melody’s opening notes. This movement is the ultimate in clarity.

The same holds true for the cantata's two arias, the first of which (No.2) is characterised by the image of the rushing torrent, represented by rapid scale passages in instrument and voice alike. In the middle section, at the words "wie sich die Tropfen plötzlich teilen" (are gone like passing summer showers) the scales are displaced by broken triads — as in the representation of the "Tropfen meiner Zähren" (drops of my tears) in the aria "Buß und Reu" in the *St Matthew Passion*.

The relationship to the text is different again in the second aria (No.4), in which the dance rhythm (the movement is an authentic *bourrée*) becomes an image of the "foolish world" and its seduction. However, the listener is not allowed to deceive himself about the true nature of this "world", thanks to the minor character, the oboe sound and the scale figures shooting down into the depths which reappear in the middle section, revealing the dance to be no happy merrymaking, but a macabre dance of death.

Es reißet euch ein schrecklich Ende, BWV 90 was composed for the Twenty-fifth Sunday after Trinity, that is to say 14 November, 1723, and thus also belongs to the first Leipzig annual cantata cycle. The anonymous text concentrates on the visions of horror of the final period before the Last Judgement; the hope of the "chosen people" is not uttered until the second recitative and the chorale. The deadly earnestness of this text is matched by the almost gloomy composition, which with uncustomary persistence circles around D minor (the principle key) and G minor, and which in the two chief arias dominating the work depict the text's emotions in a highly graphic fashion: the "snatching" terrible end and the sinfulness of man in vehement coloraturas, chromatic runs, torn-off phrases and catapulted declamatory motifs in the highest range for tenor; the vision of the zealous judge of the world in grandiose war music, completely built up on signal motifs, with *concertante* trumpet, the symbolic instrument of warfare. The two *secco* recitatives are brief and unadorned, but worked out down to the last text detail, declamatory and harmonically. In particular the first, which contrasts God's goodness and the world's ingratitude, displays an abundance and power of musical depiction of the text which were not customary even for Bach. The closing chorus is a song-like setting which begins in simple fashion and then increases in harmonic splendour, culminating in one of Bach's most astounding harmonic applications (inserted D flat major on the

word “Stündelein”) and eventually fading out on the sustained D major of “ewig bei dir sein” (and life eternal there with thee).

CD 7

Wachet! betet! betet! wachet!, BWV 70 has its origins in Bach’s Weimar period and was intended for the Second Sunday in Advent. In Leipzig it was rearranged for the Twenty-sixth Sunday after Trinity (21 November) 1723. Bach was able to take over the original text by Salomo Franck and his composition (Nos. 1, 3, 5, 8, 10 and 11 of the Leipzig version) *en bloc*, since the Gospels of both Sundays deal with the end of the world and with the coming of Christ. Furthermore, by the insertion of recitatives — the Weimar version being without — and of an additional chorale verse, the work was expanded into the large, two-part Leipzig form. The later movements lack nothing of the impetuously dramatic style of the movements composed in Weimar.

The opening chorus (C major) — a *da capo* aria in form — in its virtuosic, light choral setting, emphasises the contrast between “wachet” (watch) and “betet” (pray) in ever new paraphrases, while in the orchestral setting trumpets sound the signal motifs of the Last Judgement. The *accompanato* which follows intensifies this motif to the state of a terrifying vision, contrasting with the joy of the redeemed soul. The alto aria (A minor), soprano aria (E minor) and chorale (G major) subsequently complete in individualised and moderate style the emotional impact of these first two movements: in the rousing call to the sleeping souls in energetically dotted 3/4 rhythm with triplets, in the intensified, richly instrumentally painted image of the supreme judge, devoid of all horrors (“auf den Wolken, in den Höhen” — in the clouds, on the heights) and finally in the heartfelt joy of the simple chorale movement. The tenor aria (also in G major) enhances the vision of paradise by an almost ecstatic *cantabile*-like style and the colourfulness of the oboe part. With the seventh-chord outcry of the following *accompanato*, however, the horrors of Doomsday are once more conjured up, with the individual now having to decide (the text not beginning to speak in the first person until this point): tremolo and “collapsing” string cascades, signal motifs, the chorale “Es ist gewisslich an der Zeit” in the trumpet part and, finally, sighing motifs confronting the “joyful” coloratura of the bass part with the suffering of the Saviour through which final joy is attained, all depict the insoluble

interaction of suffering and redemption. Scenic treatment, so to speak, is applied in the following aria, the visionary Adagio cantilenas (C major) which provide the framework for the painting of an apocalyptic ruin. Finally, to the crowning effect of the full orchestral setting, the vision of the individual is answered by the final chorus, here representing those redeemed.

Wachet auf, ruft uns die Stimme, BWV 140, based on a hymn by Philipp Nicolai, was written for the Twenty-seventh Sunday after Trinity, which only occurs in the liturgical year if Easter falls before 27 March. During the time that Bach spent at Leipzig this Sunday fell on 25 November 1731 (for which the cantata was composed) and occurred again in 1742. The hymn's three long stanzas and expansive melodic line, and also the concept of Jesus' love, with the faithful soul as his bride, inspired Bach to an exceptionally grand design. The three stanzas constitute the beginning, middle and end, interspersed with two recitatives and two duets (called "arias") for which an anonymous librettist made extensive use of Bible quotations, particularly from the Song of Songs. In the great opening chorus, accompanied by oboes and strings, the lines of text and the orchestral interludes are arranged, somewhat in the manner of a chorale prelude, into seven sections, corresponding to the seven movements of the whole cantata. The twelve knocks (dotted notes) in the first four bars, repeated several times, probably symbolise the midnight bell. The other choral parts and the motivic work in the orchestra have been developed from the hymn tune. The recitative (No.2) "Er kommt, der Bräutigam kommt" is followed by a duet (No.3) in which Jesus appears as the bridegroom of the soul, represented as one of the "wise virgins". The violino piccolo, tuned a third higher, endows this duet with special brilliance. The accompanied recitative (No.5) describes the bridegroom, Jesus, taking his bride unto himself. Unusual harmonies introduce the second duet in which heavenly and earthly love merge into one. Like No.3 it is one of the most beautiful love duets ever written, almost ardent yet relaxed and dance-like, while No.3, is yearning and mystical. Equidistant between the great opening chorus and the final chorale, where the violino piccolo imparts splendour to this "sacred bridal song" (Philipp Nicolai's title), there is a three-part chorale concerto (No.4). The unison strings and the continuo bass play an instrumental piece into which the hymn stanza is interwoven line by line. Bach transposed this movement for the organ (BWV 645) and placed it at

the beginning of the Schübler Chorales. The unity of the work is based on the way in which its form is conceived, and also on the fact that its most important motifs are derived from the hymn tune.

Gott, der Herr, ist Sonn und Schild, BWV 79 was probably written for Reformation Day (31 October) 1725. Similarly to Cantatas 77 and 78, it is concentrated almost entirely on the opening chorus; but from the point of view of content it is uninterruptedly dominated by gratitude and joy, making it a work of demonstrative and outgoing character. This is clear in the orchestral scoring, with horns and kettledrums, oboes, strings and continuo, to which flutes were added in subsequent performances. The orchestral prelude features the chorus bringing forth all the splendour appropriate for this particular day: a festive horn theme, then a lively fugato, and then both themes combined. The first choral sections are accompanied by the fugal theme and punctuated by the horn theme, and then a choral fugue develops from the instrumental fugue theme. Finally, the first choral section, freely repeated, is built into a repetition of the beginning and conclusion of the instrumental introduction. The alto aria which follows turns the jubilant note heard so far into an intimate and individual contemplation, although the text continues to speak of the congregation. The chorale once again takes up the horn theme of the first chorus and thus rounds off the three first parts of the work into one unit. Perhaps the sermon originally followed at this point. The movements which then follow are at any rate lightweight compared with the powerful first section of the cantata, and are of a markedly simple construction. In the concluding chorus, horns and kettledrums once more establish a relationship with the festive splendour of the opening half of the cantata, in keeping with the text of the chorale.

CD 8

Ein feste Burg ist unser Gott, BWV 80, in the present version probably a late cantata for the Feast of the Reformation (1732), resulted from the rearrangement and expansion of the cantata *Alles, was von Gott geboren*, BWV 80a, composed in 1715 in Weimar for the Third Sunday in Lent. In view of the fact that this was a “quiet” Sunday in Leipzig, that the appropriate cantata for this Sunday dealt with Satan’s war against God and, furthermore, that Luther’s hymn *Ein feste Burg* had already been

incorporated into the cantata as the traditional hymn, it was inevitable that it should be reused for the Reformation Festival. An initial Leipzig version (1723), which has been preserved in fragmentary form, began with a simple chorale setting of the first verse of the Luther hymn; in view of the importance of the festival and of the cantatas dedicated to it (one only needs to recall Cantata No.79), this was singularly modest, which can probably only be explained by a shortage of time when the work was being composed. In the final version the work is also strongly akin to Cantata No.79 as regards form: an exceptionally artistic and splendid opening chorus and an equally magnificent chorale setting provide the framework for an integrally combined first complex. Following this — possibly after the sermon — just as in the case of Cantata No.79, there is a recitative, duet and simple concluding chorus. Here, as there, the greatest emphasis is placed on the opening movement — “probably the climax of Bach’s creative choral work” (Alfred Dürr). The choir renders the Luther hymn line by line in motet style, and at the end of each exposition the line is heard additionally in the outer voices of the orchestra (oboe and bass) in unornamented canonic style. Lines 1 and 2 as well as lines 3 and 4 are treated in the choral movement as *obligato* voices counterpointing each other, so that they are almost always heard simultaneously. On the other hand the rest of the lines which describe the “old evil enemy” are each developed individually and separated by modulation and chromatic treatment. The battle, which is the subject of the hymn and the rest of the cantata, is thus quite directly related to the text brought out in the first chorus. The second movement is a chorale duet which is played simultaneously at three levels: the strings set out the battle motif, the soprano, accompanied by the first oboe, sings the lightly embellished chorale verse “Mit unsrer Macht ist nichts getan”, while the bass renders in rich coloratura and with self-assurance the madrigalesque commentary by Salomo Franck. A recitative with an *arioso*-style conclusion, marked by symbolic canonic beginnings between the singing voice and continuo, leads on to the soprano aria which above all depicts in absolutely fervent coloraturas the yearning of the soul for Jesus. The succeeding chorale turns back to the battle sphere: the choir sings the lines of the chorale in symbolic unison and, from a gigue-like beginning, the orchestra develops a veritable tumult of battle motifs.

The “second part” of the cantata is, as in Cantata No.79, almost lightweight compared to the first:

again a recitative of *secco-arioso* sequence leads to the duet which — in long passages both in the solo instruments and in canon by the vocalists — sings of the bliss of the faithful, and only briefly (“und kann die Feinde schlagen” — nor can the foe come nigh him) recalls the battle motifs of the earlier movements. The concluding chorus is a simple hymn movement.

Nach dir, Herr, verlanget mich, BWV 150, being written for an unspecified occasion, has often had its authenticity called into question. However, certain features, such as the brief Sinfonia, the scoring and its resemblance to other works, suggest that it was composed in 1708–09. The choral movements (Nos. 2 and 4) are structured in short passages in the style of a motet. No.4, “Leite mich” (Lead Thou me), in which the voices take over from one another, contains remarkable word painting. The choral movement “Meine Augen sehen stets zu dem Herrn” (Mine eyes ever turn to God) is in two sections, the first one acting as a prelude to the fugue which follows. The final movement is a *ciaccona*, a form derived from purely instrumental music, which so impressed Johannes Brahms when the complete edition of Bach’s works was published in 1844 that he used the bass line, with slight modifications, for the last movement of his Fourth Symphony, which is also a *chaconne*.

Aus der Tiefe rufe ich, Herr, zu dir, BWV 131 is Bach’s earliest extant cantata. The reference at the very end to the commission: “Set to music at the request of Dr Georg Christ. Eilmars by Joh. Seb. Bach, organist at Mühlhausen” also indicates some tension there: Eilmars was the parish priest at St Mary’s, Bach was organist at St Blasius. Like *Actus tragicus*, BWV 106, this cantata was written in 1707, presumably for a penitential service after a fire. The chamber music texture of the orchestration — one violin and two violas (one written in alto clef, the other in tenor clef) — indicates the link with the music for the gamba; the scoring is completed by an oboe. As far as the form is concerned, there are no independent arias, recitatives or, except for the rather old-fashioned Sinfonia, extended instrumental movements. The structure and arrangement are conditioned by the work’s origin in the motet and sacred concerto. It is fascinating to observe, with hindsight, that the particular musical quality of this (probably) first cantata is the result of a desire for symmetry and

the conflict between the “no longer” of the motet and sacred concerto on the one hand, and the “not yet” of the later cantatas on the other. The following analysis also shows clearly the progression towards a “finale”.

Sinfonia, leading to the chorus:

“Aus der Tiefe rufe ich” (From the deep, Lord, cried I), Lento

“Herr, höre meine Stimme” (Lord, O harken to my calling), Vivace; = motet

Bass solo with oboe and continuo: “So du willst, Herr” (If thou, Lord, shouldst), Andante; = sacred concerto with *cantus firmus* chorale

Chorus: “Ich harre des Herrn” (I wait for the Lord), Adagio

“Meine Seele harret” (my soul is waiting), Largo; = motet

Tenor solo with continuo: “Meine Seele wartet” (there my soul is waiting), sacred concerto with *cantus firmus* chorale

Chorus: “Israel”, Adagio

“hoffe auf den Herrn” (hope ye in the Lord), Un poc’ allegro

“denn bei dem Herrn ist Gnade” (for with the lord there is mercy), Adagio; oboe *obbligato*

“und viel Erlösung bei ihm” (and full redemption with Him), Allegro; figurations

“und er wird Israel erlösen” (and unto Israel redemption), final fugue

CD 9

Gottes Zeit ist die allerbeste Zeit, BWV 106 is a mourning cantata (hence the title *Actus tragicus*) without any connection with the ecclesiastical year. It is one of Bach’s most famous cantatas, not least because the interpretation of the text is clothed in that highly pictorial musical language typical of Bach’s early cantatas (the work probably dates from 1707, when he was at Mühlhausen). It is a “pre-madrigal” work, almost entirely constructed from biblical texts and hymn stanzas. The inspiration which Bach drew from this potent language enabled him to produce, as Alfred Dürr puts it, a work of genius such as even great masters do not often achieve, and which enabled him, when he was only twenty-two, at a stroke to leave his contemporaries far behind. The development of the text, the idea of death under the old and the new covenant, according to the law and the Gospel, is

designed symmetrically, with the change from the Old to the New Testament providing the fulcrum:

Sonatina	Chorus	Solo	Solo
E flat	E flat	C minor	C minor
	C minor		F minor
Chorus	Duet	Chorus and Fugue	
F minor	B flat minor/ A flat/ C minor	E flat	

The chorus in F minor is the formal and spiritual centre of the work; it is also its most complex movement. In a fugato which makes use of archaic ideas (Old Testament), an effective, indeed sensitive soprano line (“Even so, come, Lord Jesus” — Revelations 22:20) and a chorale melody (“Ich hab’ mein’ Sach’ Gott heimgestellt” — I have put myself in God’s hand) played on the recorder are joined together in a unique, intellectual and musical combination which fades away into the second part of the cantata dealing with salvation through Christ. The outer movements are more direct and simple, and the gentle orchestration (recorders and *viole da gamba*) is appropriate to its function as a funeral cantata.

Preise, Jerusalem, den Herrn, BWV 119 was written for the Leipzig city council inauguration on 30 August 1723, in Bach’s first year of office there. As had been customary since the sixteenth century for such services on secular or semi-secular occasions, the text draws heavily on the Psalms, with some lines from Luther’s German translation of the *Te Deum* providing the final chorale. Equally in accordance with tradition is the opulent orchestration (four trumpets, timpani, two flutes, three oboes, strings) which removes any doubt that the authority celebrated here is really “in the image of God”, as stated in the text. The opening chorus is incorporated into a French overture; the tenor aria

and the subsequent recitative, with their dotted and triplet rhythms and joyful wind instruments, all hark back to the symbolic style of music at the court of an absolute monarch; the huge choral movement “Der Herr hat Guts an uns getan” (The lord is bountiful to us), the fugal section of which recalls the hymn “Nun danket alle Gott” (Now thank we all our God), is also introduced by a positively martial orchestral *ritornello*. Up to that point, Leipzig is celebrated as a miniature Versailles; thereafter, both in the austere recitative and the strict four-part setting of the final chorale, the “arm Gebet” (poor prayer) of the congregation is eloquent: spiritual rather than secular authority has the last word.

The fragmentary cantata **BWV 200, Bekennen will ich seinen Namen**, which was discovered in private ownership as recently as 1924, consists of a single aria for alto voice and two *obbligato* instruments, the figural writing for which suggests violins. The words are a paraphrase of the *Canticum Simeonis* from Luke 2: 29–32: Simeon has been told by the Holy Ghost that he will not die until he has seen the Messiah. He now recognises the Messiah in the young Jesus in the Temple of Jerusalem and praises him in a canticle, elements of which are found in the cantata’s anonymous text. Simeon professes his faith in Christ, whom he describes as the light of his life, and now calmly prepares for death with all feelings of fear overcome.

We know nothing about the cantata from which this aria comes, and it is impossible even to speculate on the number of missing movements or the forces for which they were scored. There are, however, grounds for believing that it may have been written in 1742 or 1743 and that it may have been intended for the Feast of the Purification of the Blessed Virgin Mary on 2 February, as the *Canticum Simeonis* was part of the Gospel reading for that day. Among Bach’s other cantatas for the Feast of the Purification are Cantata 125, *Mit Fried und Freud ich fahr dahin*, a setting of Luther’s German translation of the *Canticum Simeonis*.

Jauchzet Gott in allen Landen, BWV 51 Please see note for CD 4.

CD 10

Wachet auf, ruft uns die Stimme, BWV 140 Please see note for CD 7.

Ich bin ein guter Hirt, BWV 85, marking the Second Sunday after Easter (15 April) 1725, belongs to Bach's second Leipzig annual cantata cycle, and within it to the small group of works between the chorale cantatas up to Easter 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 *ariosi* 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 C minor form 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 a contrapuntally artistic 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 way of emphatic declamation and detailed painting on the part of the strings, the recitative takes on a surprisingly dramatic accent. Contrasting with this is the tenor aria which, in rocking 12/8 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 the same time, however, in the vocal part this depicts the emotions of the text with utmost expression — a classical and musically splendid example of Bachian "interpretative polyphony". The abundantly 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.

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 hüttest 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.

Nele Anders (BWV 180)

Nicholas Anderson (BWV 53, 160)

Alfred Dürr (BWV 8, 10, 19, 21, 26)

Ludwig Finscher (BWV 50, 51, 56, 70, 78, 79, 80, 85, 90, 98, 102, 104, 105, 106, 119)

Wolfgang Marx Translation: Stuart Spencer (BWV 200)

Gerhard Schumacher (BWV 130, 131, 137, 140, 147, 149, 150)