JOHANN SEBASTIAN
BACH

IN CONTEXT
Cantatas, Motets & Organ Music

Gesualdo Consort Amsterdam · Musica Amphion

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Introduction

With their complete recordings of Bach's cantatas, Leonhardt and Harnoncourt broke new ground in the seventies and eighties of the last century. The current early music movement is still indebted to their epic project. Since the release of the cantatas, many other full recordings of Bach's cantatas have followed. Whereas Leonhardt and Harnoncourt chose for a recording schedule based on catalogue numbers, subsequent versions have applied a musicological approach based on the genesis of the cantatas, or have used a more or less random structure for the contents of the CDs.

These CD's are the fruit of a project *Bach in Context* we undertook with Musica Amphion and Gesualdo Consort Amsterdam, with the financial aid of different financial partners, notabably the MWH foundation. This project was not aiming for another complete recording of Bach's cantata oeuvre. We consciously select thematically related contents for the programmes in our series. Additionally we integrated Bach's organ works into our programmes, as we are convinced that this repertoire is inextricably bound up with Bach's cantatas. A third element which influences some of the artistic choices we made with these performances is the fact that modern concepts about the performance practice of Bach's vocal works have changed radically since the rise of the early music movement.

Liturgy as a context

A Bach cantata is a liturgical composition, which in our view flourishes best within the context of a liturgy. When performed outside such a context, the original purpose for which the music was written tends to be lost. Obviously, a CD recording or concert has no liturgical purpose. Therefore we have put together cantatas which are related thematically, either musically or textually. The first CD focuses on the hymn *Jesu, meine Freude*, which appears in various forms. Further in this booklet you can read more about this hymn and the ways Bach used it. Other programmes within the *Bach in Context* project have more universal themes, for example Bach and Luther, which is the theme of the second CD. Another example is a programme which centers on death and burial, a subject in the music of Bach that includes very rewarding works.

An important feature of *Bach in Context* is the use of the church organ as a continuo and solo

instrument. Like the cantatas, Bach's organ works have a liturgical purpose. Both these and the cantatas hold their ground when placed outside a liturgical context, but only have full effect when heard within such a context. Today, the cantatas and organ works are often performed separately, but they are in fact inseparable. It was the practice in Bach's time - and it still is in Germany - to start a worship service with organ music (a *Toccata* or a *Prelude*) and to end it with organ music, for instance with the corresponding fugue. In the *Bach in Context* project we intended to revive some of this original coherence. In our concerts and recordings, we provided a quasi-liturgical framework as a context for the cantatas. Bach composed many preludes to the chorales sung during worship services.

These preludes benefit from the liturgical framework, even more than freely based compositions such as preludes and fuga's. These pieces will therefore also be part of our concerts and recordings.

Performing practices - Evolving insights

In 1829, the young Felix Mendelssohn dusted off Bach's *Matthäus-Passion*. To meet his audience's tastes, he abridged it, added clarinets to the orchestra and had the recitatives accompanied by piano. His choir consisted of 158 singers. At that time, an understanding of historical facts did not affect the performing practice in any way. This was to change in the early twentieth century.

In 1936, German musicologist Anton Schering published a book on Bach's church music. It meant a radical deviation from Mendelssohn's practice of using large choirs and orchestras. Until recently, Schering's publications had great influence on the performance practice of Bach's vocal works. Especially the prescription of the choir (twelve to sixteen singers), the small-size orchestra and the fact that the harpsichord was dropped from Bach's orchestra are still generally used in performances.

These ideas have in recent years led to many heated discussions and have determined many artistic choices.

In 1981, American musicologist Joshua Rifkin gave a lecture, arguing that Bach's vocal works should be performed with one voice to a part. He based his insights on performance documents of Bach himself. Rifkin's conclusions were generally received with scepticism, disbelief and even hostility. Magazines such as *The Musical Times* and *Early Music* were full of heated discussions, which continue to this day.

Bach's choir

When thinking of Bach's *Coro* or *Chor*, often a group of 12 to 36 singers performing a polyphonic work together, comes to mind.

For a proper understanding of Bach's documents and letters on his church music practice, it is necessary to let go of this idea, which is set in many minds.

A document from 1730, titled *Kurtzer* (. . .) *Entwurff einer wohlbestallten Kirchenmusik* (. . .), contains several important remarks to help gain a better understanding of the performance practice of those days. It is a letter from Bach to his superiors in Leipzig, in which he writes how he thinks the city's church music should be organised. He also mentions several practical problems.

Bach was responsible for the church music in four churches. To that end, he had at his disposal 55 students of the Thomasschule. He made a division into four choirs, based on the duties of these choirs and on the talents his singers possessed:

- The boys who had no musical talent whatsoever sang in the Petrikirche. Bach referred to these boys as scum (*Ausschuß*). This group sang only chorales.
- The second choir was composed of those boys who were not (yet) ready to sing Bach's most complex compositions. They performed only chorales and motets in the Neue Kirche. Their repertoire included simple seventeenth century four to eight voice works, collected in *Florilegium Portense* (1618). The book was still used intensively in Bach's days.
- Those who sang in the two other churches, the Nicolaikirche and the Thomaskirche, were expected to sing not only motets, but also the more demanding compositions of Bach himself. Every week, Bach performed one of his cantatas in one of the two churches.

Bach divided the students among four choirs of twelve singers each ('but I'd prefer sixteen'), and categorised them into concertists and ripienists. Concertists are the main singers; ripienists double the concertists in some passages. On the basis of this information, Schering concluded that the ideal Bach choir consists of twelve to sixteen singers. However, several comments must be made about this conclusion.

First, Bach indicated that a minimum of eighteen players is required in *Instrumentalmusik*. The city administration placed only eight musicians at his disposal. Therefore, Bach was forced to seek alternatives. He could make use of university students or members of the *Collegium Musicum*, but

they were usually not willing to offer their services for free. In order to reach the right number of instrumentalists, there were always singers who had to play an instrument.

Second, absence through illness often occurred ('ask the pharmacist', said Bach). A twelve voice choir was in reality hardly ever complete. It therefore seems likely that Bach aimed to create a pool of singers, enabling him to put together a four voice choir with one voice per part at all times. This becomes especially clear from Bach's remarks on the motet choir. He writes that a composition of three singers per voice is necessary, so that a double choir motet for eight singers in total can always be sung.

A third remark is based on the original performance materials of 150 cantatas which have survived. Only in those cases where Bach used ripienists have double parts passed down. This makes clear that the composer had one voice per part in mind. It must be remarked here that a study of Lutheran church music shows that the tradition of concertists and ripienists had existed ever since the sixteenth century. In many sources, Bach's among them, the use of ripienists is *ad libitum*. The practice continued even after Bach: when Carl Philipp Emanuel Bach worked as a director of church music in Hamburg, he also had the disposal of no more than seven singers.

It is striking that Bach, like his predecessors and contemporaries, apparently applied different rules to the instrumentalists. The fact that two or more copies of violin parts have remained in many cases proves that there were more string instruments to a part.

Organ or harpsichord?

Another striking element appears from the materials that have survived. Bach often had continuo parts copied in two different pitches. One part was meant for the organ player; the other was doubtlessly for the harpsichordist. The organs in Bach's time were tuned to a high pitch, approximately a semitone higher than the current A'=440 Hz. This still happens, especially after the wave of restorations of the past few years. In the so-called *Chorton* tuning, the organ was tuned approximately one tone higher than in the *Cammerton* tuning, which was in Bach's time used for the other instruments. This meant that the organ part had to be written one entire tone lower than the other parts.

It is partly due to Schering that the harpsichord has not been used in Bach's church music for almost sixty years. The general idea is still that it has no place in Bach cantatas. Although Schering knew there was a harpsichord at the organ gallery of the Thomaskirche, he found several arguments to explain the use of the instrument in cantata services away. His most important arguments were that the harpsichord was only used in case the organ had broken down, and that it was used during rehearsals in order to save out the costs of bellows-treaders.

Chest organ v. church organ

We have already discussed the use of the organ as a continuo instrument. In the current concert practice, the chest organ is used in almost every occasion. It offers several advantages:

- The organ player can sit between his colleagues, instead of with his back turned to them;
- The chest organ can be tuned easily at different pitches. It is unnecessary to transpose parts;
- The organ can be used anywhere, also in locations which do not have an organ.

In Bach's time, chest organs hardly existed. They were used almost exclusively for processions – a tradition which had become extinct in Lutheran Thüringen. Instead of a chest organ, Bach used the main organ as a continuo instrument, like his predecessors and successors.

German organ galleries were well suited for this practice: choir and orchestra could easily gather around the organ. There are however several disadvantages:

- A church organ cannot be re-tuned. A combination with wind instruments can cause tuning problems. Due to temperature differences the organ sounds much lower in winter than in summer;
- Transposing is necessary to be able to play together with *Cammerton* instruments;
- Historical organ tunings work out well in common keys, but can be less suitable for the more unusual keys.

The use of church organs produces a sound picture which is very different from what we have come to accept as the norm. Next to that, church organs offer a range of sound opportunities which cannot be offered by the often simpler sounds of the chest organ.

Historical context

Chorales played an important role in the life and works of Johann Sebastian Bach: he learned to sing them at school as a young *Currendesanger*, and dealt with them on a daily basis later on, as a professional church musician. During Bach's life the chorale repertoire for Sunday services was fixed. Most of the chorales originated in the first half of the sixteenth century, during the early Reformation, the remainder being created over the following hundred years. *Jesu, meine Freude* belongs to this later category. It was written by Johann Franck (1618-1677) and became well known after it was published in the popular songbook *Praxis Pietatis Melica* (1653). Johann Cruger (1598-1663), the compilation's editor, collected song texts by famous poets, often adding his own melodies to them - as in the case of *Jesu, meine Freude*. The lyrics are very characteristic of the rich lyricism of the Baroque era, and reflect the devout nature of pietism, a current within Protestantism that defines the relationship between God and man in terms of love, especially those drawn from the Song of Songs, and typically with a strong focus on the hereafter.

When Bach was employed in Weimar, *Jesu, meine Freude* was scheduled for New Year's Day, the day on which the naming of Jesus was originally celebrated. In Bach's Leipzig years, the chorale was sung on three Sundays during the church year: on the third Sunday of Advent, on Sunday *Invocabit* (first Sunday in Lent), and on *Mariae Heimsuchung* (the feast of the Visitation of Mary, 2 July) . Bach included *Jesu, meine Freude* in two cantatas[1] and devoted a motet and an organ fantasia to it.

Cantata *Sehet, welch eine Liebe* BWV64

Bach composed *Sehet, welch eine Liebe hat uns der Vater erzeiget* BWV64 for the third day of Christmas in 1723, his first year in Leipzig. The theme of this cantata is that God's love is demonstrated through the birth of his Son, and opens with an arrangement of 1 John 3:1. The cantata opens in the traditional motet style Bach had learned from his esteemed predecessor Heinrich Schütz. After the second stanza of Luther's *Gelobet seist du, Jesu Christ* in the second part, the alto sings of her loathing of the world, while expressing a longing for heaven. The first stanza of the chorale *Was frag ich nach der Welt* reinforces what the alto has just sung. In the following recitative, the bass sings of heaven having come within reach of the faithful thanks to the appearance of the Son. The alto then confirms that she can now renounce the earth, since she

knows that heaven offers eternal certainty. The fifth stanza of *Jesu, meine Freude: Gute Nacht, a Wesen* follows immediately, a choice of text that confirms the belief in the Son as the giver of eternal peace. By focusing on the name of Jesus, Bach adds a meaning to the chorale which it already had in Weimar. Although the chorale is set here in the *stylo simplex* (a simple, four-part harmonisation), Bach nevertheless employs exegesis: the word 'Nacht' is always accompanied with an imperfect chord, whereas 'Stolz' and 'Lasterleben' are always coupled with dissonant harmonies. The bass part is dominated by the *figura corta* (long short short, a rhythm which in Bach's music stands for joy) to express the satisfaction of heavenly peace.

Cantata *Jesus schläft, was soll ich hoffen* BWV81

The cantata *Jesus schläft, was soli ich hoffen* BWV81, composed in 1724 for the fourth Sunday after Epiphany, illustrates how Jesus can rescue us from the peril of death. The text supports the Gospel reading on the fourth day after Epiphany, Matthew 8:23-27, which depicts Jesus asleep in a boat on Lake Tiberias while a storm sweeps over the water. The terrified disciples wake Him and beg: 'Lord, save us! We shall drown!'. Jesus rebukes the winds and the waves, after which all is completely becalmed. The cantata highlights the contrast between Jesus sleeping and Jesus taking action, and relates it to the life of the listener. In the first aria, the storm is compared to the threat of death. The second and third parts elaborate on this comparison, while the fourth part, an arioso for bass (whose voice represents truth), heralds the light of salvation breaking through. The central element in the fifth and sixth parts is the power of the Word of Jesus: by speaking just one word, Jesus can banish sorrow, according to the alto in the sixth part. 'Unter deinem Schirmen', the second stanza of *Jesu, meine Freude*, is heard in the final chorus as confirmation of what the alto has just sung. Bach seems to have intended to emphasise joy in the arrangement of this second stanza, using the *figura corta* rhythm no less than twelve times. In the other voices the figura corta appears as many as thirty one times. By using this symbolism, Bach draws from a Bible commentary in which psalm 31 is seen as the prayer of Jesus' suffering.

Fantasia *Jesu, meine Freude* BWV713

The organ fantasia *Jesu, meine Freude* BWV713 is a remarkable piece, arranged in two sections. The first part, the *Aufgesang* (the first three lines and their repetition), is a three voiced melodic arrangement consisting of long notes, including the then unusual technique of employing a recurrent theme. The second part, the *Abgesang* (the seventh to ninth lines inclusive), is in triple time, and uses only the original melody. The recurrent thirds strongly call to mind the arrangement of *Gottes Macht hält mich in acht* from the third stanza of the motet. Although the note values in the organ fantasia are semiquavers, the use of melody shows a striking similarity with this motet.[2]

Motet *Jesu, meine Freude* BWV227

Bach includes all six stanzas of the chorale in the motet *Jesu, meine Freude* BWV227, in combination with verses from the Epistle of St Paul to the Romans (Rom. 8:1,2,9-11). The motet is largely five voiced and has a unique structure that makes it an important work within Bach's oeuvre. The two texts display a similar form: the first part concerns earthly existence, while the ending has an eschatological character (i.e. one focusing on the hereafter). Both sections stress the central position of Jesus in the salvation of the faithful.

The eleven part composition is structured in such a way that the fugue - viewed by Bach as the ultimate musical form - is the central section. By focusing the attention in this way both on a fugue and a Bible text, Bach expresses his appreciation of the Holy Scripture. The choice of meter, key, and number of voices in the various sections has been determined on the basis of the text and its eschatological climax.

Another characteristic of the structure of the motet is its symmetry: the first and final parts - arrangements of the first and the second stanza of the chorale - are almost identical. The second and the tenth parts, arrangements of texts from the Epistle to the Romans, show many similarities. The fourth and the ninth parts are both three-voiced.

The text of this motet raises the central theme of Lutheran theology. According to both Luther and the Bible commentary Bach had at his disposal, the verses mentioned earlier express the very essence of the Gospel, emphasising Jesus' role in the salvation of man. In the Lutheran tradition Bach was familiar with, the function of music was to explain the text and bring it to life. As a

composer, Bach conformed to the *musica paetica* tradition, working both to praise God and to teach man. This typically German view combines the medieval approach to music with Luther's theology. People from the Middle Ages believed that heaven and earth were connected, while Luther believed that *musica* and *retorica* were related in a special way.

Through his work, Bach could teach his students at the Thomasschule both the essence of Lutheran theology and his own views on music. It thus seems very likely that he wrote the motet both as a piece to express his beliefs, and as educational material.

Motets played a minor role in church music practice. The structure of the composition leads one to suspect that the motet as we now know it comes from the last ten years of Bach's life, period in which he devoted his time to collecting and improving material.

Exegetical tools

Bach uses not only structure and rhetorical figures in his exegesis of the text in this composition, but also harmony, melody, rhythm and intervals. In the arrangement *Weg mit allen Schätzen* he draws attention to all the negative consequences of the acquisition of earthly goods by using dissonant intervals and harmonies, while expressing the benefit of the their renunciation through the use of the *figura corta* and consonant harmonies. In the arrangement of *Gute Nacht, o Wesen* he refers to the relinquishing of earthly life, the balanced rhythm of the tenor illustrating the confident expectation of a good life after death. A descending melody, symbolising the descent into the grave, conveys the sadness of dying.

Bach also uses intervals as exegetical tools: fifths appear wherever Jesus' name is mentioned, and in texts which refer to Him; fourths are used in texts on the Holy Spirit, or referring to it indirectly; a minor sixth often accentuates a central theme in Lutheran theology, that of the compassion and mercy which have moved the Father to send his Son to earth, and that His suffering and resurrection have reopened the gates to eternal life to the faithful.

Prelude and Fugue in E minor BWV548

The *Prelude and Fugue in E minor* BWV548 for organ shares not only its key with the motet *Jesu, meine Freude*, but also the dramatic role of its harmonies. The dominant presence of the pedal note

(a long, sustained tone), also used in some sections of the motet, is striking. As with the fifth part of the motet, the fugue theme becomes strongly chromatic, both rising and falling to the dominant B major, before returning to the tonic. Characteristic of the fugue are its virtuoso intermezzos, which seem to have taken as their model the toccatas and fugues of Nicolaus Bruhn. Spitta called this great work for organ a two movement organ symphony, pointing out that the fugue is the longest of all Bach's fugues.

1 In the sixth aria of *Weinen, Klagen, Sorgen, Zagen* BWV12, which Bach had already composed for Jubilate Sunday in Weimar in 1714, the slide-trumpet plays a decorative version of the melody of *Jesu, meine Freude* against the tenor.

2 The *Orgelbüchlein* contains another arrangement of *Jesu, meine Freude* BWV610.

Further reading

- Andrew Parrot, *The Essential Bach Choir* (Boydel Press, 2000)
- Laurence Dreyfus, *Bach's Continuo Group* (Harvard University Press, 1987)
- Arnold Schering, *Johann Sebastian Bach's Leipziger Kirchenmusik* (Breitkopf & Hartel, 1936)

BACH & LUTHER

Ein feste Burg

Both the music of Johann Sebastian Bach and his musical thought are inconceivable without the influence of Martin Luther, the German theologian that attempted to reform the Catholic church in the early 16th century. One of Luther's many pointed remarks on music is: "A schoolteacher must be able to sing, otherwise I cannot acknowledge him as such." This was not so much because he loved music itself: it also had a theological aspect. In total agreement with, for example, Augustine (354-430). one of the church fathers, he regarded music as a *donum Dei*, a gift of God, created for the glory of the Creator. Music's purpose was clear: chiefly to praise God, and to proclaim the good news of Christ's salvation from sin, death and the devil.

For Luther, faith and singing (including playing instruments) were indivisibly bound together. They that believe the gospel of God's mercy must, as Luther formulated it in 1545 " ... joyfully, and with pleasure sing and tell it, so that others may hear and come to it. And whosoever won't sing and tell it, this is a sign that they don't believe ... " Singing is evidence of faith: this is why Luther considered it essential that a schoolmaster be able to sing, in order that he thus be able to give good singing instruction to young people.

He also believed that music and theology were inseparably connected. As God's word should not only be read, but especially *heard*, music fulfils an important function in giving the gospel a living voice. "Die Noten machen den Tekst lebendig;' he wrote in one of his *Tischreden*, (after-dinner speeches). following it immediately with *Fugit omnis spiritus tristitiae*: musical notes not only give life to, and enliven, the text; music banishes every cheerless spirit - the devil included.

The importance of singing to the spiritual life led Luther to create hymns in the vernacular, which gave an important boost to a growing repertoire of Protestant church-songs. Around 35 song-texts by his hand are known, including various translations and reworkings of existing hymns, sequences and antiphons. He is known to have composed or arranged thirteen melodies. Many hymns had an expressly didactic purpose, and were essentially a form of rhyming catechism dealing with, for example, the ten commandments, baptism, the last supper and the Lord's Prayer. Luther's hymns were extremely important in spreading the tenets of the Reformation. A reflection of this is the Jesuit Adam Contzen's somewhat desperate complaint in 1620 that "Luther's hymns have done more damage to souls than all his writings and speeches."

Many of Luther's hymns have remained popular through the centuries, and inspired a flood of vocal and instrumental compositions. They also occupy an important place in Bach's oeuvre: not only did he compose many works for organ based on Luther's hymns, he also frequently employed them in the cantatas he wrote for the Lutheran service. Moreover, Bach composed a number of cantatas that are, to a greater or lesser extent, based on a Luther hymn. Cantatas 4 and 80, featured on this CD, are examples.

Contrary to the opinion of Jean Calvin, the reformer that left a deep impression on Protestantism in The Netherlands, it was self-evident for Luther that music should be fully employed within the service. Vocal music enjoyed primacy within performance, entirely in accordance with the general musical notions of his time. More revolutionary was Luther's positive view of the use of instruments and instrumental music in the liturgy. Here he opposed their rejection by the Western church until that time - a rejection maintained in the Eastern church to this day.

Liturgical music practice in Leipzig

Luther's positive view of music formed the basis for an unprecedented church-music tradition, within which a scarcely credible quantity of vocal and instrumental music - including for organ - intended for use in the service was composed that is still listened to, and marvelled at, today. Johann Sebastian Bach, an orthodox Lutheran his whole life, lived and worked within this tradition. Thanks to his upbringing and training, he was exceptionally well versed in Luther's theology.

A thorough theological education was a prerequisite for the position of cantor at the time. A cantor had the task of independently finding texts for cantatas and passions to be set to music, and had to possess the required theological knowledge and skill to be able to evaluate spiritual texts.

Bach's views on music were almost identical to those of Luther. He shared the reformer's opinion that it was evident that music had an essential role to play in praising God and spreading the gospel. At some crucial moments in his career, Bach asked himself how "well-ordered church-music in praise of God" could best be brought about. His efforts to establish a well-equipped ("wohlbestallte") church-music practice were threatened, among others, by pietism, a movement within Lutheranism that stressed a life based on inner belief, and placed little value on official ecclesiastical liturgy and music.

Given his own theological and liturgical-musical viewpoint, Bach would have consciously chosen to apply for the post of *cantor et director musices* in Leipzig. in contrast with many other German cities, here religious life was strongly determined by Lutheran orthodoxy, the movement within Lutheranism that strived to maintain Luther's original teachings - a heritage that included principles and practises regarding both liturgy and church-music. And Bach indeed found in Leipzig an extensive liturgical and church-music culture that was, for its time, traditional, and seamlessly connected to that from the earliest days of Lutheranism.

As *cantor et director musices* in Leipzig, Bach was responsible for the music in four churches: the Thomaskirche, the Nicolaikirche, the Neue Kirche and the Petrikirche. The former two were the most important of the city's churches, and it was here that the richest church-music culture existed. Bach's cantata and passions were composed for the services in these two churches: the cantata was usually performed on Sunday morning in the Thomaskirche, and on Sunday afternoon during vespers in the Nicolaikirche, or vice-versa.

Although there were church services every day of the week in Leipzig, the most important were those on Sunday mornings. These were the main services, beginning at 7 o'clock and lasting three to four hours. A relatively complex order of service was followed, comprising three chief sections: the Preparatory Service, the Service of the Word, and the Service of the Sacrament, each of which was further subdivided into a number of sections. Alongside more or less unchanging texts that were used during every service (the ordinary) were texts that varied each Sunday (the proper). The proper was determined according to a centuries-old scheme that indicated which bible-texts belonged to which Sunday, and included readings from the scripture, hymns, a sermon and a cantata. The biblical texts determined which hymns were appropriate for use in the service, and the cantata texts were also closely connected to the biblical passages, and could only be comprehended against this background, and the way in which they were interpreted and applied at that time. Both the sermon and the cantata - also called the *Hauptmusic* (principal music) - fulfilled an important function in the *explicatio* and *applicatio*: the explanation of the biblical texts and their application to the lives of the faithful. The *Hauptmusic* was for this reason placed close to the sermon. If necessary, the second part of a two-part cantata could be performed after the sermon, within the framework of the Service of the Sacrament. Alternatively, when a cantata of only one section was performed before the sermon, a second cantata, also within the Service of the Sacrament, could be performed.

Not only vocal, but instrumental music as well were part of the service, and particularly organ music. That it was the task of the organist to play preludes at various points of the liturgy can be seen from the autograph version of cantata *Nun komm der Heiden Heiland* BWV61 written for the first Sunday in Advent, 1723. Bach noted the complete order of service on the reverse of the title-sheet, with as the first item "(1) Praeludiert'; meaning that the organist was to play a prelude as introduction to the service. We have used the" dorian" toccata as prelude on this CD.

The notes also show that the organist was expected to play a prelude before the *Kyrie* and before the chorale that was sung after the litany. It continues: "(8) Evangelium verlessen ... (9) Praeludiert auf die Haupt Musik": a prelude was to be played after the gospel reading, just before the cantata. It seems more than likely that this was done in the same key as the cantata's first movement. This prelude possibly also had a practical reason: the players could use it as an opportunity to tune their instruments.

The organ was also used in the Service of the Sacrament: a prelude was played before the second part of the cantata begun before the sermon, or before the second cantata, or another vocal-instrumental composition after the *verba ins titution is*, the opening words of the Service of the Sacrament. Chorales were sung, introduced by the organist, during the communion itself.

Toccata and Fugue in D minor BWV538 ("*Dorian*")
Bach's famous biographer Philipp Spitta gave the *Toccata and Fugue in D minor* its nickname "Dorian'.' In the copies - no autograph version has survived - no flat-signs appear at the beginning of the stave, giving the impression that the piece is written in the dorian mode, although it is actually in D minor.

It remains uncertain when BWV538 was composed: some consider it one of Bach's early works, while others present evidence for a later date. The toccata is in the form of an Italian concerto, with alternating tutti and solo passages. Remarkably, the copies precisely specify the changes in manual - Oberwerk, Positiv - and the two keyboards perform as it were a dialogue with each other, a character that reappears in the final bars of the fugue. The fugual theme, consisting of a rising and falling line within an octave, is supplemented by two counter-subjects. The fugue, written in *stile antico*, forms a splendid counterpart to the dynamic and playful toccata.

Cantata *Ein feste Burg* BWV80

Ein feste Burg, probably written around 1527, is Martin Luther's most well-known chorale. It is a so-called psalm-song: a new-testament recasting of an old-testament psalm, in this case psalm 46. It has previously been assigned a distinctly militant, triumphalist character, but this does not reflect Luther's intention. The hymn is not about struggle, but about the defence and protection Christ offers, and of submission to him. The text itself, along with what Luther wrote concerning psalm 46, demonstrates that the meaning of *Ein teste Burg* is not one of opposition to specific enemies of the reformation, for example the Roman Catholic church, or the (Islamic) Turks that represented a threat to Europe. On the contrary, it is a song of thanks for Christ's protection and keeping from the evil in general that threatens Christians, including the evil to be found in Christians themselves - "flesh'; "world'; sin etc.

Luther created the melody for *Ein feste Burg* himself. The original is characteristic for the type of melody he used for proclamatory texts: each line begins with a short note followed by a longer one, resulting in the effect of a trumpet blast, and the use of the ionian mode is also characteristic. In the seventeenth century, the melody was sung at a slow tempo, all notes having the same length, and this is the version that Bach used.

The evolution of the cantata *Ein feste Burg* is a complex one, and can't be reconstructed with certainty due to a lack of sources. It is a reworking of the cantata *Alles, was von Gott geboren* (BWV80a), a setting of text by Salomon Franck, the court poet at Weimar, which Bach composed there in 1715. The work was written for Oculi Sunday, the third Sunday in Lent. The gospel reading for this day relates Jesus' exorcism of a demon, a demonstration of his power over Satan. (Lucas 11).

Alles, was von Gott geboren contained two verses from Luther's chorale *Ein feste Burg*, and Bach added the other two verses in Leipzig. A four-part setting of the first verse was added between 1728 and 1731, which Bach replaced with his masterful contrapuntal working in *stile antico*. This is the version we know today, containing texts by Franck alongside Luther's complete text.

Bach's instrumentation includes strings, oboes and continuo. The cantata is usually performed with trumpets and timpani, but these were only added later by Bach's oldest son Wilhelm Friedemann. We have chosen the original setting for this CD.

Choral Prelude *Dies sind die heil'gen zehn Gebot* BWV678

Luther composed the hymn *Dies sind die heil'gen zehn Gebot* in 1523/4, using as model the medieval pilgrim song *In Gottes namen fahren wir*, which had existed in several textual and melodic variants since the 12th century. He retained its unusual verse form, and used the original melody as a basis in writing his version of the decalogue hymn. Remarkably, the second commandment does not appear in Luther's didactic working, while the other nine are each accorded their own verse. The tenth commandment is followed by a further two verses, the first of which contains a prayer asking for Christ's help in obeying God's law.

Bach may have had the text of the penultimate verse in mind when composing his own setting, published in the *Dritter Theil der Clavier Ubung* of 1739, as it is here that the most succinct expression of the Lutheran vision can be found: "Die Gebot al uns gegeben sind / dass du dein Sund, o Menschenkind / erkennen sollst und lernen wohl / wie man vor Gott leben soll. Kyrieleis ."

A striking element in the work is that the *cantus firmus* is presented in canon in the alto and tenor. The word "canon" literally means "guideline" and "law" (among other meanings)' and the application of this technique is a reference to the ten commandments that layout how humanity should live - "wie man vor Gott leben soll': The chromaticism that moves to the foreground towards the end of the piece is used for the words" Kyrie eleis" (" Lord, have mercy"), a prayer of beseeching, with which each verse closes.

Motet *Merk auf, mein Herz, und sieh dorthin*

This motet has been mistakenly attributed to Johann Sebastian Bach in the past. Although a 1764 source gives" Bach di Eisenach" as its composer, it seems likely, primarily on stylistic grounds, that the motet belongs to the second half of the 17th century. Johann Christoph Bach (1642-1703), a member of the Bach dynasty who lived in Eisenach, is a possible candidate. A great-uncle of Johann Sebastian, he enjoyed great respect with later Bach-generations. In the *Ursprung der musicalisch-Bachischen Familie*, a family-tree that Johann Sebastian set down, and to which his son Carl Philipp Emanuel made additions, Johann Christoph is praised as a profound, great and expressive composer. The fact that some of his works were included in the "AltBachisches Archiv" - a collection of compositions by various generations of Bachs - underlines the strength of his reputation. We also know that Bach performed in the 1740s various motets composed by his great-uncle.

This motet, for double choir, is based on *Von Himmel hoch, da komm ich her*, the Christmas hymn that Luther apparently wrote for his own children in 1534, first published in Joseph Klug's *Geistliche Lieder auffs new gebesert*, in Wittenberg, 1535. He took as inspiration for the first verse the secular round-dance song *Ich komm aus fremden Landen her*, and Luther's hymn was initially sung to that tune. Later, he composed the melody still popular today. The content is taken from Luke 2: 8-20, which relates the angel's announcement of Christ's birth to the shepherds on Christmas eve, and the shepherd's journey to the stable to see the child. The first five verses of the hymn deal with the announcement to the shepherds, while the other ten meditate on the meaning of Christ's birth for the faithful, identifying them with the shepherds. The composer has used seven of the fifteen verses - 7, 3, 6, 8, 9, 13 and 15. A deliberate choice has been made for those verses where the faithful reflect on Christ's birth.

Luther's melody is used in each section of the motet. Sometimes the composer quotes lines of the melody, and then paraphrases it, or uses small motifs from it. The piece is full of expressive setting in the form of particular word-painting applied to individual textual elements. One of the most remarkable examples must surely be the setting of the line "zu ruhn in meines Herzens Schrein" in the sixth section. The sopranos hold the word" ruhn" on one long note, while the other three voice-parts have the indication "tremulo'; meaning that they should be sung with vibrato.

Choral Prelude *Christ lag in Todesbanden* BWV718

On the basis of stylistic characteristics, the chorale setting of *Christ lag in Todesbanden* (BWV718) belongs to Bach's early organ works. It is possible that it was composed during one of his terms as organist at either Arnstadt (1703-1707) or Mühlhausen (1707-8).

The work bears the influence of similar pieces by Georg Böhm, and of the north-German chorale fantasia, as cultivated by Heinrich Scheidemann and Dieterich Buxtehude, among others.

In the two-part setting of the first two lines of melody, Bach uses an ostinato ritornello in the lower voice, while the melody in the upper voice, played on a separate manual (Rückpositiv). is richly decorated. The melody is treated similarly in the subsequent three lines, with the addition of two accompanying voices.

In the sixth line, the melody is distinctly set in sequential triplets. Bach has allowed himself to

be inspired by the north-German chorale fantasia in the last two lines, revealed by the use of echo passages, and the figuration in the final bars.

Cantata *Christ lag in Todesbanden* BWV4

The Easter hymn *Christ lag in Todesbanden* is one of the earliest reformation hymns, appearing for the first time in the 1524 collection *Enchiridon oder eyn Handbüchlein*. Luther used the sequence *Victimae paschaIi laudes* together with the 12th-century folk-hymn *Christ ist erstanden*. The sequence was sung on Easter morning after the Alleluia, the hymn that served as introduction to the gospel reading. *Christ ist erstanden* is one of the few hymns in the vernacular that served as a congregational hymn before the Reformation, being offered up on Easter morning directly after the *Victimae paschalis laudes*.

Luther combined elements from both hymns in *Christ lag in Todesbanden*. The hymn's original title was *oer Lobgesang* [i.e. song of praise] *Christ ist erstanden, gebessert. Gebessert* indicates that the first verse of *Christ ist erstanden* is paraphrased in the first verse of Luther's text. To these he added six new verses. The fourth verse forms in terms of content the centre point of the hymn, while the last three can be seen as a kind of application and conclusion of the foregoing verses.

The text contains many references to biblical passages, especially Paul's first letter to the Corinthians, chapter 5. This passage, one of the fixed readings in the Easter service, concerns the sacrifice of the paschal lamb, i.e. Christ.

The oldest copies of *Christ lag in Todesbanden* (BWV4) date from 1724, the year Bach performed the cantata in Leipzig, although it seems that he had initially composed it for the Easter service of 1707 making it the earliest-known Bach cantata. It is possible that Bach used its composition as an opportunity to demonstrate his skills as a composer when applying for the post of organist in the Blasiuskirche in Mühlhausen.

The work is composed *per omnes versus*, that is, all the verses of the hymn are set. Bach employs the chorale melody in each of them. The short introductory sinfonia for strings and continuo is typical of his early cantatas.

FÜRCHTE DICH NICHT

On hearing the words 'Fürchte dich nicht', lovers of Johann Sebastian Bach's Music would immediately think of the motet of the same name BWV228. The two passages taken from Isaiah (41:10 and 43:1) quoted in the motet text call on us to *fear not!* This type of exhortation appears about 60 times in the bible, and always comes from the mouths of angels and prophets, speaking on God's behalf, describing great prospects, or announcing important events.

Sixteenth and seventeenth century Lutheran biblical commentators argued that 'Fürchte dich nicht' also meant 'be comforted, and remain steadfast in your faith and belief. Reformer Martin Luther wrote that the passage from Isaiah 41:10 calling on us to *be not afraid*, also meant '…for we are not alone. Just as we are weak, are actually nothing at all; so is God everything. […] it is when we fail to take comfort from the notion that we are not alone, that is when we are given over to corruption'.[1]

At this place, verse 41 from Isaiah, in the famous six-volume bible commentary by the Lutheran theologian Abraham Calovius - a copy of which Bach obtained in 1733 and used extensively - is written: 'Fürchte dich nicht / (sey getrost / und verharre im Vertrauen)' ['be not afraid / (comfort ye / and persevere in your faith)']

The motet mentioned above is not the only Bach work that quotes the Isaiah 41 verse 10 text: it is also used in the cantata 'Schau, lieber Gott, wie meine Feind' BWV153. A *be not afraid* passage also appears in Luke 5:10, where Jesus says to his disciple Simon Peter: *Fear not; from henceforth thou shalt catch men*. In Bach's time, this Gospel story was read on the fifth Sunday after Trinity (the sixth Sunday after Pentecost).

Two cantatas composed for this Sunday by the Leipzig cantor have survived: 'Siehe, ich will viel Fischer aussenden' BWV88 and 'Wer nur den lieben Gott lässt walten' BWV93. In the first of these the words from Luke 5:10 are quoted verbatim. The latter cantata is based on the chorale 'Wer nur den lieben Gott lässt walten' by Georg Neumark (1621-1681), and deals with the notions of comfort and faith in God connected with the words *Fear not!*

In the cantata 'Siehe, ich will viel Fischer aussenden' BWV88, Bach expresses persevering in one's faith - as the call to *be not afraid!* implies – by setting the words *fürchte dich nicht* to a (quasi) basso ostinato accompaniment: a short, 8-bar melody, repeatedly played in the bass (ostinato

literally means obstinate, immutable). This also makes it immediately clear why the *Passacaglia* BWV582 - Bach's only basso-ostinato organ composition – has been included in this recording.

Prelude in G BWV568

The often-played Preludium in G BWV568 has not survived in autograph, and it is even uncertain that Bach himself composed it. It is a work from his youth, according to Bach-biographer Philipp Spitta, where the emphasis lies not so much on thematic development, but on the 'unfettering of a thundering stream of sound, out of which the impetuous soul of its young creator exultantly emerges, and re-submerges.'

A typical feature of the work is that rapid passages in the soprano or bass, sometimes accompanied chordally, result in two-part semi-quaver passages above a pedal note. In this way the prelude is similar to the pedal-note toccatas cultivated in southern Germany.

Cantata *Wer nur den lieben Gott lässt walten* BWV93

The cantata 'Wer nur den lieben Gott lässt walten' was first performed on Sunday, July 9th, 1724 during the 7.00 am service in Leipzig's Thomaskirche. The only material to have survived from that performance is the continuo part of the first four movements. The cantata as we now know it is based on parts from a performance in the 1730s, so we may never know if Bach made changes to the cantata from the original performance.

Whatever the case may be, Sunday, July 9th, 1724 was the fifth Sunday after Trinity, and so according to the liturgical schedule, Luke 5:1-11 would have been read. This section of the bible relates the miraculous fishing catch: the disciples had fished the whole night on the lake of Gennesaret with no success. Jesus tells them to cast their nets once more, resulting in an unprecedented catch. Simon Peter remarks that he is not worthy to remain in the Lord's presence. Jesus calms him, saying: 'Fear not; from henceforth thou shalt catch men.'

Johann Olearius wrote in his five-part Biblische Erklärung (Biblical Explanations) of 1678-81, a copy of which Bach owned, that the chief point of this bible story is 'that we should acknowledge the majesty of Jesus Christ / and put our faith in him alone.' As well as in the sermon, this message would have been brought over in the reading from the Peter I, 3:8-15. This section ends with the call not to

fear our enemies: [14:] But and if ye suffer for righteousness' sake, happy are ye: and be not afraid of their terror, neither be troubled; [15:] But sanctify the Lord God in your hearts:…[2]

As was common practice, the chorales used in the service were connected to the theme of the Gospel reading. One of the hymns for the fifth Sunday after Trinity was 'Wer nur den lieben Gott lässt walten' by Georg Neumark. Its seven verses are best summarised by its original title: 'Trostlied. Daß Gott einen Jeglichen zu seiner Zeit versorgen und erhalten will.' ('Song of Comfort. That God will care for, and uphold, each of us in his own time.')

Bach chose this hymn as the basis for his 1724 cantata of the same name partly due to a decision he had taken five weeks previous: to compose every week a chorale cantata, that is, a cantata built around a particular chorale and its melody. It seems that he worked together with a single librettist for the texts for these cantatas, possibly Andreas Stübel, the *conrector emeritus* of the Leipzig Thomasschule.

The seven movements of cantata 93 are based on the seven verses of Neumark's hymn. Movements two to six are paraphrases of the hymn-text, or a combination of quotes and free verse. Bach used the original texts of verses one and seven for the outer movements. The chorale melody is used in one way or another in each of the movements. In movements one, four and seven the entire melody is used, while in the other movements it is quoted fragmentarily, and in a thoroughly worked form.

Motet *Fürchte dich nicht* BWV228

We don't know when, or for what occasion, Bach composed his double motet 'Fürchte dich nicht'. Bernard Friedrich Richter linked the existence of the motet to the funeral of Susanne Sophia Winckler, the wife of Christoph George Winckler, a leading trader, councillor and City Father in Leipzig, on February 4th, 1724. Richter found a note in the *Annales Lipsiensis* recording that the preacher D. Deylingen had delivered a funeral sermon on Isaiah 43:1-5 in the Nikolaikirche ten days after Frau Winckler's death. Part of the first verse of this chapter also appears in Bach's motet, making it reasonable (in Richter's view) to assume that the motet was composed for this occasion.

Richter's link remains, however, hypothetical, particularly given that Isaiah 43:1 is very often used for baptisms and funerals. The fact that Bach and his wife were the Godparents to two of the Wincklers' daughters, adds no real weight to the theory.

It has been suggested that, due to compositional similarities with the motet 'Ich lässe dich nicht' BVW Anh.159, which was definitely composed in 1712/13, 'Fürchte dich nicht' was also written during that period. But it is not at all certain that Bach is indeed the composer of 'Ich lässe dich nicht', and, moreover, 'Fürchte dich nicht' also shares some musical and stylistic aspects with motets that Bach certainly composed during his Leipzig period (1723-50).

The motet falls into two sections, both precisely 77 bars long. The first part is for double-choir, and contains a setting of the words from Isaiah 43:10. The second part is for a single four-part choir, on a text from Isaiah 43:1, as well as two verses from the hymn 'Warum sollt ich mich denn grämen' ('Why should I grieve for myself?'), by the most important of the seventeenth century Lutheran lyricists, Paul Gerhardt (1607-1676).

Bach has divided the text of the first part into three sections:

a - 'Fürchte dich nicht, ich bin bei dir' ('be not afraid, for I am with you') (bars 1-10). It might be expected that Bach would have set the call to be not afraid to cheerful, joyful music. On the contrary: the sopranos, altos and tenors from both choirs express nervousness and fear, particularly through the use of syncopated accents. It is worth noting that the basses from both choirs recite the words of the first four bars on two different pitches: first on A, afterwards on the dominant E. Bach conforms here to the tradition of assigning the voice of God (vox Dei) to the bass, the lowest line of the choir.

b - 'weiche nicht, denn ich bin dein Gott' ('Do not falter, for I am your God') (bars 10-28). The word 'weiche' is set, particularly in the soprano line, by assigning two notes to the first syllable, while the note for the second syllable is the same as the first note. Just as in the case of 'fürchte dich nicht', the word 'nicht' is often highlighted by the singing of this word by the sopranos at a higher pitch than that of the preceding note.

c - 'Ich starke dich, ich helfe dir auch, ich erhalte dich durch die rechte Hand meiner Gerechtigkeit' ('I will strengthen you, and also help you, I will sustain you with the right hand of my justice') (bars 29-73). Bach doubtless consulted the bible-commentary of Calovius when composing this motet. He will have read there that the text 'Ich stärke dich, ich helfe dir auch, ich erhalte dich durch die rechte Hand meiner Gerechtigkeit' must be read in the light of the Trinity. According to Lutheran exegisis, the words 'Ich stärke dich' refer principally to God the Father, 'ich helfe

dir' to God the Son, and 'ich erhalte dich' to God the Holy Ghost. This reading would partly explain why Bach treats the three elements from the biblical text as a (triple) unity. His setting of the phrase 'ich stärke dich' to powerful, lofty chords in a dotted rhythm can be seen as an expression of the omnipotence of God the Father.

Also worthy of note in this section is that the sopranos and later the basses, stress and illustrate the word 'erhalten' (sustain) with long, sustained notes, followed by a melisma. As the piece progresses, the block-chords on 'ich stärke dich' and 'ich helfe dich' are gradually replaced by a dense, eight-part polyphony. This section comes to an abrupt halt, followed by a chordal passage on the words 'fürchte dich nicht'. Notable, again, is Bach's expressive setting of the word 'fear', particularly through the use of dissonant chords.

The passage is a transition to the second part, where Bach sets the text from Isaiah 43:1. Just as in Isaiah 41:10, this section begins with the words 'fürchte dich nicht'. But in contrast to the first part, where Bach divides the setting into three sections in accordance with the text structure, this second part forms one unified entity. The basses, tenors and altos weave together a fugal texture on the words 'denn ich habe dich erlöset, du bist mein, ich habe dich bei deinem Namen gerufen' ('For I have redeemed you; I have called you by name, you are mine'). It is remarkable that the words 'ich habe dich erlöset' are set to a repeated four-note chromatic descent (G, F#, F. E | A, G#, G, F#). This mournful line seems to conflict with the word 'erlöset' (redeem). But in the Calov bible, this passage is linked to the notion that redemption was achieved thanks to Christ's blood ('Löse-Geld meines Blutes) (ransom of my blood): Bach is referring to Christ's crucifixion with the descending chromatic line.

One might expect the sopranos to sing the same text and music when they enter after the lower three voices have been established. Yet they don't: instead they sing the eleventh verse of the hymn 'Warum so lit ich mich denn grämen', which its author Paul Gerhardt originally entitled 'Christliches Freudenlied' (Christian Song of Joy). In the eleventh verse, the faithful sing of their deep, mystical union with Jesus Christ, for which union he shed his blood and gave his life. When this verse is completed, a repeat of the fugato is presented, with no audible break. Here the sopranos sing the twelfth verse of Gerhardt's hymn, dealing with the *unio mystica*.

The last four bars of the motet suddenly return to its opening words and music: 'Fürchte dich nicht'. But immediately following this are the words: 'du bist mein': in this way the double-choir coda forms a short and powerful summary of the whole piece.

Cantata *Schau, lieber Gott, wie meine Feind* BWV153
This cantata is constructed as a small-scale spiritual drama, a dialogue in which questions in the first half are answered in the second. It is noteworthy that Bach employs only modest musical means: the choral role is limited to three simple chorales, and the instrumental setting is for strings and continuo alone. The reason for this is not - as is sometimes argued – that it was extremely cold in the unheated Nikolaikirche on January 2nd, 1724, and that Bach had therefore composed a shorter cantata. There is, however, another reason: the singers and instrumentalists had already performed a demanding programme since Christmas day, 1723, including three cantatas, the Magnificat BWV243a, and the Sanctus BWV238. Furthermore, Bach knew that an extensive cantata would be rehearsed and performed over the following four days ('Sie werden aus Saba alle kommen' BWV65).

The story of Joseph and Mary's flight with the baby Jesus to Egypt (Matthew 2:13-23) was central to the service on the first Sunday of the new year. An epistle reading from Peter I, 4:12-19, was also read, with the message that the more a Christian shares in Christ's suffering, the more he shall rejoice.

Choral Prelude *Wer nur den lieben Gatt lasst walten* BWV647
Towards the end of his life, probably between August 1748 and July 1750, Bach had a number of chorale arrangements for organ printed by Johann Georf Schübler in Zella (Thüringen): *Sechs Chorale von verschiedener Art*. Most of the compositions in this collection, often known as the *Schübler Chorales* BWV645-650, are organ versions of movements from his cantatas. One of these is an arrangement of the fourth movement from the cantata 'Wer nur den lieben Gott lässt walten' BWV93, namely the duet 'Er kennt die rechten Freudenstunden' for soprano and alto, in which the strings play the chorale melody. The two voice-parts and continuo are played on the manuals in the organ version, while the chorale melody is assigned to the pedals.

Although the piece for organ is known as 'Wer nur den lieben Gott lässt walten', Bach set not the first, but the fourth verse. In both that movement of the cantata and the version for organ, the lowest voice, particularly, is dominated by the *figura carta*, (a long-short-short rhythm), often employed by Bach to represent joy. Albert Schweitzer has called this figure the 'rhythm of joy'. In this case, its application is employed to express the word 'Freudenstunden' (time of joy).

Cantata *Siehe, ich will viel Fischer aussenden* BWV88

The cantata 'Siehe, ich will viel Fischer aussenden' was composed for the fifth Sunday after Trinity. Information about the theme and readings belonging to this day have been discussed above in the notes to cantata BWV93. Their shared liturgical purpose explains why both cantatas end with the final verse of the hymn 'Wer nur den lieben Gott lässt walten'.

Cantata 88 was first performed during the service in Leipzig's Nikolaikirche on July 21st 1726. It was in this year that Bach performed 18 cantatas by Johann Ludwig Bach (1677-1731), Kapellmeister in Meiningen. These cantatas have an unusual structure: they consist of two parts, whereby the first part opens with a text from the Old Testament, followed by a recitative and aria, while the second part opens with a text from the New Testament, followed by an aria, recitative and final chorale. More than seven cantatas composed by Bach in 1726 have this same structure. One of these is cantata 88, the second part of which was to be performed after the sermon, or during the communion.

It is worth noting that, for this cantata, instead of opening with a choral movement, Bach begins with a bass aria. The text is from Jeremiah 16:16: 'Siehe, ich will viel Fischer aussenden, spricht der Herr, die sollen fischen' ('See, I will send out many fishermen, says the Lord, who shall fish them'). Bach will have set these words, said by God himself, for bass, to represent the vox Dei. He may also have been drawing a parallel with the opening of the second part, taken from Luke 5:10: 'Jesus sprach zu Simon: Fürchte dich nicht; denn von nun an wirst du Menschen fahen' ('Jesus said to Simon: Don't be afraid; from now on you will catch men.'). Here, the words from 'Fürchte' onwards are also set for the bass.

Passacaglia BWV582

The Passacaglia form has its origins in early seventeenth century Spain, beginning as short instrumental improvisations between the verses of a song, and further developing into contrapuntal variations above a continuously repeated bass.

We know for certain that the Passacaglia BWV582 belongs to Bach's early works, although the autograph manuscript has been lost, and the precise date of composition cannot be determined. There are similarities between the figuration used in this composition and in chorale arrangements from the *Orgel-Büchlein* that Bach began compiling - it is often assumed in 1713-1714 during his period as organist at Weimar.

It is also quite possible that Bach had already composed the Passacaglia while he was organist at Arnstadt (August 1703-June 1708). It was during this period that he made a four-month journey to Lübeck to hear the renowned organist Dieterich Buxtehude (c. 1637-1707). Buxtehude made an important contribution to the development of ostinato works for organ, composing two ciaconnes, and a *passacaglia*. Both these works were included in what is known as the "Andreas Bach Buch'; a collection of keyboard music that Bach's oldest brother (and first teacher) Johann Christoph (1671-1721) began in about 1708 and completed around 1713. It is in this bundle, alongside the three works by Buxtehude, that the earliest copy of Bach's Passacaglia can be found, and it is not inconceivable that Buxtehude's compositions inspired Bach to compose his work.

One of the piece's innovations is that Bach's Passacaglia opens with the presentation of the theme in one voice alone, not the standard practice at the time, although it remains open to question whether or not this was the original version. In the Andreas Bach Buch version, the unaccompanied theme is notated without bar lines, which are employed only from the beginning of the first variation. There are two good arguments for the possibility that Bach originally began the Passacaglia immediately with the first variation: 1) there are no bar lines in the Andreas Bach Buch; and 2) it was unusual in that period to present the ostinato theme before the first variation.

The theme is eight bars long, the first four of which are identical to the 'Christe (trio en passacaille)' from the *Messe du Deuziesme Ton* (from the 1688 *Livre d'Orgue*) by the French composer André Raison. It is not sure whether Bach knowingly adopted Raison's theme, or whether its re-use is purely coincidental.

Bach's Passacaglia is a series of 20 variations followed by a fugue. The first three variations are composed chiefly in crotchets and quavers, while semiquaver movement dominates those from variation six onwards. The theme sometimes adopts the figuration of the accompanying voices (variations 11-15), or is hidden in broken triads (variations 14 and 15). In contrast to Buxtehude's ostinato works, Bach sometimes also assigns the theme to the upper voices (variations 11-15). Its return to the original tessitura in the pedal in variation 16 after seven variations' absence opens a new phase, with variations characterised by increasing intensity and complexity.

The five-voice 20th variation is followed without break by the fugue, the theme of which consists of the first four bars of the Passacaglia theme. The subject is immediately accompanied

by a counter-subject in quavers, which contains recognisable elements from the second half of the Passacaglia theme, while the second counter-subject is written in semi-quavers. The theme is presented 12 times throughout the fugue - three times in each voice - and is accompanied in every case by two counter-subjects which invariably enter at different times. After the subject has been presented for the last time (in the soprano), material from both counter-subjects is organised towards a remarkable chord (the so-called Neapolitan sixth) in bar 285. A general pause is followed by a coda, consisting of five voices in the penultimate bar.

Bach's Passacaglia has been a source of fascination for many, including those that draw theological and philosophical interpretations from it, which, although intriguing, remain purely speculative. Even without these profound hypotheses, the Passacaglia tells a gripping story by itself.

1. Quoted from Kurze Auslegung über den Propheten Jesaiam: ('weil wir nicht alleine sind. Denn ob wir wol schwach sind, ja gar nichts; so ist doch Gott alles. […] wenn wir uns nicht mit dergleichen Trost. daß wir nicht allein sind, aufrichten, so werden wir in der Verfluchung unterliegen')
2. From King James Version. 1611. Luther's 1545 translation is: 'Und ob jr auch leidet umb Gerechtigkeit willen / so seid jr doch selig. Fürchtet euch aber fur jrem trotzen nicht / und erschreckt nicht / Heiliget aber Gott den HERRN in eurem hertzen'

VATER UNSER

Speaking with Bach

In Quantz's treatis *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), the comparison between music and rhetoric is the first observation in the chapter 'Of Good Execution in General in Singing and Playing'. He emphasises the importance of clear delivery, the avoidance of monotony, the expression of each sentiment with appropriate inflection, and the adaptation that it is necessary for the performer to make to the place and nature of the audience. He remarks that 'it is advantageous to both [musician and orator] if each has some knowledge of the duties of the other'. But how did this association of music with oratory come about? A rhetorical way of thinking, in daily life as well as artistic endeavour, would have been second nature to anyone who attended a grammar school from the sixteenth century onwards, Europe-wide. Unfortunately, in our own time knowledge of rhetoric is at a low ebb, its use thought only to persuade us against our will in politics or advertising. Ideas which would have been common currency to any musician or listener in Bach's time need to be recovered before we can fully understand this connection and what it meant to musicians and audiences in the sixteenth to eighteenth centuries.

Human learning

The sixteenth-century humanists established a new form of learning based on the ancient texts. This new curriculum was already taught in monastic schools, when texts began to appear in the new medium of print for the class-room. The German school-master Susenbrotus produced a well-studied book on figures of speech which was also used in Elizabethan grammar schools, and was probably studied by Shakespeare, provoking the thought that Bach and Shakespeare may have learned their craft from the same source. The whole school curriculum was dominated by the study of language, starting with several years perfecting Latin grammar up to the age of seven, then from seven to fifteen years old progressing to composition and expression using elementary rhetorical devices. One of the texts used all over Europe until well into the eighteenth century was a Latin translation of a Greek composition handbook by Aphthonius which sets out tick-box templates for various forms of composition (progymnasmata), often addressing a moral question. In order to illuminate the topic of the composition, it is examined from various different angles using other examples which employ comparison and contrast. the whole is then rounded off with a conclusion.

These exercises formed the ground work for writing a full-blown oration according to classical principles.

Another popular textbook by Erasmus was written for St. Paul's School in London (1509) and disseminated all over Europe. This book taught the reader how to express a thought in over two hundred different ways. It is a guide to expressing emotion, using the technique of what he calls dressing the body (the idea) in a variety of costumes (using choice of vocabulary and figures of speech), while the body remains the same. One can easily see how this process could be transferred to musical composition, altering the intervals or rhythm of a musical motif to express different things in a variety of ways.

The humanist curriculum had become established in schools, many still attached to monasteries, by the time of Luther's challenge to the church and its education system. Once Luther had established his reformed religion, he emphasised the role of music in education and worship. His minister for education, Philipp Melanchthon (1497-1560), contributed rhetoric texts to the school curriculum, still studied in Latin. Greek was also learned for practice in translating the New Testament. Cicero's orations and letters were used in the class-room as well as the *Rhetorica ad Herennium* (the main source for figures, then thought to be by Cicero). Major classical rhetoric texts such as those by Aristotle and Ouintilian were studied only at university level. Those who studied law at Leipzig (such as Telemann) would have read Ouintilian, the Roman first century lawyer and teacher whose book contains an extensive section on judicial and forensic argument. Johann Sebastian's son C.P.E. Bach also studied law at university.

As the sixteenth century progressed, in Protestant Germany boys were increasingly taught in schools which provided music for the community churches, presided over by a cantor (essentially a musical director) and governed by the town council. In 1543 the school of the Leipzig Thomaskirche became a city grammar school, with the cantor at that time third in the hierarchy of teaching staff, required to teach other subjects in the classroom. This became an extra burden for the already fully-occupied musical director, who had to provide music regularly in more than one church, and on civic occasions. Schein (cantor 1615-30) was reluctant to fulfil his ten hours of Latin grammar teaching a week and we know that J.S. Bach delegated his Latin class duties from the beginning of his appointment, but this system does show how closely knowledge of music and language was bound together. Johann Schelle was cantor 1677-1701, and succeeded in reducing the

amount sung in Latin, leaving it to his successor, Bach's predecessor, Johann Kuhnau (cantor 1701-22) to establish the German cantata tradition.

Bach's education

Johann Sebastian probably first attended the Lateinschule in Eisenach (coincidentally also the birthplace of Luther) from the age of seven. Although his father died when he was ten, Johann Sebastian came from a dynasty of well-respected musicians and was taken care of by his elder brother, Johann Christoff, organist at Ohrdruf, from whom he probably had his first keyboard lessons. He attended the Lyceum there until the age of fifteen, enjoying the modernised curriculum of Comenius, which included subjects such as arithmetic and natural science as well as music and religious subjects.

In 1700 Bach transferred to the Michaeliskirche, Lüneburg, where he sang in the choir in return for free schooling. Here his musical education must have taken a leap forward, experiencing the wider range of choral repertoire in daily use. He did not attend university, and his career at court began in 1703 when he became employed at Weimar.

As a young man, we know that his musical skills in composition were learned by copying out works of greatly respected composers such as Pachelbel, but it seems natural that ideas borrowed from the class-room rhetoric exercises, writing arguments around a topic and analysing orations of Cicero, would have come into play when understanding how music works to communicate ideas.

Musica poetica

Church music had always been used as a way of expressing and enhancing the text, and it could be said that baroque music in general is word-based, lending itself naturally to the application of rhetoric which persuades by the power it exerts over the listener's emotions. The Florentine Camerata had been established in the 1580s to revive the classical concept of sung speech and, although word-painting and imagery had already been used extensively in Italian madrigals, the first important German theoretical text connecting music with rhetoric was published in Rostock in 1606 by Joachim Burmeister. He introduced a new category of music, *musica poetica*, to supplement the theoretical (harmonic, heavenly music) and the practical (man-made music). Counterpoint had previously been thought incapable of carrying emotional messages, because two

simultaneous texts could not be expressed appropriately. Now, using rhetorical techniques, it was demonstrated that being expressive in voices or instruments of more than one part was possible. As is usual with theory, it followed practice. Burmeister had written down and described methods for musical composition which had already been used by composers such as Lassus ('Orlando di Lasso'). Burmeister's text is directed to the cantor and starts with an explanation of notation, the syntax of harmony and consideration of the affect of modes, a major factor in the choice of key for specific and appropriate expression. With a distinct nod to rhetoric, he then discusses how to begin a singing composition (the rhetorical exordium). In other words how to write appropriately for the voice, with tips for the organist to assist in the successful performance. Following this, he discusses endings and cadences. He describes how an ending is not dependant only on silence (which can occur in the middle of a piece), but on a satisfactory harmonic and textual conclusion. Next, he describes the appropriate way to set a text, with long vowels assigned to long notes and short unimportant syllables set in small value notes. Thus, music takes on the inflections of the language, and assumes a 'speaking' style. Singing becomes sung speech.

The rest of Burmeister's book is taken up with musical ornaments. These are not the French *agrements* found in music, but rhetorical ornaments. That is, figures borrowed from speech and applied to music. Most are derived from the classical sources: Quintilian, the *Rhetorica ad Herennium* and Cicero, but he also uses Melanchthon's interpretations. In rhetoric, figures are roughly divided into those which use word-play, using similar or opposite sounds for affect, and those which build in sequences using repetition to a climax or surprise. Burmeister invented some figures to suit musical purposes and he distinguishes these from the figures derived directly from language. For example, a fugue is not a rhetorical figure which would be recognised by a poet. Burmeister invents the musical device called *fuga imaginaria* which needs more than one voice, but the 'speaker', which could be instrument or voice, supplies these by ruminating with himself at different pitch levels. The passage on counterpoint describes another figure where the voices coincide in equal note values, the musical figure *noema*, where all sing together to emphasise a point in the text. He describes how the effect of this figure where all sing together, highlighting the text, is made prominent and more effective by being surrounded with counterpoint. Bach frequently uses this way of drawing attention to and emphasising the important part of the text in his choruses.

Burmeister divides the nature of melody into those with intervals which are *cantus durus*: disjunct

and so more vehement, used in the grand style with dissonances, or *cantus mol/is*: adjacent and so more gentle, used with consonances in the low style. The mixed style, he says, may use both styles, depending on the suitability of the text. Hymns and chorale melodies could be considered to be in low style because they do not use rhetorical figures in the music (but which *may* appear in the text) and keep to mainly conjunct intervals without dramatic leaps or extreme dissonances. Arias with complex lines using dissonances and chromatic intervals are in high style. Johann Philipp Kirnberger (1721-1783) gives us a table of intervals and their affects, which depend on whether they rise or descend. For example, a rising minor sixth is sad and pleading, but a rising major sixth can be happy or violent. A falling diminished fourth is anguished, but a falling perfect fourth is calm and content.

Burmeister continues with a consideration of the structure of the piece, made up of the beginning (the exordium), the body, and the ending (the peroration). These simple sections roughly reflect the structure of an oration, omitting the classical sub-divisions for elaboration of arguments (*confirmatio, confutatio*), which he includes in the body. It is here, he says, that the arguments should be instilled into the listener's mind. It should not be too protracted unless it arouses the listener's displeasure, for anything excessive is odious. Burmeister illustrates his argument by examples from Lassus, explaining the structure which conforms to that of a spoken piece of rhetoric, adorned with ornaments derived from rhetoric, and finishing with an epilogue.

Bach and rhetoric

Bach was criticised by his contemporaries for over-elaboration, but his formidable powers of invention are, and were in his own time, probably the most admired feature of his music. It is possible that Bach knew Quintilian's important classical rhetoric text as he was a friend of Birnbaum, a professor of rhetoric at Leipzig who defended the criticism by Scheibe that his compositions were 'turgid and artificial':

'Bach knows so perfectly the analogies between the working out of a musical piece and the art of rhetoric, that people not only listen to him with satisfaction and delight when he expounds lucidly the resemblances and correspondences of the two, but admire also the skilful application of them in his works'.

Early twentieth-century German Bach scholars such as Arnold Schering, Manfred Bukofzer and Albert Schweitzer wrote about Bach's mystical qualities, his symbolism, numerology and the

doctrine of the affections, a perceived coded language equated with the representation of emotions, people, events or objects in sound. Bach's music *does* represent religious ideas of the time in a *general* way (for example up to heaven or anything holy, down to hell with the devil) and he uses numbers and complex mathematical patterns in music to add hidden meaning to his music.

But Bach's contemporary Johann Mattheson, writing in reaction to what was being practiced by his colleagues in musical composition, rejected the idea of a *fixed* lexicon of musical figures. He compared the variety of possibilities for expression to 'the bottomless sea', forever changing and full of inventiveness.

Bach had already been demonstrating 'bottomless sea' invention in his music and, as Mattheson suggests, we should not attempt to put limits on the fruits of his imagination by putting them into pigeonholes. Mattheson's work reinforced the idea of rhetorical musical composition in many ways. In his *Der vollkommene Capellmeister* (Hamburg, 1739), he gives musical examples of all the classical poetic rhythms, a direct link between language and music. Composers such as Bach would already have been using these devices naturally as an integral part of musical expression. The representation of 'the passions' (emotions) which dominated German aesthetics from its publication through the eighteenth century, was based on Descartes' *Les Passions de l'Ame* (Paris, 1649), and recommended by Mattheson as a guide to the emotions. Descartes attempted to codify and describe how human emotion worked using the connection between the mind and body.

Luther had realised, as a practising musician himself, that music was essential for stimulating and engaging the emotions of worshippers. In the following century, Descartes' detailed analysis brought further levels of understanding to how the physical and emotional elements of the human body worked together. Bach's natural gift for expressing not only emotion, 'the passions', but events and concepts, meant that his music was able to express many ideas in complex layers of meaning which engaged the listener on many levels, both intellectually and emotionally.

Rhetorical features in the cantatas

What constitutes effective rhetoric? A few general principles will demonstrate how Bach, using his knowledge of composition learned through his schooling and musical experience, knew instinctively how rhetoric could strike home with his listeners.

Decorum

If rhetoric is defined as 'speaking appropriately' and 'speaking to a purpose', the chief focus of any composition should be its target audience. Bach would have had his 'audience' in mind when composing for any particular occasion, his purpose being to inspire them to the contemplation of the chosen texts. Every choice of means of expression in composition and performance would contribute to the decorum of the piece. In order to make decorous choices he would need to consider the church calendar. Then he would need to acquire a suitable text, and know the capabilities of the performers, for example whether there were any star instrumental or vocal soloists available. If he wrote music that was too difficult for the performers, the message would lack effectiveness through poor delivery.

Variety

To prevent the listeners from falling asleep and to help them keep engaged with the text, it is necessary to use a variety of sound and texture to match the text. Bach had at his disposal a chorus, solo voices with or without some obbligato instruments, organ and string accompaniment. In order to link these elements into a unified whole, the cantatas are formed of a selection of short contrasting numbers. In these two cantatas the whole structure is connected by the common thread of a chorale, which accompanies the text like a reassuring guiding hand. In addition to variety in sound, Bach uses variety in style of composition. In Bach's time, style of composition meant choruses which use counterpoint, solo aria, often in dialogue with an obbligato instrument which may either support or act as a foil to the text, recitative and chorale.

Change

One rhetorical device Bach uses for holding the listener's attention is the moment of change, which can also surprise: change of pace, change of dynamic, voice, instruments or texture. Each change reflects the structure of the text. Dialogue between two groups of voices or instruments can give a change of timbre, and in the motet eight voices afford many opportunities to form various groups. Sometimes two equal groups answer each other, sometimes one voice decorates a word while the rest sing the text together ('Geist' is sung with a long melisma against 'der Geist hilft'). The change to *alia breve* then unites the two choirs into one four-part fugal section. At the end of the cantatas, the change to

the chorale always brings a feeling of resolution and comfort after the elaborate counterpoint and decorated, sometimes tortured, solo instrumental and vocal lines.

Beginnings and endings
Beginnings and endings are important. Many numbers are concluded and introduced by an instrumental ritornello which sums up the thought and sets the emotional scene for the text. This instrumental breathing space also gives listeners time to absorb the last idea and contemplate the next one. The final chorale (which all would have sung) is a communal summing up of the theme after the conflicts and arguments of the texts.

Repetition
Within the longer choruses and arias, repetition is used to impress the text on the listener. The repetition can be exact, in which case it reinforces the idea, or have small variations and changes to give variety. Small variations could include transposition of a short motif upwards, so louder, or if to a lower pitch, softer. In 'Der Geist hilft unsrer Schwachheit auf, at least 21 varied repetitions of the first phrase are heard before the first cadence. The repeated text is given emotional support from the music, which guides the listener towards appropriate engagement with the thought. Again, matching choices will bring the message into sharper focus: choice of voice or voices, time signature, key, rhythmic patterns, or tessitura.

Word-play
As well as varied repetition of phrases on a larger scale, the sounds of individual words are used in rhetoric to catch the ear and make the thought memorable. Every language will have its own version of this rhetorical feature, which is difficult to translate, but if the following examples from these cantata texts are read aloud, the word-play will become obvious. Apart from rhymes at the ends of lines of equal length, listen for the repetition of a word for emphasis, or the repetition of a similar sound in an adjacent word:

'Hilf, O Herr Jesu, hilf du mir'. 'Ritterlich ringen'. 'Höchster, höre…'. 'Wenn unsre Füsse wanken wollten/Und wir aus Schwachheit straucheln sollten.'. 'Stelle doch die Strafen ein'. ‚Augen klagen'. 'Dieser böse Geist'. 'Sucht uns um unser Heil zu bringen'. 'Solch Elend kennst du, Herr allein:/ Hilf,

Helfer, hilf uns Schwachen'. 'Sohnes Schmerzen' 'Barmherzger Gott, Barmherzigkeit!'. 'Herr, deine Augen sehen nach dem Glauben!'. 'Du schlagest sie, aber sie fühlen's nicht; du plagest sie, aber sie bessern sich nicht'. 'Wo... Wenn...? Wo... Wenn...?'. 'Sanftmut zwar zu zähmen'. 'Doch, fährt er fort'. 'So gibt er ihn in's Herzens Dünkel hin'. 'Gottes Gnaden'. 'Gnade Geduld...'. 'des gerechten Gerichts Gottes'. 'Dass dich dieselbe Stund'. In the Chorale: 'Heut lebst du, heut bekehre dich'.

Emphasis

Word-setting and melismas are used for emphasis. As Burmeister points out, long syllables generally sound stronger than short ones. The result of this is that long notes tend to serve the more important words or syllables. In music, more notes can be added to a syllable to extend its duration and emphasise its importance. We hear which words stand out because they are given this treatment, and it is by this that we know they are important. The word may, as well as being set on a long note or gaining additional ornamental notes, be used to illustrate the emotion it is expressing: Weh! (Alas!). 'Ruh'n' (Resting) can be still, 'wailing' can fall chromatically. 'Heilig's Wort' (Holy word) uses lively upward passages. Word-painting in sound can be literal: up to heaven, or using groups of three notes or voices to represent the Trinity, heavy or light, or conceptual: sin is harsh, forgiveness soothing. Death can be soothing or dreadful depending on the circumstances.

Long melismas in the motet occur on the words Geist (spirit)' Schwachheit (weakness), beten (pray), gebühret (born), Seufzen (sigh)' and Heilig (heavenly, holy).

In cantata 101 the chorus emphasises the words treuer (faithfu l), Not (distress), Sünden (sins), teurer (costly).

Aria: Rechten (justice), bösen (evil), ruh'n (rest), Flehen (entreaty, plea).

Aria: zornig (angry), Eifers Flammen (flames of passion), zusammen (close together).

Duet: Gedenk (think), Pein (pain), Herzen (heart), barmherz'ger (merciful).

In Cantata 102 the chorus emphasises the words: schlägest (strike), plagest (torment), füllen's (feel), Glauben (faith), bekehren (converted).

Aria: Weh! (Alas), Schaden (shame), laden (to bring punishment)' trennt (separate), Seele (soul, the final time the longest and most affecting chromatic).

In Tenor aria: Erschrecke (feel fear), sich're (confident), Joch (yoke), denk (think), schwerer (heavier).

Harmony
Burmeister wrote about the effect of harmony which can colour the sound of the music, either generating tension or resolving it. Harmony can draw attention to the importance of a particular word by either a surprise cadence avoidance, or an extra dissonant chord. Bach uses harmony for a strong affect in a compositional device which alternates between the choral melody and recitative to disrupt the flow and separate two concepts, giving the voice becoming two identities, one personal and earthly, and one to God. The chorale melody and text suffers a harmonic interruption at the point of change in the recitative for soprano (101) where the sure chorale slides into the more wayward recitative. This underlines and contrasts the treue (faithfulness) mentioned in the choral and Unglückswetter (misfortune's storms) in the recitative. Harmony can also be used to colour a word such as bethränten (tearful) in the tenor recitative/chorale (101). The dissonant harmony at the opening of the chorus entries (101) *Nimm von uns, Herr, du treuer Gott* makes a dark turbulent mood, reinforced by the brass instrumental doubling.

Tone of voice
Who is speaking to whom and how? The tone of voice used, part of decorum, is dictated by the text. Cantata 101 starts with a direct address to God in a sort of plea bargain. Through most of the work, it is 'us' speaking. Only in the duet (101) the intimate 'I' and 'me' makes the exhortation more personal, and in the final verse of the chorale (102) 'Hilf du mir' (Help me) and 'meiner Heimfahrt' (my home-coming) brings the plea for help close to the speaker's heart.

Exclamations
The exclamation is a powerful rhetorical tool. Rhetoric books identify many different types: of joy, sadness, regret, hope, triumph, etc. The exclamation can also be used to attract attention 'Herr!' ('deine Augen sehen nach dem Glauben'), or praise: 'Hallelujah! '. 'Erschrecke doch, Du allzu sichre Seele!' (feel fear then, you soul who are all too confident) is a warning and almost a command as is 'Dass dieselbe Stund nicht ende unbereitet!' (so that this hour does not find you unprepared) 'Lass das Schwert der Feinde ruhn!' (let the sword you use against enemies rest) is one of hope, as is 'Dass wir nicht durch sündlich Tun/Wie Jerusalem vergehen!' (so that through our sinful actions we may

not/pass away like Jerusalem) and 'Du kannst uns stärker machen!' (you can make us stronger!). 'Gedenk an Jesu bittern Tod!' (think of Jesus' bitter death) is another tone of voice, an exhortation to grieve repeated at the end of the duet (101).

Questions

Exclamations can also take the form of questions. The traditional definition of the rhetorical question is one to which the answer is too obvious to state. In cantata 101 one question: 'Warum willst du so zornig sein?' (why do you want to get so angry about this?) is delivered twice, once in slow note values, then faster and more impatient, ending on a rising interval, the traditional termination to a question, demanding an answer. In cantata 102 the bass recitative poses two questions which challenge the sinner and acknowledge the tension between our will and the will of God. The key words 'Wo' and 'Wenn' (where ...if…) re-inforce the twice-delivered demand and accusation. In the later recitative, 'Willst du die Zeit verlieren?' (do you want to waste your time?) and 'Wo bleibt sodann die Buss?' (where then is your repentance?) the penitent who must be prepared for death is challenged. But who is speaking? It seems to be the disembodied conscience or warning voice speaking.

Silence

Silence is used in several different ways. In the chorales, a breath is taken by everyone together after every line. It is predictable, convenient and expected because it occurs at regular intervals at the end of every phrase. In counterpoint, phrase lengths are deliberately haphazard to keep the listener attentive and to enable the composer to repeat parts of the text for emphasis or other effects. This difference, between the even, well-balanced chorales and the sections written in counterpoint could be likened to the difference between poetry (which also rhymes) and oratory which is deliberately composed of phrases of different lengths. Short groups of words may be repeated, or just one or two at a time; the length of the phrase changes constantly. This delays the conclusion of the thought as long as possible to enable the text to have its effect on the listener.

Keeping the listener engaged

In the middle of complicated counterpoint, phrases where all voices sing together like pillars of sound stand out, and this effect, the *noema* described by Burmeister, sets the selected text apart and highlights it amid the surrounding counterpoint. *Noemas* usually occur at the culmination of the working out of a point and focus the listener's attention on that part of the text.

Intermittent conclusions and connecting passages help the listener understand the geography of the piece. In the motet, after many repetitions, 'der Geist hilft unsrer Schwachheit auf' arrives at the first cadence and the listener now expects another idea. The first word of the next phrase 'denn' (for) is isolated in the music and repeated in both choirs, to draw attention to the *reason* which follows, that the spirit helps us (we pray not as we ought). This phrase builds to a sudden vehement silence in the figure *aposiopesis* before 'denn' returns. The importance of small linking words such as 'but', 'if', and 'when', is often underestimated. They can be the signposts that point to a new idea, the reason for something, an explanation or resolution, and so they take on a more important role than their brevity and apparent insignificance might suggest. The prominence awarded to this little word 'denn' in Bach's setting fully justifies itself rhetorically.

Such an analysis, derived from the rhetoric manuals and fulfilling all the requirements of Quantz's comparison of music with rhetoric, is only possible because Bach had these rhetorical tools at the tip of his pen. The speed with which he composed cantatas, week after week, each appropriate for the particular day of the church calendar, demonstrates his natural ability to invent for the purpose, making his music and richly intense and effective rhetorical experience for his audiences, then and now.

Our Father - the Lord's Prayer

"Das Vater unser kurtz Ausgelegt und jnn Gesangsweise gebracht" ("The Lord's Prayer briefly explained and set into hymn-form") is the title of the song "Vater unser im Himmelreich" that Martin Luther published in 1539, and for which he wrote both the text and the melody. The great reformer wrote a number of these so-called "catechism" hymns, which explained important

elements of the catechismal education in hymn form. This religious schooling was based around the triptych of Faith (the Apostles' Creed) - Command (the Ten Commandments) - and Prayer (the Lord's Prayer). Luther wrote a number of times extensively about the Lord's Prayer, for example in his *Grosse Catechismus* (1528/1529) and *Kleine Catechismus* (1529). Many characteristic elements of this catechism can be found in the Lord's Prayer hymn, and it presents a faithful summary of Luther's view of the prayer.

For Luther, prayer was a conversation with God, from a position of childlike faith, in which people - in obedience to God's commands, and relying on his promises of mercy - spoke of their needs and desires. The Wittenberg reformer thought that human need was nowhere better summarised than in the seven prayers that make up the Lord's Prayer.

In Luther's theology, this prayer is thus closely linked to the idea that people undergo much suffering and trouble on earth. Another leading idea of reformist thought is that people are unable to save themselves, but must turn to God, and seek the help of Jesus Christ's work through prayer.

It is through prayer that people should continuously turn from their sins, and struggle against "the world and the flesh ': And for this, they need the help of the Holy Spirit, as, due to their weakness, people cannot know in themselves what they must pray for. The motet *Der Geist hilft unser Schwachheit auf* BWV226, which forms the centrepiece of the program, reflects this thought in word and sound.

Luther's belief in the close connection between prayer, penitence and reform is also what binds the cantatas on this CD. Both were composed for the 10th Sunday after Trinity. The Gospel reading for this Sunday comes from Lucas 19, where Jesus predicts Jerusalem's destruction, and drives the merchants from the temple in order that God's house be a house of prayer, not a den of thieves. The prophecy of Jerusalem's destruction was seen in Bach's time as a warning for all people to repent, and turn to God before it was too late, and this is the theme of both cantatas BWV101 and 102. Luther's melody for the Lord's Prayer hymn is used in both cantatas for texts referring to atonement, forgiveness, perseverance, God's clemency, and his merciful withholding of punishment and correction.

Prelude and Fugue in C BWV545
Various versions of BWV545 have survived, and there are also two 18th century manuscripts in which a trio is inserted between the prelude and the fugue. In one of the manuscripts this is the second movement of the fifth trio sonata BWV529' and in the second manuscript, the third movement from the viola da gamba Sonata BWV1029. The prelude is based on the classical toccata form with pedal notes on the tonic, dominant, then tonic, respectively.

Cantata *Nimm von uns, Herr, du treuer Gott* BWV101
This cantata, performed for the first time on the morning of Sunday, 13 August, 1724 in the Nikolaikirche in Leipzig, is based on the chorale "Nimm von uns, Herr, du treuer Gott" by Martin Moller (1547-1606). The seven stanzas of this hymn correspond with the seven parts of Bach's cantata. The texts of the hymn verses one and seven are set verbatim, while the third, fifth and sixth couplets have lines of paraphrase text added. The second section contains text not taken from the hymn itself, while in the fourth section only the first line corresponds with the first line of the fourth hymn-verse. The second, fourth and sixth couplets are set as arias. Moller's hymn is sung to the tune of Luther's Lord's Prayer hymn, and this melody is used in almost all the cantata's movements. The second part, the tenor aria" Handle nicht nach deinen Rechten" contains a clear reference to the Gospel reading "dass wir durch sündlich thun wie Jerusalem vergehen': Motter's hymn is a German arrangement of the mediaeval Latin litany "Aufer immensam, Deus, aufer iram" (" ... withhold, God, Your terrible wrath"), and was written as a response to an outbreak of plague in 1584. The plague was seen at that time as a punishment by God, and an encouragement to repentance. Begging for avoidance of God's rage, and for Paternal patience and mercy, is set in the central movement of the cantata: the bass aria "Warum willst du so zornig sein?".

Chorale setting *Vater unser im Himmelreich* BWV682
The opening theme of this fascinating setting of "Vater unser im Himmelreich" BWV682 from Bach's *DritterTheil der Clavier Übung* (1739) is a richly decorated working of the first melody line (the melody notes are circled in the musical example), One notable feature of the composition is its lombardic rhythm - a 32nd-note followed by a dotted 16th-note, with the stress on the short note.

It is partly on this basis that some believe the competition to be drawn from the third strophe of Luther's hymn, in which the third line reads: "Der Heilig Geist uns wohne bei " ("the holy spirit be with us"), But it seems more likely that Bach derived his organ arrangement from the fourth couplet text: "Dein will gescheh, Herr Gott, zugleich" ("Thy will be done, Lord God, and soon"), The canon illustrates the idea that God's will is actually carried out in heaven and on earth, while the third melody line is a specific musical expression of the words "Gib uns geduld in Leidenszeit" ("Grant us patience in time of suffering"), In this case, Bach expresses the word "Leidenszeit" in the lombardic rhythm.

Motet *Der Geist hilft unser Schwachheit auf* BWV226

Bach himself noted on the manuscript that this motet was composed for the funeral of Johann Heinrich Ernesti, who died in October 1729, During the burial service of this previous rector of the Thomasschule and professor at Leipzig University, the preacher Christian Weiss based his sermon on Romans 8:26-27, which is also the text of the first part of the motet. This first part of the work is in three sections, of which the first two are both for double choir. The first section is a setting of the passage" Der Geist hilft unser Schwachheit auf" up to the words "wie sich's gebühret'.' In the first section, the illustration of the word "Geist" ("spirit") with a four-bar melisma is notable.

This motif has a clear upward movement, possibly illustrating the" setting up" and "support" from within the text. The motif is first sung by the sopranos of both choirs, soon followed by the altos, and then the basses. When the basses present it, the motif changes: the upward movement becomes more of a downward one. In short we see that the motif of the sopranos follows a downward movement towards the bass. This could symbolise the spirit's coming to Earth to support people in their weakness.

The second section contains the text "sondern der Geist selbst vertritt uns aufs Beste mit unaussprechlichem Seufzen" In order to make the "sighing" audible, Bach has consistently set them to melismas, almost always separated by quaver rests, as in the outer part of choir one - in rhetorical terms *tmesis*.

Section 3 consists of a four-part double fugue, in which the words "Der aber die Herzen forschet, der weiß, was des Geistes Sinn sei" are set to the first theme, while the phrase "denn er vertritt die Heiligen nach dem, das Gott gefället" is set to the second theme.

The second part of the motet consists of a four-voice setting of the closing stanza of Luther's Whitsunday hymn "Komm, Heiliger Geist, Herre Gott". In this stanza the Holy Spirit is called upon as help and comforter. No instrumental parts have survived for this second part, which has led some to consider that the chorale doesn't actually belong to the motet, while others maintain that it may be possible the chorale was sung at the graveside, without instrumental accompaniment.

Chorale setting *Vater unser im Himmelreich* BWV737

BWV737 is a four part *alia breve* setting in *stile antico*, that is, the solemn vocal contrapuntal style of Palestrina. In this case, only the first line is preceded by a broader imitative introduction. The instrumental interludes occasionally look forward to the following line of the chorale.

This work, which Bach probably composed before he was 20, has survived in a copy by Johann Gottfried Walther, notated on two staves, without indication for use of the pedals.

Cantata *Herr, deine Augen sehen nach dem Glauben* BWV102

This cantata was performed for the first time on Sunday, August 25, 1726 in the Thomaskirche in Leipzig. During this period Bach used a libretto collection of 1704/1705, - thought at the time to be the work of Duke Ernst Ludwig I of Saxon-Meiningen - for all his cantatas, including this one. The cantatas typically have a binary structure, wherein the first part opens with a passage from the Old Testament, followed by a recitative and aria. The second part opens with a passage from the New Testament, followed by an aria, recitative, and closing chorale. It's worth noting that Bach opens the second part of BWV102 with the aria after the section containing the New Testament passage (movement four), although it's not clear why. Bach would later reuse sections of this cantata in his mass in G minor BWV235 and the mass in F major BWV233.

ACTUS TRAGICUS
Death and Dying in Luther's Theology, and the Lutheran 'Art of Dying' in Bach's time - a context for interpreting J.S. Bach's Church Cantata *Mit Fried und Freud ich fahr dahin*, BWV125

The words 'art of dying' sound strange to modern ears, perhaps. Although there are related philosophical, religious and 'end of life' health care, and much-debated legal concerns today surrounding the subject of dying, we moderns probably rarely, if ever, think of preparing for death as an art form. A central topic in sermons, hymns and contemplative literature, death and dying was a chief pastoral concern of the church of Johann Sebastian Bach's day. Finding consolation and facing fears and anxieties near the time of death, and also as a part of everyday living, are arguably at the heart of the sacred vocal works of Bach, who is regarded by many as a kind of theologian in music. The cantatas are music that aids in contemplation of important matters, especially facing one's own death .

J.S. Bach composed the cantata *Mit Fried und Freud ich fahr dahin* (With peace and joy I go from here) as part of a cycle of sacred cantatas based closely on church hymns or chorales, in 1725, the second year of his employment as Cantor of Leipzig's prominent Thomaskirche, a period in which he was making his reputation. The occasion was the Purification of Mary, a day on the church calendar that, because of the biblical reading appointed (Luke 2:29-32: Simeon's Canticle in the temple, '*Nunc dimittis*' - Now, Lord, you let your servant go in peace) had come to be an occasion traditionally focused on meditations on death and dying: the most difficult of topics and one of the most important in the whole of religious life experience. Bach clearly rose to the occasion by composing a work in a grand style of outstanding quality, diversity, and expressive power. The cantata draws some of its power, at least, from the intensity with which it conveys the approach to Christian death then known as *Sterbekunst*, the 'Art of Dying'.

Ars moriendi
A direct translation of the Latin *ars moriendi*, the 'Art of Dying' of the later 17th and the 18th century seems to share much of the affect and approach of the practice in the medieval-era Catholic church. The term 'Art of Dying' during the baroque era was a way of summarizing the kinds of meditations and discipline of thought that many preachers and writers of hymns and contemplative

tracts urged on their flock. For those living amidst the harsh realities of the era such as war, disease, and generally short life spans, the practice of a daily 'regimen' (a series of mental and spiritual actions, active behaviours - hence the 'art') probably helped individuals prepare for the unpredictable, but all-too-near, eventuality of one's own death.

One example among several to be found in the pastoral literature of this time, is that offered by Johann Gerhard, a prominent German theologian of the mid-17th century. Gerhard prescribes six kinds of preparation for death that comprise, for him, *die selige Sterbekunst*, the 'blessed art of dying':

1 The heart must be raised to God through prayer and meditation.
2 One must not push back the thought of death some few years, but expect this guest every day.
3 One must await death patiently, until God requires it of us.
4 We are found to be daily in God's service.
5 We make our hearts fair, still, and peaceful.
6 We embrace Christ, prince of life and conqueror of death, with true faith.

Under the influence of Pietist Lutherans such as J.P. Spener in the later 17th century, emotionality and expressive verbiage come more and more to the fore in *Sterbekunst* literature. Rhetoric of an emotionally charged kind that aimed to draw the individual into an immediacy of experience becomes more and more typical as the baroque era progressed, as in the following passage about Simeon in the temple (so often in this period the inspiration of meditation on one's own death), written by the late 17th-century Lutheran Heinrich Muller, as found in his *Evangelischer Herzens-Spiegel* (1697). Müller's style and tone are marked by short, jagged utterances with numerous exclamations -ach !- part and parcel of the 'high style' of sacred rhetoric – a style of speech intended to create emotion; and his style is also imbued with words that evoke heightened sensuality:

'Ah! he says, Lord, let now your servant depart in peace. Ah! I am ready in this "now", in this instant. I have tasted, Lord, how sweet you are. Ah! Let me come out of the world to you, and fully taste your sweetness. (...) Therefore, away from this world! Jesus, come quickly! Come Lord Jesus! Amen.'

'Tasting' the 'sweetness' of Jesus is an important sensual part of an intensifying of the relationship between the believer and Jesus into a mystical union - a state of spiritual transport that becomes a main theme of the late 17th-century approach to christian death. Baroque-era writers often drew on the language of the biblical Song of Songs, thus echoing mystical tradition of the medieval church.

The sweetness of death is one major theme characteristic of baroque-era sacred lyric verse. Other themes that grow in prominence in Lutheran hymns and elsewhere during the course of the 17th century, and which figure heavily in the Bach cantatas, are: death as the end of cares; world-weariness or the desire to escape the world; and a longing for union with Jesus. They frequently characterize the cantata librettos, especially in the more personal and lyric forms of recitative and aria, and also in a number of hymns from the later 17th century that appear in Bach's cantatas.

It is an interesting question as to what degree the characteristics of 'Art of Dying' theology and rhetoric - elements of theme, imagery and tone – may have influenced the composer to make musical choices when setting a libretto that contained them. In cantata 125 correlations of this kind seem strong, and may, when approached with caution, offer the listener further insight into the composer's choices as he dealt with this libretto.

Reformation era and Pietism

Such themes and images of the Lutheran 'Art of Dying' of Bach's day need to be seen in a theological context as contrasting with 16th-century Reformation-era theology of death and dying, including, most importantly, Luther's own sermons, hymns and other writings that deal specifically with this subject. For it is quite possible, even likely, that Bach was well aware of much of the changing emphasis in pastoral writings that had occurred since the Reformation up to his own time. He had been exposed to pietist thought at Luneburg during his late teens through the church there. Controversies within the church were well enough known, and clearly Bach took interest in a diverse range of theological aspects of his church music, including symbolic and rhetorical elements, which by the 1720's he was able to research within the books of his own respectable library. One of these controversies had to do with Pietism displacing Reformation theology as an effective pastoral approach. No doubt Bach knew well enough what he was looking at theologically and stylistically in a libretto. But this very distinction is less well known today, so it is necessary for us to briefly

examine the Reformation-era theology of death and dying to see how it is different from the 18th-century 'Art of Dying' that also had currency within the church.

Luther wrote and preached forthrightly about death and dying, and his approach is noticeably different from the baroque *Sterbekunst*. Put briefly, for Luther, sin, death and hell are all vanquished through faith alone (*sola fide*). The individual, justified before God through faith in the efficacy of Christ's sacrificial death on the cross in payment for sins, has no fear of death. Sin, death and hell are thus grouped together, and adherence to sin, wilful or not, is the main reason for man's abhorrence of death. Sin is simply an assumed state: all are sinners. Through baptism, the 'old man' dies to make way for the 'new man', who has no fear of death. Through faith in Christ's victory over sin and death, death becomes sleep. Luther's essential theology, the doctrine of 'justification by faith alone', thus holds the solution to the problem of death and dying. So Reformation-era hymns are characterized by sounding the motifs of the doctrine of justification, such as God's word, God's promise, Christ's blood or death, grace, and faith alone, as well as sin and the fear of death.

Perhaps the best-known of Luther' hymns about death is *Mit Fried und Freud ich fahr dahin*. In the first strophe of this paraphrase of the canticle '*Nunc dimittis*', Luther creates the classic image of the 'Blessed Death'. Simeon faces death peacefully and with a light heart because of his recognition in faith that the power of death has been overcome.

Mit Fried und Freud ich fahr dahin,	With peace and joy I go from here,
in Gottes Willen,	according to God's will,
getrost ist mir mein Herz und Sinn,	my heart and my spirit are comforted,
sanft und stille.	calm and quiet.
Wie Gott mir verheissen hat:	As God had promised me:
der Tod ist mein Schlaf worden.	death has become my sleep.

The issue here is the overcoming of the terrors of death through faith in God's promise of the forgiveness of sins by means of Christ's sacrificial death. For Luther the threat of death is eternal condemnation because of sin. The Law - the Old Testament of the Bible - threatens sinners with

eternal death, so Simeon's vision of faith according to Luther is one of forgiveness of sins. Simeon's joy, according to Luther, results from his experience of salvation from sin rather than from an anticipation of the joys of heaven, as it might be in a later interpretation. The deliverance from the terrors of death, more than any vision of future bliss, lightens Simeon's heart.

The 17th century saw a movement toward greater devotional piety in pastoral literature. This may have been a reaction against a perceived over-emphasis on dry doctrinal disputes and intellectual constructions that cropped up in Lutheran orthodoxy of the later 16th century. The personal piety movement is associated with several Lutheran pastors such as Johann Arndt and Jacob Boehme. The trend seems to culminate in the writings of the Pietists Philip Jakob Spener and August Hermann Francke in the early 18th century.

Like the Pietist movement, the theologies of Arndt and Boehme are partly a protest against 'arid speculative orthodoxy'. Arndt (in his book *Von wahrem Christentum*, 1605) urged attention to the 'practice of piety: personal renewal, individual growth in holiness and religious experience.' Arndt and Boehme drew on the methods and vocabulary of medieval mystics as part of the means toward personal spiritual renewal. There is some similarity between Arndt's and Boehme's methods and goals and the efforts made by mystics toward attaining union with God.

At the same general time, a noticeable shift in hymnody away from Reformation era themes occurs. The displacement of the doctrine of justification by mystical theology has been observed by several modern commentators, such as Ingeborg Röbbelen. She writes: 'In hymn books, by the 18th century, awareness of the forgiveness of sins as the core of justification had no more place in *Lieder* grouped under the rubric *Rechtfertigungslieder* (hymns about justification) ... the faith in Jesus-love lies at the center of these hymns, more than the faith in justification.' It is not difficult to see a shift in themes in Lutheran hymns dating from 1524 to those dating 1706 collected in the *Evangelisches Kirchengesangbuch* (1976). Reformation-era doctrinal themes listed above appear infrequently in the later hymns, while themes such as world of cares; fragility of life; longing to escape the world; longing to be with Jesus in heaven; Jesus as morning star; and mystical union with Jesus predominate.

Mit Fried und Freud

And so with these considerations we begin to recognize a historical theological setting through which we may hear with some historical validity a Bach cantata such as *Mit Fried und Freud ich fahr dahin*, that is, hear it in ways that, existing evidence shows, may come close to how at least some educated and attentive members of a congregation attending the Thomaskirche in Leipzig in January of 1725 may have experienced it.

Bach's 1725 cantata for the feast of the Purification of Mary, *Mit Fried und Freud ich fahr dahin* BWV125 can be regarded as a mainstream effort from his most productive period of cantata composition. It is textually based on one of the most familiar of hymns composed by Martin Luther, which in turn is based on the liturgically central 'canticle of Simeon'. The general outlines of thought in this 'chorale cantata' correspond with the sequence of the four strophes of Luther's hymn. The first two hymn stanzas take a personal view of the believer's relationship with God in the face of death, while verses three and four are devoted to the celebration of the world's salvation in Christ. Similarly, the opening chorus, aria and recitative of the cantata deal in a somber manner with the subject of death in view of the believer's salvific relationship with Christ. Then the concluding aria, recitative and chorale celebrate in major tonalities God's gift of salvation.

The first three movements share as well, in passages that mention death, the special baroque tonal and textural evocation of the theme of Christian death in their use of subdominant harmonies, unusual chord progressions and textures that amount to word painting, and distinctive performance practice indications. Two examples of this musical emphasis are: a '*tasto solo*' (bass note only, without added harmony) indication in the basso continuo in the first movement at the words '*sanft und stille*' (calm and quiet) and a chromatic legato eighth-note bass in the recitative at the words' *ihr Retter vom Verderben im Tod und auch im Sterben*' (their deliverer from destruction in death and also in dying), and there are others the listener will notice.

The opening movement presents a solemn and dramatic setting: between rhythmically compelling instrumental *ritornelli* the lower three choral voices punctuate and comment upon long-note statements of the choral melody in the soprano, allowing many instances of expressive diction and tonal emphasis. The minor key and surging orchestral rhythms support the dignified enthusiasm of Martin Luther's iconic hymn text. A statement of great import is made in an elevated style. The

intensity and force of the movement is undeniable, at once communal and personal, both complex and basic. From the point of view of historical theology, the movement speaks directly, even if in an elevated style, in the straight-forward confidence of Reformation-era attitudes toward blessed death.

With the second movement the cantata seems to enter a different world - a post-war and post-plague world where flourishes a different kind of piety: a personal intimacy with the Saviour, and a lyrical reflection of the piety of mystical union. These are clearly themes of the baroque-era 'Art of Dying'. The movements thus present contrast in a variety of ways, especially lyrically, in both theological and musical terms. For this writer the cantata's center of gravity and creative eloquence regarding the theme of death lies in this b-minor alto aria:

Ich will auch mit gebrochnen Augen	Even with broken eyes I shall
nach dir, mein treuer Heiland, sehn.	look towards you, my faithful Saviour.
Wenngleich des Leibes Bau zerbricht,	Although my body's frame is shattered,
doch fällt mein Herz und Hoffen nicht.	my heart and hope do not fall.
Mein Jesus sieht auf mich im Sterben	My Jesus looks on me while I am dying
und lässet mir kein Leid geschehn.	and does not let any harm happen to me.

The central metaphor, '*mit gebrochnen Augen*' is a well-known reference to dying found in Luther's translation of the Bible and throughout Lutheran hymnody and German literature. It is also related to a metaphor of faith often used by Luther: 'seeing with eyes of the heart: The imagery of breaking and failing of the sense of sight, perceived as the very boundary between the physical and the spiritual, is further extended to the breaking of the body in the phrase '*des Leibes Bau zerbricht*'.

The texture, orchestration and sonorities of this aria are distinctive, and seem to help depict musically the specific imagery of the text, as well as create a musical statement that is highly sympathetic with the baroque 'Art of Dying'. The *obbligato* transverse flute and oboe d'amore are heard much of the time in two-part *appoggiaturas* against the legato eighth-notes in the bass, perhaps depicting the drooping eyelids and general collapse of the physical structure of the dying believer. The ornamental dissonance between two or more parallel voices against the bass is the

essence of the style. In general the dotted rhythms and ever-present *appoggiaturas* connect the aria stylistically with the French *style galant*. Other features of the aria, such as the phrase structure and the sensibility toward dissonance are traits of a widespread early *galant* style, as found in the music of François Couperin, Domenico Scarlatti and Giuseppe Tartini, for example. The halting, fragmented nature of the melodic phrases, as well as the characteristic *appoggiaturas*, retardations and other refinements may correspond to the text's metaphors of breaking. The piquant dissonances over the bass that often result from the ornamentation can be further understood as part of a descriptive musical terminology of death (*Tod*) or dying (*Sterben*) found within the Bach cantatas generally, regardless of the texts' rhetoric or the strand of Lutheran theology the words seem to represent. It is widely known that the words for death and dying are often set to dissonant and/or descending musical figures in Bach's vocal music.

The so-called *organo tremulant* bass in repeated eighth-notes, connected by legato slurs, is one of the most frequently encountered styles of accompaniment in Bach's church music, where it often adds expressivity to a slow movement and is very often associated with death and dying. Here this repeated eighth-note bass lends itself well to a specifically *galant* feature of the accompaniment, probably French in origin and quite modern for J.S. Bach. That is the transparent texture called for by Bach's performance indication in the autograph organ part, '*Aria ligato per tutto e senza* accompagn'.

This indication corresponds very closely with descriptions of transparent textures recommended for accompanying in the *galant* style codified in later performance practice treatises such as C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1759), J. Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) and others. So while the style of the upper voices seems to convey the metaphor of 'brokenness' as a metaphor for dying, the continuous legato style of the bass seems to musically transmit a sense of the durability and constancy of faith.

The fragmented double *appoggiatura* style, over the continuous and transparent bass complements the latter beautifully, no doubt. But we can also reflect and marvel at Bach's choice of a musical texture and style that was already associated with relatively modern concepts of *affettuoso* expressivity of the most delicate and sentimental nature. Overall Bach achieves in the aria through these means a remarkable sense of intimacy between the believer and Jesus. The composer's

musical choices reflect or express qualities of the texts' rhetorical style and imagery, and ultimately, theological content.

More detailed explanations of many of the points made in this essay, along with supporting documentation, may be found in the author's dissertation *The 'Blessed Death' in the Church Cantatas of Johann Sebastian Bach*, Brandeis University 1994. Ann Arbor, MI: UMI Dissertation Services, 1995.

Programme notes

In Bach's time, one lived with a stark awareness of the finite nature of earthly human existence, a feeling continuously reinforced by the horrors of war, famine, plague and other disease present in the immediate milieu. And in Bach's own life, death was almost constantly nearby. If we look at just his immediate family: Bach was nine when both his parents died; of the seven children he had with his first wife, Maria Barbara, three died within their first year; Maria Barbara herself died in 1720; with his second wife, Anna Magdalena, he had 13 children, eight of whom never reached five years of age.

Partly due to its permanent presence, death was also a dominant theme in contemporary theology and religious practice, dealt with in greater depth in Scott Milner's article in this book. People were called upon in sermons and religious writings to contemplate their own death, and encouraged to prepare for it during their whole lives, not just as the end approached. Since the middle ages, the church had offered help with this preparation by familiarising the faithful in the *ars moriendi*. This "art of dying" taught the meaning of death from a religious perspective, partly to comfort people, and give them something to grasp on to, ensuring that believers could take leave of the world without fear, and full of faith in God during their last moments.

It was stressed within Lutheranism that this was possible when the dying held fast to Jesus Christ, who had himself defeated death. As Scott Milner's article outlines, under the influence of Lutheran Pietism, new accents and a strong emotional loading were given to the *Sterbekunst* in Bach's time. Death was presented, in colourful language, as a desired departure from a decadent world,

dominated by sin and suffering. Death was actually the consummation of the mystic unity between the faithful soul and Christ (*unio mystica*). For believers, death was the transition from time to eternity, from earth to heaven, and from struggle and care to peace and joy. Or, as the theologian Heinrich Müller wrote in his popular collection of sermons *Evangelische Schluß-Kette* (1672/1734), a copy of which Bach had in his bookcase:

Was walt ihr den Tod fürchten der den Glaubigen das Ende ihres Leydens und den Anfang ihrer Freuden macht? Vielmehr freuet euch, denn der Tod reist euch aus dem Krieg in den Sieg, aus dem Meer in den Hafen, aus dem Elend ins Vaterland, von der Erden in den Himmel, da Freude die Fülle und liebliches Wesen ist zur Rechten Gottes immer und ewiglich. Eja wären wir da! (Evangelium am Tage der Reinigung Mariae).

(Why would you be afraid of death, which, for believers, represents the end of their suffering and beginning of their joy? Rather, rejoice! For death brings you from war to peace, from the sea to the harbour, from strife to the promised land, from earth to heaven, because joy is the complete and loving presence at God's right hand for ever, in eternity. Would we were there!)

On Earth, the sacrament of communion was a preview of the eternal joy awaiting the faithful in the hereafter. The correct preparation for death was best illustrated in the evangelical story of Simeon, who was able to give himself over to death, comforted by the sight of the long-awaited Christ-child. Music occupied an important position within the Lutheran *Sterbekunst*.

Most of the works presented on this CD deal specifically with death and eternity from Luther's perspective.

Sonata I BWV525

In the first biography of Bach, published in 1805, Johann N. Forkel reports that Bach wrote his six trio-sonatas BWV525-530 as study material for his oldest son, Wilhelm Friedemann (1710-1784). This must have been around 1730. Bach often turned to earlier compositions, and this seems to be the case for the first and third movements of the first sonata. The sonatas have survived in, among

other sources, an autograph copy that Bach compiled during his Leipzig years together with other compositions, including the chorale-based organ work *Schmücke dich* presented on this CD. It may be that he planned to publish the bundle.

Usually, Bach gives a tempo indication for sonata movements, but this is absent for the first movement of Sonata I.

Cantata *Gottes Zeit ist die allerbeste Zeit* BWV106

The earliest known source for this cantata dates from 1768, also known as the *Actus tragicus*. It is one of the first works rediscovered, and performed with great success, at the beginning of the 19th century.

The presence of an instrumental introduction ("sonatina"), the fact that only bible-texts and hymn-texts are used (and not free verse), and the absence of *da capo* arias, all point to the work being an early one, probably from 1707 or 1708. It seems most likely that Bach composed it for a funeral. Various Bach researchers argue that it was for the burial of Bach's maternal uncle, Tobias Lämmerhirt, who died in August, 1707. Others believe it may have been intended for the internment of Susanne Tilesius, a sister of one of Bach's friends, the orthodox Lutheran preacher Georg Christian Eilmar from Mühlhausen. Other names are also in circulation, all of which leads us to conclude that nobody really knows for what occasion the cantata was composed.

The bible and hymn-texts are taken from Johann Olearius prayer-book *Christliche Bet-Schule* (1665), popular at the time. Textually, the cantata can be divided into two parts. The first part, that ends with 'Bestelle dein Haus', concerns death in general, and is summarised in the fugal movement 'Es ist der alte Bund: Mensch, du musst sterben'. The fugue is interrupted by the soprano, singing the words 'Ja, komm, Herr Jesu!'. This also opens the second part of the cantata, which places death in the perspective of Christian faith: Jesus Christ defeated death, whereby dying has become the gateway to heaven.

1. Sonatina

The cantata opens with an instrumental introduction for two recorders, two violas da gamba and continuo, a combination found nowhere else in Bach's work. The continuo, in combination with the gambas, plays a pulsating movement, representative of a heartbeat or the ticking of a clock. The

two recorders playa plaintive motif, characterised by falling intervals and sharp dissonances. The unison setting of the recorders is subtly interrupted in places.

Albert Schweitzer wrote of this sonatina: "Wer diese Es Dur-Harmonien vernimmt, ist allem Erdenleid entrückt" (Whoever hears these E flat major harmonies, is at once transported away from all earthly suffering).

2. Coro *Gottes Zeit ist die allerbeste Zeit* (God's time is the very best time)
Analogous with the text, the chorus is also tripartite in form, whereby the first and last lines are chiefly set homophonically.
(1) The first line of text is possibly drawn from the 16th-century death-hymn "*Ich hab mein Sach Gott heimgestellt*, the melody of which Bach uses later in the cantata; the second verse of this hymn begins with" Mein Zeit und Stund ist, wann Gott will".
(2) The line "In ihm leben, weben und sind wir" comes from the book of Acts 17:28. Remarkable in this movement (*allegro* in 3/4) is the musical illustration of the words "leben" ("life") and "weben" ("weave") with melismas, while the word "solange" ("as long as") is set to a long-held note, by contrast.
(3) The character undergoes an abrupt and radical change at the words "In ihm sterben wir zur rechten Zeit, wenn er will", (*adagio assai*, 4/4). The word "sterben" ("die") is musically expressed through the use of sighing figures and chromatic movement. The words "wenn er will" closes the chorus with an imperfect cadence (ending on the dominant of C minor). This "unfinished" ending leads to the next movement, a tenor *arioso* in C minor.

Gottes Zeit ist die allerbeste Zeit.	God's time is the very best time.
In ihm leben, weben und sind wir, solange er will.	In him we live, move and are, so long as he wills.
In ihm sterben wir zur rechten Zeit, wenn er will.	In him we die at the tight time, when he wills.

'Ach Herr! Iehre uns bedenken' & 'Bestelle dein Haus!'
This *lento* tenor arioso contains the text from Psalm 90:12. Various figures (falling intervals, sighing-figures) first heard in the sonatina can be heard again in this movement, both in the tenor

line and in the instrumental accompaniment. Immediately after the *arioso*, the time-signature changes from 4/4 to 3/8, the tempo quickens to *vivace*, and the gambas fall silent. The bass soloist, usually symbolic of the voice of God ("*vox Dei*") in baroque music, sings the text of Isaiah 38:1. Here, the listener's attention is drawn to the rapid semiquaver melismas to which the word "lebendig" ("lively") is set. This quick semi-quaver motion also characterises the recorder accompaniment. The appeal "bestelle dein Haus ... " ("arrange your affairs" ... as death will come), underlines the idea that life is quickly over, seemingly illustrated by the "flying" recorder accompaniment.

Ach, Herr! lehre uns bedenken,	Ah, Lord, teach us to think
dass wir sterben müssen,	that we must die
auf dass wir klug werden.	So that we become wise.
Bestelle dein Haus;	Put your house in order
denn du wirst sterben	for you will die
und nicht lebendig bleiben!	and not remain living!

'Es ist der alte Bund' - 'Ja, komm, Herr Jesu!'

The following *andante* movement forms the central point of the cantata, both thematically and formally. It is based on three chief elements: (1) a *fuga* to on the text from Sirach 14:18 (1545 Luther Translation); (2) the words "Ja, komm, Herr Jesu!" sung by the soprano; and (3) an instrumental setting of a chorale melody. These elements are held together throughout the entire movement by a stubbornly independent continuo line.

The text "It is the ancient pact: man, you shall die" (Sirach 14:18) is heard in the fugato for tenor, alto and bass. A notable part of the theme is the failing diminished fifth, the "*pass us duriusculus*" in rhetorical terms - a "harsh step" illustrating the mercilessness with which death comes to all people since Adam and Eve's error in paradise.

Once the theme has been heard twice in each of the three voices, the fugal development ceases abruptly: the soprano, in Bach often symbolic of the faithful soul, enters with the words from

Revelations 22:20: "Ja, komm, Herr Jesu!". After five bars, the recorders, accompanied by the gambas and continuo, enter with the melody of the aforementioned chorale *Ich hab mein Sach Gatt heimgestellt*. This was a well-known melody at the time, and its appearance alone would have been enough to remind listeners of the hymn-text. The hymn deals with the central Christian concepts of earthly life, death and heavenly life - themes also treated in Bach's cantata.

After two lines of the chorale melody have been heard, the fugue *Es is der alte Bund* begins. Once the tenor, alto and bass have entered, the soprano joins the vocal texture with the appeal from Revelations. The movement's ending is remarkable: the instruments and other voices fall silent, while the soprano ends on the word "Jesu", set to a long melisma, followed by a short exclamation ("Herr Jesu"). which breaks off very abruptly. Bach then writes a bar's rest for all parts, which may seem completely unnecessary. In contrast with the preceding movements that were inseparably linked, however, it seems to be Bach's express intention to build in a moment's silence, before the following aria begins.

Es ist der alte Bund:	It is the old convenant:
Mensch, du musst sterben!	Man, you must die!
[soprano] *Ja, komm, Herr Jesu!*	Yes, come, lord Jesus, come!

3. Aria

The alto sings the text from Psalm 31:6, which is also one of Christ's seven last words on the cross. The giving up of the spirit into God's hands seems, especially in the continuo, to be pictorially expressed by a movement that first rises (heavenwards). and then hovers around one note: In bar 25, the bass singer continues with another of the seven last words: "Today you shall see me in paradise': Just as with the alto, the bass ("*vox Christi*") is accompanied by continuo alone. Notable here is that the continuo follows the soloist by imitating motifs that have just been sung: the soul's following Christ to heaven.

After the bass has sung his complete text twice, the alto re-enters, this time with the chorale *Mit Fried und Freud ich fahr dahin*. At the same time, the instrumental accompaniment is expanded with the two gambas, which either imitate or contrast with each other. The bass is silent when the

alto sings the fourth line of the chorale ("sanft und stille"). Notable is how Bach quietens the music at the words" stille" and" Schlaf:

[alto]

In deine Hande befehl ich meinen Geist;	Into your hands I commit my spirit;
du hast mich erlöset. Herr, du getreuer Gott.	you have redeemed me, Lord, faithful God.

[bass]

Heute wirst du mit mir im Paradies sein.	Today you will be with me in paradise.

[alto]

Mit Fried und Freud ich fahr dahin	With peace and joy I go from here
in Gottes Willen,	in God's will,
getrost ist mir mein Herz und Sinn,	my heart and wind are confident,
sanft und stille.	calm and quiet.
Wie Gatt mir verheißen hat:	As god has promised me:
der Tod ist mein Schlaf worden.	death has become my sleep.

4. Chorus

The cantata ends with the final verse of the chorale *In dich hab' ich gehoffet. Herr!*, the hymn by Adam Reusner based on Psalm 31, from which a verse has previously been used (" In deine Hände"). The first four lines of the chorale are set homophonically, with a short instrumental passage between the lines. Bach set the last line as a fugue, whereby the gambas and recorders join in *colla parte* halfway through.

Glorie, Lob, Ehr und Herrlichkeit!	Glory, praise, honour and majesty
Sei dir, Gott Vater und Sohn bereit.	be given to you, God fother and son,
dem Heilgen Geist mit Namen!	to the Holy Spirit by name!
Die gottlich Kraft mach' uns sieghaft	God's strength
durch Jesum Christum, Amen.	

Motet *Komm, Jesu, komm, mein Leib ist müde* BWV229

The 19th-century Bach biographer Philipp Spitta characterised this work as 'ein ebenso großartiges wie tief rührendes Bild innigsten Sterbeverlangens' ("a vision of a profound desire to die as deeply moving as it is monumental") The motet has survived thanks to a 1731/1732 copy made by one of Bach's students, Christoph Nichelmann. The assumption that it would have been composed for a funeral is supported by the fact that Bach drew the text from the *Andächtiger Seelen Geistliches Brand- und Gantz-Opfer* of 1697 The hymn-text 'Komm, Jesu, komm, mein Leib ist müde' by Paul Thymich (1656-1694) can be found here in the section entitled 'Krancken und Sterbe-Lieder'. Bach set the first and eleventh verses of this hymn, whereby each verse ends with a refrain referring to John 14:6 ('Ich bin der Weg und die Wahrheit und das Leben' ["I am the way, the truth and the life"]), a text popularly associated with dying at the time.

This hymn was also set in 1684 by the then Thomascantor Johann Schelle (1648-1701) for the burial of Jacob Thomanius, rector of the Thomasschule. In the light of this, it has been suggested that Bach composed his version on the death of Schelle's widow in March, 1730.

In the double-choir setting of the first movement, the verse form of the text is mirrored in the music: Bach set lines of verse that rhyme to the same music. In the first line - "Komm, Jesu, komm, mein Leib ist müde" – the rests between the" come" appeal stand out, as does the repeated use of the sighing-motif, especially on the words "Jesu" and "Leib ist". The word "müde" ("weary") in choir I is illustrated by long, held notes, while the words "die Kraft verschwind't je mehr und mehr" in the second line are expressed pictorially with a broadly falling motif in the bass and soprano, suggesting a diminishing, languishing movement.

The line "ich sehne mich nach deinem Frieden" is connected to the first line, particularly through the re-use of the sighing-motif on the word "sehne". The fourth line ("der saure Weg wird mir zu schwer") is set canonically, whereby the voice-group of one choir enters exactly one bar after the entrance of the same voice-group of the other choir. This passage is notorious in the world of (amateur-) choirs: Bach set the word "saure" ("difficult") to the tricky interval of a diminished seventh. The remaining words of this line are set to a rising motif.

The music returns to that of the second line from bar 53 onwards: from this point on, the themes are connected to those from bars 16-28. The chordal exclamations “zu schwer”, separated by rests (from bar 57 onwards) refer back to similar exclamations in the second line.

At the beginning of the fifth line - “Komm, komm, ich will mich dir ergeben” – the 3/2 time changes to 4/4. This is one part of a radical turning-point In the motet: the sombre, uncertain feeling and heavy movement change into a more vivacious and confident spirit, and lighter motion. The chordal exclamations “komm, komm” found in both choirs are also lighter in tone. Bach Immediately sets the central word of this line of text, “ergeben” (“surrender”), to melismas often exceeding a bar in length.

The setting of the final line (“ du bist der rechte Weg, die Wahrheit und das Leben”) comprises almost half of the motet, giving it the most attention. The triple-time rhythm returns at the beginning of the final line, but Bach employs the “ lighter” 6/8 time-signature this time, rather than the “heavier” 3/2.

In this section, the two choirs present a dialogue whereby the first line is split into two halves: “du bist der rechte Weg” and “die Wahrheit und das Leben”.

The dialogue is, however, interrupted three times when, first choir I, and then choir II, sings the entire line. Of the three elements “Weg”, “Wahrheit” and “Leben”, the latter receives by far the most attention due to its being set to long, lively melismas. For Bach, the notion that Jesus Christ is life itself was the most important within the context of a funeral motet.

The second part of the motet consists of an overwhelmingly homophonic, four-voice setting. “Aria” is written above this section in Nichelmann’s hand, indicating that the melody was not intended for congregational singing. The presence of various difficult intervals within the melody, unsuitable for unschooled voices, seems to support this idea.

Komm, Jesu, komm, mein Leib ist müde,	Come, Jesus, come, mu body is weary,
die Kraft verschwind’t je mehr und mehr,	my strength fails me more and more,
ich sehne mich nach deinem Friede;	I am longing for your peace;
der saure Weg wird mir zu schwer!	the bitter way is becoming too difficult for me!

Komm, komm, ich will mich dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

Come, come, I shall give myself to you,
you are the right way,
the truth and the life.

Drum schließ ich mich in deine Hände
und sage, Welt, zu gute Nacht!
Eilt gleich mein Lebenslauf zu ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Therefore I put myself in your hands
And bid goodnight to the world!
Even though my life's course hastens unto
the end, my spirit is well-prepared.
It will rise up to be with its creator,
for Jesus is and remains
the true way to life.

Organ chorale *Schmücke dich, O liebe Seele* BWV654

This chorale-composition, taken from the *Leipziger chorales* is a setting based on the famous communion hymn by Johann Franck (1598-1662), still sung today to a melody by Johann Crüger (1598-1662). Bach composed the work at some time between 1708 and 1717 in Weimar. He later revised the work, in Leipzig, reducing the number of decorations in the *cantus firmus*. Franck's hymn-text concerns the unification of the faithful (the bride) with Christ (the bridegroom), as it will be fulfilled after death. In the Lutheran vision, Holy Communion is a foretaste of heavenly life, and death is the way that leads there. The central theme of the hymn is clearly presented in the first verse:

Schmücke dich, O liebe Seele.
Laß die dunckle Sünden-Hölle
komm ans helle Licht gegangen,
fange herrlich an zu prangen.
Denn der Herr vol Heyl und Gnaden.
will dich itzt zu Gaste laden,
der den Himmel kann verwalten,
will itzt Herberg in dir halten.

Beautify yourself, dear soul.
Depart this dark, sinful hell,
appear in the brilliant light,
and radiate godliness.
For the Lord, full of salvation and mercy,
invites you now as guest;
he that rules Heaven
desires to lodge within you.

"Schmücken" (literally: decorate), which the hymn calls upon us to do, means that we faithfully accept Christ's love and mercy. It may by that "schmücken" stimulated Bach to give decoration a structural place in the composition. The parallel sixths and tenths in the accompanying voices have been interpreted as symbolic of the harmonic unity between Christ and the soul.

The arrangement - as are the two preceding works in the *Leipziger Chorales* (BVW 652 and 653) - is in the form of a stately sarabande, which Bach often used in his organ works dealing with eternity and salvation. Taken together, these elements lend the chorale work a celestial, loving serenity.

In an 1836 letter, Robert Schumann reminds Felix Mendelssohn-Bartholdy of something the latter once said of Bach's *Schmücke dich* composition: "Wenn das Leben dir Hoffnung und Glauben genommen, so würde dir dieser einzige Choral alles von neuem bringen." (When life has removed all one's hope and faith, this unique chorale can restore them.)

Cantata *Mit Fried und Freud ich fahr dahin* BWV125

Bach wrote this cantata for the Purification of the Virgin, February 2, 1725, and it belongs to the second annual cycle (1724-5), comprising more than 50 cantatas. Bach had decided to base each cantata of this cycle on the hymn appropriate to that Sunday. Cantata 125, which was re-performed in 1735, is thus based on the hymn-tune *Mit Fried und Freud* by the reformist Martin Luther, to be sung at the Purification of the Virgin.

The gospel reading for February 2 contains the story of Joseph and Mary presenting the Christ-child to the Lord in the temple, and meeting Simeon there, who lived with God's promise that he would not die before having seen Israel's saviour. When he held Jesus in his arms, Simeon sang a song of praise, the *Nunc dimittis*, which has since gained a stable place in the final hour-based liturgy, compline. Luther probably wanted to use *Mit Fried und Freud*, which he furnished with a melody, as a burial hymn within the Lutheran tradition.

As was usually the case in Bach's chorale-cantatas from the second cycle, the first and final verses of the hymn are set verbatim. Verse two is set as the movement *O Wunder, dass ein Herz* with recitative elaborations. Elements of the meaning of verse three of Luther's hymn can be found reflected in the aria *fin unbegreiflich Licht erfüllt* and the following recitative.

(*Bold text is taken verbatim from the chorale text; non-bold is free verse, not drawn from the chorale.*)

1. Chorus

The cantata opens with an expansive chorus movement, in 12/8, a time-signature that Bach used more than once in settings of eschatological texts dealing with the promised salvation of comfort and joy. Some examples are the opening choruses of cantatas 1 (*Wie schön leuchtet der Morgenstern*), *8 (Liebster Gott, wenn werd ich sterben)* and 180 (*Schmücke dich, O liebe Seele*).

The chorale melody is sung in long notes by the soprano, while the other three voices elaborate further on the opening instrumental ritornello, repeated after each line of melody. The first motif of the ritornello is derived from the leap of a fifth which begins the chorale melody.

Albert Schweitzer characterised this leading motif with the words" unaussprechliche Seligkeit" ("unutterable bliss"), and thought he was hearing "die müden, unsichern Schritte des Himmelspilgers" ("the weary, uncertain steps of the heavenly pilgrim") in the motives where a quaver is followed by a crotchet or dotted crotchet.

Just as in the third movement of cantata 106, Bach has set the words "sanft und stille", and "der Tod ist mein Schlaf worden" in an unusual way. The melody lines here are set more homophonically. The lively, polyphonic quaver movement comes largely to a halt in the alto, tenor and bass. After the word "stille", the instrumental accompaniment also comes to a complete stop.

Mit Fried und Freud ich fahr dahin	With peace and joy I go from here
in Gottes Willen,	according to God's will;
getrost ist mir mein Herz und Sinn,	my heart and my spirit are comforted,
sanft und stille.	calm and quiet;
Wie Gott mir verheißen hat:	as God has promised me.
der Tod ist mein Schlaf worden.	death has become my sleep.

2. Aria

The text of this aria, for alto, traverso, oboe d'amore and continuo is free verse, and bears no relation to Luther's *Mit Fried und Freud* It is, however, connected to the second line of the *Nunc Dimittis*: "My eyes have seen your salvation": the alto sings here that even as the body deteriorates, and at death, he will look with "broken eyes" towards heaven.

Various aspects are immediately notable in the aria: the repeated use of upbeats (decorative notes that serve as *appogiaturas*), French sarabande rhythms, and the pulsating continuo line. The traverso and oboe d'amore move mostly in identical rhythms at the third or sixth. (For more on this aria see the accompanying article by Scott Milner.)

Ich will auch mit gebrochnen Augen	Even with broken eyes I shall
nach dir, mein treuer Heiland, sehn.	look towards you, my faithful Saviour.
Wenngleich des Leibes Bau zerbricht,	Although mu body's frame is shattered,
doch fällt mein Herz und Hoffen nicht.	my heart and hope do not fall.
Mein Jesus sieht auf mich im Sterben	My Jesus looks on me while I am dying
und lasset mir kein Leid geschehn.	and does not let any harm happen to me.

3. Recitative & Chorale

The third movement is a recitative, interrupted five times by subsequent lines from the second verse of Luther's" Nunc dimittis" hymn. The recitative sections and the chorale lines are kept together by a rather untroubled sounding little motif played almost uninterruptedly by the strings up until the word" sterben" in the last line.

Bach uses the chorale melody relatively literally: only the setting of the word "sehen" and the last line deviate from the chorale melody. "Sehen", which is of central importance in Simeon's song of praise, is emphasized with a melisma. This is also the case for the word "Sterben" in the last line of text, where chromaticism in the bass and continuo parts appear.

O *Wunder, dass ein Herz*
vor der dem Fleisch verhassten Gruft
und gar des Todes Schmerz
sich nicht entsetzet!
Das macht Christus, wahr' Gottes Sohn,
der treue Heiland,
der auf dem Sterbebette schon
mit Himmelssüßigkeit den Geist ergötzet,
den du mich, Herr, hast sehen lan,
da in erfüllter Zeit ein Glaubensarm
das Heil des Herrn umfinge;
und machst bekannt
von dem erhabnen Gott,
dem Schöpfer aller Dinge,
dass er sei das Leben und Heil,
der Menschen Trost und Teil,
ihr Retter vom Verderben
im Tod und auch im Sterben.

O wonder, that a heart
facing the grave hated by the flesh
and even the pain of death
is not terrified!
Christ brings this about, the true Son of God,
the faithful Saviour,
who already on the deathbed
delights the spirit with heaven's sweetness,
whom you, Lord, have let me see
when in the fullness of time an arm of faith
embraced the salvation of the Lord
and you made it known
from the exalted God,
the Creator of all things
that he is our life and salvation,
the consolation and portion of mankind,
their deliverer from destruction
in death and also in dying.

4. Aria

Following the previous movements, which have been in minor keys, this aria is in the lively key of G major, giving the listener a feeling of rising light, the subject of the text, a very free re-writing of the third verse of Luther's *Mit Fried und Freud*. Notable is Bach's setting of the word" Kreis" to extended melismas, in which the rhetorical figure *circulatio mezzo* can be recognised as expression of the word" circle". The ritornello played by the two violins also contains a figure in some way reminiscent of a circle.

Also noteworthy is Bach's inclusion of fanfare and echo motifs for the line "Es schallet kräftig fort und fort".

Ein unbegreiflich Licht erfüllt	An incomprehensible light fills
den ganzen Kreis der Erden.	the entire circle of the earth.
Es schallet kräftig fort und fort	There resounds powerfully and ceaselessly
Ein h6chst erwünscht Verheißungswort:	a word of promise most highly desired:
Wer glaubt, soll selig werden.	Whoever believes will be blessed.

5. Recitative & 6. Chorale

The text of the alto recitative develops the previous aria's material, and also serves as an introduction to the four-part setting of the final verse of *Mit Fried und Freud*. Just as is the case with the other free-verse text sections of text in the cantata, the terminology and flowery wording used in the recitative are typical of Pietism. (For more on this topic, see Scott Milner's article.)

O unerschöpfter Schatz der Güte,	O inexhaustible treasury of goodness
so sich uns Menschen aufgetan:	opened for humanity:
es wird der Welt,	for the world,
so Zorn und Fluch auf sich geladen,	burdened with wrath and curses,
ein Stuhl der Gnaden	a seat of mercy
und Siegeszeichen aufgestellt,	and a sign of victory are set up,
und jedes gläubige Gemüte	and every believing spirit
wird in sein Gnadenreich geladen.	is invited into his kingdom.
Er ist das Heil und serge Licht	He is the salvation and blessed light
für die Heiden,	for the gentiles,
zu erleuchten, die dich kennen nicht,	to enlighten those who do not know you
und zu weiden.	and to shepherd them.
Er ist deins Volks Israel	For your people Israel he is
der Preis, Ehr, Freud, und Wonne.	the reward, honour, joy and delight.

For more on this cantata, see Scott Milner's article.

WACHET AUF
Bach's slide-trumpet parts: often overlooked, yet essential.

Only comparatively recently has the fog of confusion surrounding the seemingly unplayable "horn" and "trumpet" parts in at least 50 (!) of Bach's Leipzig cantatas begun to lift. The practical answer is surprisingly simple: they are all written for an obsolete instrument of which only a few examples survive, and the Historically-Informed Performance renaissance of the last decades just seems to have overlooked them.[1]

When natural horn- or trumpet-players are confronted with an unplayable part (particularly one calling for a non-extant, and frankly improbable-sounding instrument, the "slide-horn"), their totally explicable reaction has often been either to fudge or ignore it. The almost universal confusion about these parts has arisen from the fact that, although Bach naturally wrote the loose-leaf scores himself, his copyists usually made the parts and wrappers. The instrumentation for each cantata is typically indicated in four places: the score, its wrapper, the part, and the parts-wrapper. The designation of these trumpet parts is very inconsistent, even within one work. For example, it might be "Tromba" in the score, "Tromba da Tirarsi"2 on the score-wrapper, "Corno" on the part, and "Corno da Tirarsi" on the parts-wrapper.

After much research, experimentation and performance, the only reasonable conclusion is that, even if Bach used shorthand indications, these parts are without exception playable on, and exclusively appropriate to, the slide-trumpet, almost always crooked in D or C, and occasionally in Bb or A.

When Bach arrived in Leipzig he found a living tradition of slide-trumpet playing in that area of the country, particularly in Leipzig itself, where Kuhnau, his direct predecessor in the Thomaskirche, had written expressly for it. The instrument had migrated from the tower-musicians of the middle-ages – where they had been used not only for alarm, fire, curfew and time signals, but also chorale melodies – to become a respectable and important church instrument, eminently suitable for the essential task of playing the chorales. Bach naturally continued this tradition, writing for the

instrument in many of the Leipzig cantatas3, and even adding new parts (sometimes doubling, sometimes *obbligato*) to revisions of earlier cantatas.

There are four general types of parts written for slide-trumpet:[4]

1. *colla parte*, with violins, oboe, traverso etc on the soprano line of the simple 4-part chorales;
2. *colla parte*, but with the soprano on the chorale cantus-firmus in chorus movements;
3. *obbligato* solo line, playing a chorale melody, within a chorus or aria;
4. *obbligato* solo line, playing new music, just like any other solo instrumental aria;

The instrument has its own special rhetorical function, often being employed for texts concerning Earthly Trouble, Struggle, Warning (as in *Wachet Auf!*) and Doubt – it is, after all, an imperfect trumpet, and a relatively difficult instrument. It usually plays one of a well-defined set of rhetorical roles: an angel's voice from heaven – high, clear and commanding; the representation of the ongoing strength of the faith through the ages – the long history of chorale tunes and chorale playing; or the trumpet at the last judgement, with all its unsettling un-trumpet-like non-harmonic notes – a combination of the funereal trombone, and the eschatological trumpet of God's awful power.

1 Although the musicological breakthrough was actually made more than 30 years ago in an article by Thomas McCracken: "*Die Verwendung der Blechblasinstrumente bei J.S Bach unter besonderer Berücksichtigung der Tromba da tirarsi*", Bach-Jahrbuch #70, 1984, pp. 59-90, this remains relatively unknown amongst scholars and conductors, and largely unread by trumpet and horn players.

2 *Tirarsi* is derived from *Tirare* = to pull.

3 The *Suscepit* in the E-flat *Magnificat*, BWV243a, of 1723 is the only non-cantata instance, an example of type 3 (see below.)

4 The opening movement of *Wachet Auf!* is an example of type 2, the final chorale an example of type 1.

'Mein Freund ist mein, und ich bin seyn' – *My beloved is mine, and I am his*
Contextual backgrounds for cantatas 1, 49 and 140

In 1597, the town of Unna in Westphalia, Germany was struck by a terrifying plague epidemic. Pastor Philipp Nicolai (1556-1608), who had only been working there barely a year, had to bury approximately 1400 members of his congregation in the cemetery close to his home – sometimes as many as thirty a day. To comfort himself and his congregation during these apocalyptic times, he wrote an extensive book of more than 400 pages concerning a future, heavenly life where all suffering will have disappeared.

He published these meditations shortly afterwards as part of his 1599 collection *Frewden Spiegel des ewigen Lebens (A joyful reflection of eternal life)*. As a summary of his message, he added four chorale hymns at the end: three by himself and one by his brother Jeremiah. The first two, 'Wie schön leuchtet der Morgenstern' (*How brightly shines the morning star!*) and 'Wachet auf, ruft uns die Stimme' (*Sleepers wake!, a voice is calling*), would become two of the best-known Protestant hymns – a popularity that even led to their being given the honorary title of 'King and Queen of chorales' in the 19th century.

'Wie schön leuchtet der Morgenstern' was one of the most beloved chorales in Bach's time, and was often sung outside the official church liturgy, especially at weddings. No wedding party was complete without a rendition of this chorale, even when the alcohol had already led to some debauchery among the revellers – a custom which led to some church leaders trying to ban the singing of the Morgenstern chorale at secular wedding feasts.

The Wächterlied was less popular than the Morgensternlied in the 17th and 18th centuries. In hymnals it was usually included in the sections dealing with eternity and the Last Judgement. The chorale had a permanent place in the church service on the 27th Sunday after Trinity, when the parable of the wise and foolish virgins (Matthew 25) was read as part of the service. Nicolai's chorale is based on this passage from the Bible, as is apparent from its original title: 'Ein Anders von der Stimme zu Mitternacht, und von den klugen Jungfrauwen die ihrem himmlischen Bräutigam begegnen, Matth. 25.' (*Another [chorale], regarding the midnight voice, and the wise virgins who meet their heavenly bridegroom, Matth. 25.*)

The pair of 'royal' chorales serves as the link between all three cantatas on the present recording.

Cantata 1 is based on 'Wie schön leuchtet der Morgenstern', cantata 140 on 'Wachet auf, ruft uns die Stimme'. In cantata 49, 'Ich geh und suche mit Verlangen' (*I go and seek with longing*), Bach employs the last stanza from the Morgenstern chorale.

More importantly, the cantatas share a common theme, namely the mystical encounter and union (*unio mystica*) of the believer's soul with Jesus. The starting point of the *unio mystica* is that Christ and the believer love each other, and therefore long for unification. It is the Lutheran vision of this theme that Bach expresses through text and music in his cantatas.

Bride and Groom

By the time Bach was composing his cantatas, Christianity already knew a centuries-old tradition of describing the relationship between God and man through images and words borrowed from the love between a man and a woman. The tradition has its origins in the Bible: prophets such as Isaiah, Ezekiel and Hosea use the image of bride and groom to depict the ideal relationship between God and Israel. In the New Testament, the marriage metaphor is applied to Christ and the believers, for example in Ephesians 5 and Revelations 19, 21 and 22.

For the Christian church, the Old Testament Bible book of Song of Solomon ('Song of Songs'), in particular, gave the impetus to present the profound relationship between God and the faithful as an intimate male-female relationship. The Song of Songs consists of a number of tableaux in which two lovers – often in dialogue form – sing of each other's beauty and express their erotic longing for each other. The poems are related to love poetry from Egyptian and Mesopotamian antiquity, and can be read as secular lyricism, as they contain no references to God or other religious notions.

However, within both Judaism and Christianity, the Song of Songs has been assigned religious meanings through allegorical interpretations. One of the Church Fathers, Origen (c. 185-254 AD), was among the first in a long line of Bible expositors who believed that the Song of Songs was designed to lead man away from earthly, carnal love to a perfect, spiritual love for God. He even thought that whoever interpreted the Song of Songs literally deserved only death…

From the 12th century onwards, the Song of Songs played a key role in medieval mysticism, in which the believer's soul increasingly became both object and subject. More so than had been the case until now, the bride – the female lover from the Bible book – was seen as a symbol for the

believing soul that perceives a distance from God, and desires to overbridge it. The Cistercian monk Bernard of Clairvaux (1090-1153) was especially influential on this point, writing 86 sermons on the *Canticum Canticorum*. Central to his own mysticism were reflections on the sufferings of Christ, his blood and wounds, but these were inextricably linked to the biblical book: Christ demonstrated his love for his bride by giving his life for her. Bernard's meditations on Christ's passion were therefore coupled with a strongly amorous desire for fusion with Jesus Christ, the heavenly bridegroom.

Lutheran bridal mysticism

Philipp Nicolai was one of the first to initiate a movement in which medieval bridal mysticism and the associated tradition of the exegesis of the Song of Songs were increasingly integrated into the Lutheran Reformation. Characteristic for this is his chorale 'Wie schön leuchtet der Morgenstern'. The original title above the song was: 'Ein Geistlich Braut-lied der gläubige Seelen, von Jesu Christo ihrem himmlichen Bräutigam: Gestellt uber den 45. Psalm deß Propheten Dauids.' (*A sacred bridal-hymn for the souls of believers, from Jesu Christo, their heavenly bridegroom: based on the 45th Psalm of the Prophet David*). It is one of the first Lutheran chorales dealing with the *unio mystica* and christians' longing for it.

The Morgenstern-chorale refers back to words and images from the Song of Songs much more so than in 'Wachet auf, ruft uns die Stimme' – made implicitly apparent from the reference to Psalm 45 in the inscription. This psalm text is a wedding song and Lutherans named it the 'kleine Hooglied' (Little Song of Songs). The close relationship between the Song of Songs and the Morgenstern-chorale is also evident from the famous *Calovius Bible*, a copy of which Bach owned and consulted regularly. In this version, the elucidation of the Song of Songs ends by quoting the closing lines of the Morgenstern song.

The development initiated by Nicolai was energetically continued and expanded on by theologians renowned at the time, such as Johann Arndt (1555-1621) and Heinrich Müller (1631-1675). Lutheran bridal mysticism dominated pious literature and poetry (including hymn- and liturgical texts) in the 17th and 18th centuries. The aim of this was to counter the petrification and rationalisation of faith itself, as well as the life led by the faithful. The bulk of Bach's theological library consisted of literature dealing to a greater or lesser extent with bridal mysticism.

The influence that the Song of Songs, as well as other Bible passages containing symbolism of bridal and love, had on Lutheran piety cannot easily be exaggerated. The spiritual texts that Bach set bear witness to this: they are replete with references to the Song of Songs. For example, the cantata 'Ich geh und suche mit Verlangen' contains some fifteen references to concrete passages from this book of the Bible, and the cantata 'Wachet auf, ruft uns die Stimme' another seven.

Direct and indirect references to the *Lied der Lieder* can often be traced through both words and concepts in Bach's sacred vocal oeuvre. To list some of these from the three cantatas on the present recording: Braut, Bräutigam, entzünden, erquicken, Flamme, Herze, Himmels Rosen, kommen, küssen, lieben, Lust, Schmück, Taube, Töchter Zions, Verlangen and verloben (bride, groom, ignite, (to) refresh, flame, hearts, heavenly roses, come (to), (to) kiss, (to) love, desire, ornament, dove, daughters of Zion, desire and (to) betroth). These and other words and notions would have evoked in the churchgoers of Bach's time the whole world of the *unio mystica*, familiar to them from their devotional reading.

Influence of secular genres

The familiarity in Bach's time with the image of the bride and groom was not only known from religious poetry and spiritual vocal music, but also from their secular counterparts. Isabella van Elferen argues in her 2009 book *Mystical Love in the German Baroque* that the boundaries between the spiritual and the secular were blurred in both poetry and music. She argues that Lutheran mystical lyricism (including cantata-texts) was influenced not only by medieval mystics such as Bernard of Clairvaux, and by biblical bridal metaphors, but also by secular poetry. In particular, she sees a connection between, on the one hand, pious Lutheran literature, and on the other Petrarchism, the literary movement that developed in imitation of the love-lyricism of Francesco Petrarca (1304-1374). Petrarch wrote more than 350 love poems about Laura, a wealthy married woman whom he met on Good Friday, 1327, in the church of Sainte-Claire in Avignon. She was, however, out of reach for the poet and remained so forever when she died 21 years later. His sonnets are characterized by the articulation of conflicting feelings: the longing after a beloved is as bitter as it is sweet, as pleasurable as it is painful.

Many 17th-century German composers such as Andreas Hammerschmidt, Hans Leo Hassler,

Heinrich Schütz and Johann Hermann Schein used poems from popular Petrarchism in their madrigals, the genre they employed to develop and demonstrate their skills. They paid particular attention to the musical interpretation of the text and the affects associated with it. It was assumed that the rhetorical principles and devices which applied to language were also indispensable for the expressive musical setting of words and metaphors.

Madrigal composers expressed the sweet torment and bitter gladness that characterize Petrarch's love poetry by employing in the same composition musical means representing both sweet or bitter feelings. As we will see below, this duality in the application of musical means is also evident in compositions dealing with the union between the bridegroom Jesus and the believing soul. This relationship between secular and spiritual compositions makes perfect sense, considering that the composers of madrigals were often also those who composed vocal music for the church.

There was busy cross-border exchange between the secular and spiritual worlds, both in the compositional the poetic fields. All kinds of stylistic elements and figures from Petrarchism were integrated into Lutheran mystical poetry, that expressed similar contradictory, bittersweet feelings of longing – but concerning the heavenly bridegroom. Just as Laura was beyond Petrarch's reach, this bridegroom was beyond the reach of the believer.

Eucharist

More than was the case in medieval mysticism, Lutheran *unio* views emphasized the inaccessibility of the beloved Jesus: the ultimate union of the God-man Christ with the faithful cannot take place on Earth. This flows from a central tenet of Lutheranism, namely that although the faithful have been rendered righteous in God's eyes through Jesus' act of atonement, they are still sinful, and remain so, while on Earth. The fusion with Jesus the bridegroom can therefore only take place at the believer's death, or at Jesus' second coming.

According to the Lutheran view, however, there are moments on Earth when the faithful can already experience something of that heavenly unity with Christ. That is during the Eucharist, where Christ is bodily present in the bread and wine according to the Lutheran view. This explains why elements in *unio*-texts that refer to the Lord's Supper can often be found, including indirect references: churchgoers from the time of the Leipzig cantor would have readily associated concepts

related to meal-taking, such as *essen, Mahl, schmecken, trinken*, and *Tisch* ((to) eat, meal, (to) taste, (to) drink and table), for example, with the Eucharist.

The relationship between the *unio mystica* and the Eucharist is discussed in the book '*Göttliche Liebes-Flamme Oder Auffmunterung zur Liebe Gottes*' ('Godly Love-Flames, or Encouragement towards God's Love') (Frankfurt am Main, 1676) by Heinrich Müller, a copy of which Bach kept at home. Chapter 10 of this work explains that, on the one hand, the believer – as he is a sinner– is unworthy of unity with the sinless Christ, and that for this reason fellowship with the Saviour cannot fully be attained on Earth. On the other hand, the sacrament is valued as a moment that gives a foretaste of heavenly life. As does Bernard of Clairvaux, Müller describes the suffering and death of Christ as proof of his supreme love for the faithful. He presents the Lord's Supper as a love-union between bride and groom, referring, among other things, to the Song of Songs (2.6): '*Mein Freund ist mein und ich bin seyn!*' ('My beloved is mine, and I am his!'). Müller expresses in very expressive terms what is occurring during the sacrament: '*Du küssest im Sacrament deinen liebsten Freund Jesum*' ('During the sacrament you are kissing your dearest beloved, Jesum').

The Eucharist briefly transports the earthly believer, as it were, into heaven – exactly what happens in the chorale '*Wachet auf, ruft uns die Stimme*': when the sacrament is mentioned in the second verse, the scenery changes from Earth to heaven. In the first stanza, 'we' are called upon to be vigilant on Earth and to be prepared for the arrival of the bridegroom, while at the end of the second stanza 'we' go to the *Freudensaal* (joyful chamber) to celebrate the Lord's Supper. In the closing stanza, 'we' are in heaven, as it were, to participate in the celestial praise of the angels: '*An deiner Stadt sind wir Konsorten*' ('We are consorts in your city).

Even more so than in the *Wächterlied*, the *Morgensternlied* functioned as a communion hymn in Bach's time – not only because of the references to the sacrament in stanzas 2 and 4 ('*himmlisch Manna dass wir essen*' ('heavenly manna that we eat') and 'Dein Wort, dein Geist, dem Leib und Blut, mich innerlich erquicken' (Thy word, thy spirit, thy body and blood, inwardly refresh me)), but also because of the chorale's theme. In one of his 52 sermons on the Lord's Supper, the Orthodox Lutheran theologian Erdmann Neumeister characterizes the song as a reflection on '*das grosse Geheimnis der Vereinigung Christi JEsu mit dem Gläubigen*' (the great mystery of the union of Jesus Christ with the faithful). In addition, he regards the *Morgensternlied* as suitable for use as

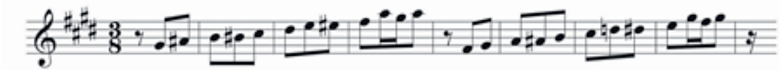
a death-hymn, as the believer's soul is '*mit ihrem Heylande im Himmel ewig verenigt wird*' (united with your redeemer in heaven forever) after death.

Duality

In summary, a defining element of the Lutheran vision of *unio* is that the unification of Jesus and the Christian soul will remain incomplete during earthly life, but that the believers can receive a joyful foretaste of the union, particularly through partaking in the Lord's Supper. For this reason, the relationship between Jesus and the soul brings forth ambivalent feelings. It is for this reason that – in a similar manner with secular madrigals – conflicting emotions (sweet pain and bitter joy) are expressed in *unio* compositions, both through text and music.

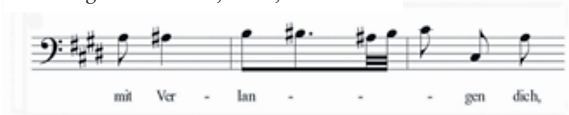
A clear example of this is to be found in the sinfonia with which the cantata '*Ich geh und suche mit Verlangen*' opens. The opening movement is in E major, and has a light-footed triple time-signature. The main theme, based around the first four notes of the *Morgensternlied*, is extremely lively. Together with the predominant, driving, ascending motion, these elements ensure that a feeling of limitless joy bursts forth: it is heavenly wedding music in *optima forma*, celebrating the unity of Jesus and the soul. The rising chromatic motif is even more noticeable in the second half of the sinfonia. Bach often used such motifs as symbols of desire, and he employs just such a rising, chromatic motif a number of times together with the word *Verlangen* (desire) in the first aria:

sinfonia – obbligato organ, bars 137-144



A sec :he

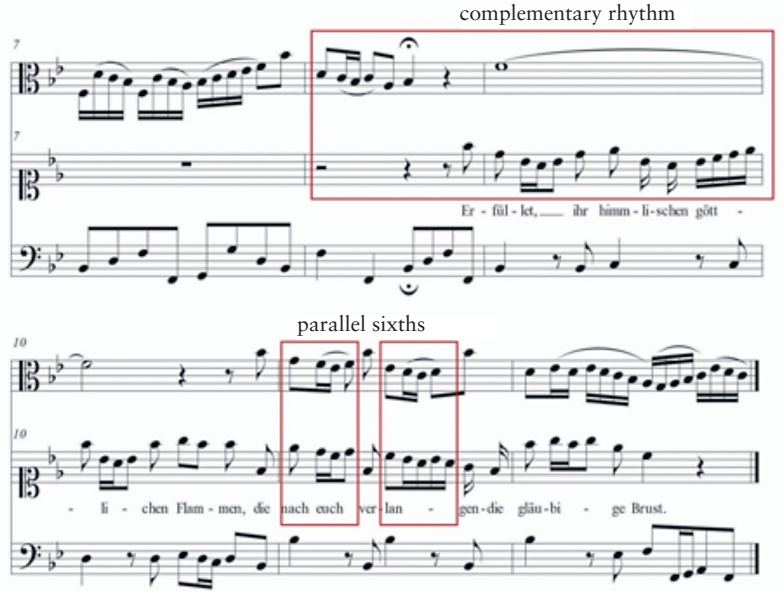
aria 'Ich geh und suche,' Bass, bars 47-49



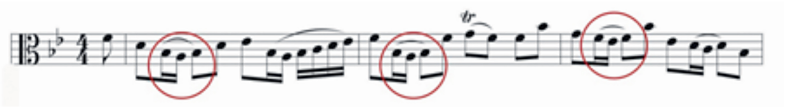
cantata '*Wie schön leuchtet der Morgenstern*' (BWV1), for soprano and oboe da caccia with basso continuo. The text consists of two sentences, expressing aspects of both desire and joy. The first line begs for the fanning of 'heavenly-Godly' flames in the believer. The second line denotes with joy that Christian souls can experience an ardent love, and that they may already sample the heavenly pleasure on Earth.

The demand for more celestial, divine flames implies that the believing soul lacks something that needs replenishment. Bach presents this notion in a striking way through the use of complementary rhythm – when a rhythmic movement of voice x is taken over and continued by voice y the moment voice x pauses, or is set to a rhythm in longer note values. In this way, voice y complements voice x, as it were.

The oboe da caccia plays a note that is held for one and a half bars at three points in this aria, always after it has played the *ritornello* (or a section of it). The soprano begins with the important word '*erfüllet*' (fulfilling) in this context, complementing the oboe da caccia by continuing the established rhythmic movement. The long note of one and a half bars is followed by a short section in which the soprano and oboe move in tandem, characterised by parallel sixths: Bach often uses two voices moving in parallel sixths and thirds to express mystical unity.



Also notable is the short-short-long rhythmic motif (in rhetorics the *figura corta* – see circled notes), repeatedly heard in the first bars of the *ritornello*. This rhythmic figure expresses positive feelings such as joy, certainty, and hope in Bach's oeuvre:



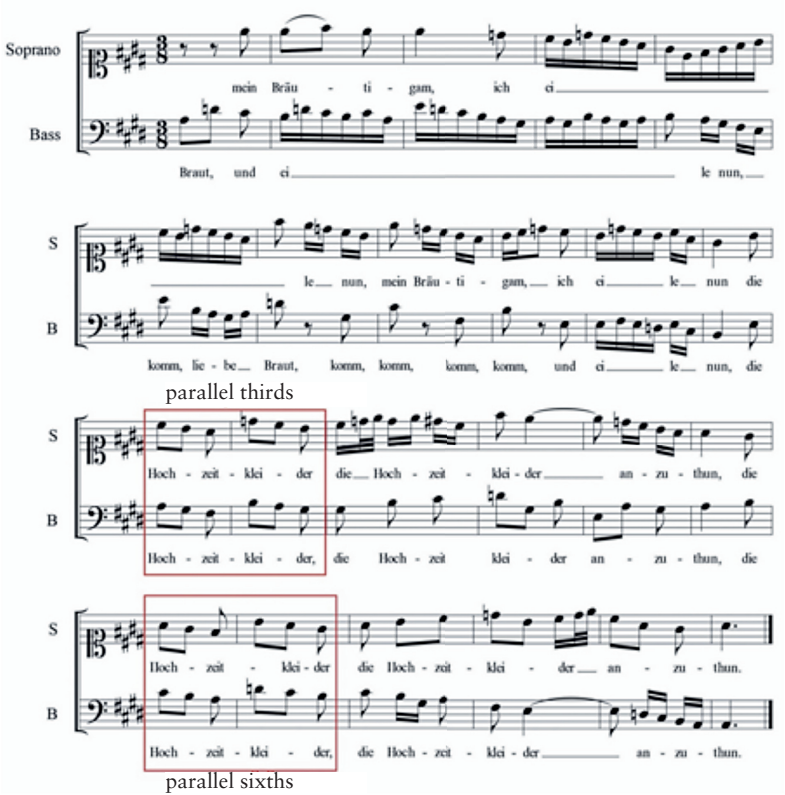
Remarkable here is that Bach does not reserve the figure solely for the aria's second sentence, where certainty and joy are clearly expressed: he also often employs it in the first sentence, which is more lyrically pleading and questioning – an example of how the simultaneity of sweet pain and bitter joy in the Lutheran *unio* vision is expressed in Bach's cantatas.

Dialogues

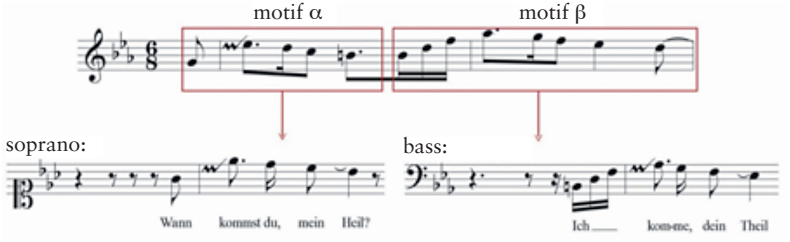
These contradictory feelings also particularly characterize the movements in which Jesus and the faithful are in conversation. Cantatas 49 and 140 contain a dialogue between Christ (bass: *vox Christi*) and the soul (soprano). In addition to these two, four more extant Bach cantatas contain passages of dialogue between Jesus and the believer – BWV21, 32, 57 and 152 – all clearly expressing *unio* texts. These duets illustrate specifically the Lutheran view of the unification of God and the soul from different points of view.

Christ and the believer express directly to each other their mutual love and the ensuing desire for unity in these works. An example of how that unity is illustrated is the bass and soprano singing the same text simultaneously, an instance of which can be found in the first recitative from the cantata '*Ich geh und suche mit Verlangen*' with the words '*lass dich küssen*' ('let me kiss you') – cf. the Song of Songs, 1:1.

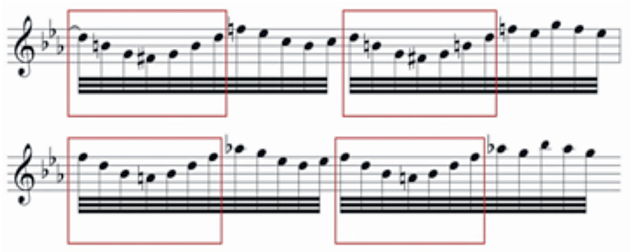
In the last 20 bars of the same recitative, the soprano and bass 'grow together', as it were, as they progressively sing the identical text together. With the words '*…eile nun, die Hochzeitkleider anzutun*' ('hasten now to do on the wedding-clothes') full unity is finally achieved. At the same time, the two voices move both rhythmically and melodically largely in parallel:


Soprano
Bass
mein Bräu - ti - gam, ich ei
Braut, und ei le nun,
S
B
le nun, mein Bräu - ti - gam, ich ei le nun die
komm, lie - be Braut, komm, komm, komm, komm, und ei le nun, die
parallel thirds
Hoch - zeit - klei - der die Hoch - zeit - klei - der an - zu - thun, die
Hoch - zeit - klei - der, die Hoch - zeit klei - der an - zu - thun, die
Hoch - zeit - klei - der die Hoch - zeit - klei - der an - zu - thun.
Hoch - zeit - klei - der, die Hoch - zeit - klei - der an - zu - thun.
parallel sixths

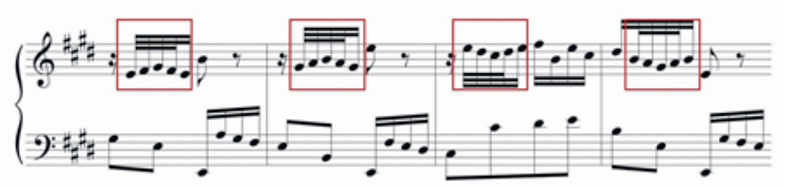
Exactly the same technique appears in the aria '*Wann kommst du, mein Heil*' from cantata 140 at the words '*zum himmlischen Mahl*' (to the heavenly meal). Within Lutheran theology, that heavenly meal was the ultimate, intimate image representing the fulfilment of the fusion of Jesus and the soul. The theme with which the *violino piccolo* opens this aria seems to unite soprano (soul) and bass (Jesus) in a special way. Motif α, related to the famous aria '*Erbarme dich*' ('have mercy') from Bach's St Matthew Passion, appears to form the basis of the soprano part, while motif β forms the basis for the bass:



Also notable in this aria is the demi-semiquaver figuration played by the violin piccolo:



The boxed is known as *circulatio* or *cyclosis* in rhetoric. Bach researchers associate the use of the *circulatio* in the context of these vocal compositions with 'embracing' or 'comprising', making the figure a symbol of the close bond between lovers. *Circulatio*-like figures often appear in the cantatas – the figure is emphatically present in the obbligato organ part in the duet '*Dich hab' ich je und je geliebet*' ('I have loved you for ever and ever'):



In addition to the representation of unity between bride and groom, the dialogue compositions contain aspects that reflect the Lutheran *unio* idea that unification has not yet been achieved, nor can it actually be achieved in this life on earth. This is expressed several times in the text, as, for example, in the first recitative of cantata 40 ('*Nur meine Braut ist noch nicht gegenwärtig*' ('Only my bride is not yet present') or in the first aria of cantata 140 ('*Wann kömmst du, mein Heil*' ('When will you come, my salvation?')).

Just as the singing of one text together at the same time can be seen as an expression of fusion, so the singing of different texts can be interpreted as an expression of disunity, as is strikingly expressed in the aria '*Dich hab ich je und je geliebet*' from cantata 49. Central to this text is the notion that the fusion of Christ and the believer has not yet been initiated. The bass part comprises a compilation of verbatim scripture-passages from Jeremiah 31, Revelation 22 and Acts 5. Here, Jesus sings of his eternal love for the believer and that the bride must prepare for his imminent coming, addressing the soul in the second person singular. In this aria the soprano (soul) performs the closing stanza of 'Wie schön leuchtet der Morgenstern'. The main part of this couplet is not addressed directly to Jesus, but is spoken of in the third person: '*Er wird mich doch zu seinem Preis…*' ('To his glory will he [receive]

me'). Only at the very end, with the eager cry for the bridegroom's arrival, does it change into the second person: 'Komm, du schöne Freudenkrone' ('Come, you lovely crown of joy').

CD1 JESU MEINE FREUDE

Sehet, welch eine Liebe
CANTATE BWV64

1 Coro
Sehet, welch eine Liebe hat uns
der Vater erzeiget, dass wir Gottes
Kinder heißen.

2 Choral
Das hat er alles uns getan,
sein groß Lieb zu zeigen an.
Des freu sich alle Christenheit
und dank ihm des in Ewigkeit.
Kyrieleis!

3 Recitativo
Geh, Welt! behalte nur das Deine,
ich will und mag nichts von dir haben,
der Himmel ist nun meine,
an diesem soll sich meine Seele laben.
Dein Gold ist ein vergänglich Gut,
dein Reichtum ist geborget,
wer dies besitzt,
der ist gar schlecht versorget.
Drum sag ich mit getrostem Mut:

1 Chorus
Behold, what love has the Father
shown to us, that we are called
the children of God.

2 Choral
He has done all this for us,
to show His great love.
All Christianity rejoices over this
and thanks Him in eternity.
Kyrieleis!

3 Recitative
Hence, world! Just keep what is yours,
I wish and want nothing from you;
heaven is now mine,
in this my soul will revel.
Your gold is an ephemeral good,
your riches only borrowed,
who possesses them
is indeed poorly burdened.
Therefore I say with reassured courage:

4 Choral
Was frag ich nach der Welt
und allen ihren Schätzen,
wenn ich mich nur an dir,
mein Jesu, kann ergötzen!
Dich hab ich einzig mir
zur Wollust vorgestellt:
Du, du bist meine Lust;
Was frag ich nach der Welt!

5 Aria
Was die Welt
in sich hält,
muss als wie ein Rauch vergehen.
Aber was mir Jesus gibt
und was meine Seele liebt,
bleibet fest und ewig stehen.

6 Recitativo
Der Himmel bleibet mir gewiss,
und den besitz ich schon im Glauben.
Der Tod, die Welt und Sünde,
ja selbst das ganze Höllenheer
kann mir, als einem Gotteskinde,
denselben nun und nimmermehr
aus meiner Seele rauben.
Nur dies, nur einzig dies macht
mir noch Kümmernis,

4 Choral
What should I ask of the world
and all its treasures
when only in You,
my Jesus, can I find delight!
You alone have I placed
before me for pleasure:
You, You are my joy;
what should I ask of the world!

5 Aria
Whatever the world
contains,
must dissipate like smoke.
But what my Jesus gives me
and what my soul loves,
remains sure and lasts forever.

6 Recitative
Heaven remains sure for me,
and in faith I already possess it.
Death, the world, and sin,
even the entire host of hell
cannot steal from me, a child of God,
this very thing now or ever out
of my soul.
Only this, this alone still troubles me,
that I yet longer must dwell upon

dass ich noch länger soll
auf dieser Welt verweilen
denn Jesus will den Himmel
mit mir teilen,
und dazu hat er mich erkoren,
deswegen ist er Mensch geboren.

7 Aria
Von der Welt verlang ich nichts,
wenn ich nur den Himmel erbe.
Alles, alles geb ich hin,
weil ich genung versichert bin,
dass ich ewig nicht verderbe.

8 Choral
Gute Nacht, o Wesen,
das die Welt erlesen!
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht,
dir sei ganz, o Lasterleben,
gute Nacht gegeben!

the earth;
for Jesus wants to share heaven
with me,
and has chosen me for this,
for that reason He has been born
a human.

7 Aria
I desire nothing from the world,
if only I can inherit heaven.
I give up everything, everything,
since I am confident enough,
that I will not be eternally lost.

8 Choral
Good night. existence
that cherishes the world!
You do not please me.
Good night, sins,
stay far away,
never again come to light!
Good night, pride and glory!
To you utterly, life of corruption,
be good night given!

Jesu, meine Freude
MOTET BWV227

1
Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.

2
Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.
Römer 8:1

3
Unter deinem Schirmen
bin ich vor den Sturmen
aller Feinde frei.
Lass den Satan wittern,
lass den Feind erbittern,
mir steht Jesus bei.

1
Jesus, my joy
my heart's delight
Jesus, my treasure
ah how long, ah how long
must my heart be anxious
and full of longing for You!
Lamb of God, my bridegroom
besides You there is in on earth
nothing else that is dearer to me.

2
There is now no condemnation
in them who are in Christ and who
walk not according to the flesh
but according to the spirit.
Romans 8:1

3
Beneath Your protection
I am free from the raging
of all enemies.
Let the devil sniff around
let my enemy become incensed
Jesus stands by me.

Ob es itzt gleich kracht und blitzt,
ob gleich Sund und Hölle
schrecken:
Jesus will mich decken.

4
Denn das Gesetz des Geistes,
der da lebendig machte
in Christo Jesu,
hat mich frei gemacht
von dem Gesetz der Sunde
und des Todes.
Römer 8:2

5
Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe, Welt, und springe,
ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss
verstummen,
ob sie noch so brummen.

Even though thunder crashes
and lightning blazes
even though sin and hell terrify
Jesus will protect me.

4
For the law of the spirit,
which makes me living
in Christ Jesus,
has made me free
from the law of sin
and death.
Romans 8:2

5
I defy the ancient dragon
I defy the jaws of death
I defy the fear they cause.
Rage, World, and leap upon me.
I stand here and sing
in the calm of certainty.
God's power takes care of me;
earth and hell's abyss must
fall silent,
however much they roar.

6
Ihr aber seid nicht fleischlich,
sondern geistlich, so anders Gottes
Geist in euch wohnet.
Wer aber Christi Geist nicht hat,
der ist nicht sein.
Römer 8:9

7
Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach
und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

8
So aber Christus in euch ist,
so ist der Leib zwar tot
um der Sunde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.
Römer 8:10

6
But you are not of the flesh,
but of the spirit, and so God's spirit
dwells in you in a different way.
But whoever does noy have Christ's
spirit is not his.
Romans. 8:9

7
Away with all treasures!
You are my delight,
Jesus, my desire!
Away with all vain honours,
I don't want to hear of you,
remain unknown to me!
Suffering, distress, the cross, shame
and death,
however much I have to suffer,
will never separate me from Jesus.

8
If Christ is in you,
then the body is dead
because of sin,
but the spirit is life
because of righteousness.
Romans. 8:10

9
Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

10
So nun der Geist des,
der Jesum von den Toten
auferwecket hat,
in euch wohnet,
so wird auch derselbige,
der Christum von den Toten
auferwecket hat,
eure sterbliche Leiber lebendig
machen um des willen, dass sein
Geist in euch wohnet.
Römer 8:11

9
Good night, o [earthly] existence,
what the world has to offer
does not please me at all.
Good night, you sins,
stay far away from here,
come no more to the light!
Good night, arrogance and splendour.
To everything about you, sinful existence,
I bid goodnight.

10
Now the spirit
that has raised Jesus
from the dead,
dwells in you.
The very same spirit
that has raised Jesus
from the dead,
gives life to your mortal bodies,
so that his spirit
to may dwell in you.
Romans 8:11

11
Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.

11
Vanish, spirits of gloom,
for my joyful master,
Jesus, enters in.
For those who love God
even their grief
must become pure delight.
Here I may have scorn and derision,
but even in the midst of suffering
you remain, Jesus, my joy.

Jesus schläft, was soll ich hoffen?
CANTATE BWV81

Jesus schlaft, was soll ich hoffen?
CANTATE BWV81

1 Aria
Jesus schläft, was soll ich hoffen?
Seh ich nicht
mit erblasstem Angesicht
schon des Todes Abgrund offen?

1 Aria
Jesus sleeps, what can I hope for?
Don't I see
with pallid face
the abyss of death already open?

2 Recitativo
Herr! warum bleibest du so ferne?
Warum verbirgst du dich
zur Zeit der Not,
da alles mir ein kläglich Ende droht?
Ach, wird dein Auge nicht
durch meine Not beweget
so sonsten nie zu schlummern pfleget?

2 Recitative
Lord! Why do You walk so far away?
Why do You hide Yourself at this time
of need, / when everything
threatens me with a dreadful end?
Ah, will Your eye not be moved
by my suffering,
that normally is never prone to sleep?

Du wiesest ja mit einem Sterne
vormals den neubekehrten Weisen,
den rechten Weg zu reisen.
Ach leite mich durch deiner Augen Licht,
weil dieser Weg nichts als Gefahr verspricht.

3 Aria
Die schäumenden Wellen
von Belials Bächen
verdoppeln die Wut.
Ein Christ soll zwar
wie Felsen stehn,
wenn Trübsalswinde um ihn gehn,
doch suchet die stürmende Flut
die Kräfte des Glaubens
zu schwächen.

4 Arioso
Ihr Kleingläubigen,
warum seid ihr so furchtsam?

5 Aria
Schweig, aufgetürmtes Meer!
Verstumme, Sturm und Wind!
Dir sei dein Ziel gesetzet,
damit mein auserwähltes Kind
kein Unfall je verletzet.

Once, indeed, You showed, with a star,
the newly-converted wise men
the right path to take.
Ah, lead me by the light of Your eyes,
since this course promises nothing
but danger.

3 Aria
The foaming waves from
Belial's streams
redouble their fury.
A Christian should stand indeed
like a rock,
when the winds of trouble
blow about him,
though the stormy flood seeks
to weaken the strength of faith.

4 Arioso
O ye of little faith, why are
you so fearful?

5 Aria
Quiet, heaving sea!
Be silent, storm and wind!
Your bounds are set for you,
Kind so that my chosen child
will never suffer mishap.

6 Recitativo
Wohl mir, mein Jesus
spricht ein Wort,
mein Helfer ist erwacht,
so muss der Wellen Sturm,
des Unglücks Nacht
und aller Kummer fort.

7 Choral
Unter deinen Schirmen
bin ich für den Stürmen
aller Feinde frei.
Lass den Satan wittern,
lass den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle
schrecken,
Jesus will mich decken.

6 Recitative
O joy to me, my Jesus
speaks a word,
my helper is awake,
so must the storm's waves,
the night of misfortune
and all trouble disappear.

7 Choral
Under Your protection
I am safe from the storms
of all enemies.
Let Satan rage,
let the enemy fume,
Jesus stands with me.
Whether now it thunders
and flashes,
whether sin and Hell terrify,
Jesus will protect me.

CD2 BACH & LUTHER

Ein feste Burg ist unser Gott
CANTATA BWV80
The beginning of the cantata is based on the first verse of Luther's chorale – that places God in opposition to Satan - and opens with a large-scale chorus. Here, God is the fortress where Christians are safe from the ruler of this world. Bach employs strict counterpoint here, composing a true choral fugue that sets each of the verse lines differently. At the end of each line the three oboes, and the organ together with the double-bass, present the melody in canon - again in strictest counterpoint. Using the registers of the instruments - the oboes high, the organ and double-bass low - Bach surrounds the choral fugue (the faithful) with the cantus firmus, as if they were safe within the fortress of God himself.

1 Coro
Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns itzt hat betroffen.
Der alte böse Feind,
mit Ernst er's jetzt meint,
groß Macht und viel List
sein grausam Rüstung ist,
auf Erd ist nicht seinsgleichen

1 Chorus
Our God is a secure fortress,
a good shield and weapon;
he helps us willingly out of all troubles,
that now have encountered us.
The old, evil enemy
is earnestly bent on it,
great strength and much deceit
are his horrid armaments,
there is nothing like him on earth

The opening chorus is followed by a bass aria that combines Franck's text with the second verse of Luther's chorale. The cantus firmus is sung by the soprano, reinforced by the first oboe. Both present the melody coloriert, ie embellished with various passage work, and smaller decorations. The string accompaniment is worth noting: a continuous semi-quaver movement including many repeated notes, emphasizing the struggle of the" rechte Mann" (Christ). The faithful that embrace Christ's "banner of blood" will triumph through his spirit.

2 Aria und Choral
Alles, was von Gott geboren,
ist zum Siegen auserkoren.
  Mit unsrer Macht ist nichts getan,
  wir sind gar bald verloren.
  Es streit' vor uns der rechte Mann,
  den Gott selbst hat erkoren.
Wer bei Christi Blutpanier
In der Taufe Treu geschworen,
siegt im Geiste für und für.
  Fragst du, wer er ist?
  Er heißt Jesus Christ,
  der Herre Zebaoth,
  Und ist kein andrer Gott,
  Das Feld muss er behalten.
Alles, was von Gott geboren,
Ist zum Siegen auserkoren.

2 Aria and Chorale
Everything that is born of God
is destined for victory.
  Nothing can be done through our strength,
  we are soon already lost.
  The righteous Man battles for us,
  that God himself has elected.
Whoever, with the bloody banner of Christ
is sworn into the fealty of baptism,
conquers in the spirit again and again.
  You ask, who is He?
  He is called Jesus Christ,
  the Lord of Sabaoth,
  and there is no other God,
  He must control the battlefield.
Everything that is born of God
is destined for victory

In the bass recitative and arioso, Christians are called upon to let Christ's spirit, and not Satan's, into their heart. The reaction to this exhortation is heard in the immediately following aria 'Komm in mein Herzens Haus, Herr Jesu:

3 Recitativo
Erwäge doch, Kind Gottes,
die so große Liebe,
Da Jesus sich
Mit seinem Blute dir verschriebe,
Wormit er dich
Zum Kriege wider Satans Heer und
wider Welt, und Sünde
Geworben hat!
Gib nicht in deiner Seele
Dem Satan und den Lastern statt!
Lass nicht dein Herz,
Den Himmel Gottes auf der Erden,
Zur Wüste werden!
Bereue deine Schuld mit Schmerz,
Daß Christi Geist mit dir sich fest
verbinde!

4 Aria
Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib Welt und Satan aus
und laß dein Bild in mir erneuert prangen!
Weg, schnöder Sundengraus!

3 Recitative
Only consider, child of God,
that such great love,
which Jesus Himself
with His blood signed over to you,
through which He,
in the war against Satan's host and
against the world and sin,
has won you!
Do not make a place in your soul
for Satan and depravity!
Do not let your heart,
God's heaven on earth,
become a wasteland!
Repent your guilt with pain,
so that Christ's spirit may firmly bind
itself to you!

4 Aria
Come into my heart's house,
Lord Jesus, my desire!
Drive the world and Satan out
and let your image, shine forth
renewed in me!
Away, contemptible horror of sin!

The text setting in the next movement is exceptional: the choir sings the cantus firm us in unison. In this way, Bach emphasizes the constancy of the faithful against the "ruler of this world'; Satan. The choir's consensus has enormous musical power, which is further reinforced by the rhythmically dynamic texture of the orchestral accompaniment, with its dancing, gigue-like six:-eight meter.

5 Choral
Und wenn die Welt voll Teufel wär
und wollten uns verschlingen,
so fürchten wir uns nicht so sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wie sau'r er sich stellt,
tut er uns doch nicht,
das macht, er ist gericht',
ein Wörtlein kann ihn fallen.

5 Chorale
And if the world were full of the devil
and would devour us,
even then we would not be so fearful.
we should even then succeed.
The prince of this world,
however sour he might be,
yet can do nothing to us,
since he is already judged,
a little word can topple him.

The recitative calls again on Christians to rally behind Christ's banner ("Blutgefärbte Fahne"), that assures them of victory over the enemy.

6 Recitativo
So stehe dann bei Christi
blutgefärbten Fahne,
o Seele, fest
und glaube, daß dein Haupt
dich nicht verläßt,
ja, daß sein Sieg
auch dir den Weg zu deiner
Krone bahne!

6 Recitative
Then stand with Christ's
bloodstained flag,
o soul, firmly
and believe that you will not
lose your Leader,
indeed, that His victory
will also pave the way
to your crown!

Tritt freudig an den Krieg!
Wirst du nur Gottes Wort
so hören als bewahren,
so wird der Feind gezwungen auszufahren,
dein Heiland bleibt dein Hort!

March joyfully to war!
If you only keep God's word
as you hear it,
then the enemy will be
driven out forcibly,
your Savior remains your treasure!

The aria for tenor and alto that follows is accompanied by solo-violin and oboe da caccia. The peaceful movement that emphasizes the text ("wie selig sind doch ... ") is underbroken halfway by wild semi-quavers that recall the second movement of the cantata. The faithful heart must also fight a battle here, which finally results in victory over death.

7 Aria
Wie selig sind doch die,
die Gott im Munde tragen,
doch seiger ist das Herz,
das ihn im Glauben trägt!
Es bleibet unbesiegt und kann die
Feinde schlagen
und wird zuletzt gekrönt,
wenn es denTod erlegt.

7 Aria
How happy are they,
who bear God in their mouths,
yet happier is the heart that
bear Him in faith!
It remains unconquered and can
strike at the enemy
and will be crowned at last, when it
captures death.

The cantata closes with the last verse of Luther's chorale. Although the instrumental accompaniment has not survived, it is entirely in accordance with Bach's practice to end the piece tutti. We have adopted the suggestion presented in the Neue Bach Ausgabe.

8 Choral
Das Wort sie sollen lassen stahn
und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
laß fahren dahin,
Sie habens kein' Gewinn;
das Reich muß uns doch bleiben.

8 Chorale
They shall put His word aside
and give no thanks for it.
He is with us indeed in strategy
with His spirit and His gifts.
If they take our bodies from us,
possessions, honor, child, wife,
let them take them away,
they have no spoils;
our riches yet remain with us.

Merk auf, mein Herz, und sieh dorthin
The work opens with an exclamation from choir 1: "Merk auf!" The chorale melody is quoted fragmentally by the soprano. The question posed by choir 1 is answered by choir 2 in the second movement. In the third movement, the two choirs alternate with the exhortation "Lasst uns alle fröhlich sein".
The triple meter gives the music a joyful, dancing character. In the fourth movement, the word "Elend" is given colour by the only chromatic line in the whole piece. The many repetitions of the word "immer" emphasize its meaning.
The composer also pays great attention to word-painting in the fifth movement. He sets the word "Schöpfer" to a quick, eight-note scale, and the phrase "Wie bist du (...) liegst auf dürrem Gras" ends in an unusually low register. Finally, a donkey's braying is imitated by a recurring seventh leap. In the sixth movement, long notes with the indication tremulo illustrate the word "ruhn'.' And just as the word "immer" was emphasized in the fourth verse, Bach expressly indicates pianissimo (as soft as possible) at the word "nimmer".
The sopranos from both choirs sing the chorale melody in unison, towering above the motet's exuberant closing movement.

1
Merk auf, mein Herz,
und sieh dorthin!
Was liegt dort in dem Krippelin?
Wes ist das schöne Kindelin?
Es ist das liebe Jesulin.

2
Es ist der Herr Christ, unser Gott,
der will euch führ'n aus aller Not,
er will eu'r Heiland seiber sein,
von allen Sünden machen rein.

3
Des laßt uns alle fröhlich sein
und mit den Hirten gehn hinein
zu sehen, was Gott hat beschert,
mit seinem lieben Sohn verehrt.

4.
Bis wilkommen, du edler Gast!
Den Sünder nicht verschmähet hast
und kommst ins Elend her zu mir,
wie soll ich immer danken dir?

1
Give heed, my heart,
lift up thine eyes!
What is it in yon manger lies?
Who is this child, so young and fair?
The blessed Christ-child lieth there.

2
This is the Christ, our God and Lord,
Who in all need shall aid afford;
He will Himself your Saviour be
From all your sins to set you free.

3
Now let us all with gladsome cheer
Go with the shepherds and draw near
To see the precious Gift of God,
Who hath His own dear Son bestowed.

4
Welcome to earth, Thou noble Guest.
through whom the sinful world is blest!
Thou com'st to share my misery;
what thanks shall I return to Thee?

5
Ach! Herr, du Schöpfer aller Ding,
wie bist du worden so gering,
daß du da liegst auf dürrem Gras,
davon ein Rind und Esel aß.

6
Ach, mein herzliebstes Jesulein
mach dir ein rein sanft Bettelein,
zu ruhn in meines Herzens Schrein,
daß ich nimmer vergesse dein.

7
Lob, Ehr sei Gott im höchsten Thron,
der uns schenkt seinen ein'gen Sohn.
Des freuet sich der Engel Schar'
und singet uns solch neues Jahr.

5
Ah, Lord, who hast created all,
how weak art Thou, how poor and small,
that Thou must lie on the parched grass
on which to feed the ox and ass.

6
Ah, dearest Jesus, holy Child,
make Thee a bed, soft, undefiled,
within my heart, that it may be
a quiet chamber kept for Thee.

7
Glory to God in highest heaven,
who unto us His Son hath given!
While angels sing with pious mirth
a glad new year to all the earth.

Christ lag in Todesbanden
CANTATA BWV4
The cantata opens with a short sinfonia, consisting of a slow crotchet movement based on the first two lines of the chorale text. This is followed by a long tutti section dealing with the text of the first verse. The vocal lines are accompanied colla parte by the cornetto and trombones. The chorale melody - the cantus firmus - is sung by the soprano, accompanied by an imitative texture in the other voices. The strings - especially the two violins - surround the whole with writing relatively independent of the choir. Their figures closely follow the singers' text. Notable is the acceleration at the movement's end, which lends the Hallelujah an almost ecstatic character.

(coro) Versus 1
Christ lag in Todesbanden
für unsre Sund gegeben,
er ist wieder erstanden
und hat uns bracht das leben;
des sollen wir frölich sein
Gott loben und ihm dankbar sein
und singen Halleluja,
Halleluja!

(choir) Versus 1
Christ lay in death's bonds
given over for our sins,
He has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to Him
and sing Hallelujah,
Hallelujah!

The cantus firmus is not quoted verbatim in versus 2, the melody being dissected, as it were, into small motivic figures. They reinforce the textual content, which describes humanity's misery. The movement in the continuo symbolises the inevitability of death as a consequence of human sin ("unsre Sünd").

Versus 2
Den Tod niemand zwingen kunnt
bei allen Menschenkindern,
das macht' alles unsre Sund,
kein Unschuld war zu finden.
Davon kam der Tod so bald
und nahm über uns Gewalt
hielt uns in seinem Reich gefangen.
Halleluja!

Versus 2
No one could defeat death
among all humanity,
this was all because of our sins,
no innocence was to be found.
Therefore death came so soon
and took power over us,
held us captive in his kingdom.
Hallelujah!

Christ appears as the saviour from death in versus 3. The illustration of the word "Gewalt" with hard, almost aggressive three- and four-note chords in the two violins is remarkable.

Versus 3
Jesus Christus, Gottes Sohn,
an unser Statt ist kommen
und hat die Sunde weggetan,
damit dem Tod genommen
all sein Recht und sein Gewalt,
da bleibet nichts denn Tods Gestalt,
den Stach'l hat er verloren.
Halleluja!

Versus 3
Jesus Christ, God's son,
has come in our place,
and has done away with sin,
thereby taking from death
all his rights and power,
nothing remains but death's form;
he has lost his sting.
Hallelujah

Versus 4 is a strict polyphonic movement in the old motet style, accompanied only by the continuo. The cantus firmus is sung by the alto.

(coro) Versus 4
Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben behielt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern fraß,
ein Spott aus dem Tod ist worden.
Halleluja!

(choir) Versus 4
It was a strange battle,
that death and life waged,
life claimed the victory,
it devoured death.
The scripture had prophesied this,
how one death gobbled up the other,
a mockery has been made out of death.
Hallelujah!

Versus 5 is a bass aria presenting the “rechte Osterlamm” in opposition to the “Würger” (i.e. Satan). Bach opens the movement with a descending chromatic line in the continuo, a much-used motif in plaintive vocal writing (famous examples are Dido’s lament by Henry Purcell, and the Crucifixus from the Bm Mass). The Osterlamm is ‘in heißer Lieb für uns gebraten’. The deepest moment of the aria is the word “Tode’: on a long, low E-sharp, directly followed by a long, high note on Würger - the executioner that can no longer harm humanity. The character of the movement is transformed in a moment from lamenting to triumphant.

Versus 5
Hier ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm
in heißer Lieb gebraten,
das Blut zeichnet unsre Tür,
das halt der Glaub dem Tode für,
der Würger kann uns nicht mehr
schaden.
Halleluja!

Versus 5
Here is the true Easter-Iamb,
offered up by God,
which was, high on the cross’ stalk
roasted in hot love,
the blood marks our door,
faith holds it against death,
the strangler can no longer
harm us.
Hallelujah!

Christ’s victory is celebrated in Versus 6. The dotted rhythm in the bass, together with the triplets in the vocal parts, underlines the text’s celebratory character.

Versus 6
So feiern wir das hohe Fest
mit Herzensfreud und Wonne,
das uns der Herre scheinen lasst,
er ist selber die Sonne,
der durch seiner Gnade Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Halleluja!

Versus 6
So we celebrate the high festival
with joy of heart and delight,
which the Lord radiates upon us,
He himself is the sun,
that through the splendor of his grace
illuminates our hearts completely,
the night of sin has disappeared.
Hallelujah!

Versus 7 is a "simple" four-part chorale. A simple setting in Bach's hands, however, is never really simple. The rhythmic treatment of the middle voices further highlights the Hallelujah.

Versus 7
Wir essen und leben wohl
In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden,
Christus will die Koste sein
Und speisen die See I allein,
Der Glaub will keins andern leben.
Halleluja!

Versus 7
We eat and live well
on the true Easter bread,
the old leaven shall not
exist next to the word of grace,
Christ will be our food
and nourish the soul alone,
faith will live in no other way.
Hallelujah!

CD3 FÜRCHTE DICH NICHT

Wer nur den lieben Gott lässt walten
CANTATA BWV93
The cantata is based on the chorale 'Wer nur den lieben Gott lässt walten' van Georg Neumark. The opening choral movement is a large-scale setting of the first verse, with the melody in the soprano line, with each line of the melody being introduced by an instrumental ritornello. The first two lines are led vocally by the soprano and alto lines, the third and fourth lines by the tenor and bass lines, and the two closing lines by all the vocal parts.

1. Coro
Wer nur den lieben Gott lässt walten
und hoffet auf ihn allezeit,
den wird er wunderlich erhalten
in allem Kreuz und Traurigkeit.
Wer Gott, dem Allerhöchsten, traut,
der hat auf keinen Sand gebaut.

1. Chorus
The man who leaves to God al l power
and hopeth in him all his days,
he will most wondrously protect him
through ev'ry cross and sad distress.
Who doth in God Almighty trust
builds not upon the sand his house.

This recitative is a combination of newly written verse and original verse-texts from the second stanza of the chorale. Bach sets the original verse-texts to variations on the melodies associated with them, and the paraphrase texts as recitative.

2. Choral e Recitativo B
Was helfen uns die schweren Sorgen?
Sie drücken nur das Herz mit Zentnerpein,
mit tausend Angst und Schmerz.
Was hilft uns unser Weh und Ach?
Es bringt nur bittres Ungemach.

2. Chorale and Recit B
What help to us are grievous worries?
They just oppress the heart
with heavy woe, with untold fear and pain.
What help to us our "woe and ah!"?
It just brings bitter, sad distress.

Was hilft es, dass wir alle Morgen
mit Seufzen von dem Schlaf aufstehn
und mit beträntem Angesicht
des Nachts zu Bette gehn?
Wir machen unser Kreuz und Leid
durch bange Traurigkeit nur grösser.
Drum tut ein Christ viel besser,
er trägt sein Kreuz mit christlicher
Gelassenheit.

What help to us that ev'ry morning
with sighing from our sleep to rise
and with our tearstained countenance
at night to go to bed?
We make ourselves our cross and grief
through anxious sadness only greater.
So fares a Christian better; he bears his cross
with Christ-like confidence and calm.

The melody in Neumark's chorale takes the so-called Bar-form: the first two lines of melody are repeated in lines three and four, with the final two lines forming the second part. Bach has adopted the same form for this aria. He has used the opening of the chorale melody, but in a major tonality, as the basis of a menuet-like piece. 'Stilhalten' (keep calm and still) is illustrated by quaver rests.

3. Aria T
Man halte nur ein wenig stille,
wenn sich die Kreuzesstunde naht,
Denn unsres Gottes Gnadenwille
verlässt uns nie mit Rat und Tat.
Gott, der die Auserwählten kennt,
Gott, der sich uns ein Vater nennt,
wird endlich allen Kummer wenden
und seinen Kindern Hilfe senden

3. Aria T
If we be but a little quiet
whene'er the cross's hour draws nigh,
for this our God's dear sense of mercy
forsakes us ne'er in word or deed.
God, who his own elected knows,
God, who himself our "Father" names,
shall one day ev'ry trouble banish
and to his children send salvation.

In contrast to the 'Kreuzesstunde' ('hour of the cross') in the preceding movement, 'Freudenstunde' ('hour for joy') is central to this soprano and alto duet. Bach often employed the long-short-short rythmic motif to represent joy, and it is ever-present in this aria. The text is the fourth verse of Neumark's chorale, and the chorale tune is played by the strings in unison.

4. Aria (Duetta) S A
Er kennt die rechten Freudesstunden,
er weiss wohl, wenn es nützlich sei;
wenn er uns nur hat treu erfunden
und merket keine Heuchelei,
so kömmt Gott, eh wir uns versehn,
und lässet uns viel Guts geschehn.

4. Aria (Duet) S A
He knows the proper time for gladness,
He knows well when it profit brings;
if he hath only faithful found us
and marketh no hypocrisy,
then God comes, e'en before we know,
and leaves to us much good result.

The fifth verse of Neumark's chorale is used in this extensive recitative, but just as in the second movement, lines of free verse are inserted after every line of the original text. The music is again a combination of worked elements of the chorale melody and recitative writing. The musical expression of 'Blitz und Donner' (lightning and thunder), and 'schwüles' ('oppressive') weather is striking.

5. Choral und Recitativo T
Denk nicht in deiner Drangsalhitze,
wenn Blitz und Donner kracht
und die ein schwüles Wetter bange macht,
dass du von Gott verlassen seist.
Gott bleibt auch in der grössten Not,
ja gar bis in den Tod
mit seiner Gnade bei den Seinen.

5. Chorale and Recit T
Think not within thy trial by fire,
when fire and thunder crack
and thee a sultry tempest anxious makes,
that thou by God forsaken art.
God bides e'en in the greatest stress,
yea, even unto death
with his dear mercy midst his people.

Du darfst nicht meinen,
dass dieser Gott im Schosse sitze,
der täglich wie der reiche Mann,
in Lust und Freuden leben kann.
Der sich mit stetem GIücke speist,
bei lauter guten Tagen,
muss oft zuletzt,
nachdem er sich an eitler Lust ergötzt,
"Der Tod in Töpfen" sagen.
Die Folgezeit verändert viel!
Hat Petrus gleich die ganze Nacht
mit leerer Arbeit zugebracht
und nichts gefangen:
auf Jesu Wort kann er noch
einen Zug erlangen.
Drum traue nur in Armut,
Kreuz und Pein
auf deines Jesu Güte
mit glaubigem Gemüte;
nach Regen gibt er Sonnenschein
und setzet jeglichem sein Ziel.

Thou may'st not think then
that this man is in God's lap sitting
who daily, like the wealthy man,
in joy and rapture life can lead.
Whoe'er on constant fortune feeds,
midst nought but days of pleasure,
must oft at last,
when once he hath of idle lust his fill,
"The pot is poisoned!" utter.
Pursuing time transformeth much!
Did Peter once the whole night long
with empty labors pass the time
and take in nothing?
At Jesus' word he can e'en yet
a catch discover.
Midst poverty then trust,
midst cross and pain,
trust in thy Jesus' kindness
with faithful heart and spirit.
When rains have gone, he sunshine brings,
appointing ev'ry man his end.

The upwards movement suggested by the opening words 'I will look towards the Lord' are illustrated with a rising melodic line for the soloist, a motif that is also heard several times throughout the whole aria in the oboe. The text quotes one line of verse from the sixth stanza of Neumark's chorale ('Er ist der rechte Wundermann') ('He is the true miracle-worker'), and fragments of the chorale melody can be heard in two places.

6. Aria S
Ich will auf den Herren schaun
und stets meinem Gott vertraun.
Er ist der rechte Wundermann.
Der die Reichen arm und bloss
und die Armen reich und gross
nach seinem Willen machen kann.

6. Aria S
I will to the Lord now look
and e'er in my God put trust.
He worketh truly wonders rare.
He can wealthy, poor and bare,
and the poor, both rich and great,
according to his pleasure make.

The closing verse of Neumark's chorale is set for four-voice choir, and serves as a summarising conclusion.

7. Choral
Sing, bet und geh auf Gottes Wegen,
verricht das Deine nur getreu
und trau des Himmels reichem Segen,
so wird er bei dir werden neu;
denn welcher seine Zuversicht
auf Gott setzt, den verlässt er nicht.

Chorale 7
Sing, pray, and walk in God's own pathways,
perform thine own work ever true
and trust in heaven's ample blessing,
then shall he stand by thee anew;
for him who doth his confidence
rest in God, he forsaketh not.

Fürchte dich nicht
MOTETTE BWV228

1. Chor I & II
Fürchte dich nicht ich bin bei dir;
weiche nicht denn ich bin dein Gott;
ich stärke dich,
ich helfe dir auch,

1. Chorus I & II
Fear have thou none, I am with thee;
waver not for I am thy God.
I strengthen thee,
I also help thee,

ich erhalte dich
durch die rechte Hand meiner Gerechtigkeit.
(Isaiah 41:10)

2. Chor I & II AT B
Fürchte dich nicht
denn ich habe dich erlöset;
ich habe dich bei deinem Namen gerufen,
du bist mein.
(Isaiah 43:1)

Choral I & II S
Herr, mein Hirt Brunn aller Freuden!
Du bist mein,
ich bin dein,
niemand kann uns scheiden.
Ich bin dein, weil du dein Leben
und dein Blut,
mir zu gut
in den Tod gegeben.
Du bist mein, weil ich dich fasse
und dich nicht
o mein Licht
aus dem Herzen lasse!
Lass mich, lass mich hingelangen,
wo du mich
und ich dich
lieblich werd umfangen.

I uphold thee
through the right hand of mine own
righteousness.
[Isaiah 41:10]

2. Chorus I & II AT B
Fear have thou none,
for I have now thee delivered,
I have thee by thy name now called
and summoned, thou art mine!
[Isaiah 43:1]

Chorale I & II S
Shepherd, Lord, fount of all pleasure,
Thou art mine,
I am thine,
no one can divide us.
I am thine, for thou thy life didst
and thy blood
for my good
unto death surrendered.
Thou art mine, for I shall clasp thee
and shall not thee,
o my light
from my heart release.
Let me, let me hither journey
where thou me
and I thee
fondly be embracing.

Schau, lieber Gott, wie meine Feind
CANTATA BWV153

Originally, 'wider die drey gestl. Feinde' ('against the three spiritual enemies') was written above this 1646 chorale by David Denicke, and the three enemies are named in the second-last line of the first verse.

The chorale is sung to the melody of 'Ach Gott, vom Himmel sieh darein', Luther's paraphrase of Psalm 12, for which he probably also wrote the tune.

1. Choral
Schau, lieber Gott, wie meine Feind,
damit ich stets muss kämpfen,
so listig und so mächtig seind,
dass sie mich leichtlich dämpfen!
Herr, wo mich deine Gnad nicht hält,
so kann der Teufel, Fleisch und Welt
mich leicht in Unglück stürzen.

1. Chorale
Behold, dear God, how all my foes,
with whom I e'er must battle,
so cunning and so mighty are
that they with ease subdue me!
Lord, if thy grace sustain me not,
then can the devil, flesh and world
with ease to ruin bring me.

In this secco recitative, the faithful calls on God's help against the 'lions and dragons' (Psalm 57) that threaten him.

2. Recitativo A
Mein liebster Gott, ach lass dichs doch erbarmen,
ach hilf doch, hilf mir Armen!
Ich wohne hier bei lauter Löwen
und bei Drachen,
und diese wollen mir

2. Recit A
My dearest God, ah, grant me yet thy mercy,

ah, help me, help this wretch now!
I dwell here now midst very lions
and midst serpents,
and they desire for me

durch Wut und Grimmigkeit
in kurzer Zeit
den Garaus völlig machen.

through rage and cruelty
with no delay
my finish to accomplish.

The bass – here representing the voice of God – responds to the foregoing recitative with text from Isaiah 41:10. The accompanying 8-bar basso-ostinato theme, repeated at various pitches, seems to symbolise encouragement to persevere.

3. Aria B
Fürchte dich nicht, ich bin mit dir.
Weiche nicht, ich bin dein Gott;
ich stärke dich,
ich helfe dir auch durch die rechte Hand
meiner Gerechtigkeit.

3. Aria B
Fear have thou none, I am with thee.
Waver not, I am thy God;
I strengthen thee,
I also help thee through the right hand
of mine own righteousness.

The inherent dangers of life, and the necessity of God's help, are presented in passages from Psalms and Lamentations, and from the New Testament.

4. Recitativo T
Du sprichst zwar, lieber Gott,
zu meiner Seelen Ruh
mir einen Trost in meinen Leiden zu.
Ach, aber meine Plage
vergrössert sich von Tag zu Tage,
denn meiner Feinde sind so viel,
mein Leben ist ihr Ziel,
ihr Bogen wird auf mich gespannt,

4. Recit T
Thou dost assure, O God,
unto my soul's repose,
encouragement when I in sorrow lie.
Ah, yet is all my torment
from day to day now ever larger,
for of my foes the toll is great,
my life is now their aim,
their bows are now for me strung tight,

sie richten ihre Pfeile zum Verderben,

ich soll von ihren Händen sterben;
Gott! meine Not ist dir bekannt,
die ganze Welt wird mir zur Marterhöhle;
hilf, Helfer, hilf! errette meine Seele!

they aim now all their shafts for
my destruction,
I shall at their own hands soon perish;
God! My distress is known to thee,
and all the world is now my den of torture;
help, Helper, help! Deliver now my spirit!

This is a direct response to the foregoing recitative, using the fifth verse from Paul Gerhardt's well-known chorale 'Befiehl du deine Wege'. ('entrust your way') Probably in service of the dialogue character of the whole cantata, the second line of the verse has been changed from 'Hier wollten widerstehn' to 'Dir wollten widerstehn' ('Here shall be resisted' to 'You shall be resisted').

5. Choral
Und ob gleich alle Teufel
Dir wollten widerstehn,
so wird doch ohne Zweifel
Gott nicht zurücke gehn;
was er ihm fürgenommen
und was er haben will,
das muss doch endlich kommen
zu seinem Zweck und Ziel.

5. Chorale
And though now all the devils
desire to stand against thee,
yet shall there be no question
that God would e'er retreat;
what he hath undertaken
and whate'er he desires,
this must at length be finished
to his intent and aim.

The assault launched upon the enemies is presented with metaphorical 'Trübsalswetter' and 'Fluten' ('weather of affliction' and 'waves'). Bach illustrates this with tempestuous, blustering passages in the strings.

6. Aria T
Stürmt nur, stürm!, ihr Trübsalswetter,
wallt, ihr Fluten, auf mich los!
Schlag!, ihr Unglücksflammen,
über mich zusammen,
stört, ihr Feinde, meine Ruh,
spricht mir doch Gott tröstlich zu:
Ich bin dein Hort und Erretter.

6. Aria T
Storm then, storm, afflictions' tempests,
rush, ye waters, down on me!
Strike, misfortune's fires,
fall on me together;
foes, disturb ye my repose,
if to me God this assure:
I am thy shield and Redeemer.

The Gospel and epistle readings for the first Sunday of the New Year are referred to here: the faithful can take comfort from the fact that, as a baby, Jesus himself was once a refugee.

7. Recitativo B
Getrost! mein Herz,
erdulde deinen Schmerz,
lass dich dein Kreuz nicht unterdrücken
Gott wird dich schon
zu rechter Zeit erquicken;
muss doch sein lieber Sohn,
Dein Jesus, in noch zarten Jahren
viel grössre Not erfahren,
da ihm der Wüterich Herodes
die äusserste Gefahr des Todes
mit mörderischen Fäusten droht!
Kaum kömmt er auf die Erden,
so muss er schon ein Flüchtling werden!
Wohlan, mit Jesu tröste dich
und glaube festiglich
denjenigen, die hier mit Christo leiden,
will er das Himmelreich bescheiden.

7. Recit B
Bear up, my heart,
endure yet all thy pain,
I and let thy cross not ever crush thee!
God will full soon
in his good time refresh thee;
remember how his Son,
thy Jesus, while his years were tender,
Much greater woe did suffer,
when him the raging tyrant Herod
the gravest state of deathly periI
with murder-dealing fists did cause!
He scarce was come to earth then
when he was forced to flee for safety!
with Jesus comfort take
and hold to this with faith:
to ev'ryone who here with Christ shall suffer
shall he his paradise apportion.

Albert Schweitzer considered this aria, written in the - for Bach - unusual form of a minuet, to be among the most beautiful of his lyrical pieces. The tripartite dance character is an expresssion of the text's substance: the 'ewigen Freuden' ('everlasting joys') in heaven.

8. Aria A
Soli ich meinen Lebenslauf
unter Kreuz und Trübsal führen,
hört es doch im Himmel auf.
Da ist lauter Jubilieren,
daselbsten verwechselt mein Jesus das Leiden
mit seliger Wonne, mit ewigen Freuden.

8. Aria A
Though I must my life's full course
run neath cross and sorrow's burden,
yet it shall in heaven end.
There is nought but jubilation, and there,
too, shall Jesus transform all my sadness
to happiest pleasure, to unceasing gladness.

The cantata ends with three verses from Martin Moller's 1587 chorale 'Ach Gott, wie manches Herzeleid', ('O God, how many heart-breaks'), one of the standard chorales for the first Sunday of the New Year. Each verse summarises one of the cantata's chief themes.

9. Choral
Drum will ich, weil ich lebe noch,
das Kreuz dir fröhlich tragen nach;
mein Gott, mach mich darzu bereit,
es dient zum Besten allezeit!

Hilf mir mein Sach recht greifen an,
dass ich mein' Lauf vollenden kann,
hilf mir auch zwingen Fleisch und Blut,
für Sünd und Schanden mich behüt!

9. Chorale
Thus will I, while I yet have life,
the cross with gladness bear to thee;
my God, make me for it prepared,
the cross will serve me all my years!

Help me my life to meet forthright,
that I my course may run complete,
help me to master flesh and blood,
from sin and scandal keep me free!

Erhalt mein Herz im Glauben rein,
so leb und sterb ich dir allein;
Jesu, mein Trost, hör mein Begier,
o mein Heiland, wär ich bei dir!

If thou my heart in faith keep pure,
I'll live and die in thee alone;
Jesus, my hope, hear my desire,
o Savior mine, bring me to thee!

Siehe, ich will vieI Fischer aussenden
CANTATA BWV88

First Part
In the passage dealing with the sending forth of the fishermen, the strings, oboes and continuo illustrate a gently rolling sea with a 'wogende Wellen motive' ('rocking wave-motif). as Schweizer put it in 6/8. When the following text describing the hunters is reached, the music abrubtly changes: two horns are added, playing various fanfarelike hunting figures allabreve, allegro quasi presto, first alone, and then together with the rest of the ensemble.

1. Aria B
Siehe, ich will viel Fischer aussenden,
spricht der Herr, die sollen sie fischen.
Und darnach will ich viel Jager aussenden,
die sollen sie fahen
auf allen Bergen und allen Hügeln
und in allen Steinritzen.

1. Aria B
See now, I will send out many fishers,
saith the Lord, whose work is to catch them.
And then I will many hunters send also,
whose work is to catch them
on all the mountains and on all the highlands
and in all of the hollows.

These two movements are linked together, as the question with which the recitative ends is immediately answered, with no instrumental introduction, by the tenor in the following aria: 'Nein, nein!'. This aria is a duet between the tenor and the oboe d'amore, an instrument which represented, for Bach, God's love. In variance with his usual practice for arias from the Leipzig cantatas, the structure is not A-B-A, but A-B-B, the second section repeating from the word 'Ja'. Just as remarkable is the ending: the strings are called upon to join in a ritornello that would normally open the piece.

2. Recitativo T
Wie leichtlich könnte doch
der Höchste uns entbehren
und seine Gnade von uns kehren,
wenn der verkehrte Sinn
sich böslich von ihm trennt
und mit verstocktem Mut
in sein Verderben rennt.
Was aber tut
sein vatertreu Gemüte?
Tritt er mit seiner Güte
von uns, gleich so wie wir von ihm, zurück,
und überlässt er uns der Feinde List und Tück?

2. Recit T
How easily, though, could
the Highest do without us
and turn away his mercy from us,
when our perverted hearts
in evil from him part
and in their stubbornness
to their destruction run.
But what response
from his paternal spirit?
Withhold his loving kindness
from us, and, just as we from him, withdraw,
and then betray us to the foe's deceit and spite?

3. Aria T
Nein, Gott ist allezeit geflissen,
Uns auf gutem Weg zu wissen
Unter seiner Gnade Schein.
Ja, wenn wir verirret sein
Und die rechte Bahn verlassen,
Will er uns gar suchen lassen.

3. Aria T
No, God is all the time intending
on the proper path to keep us,
sheltered by his glory's grace.
Yea, when we have gone astray
and the proper way abandon,
He will even have us sought for.

Second Part

The opening of the second part of the cantata, performed either after the sermon or during communion, is a setting of Jesus' words to Simon Peter. The joy-motif, also found in the fourth movement of BWV93 ('Wer nur den lieben Gott lässt walten'), can be heard throughout the instrumental accompaniment. Due to its constant repetition, the motif assumes the character of a basso ostinato, an expression of perseverence. The lively melismas (multi-note figures on one syllable) on the word 'fahen' ('catch') might form a connection with the fact that - as Johannes Olearius writes in his bible commentary - catching men meant: 'Iebendig fangen, beym Leben erhalten … vom Tode befreyen'. ('catch them alive, keep them alive ... liberate them from death').

4. Recit T and Aria B
Jesus spake to Simon:
fear have thou none; for from now on
men wilt thou be catching.

4. Recitativo T - Aria B
Jesus sprach zu Simon:
fürchte dich nicht; denn von nun an wirst du
Menschen fahen.

The text for this duet is based on the epistle reading (1 Peter 3:8-15) the faithful are called upon to bless, even though they may meet with fear and trouble. The probable musical intention here is that of following one's allotted course, just as the soprano and alto take up the material of the oboe d'amore and string ritornello. The opening theme dominates the entire movement. The text refers to Jesus' parable of the talents: money entrusted by the Lord to man should not be buried for safekeeping, but employed to render profit. Just as in the third movement aria (‚Nein, nein'), the second section of text is repeated, resulting in an A-B-B structure.

5. Aria (Duetto) S A
Beruft Gott selbst, so muss der Segen
auf allem unsern Tun
Im Übermasse ruhn,
stünd uns gleich Furcht und Sorg entgegen.

5. Aria (Duet) S A
If God commands, then must his blessing
on all that we may do
abundantly endure,
e'en though both fear and care oppose us.

Das Pfund, so er uns ausgetan,
will er mit Wucher wiederhaben;
wenn wir es nur nicht selbst vergraben,
so hilft er gern,
damit es fruchten kann.

The talent he hath given us
would he with int'rest have returned him;
if only we ourselves not hide it,
he gladly helps,
that it may bear its fruit.

This recitative, the musical material of which harks back to that for tenor from Part 1, closes the cantata by summarising its message, and that of the readings for the day.

6. Recitativo S
Was kann dich denn in deinem
Wandel schrecken,
wenn dir, mein Herz, Gott selbst
die Hände reicht?
Vor dessen blossem Wink schon
alles Unglück weicht
und der dich mächtiglich kann schützen
und bedecken.
Kommt Mühe, Überlast, Neid,
Plag und Falschheit her
und trachtet was du tust zu stören
und zu hindern,
lass kurzes Ungemach den Vorsatz
nicht vermindern;
das Werk, so er bestimmt
wird keinem je zu schwer.

6. Recit S
What can then thee in all thy dealings
frighten,
if thee, my heart, God doth
his hands extend?
Before his merest nod doth all
misfortune yield,
and he, most huge in might can shelter
and protect thee.
When trouble, hardship's toil, grudge,
plague and falsehood come,
intending all thou dost to harass
and to hinder,
let passing discontent thy purpose
not diminish;
the work which he assigns
will be for none too hard.

Geh allzeit freudig fort
du wirst am Ende sehen,
dass, was dich eh gequält
dir sei zu Nutz geschehen!

With steadfast joy go forth,
thou shalt see at the finish
that what before caused pain occurred
to bring thee blessing.

A four-part setting of the closing verse from the chorale 'Wer nur den lieben Gott lässt walten' closes the cantata.

7. Choral
Sing, bet und geh auf Gottes Wegen,
verricht das Deine nur getreu
und trau des Himmels reichem Segen,
so wird er bei dir werden neu;
denn welcher seine Zuversicht
auf Gott setzt den verlässt er nicht.

7. Chorale 7. Koraal
Sing, pray, and walk in God's own pathways,
perform thine own work ever true,
and trust in heaven's ample blessing,
then shall he stand by thee anew;
for him who doth his confidence
rest in God, he forsaketh not.

CD4 FATER UNSER

Nimm von uns Herr, du treuer Gott
CANTATA BWV101

The first movement is a chorale-motet with an accompaniment of oboes (including oboe da caccia) and strings. The choral parts are played colla parte by a cornetto and three trombones, while the soprano part is reinforced an octave higher by the traverso. The bass, tenor and alto parts let each melodic line be heard before the soprano part presents it in whole notes, unchanged and undecorated except for the fourth line, where the words' verdienet haben allzumal' are repeated, as though Bach wanted to stress these words. Although the orchestral parts are vocally conceived, they remain thematically independent from the choral parts. This accompaniment is noteworthy for its repeated use of dissonance, such as sevenths and diminished 4ths. Rhetorically speaking, this is called the saltus duriusculus, literally, the harsh leap. They also appear in the theme on Seufzer- short motifs, comprising a rest, three quarter-notes, and another rest, representing the "sighing" All this combines to form harmonically strident chords on the key words of 'Straf', 'Not', 'Sanden', 'Seuchen' and Ieid'.

1. Coro
Nimm von uns, Herr, du treuer Gott,
die schwere Straf und große Not,
die wir mit Sünden ohne Zahl
verdienet haben allzumal.
Behüt für Krieg und teurer Zeit,
für Seuchen, Feuer und großem Leid!

1. Chorus
Take from us, Lord, you faithful God,
the heavy punishment and great distress
which for our countless sins we
deserve to have all too often.
Protect us from war and costly times,
from plague, fire and great misfortune!

The tenor aria - a trio for tenor, traverso and continuo - is the only movement in the cantata where Bach doesn't employ the "Our Father" melody. He later replaced the traverso with a violin. In the third line of text, Bach illustrates the phrase "Feinde ruhn" with sixteenth-notes on the word "enemy", and a single note on the word "rest", stretching over three bars.

2. Aria T
Handle nicht nach deinen Rechten
mit uns bösen Sündenknechten,
laß das Schwert der Feinde ruhn!
Höchster, höre unser Flehen,
daß wir nicht durch sündlich Tun
wie Jerusalem vergehen

2. Aria T
Do not deal according to your justice
with us evil slaves of sin,
let the sword you use against enemies rest!
Most high God, hear our entreaty,
so that through our sinful actions we may not
pass away like Jerusalem!

The third movement is an alternation of the "chorale", where the soprano sings the hymn-text and a decorated version of its melody, with recitative passages added between the lines of text. The chorale lines are accompanied by an ostinato-motif derived from the opening of the first melody-line.

3. Choral e Recitativo S
Ach! Herr Gott, durch die Treue dein
wird unser Land in Fried und Ruhe sein.
Wenn uns ein Unglückswetter droht,
so rufen wir,
barmherzger Gott, zu dir
in solcher Not:
mit Trost und Rettung uns erschein!
Du kannst dem feindlichen Zerstören
durch deine Macht und Hülfe wehren.
Beweis an uns deine große Gnad,
und straf uns nicht auf frischer Tat,
wenn unsre Füße wanken wollten,
und wir aus Schwachheit straucheln sollten.

3. Chorale and Recitative S
Ah, Lord God, through your faithfulness
will our land be in peace and quiet.
When a storm of misfortune threatens us,
then we cry aloud,
merciful God, to you
in such distress:
with consolation and deliverance appear to us!
From destruction by our enemies you can
protect us through your might and help.
Show to us your great mercy
and do not punish us in the very act,
if our feet are about to falter
and we should stumble in our weakness.

Wohn uns mit deiner Güte bei
und gib, daß wir
nur nach dem Guten streben,
damit allhier
und auch in jenem Leben
dein Zorn und Grimm fern von uns sei!

Stay with us with your kindness
and grant that we
may strive only after what is good,
so that here
and also in the life to come
your anger and rage may be far from us.

The three oboes from the opening movement are re-engaged for this bass aria. Notable is the alternation of vivace and andante passages, the whole interrupted twice by an adagio. The vivace passages deal with God's wrath, while the andante is reserved chiefly for the second section, where the text is a beseeching prayer. The bass presents the first melody-line twice in the first section, while the first oboe plays the full melody, lightly decorated, in the second section.

4. Aria B
Warum willst du so zornig sein?
Es schlagen deines Eifers Flammen
schon über unserm Haupt zusammen.
Ach, stelle doch die Strafen ein
und trag aus väterlicher Huld
mit unserm schwachen Fleisch Geduld!

4. Aria B
Why do you want to get so angry about this?
The flames of your passion
already close over our heads.
Ah, put an end to punishments
and moved by a father's grace
bear patiently with our weak flesh!

The fifth movement is related in compositional terms to the second, where the chorale lines were interrupted by recitative passages. Here, the chorale-lines are accompanied by an ostinato-like basso continuo, derived from the melody of the first line of the chorale. A central element for Bach in this recitative is the word "verführen" [tempt]: deviation from the narrow path of good, the "schmalen Bahn".

5. Choral e Recitativo T
Die Sünd hat uns verderbet sehr.
So müssen auch die Frömmsten sagen
und mit beträntеn Augen klagen:
Der Teufel plagt uns noch viel mehr.
Ja, dieser böse Geist,
der schon von Anbeginn ein Mörder heißt.

sucht uns um unser Heil zu bringen
und als ein Löwe zu verschlingen
Die Welt, auch unser Fleisch und Blut
uns allezeit verführen tut.
Wir treffen hier auf dieser schmalen Bahn
sehr viele Hindernis im Guten an.
Solch Elend kennst du, Herr, allein:
hilf, Helfer, hilf uns Schwachen,
du kannst uns starker machen!
Ach, laß uns dir befohlen sein!

5. Chorale and Recitative T
Sin has done great harm to us.
Even the most devout must admit this
and with tearful eyes lament it:
the devil troubles us more and more.
Yes, this evil spirit.
who already from the beginning was known
as a murderer,
seeks to take our salvation from us
and as a Iion to devour us
The world also causes our own flesh and blood
to be led astray all the time.
Here on this narrow path we meet with
so many obstacles to what is good.
You, Lord, alone know such misery.
Help, helper, help us who are weak,
you can make us stronger!
Ah let us be entrusted to you.

The sixth movement consists of a duet for soprano and alto, to which is added an instrumental duet of traverso and oboe da caccia. The most important thematic material is presented in the first three bars, where the oboe plays the first melody of the first chorale-line in long notes, accompanied by a counter-melody in siciliano rhythm played by the traverso. After the instrumental introduction, first the alto, and then the soprano, sing the first melody-line, while the other voice and instruments present a varied version of the counter-melody from the first three bars. This procedure is repeated with the second chorale-line ('Die sind ja für die ganze Welt'). The traverso plays the first melody-line, while the oboe plays the countermelody, at the text 'erzeig auch mir zu aller Zeit'. The voices again present this chorale melody-line for the final line of verse.

6. Aria (Duetto) S A
Gedenk an Jesu bittern Tod!
Nimm, Vater, deines Sohnes Schmerzen
und seiner Wunden Pein zu Herzen!
Die sind ja für die ganze Welt
die Zahlung und das Lösegeld;
erzeig auch mir zu aller Zeit.
barmherzger Gott, Barmherzigkeit!
Ich seufze stets in meiner Not:
Gedenk an Jesu bittern Tod!

6. Aria (Duet) S A
Think of Jesus' bitter death!
Take, Father, the sorrows of your son
and the pain of his wounds to heart;
they are indeed for the whole world
the payment and the ransom.
Show also to me at all times
merciful God, mercy!
I sigh continually in my distress:
think of Jesus' bitter death!

The final chorale consists of a four-part setting of the melody, in which the voice-parts are reinforced by all the instruments that have been employed throughout the cantata.

7. Choral
Leit uns mit deiner rechten Hand
und segne unser Stadt und Land;
gib uns allzeit dein heilges Wort,
Behüt fürs Teufels List und Mord;

verleih ein selges Stündelein,
auf daß wir ewig bei dir sein!

7. Chorale
Guide us with your right hand
and bless our city and land;
give us always your holy word,
protect us from the devil's treachery
and murder;
grant us a blessed last hour
so that we may be always with you.

Der Geist hilft unsrer Schwachheit auf
MOTETTE BWV226

Der Geist hilft unsrer Schwachheit auf.
Denn wir wissen nicht, was wir beten sollen,
wie sich's gebühret;
sondern der Geist selbst vertritt uns
aufs beste mit unaussprechlichem Seufzen.
Der aber die Herzen forschet,
der weiß, was des Geistes Sinn sei,
denn er vertritt die Heiligen
nach dem, das Gott gefället.

Du heilige Brunst, süßer Trost,
Nun hilft uns fröhlich und getrost
In dein'm Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben!
O Herr, durch dein Kraft uns bereit
Und stärk des Fleisches Blödigkeit,
Daß wir hier ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Halleluja, halleluja!

The Spirit doth our weakness help,
for we do not know what we should be asking
or what is proper;
rather, the Spirit himself intercedeth for us,
ineffably sighing.
He who seeks the heart's intention
will know what the Spirit's will is;
because he intercedeth
for the saints as God approveth.

O thou holy flame, comfort sweet,
Now help us, joyful and content
To bide forever in thy service,
That sadness may not cast us out.
O Lord, through thy might us prepare;
Make strong the weakness of our flesh,
That we here gallantly may strive
Through death and life to reach thy presence.
Hallelujah, hallelujah.

Herr, deine Augen sehen nach dem Glauben!
CANTATA BWV102
First part
The large-scale opening choir has an A-B-A' structure, whereby the first section opens with a sinfonia followed by a quasi-homophonic choral section containing the first part of the text. Two fugal sections follow, separated by four bars containing a repeat of the opening line of text. In the first of these two sections, the most remarkable aspect is the expression of the word "schlagest" - in musical-rhetorical terms, such word-painting is known as hypotyposis Notable in the theme of the second fugal section (the B-section) is the pictorial setting of the words "harter" and "Fels" with a falling diminished fifth, and rising augmented fourth respectively - rhetorically, the "saltus duriusculus". The opening choir ends with a repeat of the sinfonia, but with the addition of a choral repetition of the text from the A section.

1. Coro
Herr, deine Augen sehen nach dem Glauben!
Du schlagest sie, aber sie fühlens nicht;
du plagest sie, aber sie bessern sich nicht.

Sie haben ein härter Angesicht denn ein Fels
und wollen sich nicht bekehren.

1. Chorus
Lord, thine eyes look after true believing!
Thou smitest them, but they feel not the blow;
thou vexest them, but they reform themselves not.
Their countenance is more obstinant than a rock and they would not be converted.

A bass recitative is followed by an expressive aria for alto, oboe and continuo. The long dissonance with which both singer and instrumentalist begin, expresses the word "weh" - rhetorically, exclamatio. The lamenting character is further enhanced by the many dissonant leaps and harmonies.

2. Recitativo B
Wo ist das Ebenbild, das Gott uns eingepräget,
wenn der verkehrte Will sich ihm zuwider
leget?
Wo ist die Kraft von seinem Wort, wenn alle
Besserung weicht aus dem Herzen fort?
Der Höchste suchet uns durch Sanftmut zwar
zu zähmen,
ob der verirrte Geist sich wollte noch
bequemen;
doch, fährt er fort in dem verstockten Sinn,
so gibt er ihn in's Herzen Dünkel hin.

3. Aria A
Weh, der Seele, die den Schaden
nicht mehr kennt
und, die Straf auf sich zu laden,
störrig rennt,
ja, von ihres Gottes Gnaden
selbst sich trennt.

2. Recitative B
Where is the image true which God hath
stamped within us,
If our perverted will hath set itself against it?
Where is the power of his word,
If all amelioration doth the heart desert?
The Highest doth in truth with mildness seek
to tame us,
So that the errant soul wish yet to
be obedient;
But if it doth maintain its stubborn will,
He yieldeth it unto the heart's conceit.

3. Aria A
Woe that spirit which its mischief
No more knows,
And, inviting its own judgment,
Pell-mell runs,
Yea, from its God's very mercy
stands apart.

A number of important words and phrases are remarkably set in the arioso, which is actually a mini-aria. The first word, "verachtest", has the accent on the first syllable instead of the second, and leaps a diminished seventh (E-Db). "Langmütigkeit" is set to a note that lasts several bars. Bach repeats for four bars the descending motif Db-C-Bb, (rhetorically, anaphora) in complete agreement with the text's theme of something stubborn and immutable.

4. Arioso B
Verachtest du den Reichtum seiner Gnade,
Geduld und Langmütigkeit?
Weissest du nicht, dass dich Gottes Güte zur
Busse locket?
Du aber nach deinem verstockten
und unbußfertigen Herzen
häufest dir selbst den Zorn
auf den Tag des Zorns und der Offenbarung
des gerechten

4. Arioso B
Despisest thou the richness of his mercy,
his patience and forbearance?
Knowest thou not that God's kindness
thee to repentance calleth?
But thou dost, because of thy stubbornness
and impenitent spirit,
store for thyself great wrath
on the day of wrath and the revelation
of the righteous judgment of God.

Second part
The tenor aria opens and closes with a 12-bar traverso ritornello, also heard twice as instrumental intermezzo, though truncated and transposed (from bars 32 and 54 onwards). When the tenor sings the words "erschrecke doch", the flute plays the opening of the ritornello, giving a restful impression. At the words "du allzu sichre Seele ", it plays the second part of the ritornello, with its agitated character. It could be said that the traverso represents the soul that has been lulled to sleep, and wakes in fright. The melisma of sixteenth- and eight-notes on the word "erschrecke" is distinguished by the sudden addition of sixteenth-rests (rhetorically, abruptio and tmesis), producing an audible effect of fright.

5. Aria T
Erschrecke doch,
du allzu sichre Seele!
Denk, was dich würdig zähle
der Sünden Joch.
Die Gotteslangmut geht auf einem
Fuss von Blei,
damit der Zorn hernach dir desto schwerer sei.

5. Aria T
Be frightened yet,
Thou all too trusting spirit!
Think what it shall once cost thee,
This sinful yoke.
For God's forbearance walketh
with a foot of lead, So that his wrath at last
o'er thee much graver fall

In texts dealing with time and eternity, baroque composers often used the musical-rhetorical figure of aposiopesis: a sudden silence. In the recitative for alto, which deals with 'Zeit und Ewigkeit'. Bach, constantly uses this device in the accompanying oboe parts.

6. Recitativo A
Beim Warten ist Gefahr;
willst du die Zeit verlieren?
Der Gott, der ehmals gnädig war,
kann leichtlich dich vor seinem Richtstuhl führen.
Wo bleibt sodann die Buss?
Es ist ein Augenblick,
der Zeit und Ewigkeit, der Leib und Seele scheidet;
verblendter Sinn, ach kehre doch zurück,
dass dich dieselbe Stund nicht finde unbereitet!

6. Recitative A
In waiting danger lurks;
Wouldst thou this chance then forfeit?
The God who e'er was merciful
With ease can lead thee to his seat of judgment

Where is thy penitence?
A twinkle of an eye
Eternity and time, the flesh and soul divideth;

O blinded sense, ah, turn thyself around,
Lest thee this very hour discover unprepared.

The cantata ends with the two final couplets of the hymn "So wahr ich lebe, spricht dein Gott" by Johann Heermann (1585-1647) Published in 1630, and sung to the tune of Luther's "Our Father" hymn, it calls for penitence among the people. Bach presents both couplets in the same four-part setting, accompanied by all the instruments employed in the cantata.

7. Choral
Heut lebst du, heut bekehre dich,
eh morgen kommt, kans ändern sich;
wer heut ist frisch, gesund und rot,
ist morgen krank, ja wohl gar tot
So du nun stirbest ohne Buss,
dein Leib und Seel' dort brennen muss.
Hilf, o Herr Jesu, hilf du mir,
dass ich noch heute komm zu dir
und Busse tu den Augenblick,
eh mich der schnelle Tod hinrück,
auf dass ich heut und jederzeit
zu meiner Heimfahrt sei bereit.

7. Choral
Alive today, today repent,
Ere morning comes, the times can change;
Today who's fresh and safe and sound
Tomorrow's sick or even dead.
If thou now diest uncontrite,
Thy soul and body there must burn.
Help, O Lord Jesus, help thou me,
That I e'en this day come to thee,
Contrition in that moment make
Before me sudden death should take,
That I today and evermore
For my home-coming be prepared.

CD5 ACTUS TRAGICUS

Gottes Zeit ist die allerbeste Zeit
CANTATA BWV106

1. Sonatina

2a. Coro
Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir,
solange er will.
In ihm sterben wir zur rechten Zeit,
wenn er will.

2b. Aria T
Ach Herr, lehre uns bedenken,
dass wir sterben müssen,
auf dass wir klug werden.

2e. Aria B
Bestelle dein Haus;
denn du wirst sterben
und nicht lebendig bleiben.

2d. Cora e Soprano
Es ist der alte Bund:
Mensch, du musst sterben!
Ja, komm, Herr Jesu, komm!

1. Sonatina

2a. Chorus
God's time is the very best time.
In him we live, move and are,
so long as he wills.
In him we die at the right time,
when he wills.

2b. Aria T
Ah, Lord, teach us to think
that we must die
so that we become wise.

2e. Aria B
Put your house in order
for you will die
and not remain living!

2d. Chorus & Soprano
It is the old covenant:
Man, you must die l
Yes, come, lord Jesus, come!

3a. Aria A
In deine Hände befehl ich meinen Geist;
du hast mich erlöset, Herr, du getreuer Gott.

3b. Aria B e Choral A
Heute wirst du mit mir im Paradies sein.
Mit Fried und Freud ich fahr dahin
in Gottes Willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheißen hat:
der Tod ist mein Schlaf worden.

4.Coro
Glorie, Lob, Ehr und Herrlichkeit!
Sei dir Gott, Vater und Sohn bereit,
dem heil'gen Geist mit Namen!
Die göttlich Kraft
mach tun sieghaft
durch Jesum Christum, Amen.

Komm, Jesu, komm
MOTETTE BWV229

1. Komm, Jesu, komm
Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwind't je mehr und mehr,

3a. Aria A
Into your hands I commit my spirit;
you have redeemed me, Lord, faithful God.

3b. Aria B & Chorale A
Today you will be with me in paradise.
With peace and joy I go from here
in God's will,
my heart and mind are confident,
calm and quiet.
As God has promised me:
death has become my sleep.

4. Chorus
Glory, praise, honour and majesty
be given to you, God father and son,
to the Holy Spirit by name!
God's strength
Make us victorious
through Jesus Christ, amen.

1. Komm, Jesu, komm
Come, Jesus, come, mu body is weary,
my strength fails me more and more,

ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!
Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

2. Aria
Drum schließ ich mich in deine Hände
und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

I am longing for your peace;
the bitter way is becoming too difficult for me!
Come, come, I shall give myself to you,
you are the right way,
the truth and the life.

2. Aria
Therefore I put myself in your hands
And bid goodnight to the world!
Even though my life's course hastens unto
the end, my spirit is well-prepared.
It will rise up to be with its creator,
for Jesus is and remains
the true way to life.

Mit Fried und Freud ich fahr dahin
CANTATA BWV125

1. Coro
Mit Fried und Freud ich fahr dahin
in Gottes Willen;
getrost ist mir mein Herz und Sinn,
sanft und stille;
wie Gott mir verheißen hat,
der Tod ist mein Schlaf worden.

1. Chorus
With peace and joy I go from here
according to God's will;
my heart and my spirit are comforted,
calm and quiet;
as God has promised me.
death has become my sleep.

2. Aria A
Ich will auch mit gebrochenen Augen
nach dir, mein treuer Heiland, sehn.
Wenngleich des Leibes Bau zerbricht,
doch fällt mein Herz und Hoffen nicht.
Mein Jesus sieht auf mich im Sterben
und lässet mir kein Leid geschehn.

3. Recitativo e Choral B
O Wunder, dass ein Herz
vor der dem Fleisch verhassten Gruft
und gar des Todes Schmerz
sich nicht entsetzet!
  Das macht Christus, wahr' Gottes Sohn,
  der treue Heiland,
der auf dem Sterbebette schon
mit Himmelssüßigkeit den Geist ergötzet,
  den du mich, Herr hast sehen lahn,
da in erfüllter Zeit ein Glaubensarm
das Heil des Herrn umfinge;
  und machst bekannt
von dem erhab'nen Gott,
dem Schöpfer aller Dinge
  dass er sei das Leben und Heil,
der Menschen Trost und Teil,
ihr Retter vom Verderben
  im Tod und auch im Sterben.

2. Aria A
Even with broken eyes I shall
look towards you, my faithful Saviour.
Although mu body's frame is shattered,
my heart and hope do not fall.
My Jesus looks on me while I am dying
and does not let any harm happen to me.

3. Recitative & Chorale B
O wonder, that a heart
facing the grave hated by the flesh
and even the pain of death
is not terrified!
  Christ brings this about, the true Son of God,
  the faithful Saviour,
who already on the deathbed
delights the spirit with heaven's sweetness,
  whom you, Lord, have let me see
when in the fullness of time an arm of faith
embraced the salvation of the Lord
  and you made it known
from the exalted God,
the Creator of all things
  that he is our life and salvation,
the consolation and portion of mankind,
their deliverer from destruction
  in death and also in dying.

4. Aria Duetto T B
Ein unbegreiflich Licht erfüllt
den ganzen Kreis der Erden.
Es schallet kräftig fort und fort
ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.

5. Recitativo A
O unerschöpfter Schatz der Güte,
so sich uns Menschen aufgetan:
es wird der Welt,
so Zorn und Fluch auf sich geladen,
ein Stuhl der Gnaden
und Siegeszeichen aufgestellt,
und jedes gläubige Gemüte
wird in sein Gnadenreich geladen.

6. Choral
Er ist das Heil und sel'ge Licht
für die Heiden,
zu erleuchten, die dich kennen nicht,
und zu weiden.
Er ist deins Volks Israel
der Preis, Ehr, Freud und Wonne.

4. Aria Duetto T B
An incomprehensible light fills
the entire circle of the earth.
There resounds powerfully and ceaselessly
a word of promise most highly desired:
Whoever believes will be blessed.

5. Recitative A
O inexhaustible treasury of goodness
opened for humanity:
for the world,
burdened with wrath and curses,
a seat of mercy
and a sign of victory are set up,
and every believing spirit
is invited into his kingdom.

6. Chorale
He is the salvation and blessed light
for the gentiles,
to enlighten those who do not know you
and to shepherd them.
For your people Israel he is
the reward, honour, joy and delight.

CD6 WACHET AUF

Cantata Ich geh‘ und suche mit Verlangen BWV49

1. Sinfonia

2. Arie B
Ich geh und suche mit Verlangen
dich, meine Taube, schönste Braut.
Sag an, wo bist du hingegangen,
daß dich mein Auge nicht mehr schaut?

3. Rezitativ (Duett B S)
Bass
Mein Mahl ist zubereit’
und meine Hochzeittafel fertig,
nur meine Braut ist noch nicht gegenwärtig.
Sopran
Mein Jesu redt von mir;
O Stimme, welche mich erfreut!
Ich geh und suche mit Verlangen
dich, meine Taube, schönste Braut.
Mein Bräutigam, ich falle dir zu Füßen.

Komm, Schönste, komm und laß dich küssen,
Komm, Schönste, komm und laß dich küssen,
du sollst mein fettes Mahl genießen

1. Sinfonia

2. Aria B
I go and seek with longing
you, my dove, fairest bride.
Tell me, where have you gone away,
so that my eyes no longer see you

3. Recit (Duet B S)
Bass
My dinner is prepared
and my wedding table is ready,
only my bride is not yet present.
Soprano
My Jesus speaks of me;
What delight his voice gives me!
I go and seek with longing
You, my dove, fairest bride.
My bridegroom, I fall before you at your feet.
Come, fairest one, let me kiss you
Come, fairest one, let me kiss you

You shall enjoy my rich meal.

laß mich dein fettes Mahl genießen
Komm, liebe Braut, und eile nun,
Mein Bräutigam, ich eile nun,
die Hochzeitskleider anzutun.

4. Arie S
Ich bin herrlich, ich bin schön,
meinen Heiland zu entzünden.
Seines Heils Gerechtigkeit
ist mein Schmuck und Ehrenkleid;
und damit will ich bestehn,
wenn ich werd in Himmel gehn.

5. Rezitativ (Duett S B)
Sopran
Mein Glaube hat mich selbst so angezogen.
Bass
So bleibt mein Herze dir gewogen,
so will ich mich mit dir
in Ewigkeit vertrauen und verloben.
Wie wohl ist mir!

Der Himmel ist mir aufgehoben,
die Majestät ruft selbst und sendet ihre Knechte,
daß das gefallene Geschlechte
im Himmelssaal
bei dem Erlösungsmahl

Let me enjoy your rich meal.
Come, dear bride, and hasten now
My bridegroom, I hasten now
To put on the wedding garments

4. Aria S
I am glorious, I am beautiful,
to kindle my saviour's love.
The justice of his salvationis my adornment
and robe of honour;
and with these I shall pass the test
when I shall go to heaven.

5. Recit (Duet S B)
Soprano
My faith has dressed me in this way.
Bass
In this way my heart remains well-disposed to you
in this way I shall to you
forever be entrusted and engaged.
What good fortune is mine!
Heaven is reserved for me:
his Majesty himself calls and sends out his servants
so that the fallen race
in the halls of heaven
at the meal of redemption

zu Gaste möge sein.
Hier komm ich, Jesu, laß mich ein!
Sei bis im Tod getreu,
so leg ich dir die Lebenskrone bei.

6. Arie mit Choral (Duett B, S)
Bass
Dich hab ich je und je geliebet,
Sopran
Wie bin ich doch so herzlich froh,
Dass mein Schatz ist das A und O,
Der Anfang und das Ende.
Und darum zieh ich dich zu mir.
    Er wird mich doch zu seinem Preis
    Aufnehmen in das Paradeis;
Des klopf ich in die Hände.
Ich komme bald,
    Amen! Amen!
Ich stehe vor der Tür,
Komm, du schöne Freudenkrone, bleib nicht lange!
Mach auf, mein Aufenthalt!
Deiner wart ich mit Verlangen.
Dich hab ich je und je geliebet,
Und darum zieh ich dich zu mir.

may be his guests,
Here I can come, Jesus!
Be faithful unto death
and I shall place a crown of life on you.

6. Aria with Chorale (Duet B, S)
Bass
For ever and ever I have loved you,
Soprano
What heartfelt joy is mine,
that my treasure is the alpha and omega,
the beginning and the end.
And therefore I draw you towards me.
For his praise he will therefore
take me up into his paradise;
At which I clap my hands.
I come soon.
Amen! Amen!
I stand before the door,
Come, you beautiful crown of joy, do not delay for long!
Open up the place where I shall stay!
I wait for you with longing.
For ever and ever I have loved you
And therefore I am drawn to you.

1.Chor
Wachet auf, ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne,
Wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutgam kömmt;
Steht auf, die Lampen nehmt!
Alleluja!
Macht euch bereit
Zu der Hochzeit,
Ihr müsset ihm entgegen gehn!

2. Rezitativ Tenor
Er kommt, er kommt,
Der Bräutgam kommt!
Ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräutgam kommt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hügeln springt
Und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräutgam zu empfangen!
Dort, sehet, kommt er hergegangen.

1. Chorus
Wake up, the voice calls us
of the watchmen high up on the battlements,
wake up, you city of Jerusalem!
This hour is called midnight;
they call us with a clear voice:
where are you, wise virgins ?
Get up, the bridegroom comes;
Stand up, take your lamps! Hallelujah!
Alleluia!
Make yourselves ready
for the wedding,
you must go to meet him!

2. Recitativo Tenor
He comes,
the bridegroom comes!
Daughters of Zion, come out,
he hastens his departure from on high
into your mother's house.
The bridegroom comes, who like a roedeer
and a young stag
leaps on the hills
and brings to you the wedding feast.
Wake up, rouse yourselves
to welcome the bridegroom!
There, see, he comes this way.

3. Duetto Sporan und Bass
Wenn kömmst du, mein Heil?
Ich komme, dein Teil.
Ich warte mit brennendem Öle.
Eröffne den Saal
Ich öffne den Saal
Zum himmlischen Mahl
Komm, Jesu!
Komm, liebliche Seele!

4. Choral
Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron,
Herr Jesu, Gottes Sohn!
Hosianna!
Wir folgen all
Zum Freudensaal
Und halten mit das Abendmahl.

5. Rezitativ Bass
So geh herein zu mir,
Du mir erwählte Braut!
Ich habe mich mit dir
Von Ewigkeit vertraut.
Dich will ich auf mein Herz,

3. Duetto soprano and Bass
When will you come, my salvation
I come, as your portion.
I wait with burning oil.
Open the hall
I open the hall
to the heavenly meal.
Come, Jesus!
Come, lovely soul!

4. Chorale
Zion hears the watchmen sing,
her heart leaps for joy,
she awakes and hastily gets up.
Her friend comes from heaven in his splendour,
strong in mercy, mighty in truth.
Her light becomes bright, her star rises.
Now come, precious crown,
Lord Jesus, Son of God!
Hosanna!
We all follow
to the hall of joy
and share in the Lord's supper.

5. Recitativo Bass
So come in to me
You, my chosen bride
I have eternally betrothed
mysef to you.
I want to set you in my heart,

Auf meinem Arm gleich wie ein Siegel setzen
Und dein betrübtes Aug ergötzen.
Vergiß, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruhn,
Und meine Rechte soll dich küssen.

6. Duetto Sopran und Bass
Mein Freund ist mein,
Und ich bin dein,
Die Liebe soll nichts scheiden.
Ich will mit dir in Himmels Rosen weiden,
du sollst mit mir in Himmels Rosen weiden,
Da Freude die Fülle, da Wonne wird sein.

7. Choral
Gloria sei dir gesungen
Mit Menschen- und englischen Zungen,
Mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
An deiner Stadt sind wir Konsorten

Der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Des sind wir froh,
Io, io!
Ewig in dulci jubilo.

on my arm as a seal,
and delight your grieved eyes.
Forget now, o soul,
the anguish, the sorrow
that you had to suffer
On my left hand you shall rest
and my right hand shall kiss you.

6. Duet soprano and bass
My friend is mine,
and I am yours,
Nothing will divide our love.
I want to graze on heaven's roses with you,
You will graze on heaven's roses with me,
There will complete pleasure, there will be delight

7. Chorale
May gloria be sung to you
with the tongues of men and angels,
with harps and with cymbals.
The gates are made of twelve pearls,
in your city we are companions
of the angels on high around your throne.
No eye has ever perceived,
no ear has ever heard
such joy.
Therefore we are joyful,
io io!
eternally in dulci jubilo