Johann Sebastian Bach

The Complete Guide

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Contents

Overview **1**

Johann Sebastian Bach 1

Family **18**

Bach family 18
Anna Magdalena Bach 22
Veit Bach 24
Carl Philipp Emanuel Bach 24
Christoph Bach 27
Gottfried Heinrich Bach 27
Heinrich Bach 27
Johann Aegidus Bach 28
Johann Ambrosius Bach 28
Johann Bernhard Bach (the younger) 29
Johann Bernhard Bach 29
Johann Christian Bach 30
Johann Christoph Bach 32
Johann Christoph Bach (1671–1721) 33
Johann Christoph Altnickol 34
Johann Christoph Bach (1645–93) 36
Johann Christoph Friedrich Bach 36
Johann Gottfried Bernhard Bach 42
Johann Jacob Bach 42
Johann Ludwig Bach 43
Johann Michael Bach 43
Johann Nicolaus Bach 45
Johannes Bach 45
Maria Barbara Bach 46
Maria Elisabeth Lämmerhirt 47
Wilhelm Friedemann Bach 47
Wilhelm Friedrich Ernst Bach 54

Compositions **55**

List of chorale harmonisations by Johann Sebastian Bach 55
List of compositions by Johann Sebastian Bach 62

List of cantatas by Johann Sebastian Bach 87
List of fugal works by Johann Sebastian Bach 94
List of songs and arias of Johann Sebastian Bach 99
List of transcriptions of compositions by Johann Sebastian Bach 101
Bach-Werke-Verzeichnis 102
Works for keyboard by J.S. Bach 104
List of compositions by J.S. Bach printed during his lifetime 105
Air on the G String 107
Alles mit Gott und nichts ohn' ihn, BWV 1127 108
The Art of Fugue 108
The Art of Fugue discography 117
Ave Maria 119
Bach cantata 120
Bourrée in E minor 127
Canonic Variations on "Vom Himmel hoch da komm' ich her" 129
Christmas Oratorio 141
Clavier-Übung III 152
Duets 194
Easter Oratorio 194
Eight Short Preludes and Fugues 196
Evangelist 197
Fantasia and Fugue in C minor, BWV 537 199
Fantasia and Fugue in C minor, BWV 562 200
Fugue in G minor, "Little", BWV 578 201
Fugue in G minor, BWV 1000 202
Goldberg Variations 203
Goldberg Variations discography 217
Great Eighteen Chorale Preludes 222
Great Fantasia and Fugue in G minor, BWV 542 232
Inventions and Sinfonias 232
Italian Concerto, BWV 971 234
Jesu, meine Freude 235
Klavierbüchlein für Wilhelm Friedemann Bach 236
Komm, süsser Tod, komm selge Ruh 239
Magnificat 240
Mass in B minor 241
Matthew Passion/NBA BWV table 247
Minuet in G major 250

Missa 252
The Musical Offering 255
Neumeister Chorales 259
Notebook for Anna Magdalena Bach 259
Orgelbüchlein 263
Passacaglia and Fugue in C minor, BWV 582 271
Prelude (Toccata) and Fugue in E major, BWV 566 275
Prelude and Fugue in A minor, BWV 543 276
Prelude and Fugue in D major, BWV 532 277
Prelude and Fugue in E flat major, BWV 552 279
Prelude in C minor, BWV 999 280
Prelude, Fugue and Allegro in E-flat major, BWV 998 280
Quodlibet, BWV 524 281
Schübler Chorales 282
Six Little Preludes 283
Sonata in A major for flute or recorder and harpsichord 285
Sonata in B minor for flute or recorder and harpsichord 285
Sonata in C major for flute or recorder and basso continuo 286
Sonata in E major for flute or recorder and basso continuo 286
Sonata in E minor for flute or recorder and basso continuo 287
Sonata in E-flat major for flute or recorder and harpsichord 287
St John Passion 288
St Luke Passion 295
St Mark Passion 295
St Matthew Passion 297
Toccata and Fugue in D minor, BWV 565 306
Toccata and Fugue in D minor, BWV 538 312
Toccata and Fugue in F major, BWV 540 313
Toccata, Adagio and Fugue in C major, BWV 564 314
Vox Christi 316
The Well-Tempered Clavier 318
Wo Gott der Herr nicht bei uns hält 326

Concertos **328**

Brandenburg concertos 328
Concerto for Two Violins 334
Harpsichord concertos 335
Violin Concerto in A minor 342

Violin Concerto in E major 343

Suites **344**

Cello Suites 344
English Suites, BWV 806-811 349
French Suites, BWV 812-817 351
Lute Suite in E minor, BWV 996 353
Lute Suite in G minor, BWV 995 354
Orchestral Suites 354
Overture in the French style, BWV 831 356
Partita for Violin No. 2 357
Partita for Violin No. 3 359
Partita in A minor for solo flute 360
Partitas, BWV 825-830 360
Sonatas and partitas for solo violin 362

Cantatas **367**

List of Bach cantatas by liturgical function 367
Ach Gott, vom Himmel sieh darein, BWV 2 383
Ach Gott, wie manches Herzeleid, BWV 3 385
Ach Gott, wie manches Herzeleid, BWV 58 386
Ach wie flüchtig, ach wie nichtig, BWV 26 388
Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162 389
Allein zu dir, Herr Jesu Christ, BWV 33 391
Alles nur nach Gottes Willen, BWV 72 393
Am Abend aber desselbigen Sabbats, BWV 42 395
Angenehmes Wiederau, BWV 30a 398
Ärgre dich, o Seele, nicht, BWV 186 400
Aus der Tiefen rufe ich, Herr, zu dir, BWV 131 402
Aus tiefer Not schrei ich zu dir, BWV 38 403
Bereitet die Wege, bereitet die Bahn! BWV 132 405
Bleib bei uns, denn es will Abend werden, BWV 6 407
Brich dem Hungrigen dein Brot, BWV 39 408
Bringet dem Herrn Ehre seines Namens, BWV 148 411
Christ lag in Todes Banden, BWV 4 413
Christ unser Herr zum Jordan kam, BWV 7 416
Darzu ist erschienen der Sohn Gottes, BWV 40 417
Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15 420

Der Himmel lacht! Die Erde jubilieret, BWV 31 421
Die Freude reget sich, BWV 36b 422
Die Zeit, die Tag und Jahre macht, BWV 134a 424
Du Friedefürst, Herr Jesu Christ, BWV 116 425
Du sollt Gott, deinen Herren, lieben, BWV 77 427
Du wahrer Gott und Davids Sohn, BWV 23 430
Ein feste Burg ist unser Gott, BWV 80 432
Ein ungefärbt Gemüte, BWV 24 434
Entfernet euch, ihr heitern Sterne, BWV Anh9 436
Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a 436
Erforsche mich, Gott, und erfahre mein Herz, BWV 136 437
Erfreut euch, ihr Herzen, BWV 66 439
Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172 443
Es wartet alles auf dich, BWV 187 446
Es erhub sich ein Streit, BWV 19 448
Es ist das Heil uns kommen her, BWV 9 450
Es ist nichts Gesundes an meinem Leibe, BWV 25 452
Falsche Welt, dir trau ich nicht, BWV 52 455
Freue dich, erlöste Schar, BWV 30 457
Der Friede sei mit dir, BWV 158 459
Geist und Seele wird verwirret, BWV 35 459
Gelobet seist du, Jesu Christ, BWV 91 462
Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18 464
Gloria in excelsis Deo, BWV 191 465
Gott der Herr ist Sonn und Schild, BWV 79 467
Gott fähret auf mit Jauchzen, BWV 43 468
Gott ist mein König, BWV 71 470
Gott soll allein mein Herze haben, BWV 169 472
Gott, man lobet dich in der Stille, BWV 120 475
Gott, wie dein Name, so ist auch dein Ruhm BWV 171 477
Gottes Zeit ist die allerbeste Zeit, BWV 106 479
Gottlob! nun geht das Jahr zu Ende, BWV 28 481
Halt im Gedächtnis Jesum Christ, BWV 67 483
Herr Christ, der einge Gottessohn, BWV 96 484
Herr Gott, dich loben wir, BWV 16 486
Herr, deine Augen sehen nach dem Glauben, BWV 102 487
Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105 489
Herr, wie du willt, so schicks mit mir, BWV 73 492

Herz und Mund und Tat und Leben, BWV 147 494
Ich geh und suche mit Verlangen, BWV 49 497
Ich armer Mensch, ich Sündenknecht, BWV 55 497
Ich elender Mensch, wer wird mich erlösen, BWV 48 499
Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109 501
Ich habe genug, BWV 82 503
Ich hatte viel Bekümmernis, BWV 21 504
Ich ruf zu dir, Herr Jesu Christ, BWV 177 507
Ich will den Kreuzstab gerne tragen, BWV 56 509
Ihr werdet weinen und heulen, BWV 103 512
Ihr, die ihr euch von Christo nennet, BWV 164 514
Jauchzet Gott in allen Landen, BWV 51 515
Jesu, Joy of Man's Desiring 517
Jesu, der du meine Seele, BWV 78 521
Jesu, nun sei gepreiset, BWV 41 523
Jesus nahm zu sich die Zwölfe, BWV 22 525
Jesus schläft, was soll ich hoffen? BWV 81 527
Klagt, Kinder, klagt es aller Welt, BWV 244a 529
Komm, du süße Todesstunde, BWV 161 530
Laß, Fürstin, laß noch einen Strahl, BWV 198 532
Liebster Gott, wenn werd ich sterben? BWV 8 533
Liebster Jesu, mein Verlangen, BWV 32 534
Lobe den Herrn, meine Seele, BWV 69a 536
Lobet Gott in seinen Reichen, BWV 11 538
Mein Gott, wie lang, ach lange, BWV 155 541
Mein Herze schwimmt im Blut, BWV 199 543
Mein liebster Jesus ist verloren, BWV 154 544
Meine Seel erhebt den Herren, BWV 10 546
Meine Seufzer, meine Tränen, BWV 13 549
Mer hahn en neue Oberkeet, BWV 212 550
Nach dir, Herr, verlanget mich, BWV 150 551
Nun ist das Heil und die Kraft, BWV 50 553
Nun komm, der Heiden Heiland, BWV 61 554
Nun komm, der Heiden Heiland, BWV 62 556
O ewiges Feuer, o Ursprung der Liebe, BWV 34 558
O Ewigkeit, du Donnerwort, BWV 20 560
O Ewigkeit, du Donnerwort, BWV 60 562
O ewiges Feuer, o Ursprung der Liebe, BWV 34a 564

Schau, lieber Gott, wie meine Feind, BWV 153 565
Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46 568
Schweigt stille, plaudert nicht, BWV 211 569
Schwingt freudig euch empor, BWV 36 570
Schwingt freudig euch empor, BWV 36c 572
Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64 574
Selig ist der Mann, BWV 57 576
Sie werden aus Saba alle kommen, BWV 65 578
Sie werden euch in den Bann tun, BWV 44 580
Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179 581
Singet dem Herrn ein neues Lied, BWV 190 583
Steigt freudig in die Luft, BWV 36a 586
Tilge, Höchster, meine Sünden, BWV 1083 587
Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214 588
Uns ist ein Kind geboren, BWV 142 589
Unser Mund sei voll Lachens, BWV 110 590
Vergnügte Ruh, beliebte Seelenlust, BWV 170 592
Wachet auf, ruft uns die Stimme, BWV 140 594
Wachet! betet! betet! wachet! BWV 70 596
Wär Gott nicht mit uns diese Zeit, BWV 14 599
Warum betrübst du dich, mein Herz, BWV 138 601
Was frag ich nach der Welt, BWV 94 603
Was mir behagt, ist nur die muntre Jagd, BWV 208 605
Weinen, Klagen, Sorgen, Zagen, BWV 12 606
Wer Dank opfert, der preiset mich, BWV 17 608
Wer da gläubet und getauft wird, BWV 37 609
Wer nur den lieben Gott läßt walten, BWV 93 612
Wer weiß, wie nahe mir mein Ende? BWV 27 614
Widerstehe doch der Sünde, BWV 54 616
Wie schön leuchtet der Morgenstern, BWV 1 617
Wir danken dir, Gott, wir danken dir, BWV 29 620
Wir müssen durch viel Trübsal, BWV 146 622
Wo soll ich fliehen hin, BWV 5 624

Ballets **627**

2 and 3 Part Inventions 627
Concerto Barocco 629
The Goldberg Variations 631

Le jeune homme et la mort 633
A Suite of Dances 634
Tribute 635

Miscellany **636**
24 Preludes and Fugues 636
Bach Gesellschaft 639
BACH motif 641
International Johann Sebastian Bach Competition 644
List of students of Johann Sebastian Bach 645

References
Article Sources and Contributors 646
Image Sources, Licenses and Contributors 657

Article Licenses
License 664

Overview

Johann Sebastian Bach

Portrait of Bach by Haussmann, 1748

Bach's Signature

Johann Sebastian Bach[1] (21 March 1685, O.S.[31 March 1685, N.S.] – 28 July 1750, N.S.) was a German composer, organist, harpsichordist, violist, and violinist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity.[2] Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivalled control of harmonic and motivic organisation, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France.

Revered for their intellectual depth, technical command and artistic beauty, Bach's works include the *Brandenburg Concertos*, the *Goldberg Variations*, the *Partitas*, *The Well-Tempered Clavier*, the *Mass in B minor*, the *St Matthew Passion*, the *St John Passion*, the *Magnificat*, the *Musical Offering*, *The Art of Fugue*, the *English* and *French Suites*, the *Sonatas and Partitas for solo violin*, the *Cello Suites*, more than 200 surviving cantatas, and a similar number of organ works, including the famous *Toccata and Fugue in D minor* and *Passacaglia and Fugue in C minor*, and the *Great Eighteen Chorale Preludes* and *Organ Mass*.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now generally regarded as one of the main composers of the Baroque style, and as one of the greatest composers of all time.[3]

Life

Childhood (1685–1703)

Johann Ambrosius Bach, Bach's father

Johann Sebastian Bach was born in Eisenach, Saxe-Eisenach, on 21 March 1685, O.S.[31 March 1685, N.S.] He was the youngest child of Johann Ambrosius Bach, the director of the town musicians,[4] and Maria Elisabeth Lämmerhirt. His father taught him to play violin and harpsichord.[5] His uncles were all professional musicians, whose posts ranged from church organists and court chamber musicians to composers. One uncle, Johann Christoph Bach (1645–93), introduced him to the art of organ playing. Bach was proud of his family's musical achievements, and around 1735 he drafted a genealogy, "Origin of the musical Bach family".[6]

Bach's mother died in 1694, and his father eight months later.[7] The 10-year-old orphan moved in with his oldest brother, Johann Christoph Bach (1671–1721), the organist at the Michaeliskirche in Ohrdruf, Saxe-Gotha-Altenburg.[8] There, he copied, studied and performed music, and received valuable teaching from his brother, who instructed him on the clavichord. J.C. Bach exposed him to the works of the great South German composers of the day, such as Johann Pachelbel (under whom Johann Christoph had studied)[9] and Johann Jakob Froberger, to the music of North German composers;[10] to Frenchmen, such as Jean-Baptiste Lully, Louis Marchand, Marin Marais, and to the Italian clavierist Girolamo Frescobaldi. The young Bach probably witnessed and assisted in the maintenance of the organ. Bach's obituary[11] indicates that he copied music out of Johann Christoph's scores, but his brother had apparently forbidden him to do so, possibly because scores were valuable and private commodities at the time.[12]

At the age of 14, Bach, along with his older school friend George Erdmann, was awarded a choral scholarship to study at the prestigious St. Michael's School in Lüneburg in the Principality of Lüneburg.[13] This involved a long journey with his friend, probably undertaken partly on foot and partly by coach. His two years there appear to have been critical in exposing him to a wider facet of European culture. In addition to singing in the a cappella choir, it is likely that he played the School's three-manual organ and its harpsichords. He probably learned French and Italian, and received a thorough grounding in theology, Latin, history, geography, and physics. He would have come into contact with sons of noblemen from northern Germany sent to the highly selective school to prepare for careers in diplomacy, government, and the military.

Although little supporting historical evidence exists at this time, it is almost certain that while in Lüneburg, young Bach would have visited the *Johanniskirche* (Church of St. John) and heard (and possibly played) the church's famous organ (built in 1549 by Jasper Johannsen and nicknamed the "Böhm organ" after its most prominent master, Georg Böhm). Given his innate musical talent, Bach would have had significant contact with prominent organists of the day in Lüneburg, most notably Böhm (the organist at Johanniskirche) as well as organists in nearby Hamburg, such as Johann Adam Reincken.[14]

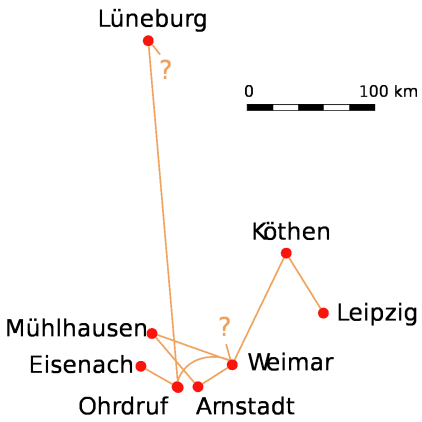
Weimar, Arnstadt and Mühlhausen (1703–08)

St. Boniface's Church in Arnstadt

In January 1703, shortly after graduating from St. Michael's and after having being turned down for the post of organist at Sangerhausen,[15] Bach gained an appointment as a court musician in the chapel of Duke Johann Ernst in Weimar. His role there is unclear, but appears to have included menial, non-musical duties. During his seven-month tenure at Weimar, his reputation as a keyboard player spread. He was invited to inspect and give the inaugural recital on the new organ at St. Boniface's Church in Arnstadt.[16] The Bach family had close connections with people in this ancient town located about 40 km to the southwest of Weimar.[17] In August 1703, he accepted the post of organist at that church, with light duties, a relatively generous salary, and a fine new organ tuned in the modern tempered system that allowed a wide range of keys to be used.

Strong family connections and a musically enthusiastic employer failed to prevent tension between the young organist and the authorities after several years in the post. Bach was apparently dissatisfied with the standard of singers in the choir; more seriously, there was his unauthorised absence from Arnstadt for several months in 1705–06, when he visited the great organist and composer Dieterich Buxtehude and his Abendmusiken at the Marienkirche in the northern city of Lübeck. The visit to Buxtehude involved a journey on foot of about 400 kilometres (250 mi) each way. The trip reinforced Buxtehude's style as a foundation for Bach's earlier works, and that he overstayed his planned visit by several months suggests that his time with the older master was of great value him. Bach wanted to become amanuensis (assistant and successor) to Buxtehude, but did not want to marry his daughter, which apparently was a condition for his appointment.[18]

According to a record of the proceedings of the Arnstadt consistory in August 1705, Bach was involved in a brawl:



Places Bach lived

> Johann Sebastian Bach, organist here at the New Church, appeared and stated that, as he walked home yesterday, fairly late at night ... six students were sitting on the "Langenstein" (Long Stone), and as he passed the town hall, the student Geyersbach went after him with a stick, calling him to account: Why had he [Bach] made abusive remarks about him? He [Bach] answered that he had made no abusive remarks about him, and that no one could prove it, for he had gone his way very quietly. Geyersbach retorted that while he [Bach] might not have maligned him, he had maligned his bassoon at some time, and whoever insulted his belongings insulted him as well ... [Geyersbach] had at once struck out at him. Since he had not been prepared for this, he had been about to draw his dagger, but Geyersbach had fallen into his arms, and the two of them tumbled about until the rest of the students ... had rushed toward them and separated them.[19]

In 1706 Bach was offered a post as organist at St. Blasius's in Mühlhausen, which he took up the following year. It included significantly higher remuneration and improved conditions, as well as a better choir. Four months after

arriving at Mühlhausen, Bach married his second cousin, Maria Barbara Bach. Together they would have seven children, four of whom survived to adulthood, including Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach who became important composers in their own right.

The church and city government at Mühlhausen agreed to Bach's plan for an expensive renovation of the organ at St. Blasius's. He, in turn, wrote an elaborate, festive cantata—*Gott ist mein König, BWV 71*—for the inauguration of the new council in 1708. The council was so delighted with the piece that they paid handsomely for its publication, and twice in later years had the composer return to conduct it.

Weimar (1708–17)

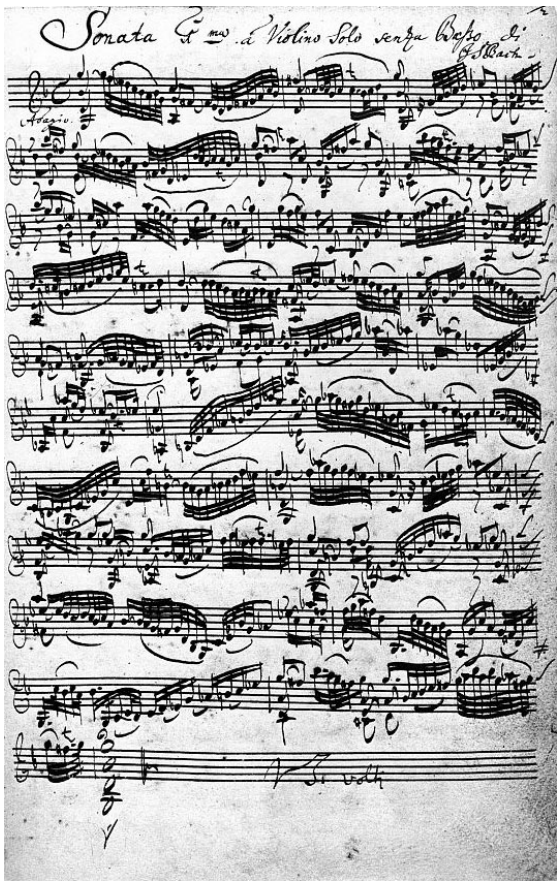
Portrait of the young Bach (disputed)[20]

After less than a year Bach left Mühlhausen, returning to Weimar this time as organist and concertmaster at the ducal court. The larger salary given him by Duke Johann Ernst and the prospect of working with a large, well-funded contingent of professional musicians may have prompted the move. Bach moved his family into an apartment just five minutes' walk from the ducal palace. In the following year, their first child was born and they were joined by Maria Barbara's elder, unmarried sister, who remained with them to assist in the running of the household until her death in 1729.

Bach's position in Weimar marked the start of a sustained period of composing keyboard and orchestral works, in which he had attained the technical proficiency and confidence to extend the prevailing large-scale structures and to synthesise influences from abroad. From the music of Italians such as Vivaldi, Corelli and Torelli, he learned how to write dramatic openings and adopted their sunny dispositions, dynamic motor-rhythms and decisive harmonic schemes. Bach absorbed these stylistic aspects in part by transcribing for harpsichord and organ the concertos of Vivaldi written for various combinations of strings and winds; a number of these transcribed works are still concert favourites. Bach was particularly attracted to the Italian style in which one or more solo instruments alternate section-by-section with the full orchestra throughout a movement.

In Weimar, Bach continued to play and compose for the organ, and to perform a varied repertoire of concert music with the duke's ensemble. He also began to write the preludes and fugues which were later assembled into his monumental work *Das Wohltemperierte Clavier* ("The well-tempered keyboard"—*Clavier* meaning clavichord or harpischord).[21] It consists of two collections compiled in 1722 and 1744,[22] each containing a prelude and fugue in every major and minor key.

During his time at Weimar, Bach started work on the "Little Organ Book" for his eldest son, Wilhelm Friedemann; this contains traditional Lutheran chorales (hymn tunes), set in complex textures to assist the training of organists. The book illustrates two major themes in Bach's life: his dedication to teaching and his love of the chorale as a musical form. Bach eventually fell out of favour in Weimar and was, according to a translation (see reference that follows) of the court secretary's report, jailed for almost a month before being unfavourably dismissed:



Violin Sonata No. 1 in G minor (BWV 1001), Bach's handwriting

> On November 6, [1717], the quondam concertmaster and organist Bach was confined to the County Judge's place of detention for too stubbornly forcing the issue of his dismissal and finally on December 2 was freed from arrest with notice of his unfavourable discharge.[23]

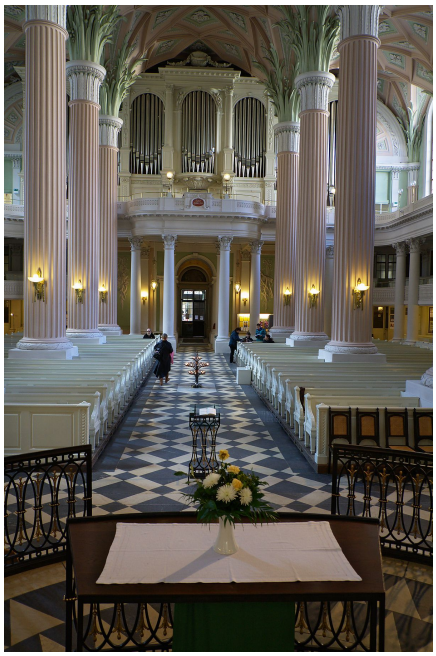
Köthen (1717–23)

Leopold, Prince of Anhalt-Köthen hired Bach to serve as his Kapellmeister (director of music). Prince Leopold, himself a musician, appreciated Bach's talents, paid him well, and gave him considerable latitude in composing and performing. The prince was Calvinist and did not use elaborate music in his worship; thus, most of Bach's work from this period was secular,[24] including the *Orchestral Suites*, the *Six Suites for Unaccompanied Cello* and the *Sonatas and partitas for solo violin*. The well-known *Brandenburg Concertos* date from this period.[25] Bach composed secular cantatas for the court such as the *Die Zeit, die Tag und Jahre macht, BWV 134a*.

On 7 July 1720, while Bach was abroad with Prince Leopold, Bach's wife Maria Barbara, the mother of his first seven children, suddenly died. The following year, the widower met Anna Magdalena Wilcke, a young, highly gifted soprano 17 years his junior, who performed at the court in Köthen; they married on 3 December 1721.[26] Together they had 13 more children, six of whom survived into adulthood: Gottfried Heinrich, Johann Christoph Friedrich and Johann Christian, all of whom became significant musicians; Elisabeth Juliane Friederica (1726–81), who married Bach's pupil Johann Christoph Altnikol; Johanna Carolina (1737–81); and Regina Susanna (1742–1809).[27]

Leipzig (1723–50)

Thomaskirche



Nikolaikirche, 2011

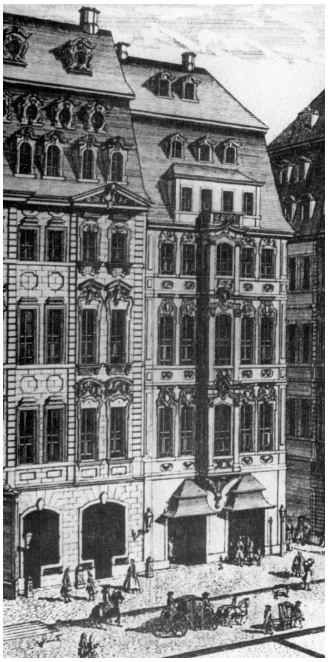
In 1723, Bach was appointed Cantor of the Thomasschule at St. Thomas Church (Thomaskirche) in Leipzig, as well as Director of Music in the principal churches in the town, namely the Nikolaikirche and the Paulinerkirche, the church of the University of Leipzig.[28] This was a prestigious post in the mercantile city in the Electorate of Saxony, which he held for 27 years until his death. It brought him into contact with the political machinations of his employer, the Leipzig Council. The Council comprised two factions: the Absolutists, loyal to the Saxon monarch in Dresden, Augustus the Strong; and the City-Estate faction, representing the interests of the mercantile class, the guilds and minor aristocrats. Bach was the nominee of the monarchists, in particular of the Mayor at the time, Gottlieb Lange, a lawyer who had earlier served in the Dresden court. In return for agreeing to Bach's appointment, the City-Estate faction was granted control of the School, and Bach was required to make a number of compromises with respect to his working conditions.[29] Although it appears that no one on the Council doubted Bach's musical genius, there was continual tension between the Cantor, who regarded himself as the leader of church music in the city, and the City-Estate faction, which saw him as a schoolmaster and wanted to reduce the emphasis on elaborate music in both the School and the Churches. The Council never honoured Lange's promise at interview of a handsome salary of 1,000 Thaler a year, although it did provide Bach and his family with a smaller income and a good apartment at one end of the school building, which was renovated at great expense in 1732.

Bach's post required him to instruct the students of the Thomasschule in singing and to provide church music at the main churches in Leipzig. Bach was required to teach Latin, but he was allowed to employ a deputy to do this instead. A cantata was required for the church service on Sundays and additional church holidays during the liturgical year, he performed mostly his own compositions. The bulk of these cantatas was composed in his first three years in Leipzig, beginning with *Die Elenden sollen essen, BWV 75*, first performed in the Nikolaikirche on 30 May 1723, the first Sunday after Trinity. He collected them in annual cycles, five are mentioned in obituaries, three are extant.[30] Most of these concerted works expound on the Gospel readings prescribed for every Sunday and feast day in the Lutheran year. Bach started a second annual cycle on the first Sunday after Trinity of 1724, composing only chorale cantatas, each based on a single church hymn, first *O Ewigkeit, du Donnerwort, BWV 20*, then works such as *Wachet auf, ruft uns die Stimme, BWV 140*, *Nun komm, der Heiden Heiland, BWV 61*, and *Wie schön leuchtet der Morgenstern, BWV 1*. For other than chorale cantatas, a stanza from a chorale typically forms the concluding movement of a work.

To rehearse and perform these works at Thomaskirche, Bach sat at the harpsichord or stood in front of the choir on the lower gallery at the west end, his back to the congregation and the altar at the east end. He would have looked upwards to the organ that rose from a loft about four metres above. To the right of the organ in a side gallery was the

winds, brass and timpani; to the left were the strings. The Council provided only about eight permanent instrumentalists, a source of continual friction with the Cantor, who had to recruit the rest of the 20 or so players required for medium-to-large scores from the University, the School and the public. The organ or harpsichord was probably played by the composer (when not standing to conduct), the in-house organist, or one of Bach's elder sons, Wilhelm Friedemann or Carl Philipp Emanuel..

Bach drew the soprano and alto choristers from the School, and the tenors and basses from the School and elsewhere in Leipzig. Performing at weddings and funerals provided extra income for these groups; it was probably for this purpose, and for in-school training, that he wrote at least six motets, mostly for double choir. As part of his regular church work, he performed motets of the Venetian School and Germans such as Heinrich Schütz, which would have served as formal models for his own motets.



Zimmermannsches Caffeehaus
Leipzig, where the Collegium Musicum performed

Bach wanted to broaden his composing and performing beyond the liturgy. In March 1729, he took over the directorship of the Collegium Musicum, a secular performance ensemble that had been started in 1701 by his old friend, the composer Georg Philipp Telemann. This was one of the dozens of private societies in the major German-speaking cities that had been established by musically active university students; these societies had come to play an increasingly important role in public musical life and were typically led by the most prominent professionals in a city. In the words of Christoph Wolff, assuming the directorship was a shrewd move that 'consolidated Bach's firm grip on Leipzig's principal musical institutions'.[31] During much of the year, Leipzig's Collegium Musicum performed twice weekly for two hours in the *Zimmermannsches Caffeehaus*, a Coffeehouse on Catherine Street off the main market square. Many of Bach's works during the 1730s and 1740s were written for and performed by the Collegium Musicum; among these were almost certainly parts of the Clavier-Übung (*Keyboard Practice*) and many of the violin and harpsichord concertos..

In 1733, Bach composed the Kyrie and Gloria of the *Mass in B minor*. He presented the manuscript to the King of Poland, Grand Duke of Lithuania and Elector of Saxony, August III in an eventually successful bid to persuade the monarch to appoint him as Royal Court Composer. He later extended this work into a full Mass, by adding a Credo, Sanctus and Agnus Dei, the music for which was almost wholly taken from some of the best of his cantata movements. Bach's appointment as court composer appears to have been part of his long-term struggle to achieve greater bargaining power with the Leipzig Council. Although the complete mass was probably never performed during the composer's lifetime,[32] it is considered to be among the greatest choral works of all time. Between 1737 and 1739, Bach's former pupil Carl Gotthelf Gerlach took over the directorship of the Collegium Musicum.

In 1747, Bach visited the court of the King of Prussia in Potsdam. There the king played a theme for Bach and challenged him to improvise a fugue based on his theme. Bach improvised a three-part fugue on Frederick's pianoforte, then a novelty, and later presented the king with a *Musical Offering* which consists of fugues, canons and a trio based on the "royal theme," nominated by the monarch. Its six-part fugue includes a slightly altered subject more suitable for extensive elaboration.

The Art of Fugue was written shortly before Bach's death and was finished but for the final fugue. It consists of 18 complex fugues and canons based on a simple theme.[33] It was only published posthumously.

The final work Bach completed was a chorale prelude for organ, dictated to his son-in-law, Johann Altnikol, from his deathbed. Entitled *Vor deinen Thron tret ich hiermit* (*Before thy throne I now appear*, BWV 668a); when the notes

on the three staves of the final cadence are counted and mapped onto the Roman alphabet, the initials "JSB" are found.[34]

Death (1750)

Bach's health declined in 1749; on 2 June, Heinrich von Brühl wrote to one of the Leipzig burgomasters to request that his music director, Gottlob Harrer, fill the post of *Thomascantor* and *Director musices* posts "upon the eventual ... decease of Mr. Bach."[35] Bach became increasingly blind, and the British eye surgeon John Taylor operated on Bach while visiting Leipzig in 1750.

Bach's final resting place, St. Thomas' Church, Leipzig

On 28 July 1750 Bach died at the age of 65. A contemporary newspaper reported the cause of death as "from the unhappy consequences of the very unsuccessful eye operation".[36] Some modern historians speculate that the cause of death was a stroke complicated by pneumonia.[37] [38] [39] An obituary was written by his son Emanuel and his pupil Johann Friedrich Agricola at the time.[40] Bach's estate was valued at 1159 Thaler and included five Clavecins, two lute-harpsichords, three violins, three violas, two cellos, a viola da gamba, a lute and a spinet, and 52 "sacred books", including books by Martin Luther and Josephus.[41] He was originally buried at Old St. John's Cemetery in Leipzig. His grave went unmarked for nearly 150 years. In 1894 his coffin was finally discovered and reburied in a vault within St. John's Church. This building was destroyed by Allied bombing during World War II, and in 1950 Bach's remains were taken to their present resting place at Leipzig's Church of St. Thomas.

Legacy

A comprehensive obituary of Bach was published (without attribution) four years later in 1754 by Lorenz Christoph Mizler (another former student) in *Musikalische Bibliothek* a musical periodical. The obituary remains probably "the richest and most trustworthy"[42] early source document about Bach. However, after his death, Bach's reputation as a composer at first declined; his work was regarded as old-fashioned compared to the emerging classical style.[43] Initially he was remembered more as a player, teacher and as the father of his children, most notably Johann Christian and Carl Philipp Emanuel.

Statue of Bach by Donndorf, Eisenach

During the late eighteenth and early nineteenth century, Bach was widely recognised for his keyboard work. Mozart, Beethoven, and Chopin were among his most prominent admirers.[44] Beethoven described him as the "*Urvater der Harmonie*", "original father of harmony".[45] Composers such as Mozart, Beethoven, Robert Schumann, and Felix Mendelssohn began writing in a more contrapuntal style after being exposed to Bach's music.

The composer's reputation among the wider public was prompted in part by Johann Nikolaus Forkel's 1802 biography. Felix Mendelssohn significantly contributed to the revival of Bach's reputation with his 1829 Berlin performance of the *St Matthew Passion*.[46] In 1850, the Bach Gesellschaft (Bach Society) was founded to promote the works; by 1899, the Society had published a comprehensive edition of the composer's works, with a conservative approach to

editorial intervention. At the time Bach's music was mostly performed on the newly prominent *Hammerklavier*.

During the 20th century, the process of recognising the musical as well as the pedagogic value of some of the works has continued, perhaps most notably in the promotion of the Cello Suites by Pablo Casals. Another development has been the growth of the "authentic" or period performance movement, which, as far as possible, attempts to present the music as the composer intended it. Examples include the playing of keyboard works on the harpsichord rather than a modern grand piano and the use of small choirs or single voices instead of the larger forces favoured by 19th- and early 20th-century performers. The Bach Crater on Mercury is named for him.

Bach statue, Leipzig

Bach's contributions to music—or, to borrow a term popularised by his student Lorenz Christoph Mizler, his "musical science"—are frequently bracketed with those by William Shakespeare in English literature and Isaac Newton in physics. In Germany, many streets were named and statues were erected in honour of Bach during the twentieth century. Three pieces of Bach's work were included onboard the Voyager spacecrafts in the form of golden records that were meant to "represent our hope and our determination and our goodwill".[47]

Works

In 1950, a catalogue called *Bach Werke Verzeichnis* (Bach Works Catalogue) was compiled by Wolfgang Schmieder, who organised the work of Bach thematically. In compiling the catalogue, Schmieder largely followed the *Bach Gesellschaft Ausgabe*, a comprehensive edition of the composer's works that was produced between 1850 and 1905. BWV 1–224 are cantatas; BWV 225–249, the large-scale choral works including his Passions; BWV 250–524, chorales and sacred songs; BWV 525–748, organ works; BWV 772–994, other keyboard works; BWV 995–1000, lute music; BWV 1001–40, chamber music; BWV 1041–71, orchestral music; and BWV 1072–1126, canons and fugues.

Organ works

Bach was best known during his lifetime as an organist, organ consultant, and composer of organ works in both the traditional German free genres—such as preludes, fantasias, and toccatas—and stricter forms, such as chorale preludes and fugues. He established a reputation at a young age for his great creativity and ability to integrate foreign styles into his organ works. A decidedly North German influence was exerted by Georg Böhm, with whom Bach came into contact in Lüneburg, and Dieterich Buxtehude in Lübeck, whom the young organist visited in 1704 on an extended leave of absence from his job in Arnstadt. Around this time, Bach copied the works of numerous French and Italian composers to gain insights into their compositional languages, and later arranged violin concertos by Vivaldi and others for organ and harpsichord. His most productive period (1708–14) saw the composition of several pairs of preludes and fugues and toccatas and fugues, and of the Orgelbüchlein ("Little organ book"), an unfinished collection of 45 short chorale preludes that demonstrate compositional techniques in the setting of chorale tunes. After he left Weimar, Bach's output for organ fell off, although his best-known works (the six trio sonatas, the "German Organ Mass" in Clavier-Übung III from 1739, and the "Great Eighteen" chorales, revised late in his life) were all composed after this time. Bach was extensively engaged later in his life in consulting on organ projects, testing newly built organs, and dedicating organs in afternoon recitals.[48] [49] One of the high points may be the third part of the *Clavier-Übung*, a setting of 21 chorale preludes uniting the traditional Catholic Missa with the Lutheran catechism liturgy, the whole set interpolated between the mighty "St. Anne" Prelude and Fugue on the theme of the

Trinity.

Other keyboard works

Bach wrote many works for the harpsichord, some of which may have been played on the clavichord. Many of his keyboard works are anthologies that show an eagerness to encompass whole theoretical systems in an encyclopaedic fashion.

Dritter Theil
der
Clavier Übung
bestehend
in
verschiedenen Vorspielen
über die
Catechismus- und andere Gesænge,
vor die Orgel.
Denen Liebhabern, und besonders denen Kennern
von dergleichen Arbeit, zur Gemüths Ergezung
verfertiget von
Johann Sebastian Bach,
Königl. Pohlnischen, und Churfürstl. Sächs.
Hof-Compositeur, Capellmeister, und
Director Chori Musici in Leipzig.
In Verlegung des Authoris.

The title page of the third part of the *Clavier-Übung*, one of the few works by Bach that was published during his lifetime

- *The Well-Tempered Clavier*, Books 1 and 2 (BWV 846–893). Each book comprises a prelude and fugue in each of the 24 major and minor keys in chromatic order from C major to B minor (thus, the whole collection is often referred to as 'the 48'). "Well-tempered" in the title refers to the temperament (system of tuning); many temperaments before Bach's time were not flexible enough to allow compositions to move through more than just a few keys.[50]
- The 15 Inventions and 15 Sinfonias (BWV 772–801). These short two- and three-part contrapuntal works are arranged in the same chromatic order as the Well-Tempered Clavier, omitting some of the less used keys. The pieces were intended by Bach for instructional purposes.
- Three collections of dance suites: the English Suites (BWV 806–811), the French Suites (BWV 812–817) and the Partitas for keyboard (BWV 825–830). Each collection contains six suites built on the standard model (Allemande–Courante–Sarabande–(optional movement)–Gigue). The English Suites closely follow the traditional model, adding a prelude before the allemande and including a single movement between the sarabande and the gigue. The French Suites omit preludes, but have multiple movements between the sarabande and the gigue. The partitas expand the model further with elaborate introductory movements and miscellaneous movements between the basic elements of the model.
- The *Goldberg Variations* (BWV 988), an aria with thirty variations. The collection has a complex and unconventional structure: the variations build on the bass line of the aria, rather than its melody, and musical canons are interpolated according to a grand plan. There are nine canons within the 30 variations, one placed every three variations between variations 3 and 27. These variations move in order from canon at the unison to canon at the ninth. The first eight are in pairs (unison and octave, second and seventh, third and sixth, fourth and fifth). The ninth canon stands on its own due to compositional dissimilarities.
- Miscellaneous pieces such as the *Overture in the French Style* (*French Overture*, BWV 831), *Chromatic Fantasia and Fugue* (BWV 903), and the *Italian Concerto (BWV 971).*

Among Bach's lesser known keyboard works are seven toccatas (BWV 910–916), four duets (BWV 802–805), sonatas for keyboard (BWV 963–967), the Six Little Preludes (BWV 933–938), and the *Aria variata alla maniera italiana* (BWV 989).

Orchestral and chamber music

Bach wrote music for single instruments, duets and small ensembles. Bach's works for solo instruments—the six sonatas and partitas for violin (BWV 1001–1006), the six cello suites (BWV 1007–1012) and the Partita for solo flute (BWV 1013)—may be listed among the most profound works in the repertoire. Bach composed a suite and several other works for solo lute. He wrote trio sonatas; solo sonatas (accompanied by continuo) for the flute and for the viola da gamba; and a large number of canons and ricercare, mostly for unspecified instrumentation. The most significant examples of the latter are contained in *The Art of Fugue* and *The Musical Offering*.

Bach's best-known orchestral works are the Brandenburg concertos, so named because he submitted them in the hope of gaining employment from Margrave Christian Ludwig of Brandenburg-Schwedt in 1721; his application was

unsuccessful. These works are examples of the concerto grosso genre. Other surviving works in the concerto form include two violin concertos (BWV 1041 and BWV 1042); a Concerto for Two Violins in D Minor (BWV 1043), often referred to as Bach's "double" concerto; and concertos for one, two, three and even four harpsichords. It is widely accepted that many of the harpsichord concertos were not original works, but arrangements of his concertos for other instruments now lost. A number of violin, oboe and flute concertos have been reconstructed from these. In addition to concertos, Bach wrote four orchestral suites, a series of stylised dances for orchestra, each preceded by a French overture. The work now known as the Air on the G String is an arrangement for the violin made in the nineteenth century from the second movement of the Orchestral Suite No. 3. An arrangement of the Air for cello and piano was the very first piece of Bach's music to be recorded, in 1902 in Saint Petersburg, by the Russian cellist Aleksandr Verzhbilovich.

Vocal and choral works

Bach performed a cantata on Sunday at the Thomaskirche, on a theme corresponding to the lectionary readings of the week, as determined by the Lutheran Church Year calendar. He did not perform cantatas during the seasons of Lent and Advent. Although he performed cantatas by other composers, he composed at least three entire sets of cantatas, one for each Sunday and holiday of the church year, at Leipzig, in addition to those composed at Mühlhausen and Weimar. In total he wrote more than 300 sacred cantatas, of which approximately 195 survive.

His cantatas vary greatly in form and instrumentation. Some of them are only for a solo singer; some are single choruses; some are for grand orchestras; some only a few instruments. A common format consists of a large opening chorus followed by one or more recitative-aria pairs for soloists (or duets) and a concluding chorale. The recitative is part of the corresponding Bible reading for the week and the aria is a contemporary reflection on it. The melody of the concluding chorale often appears as a cantus firmus in the opening movement. Among the best known cantatas are *Christ lag in Todes Banden, BWV 4*, *Ich hatte viel Bekümmernis, BWV 21*, *Ein feste Burg ist unser Gott, BWV 80*, *Gottes Zeit ist die allerbeste Zeit, BWV 106* (*Actus Tragicus*), *Wachet auf, ruft uns die Stimme, BWV 140* and *Herz und Mund und Tat und Leben, BWV 147*.

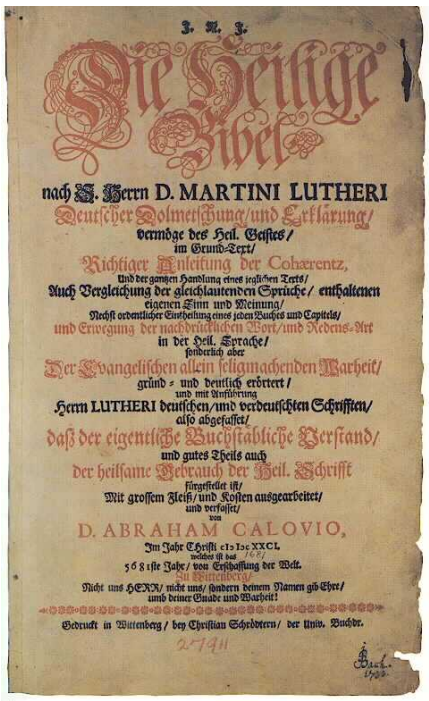
In addition, Bach wrote a number of secular cantatas, usually for civic events such as council inaugurations. These include wedding cantatas, the *Wedding Quodlibet*, the *Peasant Cantata* and the *Coffee Cantata*, which concerns a girl whose father will not let her marry until she gives up her addiction to that extremely popular drink.

Bach's large choral-orchestral works include the grand scale *St Matthew Passion* and *St John Passion*, both written for Good Friday vespers services at St. Thomas and St. Nicholas Churches in alternate years, and the *Christmas Oratorio* (a set of six cantatas for use in the Liturgical season of Christmas). The *Magnificat* in two versions (one in E-flat major, with four interpolated Christmas-related movements, and the later and better-known version in D major), the *Easter Oratorio*, and the *Ascension Oratorio* compare to large, elaborate cantatas, of a lesser extent than the Passions and the Christmas Oratorio.

Bach's other large work, the *Mass in B minor*, was assembled by Bach near the end of his life, mostly from pieces composed earlier (such as the cantatas *Gloria in excelsis Deo, BWV 191* and *Weinen, Klagen, Sorgen, Zagen, BWV 12*). It was never performed in Bach's lifetime, or even after his death, until the 19th century.

All of these works, unlike the six motets (*Singet dem Herrn ein neues Lied*; *Der Geist hilft unser Schwachheit auf*; *Jesu, meine Freude*; *Fürchte dich nicht*; *Komm, Jesu, komm!*; and *Lobet den Herrn alle Heiden*), have substantial solo parts as well as choruses.

Bach's signature in a copy of a three volume Bible commentary by the orthodox Lutheran theologian, Abraham Calov, was discovered in 1934 in a house in Frankenmuth, Michigan in the US. It is not known how the Bible came to America, but it was purchased in a used book store in Philadelphia in the 1830s or 1840s by an immigrant and taken to Michigan. Its provenance was verified and it was subsequently deposited in the rare book holdings of Concordia Seminary in St. Louis, Missouri. It contains Bach's markings of texts for his cantatas and notes. It is only rarely displayed to the public. A study of the so-called Bach Bible was prepared by Robin Leaver, titled J.S. Bach and Scripture: Glosses from the Calov Bible Commentary (St. Louis: Concordia Publishing House, 1985).


J. M. J.

Die Heilige Bibel

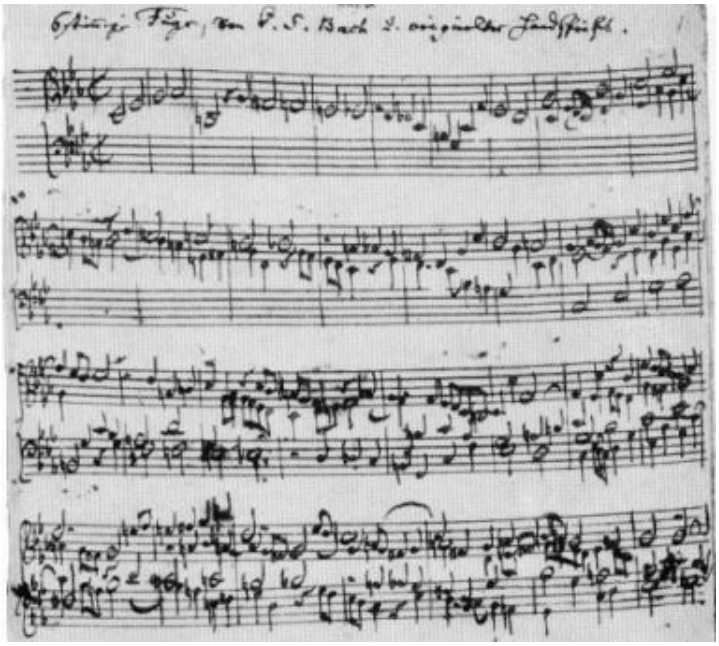
nach D. Herrn D. MARTINI LUTHERI
Deutscher Dolmetschung/und Erklärung/
vermöge des Heil. Geistes/
im Grund-Text/
Richtiger Einleitung der Cohærentz,
Und der gantzen Handlung eines jeglichen Texts/
Auch Vergleichung der gleichlautenden Sprüche/ enthaltenen
eigenen Sinn und Meinung/
Nebst ordentlicher Einsehellung eines jeden Buches und Capitels/
und Erwegung der nachdrücklichen Wort/und Redens-Art
in der Heil. Sprache/
sonderlich aber
Der Evangelischen allein seligmachenden Warheit/
gründ- und deutlich erörtert/
und mit Anführung
Herrn LUTHERI deutschen/und verdeutschten Schriften/
also abgefasset/
daß der eigentliche Buchstabliche Verstand/
und gutes Theils auch
der heilsame Gebrauch der Heil. Schrifft
fürgestellet ist/
Mit grossem Fleiß/und Kosten ausgearbeitet/
und verfasset/
von
D. ABRAHAM CALOVIO,
Im Jahr Christi CIↃ IↃ CXCI.
welches ist das
5681ste Jahr/ von Erschaffung der Welt.
Zu Wittenberg/
Nicht uns HERR/ nicht uns/ sondern deinem Namen gib Ehre/
umb deiner Gnade und Warheit!
Gedruckt in Wittenberg/ bey Christian Schrödtern/ der Univ. Buchdr.

Title page of the Calov Bible, with Bach's signature in the bottom right hand corner.

Musical style

Bach's musical style arose from his extraordinary fluency in contrapuntal invention and motivic control, his flair for improvisation at the keyboard, his exposure to South German, North German, Italian and French music, and his apparent devotion to the Lutheran liturgy. His access to musicians, scores and instruments as a child and a young man, combined with his emerging talent for writing tightly woven music of powerful sonority, appear to have set him on course to develop an eclectic, energetic musical style in which foreign influences were injected into an intensified version of the pre-existing German musical language. Throughout his teens and 20s, his output showed increasing skill in the large-scale organisation of musical ideas, and the enhancement of the Buxtehudian model of improvisatory preludes and counterpoint of limited complexity. The period 1713–14, when a large repertoire of Italian music became available to the Weimar court orchestra, was a turning point. From this time onwards, he appears to have absorbed into his style the Italians' dramatic openings, clear melodic contours, the sharp outlines of their bass lines, greater motoric and rhythmic conciseness, more unified motivic treatment, and more clearly articulated schemes for modulation.[51]

There are several more specific features of Bach's style. The notation of Baroque melodic lines tended to assume that composers would write out only the basic framework, and that performers would embellish this framework by inserting ornamental notes and otherwise elaborating on it. Although this practice varied considerably between the schools of European music, Bach was regarded at the time as being on one extreme end of the spectrum, notating most or all of the details of his melodic lines—particularly in his fast movements—thus leaving little for performers to interpolate. This may have assisted his control over the dense contrapuntal textures that he favoured, which allow less leeway for the spontaneous variation of musical lines. Bach's contrapuntal textures tend to be more cumulative than those of Händel and most other composers of the day, who would typically allow a line to drop out after it had been joined by two or three others. Bach's harmony is marked by a tendency to employ brief tonicisation—subtle references to another key that lasts for only a few beats at the longest—particularly of the supertonic, to add colour to his textures.

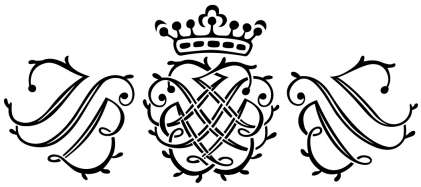


The opening of the six-part fugue from *The Musical Offering*, in Bach's hand

At the same time, Bach, unlike later composers, left the instrumentation of major works including *The Art of Fugue* and *The Musical Offering* open. It is likely that his detailed notation was less an absolute demand on the performer and more a response to a 17th-century culture in which the boundary between what the performer could embellish and what the composer demanded to be authentic was being negotiated.

Bach's apparently devout, personal relationship with the Christian God in the Lutheran tradition[52] and the high demand for religious music of his times inevitably placed sacred music at the centre of his repertory. He taught Luther's Small Catechism as the Thomascantor in Leipzig,[53] and some of his pieces represent it.[54] Specifically, the Lutheran chorale hymn tune, the principal musical aspect of the Lutheran service, was the basis of much of his output. He invested the chorale prelude, already a standard set of Lutheran forms, with a more cogent, tightly integrated architecture, in which the intervallic patterns and melodic contours of the tune were typically treated in a dense, contrapuntal lattice against relatively slow-moving, overarching statements of the tune.

Bach's theology informed his compositional structures: *Sei Gegrüsset* is perhaps the finest example where there is a theme with 11 variations (making 12 movements) that, while still one work, becomes two sets of six—to match Lutheran preaching principles of repetition. At the same time the theological interpretation of 'master' and 11 disciples would not be lost on his contemporary audience. Further, the practical relationship of each variation to the next (in preparing registration and the expected textural changes) seems to show an incredible capacity to preach through the music using the musical forms available at the time.

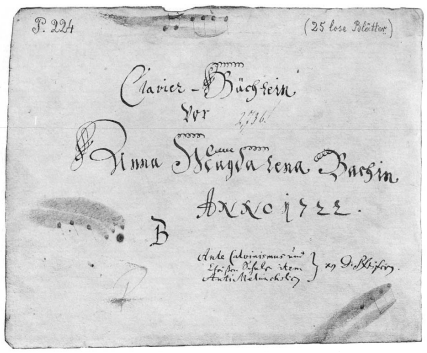


Bach's seal, used throughout his Leipzig years. It contains the letters *J S B* superimposed over their mirror image topped with a crown.

Bach's deep knowledge of and interest in the liturgy led to his developing intricate relationships between music and linguistic text. This was evident from the smallest to the largest levels of his compositional technique. On the smallest level, many of his sacred works contain short motifs that, by recurrent association, can be regarded as pictorial symbolism and articulations of liturgical concepts. For example, the octave leap, usually in a bass line, represents the relationship between heaven and earth; the slow, repeated notes of the bass line in the opening movement of the cantata *Gottes Zeit ist die allerbeste Zeit, BWV 106*) depict the laboured trudging of Jesus as he was forced to drag the cross from the city to the crucifixion site.

On the largest level, the large-scale structure of some of his sacred vocal works is evidence of subtle, elaborate planning: for example, the overall form of the *St Matthew Passion* illustrates the liturgical and dramatic flow of the Easter story on a number of levels simultaneously; the text, keys and variations of instrumental and vocal forces used in the movements of the Ascension Oratorio *Lobet Gott in seinen Reichen, BWV 11*) may form a structure that resembles the cross.

Beyond these specific musical features arising from Bach's religious affiliation is the fact that he was able to produce music for an audience that was committed to serious, regular worship, for which a concentrated density and complexity was accepted. His natural inclination may have been to reinvigorate existing forms, rather than to discard them and pursue more dramatic musical innovations. Thus, Bach's inventive genius was almost entirely directed towards working within the structures he inherited, according to most critics and historians.



Frontispiece of Bach's *Clavier-Büchlein vor Anna Magdalena Bach*, composed in 1722 for his second wife

Bach's inner personal drive to display his musical achievements was evident in a number of ways. The most obvious was his successful striving to become the leading virtuoso and improviser of the day on the organ. Keyboard music occupied a central position in his output throughout his life, and he pioneered the elevation of the keyboard from continuo to solo instrument in his numerous harpsichord concertos and chamber movements with keyboard obbligato, in which he himself probably played the solo part. Many of his keyboard preludes are vehicles for a free improvisatory virtuosity in the German tradition, although their internal organisation became increasingly more cogent as he matured. Virtuosity is a key element in other forms, such as the fugal movement from *Brandenburg Concerto No. 4*, in which Bach himself may have been the first to play the rapid solo violin passages. Another example is in the organ fugue from BWV 548, a late work from Leipzig, in which virtuosic passages are mapped onto Italian solo-tutti alternation within the fugal development.

Related to his cherished role as teacher was his drive to encompass whole genres by producing collections of movements that thoroughly explore the range of artistic and technical possibilities inherent in those genres. The most famous examples are the two books of the Well Tempered Clavier, each of which presents a prelude and fugue in every major and minor key, in which a variety of contrapuntal and fugal techniques are displayed. The English and French Suites, and the Partitas, all keyboard works from the Köthen period, systematically explore a range of metres and of sharp and flat keys. This urge to manifest structures is evident throughout his life: the Goldberg Variations (1746?), include a sequence of canons at increasing intervals (unison, seconds, thirds, etc.), and The Art of Fugue (1749) can be seen as a compendium of fugal techniques.

Performances

Present-day Bach performers usually pursue either of two traditions: so-called "authentic performance practice", utilising historical techniques, or alternatively the use of modern instruments and playing techniques, with a tendency towards larger ensembles. In Bach's time orchestras and choirs were usually smaller than those known to, for example, Brahms, and even Bach's most ambitious choral works, such as his *Mass in B minor* and Passions, are composed for relatively modest forces. Some of Bach's important chamber music does not indicate instrumentation, which gives greater latitude for variety of ensemble.

Easy listening realisations of Bach's music and their use in advertising contributed greatly to Bach's popularisation in the second half of the twentieth century. Among these were the Swingle Singers' versions of Bach pieces that are now well-known (for instance, the Air on the G string, or the *Wachet Auf* chorale prelude) and Wendy Carlos's 1968 groundbreaking recording *Switched-On Bach*, using the then recently invented Moog electronic synthesiser. Jazz musicians have adopted Bach's music, with Jacques Loussier, Ian Anderson, Uri Caine and the Modern Jazz Quartet among those creating jazz versions of Bach works.

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[1] German pronunciation: [joˈhan] or [ˈjoːhan zeˈbastjan ˈbax]

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[23] Mendel 1999, p. 80

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External links

General reference

- The J.S. Bach Home Page – JSBach.org (http://www.jsbach.org/), by Jan Hanford—extensive information on Bach and his works; huge and growing database of user-contributed recordings and reviews
- J.S. Bach bibliography (http://www.mu.qub.ac.uk/~tomita/bachbib/), by Yo Tomita of Queen's Belfast—especially useful to scholars
- Bach-Cantatas.com (http://www.bach-cantatas.com/), by Aryeh Oron—information on the cantatas as well as other works

- Canons and Fugues (http://jan.ucc.nau.edu/~tas3/bachindex.html), by Timothy A. Smith—various information on these contrapuntal works
- Fugues of the Well-Tempered Clavier (http://jan.ucc.nau.edu/~tas3/wtc.html): Interactive scores calibrated to recordings by David Korevaar and analysis by Tim Smith.
- Bach manuscripts (http://athome.harvard.edu/programs/wolff/) – video lectures by Christoph Wolff on the Bach family's hidden manuscripts archive
- Works by or about Johann Sebastian Bach (http://worldcat.org/identities/lccn-n79-21425) in libraries (WorldCat catalog)

Scores

- Bach Gesellschaft Download Page (http://einam.com/bach/)—the BGA volumes available for download in DJVU format.
- Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php) by Johann Sebastian Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Sebastian Bach in the Choral Public Domain Library (ChoralWiki)
- Free sheet music (http://cantorion.org/composers/72/Johann_Sebastian_Bach) of Johann Sebastian Bach from *Cantorion.org*
- Free scores by Johann Sebastian Bach at the International Music Score Library Project—the BGA volumes split up into individual works (PDF files), plus other editions

Recordings

- Johann Sebastian Bach (http://musicbrainz.org/artist/24f1766e-9635-4d58-a4d4-9413f9f98a4c.html) discography at MusicBrainz
- Free downloads of the complete organ works by Bach (http://www.blockmrecords.org/bach/index.htm) recorded by James Kibbie on historic German baroque organs
- Mostly organ works by Bach played on virtual instruments (http://www.virtuallybaroque.com/list2b.htm)
- Orchestral Suites, Brandenburg Concertos and Keyboard Concertos (http://sounds.bl.uk/Browse.aspx?category=Classical-music&collection=Bach)
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Interactive Hypermedia

- Mass in B Minor (http://oregonbachfestival.com/digitalbach/cuepoints/) (Flash)

Family

Bach family

Johann Sebastian Bach and his sons Carl Philipp Emanuel, Johann Christian, Wilhelm Friedemann, and Johann Christoph Friedrich

The **Bach family** was of importance in the history of music for nearly two hundred years, with over 50 known musicians and several notable composers, the best-known of whom was Johann Sebastian Bach (1685–1750). A family genealogy was drawn up by Johann Sebastian Bach himself and completed by his son Carl Philipp Emanuel.

The Bach family never left Thuringia until the sons of Sebastian went into a more modern world. Through all the misery of the peasantry at the period of the Thirty Years' War this clan maintained its position and produced musicians who, however local their fame, were among the greatest in Europe. So numerous and so eminent were they that in Erfurt musicians were known as "Bachs", even when there were no longer any members of the family in the town. Sebastian Bach thus inherited the artistic tradition of a united family whose circumstances had deprived them of the distractions of the century of musical fermentation which in the rest of Europe had destroyed polyphonic music.

Ancestors of Johann Sebastian Bach

Family house, Günthersleben-Wechmar

Four branches of the Bach family were known at the beginning of the 16th century, and in 1561 we hear of Hans Bach of Wechmar, a village between Gotha and Arnstadt in Thuringia, who is believed to be the father of Veit Bach.

- Veit (Vitus) Bach (d. 1619) was "a white-bread baker in Hungary" who had to flee Hungary because he was a Lutheran and who "found the greatest pleasure in a little cittern which he took with him even into the mill".
- His son Johannes (Hans) Bach (d. 1626) "*der Spielmann*" (lit. the player), was the first professional musician of the family. "at first took up the trade of baker, but having a particular bent for music" he became a piper.
- His second grandson Christoph (1613–1661) was an instrumentalist.
- His first great-grandson Johann Ambrosius was Johann Sebastian Bach's father.

Others born before 1685

Johann Ambrosius' uncle, Heinrich of Arnstadt, had two sons: Johann Michael and Johann Christoph, who are among the greatest of J. S. Bach's forerunners, Johann Christoph being once supposed to be the author of the motet, *Ich lasse dich nicht* ("I will not leave you"), formerly ascribed to Sebastian Bach and now confirmed to be his (BWV 159a). Another descendant of Veit Bach, Johann Ludwig, was admired more than any other ancestor by Sebastian, who copied twelve of his church cantatas and sometimes added work of his own to them.

Descendants of Johann Sebastian Bach

- Of the seven children that Johann Sebastian Bach had with his first wife only three survived him. Two of these had musical careers of their own: Wilhelm Friedemann and the aforementioned Carl Philipp Emanuel Bach.
- Johann Sebastian Bach then married Anna Magdalena Wilcken, herself a gifted soprano and daughter of the court trumpeter of Prince Saxe-Weissenfels. They had 13 children, of whom Gottfried Heinrich, Johann Christoph Friedrich and Johann Christian became significant musicians. A further three survived into adulthood: Elisabeth Juliane Friederica (1726–1781) who married Bach's pupil Johann Christoph Altnikol, Johanna Carolina (1737–1781) and Regina Susanna (1742–1809)[1]

Family tree

Veit Bach (d. 1619)

Johannes Hans Bach (1550–1626)

Heinrich Bach (1615–1692) | Christoph Bach (1613–1661)

Johann Christoph Bach (1642–1703) | Johann Michael Bach (1648–1694) | Johann Ambrosius Bach (1645–1695) | Maria Elisabeth Lämmerhirt (1644–1694) | Johann Christoph Bach (1645–1693)

Johann Nicolaus Bach (1669–1753) | Maria Barbara Bach (1684–1720) | **Johann Sebastian Bach** (1685–1750) | Anna Magdalena Wilcke (1701–1760) | Johann Jacob Bach (1682–1722)

Wilhelm Friedemann Bach (1710–1784) | Carl Philipp Emanuel Bach (1714–1788) | Gottfried Heinrich Bach (1724–1763) | Johann Christoph Friedrich Bach (1732–1795) | Lucia Elisabeth Munchhusen (1728–1803) | Johann Christian Bach (1735–1782) | Elisabeth Juliane Friederica (1726–1781) | Johann Christoph Altnikol (1720–1759) | Johanna Carolina (1737–1781) | Regina Susanna (1742–1809)

Wilhelm Ernst Colson | Anna Philippiana Friederica Bach (1755–1804) | Wilhelm Friedrich Ernst Bach (1759–1845) | Charlotte Philippina Elerdt (1780–1801) | Christina Luise Bach (d. 1852) | Johann Sebastian Altnickol (1749–1749)

Ludwig Albrecht Hermann Ritter	Carolina Augusta Wilhelmine Bach (1800–1871)	Juliane Friederica (b. 1800)

Expanded genealogy

- Veit Bach (about 1550–1619)
  - Johann(es) „Hans“ Bach I (d. 1626) (son of Veit Bach)
    - Johann(es) „Hans“ Bach III (1604–1673) - the so-called *Erfurt Line*
      - Johann Christian Bach I (1640–1682)
        - Johann Jacob Bach II (1668–1692)
        - Johann Christoph Bach IV (1673–1727)
          - Johann Samuel Bach (1694–1720)
          - Johann Christian Bach II (1696–)
          - Johann Günther Bach II (1703–1756)
      - Johann Aegidius Bach I (1645–1716)
        - Johann Balthasar Bach (1673–1691)
        - Johann Bernhard Bach I (1676–1749)
          - Johann Ernst Bach II (1722–1777)
            - Johann Georg Bach I (1751–1797)
        - Johann Christoph Bach VI (1685–1740)
          - Johann Friedrich Bach II (1706–1743)
          - Johann Aegidius Bach II (1709–1746)
      - Johann Nicolaus Bach I (1653–1682)
    - Christoph Bach (1613–1661)
      - Georg Christoph Bach (1642–1697)
        - Johann Valentin Bach (1669–1720)
          - Johann Lorenz Bach (1695–1773)
          - Johann Elias Bach (1705–1755)
            - Johann Michael Bach III (1745–1820) - the music theorist
              - Johann Georg Bach II (1786–1874)
              - Georg Friedrich Bach (1792–1860)
      - Johann Christoph Bach II (1645–1693)
        - Johann Ernst Bach I (1683–1739)
        - Johann Christoph Bach VII (1689–1740)
      - Johann Ambrosius Bach (1645–1695)
        - Johann Christoph Bach III (1671–1721)
          - Johann Andreas Bach (1713–1779)
            - Johann Christoph Georg Bach (1747–1814)
          - Johann Bernhard Bach II (1700–1743)
          - Johann Christoph Bach VIII (1702–1756)
            - Ernst Carl Gottfried Bach (1738–1801)

- Ernst Christian Bach (1747–1822)
- Philipp Christiann Georg Bach (1734–1809)
- Johann Jacob Bach III (1682–1722)
- **Johann Sebastian Bach** (1685–1750) - wed in his first marriage to second cousin Maria Barbara Bach (1684–1720); in second marriage 1721 with Anna Magdalena Wilcke (1701–1760)
  - Catharina Dorothea Bach (1708–1774)
  - Wilhelm Friedemann Bach (1710–1784) - the so-called „Dresden Bach“ or „Halle Bach“
  - **Carl Philipp Emanuel Bach** (1714–1788) - the so-called „Hamburger Bach“ or „Berlin Bach“
    - Johann Sebastian Bach (1748–1778) - painter
  - Johann Gottfried Bernhard Bach (1715–1739)
  - Gottfried Heinrich Bach (1724–1763)
  - Johann Christoph Friedrich Bach (1732–1795) - the so-called „Bückeburg Bach“
    - Wilhelm Friedrich Ernst Bach (1759–1845)
  - Johann Christian Bach III (1735–1782) - the so-called „Milan Bach“ or „London Bach“
- Heinrich Bach I (1615–1692) - the so-called *Arnstädt Line*
  - Johann Christoph Bach I (1642–1703)
    - Johann Nikolaus Bach II (1669–1753)
    - Johann Christoph Bach V (1676–)
      - Johann Heinrich Bach II (1709–)
    - Johann Friedrich Bach I (1682–1730)
    - Johann Michael Bach II (1685–)
  - Johann Michael Bach I (1648–1694)
    - Maria Barbara Bach (1684–1720) - married Johann Sebastian Bach (1685–1750)
  - Johann Günther Bach I (1653–1683)
- Philippus „Lips“ Bach (1590–1620) - son of Veit Bach
  - Wendel Bach (1619–1682)
    - Johann Jacob Bach I (1655–1718)
      - Nicolaus Ephraim Bach (1690–1760)
      - Georg Michael Bach (1703–1771)
        - Johann Christian Bach IV (1743–1814)
      - Johann Ludwig Bach (1677–1731) - the so-called „Meininger Bach“, composer
        - Gottlieb Friedrich Bach (1714–1785) - court organist, court painter Meinigen
          - Johann Philipp Bach (1752–1846) - musician, painter
        - Samuel Anton Bach (1713–1781)
  - Johann Bach IV (1621–1686) - nephew of Lips Bach
    - Johann Stephan Bach (1665–1717)
- Caspar Bach I (1570–1640) (brother of Veit Bach?)
  - Caspar Bach II (1600–)
  - Heinrich „Blinder Jonas“ Bach (–1635)
  - Johann(es) Bach II (1612–1632)
  - Melchior Bach (1603–1634)
  - Nicolaus Bach (1619–1637)

References

[1] New Grove Bach Family, p. 98, p. 111

External links

- Bach Family Tree Image map (http://www2.nau.edu/tas3/famtree.html)
- Bach Family (http://www.bach-cantatas.com/Lib/Family-Tree.htm)
- Article on the Bach Family (http://links.jstor.org/sici?sici=0027-4666(19300601)71:1048<511:HBSD>2.0.CO;2-5&size=LARGE)

Anna Magdalena Bach

Anna Magdalena Bach (née **Wilcke** or **Wilcken**) (22 September 1701 – 22 February 1760) was the second wife of Johann Sebastian Bach.

The Bachs at leisure? Johann Sebastian with his wife Anna Magdalena, 1736[1]

Biography

Anna Magdalena Wilcke was born at Zeitz, in the Electorate of Saxony, to a musical family. Her father, Johann Caspar Wilcke, was a trumpet player, and her mother, Margaretha Elisabeth Liebe, was the daughter of an organist. Little is known about her early musical education, but by 1721 she was employed as a singer and had likely known Johann S. Bach for some time.

Johann married Anna on December 3, 1721, 17 months after the death of his first wife, Maria Barbara Bach. Together they had 13 children from 1723 to 1742, 7 of whom died at a young age:

- Christiana Sophia Henrietta (* 1723; † 1726)
- Gottfried Heinrich (* 1724; † 1763)
- Christian Gottlieb (* 1725; † 1728)
- Elisabeth Juliana Friederica, called "Liesgen" (* 1726; † 1781)
- Ernestus Andreas (* 1727; † 1727)
- Regina Johanna (* 1728; † 1733)
- Christiana Benedicta (* 1729; † 1730)
- Christiana Dorothea (* 1731; † 1732)
- Johann Christoph Friedrich, the 'Bückeburg' Bach (* 1732; † 1795)
- Johann August Abraham (* 1733; † 1733)
- Johann Christian, the 'London' Bach (* 1735; † 1782)
- Johanna Carolina (* 1737; † 1781)
- Regina Susanna (* 1742; † 1809)

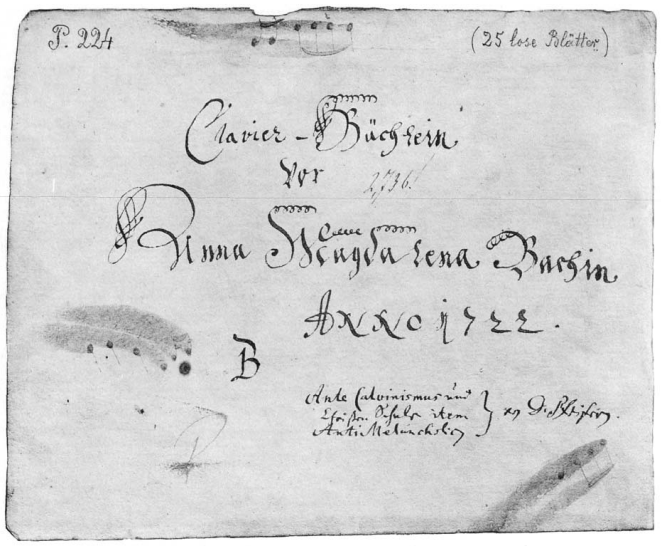
Their shared interest in music contributed to their happy marriage. She regularly helped him transcribe his music, and he wrote a number of compositions dedicated to her, most notably the two *Notenbüchlein für Anna Magdalena Bach.*[2] During the Bach family's time in Leipzig Anna Magdalena organized regular musical evenings featuring the

whole family playing and singing together with visiting friends. The Bach house became a musical centrum in Leipzig.

After Bach's death in 1750, his sons came into conflict and moved on in separate directions, leaving Anna Magdalena alone with her two youngest daughters and her stepdaughter from Bach's first marriage. While they remained loyal to her, nobody else in the family helped economically.[3] Anna Magdalena became increasingly dependent upon charity and handouts from the city council; when she died on February 27, 1760, she was buried in an unmarked pauper's grave at Leipzig's Johanniskirche (St. John's Church). The church was destroyed by Allied bombing during World War II.

A possible composer

Recently, it has been suggested that Anna Magdalena Bach composed several musical pieces bearing her husband's name.[4] Associate Professor Martin Jarvis of the School of Music at Charles Darwin University in Darwin, Australia, claims that she wrote the famed six cello suites (BWV 1007–1012) and was involved with the composition of the aria from the *Goldberg Variations* (BWV 988),[5] a claim which is dismissed more recently by Yo Tomita.[6]



Clavier-Büchlein for Anna Magdalena Bach

Biographical sources

- Geiringer, Karl (1958) *Die Musikerfamilie Bach: Leben und Wirken in drei Jahrhunderten. Unter Mitarbeit von Irene Geiringer.* München. Beck. ISBN 3406069851

Her fictive autobiography "The Little Chronicle of Anna Magdalena Bach" was written in 1925 by the English author Esther Meynell.[7] This sentimental narration of the family life of Bach is not based on any sources and is probably far from the personality of Anna Magdalena Bach.

A compilation of material about Anna Magdalena Bach has been published by Maria Hübner in 2005, "Anna Magdalena Bach. Ein Leben in Dokumenten und Bildern", completed by a biographical Essay of Hans-Joachim Schulze.[8]

Notes and references

[1] Art historian and Bach portrait expert Teri Noel Towe believes there is a chance that the two people shown may be Bach and his wife Anna Magdalena: http://www.npj.com/thefaceofbach/QCL12.html

[2] Anna Magdalena Bach as copyist: discussions on Bach-cantatas.com (http://www.bach-cantatas.com/Topics/Magdalena-Copyist.htm)

[3] Koch-Kanz, Swantje & Luise F. Pusch (1988) "Die Töchter von Johann Sebastian Bach", in: Pusch, Luise F. Hg. 1988. *Töchter berühmter Männer: Neun biographische Portraits.* Frankfurt/M. Insel TB 979. S. 117-154. ISBN 3458326790

[4] Bach works were written by his second wife, claims academic (http://www.telegraph.co.uk/news/uknews/1516423/Bach-works-were-written-by-his-second-wife-claims-academic.html). The Telegraph, 22 April 2006

[5] Scholar says Bach's wife may have composed some of his work (http://www.cbc.ca/arts/story/2006/04/24/bach-wife.html), CBC news, 25 April 2006

[6] (http://www.bachnetwork.co.uk/ub2/tomita.pdf) 'Anna Magdalena as Bach's Copyist', Understanding Bach 2 (2007)

[7] Meynell, Esther (1925) "The Little Chronicle of Anna Magdalena Bach" Reprinted 2007 by Library Reprints ISBN 1422742024

[8] Maria Hübner (ed.) (2004). *Anna Magdalena Bach - Ein Leben in Dokumenten und Bilder.* Including a biographical essay by Hans-Joachim Schulze. Evangelische Verlagsanstalt, Leipzig, 2004. ISBN 3-374-02208-1

External links

- Bach-cantatas.com: Anna Magdalena Bach discussions (http://www.bach-cantatas.com/Topics/Anna-Magdalena.htm)
- I am Anna Magdalena Bach. (http://www.geocities.jp/imyfujita/wtcpage1011amb.html)

Veit Bach

Vitus "Veit" Bach (born ca. 1550, Wechmar, or Pressburg - before 1578, or March 8, 1619, in Hungary, or Wechmar) was a Hungarian miller who, according to Johann Sebastian Bach, founded the Bach family, which became the most important family in Western musical history. Veit's son, Johannes Bach (ca. 1580-1626) was the grandfather of Johann Ambrosius Bach, J.S. Bach's father, which makes him J.S's great-great-grandfather.

Evading religious persecution in the Kingdom of Hungary, then under the control of the staunchly Roman Catholic Habsburgs, Bach, being a Protestant, settled in Wechmar, a village in the German state of Thuringia. His descendants continued to live there until Christoph Bach, grandfather of J.S. Bach, moved to Erfurt to take up a position as municipal musician or *Stadtpfeifer* (lit. "town piper").

Bach's son Johannes studied music with the town's head piper.

References

- History of the Bachs [1]
- V is for Veit Bach [2]

Carl Philipp Emanuel Bach

Carl Philipp Emanuel Bach (8 March 1714 – 14 December 1788) was a German Classical period musician and composer, the fifth child and second (surviving) son of Johann Sebastian Bach and Maria Barbara Bach. He was a crucial composer in the transition between the Baroque and Classical periods, and one of the founders of the Classical style, composing in the Rococo and Classical periods. His second name was given in honor of his godfather Georg Philipp Telemann, a friend of Emanuel's father.

Life and works

Emanuel Bach was born in Weimar. When he was ten years old he entered the St. Thomas School at Leipzig, where his father had become cantor in 1723, and continued his education as a student of jurisprudence at the universities of Leipzig (1731) and of Frankfurt (Oder) (1735). In 1738, at the age of 24, he took his degree, but at once abandoned his prospects of a legal career and determined to devote himself to music.

A few months later (armed with a recommendation by Sylvius Leopold Weiss) he obtained an appointment in the service of Frederick II of Prussia ("Frederick the Great"), the then crown prince, and upon Frederick's accession in 1740 Emanuel became a member of the royal orchestra. He was by this time one of the foremost clavier-players in Europe, and his compositions, which date from 1731, include about thirty sonatas and concert pieces for harpsichord and clavichord. During his time there, Berlin was a rich artistic environment, where Bach mixed with many

accomplished musicians, including several notable former students of his father, and important literary figures, such as Gotthold Ephraim Lessing, with whom the composer would become close friends.

In Berlin he continued to write numerous musical pieces for solo keyboard, including a series of character pieces, the so-called "Berlin Portraits," including La Caroline.

His reputation was established by the two published sets of sonatas which he dedicated respectively to Frederick the Great and to the grand duke of Württemberg. In 1746 he was promoted to the post of chamber musician, and served the king with the likes of Carl Heinrich Graun, Johann Joachim Quantz, and Franz Benda.

His publication, *An Essay on the True Art of Playing Keyboard Instruments* was a definitive work on technique. It broke with rigid tradition in allowing, even encouraging the use of the thumbs, and became the standard on finger technique for keyboards. The essay basically lays out the fingering for each chord and some chord sequences. The techniques are largely followed to this day. The first part of the *Essay* has a chapter explaining the various embellishments in work of the period, e.g., trills, turns, mordents, etc. The second part presents Emanuel Bach's ideas on the art of figured bass and counterpoint, where he gives preference to the contrapuntal approach to harmonization over the newer ideas of Rameau's theory of harmony and root progressions. Emanuel Bach's work was influential on, among others, Haydn, Mozart, and Beethoven.

During his residence in Berlin, he wrote a fine setting of the Magnificat (1749), in which he shows more traces than usual of his father's influence; an Easter cantata (1756); several symphonies and concerted works; at least three volumes of songs; and a few secular cantatas and other occasional pieces. But his main work was concentrated on the clavier, for which he composed, at this time, nearly two hundred sonatas and other solos, including the set *Mit veränderten Reprisen* (1760–1768) and a few of those *für Kenner und Liebhaber*. Meanwhile he placed himself in the forefront of European critics by his *Versuch über die wahre Art das Clavier zu spielen*, a systematic and masterly treatise which by 1780 had reached its third edition, and which laid the foundation for the methods of Muzio Clementi and Johann Baptist Cramer.

In 1768 Emanuel Bach succeeded Georg Philipp Telemann (his godfather) as director of music at Hamburg, and in consequence of his new office began to turn his attention more towards church music. The next year he produced his oratorio *Die Israeliten in der Wüste* (*The Israelites in the Desert*), a composition remarkable not only for its great beauty but for the resemblance of its plan to that of Felix Mendelssohn's *Elijah*, and between 1768 and 1788 wrote twenty-one settings of the Passion, and some seventy cantatas, litanies, motets, and other liturgical pieces. At the same time, his genius for instrumental composition was further stimulated by the career of Joseph Haydn.

He married Johanna Maria Dannemann in 1744. Only three of their children lived to adulthood – Johann Adam (1745–89), Anna Carolina Philippina (1747–1804) and Johann Sebastian (1748–78). None became musicians. Emanuel Bach died in Hamburg on 14 December 1788. He was buried in the Michaeliskirche (Church of St. Michael) in Hamburg.

Legacy and musical style

Through the later half of the 18th century, the reputation of Emanuel Bach stood very high. Wolfgang Amadeus Mozart said of him, "He is the father, we are the children."[1] The best part of Joseph Haydn's training was derived from a study of his work. Ludwig van Beethoven expressed for his genius the most cordial admiration and regard. This position he owes mainly to his keyboard sonatas, which mark an important epoch in the history of musical form. Lucid in style, delicate and tender in expression, they are even more notable for the freedom and variety of their structural design; they break away altogether from both the Italian and the Viennese schools, moving instead toward the cyclical and improvisatory forms that would become common several generations later.

The content of his work is full of invention and, most importantly, extreme unpredictability, and wide emotional range even within a single work, a style that may be categorized as *Empfindsamer Stil*. It is no less sincere in thought than polished and felicitous in phrase. He was probably the first composer of eminence who made free use of

harmonic colour for its own sake since the time of Lassus, Monteverdi, and Gesualdo. In this way, he compares well with the most important representatives of the First Viennese School. In fact he exerted enormous influence on the North German School of composers, in particular Georg Anton Benda, Bernhard Joachim Hagen, Ernst Wilhelm Wolf, Johann Gottfried Müthel, Friedrich Wilhelm Rust and many others. His influence was not limited to his contemporaries, and extended to Felix Mendelssohn and Carl Maria von Weber.

His name fell into neglect during the 19th century, with Robert Schumann notoriously opining that "as a creative musician he remained very far behind his father"[2] ; in contrast, Johannes Brahms held him in high regard and edited some of his music. The revival of Emanuel Bach's works has been underway since Helmuth Koch's rediscovery and recording of his symphonies in the 1960s, and Hugo Ruf's recordings of his keyboard sonatas. There is an ongoing effort to record his complete works, led by Miklos Spanyi on the Swedish record label BIS.

Notes

[1] Rochlitz, Friedrich, Für Freunde der Tonkunst, 4 vols. (Leipzig, 1824-32), pp. 308f. n. Quoted in: Ottenberg, Hans-Günter, Carl Philipp Emanuel Bach (trans. PJ Whitmore), OUP, 1987, ISBN 0-19-315246-0, p.191.

[2] Hubeart Jr., T. L. (14 July 2006). A Tribute to C. P. E. Bach (http://members.aol.com/basfawlty/cpe_bach.htm#_edn18). Retrieved on 2008-05-17

Further reading

- A list and critical account of his voluminous compositions may be found in the *New Grove Dictionary of Music and Musicians* (1980). A complete edition entitled *Carl Philipp Emanuel Bach: The Complete Works* is under way and scheduled to be completed by 2014.

References

- Chisholm, Hugh, ed (1911). "Bach, Karl Philipp Emanuel". *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

External links

- A Tribute to Carl Philipp Emanuel Bach (http://www.pennuto.com/music/cpe_bach.htm) - Sketch of the composer's life with extensive references.
- Complete Catalogue (http://www.uquebec.ca/musique/catal/baccp/baccp.html) of C.P.E. Bach's oeuvre (French)
- Website of the edition *Carl Philipp Emanuel Bach: The Complete Works.* (http://www.cpebach.org/)
- Finding the Lost Manuscripts of C.P.E. Bach (http://web.archive.org/web/20080716153641/http://www.wgbh.org/pages/bostonarts/2001/bach_manuscripts.html) *Greater Boston Arts*

Scores

- Free scores by Carl Philipp Emanuel Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores by C.P.E. Bach at the International Music Score Library Project
- Free scores (http://icking-music-archive.org/ByComposer/C.P.E.Bach.php) by Carl Philipp Emanuel Bach in the Werner Icking Music Archive (WIMA)
- Trio sonata in C minor, H. 579 (http://hdl.handle.net/1802/4652), first edition (From the Sibley Music Library Digital Score Collection)
- Fantasia e fuga in C minor, H. 75.5 (http://hdl.handle.net/1802/4581), for keyboard instrument (From the Sibley Music Library Digital Score Collection)

Christoph Bach

Christoph Bach may refer to:

- Christoph Bach (musician) (1613–1661), German musician, grandfather of Johann Sebastian Bach
- Christoph Bach (actor) (born 1975), German actor

Gottfried Heinrich Bach

Gottfried Heinrich Bach (26 February 1724 – 12 February 1763 (buried)) was the firstborn son of Johann Sebastian Bach by his second wife Anna Magdalena Wilcke.

Born in Leipzig, Gottfried Heinrich became "feeble-minded" (mildly mentally handicapped in some way) at an early age, but he played the keyboard well and C. P. E. Bach is quoted as saying that he showed "a great genius, which however failed to develop". From 1750 he lived with his brother-in-law Johann Christoph Altnikol.[1] He died in Naumburg.

Notes & Sources

[1] *The New Grove Bach Family* MacMillan 1983, p 3

Heinrich Bach

Heinrich Bach (16 September 1615 – 10 July 1692) was a German organist, composer and a member of the Bach family.

Heinrich Bach was born at Wechmar, Germany, and is the father of the so-called Arnstädt Line. After the early death of his father, his older brother Johannes Bach continued his music education and teaching him organ playing. They moved to Suhl (Stadtpfeifer Hoffmann) and Schweinfurt. From 1635 to 1641, he was Ratsmusikant in Erfurt Ratsmusikanten-Compagnie led by Johannes. From 1641, he became organist in Arnstadt St. Mary's Church and the Upper Church, a post he kept until his death. In 1642, he married Eva Hoffmann, the younger daughter of Suhl Stadtpfeiffer Hoffmann. He died in ,Arnstadt.

Three of his sons, Johann Christoph Bach, Johann Michael Bach and Johann Günther Bach, were musicians.

Works

Only a few of his works have been preserved:

- Cantata *Ich danke dir, Gott*
- *Ach, dass ich Wassers gnug hätte*
- *Kyrie*
- *Zwei Sonaten à 5*
- *Da Christus an dem Kreuze stund*
- *Erbarm dich mein, o Herre Gott*

External links

- Free scores by Heinrich Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores [1] by Heinrich Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Heinrich Bach at the International Music Score Library Project

Johann Aegidus Bach

Johann Aegidus Bach (9 February 1645 – November 1716) was the father of the composer Johann Bernhard Bach, and organist and municipal orchestra director of Erfurt, Germany. He was Johann Sebastian Bach's uncle and Johannes Bach's son. He was a violist and performer in the Stadtmusikanten Kompagnie in Erfurt. He was organist at the Kaufmannskirche and the Michaeliskirche; on 30 June 1682 he was named the director of the Ratsmusik; in 1694 he held the position of trade with the "Nurnberger Ware."

External links

- List of members of the Bach family [1]

Johann Ambrosius Bach

Johann Ambrosius Bach (February 22/24, 1645 – February 20/24, 1695) was a German composer, father to Johann Sebastian Bach.

The son of Christoph Bach (1613–1661), Ambrosius was born in Erfurt, Germany as the twin brother of Johann Christoph Bach (1645–1693). Ambrosius was employed as a violinist in Erfurt.

In 1671, he moved his family to Eisenach, Thuringia, where he was employed as a court trumpeter and town musician with duties that included performing chorales twice daily from the tower of the town hall, assisting church musicians on feast days, and providing music for civic and municipal functions.

In 1684, he unsuccessfully petitioned to be released from his duties to accept a position in his native town.

He married his first wife Maria Elisabeth Lämmerhirt on April 1, 1668, and had eight children by her, four of whom became musicians, including Johann Sebastian.

He died in Eisenach in 1695.

Portrait painted by Johann David Herlicius, 1685.

References

- Johann Ambrosius Bach on the Sojurn Web site [1]
- Johann Ambrosius Bach on the Bach Cantatas Web site [2]

Johann Bernhard Bach (the younger)

Johann Bernhard Bach (the younger; to distinguish him from an older family member with the same name) (24 November 1700 – 12 June 1743) was a nephew of Johann Sebastian Bach. He was a German composer and organist.

Johann Bernhard was born and died in Ohrdruf. From 1715 he worked for his uncle as a copyist. In 1721 he followed his father, Johann Christoph Bach, in the post of organist at St. Michael in Ohrdruf.

Sources

- This article was translated from the German Wikipedia.

Johann Bernhard Bach

Johann Bernhard Bach (23 May 1676 – 11 June 1749) was a German composer, and second cousin of J. S. Bach. He was born in Erfurt, and his early musical education was by his father, Johann Aegidus Bach. He took up his position as organist in Erfurt in 1695, and then took a similar position in Magdeburg. He replaced Johann Christoph Friedrich Bach as organist in Eisenach, and also as harpsichordist in the court orchestra in 1703. Most of his musical output has been lost, but amongst his surviving music there are four orchestral suites. It is known that J.S. Bach had individual parts prepared for performance by his orchestra.

His musical style has been described as being similar to that of Telemann.

The surviving orchestral suites (overtures) are as follows:

- Suite No. 1 in G minor
- Suite No. 2 in G major
- Suite No. 3 in E minor
- Suite No. 4 in D major

They are thought to have been written before 1730.

Surviving keyboard music:

In addition to several organ chorales and 2 chaconnes, there are also 2 fugues by J.B. Bach.

External links

- Free scores [1] by Johann Bernhard Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Bernhard Bach at the International Music Score Library Project

Johann Christian Bach

Johann Christian Bach (September 5, 1735 – January 1, 1782) was a composer of the Classical era, the eleventh and youngest son of Johann Sebastian Bach. He is sometimes referred to as 'the London Bach' or 'the English Bach', due to his time spent living in the British capital, where he came to be known as John Bach. He is noted for influencing the concerto style of Mozart.

Johann Christian Bach, painted in London by Thomas Gainsborough, 1776 (Museo Civico, Bologna)

Life

Johann Christian Bach was born to Johann Sebastian and Anna Magdalena Bach in Leipzig, Germany. His distinguished father was already 50 at the time of his birth, which would perhaps contribute to the sharp differences between his music and that of his father. Even so, his father first instructed him in music and that instruction continued until his death. After his father's death, when Johann Christian was 15, he worked with his second-oldest half brother Carl Philipp Emanuel Bach, who was twenty-one years his senior and considered at the time to be the most musically gifted of Bach's sons.

He enjoyed a promising career, first as a composer then as a performer playing alongside Carl Friedrich Abel, the notable player of the viola da gamba. He composed cantatas, chamber music, keyboard and orchestral works, operas and symphonies.

Bach lived in Italy for many years starting in 1756, studying with Padre Martini in Bologna. He became organist at the Milan cathedral in 1760. During his time in Italy, he converted from Lutheranism to Catholicism. In 1762, Bach travelled to London to première three operas at the King's Theatre, including *Orione* on 19 February 1763. That established his reputation in England, and he became music master to Queen Charlotte. He met soprano Cecilia Grassi in 1766 and married her shortly thereafter. She was his junior by eleven years. They had no children.

J. C. Bach's memorial
St Pancras Churchyard, London

Johann Christian Bach died in London on New Year's Day, 1782. He was buried in the St. Pancras Old Church graveyard, St Pancras, London.[1]

Contrasting styles of J. S. Bach and J. C. Bach

Johann Christian Bach's father died when Johann Christian was only fifteen. This is perhaps one reason why it is difficult to find points of similarity between the music of Johann Sebastian Bach and that of Johann Christian. By contrast, the piano sonatas of Carl Philipp Emanuel Bach, Johann Christian's much older half brother, tend to invoke certain elements of his father at times, especially with regard to the use of counterpoint. (C.P.E. was 36 by the time J.S. died).

Johann Christian's highly melodic style differentiates his works from those of his family. He composed in the Galante style incorporating balanced phrases, emphasis on melody and accompaniment, without too much contrapuntal complexity. The Galante movement opposed the intricate lines of Baroque music, and instead placed importance on fluid melodies in periodic phrases. It preceded the classical style, which fused the Galante aesthetics with a renewed interest in counterpoint.

The symphonies in the Work List for J. C. Bach in the *New Grove Bach Family* listed ninety-one works. A little more than half of these, 48 works, are considered authentic, while the remaining 43 are doubtful.

Legacy

A full account of J. C. Bach's career is given in the fourth volume of Charles Burney's *History of Music*.

There are two others named Johann Christian Bach in the Bach family tree, but neither was a composer.

Mozart esteemed J.C. Bach's music highly and arranged three sonatas from the latter's Op. 5 into keyboard concertos.

Works

- See list of compositions by Johann Christian Bach.

References

Notes

- This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed (1911). *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

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- Christoph Wolff et al. *The New Grove Bach Family.* (NY: Norton, 1983) pp. 315ff. ISBN 0-393-30088-9.
- Philipp Spitta (trans. by Clara Bell & J. A. Fuller-Maitland). *Johann Sebastian Bach, his work and influence on the music of Germany, 1685-1750 - 3 vols.* (London: Novello & Co., 1899):

  Vol 1 (http://www.archive.org/details/johannsebastian03maigoog)

  Vol II (http://www.archive.org/details/johannsebastian01maigoog)

  Vol III (http://www.archive.org/details/johannsebastian04maigoog)
- Hans T. David, A. Mendel, C. Wolff. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (NY: Norton, 1998).
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- Charles Sanford Terry. *John Christian Bach* (London: Oxford University Press, 1967).
- Percy M. Young. *The Bachs: 1500-1850* (London: J.M. Dent & Sons, Ltd., 1970).

External links

Information

- J C Bach (http://www.classical.net/music/comp.lst/bachjc.php) (classical.net)
- J C Bach (http://www.classicalarchives.com/composer/2112.html#tvf=tracks&tv=about) (classicalarchives.com)
- J C Bach (http://www.pianosociety.com/cms/index.php?section=1860) (pianosociety.com)
- Article: "Gainsborough and Music" by [[Brian Robins (http://www.earlymusicworld.com/id1.html)]]

Music

- J.C. Bach's Concerto in D Major Op.13, No.2, 1st movement (http://www.youtube.com/watch?v=DKNc_1ZaE0Y&fmt=18) (YouTube)
- J C Bach's Quartet in B Flat Major (http://www.youtube.com/watch?v=xGtGcs0z-0c&feature=related) (YouTube)
- Free scores (http://icking-music-archive.org/ByComposer/J.C.Bach.php) by Johann Christian Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christian Bach at the International Music Score Library Project
- Flute sonatas, W. B 10-15 (http://hdl.handle.net/1802/4643), 1780 edition (From the Sibley Music Library Digital Scores Collection)

Johann Christoph Bach

Johann Christoph Bach (6 December 1642 – 31 March 1703) was a German composer and organist of the Baroque period. He was born at Arnstadt, the son of Heinrich Bach, Johann Sebastian Bach's great uncle, hence he was Johann Sebastian's first cousin once removed. He was also the uncle of Maria Barbara Bach, J.S. Bach's first wife. He is not to be confused with Johann Sebastian's Bach's son, Johann Christoph Friedrich Bach.

Johann Christoph Bach.

Johann Christoph had a reputation as a composer that was only equalled by that of Johann Sebastian within the Bach family during his lifetime. He was organist at Eisenach and later a member of the court chamber orchestra there. His brother, Johann Michael Bach (Johann Sebastian Bach's father-in-law and Maria Barbara's father), was also a composer. Some of the works were later attributed to Johann Sebastian, but were recently recognized as written by Johann Christoph. One of the most famous works is the cantata *Meine Freundin, du bist schön,* based on the *Song of Solomon.* His eldest son, Johann Nicolaus Bach, was also a composer.

Despite his success as a musician, Johann Christoph experienced financial difficulties, which may have resulted in his not having been selected as the guardian of Johann Sebastian when the latter's parents died. Johann Christoph was heavily in debt when he died at Eisenach.

External links

- Free scores [1] by Johann Christoph Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christoph Bach at the International Music Score Library Project
- Free scores by Johann Christoph Bach in the Choral Public Domain Library (ChoralWiki)

Johann Christoph Bach (1671–1721)

Johann Christoph Bach (16 June 1671 – 22 February 1721), was a German musician and composer. He was the eldest brother of the more famous German musician and composer Johann Sebastian Bach. Johann Christoph studied at Erfurt under Johann Pachelbel, and his library of keyboard music included works by Pachelbel, Johann Jakob Froberger and Johann Kaspar Kerll. In 1690 he became organist at the Michaeliskirche at Ohrdruf, and in 1694 he was married there.[1]

Relationship with JS Bach

According to JS Bach's obituary written by Mizler, it was under Christoph's guidance that JS Bach "laid the foundations of his keyboard technique". Christoph is however more commonly remembered for denying his younger brother access to a book of his keyboard pieces:

> The book was kept in a cupboard secured only by lattice doors. He [Sebastian] was therefore able to reach through the lattice with his small hands and roll up the book, which had only a paper cover; in this way he was able to remove it at night, while everyone else was in bed, and to copy it by moonlight, since he had no other light. After six months he was delighted to have this musical treasure in his hands, and tried secretly and with unusual zeal to profit from it until, to his deep dismay, his brother got to know of it and was harsh enough to confiscate the music he had taken such pains to copy.[2]

References

[1] Malcolm Boyd: *Bach*, pp. 7-8 ISBN 0-19-514222-5
[2] Malcolm Boyd: *Bach*, p. 8 ISBN 0-19-514222-5

Johann Christoph Altnickol

Johann Christoph Altnickol, or **Altnikol**, (1 January 1720 – 25 July 1759; dates of baptism and burial) was a German organist, bass singer, and composer. He was a son-in-law and copyist of Johann Sebastian Bach.

Biography

He was born in Berna bei Seidenberg, Oberlausitz, and first educated at the Lauban Lyceum in 1733. He was employed as a singer and assistant organist at St Maria Magdalena, Breslau, between 1740 and 1744. He began studying theology at the University of Leipzig from March 1744, after being granted four thalers as a viaticum in January of that year. From Michaelmas 1745 he sang as a bass in Johann Sebastian Bach's choirs (asserted by Bach in May 1747 when Altnickol claimed a grant of 12 thalers in April/May 1747 for the work), something he should not have been allowed to do as a university student. He was recommended by W. F. Bach as the successor to his post at Dresden in April 1746, with the assertion that he had studied keyboard and composition with his father, but was not awarded the appointment.

He was appointed as organist and schoolmaster at Niederwiesa, near Greiffenberg, Silesia, in January 1748, after Bach testified that he was a satisfactory student. In September of that year, he moved to a post at St Wenzel, Naumburg after another recommendation from Bach; the council unanimously agreed to appoint him before they had received his formal application. He married Bach's daughter Elisabeth Juliana Friderica in January 1749; their first son was born in October of the same year and named Johann Sebastian, but died in infancy. Forkel wrote that Bach dictated his last chorale prelude (*Vor deinen Thron tret ich hiermit*, BWV 668) to Altnickol on his deathbed, although this manuscript did not survive.

He acted as a trustee after Bach died in 1750, and was involved in distributing his estate. He took his brother-in-law Gottfried Heinrich Bach, believed to have been mentally handicapped, into his household, and also took on the teaching of J.G. Müthel. He was unsuccessful in an application for a post at the Johanniskirche, Zittau, in 1753, along with W. F. Bach. He taught trumpeter J. Ernst Altenburg in 1757, and is known to have directed a pasticcio Passion cantata featuring music by C.H. Graun, Bach and Telemann, as well as Bach's St. Matthew Passion. He was succeeded by Johann Friedrich Gräbner at Naumburg upon his death in 1759. His widow lived on an allowance from C. P. E. Bach, her half-brother. She is known to have remained in Naumburg until 1763, when her brother Gottfried Heinrich died; she later moved back to Leipzig, where her two daughters married; she died on 24 August 1781.

Compositions

Many of his works, including a magnificat and two cantatas, have been lost. His compositions are not valued highly today; Bach spoke well of his compositional ability, perhaps due to their personal relationship.

Vocal

- Missa in D minor (Kyrie and Gloria)
- Sanctus (2 settings), 1748

Cantatas

- *Frohlocket und jauchzet in prächtigen Chören*
- *Ich lebe und ihr sollt auch leben*

Motets

- *Befiehl du deine Wege*
- *Nun danket alle Gott*

Keyboard

- Sonata in C major
- 7 dances
- Ricercar a 4

Further reading

- W. Neumann and H.J. Schulz, eds.: *Bach-Dokumente* I–III (Kassel and Leipzig, 1963–1972)
- Alfred Dürr: 'Zur Chronologie der Handschrift Johann Christoph Altnickols und Johann Friedrich Agricolas', in *Bach-Jahrbuch* (1970)
- Peter Wollny: *Eine apokryphe Bachsche Passionsmusik in der Handschrift Johann Christoph Altnickols*, in *Leipziger Beiträge zur Bach-Forschung* I (1995)

Sources

- Walter Emery/Andreas Glöckner: 'Altnickol [Altnikol], Johann Christoph', Grove Music Online ed. L. Macy (Accessed 2007-06-13), http://www.grovemusic.com/

External links

- Free scores [1] by Johann Christoph Altnickol in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christoph Altnickol at the International Music Score Library Project

Johann Christoph Bach (1645–93)

Johann Christoph Bach (Erfurt, 22 February 1645 – 28 August 1693 in Arnstadt) was a German musician of the Baroque period.

A court and town musician in Arnstadt, he was the third son of Christoph Bach and the twin brother of Johann Ambrosius Bach. He was also the uncle of Johann Sebastian Bach. He married Martha Elisabeth Eisentraut (1654–1719).

He is not to be confused with other Johann Christoph Bachs.

Johann Christoph Friedrich Bach

Johann Christoph Friedrich Bach (21 June 1732 – 26 January 1795), the ninth son of Johann Sebastian Bach, sometimes referred to as the "Bückeburg Bach". He is not to be confused with other similarly named members of the Bach family (see Johann Christoph Bach (disambiguation)).

Johann Christoph Friedrich Bach

Born in Leipzig in the Electorate of Saxony, he was taught music by his father, and also tutored by his distant cousin Johann Elias Bach. He studied at the St. Thomas School, and some believe he studied law at the university there, but there is no record of that. In 1750, Count Wilhelm von Schaumburg-Lippe appointed Johann Christoph harpsichordist at Bückeburg, and in 1759, he became Konzertmeister. While there, Bach collaborated with Johann Gottfried Herder, who provided the texts for six vocal works; the music survives for only four of these.

Bach wrote keyboard sonatas, symphonies, oratorios, liturgical choir pieces and motets, operas and songs. Because of Count Wilhelm's predilection for Italian music, Bach had to adapt his style accordingly, but he retained stylistic traits of the music of his father and of his brother, C. P. E. Bach.

He married the singer Lucia Elisabeth Münchhausen (1728–1803) in 1760 and the Count stood as godfather to his son Wilhelm Friedrich Ernst Bach. J.C.F. educated his son in music as his own father had, and Wilhelm Friedrich Ernst went on to become music director to Frederick William II of Prussia.

In April 1778 he and Wilhelm travelled to England to visit Johann Christian Bach.

The 1911 *Encyclopædia Britannica* says of him "He was an industrious composer, ... whose work reflects no discredit on the family name." He was an outstanding virtuoso of the keyboard, with a reasonably wide repertory of surviving works, including twenty symphonies, the later ones influenced by Haydn and Mozart; and hardly a genre of vocal music was neglected by him[1]

Professor Peter Schickele, in comparing his alter ego, the fictitious composer P. D. Q. Bach, to Johann Sebastian's other sons, said that P.D.Q. possessed "the obscurity of Johann Christoph Friedrich."

A significant portion of J. C. F. Bach's output was lost in the WWII destruction of the Staatliches Institut für Musikforschung in Berlin, where the scores had been on deposit since 1917. Bach's work shows him to have been a transitional figure in the mold of his half-brother C. P. E., his brother Johann Christian, the Grauns (Carl and

Johann), and Georg Philipp Telemann, with some works in the style of the high Baroque, some in a galant idiom, and still others which combine elements of the two, along with traits of the nascent classical style.

Works list

Keyboard Works

BR A 1 \ Keyboard Sonata in F major (Wf XI:1)
BR A 2 \ Keyboard Sonata in C major (Wf XI:2)
BR A 3 \ Keyboard Sonata in C major (Wf XI:3/1)
BR A 4 \ Keyboard Sonata in F major (Wf XI:3/2)
BR A 5 \ Keyboard Sonata in E major (Wf XI:3/3)
BR A 6 \ Keyboard Sonata in D major (Wf XI:3/4)
BR A 7 \ Keyboard Sonata in A major (Wf XI:3/5)
BR A 8 \ Keyboard Sonata in E flat major (Wf XI:3/6)
BR A 9 \ Keyboard Sonata in C major (Wf XI:4)
BR A 10 \ Keyboard Sonata in G major (Wf XI:5)
BR A 11 \ Keyboard Sonata in F major (Wf XI:6)
BR A 12 \ Keyboard Sonata in A minor (Wf XI:7)
BR A 13 \ Keyboard Sonata in D major (Wf XI:8/1)
BR A 14 \ Keyboard Sonata in A major (Wf XI:8/2)
BR A 15 \ Keyboard Sonata in E major (Wf XI:8/3)
BR A 16 \ Keyboard Sonata in D major
BR A 17 \ Keyboard Sonata in A major
BR A 18 \ Keyboard Sonata in F major (Wf XI:9)
BR A 19 \ Keyboard Sonata in B flat major
BR A 20 \ Keyboard Sonata in G major
BR A 21 \ Keyboard Sonata in E flat major
BR A 22-25 \ 4 Keyboard Sonatas (lost)
BR A 26 \ Keyboard Sonata in E flat major
BR A 27 \ Keyboard Sonata in F major
BR A 28-30 \ 3 Keyboard Sonatas (lost) (I)
BR A 31 \ Keyboard Sonata in D major
BR A 32-34 \ 3 Keyboard Sonatas (lost) (II)
BR A 35-37 \ 3 Keyboard Sonatas (lost) (III)
BR A 38-39 \ 2 Keyboard Sonatas (lost)
BR A 40 \ Sonata for keyboard-4 hand in A major (Wf XIII:1)
BR A 41 \ Sonata for keyboard-4 hand in C major (Wf XIII:2)
BR A 42-43 \ 2 Sonatas for 2 keyboards (lost)
BR A 44 \ Variations in A major (Wf XII: 1) (lost)
BR A 45 \ Variations on "Ah vous dirais-je Maman" in G major (Wf XII: 2)
BR A 46 \ Menuet in D major (Wf XII: 3)
BR A 47 \ Menuet in F major (Wf XII: 4)
BR A 48 \ 2 Menuets in D major (Wf XII: 5)
BR A 49 \ Alla polacca in F major (Wf XII: 6)
BR A 50 \ Alla polacca in G major (Wf XII: 7)
BR A 51-119 \ 69 pieces for keyboard (Wf XII:13)
BR A120 \ Fughette on HCFBBACH in C major (Wf XII:14)
BR A121 \ Polonaise in G major (Wf XII: 8)

BR A122 \ Menuet in F major (Wf XII: 9)
BR A123 \ Polonaise in F major (Wf XII:10)
BR A124 \ Menuet in G major (Wf XII:11)
BR A125 \ Menuet in A major (Wf XII:12)
BR AInc1 \ Partia for keyboard in C major
BR AInc2 \ Fugue for keyboard in G minor (lost)
BR AInc3 \ Fugue for keyboard in E minor (lost)
BR AInc4 \ Fugue for keyboard in C major (lost)
BR AInc5 \ Fugue for keyboard in F major
BR AInc6 \ Fugue for keyboard in D major (lost)
BR AInc7 \ Fugue for keyboard in C major (lost)
BR AInc8 \ Galanterie-Stücke for keyboard

Chamber Music

BR B 1 \ Cello Sonata in A major (Wf X:3)(1770)[2]
BR B 2 \ Cello Sonata in G major (Wf X:1)
BR B 3 \ Trio Sonata for flute, violin & bc in A major (Wf VII:1)
BR B 4 \ Trio Sonata for flute, viola & bc in E minor
BR B 5-10 \ 6 Sonatas for 2 flutes & continuo (lost)
BR B11 \ Trio Sonata for 2 violins & b.c. in A major (Wf VII:2)
BR B12 \ Trio Sonata for 2 violins & b.c. in F major (Wf VII:3)
BR B13 \ Trio Sonata for 2 violins & b.c. (lost)
BR B14 \ Flute Sonata in E flat major (Wf VIII:2)
BR B15 \ Flute Sonata No.1 in D minor (Wf VIII:3/1)
BR B16 \ Flute Sonata No.2 in D major (Wf VIII:3/2)
BR B17 \ Flute Sonata No.3 in D major (Wf VIII:3/3)
BR B18 \ Flute Sonata No.4 in C major (Wf VIII:3/4)
BR B19 \ Flute Sonata No.5 in A major (Wf VIII:3/5)
BR B20 \ Flute Sonata No.6 in C major (Wf VIII:3/6)
BR B21 \ Violin Sonata in G major (Wf IX:2)
BR B22 \ Violin Sonata in D major (Wf IX:3)
BR B23-24 \ 2 Flute Sonatas (lost)
BR B25 \ Flute Sonata in F major (Wf VIII:1)
BR B26 \ Violin Sonata in F major
BR B27 \ Violin Sonata in D major
BR B28 \ Violin Sonata in G major (Wf IX:1) (lost)
BR B29 \ Keyboard Trio in D major (Wf VII:4)
BR B30 \ Keyboard Trio No.1 (lost)
BR B31 \ Keyboard Trio No.2 in G major (Wf VII:5)
BR B32 \ Keyboard Trio No.3 in A major (Wf VII:6)
BR B33 \ Keyboard Trio No.4 (lost)
BR B34 \ Keyboard Trio No.5 in C major (Wf VII:7)
BR B35 \ Keyboard Trio No.6 (lost)
BR B36 \ Cello Sonata in A major (Wf X:4) (lost)
BR B37 \ Flute Quartet No.1 in C major (Wf VI:1)
BR B38 \ Flute Quartet No.2 in G major (Wf VI:2)
BR B39 \ Flute Quartet No.3 in C major (Wf VI:3)
BR B40 \ Flute Quartet No.4 in A major (Wf VI:4)

BR B41 \ Flute Quartet No.5 in F major (Wf VI:5)
BR B42 \ Flute Quartet No.6 in B major (Wf VI:6)
BR B43 \ String Quartet No.1 in E flat major
BR B44 \ String Quartet No.2 in B flat major
BR B45 \ String Quartet No.3 in A major
BR B46 \ String Quartet No.4 in D major
BR B47 \ String Quartet No.5 in G major
BR B48 \ String Quartet No.6 in F major
BR B49 \ Wind Septet in E flat major (Wf IV) (lost)
BR B50-53 \ 4 Marches for wind band (lost)
BR BInc1 \ Trio Sonata for 2 violins & b.c. in B major (Wf XX:3)
BR BInc2 \ Trio Sonata for 2 flutes & b.c. in C major (lost)
BR BInc3 \ Cello Sonata in D major (Wf X:2) (lost)[3]
BR BInc4 \ Violin Sonata (lost)

Orchestral Works

BR C 1 \ Symphony in D major (Wf I: 5) (lost)
BR C 2-3 \ 2 Symphonies (1765) (lost)
BR C 4 \ Symphony in D minor (Wf I: 3) (by 1768)[4]
BR C 5 \ Symphony in F major (Wf I: 1) (by 1768)[4]
BR C 6 \ Symphony in B flat major (Wf I: 2) (by 1768)[4]
BR C 7 \ Symphony in E major (Wf I: 4) (by 1769)[4]
BR C 8-9 \ 2 Symphonies (1770) (lost)
BR C10 \ Symphony in C major (Wf I: 6)
BR C11 \ Symphony in D major (Wf I: 7) (lost)
BR C12 \ Symphony in G major (Wf I: 8) (lost)
BR C13 \ Symphony in D major (Wf I: 9) (lost)
BR C14 \ Symphony in E flat major (Wf I:10)
BR C15-17 \ 3 Symphonies (lost)
BR C18 \ Symphony (lost)
BR C19 \ Symphony in D major (Wf I:11) (lost)
BR C20 \ Symphony in F major (Wf I:12) (lost)
BR C21 \ Symphony in D major (Wf I:13) (lost)
BR C22 \ Symphony in C major (Wf I:14) (lost)
BR C23 \ Symphony in G major (Wf I:15) (1793)
BR C24 \ Symphony in E flat major (Wf I:18) (lost)
BR C25 \ Symphony in E flat major (Wf I:19) (lost)
BR C26 \ Symphony in D minor (Wf I:16) (lost)
BR C27 \ Symphony in C major (Wf I:17) (lost)
BR C28 \ Symphony in B flat major (Wf I:20) (1794)
BR C29 \ Keyboard Concerto in E flat major
BR C30 \ Keyboard Concerto in A major
BR C31 \ Keyboard Concerto "London No.1" in G major
BR C32 \ Keyboard Concerto "London No.2" in F major
BR C33 \ Keyboard Concerto "London No.3" in D major
BR C34 \ Keyboard Concerto "London No.4" in E flat major
BR C35 \ Keyboard Concerto "London No.5" in B flat major
BR C36 \ Keyboard Concerto "London No.6" in C major

BR C37 \ Keyboard Concerto in E major (Wf II:1)
BR C38 \ Keyboard Concerto (1766) (lost)
BR C39 \ Keyboard Concerto (1788) (lost)
BR C40 \ Keyboard Concerto in F major (Wf II:4)
BR C41 \ Keyboard Concerto in D major (Wf II:2)
BR C42 \ Keyboard Concerto in A major (Wf II:3) (lost)
BR C43 \ Concerto Grosso in E flat major (Wf II:5) (1792)
BR C44 \ Concerto for piano & viola in E flat major
BR C45 \ Concerto for piano & oboe in E flat major (Wf III)

Oratorios

BR D 1 \ Die Pillgrimme auf Golgatha
BR D 2 \ Der Tod Jesu (Wf XIV:1)
BR D 3 \ Die Auferstehung und Himmelfahrt Jesu (Wf XIV:10) (lost)
BR D 4 \ Die Hirten bey der Krippe Jesu (Wf XIV:9) (lost)
BR D 5 \ Die Kindheit Jesu (Wf XIV:2)
BR D 6 \ Die Auferweckung Lazarus (Wf XIV:3)
BR D 7 \ Der Fremdling auf Golgotha (Wf XIV:7) (lost)
BR D 8 \ Mosis Mutter und ihre Tochter (Wf XVII:3) (fragment)

Liturgical Works

BR E 1 \ Miserere

Sacred Works

BR F 1 \ Pfingstkantate (Wf XIV:4) (lost)
BR F 2 \ Sieh, Bückeburg, was Gott an Dir getan (lost)
BR F 3 \ Himmelfahrts-Musik (Wf XIV:8)
BR F 4 \ Michaels Sieg (Wf XIV:5)
BR F 5 \ Nun, teures Land, der Herr hat dich erhört (lost)
BR F 6 \ Singet dem Herrn ein neues Lied (Wf XIV:11) (lost)
BR F 7 \ Gott wird deinen Fuß nicht gleiten lassen (Wf XIV:12)
BR FInc1 \ Funeral Music for Count Philipp Ernst (lost)
BR FInc2 \ Heut ist der Tag des Dankens, ihr Völker (lost)

Arias, Cantatas & Incidental Music

BR G 1 \ Luci amate ah non piangete (Wf XVIII:8)
BR G 2-11 \ 10 Italian Arias (lost)
BR G12-26 \ 15 Italian Cantatas (lost)
BR G27 \ L'Inciampo (Wf XVIII:2)
BR G28-44 \ 18 Italian Cantatas (lost)
BR G45 \ Scenes for Il pastor fido (lost)
BR G46 \ Cassandra (Wf XVIII:1)
BR G47 \ Die Amerikanerin (Wf XVIII:3)
BR G48 \ Ino (Wf XVIII:4)
BR G49 \ Prokris und Cephalus (Wf XVIII:6)
BR G50 \ Pygmalion (Wf XVIII:5)
BR G51 \ Ariadne auf Naxos (lost)
BR G52 \ Brutus (Wf XVII:1) (lost)
BR G53 \ Philoktetes (Wf XVII:2) (lost)
BR GInc1 \ Stimmt an, greift rasch in eure Saiten (lost)

BR GInc2 \ Va crescendo il mio tormento

Songs

BR H 1 \ Lied: Ein dunkler Feind (Wf XIX:1/1)

BR H 2 \ Lied: Die Gespenster (Wf XIX:1/2)

BR H 3 \ Lied: Die Zeit (Wf XIX:1/3)

BR H 4 \ Lied: Der Sieg über sich selbst (Wf XIX:1/4)

BR H 5 \ Lied: Der Nachbarin Climene (Wf XIX:1/5)

Other Works in Wohlfarth's catalogue

Wf V \ Sextet for piano, winds & strings in C major (see Johann Christian Bach WarB B 78)

Wf XV:1 \ Ich lieg und schlafe ganz mit Frieden

Wf XV:2 \ Wachet auf, ruft uns die Stimme

Wf XV:3 \ Dem Erlöser

Wf XV:4 \ Unsere Auferstehung durch die Auferstehung Jesu

Wf XVI:1 \ 5 Geistliche Lieder

Wf XVI:2 \ 50 Geistliche Lieder

Wf XVIII:7 \ O, wir bringen gerne dir

Wf XVIIII:2 \ 24 Lieder

Wf XX:1 \ Keyboard Concerto in C minor

Wf XX:2 \ Keyboard Concerto in G major

Wf XX:4 \ Fugue for keyboard in C minor

Wf XXI:1 \ Arrangement of CPE Bach's "Weynachtslied"

Wf XXI:2 \ Arrangement of CPE Bach's "Dancklied"

Wf XXI:3 \ Arrangement of CPE Bach's "Der thätige Glaube"

Works not referenced in any catalogue

Cello Sonata in G major

Notes

[1] New Grove, p 312

[2] Sonata first published along with other works by his brother, C.P.E. Bach, in Musikalisches Vielerley, 1770 (pages 118 - to 125). source (http://www.sheetmusicplus.com/title/Violoncell-solo-sonate-pour-violoncelle-et-basse-continue-1770/18458645)

[3] Original was in A Major and lost in fire. A transcribed version was later published in D Major and later again in A Major. Both revised versions are available. source/A Major revision (http://www.di-arezzo.co.uk/sheet+music/classical+score/sheet+music-for-violoncello/SHOTI02547.html). D Major revision (http://imslp.org/wiki/Cello_Sonata_in_D_major_(Bach,_Johann_Christoph_Friedrich))

[4] Johann Christoph Friedrich Bach in Nolte, Ewald V., ed., *Four early sinfonias* (http://books.google.com/books?id=S5UgX2BSs2UC) at Google Books. Dates based on early copies by Johann Friedrich Peter. Madison, Wis.: A-R Editions, 1982. Preface page xi. ISBN 0895791706. OCLC 9203471.

References

- Ulrich Leisinger, "Johann Christoph Friedrich Bach," *Grove Music Online*, accessed 26 August 2006, <http://www.grovemusic.com>.
- Eugene Helm, "Johann Christoph Friedrich Bach" *The New Grove Bach Family* Macmillan 1985 pp309–314

External links

- Free scores (http://icking-music-archive.org/ByComposer/J.C.F.Bach.php) by Johann Christoph Friedrich Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Christoph Friedrich Bach at the International Music Score Library Project
- Creative Flute free sheet music for Flute (http://www.creativeflute.org)

Johann Gottfried Bernhard Bach

Johann Gottfried Bernhard Bach (May 11, 1715 – May 27, 1739) was the fourth child to reach adulthood of Johann Sebastian Bach and Maria Barbara Bach. Born in Weimar, he attended the Thomasschule in Leipzig, his father providing for his musical formation. In contrast to his elder brothers Wilhelm Friedemann and Carl Philipp Emanuel he did not get the opportunity to study at the university after finishing school. Instead, he competed for a post as musician.

Johann Gottfried Bernhard first served as organist at the Marienkirche in Mühlhausen in 1735 and, after leaving the town charged with debts, managed with the support of his father to find a new engagement as organist at the Jakobikirche in Sangerhausen.

In 1738, he secretly abandoned a career in music in order to study Law in Jena. There he died prematurely at the age of twenty-four. Whether Gottfried Bernhard was also a composer as his brothers were is unknown.

Johann Jacob Bach

Johann Jacob Bach (or **Johann Jakob**) (11 February 1682 (baptised) – 16 April 1722) was a German musician, composer and an older brother of Johann Sebastian Bach.

Bach is thought to have been born in Eisenach. After his studies at the Latin school in Eisenach, he became oboist in the municipal band. After the death of their father Johann Ambrosius Bach in 1695, Johann Jacob and Johann Sebastian moved in with their older brother Johann Christoph Bach, organist at Ohrdruf.[1] In 1704, he entered the service in the military band of the army of King Charles XII of Sweden. It is thought that Johann Sebastian Bach wrote his *Capriccio on the departure of his Beloved Brother* BWV 992 on this occasion.[2] [3]

In 1709, he participated in the Battle of Poltava. During his stay in Constantinople, he studied flute under Pierre-Gabriel Buffardin. From 1713 to 1722, he served as flutist in the court of the Stockholm *capelle*. He died childless in 1722 in Stockholm and is buried there.

Johann Jacob played oboe, flute and possibly violin. He probably composed the *Sonata in C minor* under the pseudonym *Signor Bach*.[4]

Sources

[1] Schonberg, Harold C. (1970). *The Lives of The Great Composers*. **Vol. 1**. ISBN 0-86007-722-5.

[2] 1704 in music

[3] Noted as one of a handful of J. S. Bach's humorous pieces in H. C. Schonberg.

[4] Program Notes for 13 & 14 September 2003; J. S. Bach, His Inheritance, and His Legacy (http://www.albuquerquebaroqueplayers.com/notes_13Sept03.htm)

For other references, see list of references on the Spanish Wikipedia article on es:Johann Jacob Bach

Johann Ludwig Bach

Johann Ludwig Bach.

Johann Ludwig Bach (born 4 February 1677; buried 1 May 1731) was a composer and violinist.

He was born in Thal. At the age of 22 he moved to Meiningen eventually being appointed cantor there, and later Kapellmeister. He wrote a large amount of music and regularly oversaw performances, both at Meiningen and neighbouring courts.

He was a second cousin of Johann Sebastian Bach, who made copies of several of his cantatas and performed them at Leipzig. The cantata *Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15*, once thought to be by Johann Sebastian, and listed as BWV 15 in Wolfgang Schmieder's catalogue of his works, is now thought to be by Johann Ludwig.

External links

- Diskographie der Bach Werke - Johann Sebastian Bach - Bach-Familie: Johann Ludwig Bach [1]
- Free scores by Johann Ludwig Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores by Johann Ludwig Bach at the International Music Score Library Project

Johann Michael Bach

To be distinguished from Johann Michael Bach (1745–1820)

Memorial of Johann Michael Bach in Gehren.

Johann Michael Bach (9 August 1648, Arnstadt, Schwarzburg-Sondershausen – 17 May 1694, Gehren) was a German composer of the Baroque period. He was the brother of Johann Christoph Bach, as well as father-in-law of Johann Sebastian Bach (he was the father of J.S. Bach's first wife Maria Barbara Bach). He is sometimes referred to as the "Gehrener Bach" to distinguish him from the "Wuppertaler Bach", Johann Michael Bach (1745–1820).[1] [2] [3] [4]

Life

Johann Michael was born at Arnstadt, the son of Heinrich Bach, who was the great uncle of Johann Sebastian Bach. In 1673, Johann Michael became the organist and town clerk of Gehren, where he lived until his death.

Works

His most-performed work is the small chorale prelude for organ, *In Dulci Jubilo,* which for many years was attributed to J. S. Bach. (It was ascribed the catalog number BWV 751.) His other most important works include cantatas *Ach, bleib bei uns, Herr Jesu Christ* (for choir, strings and continuo), *Liebster Jesu, hör mein Flehen* (for soprano, alto, two tenors, bass, strings and continuo), and *Ach, wie sehnlich wart' ich der Zeit* (also for soprano, strings, and continuo).

- Das Blut Christi
- Ach wie sehnlich wart ich der Zeit
- Auf, lasst uns den Herren loben
- Halt was du hast
- Fürchtet euch nicht
- Sei lieber Tag willkommen
- Ich weiss, dass mein Erlöser lebt
- Herr, ich warte auf dein Heil
- Herr, wenn ich dich nur habe
- Unser Leben währet siebenzig Jahre

In addition to composing music, J. M. Bach made musical instruments, including harpsichords.

References

[1] Johann Michael Bach, der »Gehrener Bach« (1648-1694), in: Musik und Gottesdienst 1994, 50-57

[2] There is a problematic reference to a "Johann Michael Bach (1660-1723)"(?) born in Arnstadt and organist in Gehren in *Allgemeine illustrierte Encyklopädie der Musikgeschichte* 1902 ed Hermann Ritter "(Johann Michael Bach, der 1660 in Arnstadt geboren wurde, war Organist und Stadtschreiber in Gehren [Fürstentum Schwarzburg-Sondershausen], wo er 1723 starb" This appears to be a misprint, since the dates of birth are not of the "Gehrener Bach" but of Johann Lorenz Stauber (1660-1723)

[3] Provokation und Tradition: Hans-Martin Linde, Regula Rapp - 2000 "Hier bot sich nun endlich die Gelegenheit, Johann Michael Bach (II) als den ‚Wuppertaler' Bach vorzustellen, als der er sich für uns inzwischen erwiesen hatte und dessen Kantate wir im Januar 1986 beiseite gelegt hatten. "

[4] *Hugo Riemann (1849-1919): Leben, Werk und Wirkung* Michael Arntz - 1999 "Es gab sogar noch einen weiteren bühnentauglichen Schreiber in der Dynastie, Johann Michael Bach hieß er, ... fand sein Auskommen als Musiklehrer eines Gymnasiums im bergischen Elberfeld, heute Wuppertal, wo er 1820 mit 75 Jahren starb."

External links

- Johann Michael Bach (http://www.allmusic.com/artist/q294) at Allmusic
- Johann Michael Bach (http://bach-cantatas.com/Lib/Bach-Johann-Michael.htm) at bach-cantatas.com
- Biographie und Werkverzeichnis (http://www.classicalarchives.com/composer/7090.html) at classicalarchives.com
- Free scores (http://icking-music-archive.org/ByComposer/J.M.Bach.php) by Johann Michael Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Johann Michael Bach in the Choral Public Domain Library (ChoralWiki)
- Free scores by Johann Michael Bach at the International Music Score Library Project

Johann Nicolaus Bach

Johann Nicolaus Bach (or **Johann Nikolaus Bach**) (10 October 1669 – 4 November 1753) was a German composer of the Baroque period.

Johann Nicolaus was the eldest son of Johann Christoph Bach and the second cousin of Johann Sebastian Bach. He was educated at the University of Jena, where he later became organist. He was probably born at Eisenach, where his father was employed as a musician, attended the Eisenach Latin school until 1689, and was a student of the Jena city organist J.M. Knüpfer, a son of Sebastian Knüpfer; after an Italian sojourn in 1696, he became organist at the Stadtkirche and the Kollegiatkirche in Jena. He was influenced by Antonio Lotti. He later joined the Danish army. He then returned to Jena where he lived for the rest of his life. Few of his compositions survive. He was also a maker of harpsichords and organs.

Surviving pieces include a mass, two chorale preludes on *Nun freut euch lieben Christen g'mein* and a Singspiel *Der jenaische Wein- und Bierrufer*, this in the form of a quodlibet on Jena student traditions.

References

- Wilibald Gurlitt: Bach, Johann Nikolaus. In: *Allgemeine Deutsche Biographie (ADB).* Band 1, Duncker & Humblot, Leipzig 1875, p. 729.
- Bach, Johann Nikolaus. In: *Neue Deutsche Biographie (NDB).* Bd. 1, Duncker & Humblot, Berlin 1953, p. 484 f.

Johannes Bach

Johann or **Johannes Bach** (26 November 1604, Erfurt – buried 13 May 1673, Erfurt) was a German composer and musician of the Baroque. He was the father of the so-called "Erfurt line" of Bach family musicians.

Johannes was the eldest son of Johannes Hans Bach and the brother of Christoph Bach and Heinrich Bach. All three were composers. He spent seven years studying under Johann Christoph Hoffmann, a *stadtpfeifer* in Suhl. From 1634 he served as organist at St. Johannis church in Schweinfurt, and was later organist at Suhl[1] .

In 1635 he became town musician and director of the Raths-Musikanten in Erfurt, and was organist at the town's *Predigerkirche* from 1636. His first wife, Barbara Hoffman (a daughter of his teacher), died half an hour after bearing a stillborn son in 1639. Following this he married Hedwig Lämmerhirt, the daughter of a town councilman in Erfurt. His children from this marriage included Johannes Christian Bach, Johann Aegidius Bach, and Johann Nicolaus Bach.

Bach's works included two motets, *Unser Leben ist ein Schatten* and *Sei nun wieder zufrieden*, and an aria, *Weint nicht um meinen Tod*.

References

[1] HOASM (http://www.hoasm.org/VIB/BachJoh.html)

- Entry for "Johann(es) Bach" under "Bach", *The New Grove Dictionary of Music and Musicians* online.

External links

- Free scores by Johannes Bach in the Choral Public Domain Library (ChoralWiki)

Maria Barbara Bach

Maria Barbara Bach (20 October 1684, Gehren, Schwarzburg-Sondershausen – 7 July 1720) was the first wife of composer Johann Sebastian Bach. She was also his second cousin, the daughter of Johann Michael Bach.

Personal life

Johann Sebastian and Maria Barbara married during his tenure as organist of Mühlhausen's St. Blasius Church, a position he assumed in midsummer 1707. That August, he received an inheritance of 50 gulden (more than half his annual salary) from his maternal uncle, Tobias Lämmerhirt. This facilitated the marriage which occurred on October 17 at Dornheim, a village near Arnstadt, her hometown and his previous post. Little is known of her life or their marriage, except that they were contented in their marriage.

According to her second surviving son, Carl Philipp Emanuel, Maria Barbara's death in 1720 came quickly and unexpectedly: J. S. Bach was accompanying his employer, the Duke of Köthen, as the duke went to take the waters at the Carlsbad spa (the Duke brought his musicians along to provide him with entertainment). When he left, Maria Barbara was in normal health; when he returned he learned that she had died and been buried on July 7. The cause of her death is unknown, but speculations include infectious disease or complications from pregnancy.

Maria Barbara bore seven children, three of whom died at an early age:

- Catharina Dorothea (* 28 December 1708; † 14 January 1774).
- Wilhelm Friedemann (* 22 November 1710; † 1 July 1784).
- Johann Christoph (* 23 February 1713; † 23 February 1713).
- Maria Sophia (* 23 February 1713; † 15 March 1713), twin of Johann Christoph.
- Carl Philipp Emanuel (* 8 March 1714; † 14 December 1788).
- Johann Gottfried Bernhard (* 11 May 1715; † 27 May 1739).
- Leopold Augustus (* 15 November 1718 ; † 29 September 1719).

Anna Magdalena Wilcke became Johann's second wife 17 months after Maria Barbara's death and raised her children along with her own.

Maria Elisabeth Lämmerhirt

Maria Elisabeth Lämmerhirt (February 24, 1644, Erfurt – May 1, 1694) was the mother of eight children, and the wife of Johann Ambrosius Bach. Her most famous son was Johann Sebastian Bach. Maria Elisabeth was a daughter of Valentin Lammerhirt, a furrier and town councilor in Erfurt. Her sister Martha Dorothea became the mother of composer and lexicographer Johann Gottfried Walther.[1]

Notes

[1] Emery, Walther, and Wolff, Christoph. "Bach. III. 7. Johann Sebastian Bach. 1. Childhood", *Grove Music Online*, ed. L. Macy (accessed 12 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).

Wilhelm Friedemann Bach

Wilhelm Friedemann Bach (22 November 1710 – 1 July 1784), the second child and eldest son of Johann Sebastian Bach and Maria Barbara Bach, was a German composer and performer. Despite his acknowledged genius as an organist, improviser and composer, his income and employment were unstable and he died in poverty.

Wilhelm Friedemann Bach, in a portrait by Wilhelm Weitsch. The authenticity of this portrait is disputed[1]

Biography

Wilhelm Friedemann (hereafter Friedemann) was born in Weimar, where his father was employed as organist and chamber musician to the Duke of Saxe-Weimar. In July of 1720, when Friedemann was nine, his mother Maria Barbara Bach died suddenly; Johann Sebastian Bach remarried in December of 1721. J. S. Bach supervised Friedemann's musical education and career with great attention. The graded course of keyboard studies and composition that J. S. Bach provided is documented in the *Clavier-Büchlein vor Wilhelm Friedemann Bach* (modern spelling: *Klavierbüchlein für Wilhelm Friedemann Bach*), with entries by both father and son. This education also included (parts of) the French Suites, (Two-Part) Inventions, (Three-Part) Sinfonias (popularly known as "Inventions"), the first volume of the Well-Tempered Clavier, and the six Trio Sonatas for organ. At the age of 16 he went to Merseburg to learn the violin with his teacher Johann Gottlieb Graun.

In addition to his musical training, Friedemann received formal schooling beginning in Weimar. When J.S. Bach took the post of Cantor of the St. Thomas Church in Leipzig (in 1723), he enrolled Friedemann in the associated Thomasschule. (J.S. Bach—who had himself been orphaned at the age of 10—said that he took the position in Leipzig partly because of the educational opportunities it afforded his children). On graduating in 1729, Friedemann enrolled as a law student in Leipzig University, a renowned institution at the time. He maintained a lifelong interest in mathematics, and continued to study it privately during his first job in Dresden.

Friedemann was appointed in 1733 to the position of organist of the St. Sophia's Church at Dresden. In competing for the post he played a new version of his father's Prelude and Fugue in G Major, BWV 541. The judge described Friedemann as clearly superior to the other two candidates. He remained a renowned organist throughout his life. Among his many pupils in Dresden was Johann Gottlieb Goldberg, the keyboardist whose name is erroneously

enshrined in the popular nickname given to J. S. Bach's 1742 publication, “Aria with Diverse Variations”—that is, “The Goldberg Variations.” The scholar Peter Williams has discredited the story linking the work to Goldberg, stating that J. S. Bach wrote the work for the Russian Ambassador Count Hermann Carl von Keyserlingk, who would ask his employee, Goldberg, to play variations for him to ward off insomnia. Williams instead has argued that J.S. Bach wrote the variations to provide a display piece for Friedemann.[2]

In 1746 Friedemann became organist of the Liebfrauenkirche at Halle. In 1751, Friedemann married Dorothea Elisabeth Georgi (1721–1791), who was 11 years his junior and who outlived him by seven years. Dorothea was the daughter of a tax collector. The landed estates she inherited caused the family to be placed in a high tax bracket by Halle authorities, who were raising taxes to meet the revenue demands of the Seven Years War. To raise cash for these payments, she sold part of her property in 1770. The couple produced two sons and a daughter, Friederica Sophia (born in 1757), who was the only one of their offspring to live past infancy. The descendents of Friederica Sophia eventually migrated to Oklahoma.[2]

Friedemann was deeply unhappy in Halle almost from the beginning of his tenure. In 1749 he was involved in a conflict with the Cantor of the Liebfrauenkirche, Gottfried Mittag, who had misappropriated funds that were due to Friedemann. In 1750 the church authorities reprimanded Friedemann for overstaying a leave of absence (he was in Leipzig settling his father's estate). In 1753 he made his first documented attempt to find another post, and thereafter made several others. All these attempts failed.

In 1762, he negotiated for the post of Kapellmeister to the court of Darmstadt; although he protracted the negotiations for reasons that are opaque to historians and did not actively take the post, he nevertheless was appointed "Hofkapellmeister of Hessen-Darmstadt", a title he used in the dedication of his Harpsichord Concerto in E minor.

In June 1764, Friedemann left the job in Halle without any employment secured elsewhere. His financial situation deteriorated so much that in 1768 he re-applied for his old job in Halle, without success. He thereafter supported himself by teaching; not surprisingly, he died in penury. After leaving Halle in 1770, he lived for several years (1771–1774) in Braunschweig where he applied in vain for the post of an organist at the St. Catherine's church. Then he moved to Berlin, where he initially was welcomed by the princess Anna Amalia (the sister of Frederick the Great), but later fell into disgrace under still opaque circumstances. He died in Berlin.

Earlier biographers have concluded that his “wayward” and difficult personality reduced his ability to gain and hold secure employment, but the scholar David Schulenberg writes (in the Oxford Composer Companion: J.S. Bach, ed. Malcolm Boyd, 1999) that “he may also have been affected by changing social conditions that made it difficult for a self-possessed virtuoso to succeed in a church- or court-related position” (p. 39). Schulenberg adds, “he was evidently less willing than most younger contemporaries to compose fashionable, readily accessible music”.

Friedemann Bach was renowned for his improvisatory skills. It is speculated that when in Leipzig his father's accomplishments set so high a bar that he focused on improvisation rather than composition. Evidence adduced for this speculation includes the fact that his compositional output increased in Dresden and Halle.

Friedemann’s compositions include many church cantatas and instrumental works, of which the most notable are the fugues, polonaises and fantasias for clavier, and the duets for two flutes. He incorporated more elements of the contrapuntal style learned from his father than any of his three composer brothers, but his use of the style has an individualistic and improvisatory edge which endeared his work to musicians of the late 19th century, when there was something of a revival of his reputation.

Friedemann's students included Johann Nikolaus Forkel, who in 1802 published the first biography of Johann Sebastian Bach; Friedemann, as well as his younger brother Carl Philipp Emanuel Bach, were major informants for Forkel. Friedemann has in earlier biographies been called a poor custodian of his father's musical manuscripts, many of which he inherited; however, more recent scholars are uncertain how many were lost. It is known that Friedemann sold some of his father's collection to raise cash to pay debts (including a large sale in 1759 to Johann Georg Nacke). Also, his daughter took some of the Sebastian Bach manuscripts with her when she moved to America, and these

were passed on to her descendants, who inadvertently destroyed many of them. Others were passed on through his only known Berlin pupil, Sarah Itzig Levy, the daughter of a prominent Jewish family in Berlin and great-aunt of Felix Mendelssohn; it was she who gave Mendelssohn the manuscript of the St. Matthew Passion, which she had received from Friedemann. Some of his scores were collected by Carl Friedrich Christian Fasch and his pupil Carl Friedrich Zelter, the teacher of Felix Mendelssohn and through them these materials were placed in the library of the Berlin Singakademie, which Fasch founded in 1791 and Zelter took charge of in 1800.

Friedemann is known occasionally to have claimed credit for music written by his father, but this was in keeping with common musical practices in the era.

Wilhelm Friedemann Bach is not to be confused with Wilhelm Friedrich Ernst Bach, his nephew, also a composer. Friedemann himself may have been one of the models for Diderot's philosophical dialogue Rameau's Nephew (Le Neveu de Rameau).

Works list

Keyboard Works

BR A 1 \ Keyboard Sonata in C major (F200)
BR A 2 \ Keyboard Sonata in C major (F 1)
BR A 3 \ Keyboard Sonata in C major (F 2)
BR A 4 \ Keyboard Sonata in D major (F 3)
BR A 5 \ Keyboard Sonata in D major (F 4)
BR A 6 \ Sonata for 2 harpsichord in D major (F 11) (lost)
BR A 7 \ Keyboard Sonata in E flat major (F 5)
BR A 8 \ Keyboard Sonata in E flat major (F201)
BR A 9 \ Keyboard Sonata in E minor (F204) (lost)
BR A 10 \ Keyboard Sonata in F major (F202)
BR A 11 \ Keyboard Sonata in F major (F 6)
BR A 12 \ Sonata for 2 harpsichords in F major (F 10)
BR A 13 \ Concerto for harpsichord solo in G major (F 40)
BR A 14 \ Keyboard Sonata in G major (F 7)
BR A 15 \ Keyboard Sonata in A major (F 8)
BR A 16 \ Keyboard Sonata in B flat major (F 9)
BR A 17 \ Fantasia for harpsichord in C major (F 14)
BR A 18 \ Fantasia for harpsichord in C minor (F 15)
BR A 19 \ Fantasia for harpsichord in C minor (F 16)
BR A 20 \ Fantasia for harpsichord in D major (F 17)
BR A 21 \ Fantasia for harpsichord in D minor (F 18)
BR A 22 \ Fantasia for harpsichord in D minor (F 19)
BR A 23 \ Fantasia for harpsichord in E minor (F 20)
BR A 24 \ Fantasia for harpsichord in E minor (F 21)
BR A 25 \ Fantasia for harpsichord in G major (F 22)
BR A 26 \ Fantasia for harpsichord in A minor (F 23)
BR A 27-38 \ Twelve Polonaises (F 12)
BR A 39 \ Harpsichord Suite in G minor (F 24)
BR A 40-41 \ 2 German Dances for harpsichord in G minor (F205)
BR A 42-43 \ 2 Menuets for harpsichord
BR A 44-47 \ 4 Preludes for harpsichord (F206)
BR A 48-49 \ 2 pieces for harpsichord (F 25)

BR A 50 \ Menuetto for harpsichord in F major (F208)
BR A 51 \ L'imitation de la chasse for harpsichord in C major (F 26)
BR A 52 \ La Reveille for harpsichord in C major (F 27)
BR A 53 \ Gigue for harpsichord in G major (F 28)
BR A 54 \ Prelude for harpsichord in C minor (F 29)
BR A 55 \ Scherzo for harpsichord in D minor
BR A 56 \ March for harpsichord in E flat major (F 30)
BR A 57 \ March for harpsichord in F major
BR A 58 \ Polonaise for keyboard in C major (F 13)
BR A 59 \ Ouverture for harpsichord in E major
BR A 60 \ Andante for harpsichord in E minor (F209)
BR A 61 \ Allegro non troppo for harpsichord in G major (F203) (lost)
BR A 62 \ Un poco allegro for harpsichord in C major
BR A 63-80 \ 18 pieces for clock-organ (F207)
BR A 81-88 \ Eight fugues for harpsichord (F 31)
BR A 89 \ Fugue for organ in C minor (F 32)
BR A 90 \ Fugue for organ in F major (F 33)
BR A 91 \ Fugue (triple) for organ in F major (F 36)
BR A 92 \ Fugue for organ in G minor (F 37)
BR A 93-99 \ 7 Chorale preludes for organ (F 38)
BR A100 \ Trio on "Allein Gott in der Höh dei Ehr" for organ (F 38) (lost)
BR A101-104 \ 4 Chorale preludes for organ (lost)
BWV 534 \ Prelude and Fugue in F minor (once attr. to J.S.Bach)

Chamber Music

BR B 1 \ Flute Duetto in E minor (F 54)
BR B 2 \ Flute Duetto in E flat major (F 55)
BR B 3 \ Flute Duetto in E flat major (F 56)
BR B 4 \ Flute Duetto in F major (F 57)
BR B 5 \ Flute Duetto in F minor (F 58)
BR B 6 \ Flute Duetto in G major (F 59)
BR B 7 \ Viola Duetto in C major (F 60)
BR B 8 \ Viola Duetto in G major (F 61)
BR B 9 \ Viola Duetto in G minor (F 62)
BR B10 \ Flute Sonata in F major (F 51) (lost)
BR B11 \ Flute Sonata in A minor (F 52) (lost)
BR B12 \ Flute Sonata in D major (F 53) (lost)
BR B13 \ Trio Sonata in D major (F 47)
BR B14 \ Trio Sonata in D major (F 48)
BR B15 \ Trio Sonata in A minor (F 49)
BR B16 \ Trio Sonata in B flat major (F 50)
BR B17 \ Sonata for flute, violin & continuo in F major

Orchestral Works

BR C 1 \ Symphony in C major (F 63)
BR C 2 \ Symphony in F major (F 67)
BR C 3 \ Symphony in G major (F 68) (lost)
BR C 4 \ Symphony in G major (F 69) (lost)
BR C 5 \ Symphony in B flat major (F 71) (lost)

BR C 6 \ Symphony in A major (F 70) (fragment)
BR C 7 \ Symphony in D minor (F 65)
BR C 8 \ Symphony in D major (F 64)
BR C 9 \ Harpsichord Concerto in D major (F 41)
BR C10 \ Harpsichord Concerto in E flat major (F 42)
BR C11 \ Concerto for 2 harpsichords in E flat major (F 46)
BR C12 \ Harpsichord Concerto in E minor (F 43)
BR C13 \ Harpsichord Concerto in F major (F 44)
BR C14 \ Harpsichord Concerto in A minor (F 45)
BR C15 \ Concerto for flute in D major

Liturgical Works

BR E1 \ Mass in G minor (F100)
BR E2 \ Missa in D minor (F 98)
BR E3 \ Heilig ist Gott in D major (F 78a)
BR E4 \ Agnus Dei in D minor
BR E5 \ Amen (F 99)
BR E6 \ Halleluja (F 99)
BR E7 \ Lobet Gott, unsern Herrn in D major (F 78b)

Sacred Cantatas

BR F 1 \ Lasset uns ablegen die Werke der Finsternis (F 80)
BR F 2 \ O Wunder ! wer kann dieses fassen? (F 92)
BR F 3 \ Ach, daß du den Himmel zerrissest (F 93)
BR F 4 \ Ehre sei Gott in der Höhe (F250)
BR F 5 \ Der Herr zu deiner Rechten (F 73)
BR F 6 \ Wir sind Gottes Werk (F 74)
BR F 7 \ Wie schön leuchtet der Morgenstern (F 82)
BR F 8 \ Cantata for Palm Sunday (lost)
BR F 9 \ Erzittert und fallet (F 83)
BR F10 \ Auf, Christen, posaunt
BR F11 \ Gott fähret auf mit Jauchzen (F 75)
BR F12 \ Wo geht die Lebensreise hin? (F 91)
BR F13 \ Wer mich liebet, der wird mein Wort halten (F 72)
BR F14 \ Dies ist der Tag (F 85)
BR F15 \ Ertönt, ihr seligen Völker (F 88)
BR F16 \ Ach, daß du den Himmel zerrissest
BR F17 \ Es ist eine Stimme eines Predigers in der Wüste (F 89)
BR F18 \ Der Herr wird mit Gerechtigkeit (F 81)
BR F19 \ Ach Gott vom Himmel, sieh darein (F 96)
BR F20 \ Introduzzione delle predicazione del Catechismo (F 76)
BR F21 \ Wie ruhig ist doch meine Seele (F 77) (lost)
BR F22 \ Der Höchste erhöret das Flehen der Armen (F 86)
BR F23 \ Verhängnis, dein Wüten entkräftet die Armen (F 87)
BR F24 \ Auf, Christen, posaunt (F 95)
BR F25 \ Dienet dem Herrn mit Freuden (F 84)
BR F26 \ Der Trost gehöret nur für Kinder
BR F27 \ Zerbrecht, zerreist, ihr schnöden Banden (F 94)
BR F28 \ Laß dein Wehen in mir spielen

BR F29 \ Gnade finden (F 79) (fragment)

Secular Cantata & Opera

BR G1 \ O Himmel, schöne (F 90)

BR G2 \ Lausus und Lydie (F106) (lost)

Song

BR H1 \ Cantilena nuptiarum consolatoria (F 97)

Miscellaneous Works

BR I1 \ Canons & Studies for organ (F 39)

BR I2-5 \ 4 Triple Canons for organ (F212)

BR I6 \ Fugal exposition for organ in C major (F 35)

BR I7 \ Fugue exposition on B-A-C-H for organ (F210)

BR I8 \ Abhandlung vom harmonischen Dreiklang (lost)

Other works in Falck's catalogue

F 34 \ Fugue for organ in B flat major

F211 \ 3 Fugues for organ

Fnv8 \ Keyboard Sonata in A minor

Use by later composers

- In Wolfgang Amadeus Mozart's set of six Prelude and Fugues for string trio, K. 404a, contains five fugues transcribed from the Well-Tempered Clavier by Johann Sebastien Bach while the sixth fugue in F minor, is a transcription of one of the Eight Fugues (Falck 31) of Wilhelm Friedemann Bach. The preludes in K. 404a are Mozart's own.

Notes

[1] Kahmann, Ulrich (2010). *Ein falsches Bild von Wilhelm Friedemann Bach*; in: Die Tonkunst, Nr. 4, Jg. 4, p. 535-539

[2] Williams, Peter (2001) Bach: The Goldberg Variations. Cambridge: Cambridge University Press. ISBN 0-521-00193-5.

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- This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed (1911). *Encyclopædia Britannica* (11th ed.). Cambridge University Press.
- The New Grove Dictionary (http://www.oxfordmusiconline.com/public/;jsessionid=A4C509E206D95B348AD78484105AF5AB) served as a source for revision.
- Schulenberg, David: entry on Wilhelm Friedemann Bach in *The Oxford Composer Companion: J.S.Bach* (ed. Malcolm Boyd, 1999: ISBN 978-0-19-866208-2)
- The harpsichord concertos of Wilhelm Friedemann Bach (http://www.s-line.de/homepages/bachdiskographie/bachfam/wilfriedbach 1710/wilfriedbach1710-concerti.htm)

Further reading

- Borysenko, Elena. *The Cantatas of Wilhelm Friedemann Bach.* Thesis (Ph.D.) Eastman School of Music, University of Rochester, 1981. In 2 volumes. ("Vol. II ... consists primarily of selected movements from the cantatas of W.F. Bach, followed by translations of the texts of these movements and a critical commentary.")
- Falck, Martin. *Wilhelm Friedemann Bach; Sein Leben und seine Werke, mit thematischem Verzeichnis seiner Kompositionen und zwei Bildern* (http://www.archive.org/details/wilhelmfriedema00falcgoog). Leipzig: C. F. Kahnt, 1919.
- Helm, Eugene. "Wilhelm Friedemann Bach", in Christoph Wolff et al., *The New Grove Bach Family.* NY: Norton, 1983 (ISBN 0-393-30088-9), pp. 238–50.
- Kahmann, Ulrich. *Wilhelm Friedemann Bach. Der unterschätzte Sohn*. Bielefeld: Aisthesis, 2010.
- WF Bach - the neglected son (http://www.gramophone.co.uk/features/focus/wf-bach-the-neglected-son) Biography, major works and recommended recordings. *Gramophone*, April 2010
- Daniel Hensel: *Wilhelm Friedemann Bach. Epigone oder Originalgenie, verquere Erscheinung oder großer Komponist?*; Stuttgart: ibidem, April 2011, ISBN 978-3-8382-0178-8

External links

- Free scores (http://icking-music-archive.org/ByComposer/W.F.Bach.php) by Wilhelm Friedemann Bach in the Werner Icking Music Archive (WIMA)
- Free scores by Wilhelm Friedemann Bach at the International Music Score Library Project
- Concertos, harpsichords (2), orchestra, F. 46, E♭ major, arranged for two pianos (http://hdl.handle.net/1802/1578) (from the Sibley Music Library Digital Score Collection)
- Duets for Two Flutes (http://www.classicistranieri.com/dblog/articolo.asp?articolo=6601) Complete MP3 Creative Commons Recording (Dead Link)

Wilhelm Friedrich Ernst Bach

Wilhelm Friedrich Ernst Bach (24 May 1759 – 25 December 1845) was the eldest son of Johann Christoph Friedrich Bach and the only grandson of Johann Sebastian Bach to gain fame as a composer. He was music director to Frederick William II of Prussia. He said, "Heredity can tend to run out of ideas." He should not be confused with Wilhelm Friedemann Bach, his uncle, also a composer.

WFE received training in music from his father and from his uncle, Carl Philipp Emanuel Bach, and from another uncle in England, Johann Christian Bach. He was in London when Johann Christian Bach died there on New Year's Day, 1782. WFE remained in England until 1784 before returning via Holland to Germany. He held a few positions, namely those of Kapellmeister of Minden in 1786, and from 1788 to 1811 as Kapellmeister in Berlin with the blessing of King Friedrich Wilhelm II. WFE retired from his position after prince Heinrich, the brother of the Prussian King Friedrich Wilhelm III granted him a pension.

WFE married twice. He had two daughters by his first wife, who died young, and a son by his second wife. When WFE's only son died in infancy, the event served to extinguish the long line of musical Bachs.

At the unveiling of the Bach Monument in Leipzig on 23 April 1843, WFE met Robert Schumann. Schumann later described WFE as "a very agile old gentleman of 84 years with snow-white hair and expressive features."[1]

One of WFE's most remarkable compositions was *Dreyblatt,* a concerto for piano involving six hands. He wrote it in such a way in that it was to be performed with one large male in the middle and two petite females on either side of him. WFE indicated that the man was to stretch his arms around the ladies to play the outside parts, while the ladies performed the middle parts.

He is buried at the Friedhof II der Sophiengemeinde Berlin.

Selected recordings

- Kantaten & Sinfonien „Columbus“ Schmithüsen, Crook, Schwarz, Mertens Hermann Max cpo 999 672-2, 2000

External links

- Dreyblatt by Maria & Vladimir Genin & Anna Schorr [2]

References

[1] Wilhelm Friedrich Ernst Bach 1759-1845 http://jan.ucc.nau.edu/~tas3/wfebach.html Retrieved 8th December 2008

Compositions

List of chorale harmonisations by Johann Sebastian Bach

The **List of chorale harmonisations by Johann Sebastian Bach** consists of 189 chorales by Johann Sebastian Bach which have been assigned the numbers 250–438 in the Bach-Werke-Verzeichnis (BWV), the catalogue of Bach's works by Wolfgang Schmieder. There are many more chorale harmonisations to be found in Bach's cantatas, motets, passions and in his collection *Notebook for Anna Magdalena Bach*, but the works in this list are not attached to any larger work or that larger work has been lost. Almost all of the melodies of these chorales are not by Bach but go back to older sources.

Another well known collection of chorale melodies is the *Schemellis Gesangbuch* (Schemelli's Hymnal), or *Geistliche Lieder* (Sacred Songs), published in 1736 by Georg Christian Schemelli (c. 1678–1762). These are not four-part harmonisations like the ones in this list but chorale melodies and a *basso continuo*; again, almost none of those melodies are by Bach.

The composer and musicologist Johann Kirnberger (1721–1783) compiled a list of chorale preludes: see BWV 690–713.

History

C.P.E. Bach published with Breitkopf from 1784 to 1787 a four volume collection of J.S. Bach's chorales, ostensibly 371 in number, but in fact 348. About half of them have their origin in other works of Bach; the other half is presented in the table below, although an origin can now be attributed to six of them.

Prior to this publication, several other collections had been published, starting with 100 chorales in 1765 by F.W. Birnstiel in Berlin, edited by C.P.E. Bach. A second volume of 100 was issued by the same publisher in 1769, edited by J.F. Agricola, which was heavily criticised by C.P.E. Bach. In 1777 Johann Kirnberger campaigned to introduce Breitkopf to publish a complete set of chorale harmonisations. The manuscript to be used once belonged to C.P.E. Bach, who sold it through Kirnberger to Princess Anna Amalia of Prussia. After Kirnberger died in 1783, C.P.E. Bach became Breitkopfs's editor for these chorales, which he then published in four parts: 1784: nos. 1–96, 1785: nos. 97–194, 1786: 195–283, 1787: 283–370 (no. 283 was mistakenly used twice). This publication went through four editions and countless reprintings until 1897. Additionally, several other editions using the original C-clef or different texts were also published. The Bach Gesellschaft published the original 371 chorales from the C.P.E. Bach edition in volume 39 of their *Complete Works* in 1892. The most significant recent publication is Dr. Charles Sanford Terry's *J.S. Bach's Four-Part Chorales*, Oxford University Press 1929, which contains 405 harmonised chorales and 95 melodies with figured bass. The most widely known collection is Albert Riemenschneider's *371* (1941).

The table below provides a cross reference of those compilations with the works in this range of BWV numbers, although those compilations also contain many other chorales not in this range.

Chorale harmonisations (BWV 250–438)

Title	BWV	Kalmus	Bärenreiter Kirnberger	Musica Budapest	Riemenschneider	Source/notes
Was Gott tut, das ist wohlgetan	250	339	346	342	347	1st *Wedding Chorale* in this group
Sei Lob und Ehr' dem höchsten Gut (melody known as "Es ist das Heil uns kommen her")	251	89	328	91	329	2nd *Wedding Chorale* in this group
Nun danket alle Gott	252	258	329	258	330	3rd *Wedding Chorale* in this group
Ach bleib bei uns, Herr Jesu Christ	253	1	177	1	177	
Ach Gott, erhör' mein Seufzen	254	2	186	2	186	
Ach Gott und Herr	255	3	40	4	40	
Ach lieben Christen, seid getrost	256	385	31	385	31	
Wär Gott nicht mit uns diese Zeit (melody known as "Wo Gott der Herr nicht bei uns hält")	257	388	284	386	285	
Wo Gott der Herr nicht bei uns hält	258	383	335	387	336	No. 63 in Schemelli
Ach, was soll ich Sünder machen	259	10	39	10	39	
Allein Gott in der Höh' sei Ehr'	260	12	249	16	249	
Allein zu dir, Herr Jesu Christ	261	15	358	18	359	
Alle Menschen müssen sterben	262	17	153	13	153	
Alles ist an Gottes Segen	263	19	128	19	128	
Als der gütige Gott	264	20	159	20	159	
Als Jesus Christus in der Nacht	265	21	180	21	180	
Als vierzig Tag nach Ostern	266	22	208	22	208	
An Wasserflüssen Babylon	267	23	5	23	5	
Auf, auf, mein Herz, und du mein ganzer Sinn	268	24	124	24	124	
Aus meines Herzens Grunde	269	30	1	30	1	
Befiehl du deine Wege (melody known as "Herzlich tut mich verlangen")	270	157	285	162	286	
Befiehl du deine Wege (or "Herzlich tut mich verlangen")	271	158	366	163	367	
Befiehl du deine Wege	272	32	339	32	340	
Christ, der du bist der helle Tag	273	33	230	33	230	
Christe, der du bist Tag und Licht	274	34	245	44	245	
Christe, du Beistand deiner Kreuzgemeinde	275	35	210	45	210	
Christ ist erstanden	276	36	197	35	197	
Christ lag in Todes Banden	277	38	15	39	15	
Christ lag in Todesbanden	278	39	370	40	371	
Christ lag in Todesbanden	279	40	261	37	261	
Christ, unser Herr, zum Jordan kam	280	43	65	43	66	

Christus, der ist mein Leben	281	46	7	47	6	
Christus, der ist mein Leben	282	47	315	48	316	BWV 95 *Christus, der ist mein Leben* (opening chorus)
Christus, der uns selig macht	283	48	198, 306	51	198, 307	
Christus ist erstanden, hat überwunden	284	51	200	52	200	
Da der Herr Christ zu Tische saß	285	52	196	53	196	
Danket dem Herren	286	53	228	55	228	
Dank sei Gott in der Höhe	287	54	310	54	311	
Das alte Jahr vergangen ist	288	55	162	56	162	
Das alte Jahr vergangen ist	289	56	313	57	314	
Das walt' Gott Vater und Gott Sohn	290	58	224	59	224	
Das walt' mein Gott, Vater, Sohn und heiliger Geist	291	59	75	60	75	
Den Vater dort oben	292	60	239	61	239	
Der du bist drei in Einigkeit	293	61	154	62	154	
Der Tag, der ist so freudenreich	294	62	158	63	158	
Des heil'gen Geistes reiche Gnad'	295	63	207	64	207	
Die Nacht ist kommen	296	64	231	65	231	
Die Sonn' hat sich mit ihrem Glanz	297	65	232	66	232	
Dies sind die heil'gen zehn Gebot'	298	66	127	67	127	
Dir, dir, Jehova, will ich singen	299	67	209	68	209	Notenbüchlein für Anna Magdalena Bach
Du grosser Schmerzensmann	300	70	164	71	167	
Du, o schönes Weltgebäude	301	71	137	73	134	
Ein feste Burg ist unser Gott	302	74	20	76	20	
Ein feste Burg ist unser Gott	303	75	250	77	250	
Eins ist Not! ach Herr, dies Eine	304	77	280	78	280	
Erbarm' dich mein, o Herre Gott	305	78	33	79	34	
Erstanden ist der heil'ge Christ	306	85	176	86	176	
Es ist gewisslich an der Zeit	307	262	260	262	260	
Es spricht der Unweisen Mund wohl	308	92	27	93	27	
Es stehn vor Gottes Throne	309	93	166	94	166	
Es wird schier der letzte Tag herkommen	310	94	238	95	238	
Es woll' uns Gott genädig sein	311	95	16	97	16	
Es woll' uns Gott genädig sein	312	96	351	98	352	
Für Freuden lasst uns springen	313	106	163	107	163	
Gelobet seist du, Jesu Christ	314	107	287	112	288	
Gib dich zufrieden und sei stille	315	111	271	113	271	
Gott, der du selber bist das Licht	316	112	225	114	225	
Gott, der Vater, wohn' uns bei	317	113	134	115	135	

Gottes Sohn ist kommen	318	115	18	120	18	
Gott hat das Evangelium	319	116	181	117	181	
Gott lebet noch	320	117	234	118	234	No. 37 in Schemelli
Gottlob, es geht nunmehr zu Ende	321	118	192	121	192	
Gott sei gelobet und gebenedeiet / Meine Seele erhebet den Herrn	322	119	70	119	70	
Gott sei uns gnädig	323	120	319	239	320	melody better known as "Meine Seele erhebt den Herren" – the "German Magnificat" or *Tonus peregrinus*
Meine Seele erhebet den Herrn	324	121	130	240	130	
Heilig, heilig (or Sanctus, Sanctus, Dominus Deus Sabaoth)	325	123	235, 318	122	235, 319	
Herr Gott, dich loben alle wir	326	129	167	129	164	
Vor deinen Thron tret' ich hiermit (or "Herr Gott, dich loben alle wir")	327	132	333	130	334	
Herr, Gott, dich loben wir	328	133	205	133	205	
Herr, ich denk' an jene Zeit	329	136	212	134	212	
Herr, ich habe missgehandelt	330	137	35	135	33	
Herr, ich habe missgehandelt	331	138	286	136	287	
Herr Jesu Christ, dich zu uns wend	332	139	136	137	136	
Herr Jesu Christ, du hast bereit't	333	140	226	138	226	
Herr Jesu Christ, du höchstes Gut	334	141	73	142	73	
Herr Jesu Christ (or O Jesu Christ), mein's Lebens Licht (or O Jesu, du mein Bräutigam)	335	145	236	143	295	BWV 118 O Jesu Christ, mein's Lebens Licht
Herr Jesu Christ, wahr'r Mensch und Gott	336	146	189	145	189	
Herr, nun lass in Frieden	337	148	190	146	190	
Herr, straf mich nicht in deinem Zorn	338	149	221	147	221	
Herr, wie du willst, so schick's mit mir or Wer in dem Schutz des Höchsten	339	151	144	149	144, 318	
Herzlich lieb hab ich dich, o Herr	340	152	277	153	277	
Heut' ist, o Mensch, ein grosser Trauertag	341	170	168	168	168	
Heut' triumphieret Gottes Sohn	342	171	79	169	79	
Hilf, Gott, dass mir's gelinge	343	172	199, 301	170	199, 302	
Hilf, Herr Jesu, lass gelingen	344	173	155	171	155	
Ich bin ja, Herr, in deiner Macht	345	174	251	172	251	
Ich dank' dir Gott für all' Wohltat	346	175	223	173	223	
Ich dank' dir, lieber Herre	347	176	2	175	2	
Ich dank' dir, lieber Herre	348	177	272	176	272	
Ich dank' dir schon durch deinen Sohn	349	179	188	177	188	
Ich danke dir, o Gott, in deinem Throne	350	180	229	178	229	

Ich hab' mein' Sach' Gott heimgestellt	351	182	19	180	19	
Jesu, der du meine Seele	352	185	37	192	37	
Jesu, der du meine Seele	353	186	269	193	269	
Jesu, der du meine Seele	354	187	368	194	369	
Jesu, der du selbsten wohl	355	189	169	195	169	
Jesu, du mein liebstes Leben	356	190	243	196	243	
Jesu, Jesu, du bist mein	357	191	244	197	244	No. 53 in Schemelli
Jesu, meine Freude	358	195	355	207	356	
Jesu meiner Seelen Wonne (melody known as "Werde munter, mein Gemüte")	359	363	364	372	365	
Jesu, meiner Freuden Freude (melody known as "Werde munter, mein Gemüte")	360	364	349	373	350	
Jesu, meines Herzens Freud'	361	202	264	208	264	
Jesu, nun sei gepreiset	362	203	252	211	252	
Jesus Christus, unser Heiland	363	206	30	212	30	
Jesus Christus, unser Heiland	364	207	174	213	174	
Jesus, meine Zuversicht	365	208	175	215	175	
Ihr Gestirn', ihr hohlen Lüfte	366	210	161	183	161	
In allen meinen Taten	367	211	140	184	140	
In dulci jubilo	368	215	143	188	143	
Keinen hat Gott verlassen	369	217	129	216	129	
Komm, Gott Schöpfer, heiliger Geist	370	218	187	217	187	
Kyrie, Gott Vater in Ewigkeit	371	225	132	222	132	
Lass, o Herr, dein Ohr sich neigen	372	226	218	223	218	
Liebster Jesu, wir sind hier	373	228	131	226	131	
Lobet den Herren, denn er ist freundlich	374	232	227	229	227	
Lobt Gott, ihr Christen, allzugleich	375	233	276	232	276	
Lobt Gott, ihr Christen, allzugleich	376	234	341	233	342	
Mach's mit mir, Gott, nach deiner Güt'	377	237	44	236	44	
Meine Augen schliess' ich jetzt	378	240	258	237	258	
Meinen Jesum lass' ich nicht, Jesus	379	241	151	247	151	
Meinen Jesum lass' ich nicht, weil	380	242	298	246	299	
Meines Lebens letzte Zeit	381	248	345	248	346	
Mit Fried' und Freud' ich fahr' dahin	382	249	49	251	49	
Mitten wir im Leben sind	383	252	214	252	214	
Nicht so traurig, nicht so sehr	384	253	149	253	149	
Nun bitten wir den Heiligen Geist	385	254	36	256	36	
Nun danket alle Gott	386	257	32	259	32	Leuthen Chorale

Nun freut euch, Gottes Kinder all'	387	260	185	260	185	
Nun freut euch, lieben Christen g'mein	388	261	183	263	183	
Nun lob', mein' Seel', den Herren	389	269	268	271	268	
Nun lob', mein Seel', den Herren	390	270	295	272	296	
Nun preiset alle Gottes Barmherzigkeit	391	273	222	273	222	
Nun ruhen alle Wälder (melody known as "O Welt ich muss dich lassen")	392	298	288	295	289	
O Welt, sieh hier dein Leben (melody known as "O Welt, ich muss dich lassen")	393	289	275	296	275	
O Welt, sieh hier dein Leben (melody known as "O Welt, ich muss dich lassen")	394	290	365	297	366	
O Welt, sieh hier dein Leben	395	291	362	298	363	
Nun sich der Tag geendet hat	396	274	240	274	240	
O Ewigkeit, du Donnerwort	397	275	274	276	274	BWV 513 & Notenbüchlein für Anna Magdalena Bach
O Gott, du frommer Gott	398	277	311	282	312	BWV 197a *Ehre sei Gott in der Höhe* ("Ich freue mich in dir")
O Gott, du frommer Gott	399	282	314	277	315	
O Herzensangst, o Bangigkeit	400	284	173	284	173	
O Lamm Gottes, unschuldig	401	285	165	285	165	
O Mensch, bewein' dein' Sünde gross	402	286	201, 305	286	201, 306	
O Mensch, schaue Jesum Christum an	403	287	203	287	203	
O Traurigkeit, o Herzeleid	404	288	60	288	57	
O wie selig seid ihr doch, ihr Frommen	405	299	213	299	213	No. 65 in Schemelli
O wie selig seid ihr doch, ihr Frommen	406	300	219	300	219	
O wir armen Sünder	407	301	202	301	202	
Schaut, ihr Sünder	408	303	171	303	171	
Seelen-Bräutigam	409	—	5a	306	141	
Sei gegrüsset, Jesu gütig	410	307	172	308	172	No. 22 in Schemelli
Singet dem Herrn ein neues Lied	411	309	246	310	246	
So gibst du nun, mein Jesu, gute Nacht	412	310	206	311	206	No. 26 in Schemelli
Sollt' ich meinem Gott nicht singen	413	311	220	312	220	No. 18 in Schemelli
Uns ist ein Kindlein heut' gebor'n	414	313	148	—	148	
Valet will ich dir geben	415	314	24	315	24	
Vater unser im Himmelreich	416	316	47	319	47	BWV 245
Von Gott will ich nicht lassen	417	324	363	326	364	
Von Gott will ich nicht lassen	418	325	331	327	332	
Von Gott will ich nicht lassen	419	326	114	328	114	
Warum betrübst du dich, mein Herz	420	331	145	332	145	
Warum betrübst du dich, mein Herz	421	332	299	333	300	

Warum sollt' ich mich denn grämen	422	334	356	335	357	
Was betrübst du dich, mein Herze	423	336	237	336	237	
Was bist du doch, o Seele, so betrübet	424	337	193	337	193	No. 55 in Schemelli
Was willst du dich, o meine Seele	425	349	241	350	241	
Weltlich Ehr' und zeitlich Gut	426	351	211	351	211	
Wenn ich in Angst und Not	427	352	147	352	147	
Wenn mein Stündlein vorhanden ist	428	353	321	355	322	
Wenn mein Stündlein vorhanden ist	429	354	51	356	52	
Wenn mein Stündlein vorhanden ist	430	355	350	357	351	
Wenn wir in höchsten Nöten sein	431	358	68	358	68	
Wenn wir in höchsten Nöten sein	432	359	247	359	247	
Wer Gott vertraut, hat wohl gebaut	433	366	135	360	137	
Wer nur den lieben Gott läßt walten	434	367	146	367	146	
Wie bist du, Seele, in mir so gar betrübt	435	374	242	374	242	
Wie schön leuchtet der Morgenstern	436	375	278	378	278	
Wir glauben all' an einen Gott	437	382	133	382	133	
Wo Gott zum Haus nicht gibt sein' Gunst	438	389	157	388	157	

References

- *Johann Sebastian Bach's Werke* (BGA), Bach-Gesellschaft Leipzig, ed. Franz Wüllner, Breitkopf & Härtel, vol 39 (1892) and *Schlußband* (final volume) (1899).
- *Bach – 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass*, ed. Albert Riemenschneider, G. Schirmer, NY, 1941.
- *Johann Sebastian Bach, 389 Chorales*, Kalmus K06002, Belwin Inc, 15800 NW 48th Ave, Miami, FL 33014
- *J.S. Bach, Four-Part Chorales*, Editio Musica Budapest, 1982, ed. Imre Sulyok
- "Other Vocal Works sorted Thematically" [1], Department of Computing Science, University of Alberta
- "Index to Texts and Translations of Bach Cantatas and Other Vocal Works – Part 7: Chorales BWV 250–438" [2]

External links

- Thomas Braatz: "The History of the Breitkopf Collection of J. S. Bach's Four-Part Chorales" [3], September 2006; retrieved 21 May 2009.
- Scores [4] in Capella format **(German) (English) (Russian)**
- Chorale harmonisations by Johann Sebastian Bach: Free scores at the International Music Score Library Project.

List of compositions by Johann Sebastian Bach

There are over 1000 known compositions by Johann Sebastian Bach. Listed here are about half of these in the order of the BWV catalog, including the spurious works in the BWV *Anhang* ("Appendix"). The complementary pages listing the other known compositions by Bach according to the BWV system are:

- The cantatas BWV 1–224: see: List of cantatas by Johann Sebastian Bach
- The chorales BWV 250–438: see: List of chorales of Johann Sebastian Bach
- The songs and arias BWV 439–518: see List of songs and arias of Johann Sebastian Bach

Works for voice

Cantatas (1–224)

- See List of cantatas by Johann Sebastian Bach

Motets (225–231)

- BWV 225 — Singet dem Herrn ein neues Lied
- BWV 226 — Der Geist hilft unsrer Schwachheit auf
- BWV 227 — Jesu, meine Freude
- BWV 228 — Fürchte dich nicht
- BWV 229 — Komm, Jesu, komm!
- BWV 230 — Lobet den Herrn alle Heiden (Psalm 117)
- BWV 231 — Sei Lob und Preis mit Ehren (spurious; actually part of an incomplete cantata or motet by Telemann)

Liturgical works in Latin (232–243a)

- BWV 232 — Mass in B minor
- BWV 233 — Missa in F major
- BWV 233a — Kyrie in F major (alternative version of Kyrie from BWV 233)
- BWV 234 — Missa in A major
- BWV 235 — Missa in G minor
- BWV 236 — Missa in G major
- BWV 237 — Sanctus in C major
- BWV 238 — Sanctus in D major
- BWV 239 — Sanctus in D minor
- BWV 240 — Sanctus in G major
- BWV 241 — Sanctus in D major (arrangement of *Sanctus* from Johann Kaspar Kerll's *Missa superba*)
- BWV 242 — Christe Eleison in G minor (not by Bach?)
- BWV 243 — Magnificat in D major
- BWV 243a — Magnificat in E-flat major (earlier version of BWV 243)

Passions and oratorios (244–249)

- BWV 244 — St Matthew Passion (Matthäus-Passion)
- BWV 244a — Trauermusik Klagt, Kinder, klagt es aller Welt, BWV 244a (lost funeral cantata for Prince Leopold of Anhalt-Cöthen)
- BWV 244b — Matthäus-Passion (earlier version)
- BWV 245 — St John Passion (Johannes-Passion)
- BWV 245a — Himmel reiße, Welt erbebe (aria from the 2nd version of the *St John Passion*)
- BWV 245b — Zerschmettert mich, ihr Felsen und ihr Hügel (aria from the 2nd version of the *St John Passion*)
- BWV 245c — Ach, windet euch nicht so, geplagte Seelen (aria from the 2nd version of the *St John Passion*)
- BWV 246 — St Luke Passion (Lukas-Passion) (spurious, author unknown)
- BWV 247 — St Mark Passion (Markus-Passion) (libretto is extant, but much of the music lost, but has been reconstructed)
- BWV 248 — Christmas Oratorio (Weihnachts-Oratorium)
- BWV 249 — Easter Oratorio (Oster-Oratorium)
- BWV 11 — Ascension Oratorio (Himmelfahrts-Oratorium)

Secular cantatas (249a–249b)

- BWV 249a — Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a
- BWV 249b — Verjaget, zerstreuet, zerrüttet, ihr Sterne

Chorales (250–438)

- See List of chorale harmonisations by Johann Sebastian Bach

Songs and arias (439–518)

- See List of songs and arias of Johann Sebastian Bach

Songs (519–523)

- BWV 519 — Hier lieg' ich nun
- BWV 520 — Das walt' mein Gott
- BWV 521 — Gott mein Herz dir Dank
- BWV 522 — Meine Seele, lass es gehen
- BWV 523 — Ich gnüge mich an meinem Stande

Quodlibet (524)

- BWV 524 — Wedding Quodlibet

Works for organ

See also Neumeister Chorales and Various under more recent BWV additions

Trio sonatas for organ (525–530)

BWV	Title
BWV 525	Trio sonata in E-flat major
BWV 526	Trio sonata in C minor
BWV 527	Trio sonata in D minor
BWV 528	Trio sonata in E minor
BWV 528a	Andante in D minor (alternative version of movement 2 from BWV 528)
BWV 529	Trio sonata in C major
BWV 530	Trio sonata in G major

Preludes and Fugues, Toccatas and Fugues, Fantasias and Fugues, and Passacaglia and Fugue for organ (531–582)

BWV	Title	Notes
BWV 531	Prelude and Fugue in C major	
BWV 532	Prelude and Fugue in D major	
BWV 532a	Fugue in D major	(alternative version of the fugue of BWV 532)
BWV 533	Prelude and Fugue in E minor	
BWV 534	Prelude and Fugue in F minor	
BWV 535	Prelude and Fugue in G minor	
BWV 535a	Prelude and Fugue in G minor	(alternative version of BWV 535)
BWV 536	Prelude and Fugue in A major	
BWV 536a	Prelude and Fugue in A major	(alternative version of BWV 536, possibly based on the original manuscript[1])
BWV 537	Fantasia and Fugue in C minor	
BWV 538	Toccata and Fugue in D minor ("Dorian")	
BWV 539	Prelude and Fugue in D minor	
BWV 539a	Fugue in D minor	(see BWV 1000 for the lute arrangement, movement 2 of BWV 1001 for the violin arrangement)
BWV 540	Toccata and Fugue in F major	
BWV 541	Prelude and Fugue in G major	
BWV 542	Fantasia and Fugue "Great" in G minor	

BWV 542a	Fugue in G minor	(alternative version of the fugue from BWV 542)
BWV 543	Prelude and Fugue in A minor	
BWV 544	Prelude and Fugue in B minor	
BWV 545	Prelude and Fugue in C major	
BWV 545a	Prelude and Fugue in C major	(alternative version of BWV 545)
BWV 545b	Prelude, Trio and Fugue in B-flat major	(alternative version of BWV 545; the Trio is an arrangement of the finale of BWV 1029; some parts possibly by Johann Tobias Krebs)
BWV 546	Prelude and Fugue in C minor	
BWV 547	Prelude and Fugue in C major	
BWV 548	Prelude and Fugue in E minor "Wedge"	
BWV 549	Prelude and Fugue in C minor	
BWV 550	Prelude and Fugue in G major	
BWV 551	Prelude and Fugue in A minor	
BWV 552	Prelude and Fugue in E-flat major "St. Anne"	(published in Clavier-Übung III)
BWV 553	Eight Short Preludes and Fugues: Prelude and Fugue in C major	[2]
BWV 554	Eight Short Preludes and Fugues: Prelude and Fugue in D minor	[2]
BWV 555	Eight Short Preludes and Fugues: Prelude and Fugue in E minor	[2]
BWV 556	Eight Short Preludes and Fugues: Prelude and Fugue in F major	[2]
BWV 557	Eight Short Preludes and Fugues: Prelude and Fugue in G major	[2]
BWV 558	Eight Short Preludes and Fugues: Prelude and Fugue in G minor	[2]
BWV 559	Eight Short Preludes and Fugues: Prelude and Fugue in A minor	[2]
BWV 560	Prelude and Fugue in B-flat major	
BWV 561	Fantasia and Fugue in A minor	(spurious, possibly by Johann Christian Kittel[3])
BWV 562	Fantasia and Fugue in C minor	(fugue unfinished)

BWV 563	Fantasia in B minor (*Fantasia and Imitatio*)	(spurious)
BWV 564	Toccata, Adagio and Fugue in C major	
BWV 565	Toccata and Fugue in D minor	(disputed)
BWV 566	Toccata and Fugue in E major	
BWV 566a	Toccata in E major	(earlier version of BWV 566)
BWV 567	Prelude in C major	(doubtful, possibly by Johann Ludwig Krebs[4])
BWV 568	Prelude in G major	(doubtful[4])
BWV 569	Prelude in A minor	
BWV 570	Fantasia in C major	
BWV 571	Fantasia (Concerto) in G major	(spurious)
BWV 572	Fantasia in G major	(*Pièce d'Orgue*)
BWV 573	Fantasia in C major	(incomplete, from the 1722 Notebook for Anna Magdalena Bach)
BWV 574	Fugue in C minor	(on a theme of Legrenzi)
BWV 574a	Fugue in C minor	(alternative version of BWV 574)
BWV 574b	Fugue in C minor	(alternative version of BWV 574)
BWV 575	Fugue in C minor	
BWV 576	Fugue in G major	(doubtful[5])
BWV 577	Fugue in G major *à la Gigue*	(doubtful[6])
BWV 578	Fugue in G minor "Little"	
BWV 579	Fugue in B minor	(on a theme by Corelli, from Op. 3, No. 4)
BWV 580	Fugue in D major	(doubtful[7])
BWV 581	Fugue in G major	(not by Bach, composed by Gottfried August Homilius)
BWV 582	Passacaglia and Fugue in C minor	

Trios and miscellaneous pieces for organ (583–591)

- BWV 583 — Trio in D minor (spurious, possibly a transcription of a chamber trio by another composer[8])
- BWV 584 — Trio in G minor (spurious, a version of BWV 166/2 or another, lost, aria)
- BWV 585 — Trio in C minor (spurious, after Johann Friedrich Fasch)
- BWV 586 — Trio in G major (spurious, possibly after Georg Philipp Telemann)
- BWV 587 — Aria in F major (spurious, after François Couperin)
- BWV 588 — Canzona in D minor
- BWV 589 — Allabreve in D major
- BWV 590 — Pastorella in F major (first movement probably incomplete)
- BWV 591 — Little Harmonic Labyrinth (Kleines harmonisches Labyrinth) (spurious, possibly by Johann David Heinichen)

Concerti for organ (592–598)

- BWV 592 — Concerto in G major (after a concerto by Prince Johann Ernst von Sachsen-Weimar)
- BWV 592a — Concerto in G major (an arrangement of BWV 592 for harpsichord)
- BWV 593 — Concerto in A minor (after Antonio Vivaldi's Concerto Op. 3/8 RV522 for violin)
- BWV 594 — Concerto in C major (after Antonio Vivaldi, Concerto Op. 7ii/5, RV208 'il grosso mogul' for violin)
- BWV 595 — Concerto in C major (after a concerto by Prince Johann Ernst)
- BWV 596 — Concerto in D minor (after Antonio Vivaldi, Concerto grosso, Op. 3/11 RV565)
- BWV 597 — Concerto in E-flat major (spurious, source unknown)
- BWV 598 — Pedalexercitium ("Pedal Exercise") in G minor (improvisations recorded by CPE Bach)

Chorale Preludes I: Orgelbüchlein (Little Organ Book) (599–644)

- BWV 599 — Advent — Nun komm, der Heiden Heiland
- BWV 600 — Advent — Gott, durch deine Güte (oder: Gottes-Sohn ist kommen)
- BWV 601 — Advent — Herr Christ, der ein'ge Gottes-Sohn (oder: Herr Gott, nun sei gepreiset)
- BWV 602 — Advent — Lob sei dem allmächtigen Gott
- BWV 603 — Christmas — Puer natus in Bethlehem
- BWV 604 — Christmas — Gelobet seist du, Jesu Christ
- BWV 605 — Christmas — Der Tag, der ist so freudenreich
- BWV 606 — Christmas — Vom Himmel hoch, da komm' ich her
- BWV 607 — Christmas — Vom Himmel kam der Engel Schar
- BWV 608 — Christmas — In dulci jubilo
- BWV 609 — Christmas — Lobt Gott, ihr Christen, allzugleich
- BWV 610 — Christmas — Jesu, meine Freude
- BWV 611 — Christmas — Christum wir sollen loben schon
- BWV 612 — Christmas — Wir Christenleut'
- BWV 613 — New Year — Helft mir Gottes Güte preisen
- BWV 614 — New Year — Das alte Jahr vergangen ist
- BWV 615 — New Year — In dir ist Freude
- BWV 616 — Epiphany — Mit Fried' und Freud' ich fahr' dahin
- BWV 617 — Epiphany — Herr Gott, nun schleuß den Himmel auf
- BWV 618 — Lent — O Lamm Gottes, unschuldig
- BWV 619 — Lent — Christe, du Lamm Gottes
- BWV 620 — Lent — Christus, der uns selig macht
- BWV 620a — Lent — Christus, der uns selig macht (ältere Lesart)

- BWV 621 — Lent — Da Jesus an dem Kreuze stund
- BWV 622 — Lent — O Mensch, bewein dein Sünde groß
- BWV 623 — Lent — Wir danken dir, Herr Jesu Christ
- BWV 624 — Lent — Hilf Gott, daß mir's gelinge
- BWV 625 — Easter — Christ lag in Todesbanden
- BWV 626 — Easter — Jesus Christus, unser Heiland
- BWV 627 — Easter — Christ ist erstanden
- BWV 628 — Easter — Erstanden ist der heil'ge Christ
- BWV 629 — Easter — Erschienen ist der herrliche Tag
- BWV 630 — Easter — Heut' triumphieret Gottes Sohn
- BWV 631 — Pentecost — Komm, Gott Schöpfer, heiliger Geist
- BWV 631a — Pentecost — Komm, Gott Schöpfer, heiliger Geist (ältere Lesart)
- BWV 632 — Herr Jesu Christ, dich zu uns wend'
- BWV 633 — Liebster Jesu, wir sind hier
- BWV 634 — Liebster Jesu, wir sind hier (alternative version of BWV 633)
- BWV 635 — Dies sind die heil'gen zehn Gebot'
- BWV 636 — Vater unser im Himmelreich
- BWV 637 — Durch Adams Fall ist ganz verderbt
- BWV 638 — Es ist das Heil uns kommen her
- BWV 639 — Ich ruf' zu dir, Herr Jesu Christ
- BWV 640 — In dich hab' ich gehoffet, Herr
- BWV 641 — Wenn wir in höchsten Nöten sein
- BWV 642 — Wer nur den lieben Gott läßt walten
- BWV 643 — Alle Menschen müssen sterben
- BWV 644 — Ach wie nichtig, ach wie flüchtig

Chorale Preludes II: Schübler Chorales (645–650)

- BWV 645 — Wachet auf, ruft uns die Stimme
- BWV 646 — Wo soll ich fliehen hin (oder: Auf meinen lieben Gott)
- BWV 647 — Wer nur den lieben Gott läßt walten
- BWV 648 — Meine Seele erhebt den Herren
- BWV 649 — Ach, bleib bei uns, Herr Jesu Christ
- BWV 650 — Kommst du nun, Jesu, vom Himmel herunter

Chorale Preludes III: "Leipzig" Chorale Preludes ("The Great Eighteen" chorales) (651–668)

- BWV 651 — Fantasia super: Komm, Heiliger Geist, Herre Gott
- BWV 651a — Fantasia (Präludium) super: Komm, Heiliger Geist, Herre Gott (ältere, Weimarer Fassung)
- BWV 652 — Komm, Heiliger Geist, Herre Gott
- BWV 652a — Komm, Heiliger Geist, Herre Gott (ältere, Weimarer Fassung)
- BWV 653 — An Wasserflüssen Babylon
- BWV 653a — An Wasserflüssen Babylon alio modo a 4 (ältere, Weimarer Fassung)
- BWV 653b — An Wasserflüssen Babylon (Weimarer Urfassung)
- BWV 654 — Schmücke dich, o liebe Seele
- BWV 654a — Schmücke dich, o liebe Seele (ältere, Weimarer Fassung)
- BWV 655 — Trio super: Herr Jesu Christ, dich zu uns wend'
- BWV 655a — Trio super: Herr Jesu Christ, dich zu uns wend' (ältere, Weimarer Fassung)

- BWV 655b — Herr Jesu Christ, dich zu uns wend'
- BWV 655c — Herr Jesu Christ, dich zu uns wend'
- BWV 656 — O Lamm Gottes, unschuldig
- BWV 656a — O Lamm Gottes, unschuldig (ältere, Weimarer Fassung)
- BWV 657 — Nun danket alle Gott (Leuthen Chorale) (ältere Weimarer und Leipziger Fassung)
- BWV 658 — Von Gott will ich nicht lassen
- BWV 658a — Fantasia super: Von Gott will ich nicht lassen (ältere, Weimarer Fassung)
- BWV 659 — Nun komm, der Heiden Heiland
- BWV 659a — Fantasia super: Nun komm, der Heiden Heiland (ältere, Weimarer Fassung)
- BWV 660 — Trio super: Nun komm, der Heiden Heiland
- BWV 660a — Nun komm, der Heiden Heiland (ältere, Weimarer Fassung)
- BWV 660b — Nun komm, der Heiden Heiland
- BWV 661 — Nun komm, der Heiden Heiland
- BWV 661a — Nun komm, der Heiden Heiland (ältere, Weimarer Fassung)
- BWV 662 — Allein Gott in der Höh' sei Ehr'
- BWV 662a — Allein Gott in der Höh' sei Ehr' (ältere, Weimarer Fassung)
- BWV 663 — Allein Gott in der Höh' sei Ehr'
- BWV 663a — Allein Gott in der Höh' sei Ehr' (ältere, Weimarer Fassung)
- BWV 664 — Trio super: Allein Gott in der Höh' sei Ehr'
- BWV 664a/b — Trio super: Allein Gott in der Höh' sei Ehr' (ältere Weimarer Fassung/Entwurf)
- BWV 665 — Jesus Christus, unser Heiland
- BWV 665a — Jesus Christus, unser Heiland (in organo pleno) (ältere, Weimarer Fassung)
- BWV 666 — Jesus Christus, unser Heiland (alio modo)
- BWV 666a — Jesus Christus, unser Heiland (ältere, Weimarer Fassung)
- BWV 667 — Komm, Gott Schöpfer, heiliger Geist
- BWV 667a/b — Komm, Gott Schöpfer, heiliger Geist (ältere, Weimarer Fassungen)
- BWV 668 — Vor deinen Thron tret' ich (Fragment)
- BWV 668a — Wenn wir in höchsten Nöten (Diktatschrift: Fragment)

Chorale Preludes IV: "German Organ Mass", part of Clavier-Übung III (669–689)

- BWV 669 — Kyrie (large versions) — Kyrie, Gott Vater in Ewigkeit
- BWV 670 — Kyrie (large versions) — Christe, aller Welt Trost
- BWV 671 — Kyrie (large versions) — Kyrie, Gott heiliger Geist
- BWV 672 — Kyrie (small versions) — Kyrie, Gott Vater in Ewigkeit
- BWV 673 — Kyrie (small versions) — Christe, aller Welt Trost
- BWV 674 — Kyrie (small versions) — Kyrie, Gott heiliger Geist
- BWV 675 — Gloria — Allein Gott in der Höh' sei Ehr' (small version)
- BWV 676 — Gloria — Allein Gott in der Höh' sei Ehr' (large version)
- BWV 677 — Gloria — Fughetta super: Allein Gott in der Höh' sei Ehr' (small version)
- BWV 678 — The Ten Commandments — Dies sind die heil'gen zehn Gebot' (large version)
- BWV 679 — The Ten Commandments — Fughetta super: Dies sind die heil'gen zehn Gebot' (small version)
- BWV 680 — Credo — Wir glauben all' an einen Gott (large version)
- BWV 681 — Credo — Fughetta super: Wir glauben all' an einen Gott (small version)
- BWV 682 — The Lord's Prayer — Vater unser im Himmelreich (large version)
- BWV 683 — The Lord's Prayer — Vater unser im Himmelreich (small version)
- BWV 683a — The Lord's Prayer — Vater unser im Himmelreich (small version, variant of BWV 683)
- BWV 684 — The Baptism — Christ, unser Herr, zum Jordan kam (large version)

- BWV 685 — The Baptism — Christ, unser Herr, zum Jordan kam (small version) Alio modo
- BWV 686 — The Penitence — Aus tiefer Not schrei ich zu dir (large version)
- BWV 687 — The Penitence — Aus tiefer Not schrei ich zu dir (small version)
- BWV 688 — Communion — Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt (large version)
- BWV 689 — Communion — Fuga super: Jesus Christus, unser Heiland (small version)

Chorale Preludes V: Kirnberger chorale preludes (690–713)

- BWV 690 — Wer nur den lieben Gott läßt walten
- BWV 691 — Wer nur den lieben Gott läßt walten
- BWV 691a — Wer nur den lieben Gott läßt walten (spurious)
- BWV 692 — Ach, Gott und Herr (doubtful, possibly by Johann Gottfried Walther)
- BWV 692a — Ach, Gott und Herr (doubtful, possibly by Johann Gottfried Walther)
- BWV 693 — Ach, Gott und Herr (doubtful, possibly by Johann Gottfried Walther)
- BWV 694 — Wo soll ich fliehen hin
- BWV 695 — Christ lag in Todesbanden
- BWV 695a — Christ lag in Todesbanden
- BWV 696 — Fughetta: Christum wir sollen loben schon
- BWV 697 — Fughetta: Gelobet seist du, Jesu Christ
- BWV 698 — Fughetta: Herr Christ, der ein'ge Gottes-Sohn
- BWV 699 — Fughetta: Nun komm, der Heiden Heiland
- BWV 700 — Vom Himmel hoch, da komm' ich her
- BWV 701 — Fughetta: Vom Himmel hoch, da komm' ich her
- BWV 702 — [Fughetta:] Das Jesulein soll doch mein Trost (doubtful, possibly by Johann Ludwig Krebs[9])
- BWV 703 — Fughetta: Gottes-Sohn ist kommen
- BWV 704 — Fughetta: Lob sei dem allmächtigen Gott
- BWV 705 — Durch Adams Fall ist ganz verderbt
- BWV 706 — Liebster Jesu, wir sind hier
- BWV 707 — Ich hab' mein' Sach' Gott heimgestellt (doubtful[10])
- BWV 708 — Ich hab' mein' Sach' Gott heimgestellt (doubtful[11])
- BWV 708a — Ich hab' mein' Sach' Gott heimgestellt (doubtful[11])
- BWV 709 — Herr Jesu Christ, dich zu uns wend'
- BWV 710 — Wir Christenleut'
- BWV 711 — Allein Gott in der Höh' sei Ehr'
- BWV 712 — In dich hab' ich gehoffet, Herr
- BWV 713 — Fantasia: Jesu, meine Freude
- BWV 713a — Fantasia sopra: Jesu, meine Freude

Miscellaneous chorale preludes (714–764)

- BWV 714 — Ach Gott und Herr
- BWV 715 — Allein Gott in der Höh sei Ehr
- BWV 716 — Fuga super Allein Gott in der Höh sei Ehr
- BWV 717 — Allein Gott in der Höh sei Ehr'
- BWV 718 — Christ lag in Todes banden
- BWV 719 — Der Tag, der ist so freudenreich
- BWV 720 — Ein feste Burg ist unser Gott
- BWV 721 — Erbarm dich mein, o Herre Gott
- BWV 722 — Gelobet seist du, Jesu Christ

- BWV 723 — Gelobet seist du, Jesu Christ
- BWV 724 — Gott, durch deine Güte (Gottes Sohn ist kommen)
- BWV 725 — Herr Gott, dich loben wir
- BWV 726 — Herr Jesu Christ, dich zu uns wend
- BWV 727 — Herzlich tut mich verlangen
- BWV 728 — Jesus, meine Zuversicht (from the 1722 Notebook for Anna Magdalena Bach)
- BWV 729 — In dulci jubilo
- BWV 730 — Liebster Jesu, wir sind hier
- BWV 731 — Liebster Jesu, wir sind hier
- BWV 732 — Lobt Gott, ihr Christen, allzugleich
- BWV 733 — Meine Seele erhebt den Herren (Magnificat)
- BWV 734 — Nun freut euch, lieben Christen/Es ist gewisslich an der Zeit
- BWV 735 — Valet will ich dir geben
- BWV 736 — Valet will ich dir geben
- BWV 737 — Vater unser im Himmelreich
- BWV 738 — Von Himmel hoch, da komm' ich her
- BWV 738a — Von Himmel hoch, da komm' ich her
- BWV 739 — Wie schön leuchtet der Morgenstern
- BWV 740 — Wir glauben all' an einen Gott, Vater (spurious)
- BWV 741 — Ach Gott, von Himmel sieh' darein
- BWV 742 — Ach Herr, mich armen Sünder
- BWV 743 — Ach, was ist doch unser Leben
- BWV 744 — Auf meinen lieben Gott (not by Bach, possibly by Johann Tobias Krebs)
- BWV 745 — Aus der Tiefe rufe ich (not by Bach, composed by Carl Philipp Emanuel Bach)
- BWV 746 — Christ ist erstanden (not by Bach, composed by Johann Caspar Ferdinand Fischer)
- BWV 747 — Christus, der uns selig macht
- BWV 748 — Gott der Vater wohn' uns bei (not by Bach, composed by Johann Gottfried Walther)
- BWV 748a — Gott der Vater wohn' uns bei
- BWV 749 — Herr Jesu Christ, dich zu uns wend'
- BWV 750 — Herr Jesu Christ, mein's Lebens Licht
- BWV 751 — In dulci jubilo (not by Bach, composed by Johann Michael Bach)
- BWV 752 — Jesu, der du meine Seele
- BWV 753 — Jesu, meine Freude
- BWV 754 — Liebster Jesu, wir sind hier
- BWV 755 — Nun freut euch, lieben Christen
- BWV 756 — Nun ruhen alle Wälder
- BWV 757 — O Herre Gott, dein göttlich's Wort
- BWV 758 — O Vater, allmächtiger Gott
- BWV 759 — Schmücke dich, o liebe Seele (not by Bach, composed by Gottfried August Homilius)
- BWV 760 — Vater unser im Himmelreich (not by Bach, composed by Georg Böhm)
- BWV 761 — Vater unser im Himmelreich (not by Bach, composed by Georg Böhm)
- BWV 762 — Vater unser im Himmelreich
- BWV 763 — Wie schön leuchtet der Morgenstern
- BWV 764 — Wie schön leuchtet der Morgernstern

Partitas and chorale variations (765–771)

- BWV 765 — Chorale partita "Wir glauben all' an einen Gott" (spurious)
- BWV 766 — Chorale partita "Christ, der du bist der helle Tag"
- BWV 767 — Chorale partita "O Gott, du frommer Gott"
- BWV 768 — Chorale partita "Sei gegrüsset, Jesu gütig"
- BWV 769 — Canonic Variations on "Vom Himmel hoch da komm' ich her"
- BWV 770 — Chorale variations "Ach, was soll ich Sünder machen" (spurious)
- BWV 771 — Chorale variations "Allein Gott in der Höh' sei Ehr'" (not by Bach, possibly by Andreas Nicolaus Vetter)

Works for harpsichord

Inventions and Sinfonias (772–801)

- BWV 772 — Invention No. 1 in C major
- BWV 772a — Invention No. 1 in C major (alternative version of BWV 772)
- BWV 773 — Invention No. 2 in C minor
- BWV 774 — Invention No. 3 in D major
- BWV 775 — Invention No. 4 in D minor
- BWV 776 — Invention No. 5 in E-flat major
- BWV 777 — Invention No. 6 in E major
- BWV 778 — Invention No. 7 in E minor
- BWV 779 — Invention No. 8 in F major
- BWV 780 — Invention No. 9 in F minor
- BWV 781 — Invention No. 10 in G major
- BWV 782 — Invention No. 11 in G minor
- BWV 783 — Invention No. 12 in A major
- BWV 784 — Invention No. 13 in A minor
- BWV 785 — Invention No. 14 in B-flat major
- BWV 786 — Invention No. 15 in B minor
- BWV 787 — Sinfonia No. 1 in C major
- BWV 788 — Sinfonia No. 2 in C minor
- BWV 789 — Sinfonia No. 3 in D major
- BWV 790 — Sinfonia No. 4 in D minor
- BWV 791 — Sinfonia No. 5 in E-flat major
- BWV 792 — Sinfonia No. 6 in E major
- BWV 793 — Sinfonia No. 7 in E minor
- BWV 794 — Sinfonia No. 8 in F major
- BWV 795 — Sinfonia No. 9 in F minor
- BWV 796 — Sinfonia No. 10 in G major
- BWV 797 — Sinfonia No. 11 in G minor
- BWV 798 — Sinfonia No. 12 in A major
- BWV 799 — Sinfonia No. 13 in A minor
- BWV 800 — Sinfonia No. 14 in B-flat major
- BWV 801 — Sinfonia No. 15 in B minor

Four Duets from Clavier-Übung III (802–805)

- BWV 802 — Duet in E minor
- BWV 803 — Duet in F major
- BWV 804 — Duet in G major
- BWV 805 — Duet in A minor

English Suites (806–811)

- BWV 806 — English Suite No. 1 in A major
- BWV 807 — English Suite No. 2 in A minor
- BWV 808 — English Suite No. 3 in G minor
- BWV 809 — English Suite No. 4 in F major
- BWV 810 — English Suite No. 5 in E minor
- BWV 811 — English Suite No. 6 in D minor

French Suites (812–817)

- BWV 812 — French Suite No. 1 in D minor
- BWV 813 — French Suite No. 2 in C minor
- BWV 813a — French Suite No. 2 in C minor (Modified Movement 5 - Menuet)
- BWV 814 — French Suite No. 3 in B minor
- BWV 815 — French Suite No. 4 in E-flat major
- BWV 815a — French Suite No. 4 in E-flat major (several additional movements)
- BWV 816 — French Suite No. 5 in G major
- BWV 817 — French Suite No. 6 in E major

Miscellaneous suites (818–824)

- BWV 818 — Suite in A minor
- BWV 818a — Suite in A minor (alternative version of BWV 818)
- BWV 819 — Suite in E-flat major
- BWV 819a — Suite in E-flat major (alternative versions of movement 1 from BWV 819)
- BWV 820 — Overture (Suite) in F major
- BWV 821 — Suite in B flat major
- BWV 822 — Suite in G minor
- BWV 823 — Suite in F minor
- BWV 824 — Suite in A minor

Partitas for keyboard (published as Clavier-Übung I) (825–830)

- BWV 825 — Partita No. 1 in B-flat major
- BWV 826 — Partita No. 2 in C minor
- BWV 827 — Partita No. 3 in A minor
- BWV 828 — Partita No. 4 in D major
- BWV 829 — Partita No. 5 in G major
- BWV 830 — Partita No. 6 in E minor

French Overture, from Clavier-Übung II (831)

- BWV 831 — Overture in the French Style, in B minor

Suites and suite movements (832–845)

- BWV 832 — Partita in A major
- BWV 833 — Prelude and Partita in F major
- BWV 834 — Allemande in C minor
- BWV 835 — Allemande in A minor
- BWV 836 — Allemande in G minor
- BWV 837 — Allemande in G minor
- BWV 838 — Allemande and Courante in A major
- BWV 839 — Sarabande in G minor
- BWV 840 — Courante in G major
- BWV 841 — Minuet in G major (from the 1722 Notebook for Anna Magdalena Bach)
- BWV 842 — Minuet in G minor
- BWV 843 — Minuet in G major
- BWV 844 — Scherzo in D minor
- BWV 844a — Scherzo in D minor (alternative version of BWV 844)
- BWV 845 — Gigue in F minor

The Well-Tempered Clavier (846–893)

- BWV 846 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 1 in C major
- BWV 846a — Prelude and Fugue in C major (alternative version of BWV 846)
- BWV 847 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 2 in C minor
- BWV 848 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 3 in C-sharp major
- BWV 849 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 4 in C-sharp minor
- BWV 850 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 5 in D major
- BWV 851 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 6 in D minor
- BWV 852 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 7 in E-flat major
- BWV 853 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 8 in E-flat minor (The fugue of this work is actually in D-sharp minor, the enharmonic key of E-flat minor)
- BWV 854 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 9 in E major
- BWV 855 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 10 in E minor
- BWV 855a — Prelude and Fugue in E minor (alternative version of BWV 855)
- BWV 856 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 11 in F major
- BWV 857 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 12 in F minor
- BWV 858 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 13 in F-sharp major
- BWV 859 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 14 in F-sharp minor
- BWV 860 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 15 in G major
- BWV 861 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 16 in G minor
- BWV 862 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 17 in A-flat major
- BWV 863 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 18 in G-sharp minor
- BWV 864 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 19 in A major
- BWV 865 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 20 in A minor
- BWV 866 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 21 in B-flat major
- BWV 867 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 22 in B-flat minor

- BWV 868 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 23 in B major
- BWV 869 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 24 in B minor
- BWV 870 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 1 in C major
- BWV 870a — Prelude and Fugue in C major (alternative version of BWV 870)
- BWV 870b — Prelude in C major (alternative version of BWV 870)
- BWV 871 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 2 in C minor
- BWV 872 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 3 in C-sharp major
- BWV 872a — Prelude and Fugue in C-sharp major (alternative version of BWV 872)
- BWV 873 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 4 in C-sharp minor
- BWV 874 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 5 in D major
- BWV 875 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 6 in D minor
- BWV 875a — Prelude in D minor (alternative version of BWV 875)
- BWV 876 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 7 in E-flat major
- BWV 877 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 8 in D-sharp minor
- BWV 878 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 9 in E major
- BWV 879 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 10 in E minor
- BWV 880 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 11 in F major
- BWV 881 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 12 in F minor
- BWV 882 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 13 in F-sharp major
- BWV 883 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 14 in F-sharp minor
- BWV 884 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 15 in G major
- BWV 885 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 16 in G minor
- BWV 886 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 17 in A-flat major
- BWV 887 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 18 in G-sharp minor
- BWV 888 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 19 in A major
- BWV 889 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 20 in A minor
- BWV 890 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 21 in B-flat major
- BWV 891 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 22 in B-flat minor
- BWV 892 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 23 in B major
- BWV 893 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 24 in B minor

Preludes and fugues, toccatas and fantasias (894–923)

- BWV 894 — Prelude and Fugue in A minor
- BWV 895 — Prelude and Fugue in A minor
- BWV 896 — Prelude and Fugue in A major
- BWV 897 — Prelude and Fugue in A minor
- BWV 898 — Prelude and Fugue in B-flat major on the name B-A-C-H (doubtful)
- BWV 899 — Prelude and Fughetta in D minor
- BWV 900 — Prelude and Fughetta in E minor
- BWV 901 — Prelude and Fughetta in F major
- BWV 902 — Prelude and Fughetta in G major
- BWV 902a — Prelude in G major (alternative version of BWV 902)
- BWV 903 — Chromatic Fantasia and Fugue in D minor
- BWV 903a — Chromatic Fantasia in D minor (alternative version of BWV 903)
- BWV 904 — Fantasia and Fugue in A minor
- BWV 905 — Fantasia and Fugue in D minor
- BWV 906 — Fantasia and Fugue in C minor (fugue unfinished)

- BWV 907 — Fantasia and Fughetta in B-flat major
- BWV 908 — Fantasia and Fughetta in D major
- BWV 909 — Concerto and fugue in C minor
- BWV 910 — Toccata in F-sharp minor
- BWV 911 — Toccata in C minor
- BWV 912 — Toccata in D major
- BWV 913 — Toccata in D minor
- BWV 914 — Toccata in E minor
- BWV 915 — Toccata in G minor
- BWV 916 — Toccata in G major
- BWV 917 — Fantasia in G minor
- BWV 918 — Fantasia in C minor
- BWV 919 — Fantasia in C minor
- BWV 920 — Fantasia in G minor
- BWV 921 — Prelude in C minor
- BWV 922 — Prelude in A minor
- BWV 923 — Prelude in B minor (spurious, possibly by Wilhelm Hieronymus Pachelbel)

Little Preludes from Clavier-Büchlein for Wilhelm Friedemann Bach (924–932)

- BWV 924 — Prelude in C major
- BWV 924a — Prelude in C major (alternative version of BWV 924)
- BWV 925 — Prelude in D major
- BWV 926 — Prelude in D minor
- BWV 927 — Praeambulum in F major
- BWV 928 — Prelude in F major
- BWV 929 — Prelude in G minor
- BWV 930 — Prelude in G minor
- BWV 931 — Prelude in A minor
- BWV 932 — Prelude in E minor

Six Little Preludes (933–938)

- BWV 933 — Little Prelude in C major
- BWV 934 — Little Prelude in C minor
- BWV 935 — Little Prelude in D minor
- BWV 936 — Little Prelude in D major
- BWV 937 — Little Prelude in E major
- BWV 938 — Little Prelude in E minor

Five Preludes from the collection of Johann Peter Kellner (939–943)

Prelude in C Major, BWV 939, performed on a harpsichord by Gérard Janot

- BWV 939 — Prelude in C major
- BWV 940 — Prelude in D minor
- BWV 941 — Prelude in E minor
- BWV 942 — Prelude in A minor
- BWV 943 — Prelude in C major

Fugues and fughettas (944–962)

- BWV 944 — Fugue in A minor
- BWV 945 — Fugue in E minor
- BWV 946 — Fugue in C major
- BWV 947 — Fugue in A minor
- BWV 948 — Fugue in D minor
- BWV 949 — Fugue in A major
- BWV 950 — Fugue in A major on a theme by Tomaso Albinoni
- BWV 951 — Fugue in B minor on a theme by Tomaso Albinoni
- BWV 951a — Fugue in B minor (alternative version of BWV 951)
- BWV 952 — Fugue in C major
- BWV 953 — Fugue in C major
- BWV 954 — Fugue in B-flat major on a theme by Johann Adam Reincken
- BWV 955 — Fugue in B-flat major
- BWV 956 — Fugue in E minor
- BWV 957 — Fugue in G major
- BWV 958 — Fugue in A minor
- BWV 959 — Fugue in A minor
- BWV 960 — Fugue in E minor
- BWV 961 — Fughetta in C minor
- BWV 962 — Fughetta in E minor

Sonatas and sonata movements (963–970)

- BWV 963 — Sonata in D major
- BWV 964 — Sonata in D minor (arrangement of Sonata No. 2 for solo violin, BWV 1003)
- BWV 965 — Sonata in A minor (after Johann Adam Reincken's *Hortus Musicus* Nos. 1-5)
- BWV 966 — Sonata in C major (after Johann Adam Reincken's *Hortus Musicus* Nos. 11-15)
- BWV 967 — Sonata in A minor (one movement only, arrangement of a chamber sonata by unknown composer)
- BWV 968 — Adagio in G major (after movement 1 of Sonata No. 3 for solo violin, BWV 1005)
- BWV 969 — Andante in G minor
- BWV 970 — Presto in D minor

Italian Concerto, from Clavier-Übung II (971)

- BWV 971 — Italian Concerto, in F major

Keyboard arrangements of concerti by other composers (972–987)

- BWV 972 — Concerto in D major (arrangement of Antonio Vivaldi's Concerto Op. 3/9 RV230)
- BWV 973 — Concerto in G major (arrangement of Antonio Vivaldi's Concerto Op. 7/2 RV188)
- BWV 974 — Concerto in D minor (arrangement of Alessandro Marcello's *Oboe Concerto in D minor*)
- BWV 975 — Concerto in G minor (arrangement of Antonio Vivaldi's Concerto Op. 4/6 RV316a)
- BWV 976 — Concerto in C major (arrangement of Antonio Vivaldi's Concerto Op. 3/12 RV265)
- BWV 977 — Concerto in C major (source unknown, possibly a concerto by Benedetto Marcello)
- BWV 978 — Concerto in F major (arrangement of Antonio Vivaldi's Concerto Op. 3/3 RV310)
- BWV 979 — Concerto in B minor (recently identified as Vivaldi's Concerto RV Anh. 10)
- BWV 980 — Concerto in G major (arrangement of Antonio Vivaldi's Concerto Op. 4/1 RV383a)
- BWV 981 — Concerto in C minor (possibly an arrangement of Benedetto Marcello's concerto Op. 1/2)
- BWV 982 — Concerto in B-flat major (arrangement of Prince Johann Ernst von Sachsen-Weimar's concerto Op. 1/1)
- BWV 983 — Concerto in G minor (source unknown)
- BWV 984 — Concerto in C major (arrangement of a Prince Johann Ernst concerto) (see BWV 595 for organ version)
- BWV 985 — Concerto in G minor (arrangement of a Georg Philipp Telemann violin concerto)
- BWV 986 — Concerto in G major (arrangement of a concerto attributed to Georg Philipp Telemann)
- BWV 987 — Concerto in D minor (arrangement of Prince Johann Ernst's concerto Op. 1/4)

Variations and miscellaneous pieces for keyboard (988–994)

- BWV 988 — Goldberg Variations (published as Fourth Clavier-Übung)
- BWV 989 — Aria variata alla maniera italiana, in A minor
- BWV 990 — Sarabande con Partite in C major (loosely adapted from the overture for "Bellérophon" (1679) by Jean-Baptiste Lully)
- BWV 991 — Air with variations in C minor (unfinished, from the 1722 Notebook for Anna Magdalena Bach)
- BWV 992 — Capriccio sopra la lontananza del suo fratello dilettissimo ("Capriccio on the departure of the Beloved Brother"), in B-flat major
- BWV 993 — Capriccio in E major
- BWV 994 — Applicatio in C major (From the Clavier-Büchlein for Wilhelm Friedemann Bach)

Works for miscellaneous solo instruments

Works for solo lute (995–1000)

- BWV 995 — Suite in G minor (transcription of Cello Suite No. 5, BWV 1011)
- BWV 996 — Suite in E minor (most probably intended for lute-harpsichord[12])
- BWV 997 — Suite in C minor
- BWV 998 — Prelude, Fugue and Allegro in E-flat major
- BWV 999 — Prelude in C minor
- BWV 1000 — Fugue in G minor (transcription of Fuga (Allegro) from Violin Sonata No. 1 in G Minor, BWV 1001.)

Sonatas and partitas for solo violin (1001–1006)

- BWV 1001 — Sonata No. 1 in G minor
- BWV 1002 — Partita No. 1 in B minor
- BWV 1003 — Sonata No. 2 in A minor
- BWV 1004 — Partita No. 2 in D minor
- BWV 1005 — Sonata No. 3 in C major
- BWV 1006 — Partita No. 3 in E major

Suite for solo lute (1006a)

- BWV 1006a — Suite in E major (transcription of Partita No. 3 for solo violin, BWV 1006)

Suites for solo cello (1007–1012)

- BWV 1007 — Cello Suite No. 1 in G major
- BWV 1008 — Cello Suite No. 2 in D minor
- BWV 1009 — Cello Suite No. 3 in C major
- BWV 1010 — Cello Suite No. 4 in E-flat major
- BWV 1011 — Cello Suite No. 5 in C minor
- BWV 1012 — Cello Suite No. 6 in D major

Partita for solo flute (1013)

- BWV 1013 — Partita in A minor for solo flute

Works for (obbligato) harpsichord and other instrument

Works for violin and keyboard instrument (1014–1026)

- BWV 1014 — Sonata in B minor for violin and harpsichord
- BWV 1015 — Sonata in A major for violin and harpsichord
- BWV 1016 — Sonata in E major for violin and harpsichord
- BWV 1017 — Sonata in C minor for violin and harpsichord
- BWV 1018 — Sonata in F minor for violin and harpsichord
- BWV 1018a — Adagio in F minor for violin and harpsichord (early version of movement 3 from BWV 1018)
- BWV 1019 — Sonata in G major for violin and harpsichord
- BWV 1019a — Sonata in G major for violin and harpsichord (earlier version of BWV 1019)
- BWV 1020 — Sonata in G minor for violin (or flute/recorder) and harpsichord (Now attributed to C.P.E. Bach - H 542.5)
- BWV 1021 — Sonata in G major for violin and basso continuo
- BWV 1022 — Sonata in F major for violin and harpsichord (doubtful)
- BWV 1023 — Sonata in E minor for violin and basso continuo
- BWV 1024 — Sonata in C minor for violin and basso continuo (doubtful)
- BWV 1025 — Suite in A major for violin and harpsichord (after a sonata by Sylvius Leopold Weiss)
- BWV 1026 — Fugue in G minor for violin and harpsichord (doubtful)

Sonatas for viola da gamba and keyboard instrument (1027–1029)

- BWV 1027 — Sonata No. 1 in G major for viola da gamba and harpsichord (arrangement of BWV 1039)
- BWV 1027a — Trio in G major for organ (arrangement of movement 4 from BWV 1027)
- BWV 1028 — Sonata No. 2 in D major for viola da gamba and harpsichord
- BWV 1029 — Sonata No. 3 in G minor for viola da gamba and harpsichord

Sonatas for flute and keyboard instrument (1030–1035)

- BWV 1030 — Sonata in B minor for flute or recorder and harpsichord
- BWV 1030b - Sonata in G minor for harpsichord and unknown instrument (oboe or viola da gamba conjectured) - earlier version of BWV 1030 of which only harpsichord part survives
- BWV 1031 — Sonata in E-flat major for flute or recorder and harpsichord (possibly not by Bach)
- BWV 1032 — Sonata in A major for flute or recorder and harpsichord
- BWV 1033 — Sonata in C major for flute or recorder and basso continuo (possibly not by Bach)
- BWV 1034 — Sonata in E minor for flute or recorder and basso continuo
- BWV 1035 — Sonata in E major for flute or recorder and basso continuo

Trio sonatas (1036–1040)

- BWV 1036 — Sonata in D minor for 2 violins and keyboard (Now attributed to Carl Philipp Emanuel Bach)
- BWV 1037 — Sonata in C major for 2 violins and keyboard (Now attributed to Johann Gottlieb Goldberg)
- BWV 1038 — Sonata in G major for flute, violin and keyboard
- BWV 1039 — Sonata in G major for 2 flutes and basso continuo
- BWV 1040 — Sonata in F major for oboe, violin and basso continuo

Concertos and orchestral suites

Violin concertos (1041–1045)

- BWV 1041 — Violin Concerto in A minor
- BWV 1042 — Violin Concerto in E major
- BWV 1043 — Concerto for 2 violins in D minor ("Double Concerto")
- BWV 1044 — Concerto for flute, violin and harpsichord in A minor (also known as "Triple Concerto") - adaptation of harpsichord prelude and fugue in A minor BWV 894 (movts. 1 and 3) and middle movement of organ sonata in D minor BWV 527 (movt. 2).
- BWV 1045 — Violin Concerto movement in D major
- BWV 1056 — Concerto for violin in G minor (BWV 1056 is the concerto for harpsichord in F minor; it has been reconstructed for violin as the possible original instrument)

Brandenburg concertos (1046–1051)

- BWV 1046 — Brandenburg Concerto No. 1 in F major for violino piccolo, three oboes, bassoon, two corni da caccia, strings and continuo
- BWV 1046a — Sinfonia in F major (earlier version of BWV 1046)
- BWV 1047 — Brandenburg Concerto No. 2 in F major for trumpet, oboe, recorder, violin, strings and continuo
- BWV 1048 — Brandenburg Concerto No. 3 in G major for three violins, three violas, three cellos and continuo
- BWV 1049 — Brandenburg Concerto No. 4 in G major for violin, two fiauti d'echo (recorders), strings and continuo
- BWV 1050 — Brandenburg Concerto No. 5 in D major for harpsichord, violin, flute and strings
- BWV 1050a — Concerto in D Major for harpsichord, violin, flute and strings (earlier version of BWV 1050)

- BWV 1051 — Brandenburg Concerto No. 6 in B-flat major for two violas, two violas da gamba, cello and continuo

Harpsichord concertos (1052–1065)

- BWV 1052 — Concerto for harpsichord and strings in D minor (after a lost violin concerto)
- BWV 1053 — Concerto for harpsichord and strings in E major (probably after a lost oboe concerto, also performed as "Concerto in F major for oboe, strings, and continuo")
- BWV 1054 — Concerto for harpsichord and strings in D major (after BWV 1042, Violin Concerto in E major)
- BWV 1055 — Concerto for harpsichord and strings in A major (after a lost oboe d'amore concerto)
- BWV 1056 — Concerto for harpsichord and strings in F minor (probably after a lost violin concerto - this is sometimes recorded as Concerto for violin in G Minor)
- BWV 1057 — Concerto for harpsichord, 2 recorders and strings in F major (after BWV 1049, Brandenburg concerto No. 4 in G major)
- BWV 1058 — Concerto for harpsichord and strings in G minor (after BWV 1041, Violin Concerto in A minor)
- BWV 1059 is an incomplete fragment of about 10 bars. So-called 'reconstructions' have been made of harpsichord, organ and oboe concertos based on this by using cantata movements but these are almost entirely speculative.
- BWV 1060 — Concerto for 2 harpsichords and strings in C minor (after a lost violin and oboe concerto)
- BWV 1061 — Concerto for 2 harpsichords and strings in C major (original version for 2 harpsichords unaccompanied known as BWV 1061a)
- BWV 1062 — Concerto for 2 harpsichords and strings in C minor (after BWV 1043, Double Violin Concerto in D minor)
- BWV 1063 — Concerto for 3 harpsichords and strings in D minor
- BWV 1064 — Concerto for 3 harpsichords and strings in C major (after a lost triple violin concerto)
- BWV 1065 — Concerto for 4 harpsichords and strings in A minor (after Antonio Vivaldi's concerto for 4 violins in B minor, *L'estro Armonico* Op. 3/10, RV 580)

Orchestral suites (1066–1071)

- BWV 1066 — Orchestral Suite No. 1 in C major (for woodwinds, strings and continuo)
  - [Ouverture] (no description, two sections), Courante, Gavotte I & II, Forlane, Menuet I & II, Bourrée I & II, Passepied I & II.
- BWV 1067 — Orchestral Suite No. 2 in B minor (for flute, strings and continuo)
  - [Ouverture] (no description, two sections), Rondeau, Sarabande, Bourrée I & II, Polonaise & Double, Menuet, Badinerie.
- BWV 1068 — Orchestral Suite No. 3 in D major (for oboes, trumpets, timpani, strings and continuo)
  - [Ouverture] (no description, two sections), Air, Gavotte I & II, Bourrée, Gigue.
- BWV 1069 — Orchestral Suite No. 4 in D major (for oboes, basson, trumpets, timpani, strings and continuo)
  - [Ouverture] (no description, two sections), Bourrée I & II, Gavotte, Menuet I & II, Rejouissance.
- BWV 1070 — Orchestral Suite in G minor (spurious - WF Bach)
- BWV 1071 — Sinfonia in F major (originally grouped with orchestral suites, now known as BWV 1046a)

Canons (1072–1078)

- BWV 1072 — Canon trias harmonica a 8
- BWV 1073 — Canon a 4 perpetuus
- BWV 1074 — Canon a 4
- BWV 1075 — Canon a 2 perpetuus
- BWV 1076 — Canon triplex a 6
- BWV 1077 — Canone doppio sopr'il soggetto
- BWV 1078 — Canon super fa mi a 7 post tempus misicum

Late contrapuntal works (1079–1080)

- BWV 1079 — The Musical Offering (Musikalisches Opfer)
- BWV 1080 — The Art of Fugue (Die Kunst der Fuge)

More recent BWV additions

Miscellaneous (BWV 1081–1089)

- BWV 1081 — Credo in unum Deum in F-dur (for choir)
- BWV 1082 — Suscepit Israel puerum suum (for choir)
- BWV 1083 — Tilge, Höchster, meine Sünden (Motet, "parody", i.e., reworked version, of Pergolesi's Stabat Mater)
- BWV 1084 — O hilf, Christe, Gottes Sohn (chorale)
- BWV 1085 — O Lamm Gottes, unschuldig (chorale prelude)
- BWV 1086 — Canon concordia discors — organ
- BWV 1087 — 14 canons on the First Eight Notes of Goldberg Variations Ground — organ (discovered 1974)
- BWV 1088 — So heb ich denn mein Auge sehnlich auf (aria for bass)
- BWV 1089 — Da Jesus an dem Kreutze stund (chorale)

Neumeister Chorales (BWV 1090–1120)

Discovered 1985 in the archives of the Yale University library.

- BWV 1090 — Wir Christenleut
- BWV 1091 — Das alte Jahr vergangen ist
- BWV 1092 — Herr Gott, nun schleuß den Himmel auf
- BWV 1093 — Herzliebster Jesu, was hast du verbrochen
- BWV 1094 — O Jesu, wie ist dein Gestalt
- BWV 1095 — O Lamm Gottes unschuldig
- BWV 1096 — Christe, der du bist Tag und Licht (also known as "Wir danken dir, Herr Jesu Christ"; doubtful, possibly by Johann Pachelbel[13] [14])
- BWV 1097 — Ehre sei dir, Christe, der du leidest Not
- BWV 1098 — Wir glauben all an einen Gott
- BWV 1099 — Aus tiefer Not schrei ich zu dir
- BWV 1100 — Allein zu dir, Herr Jesu Christ
- BWV 1101 — Durch Adams Fall ist ganz verderbt
- BWV 1102 — Du Friedefürst, Herr Jesu Christ
- BWV 1103 — Erhalt uns, Herr, bei deinem Wort
- BWV 1104 — Wenn dich Unglück tut greifen an

- BWV 1105 — Jesu, meine Freude
- BWV 1106 — Gott ist mein Heil, mein Hilf und Trost
- BWV 1107 — Jesu, meines Lebens Leben
- BWV 1108 — Als Jesus Christus in der Nacht
- BWV 1109 — Ach Gott, tu dich erbarmen
- BWV 1110 — O Herre Gott, dein göttlich Wort
- BWV 1111 — Nun lasset uns den Leib begrab'n
- BWV 1112 — Christus, der ist mein Leben
- BWV 1113 — Ich hab mein Sach Gott heimgestellt
- BWV 1114 — Herr Jesu Christ, du höchstes Gut
- BWV 1115 — Herzlich lieb hab ich dich, o Herr
- BWV 1116 — Was Gott tut, das ist wohlgetan
- BWV 1117 — Alle Menschen müssen sterben
- BWV 1118 — Werde munter, mein Gemüte
- BWV 1119 — Wie nach einer Wasserquelle
- BWV 1120 — Christ, der du bist der helle Tag

Various organ works (BWV 1121–1126)

- BWV 1121 — Fantasie
- BWV 1122 — Denket doch, Ihr Menschenkinder
- BWV 1123 — Wo Gott zum Haus nicht gibt sein Gut
- BWV 1124 — Ich ruf zu Dir, Herr Jesu Christ
- BWV 1125 — O Gott, du frommer Gott
- BWV 1126 — Lobet Gott, unsern Herrn

Strophic aria (BWV 1127)

- BWV 1127 — Alles mit Gott, und nichts ohn' ihn (newly discovered vocal piece, June 2005)

Organ chorale fantasia (BWV 1128)

- BWV 1128 — Wo Gott der Herr nicht bei uns hält (discovered March 2008)[15]

BWV Anh. 43 to BWV Anh. 189 (appendix)

Various works

- BWV Anh. 42 — Fugue — Organ Works
- BWV Anh. 43 — Fugue — Organ Works
- BWV Anh. 44 — Fugue — Organ Works
- BWV Anh. 45 — Fugue — Organ Works
- BWV Anh. 46 — Trio — Organ Works
- BWV Anh. 47 — Ach Herr, mich armen Sünder — Doubtful Works
- BWV Anh. 48 — Allein Gott in der Höh' sei Ehr — Doubtful Works
- BWV Anh. 49 — Ein feste Burg ist unser Gott — Doubtful Works
- BWV Anh. 50 — Erhalt uns, Herr, bei deinem Wort — Doubtful Works
- BWV Anh. 51 — Erstanden ist der heilige Christ — Doubtful Works
- BWV Anh. 52 — Freu dich sehr, o meine Seele — Doubtful Works
- BWV Anh. 53 — Freu dich sehr, o meine Seele — Doubtful Works

- BWV Anh. 54 — Helft mir Gottes Güte preisen — Doubtful Works
- BWV Anh. 55 — Herr Christ, der einig' Gottes Sohn — Doubtful Works
- BWV Anh. 56 — Herr Jesu Christ, dich zu uns wend' — Doubtful Works
- BWV Anh. 57 — Jesu Leiden, Pein und Tod — Doubtful Works
- BWV Anh. 58 — Jesu, meine Freude — Doubtful Works
- BWV Anh. 59 — Jesu, meine Freude — Doubtful Works
- BWV Anh. 60 — Non lob', mein' Seel' den Herren — Doubtful Works
- BWV Anh. 61 — O Mensch, bewein' dein' Sünde groß — Doubtful Works
- BWV Anh. 62a — Sei Lob und Ehr mit hohem Preis — Doubtful Works
- BWV Anh. 62b — Sei Lob und Ehr mit hohem Preis — Doubtful Works
- BWV Anh. 63 — Von Himmel hoch — Doubtful Works
- BWV Anh. 64 — Von Himmel hoch — Doubtful Works
- BWV Anh. 65 — Von Himmel hoch — Doubtful Works
- BWV Anh. 66 — Wachet auf, ruft uns die Stimme — Doubtful Works
- BWV Anh. 67 — Was Gott tut, das ist wohlgetan — Doubtful Works
- BWV Anh. 68 — Wer nur den lieben Gott läßt walten — Doubtful Works
- BWV Anh. 69 — Wir glauben all' an einen Gott — Doubtful Works
- BWV Anh. 70 — Wir glauben all' an einen Gott — Doubtful Works
- BWV Anh. 71 — Wo Gott, der Herr, nicht bei uns hält — Doubtful Works
- BWV Anh. 72 — Canon — Doubtful Works
- BWV Anh. 73 — Ich Ruf du dir, Herr Jesu Christ (arrangement of BWV 639, possibly by CPE Bach)
- BWV Anh. 74 — Schucke dich, O liebe seele (by Homilius?)
- BWV Anh. 75 - Herr Christ, der einig' Gottes Sohn — Doubtful Works
- BWV Anh. 76 - Jesu Meine Freude — Doubtful Works
- BWV Anh. 77 — Herr Christ, der einig' Gottes Sohn — Doubtful Works
- BWV Anh. 78 — Wenn wir in höchsten Nöten sein — Doubtful Works
- BWV Anh. 79 — Befiehl du deine Wege — Doubtful Works
- BWV Anh. 107 — Fugue — Doubtful Works
- BWV Anh. 108 — Fugue — Doubtful Works
- BWV Anh. 109 — Fugue — Doubtful Works
- BWV Anh. 110 — Fugue — Doubtful Works
- BWV Anh. 111 — Largo & Allegro — Doubtful Works
- BWV Anh. 112 — Grave — Doubtful Works

Anna Magdalena's Notebooks

see *Notebook for Anna Magdalena Bach*.

- BWV Anh. 113 — Minuet — Doubtful Works
- BWV Anh. 114 — Minuet — Attributed to Christian Petzold
- BWV Anh. 115 — Minuet — Attributed to Christian Petzold
- BWV Anh. 116 — Minuet — Doubtful Works
- BWV Anh. 117a — Minuet — Doubtful Works
- BWV Anh. 117b — Minuet — Doubtful Works
- BWV Anh. 118 — Minuet — Doubtful Works
- BWV Anh. 119 — Polonaise — Doubtful Works
- BWV Anh. 120 — Minuet — Doubtful Works
- BWV Anh. 121 — Minuet — Doubtful Works
- BWV Anh. 122 — March — C.P.E. Bach

- BWV Anh. 123 — Polonaise — C.P.E. Bach
- BWV Anh. 124 — March — C.P.E. Bach
- BWV Anh. 125 — Polonaise — C.P.E. Bach
- BWV Anh. 126 — Musette — Doubtful Works
- BWV Anh. 127 — March — Doubtful Works
- BWV Anh. 128 — Polonaise — Doubtful Works
- BWV Anh. 129 — Solo — C.P.E. Bach
- BWV Anh. 130 — Polonaise — Johann Adolph Hasse
- BWV Anh. 131 — Movement — Doubtful Works
- BWV Anh. 132 — Minuet — Doubtful Works

More spurious works

BWV Anh. 133-150 - pieces for musical clock possibly by W. F. Bach

- BWV Anh. 133 — Fantasia — Doubtful Works
- BWV Anh. 134 — Scherzo — Doubtful Works
- BWV Anh. 135 — Buslesca — Doubtful Works
- BWV Anh. 136 — Trio — Doubtful Works
- BWV Anh. 137 — L'Intrada della Caccia — Doubtful Works
- BWV Anh. 138 — Continuazione della Caccia — Doubtful Works
- BWV Anh. 139 — Il Fine delle Caccia — I — Doubtful Works
- BWV Anh. 140 — Il Fine delle Caccia — II — Doubtful Works
- BWV Anh. 141 — Song of Psalm: O Gott die Christenhalt — Doubtful Works
- BWV Anh. 142 — Psalm 110 — Doubtful Works
- BWV Anh. 143 — Polonaise — Doubtful Works
- BWV Anh. 144 — Polonaise Trio — Doubtful Works
- BWV Anh. 145 — March — Doubtful Works
- BWV Anh. 146 — March — Doubtful Works
- BWV Anh. 147 — La Combattuta — Doubtful Works
- BWV Anh. 148 — Scherzo — Doubtful Works
- BWV Anh. 149 — Minuet — Doubtful Works
- BWV Anh. 150 — Trio — Doubtful Works
- BWV Anh. 151 — Concerto — Doubtful Works
- BWV Anh. 152 — Concerto — Doubtful Works
- BWV Anh. 153 — Sonata — Doubtful Works

Falsely attributed works

- BWV Anh. 158 — Aria: Andro dall' colle al prato — Falsely Attributed Works
- BWV Anh. 159 — Motet: Ich lasse dich nicht, du segnest mich denn — Probably by J.S.Bach (except final chorale), previously ascribed to J.C.Bach
- BWV Anh. 160 — Motet: Jauchzet dem Herrn, alle Welt — Assembly of movements by Bach and Teleman
- BWV Anh. 161 — Motet: Kundlich gross ist das gottselige Geheimnis — Falsely Attributed Works
- BWV Anh. 162 — Motet: Lob und Ehre und Weishelt und Dank — Falsely Attributed Works
- BWV Anh. 163 — Motet: Merk aud, mein Herz, und sieh dorthin — Falsely Attributed Works
- BWV Anh. 164 — Motet: Nun danket alle Gott — Falsely Attributed Works
- BWV Anh. 165 — Motet: Unser Wandel ist im Himmel — Falsely Attributed Works
- BWV Anh. 177 — Prelude and Fugue - Falsely Attributed (composed by Johann Christoph Bach)
- BWV Anh. 178 — Toccata quasi Fantasia with Fugue — Falsely Attributed Works

- BWV Anh. 179 — Fantasia — Falsely Attributed Works
- BWV Anh. 180 — Fugue — Falsely Attributed Works
- BWV Anh. 181 — Fugue — Falsely Attributed Works
- BWV Anh. 182 — Passacaglia — by Christian Friedrich Witt
- BWV Anh. 183 — Rondeau - *Les Bergeries* by François Couperin, contained in the Notebook for Anna Magdalena Bach
- BWV Anh. 184 — Sonata — Falsely Attributed Works
- BWV Anh. 185 — Sonata — Falsely Attributed Works
- BWV Anh. 186 — Sonata — Falsely Attributed Works
- BWV Anh. 187 — Trio — Falsely Attributed Works
- BWV Anh. 188 — Sonata (Concerto) for 2 Claviers — Falsely Attributed Works
- BWV Anh. 189 — Concerto in A Minor — Falsely Attributed Works
- BWV Anh. 200 - O Traurigkeit, o herzeleid - fragment from Orgelbuchlein
- BWV Anh. 205 - Fantasia in C minor - has become BWV 1121

Reconstructed concerti

Each reconstructed concerto is created after the harpsichord concerto for the presumed original instrument. Such reconstructions are commonly referred to as, for example, BWV 1052R (where the R stands for 'reconstructed').

- BWV 1052r — Violin Concerto in D minor (reconstructed from BWV 1052)
- BWV 1053r — Oboe d'amore Concerto in D major / Oboe Concerto in F major (reconstructed from BWV 1053)
- BWV 1055r — Oboe d'amore Concerto in A major (reconstructed from BWV 1055)
- BWV 1056r — Violin Concerto in G minor / Oboe Concerto in G minor (reconstructed from BWV 1056)
- BWV 1059r — Oboe Concerto in D minor (reconstructed from BWV 1059 and associated cantatas - the most spurious reconstruction, simply because there is no more than a 10-bar fragment of this piece surviving)
- BWV 1060r — Concerto for Violin and Oboe in C minor/D minor (reconstructed from BWV 1060)
- BWV 1064r — Concerto for Three Violins in D major (reconstructed from BWV 1064)

Notes

[1] Williams 2003, 59.
[2] spurious, possibly by Johann Tobias Krebs or Johann Caspar Ferdinand FischerWilliams 2003, 141–42.
[3] Williams 2003, 145.
[4] Williams 2003, 163.
[5] Williams 2003, 176.
[6] Williams 2003, 177.
[7] Williams 2003, 181–82.
[8] Williams 2003, 190.
[9] Williams 2003, 442.
[10] Williams 2003, 445–46.
[11] Williams 2003, 446.
[12] Ripin, Edwin M., and Wraight, Denzil. "Lute-harpsichord", *Grove Music Online*, ed. L. Macy (accessed 11 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).
[13] Williams 2003, 549.
[14] Perreault 2004, 56.
[15] "Bach: Choralfantasie BWV 1128/Org" (http://www.echomusik.com/detalj_helsida.php?artikel_id=5744). *Bach: Choralfantasie BWV 1128/Org*. Echo Musikproduction. . Retrieved 2009-01-26.

References

- Perreault, Jean M. 2004. *The Thematic Catalogue of the Musical Works of Johann Pachelbel*. Scarecrow Press, Lanham, Md. ISBN 0-8108-4970-4
- Williams, Peter. 2003. *The Organ Music of J.S. Bach*, Cambridge University Press. ISBN 0-521-89115-9, 9780521891158

External links

- Free scores by J. S. Bach at the International Music Score Library Project
- Dave's J.S. Bach Works Catalog (http://www.jsbach.net/catalog/index.html) A version of the BWV catalogue
- The BWV catalogue online (http://infopuq.uquebec.ca/~uss1010/catal/bacjs/bacjs.html) Another version of the BWV catalogue, in French
- The J.S. Bach Home Page (http://jsbach.org/) A comprehensive database of Bach's compositions with details and reviews of recordings of each work
- Bach Cantatas Website (http://www.bach-cantatas.com/) - Huge resource of information on Bach's Cantatas and other vocal works. Includes full texts translated into many different languages
- Canons & Fugues of J.S. Bach (http://jan.ucc.nau.edu/~tas3/bachindex.html) Excellent resource, contains music and colourful analyses
- Mutopia (http://www.mutopiaproject.org/cgibin/make-table.cgi?Composer=BachJS) The Mutopia project provides more than 200 scores available for download in PDF, Postscript and Midi format

List of cantatas by Johann Sebastian Bach

This is a **list of cantatas by Johann Sebastian Bach** in order of **BWV** number as given in Wolfgang Schmieder's catalogue of Bach's works. They are not in chronological order (the earliest extant cantata by Bach, for example, is believed to be either *Nach dir, Herr, verlanget mich*, BWV 150, or *Aus der Tiefe rufe ich, Herr, zu dir*, BWV 131). Also, since Schmieder made his original listing, several of the works have been discovered to be by composers other than J. S. Bach.

The term "cantata" was not used widely by Bach; it seems to have been chiefly applied to his secular cantatas. Bach's manuscript scores typically have only the liturgical date as a heading; if the piece does have a designation, "concerto" seems to be the most common. The term "cantata" to refer to these pieces came into wider use after the publication of the Bach Gesellschaft edition of his works.

Alternative numbering of Bach's cantatas

Philippe (and Gérard) Zwang attempted a *chronological* numbering of both the *church* cantatas and the *secular* cantatas (BWV 1–215 and 248–249), see: Cantates religieuses [1] (see also Bach-Werke-Verzeichnis#Chronological).

This list was published in 1982 as *Guide pratique des cantates de Bach* in Paris, ISBN 2-221-00749-2

Bach's cantatas, by BWV number

- BWV 1 – Wie schön leuchtet der Morgenstern, BWV 1
- BWV 2 – Ach Gott, vom Himmel sieh darein, BWV 2
- BWV 3 – Ach Gott, wie manches Herzeleid, BWV 3
- BWV 4 – Christ lag in Todes Banden, BWV 4
- BWV 5 – Wo soll ich fliehen hin, BWV 5

- BWV 6 – Bleib bei uns, denn es will Abend werden, BWV 6
- BWV 7 – Christ unser Herr zum Jordan kam, BWV 7
- BWV 8 – Liebster Gott, wenn werd ich sterben? BWV 8
- BWV 9 – Es ist das Heil uns kommen her, BWV 9
- BWV 10 – Meine Seel erhebt den Herren, BWV 10
- BWV 11 – Lobet Gott in seinen Reichen, BWV 11 also called Himmelfahrts-Oratorium (Ascension Oratorio)
- BWV 12 – Weinen, Klagen, Sorgen, Zagen, BWV 12
- BWV 13 – Meine Seufzer, meine Tränen, BWV 13
- BWV 14 – Wär Gott nicht mit uns diese Zeit, BWV 14
- BWV 15 – Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15 (spurious: actually by Johann Ludwig Bach)
- BWV 16 – Herr Gott, dich loben wir, BWV 16
- BWV 17 – Wer Dank opfert, der preiset mich, BWV 17
- BWV 18 – Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18
- BWV 19 – Es erhub sich ein Streit, BWV 19
- BWV 20 – O Ewigkeit, du Donnerwort, BWV 20
- BWV 21 – Ich hatte viel Bekümmernis, BWV 21
- BWV 22 – Jesus nahm zu sich die Zwölfe, BWV 22
- BWV 23 – Du wahrer Gott und Davids Sohn, BWV 23
- BWV 24 – Ein ungefärbt Gemüte, BWV 24
- BWV 25 – Es ist nichts Gesundes an meinem Leibe, BWV 25
- BWV 26 – Ach wie flüchtig, ach wie nichtig, BWV 26
- BWV 27 – Wer weiß, wie nahe mir mein Ende? BWV 27
- BWV 28 – Gottlob! nun geht das Jahr zu Ende, BWV 28
- BWV 29 – Wir danken dir, Gott, wir danken dir, BWV 29
- BWV 30 – Freue dich, erlöste Schar, BWV 30
- BWV 30a – Angenehmes Wiederau, BWV 30a (secular)
- BWV 31 – Der Himmel lacht! Die Erde jubilieret, BWV 31
- BWV 32 – Liebster Jesu, mein Verlangen, BWV 32
- BWV 33 – Allein zu dir, Herr Jesu Christ, BWV 33
- BWV 34 – O ewiges Feuer, o Ursprung der Liebe, BWV 34
- BWV 34a – O ewiges Feuer, o Ursprung der Liebe, BWV 34a (secular)
- BWV 35 – Geist und Seele wird verwirret, BWV 35
- BWV 36 – Schwingt freudig euch empor, BWV 36
- BWV 36a – Steigt freudig in die Luft, BWV 36a (lost) (secular)
- BWV 36b – Die Freude reget sich, BWV 36b (secular)
- BWV 36c – Schwingt freudig euch empor, BWV 36c (secular)
- BWV 37 – Wer da gläubet und getauft wird, BWV 37
- BWV 38 – Aus tiefer Not schrei ich zu dir, BWV 38
- BWV 39 – Brich dem Hungrigen dein Brot, BWV 39
- BWV 40 – Darzu ist erschienen der Sohn Gottes, BWV 40
- BWV 41 – Jesu, nun sei gepreiset, BWV 41
- BWV 42 – Am Abend aber desselbigen Sabbats, BWV 42
- BWV 43 – Gott fähret auf mit Jauchzen, BWV 43
- BWV 44 – Sie werden euch in den Bann tun, BWV 44
- BWV 45 – Es ist dir gesagt, Mensch, was gut ist, BWV 45
- BWV 46 – Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46

- BWV 47 – Wer sich selbst erhöhet, der soll erniedriget werden, BWV 47
- BWV 48 – Ich elender Mensch, wer wird mich erlösen, BWV 48
- BWV 49 – Ich geh und suche mit Verlangen, BWV 49
- BWV 50 – Nun ist das Heil und die Kraft, BWV 50, one choral movement
- BWV 51 – Jauchzet Gott in allen Landen, BWV 51
- BWV 52 – Falsche Welt, dir trau ich nicht, BWV 52
- BWV 53 – Schlage doch, gewünschte Stunde, BWV 53 (spurious: possibly by Georg Melchior Hoffmann)
- BWV 54 – Widerstehe doch der Sünde, BWV 54
- BWV 55 – Ich armer Mensch, ich Sündenknecht, BWV 55
- BWV 56 – Ich will den Kreuzstab gerne tragen, BWV 56
- BWV 57 – Selig ist der Mann, BWV 57 (Lehms)
- BWV 58 – Ach Gott, wie manches Herzeleid, BWV 58
- BWV 59 – Wer mich liebet, der wird mein Wort halten, BWV 59
- BWV 60 – O Ewigkeit, du Donnerwort, BWV 60
- BWV 61 – Nun komm, der Heiden Heiland, BWV 61
- BWV 62 – Nun komm, der Heiden Heiland, BWV 62
- BWV 63 – Christen, ätzet diesen Tag, BWV 63
- BWV 64 – Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64
- BWV 65 – Sie werden aus Saba alle kommen, BWV 65
- BWV 66 – Erfreut euch, ihr Herzen, BWV 66
- BWV 66a – Der Himmel dacht auf Anhalts Ruhm und Glück (music lost)
- BWV 67 – Halt im Gedächtnis Jesum Christ, BWV 67
- BWV 68 – Also hat Gott die Welt geliebt, BWV 68
- BWV 69 – Lobe den Herrn, meine Seele, BWV 69
- BWV 69a – Lobe den Herrn, meine Seele, BWV 69a
- BWV 70 – Wachet! betet! betet! wachet! BWV 70
- BWV 70a – Wachet! betet! betet! wachet! BWV 70a music lost, s. 70
- BWV 71 – Gott ist mein König, BWV 71
- BWV 72 – Alles nur nach Gottes Willen, BWV 72
- BWV 73 – Herr, wie du willt, so schicks mit mir, BWV 73
- BWV 74 – Wer mich liebet, der wird mein Wort halten, BWV 74
- BWV 75 – Die Elenden sollen essen, BWV 75
- BWV 76 – Die Himmel erzählen die Ehre Gottes, BWV 76
- BWV 77 – Du sollt Gott, deinen Herren, lieben, BWV 77
- BWV 78 – Jesu, der du meine Seele, BWV 78
- BWV 79 – Gott der Herr ist Sonn und Schild, BWV 79
- BWV 80 – Ein feste Burg ist unser Gott, BWV 80
- BWV 80a – Alles, was von Gott geboren, BWV 80a
- BWV 80b – Ein feste Burg ist unser Gott
- BWV 81 – Jesus schläft, was soll ich hoffen? BWV 81
- BWV 82 – Ich habe genug, BWV 82
- BWV 83 – Erfreute Zeit im neuen Bunde, BWV 83
- BWV 84 – Ich bin vergnügt mit meinem Glücke, BWV 84
- BWV 85 – Ich bin ein guter Hirt, BWV 85
- BWV 86 – Wahrlich, wahrlich, ich sage euch, BWV 86
- BWV 87 – Bisher habt ihr nichts gebeten in meinem Namen, BWV 87
- BWV 88 – Siehe, ich will viel Fischer aussenden, BWV 88

- BWV 89 – Was soll ich aus dir machen, Ephraim, BWV 89
- BWV 90 – Es reißet euch ein schrecklich Ende, BWV 90
- BWV 91 – Gelobet seist du, Jesu Christ, BWV 91
- BWV 92 – Ich hab in Gottes Herz und Sinn, BWV 92
- BWV 93 – Wer nur den lieben Gott läßt walten, BWV 93
- BWV 94 – Was frag ich nach der Welt, BWV 94
- BWV 95 – Christus, der ist mein Leben, BWV 95
- BWV 96 – Herr Christ, der einge Gottessohn, BWV 96
- BWV 97 – In allen meinen Taten, BWV 97
- BWV 98 – Was Gott tut, das ist wohlgetan, BWV 98
- BWV 99 – Was Gott tut, das ist wohlgetan, BWV 99
- BWV 100 – Was Gott tut, das ist wohlgetan, BWV 100
- BWV 101 – Nimm von uns, Herr, du treuer Gott, BWV 101
- BWV 102 – Herr, deine Augen sehen nach dem Glauben, BWV 102
- BWV 103 – Ihr werdet weinen und heulen, BWV 103
- BWV 104 – Du Hirte Israel, höre, BWV 104
- BWV 105 – Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105
- BWV 106 – Gottes Zeit ist die allerbeste Zeit, BWV 106 also called *Actus Tragicus*
- BWV 107 – Was willst du dich betrüben, BWV 107
- BWV 108 – Es ist euch gut, daß ich hingehe, BWV 108
- BWV 109 – Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109
- BWV 110 – Unser Mund sei voll Lachens, BWV 110
- BWV 111 – Was mein Gott will, das g'scheh allzeit, BWV 111
- BWV 112 – Der Herr ist mein getreuer Hirt, BWV 112
- BWV 113 – Herr Jesu Christ, du höchstes Gut, BWV 113
- BWV 114 – Ach, lieben Christen, seid getrost, BWV 114
- BWV 115 – Mache dich, mein Geist, bereit, BWV 115
- BWV 116 – Du Friedefürst, Herr Jesu Christ, BWV 116
- BWV 117 – Sei Lob und Ehr dem höchsten Gut, BWV 117
- BWV 118 – O Jesu Christ, meins Lebens Licht, BWV 118
- BWV 118b – O Jesu Christ, meins Lebens Licht (2nd version)
- BWV 119 – Preise, Jerusalem, den Herrn, BWV 119
- BWV 120 – Gott, man lobet dich in der Stille, BWV 120
  - BWV 120a – Gott, man lobet dich in der Stille, BWV 120#Herr Gott, Beherrscher aller Dinge, BWV 120a
  - BWV 120b – Gott, man lobet dich in der Stille, BWV 120#Gott, man lobet dich in der Stille (music lost)
- BWV 121 – Christum wir sollen loben schon, BWV 121
- BWV 122 – Das neugeborne Kindelein, BWV 122
- BWV 123 – Liebster Immanuel, Herzog der Frommen, BWV 123
- BWV 124 – Meinen Jesum laß ich nicht, BWV 124
- BWV 125 – Mit Fried und Freud ich fahr dahin, BWV 125
- BWV 126 – Erhalt uns, Herr, bei deinem Wort, BWV 126
- BWV 127 – Herr Jesu Christ, wahr' Mensch und Gott, BWV 127
- BWV 128 – Auf Christi Himmelfahrt allein, BWV 128
- BWV 129 – Gelobet sei der Herr, mein Gott, BWV 129
- BWV 130 – Herr Gott, dich loben alle wir, BWV 130
- BWV 131 – Aus der Tiefen rufe ich, Herr, zu dir, BWV 131
- BWV 131a – Aus der Tiefen rufe ich, Herr, zu dir

- BWV 132 – Bereitet die Wege, bereitet die Bahn! BWV 132
- BWV 133 – Ich freue mich in dir, BWV 133
- BWV 134 – Ein Herz, das seinen Jesum lebend weiß, BWV 134
- BWV 134a – Die Zeit, die Tag und Jahre macht (secular)
- BWV 135 – Ach Herr, mich armen Sünder, BWV 135
- BWV 136 – Erforsche mich, Gott, und erfahre mein Herz, BWV 136
- BWV 137 – Lobe den Herren, den mächtigen König der Ehren, BWV 137
- BWV 138 – Warum betrübst du dich, mein Herz, BWV 138
- BWV 139 – Wohl dem, der sich auf seinen Gott, BWV 139
- BWV 140 – Wachet auf, ruft uns die Stimme, BWV 140
- BWV 141 – Das ist je gewißlich wahr, BWV 141 (spurious: actually by Georg Philipp Telemann)
- BWV 142 – Uns ist ein Kind geboren, BWV 142 (spurious: possibly by Johann Kuhnau)
- BWV 143 – Lobe den Herrn, meine Seele, BWV 143 (doubtful: possibly not by J. S. Bach)
- BWV 144 – Nimm, was dein ist, und gehe hin, BWV 144
- BWV 145 – Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145
- BWV 146 – Wir müssen durch viel Trübsal, BWV 146
- BWV 147 – Herz und Mund und Tat und Leben, BWV 147
- BWV 147a – Herz und Mund und Tat und Leben, BWV 147a
- BWV 148 – Bringet dem Herrn Ehre seines Namens, BWV 148
- BWV 149 – Man singet mit Freuden vom Sieg, BWV 149
- BWV 150 – Nach dir, Herr, verlanget mich, BWV 150
- BWV 151 – Süßer Trost, mein Jesus kömmt, BWV 151
- BWV 152 – Tritt auf die Glaubensbahn, BWV 152
- BWV 153 – Schau, lieber Gott, wie meine Feind, BWV 153
- BWV 154 – Mein liebster Jesus ist verloren, BWV 154
- BWV 155 – Mein Gott, wie lang, ach lange? BWV 155
- BWV 156 – Ich steh mit einem Fuß im Grabe, BWV 156
- BWV 157 – Ich lasse dich nicht, du segnest mich denn, BWV 157
- BWV 158 – Der Friede sei mit dir, BWV 158
- BWV 159 – Sehet, wir gehn hinauf gen Jerusalem, BWV 159
- BWV 160 – Ich weiß, daß mein Erlöser lebt (spurious: actually by Georg Philipp Telemann)
- BWV 161 – Komm, du süße Todesstunde, BWV 161
- BWV 162 – Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162
- BWV 163 – Nur jedem das Seine, BWV 163
- BWV 164 – Ihr, die ihr euch von Christo nennet, BWV 164
- BWV 165 – O heilges Geist- und Wasserbad, BWV 165
- BWV 166 – Wo gehest du hin? BWV 166
- BWV 167 – Ihr Menschen, rühmet Gottes Liebe, BWV 167
- BWV 168 – Tue Rechnung! Donnerwort, BWV 168
- BWV 169 – Gott soll allein mein Herze haben, BWV 169
- BWV 170 – Vergnügte Ruh, beliebte Seelenlust, BWV 170
- BWV 171 – Gott, wie dein Name, so ist auch dein Ruhm, BWV 171
- BWV 172 – Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172
- BWV 173 – Erhöhtes Fleisch und Blut, BWV 173
- BWV 173a – Durchlauchtster Leopold, BWV 173a
- BWV 174 – Ich liebe den Höchsten von ganzem Gemüte, BWV 174
- BWV 175 – Er rufet seinen Schafen mit Namen, BWV 175

- BWV 176 – Es ist ein trotzig und verzagt Ding, BWV 176
- BWV 177 – Ich ruf zu dir, Herr Jesu Christ, BWV 177
- BWV 178 – Wo Gott der Herr nicht bei uns hält, BWV 178
- BWV 179 – Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179
- BWV 180 – Schmücke dich, o liebe Seele, BWV 180
- BWV 181 – Leichtgesinnte Flattergeister, BWV 181
- BWV 182 – Himmelskönig, sei willkommen, BWV 182
- BWV 183 – Sie werden euch in den Bann tun, BWV 183
- BWV 184 – Erwünschtes Freudenlicht, BWV 184
- BWV 185 – Barmherziges Herze der ewigen Liebe, BWV 185
- BWV 186 – Ärgre dich, o Seele, nicht, BWV 186
- BWV 187 – Es wartet alles auf dich, BWV 187
- BWV 188 – Ich habe meine Zuversicht, BWV 188
- BWV 189 – Meine Seele rühmt und preist (spurious: probably by Georg Melchior Hoffmann)
- BWV 190 – Singet dem Herrn ein neues Lied, BWV 190
- BWV 190a – Singet dem Herrn ein neues Lied (lost)
- BWV 191 – Gloria in excelsis Deo, BWV 191
- BWV 192 – Nun danket alle Gott, BWV 192
- BWV 193 – Ihr Tore zu Zion, BWV 193
- BWV 193a – Ihr Häuser des Himmels (lost) (secular)
- BWV 194 – Höchsterwünschtes Freudenfest, BWV 194
- BWV 195 – Dem Gerechten muß das Licht, BWV 195
- BWV 196 – Der Herr denket an uns, BWV 196
- BWV 197 – Gott ist unsre Zuversicht, BWV 197
- BWV 197a – Ehre sei Gott in der Höhe, BWV 197a
- BWV 198 – Laß, Fürstin, laß noch einen Strahl, BWV 198 also called *Trauerode* (secular)
- BWV 199 – Mein Herze schwimmt im Blut, BWV 199
- BWV 200 – Bekennen will ich seinen Namen, BWV 200
- BWV 201 – Geschwinde, ihr wirbelnden Winde, BWV 201 (The Contest Between Phoebus and Pan) (secular)
- BWV 202 – Weichet nur, betrübte Schatten, BWV 202 (secular)
- BWV 203 – Amore traditore, BWV 203 (secular)
- BWV 204 – Ich bin in mir vergnügt, BWV 204 (secular)
- BWV 205 – Zerreißet, zersprenget, zertrümmert die Gruft, BWV 205 (secular)
- BWV 205a – Blast Lärmen, ihr Feinde (secular)
- BWV 206 – Schleicht, spielende Wellen, BWV 206 (secular)
- BWV 207 – Vereinigte Zwietracht der wechselnden Saiten, BWV 207 (secular)
- BWV 207a – Auf, schmetternde Töne (secular)
- BWV 208 – Was mir behagt, ist nur die muntre Jagd, BWV 208 (Hunting Cantata) (secular)
- BWV 208a – Was mir behagt, ist nur die muntre Jagd (secular)
- BWV 209 – Non sa che sia dolore, BWV 209 (secular)
- BWV 210 – O holder Tag, erwünschte Zeit, BWV 210 (secular)
- BWV 210a – O angenehme Melodei, BWV 210a (secular)
- BWV 211 – Schweigt stille, plaudert nicht, BWV 211 also called *Coffee Cantata* (secular)
- BWV 212 – Mer hahn en neue Oberkeet, BWV 212 also called *Peasant Cantata* (secular)
- BWV 213 – Laßt uns sorgen, laßt uns wachen, BWV 213 (Hercules auf dem Scheidewege) (secular)
- BWV 214 – Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214 (secular)
- BWV 215 – Preise dein Glücke, gesegnetes Sachsen, BWV 215 (secular)

- BWV 216 – Vergnügte Pleißenstadt, BWV 216 (incomplete) (secular)
- BWV 216a – Erwählte Pleißenstadt (lost) (secular)
- BWV 217 – Gedenke, Herr, wie es uns gehet, BWV 217 (spurious)
- BWV 218 – Gott der Hoffnung erfülle euch, BWV 218 (spurious: by Georg Philipp Telemann)
- BWV 219 – Siehe, es hat überwunden der Löwe, BWV 219 (spurious: by Georg Philipp Telemann)
- BWV 220 – Lobt ihn mit Herz und Munde, BWV 220 (spurious)
- BWV 221 – Wer sucht die Pracht, wer wünscht den Glanz, BWV 221 (spurious)
- BWV 222 – Mein Odem ist schwach, BWV 222 (spurious: actually by Johann Ernst Bach)
- BWV 223 – Meine Seele soll Gott loben, BWV 223 (spurious)
- BWV 224 – Reißt euch los, bedrängte Sinnen, BWV 224 (small fragment) (spurious)
- BWV 244a – Klagt, Kinder, klagt es aller Welt, BWV 244a
- BWV 248a – (text unknown)
- BWV 249 – Kommet, eilet und laufet Easter Oratorio
- BWV 1083 – Tilge, Höchster, meine Sünden, BWV 1083 (arrangement of Giovanni Battista Pergolesi's Stabat Mater)
- BWV 1127 – Alles mit Gott und nichts ohn' ihn, BWV 1127
- BWV Anh. 3 – Gott, gib dein Gerichte dem Könige, BWV Anh3
- BWV Anh. 5 – Lobet den Herrn, alle seine Heerscharen, BWV Anh5
- BWV Anh. 9 – Entfernet euch, ihr heitern Sterne, BWV Anh9
- BWV Anh. 18 – Lobet Gott in seinen Reichen, BWV 11#Froher Tag, verlangte Stunden, BWV Anh18

External links

- Comprehensive catalogue of all cantatas, including text (with translations), scoring, commentary, recordings [2]

List of fugal works by Johann Sebastian Bach

This page lists the fugal works of Johann Sebastian Bach, defined here as the fugues, fughettas, and canons, as well as other works containing fugal expositions but not denoted as fugues, such as some choral sections of the *Mass in B minor*, the *St Matthew Passion*, the *St John Passion*, and the Bach cantatas.

This sub-list of the complete list of compositions by Johann Sebastian Bach is intended to facilitate the study of Bach's counterpoint techniques. Each work cited in this list will be annotated with the fugal subject(s) and any countersubjects in musical notation.

Organ Fugues

- BWV 531 — Prelude and Fugue in C major
- BWV 532 — Prelude and Fugue in D major
- BWV 532a — Fugue in D major (alternative version of BWV 532)
- BWV 533 — Prelude and Fugue in E minor
- BWV 534 — Prelude and Fugue in F minor
- BWV 535 — Prelude and Fugue in G minor
- BWV 535a — Prelude and Fugue in G minor (alternative, simplified version of BWV 535)
- BWV 536 — Prelude and Fugue in A major
- BWV 536a — Prelude and Fugue in A major (alternative version of BWV 536 based on the original manuscript)
- BWV 537 — Fantasia (Prelude) and Fugue in C minor
- BWV 538 — Toccata and Fugue in D minor ("Dorian")
- BWV 539 — Prelude and Fugue in D minor
- BWV 539a — Fugue in D minor (see BWV 1000 for the lute arrangement, movement 2 of BWV 1001 for the violin arrangement)
- BWV 540 — Toccata and Fugue in F major
- BWV 541 — Prelude and Fugue in G major
- BWV 542 — Fantasia and Fugue "Grand" in G minor
- BWV 542a — Fugue in G minor (alternative version of the fugue from BWV 542)
- BWV 543 — Prelude and Fugue in A minor
- BWV 544 — Prelude and Fugue in B minor
- BWV 545 — Prelude and Fugue in C major
- BWV 545a — Prelude and Fugue in C major (alternative version of BWV 545)
- BWV 545b — Prelude, Trio and Fugue in B major (alternative version of BWV 545)
- BWV 546 — Prelude and Fugue in C minor
- BWV 547 — Prelude and Fugue in C major "9/8"
- BWV 548 — Prelude and Fugue in E minor "Wedge"
- BWV 549 — Prelude and Fugue in C minor
- BWV 550 — Prelude and Fugue in G major
- BWV 551 — Prelude and Fugue in A minor
- BWV 552 — Prelude and Fugue in E-flat major "St. Anne" (published in Clavier-Übung III)
- Eight Short Preludes and Fugues (553–560)
  - BWV 553 — Short Prelude and Fugue in C major (spurious, possibly by Johann Tobias Krebs)
  - BWV 554 — Short Prelude and Fugue in D minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 555 — Short Prelude and Fugue in E minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 556 — Short Prelude and Fugue in F major (spurious, possibly by Johann Tobias Krebs)
  - BWV 557 — Short Prelude and Fugue in G major (spurious, possibly by Johann Tobias Krebs)

  - BWV 558 — Short Prelude and Fugue in G minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 559 — Short Prelude and Fugue in A minor (spurious, possibly by Johann Tobias Krebs)
  - BWV 560 — Short Prelude and Fugue in B-flat major (spurious, possibly by Johann Tobias Krebs)
- BWV 561 — Fantasia and Fugue in A minor (spurious)
- BWV 562 — Fantasia and Fugue in C minor (fugue unfinished)
- BWV 563 — Fantasia with imitation in B minor (spurious)
- BWV 564 — Toccata, Adagio and Fugue in C major
- BWV 565 — Toccata and Fugue in D minor (disputed)
- BWV 566 — Toccata and Fugue in E major (spurious)
- BWV 566a — Toccata in E major (earlier version of BWV 566)
- BWV 567 — Prelude in C major
- BWV 568 — Prelude in G major
- BWV 569 — Prelude in A minor
- BWV 570 — Fantasia in C major
- BWV 571 — Fantasia (Concerto) in G major (spurious)
- BWV 572 — Fantasia in G major
- BWV 573 — Fantasia in C major (incomplete, from the 1722 Notebook for Anna Magdalena Bach)
- BWV 574 — Fugue in C minor
- BWV 574a — Fugue in C minor (alternative version of BWV 574)
- BWV 575 — Fugue in C minor
- BWV 576 — Fugue in G major
- BWV 577 — Fugue in G major 'à la Gigue' (spurious)
- BWV 578 — Fugue in G minor "Little"
- BWV 579 — Fugue on a theme by Arcangelo Corelli (from Op. 3, No. 4); in B Minor
- BWV 580 — Fugue in D major (spurious)
- BWV 581 — Fugue in G major (not by Bach, composed by Gottfried August Homilius)
- BWV 581a — Fugue in G major (spurious)
- BWV 582 — Passacaglia and Fugue in C minor
- BWV 1086 — Canon concordia discors — organ
- BWV 1087 — 14 canons on the First Eight Notes of Goldberg Variations Ground — organ

Keyboard fugues

The Well-Tempered Clavier (846–893)

- BWV 846 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 1 in C major
- BWV 846a — Prelude and Fugue in C major (alternative version of BWV 846)
- BWV 847 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 2 in C minor
- BWV 848 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 3 in C-sharp major
- BWV 849 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 4 in C-sharp minor
- BWV 850 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 5 in D major
- BWV 851 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 6 in D minor
- BWV 852 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 7 in E-flat major
- BWV 853 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 8 in E-flat minor
- BWV 854 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 9 in E major
- BWV 855 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 10 in E minor
- BWV 855a — Prelude and Fugue in E minor (alternative version of BWV 855)
- BWV 856 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 11 in F major

- BWV 857 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 12 in F minor
- BWV 858 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 13 in F-sharp major
- BWV 859 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 14 in F-sharp minor
- BWV 860 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 15 in G major
- BWV 861 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 16 in G minor
- BWV 862 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 17 in A-flat major
- BWV 863 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 18 in G-sharp minor
- BWV 864 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 19 in A major
- BWV 865 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 20 in A minor
- BWV 866 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 21 in B-flat major
- BWV 867 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 22 in B-flat minor
- BWV 868 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 23 in B major
- BWV 869 — Well-Tempered Clavier, Book 1: Prelude and Fugue No. 24 in B minor
- BWV 870 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 1 in C major
- BWV 870a — Prelude and Fugue in C major (alternative version of BWV 870)
- BWV 870b — Prelude in C major (alternative version of BWV 870)
- BWV 871 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 2 in C minor
- BWV 872 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 3 in C-sharp major
- BWV 872a — Prelude and Fugue in C-sharp major (alternative version of BWV 872)
- BWV 873 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 4 in C-sharp minor
- BWV 874 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 5 in D major
- BWV 875 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 6 in D minor
- BWV 875a — Prelude in D minor (alternative version of BWV 875)
- BWV 876 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 7 in E-flat major
- BWV 877 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 8 in D-sharp minor
- BWV 878 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 9 in E major
- BWV 879 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 10 in E minor
- BWV 880 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 11 in F major
- BWV 881 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 12 in F minor
- BWV 882 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 13 in F-sharp major
- BWV 883 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 14 in F-sharp minor
- BWV 884 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 15 in G major
- BWV 885 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 16 in G minor
- BWV 886 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 17 in A-flat major
- BWV 887 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 18 in G-sharp minor
- BWV 888 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 19 in A major
- BWV 889 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 20 in A minor
- BWV 890 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 21 in B-flat major
- BWV 891 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 22 in B-flat minor
- BWV 892 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 23 in B major
- BWV 893 — Well-Tempered Clavier, Book 2: Prelude and Fugue No. 24 in B minor

Preludes and fugues, toccatas and fantasias (894–923)

- BWV 894 — Prelude and Fugue in A minor
- BWV 895 — Prelude and Fugue in A minor
- BWV 896 — Prelude and Fugue in A major
- BWV 897 — Prelude and Fugue in A minor
- BWV 898 — Prelude and Fugue in B-flat major on the name B-A-C-H (doubtful)
- BWV 899 — Prelude and Fughetta in D minor
- BWV 900 — Prelude and Fughetta in E minor
- BWV 901 — Prelude and Fughetta in F major
- BWV 902 — Prelude and Fughetta in G major
- BWV 902a — Prelude in G major (alternative version of BWV 902)
- BWV 903 — Chromatic Fantasia and Fugue in D minor
- BWV 903a — Chromatic Fantasia in D minor (alternative version of BWV 903)
- BWV 904 — Fantasia and Fugue in A minor
- BWV 905 — Fantasia and Fugue in D minor
- BWV 906 — Fantasia and Fugue in C minor
- BWV 907 — Fantasia and Fughetta in B-flat major
- BWV 908 — Fantasia and Fughetta in D major
- BWV 909 — Concerto and fugue in C minor

Fugues and fughettas (944–962)

- BWV 944 — Fugue in A minor
- BWV 945 — Fugue in E minor
- BWV 946 — Fugue in C major
- BWV 947 — Fugue in A minor
- BWV 948 — Fugue in D minor
- BWV 949 — Fugue in A major
- BWV 950 — Fugue in A major on a theme by Tomaso Albinoni
- BWV 951 — Fugue in B minor on a theme by Tomaso Albinoni
- BWV 951a — Fugue in B minor (alternative version of BWV 951)
- BWV 952 — Fugue in C major
- BWV 953 — Fugue in C major
- BWV 954 — Fugue in B-flat major on a theme by Johann Adam Reincken
- BWV 955 — Fugue in B-flat major
- BWV 956 — Fugue in E minor
- BWV 957 — Fugue in G major
- BWV 958 — Fugue in A minor
- BWV 959 — Fugue in A minor
- BWV 960 — Fugue in E minor
- BWV 961 — Fughetta in C minor
- BWV 962 — Fughetta in E minor

Lute fugues

- BWV 997 — Lute Suite No.2 in C minor (Fuge)
- BWV 998 — Prelude, Fugue and Allegro in E-flat major
- BWV 1000 — - Fugue in G minor

Sonatas and partitas for solo violin

- BWV 1001 — Sonata No.1 in G minor, Fuga (Allegro) — Transcribed for organ as BWV 539 and for lute as BWV 1000
- BWV 1003 — Sonata No.2 in A minor, Fuga — Transcribed for harpsichord as BWV 964
- BWV 1005 — - Sonata No.3 in C major, Fuga (Alla breve)

Canons (1072–1078)

- BWV 1072 — Canon trias harmonica a 8
- BWV 1073 — Canon a 4 perpetuus
- BWV 1074 — Canon a 4
- BWV 1075 — Canon a 2 perpetuus
- BWV 1076 — Canon triplex a 6
- BWV 1077 — Canone doppio sopr'il soggetto
- BWV 1078 — Canon super fa mi a 7 post tempus musicum

Late Contrapuntal Works: The Musical Offering and The Art of Fugue (1079–1080)

- BWV 1079 — The Musical Offering (Musikalisches Opfer)
- BWV 1080 — The Art of Fugue (Die Kunst der Fuge)

Doubtful fugues

- BWV 1026 — Fugue in G minor for violin and harpsichord

Notes

- The Prelude to BWV 848 was provided as an example piece with early versions of the MIDI editor Cakewalk Home Studio.

List of songs and arias of Johann Sebastian Bach

Songs and arias of Johann Sebastian Bach. These compositions are ordered following the Bach-Werke-Verzeichnis (BWV) numbers from the catalogue by Wolfgang Schmieder.

See also:

- List of compositions by Johann Sebastian Bach, and:
  - List of cantatas by Johann Sebastian Bach (BWV 1–231)
  - List of chorale harmonisations by Johann Sebastian Bach (BWV 250–438)

Schemellis Gesangbuch

- BWV 439 — Ach, dass nicht die letzte Stunde
- BWV 440 — Auf, auf! die rechte Zeit ist hier
- BWV 441 — Auf! auf! mein Herz, mit Freuden
- BWV 442 — Beglückter Stand getreuer Seelen
- BWV 443 — Beschraenkt, ihr Weisen dieser Welt
- BWV 444 — Brich entzwei, mein armes Herze
- BWV 445 — Brunnquell aller Gueter
- BWV 446 — Der lieben Sonnen Licht und Pracht
- BWV 447 — Der Tag ist hin, die Sonne gehet nieder
- BWV 448 — Der Tag mit seinem Lichte
- BWV 449 — Dich bet'ich an, mein hoechster Gott
- BWV 450 — Die bittre Leidenszeit beginnet abermal
- BWV 451 — Die goldne Sonne, voll Freud' und Wonne
- BWV 452 — Dir, dir Jehovah, will ich singen
- BWV 453 — Eins ist Not! ach Herr, dies Eine
- BWV 454 — Ermuntre dich, mein schwacher Geist
- BWV 455 — Erwuergtes Lamm, das die verwahrten Siegel
- BWV 456 — Es glaenzet der Christen
- BWV 457 — Es ist nun aus mit meinem Leben
- BWV 458 — Es ist vollbracht! vergiss ja nicht
- BWV 459 — Es kostet viel, ein Christ zu sein
- BWV 460 — Gib dich zufrieden und sei stille
- BWV 461 — Gott lebet noch; Seele, was verzagst du doch?
- BWV 462 — Gott, wie gross ist deine Guete
- BWV 463 — Herr, nicht schicke deine Rache
- BWV 464 — Ich bin ja, Herr, in deiner Macht
- BWV 465 — Ich freue mich in dir
- BWV 466 — Ich halte treulich still und liebe
- BWV 467 — Ich lass' dich nicht
- BWV 468 — Ich liebe Jesum alle Stund'
- BWV 469 — Ich steh' an deiner Krippen hier
- BWV 470 — Jesu, Jesu, du bist mein
- BWV 471 — Jesu, deine Liebeswunden
- BWV 472 — Jesu, meines Glaubens Zier
- BWV 473 — Jesu, meines Herzens Freud
- BWV 474 — Jesus ist das schoenste Licht

- BWV 475 — Jesus, unser Trost und Leben
- BWV 476 — Ihr Gestirn', ihr hohen Lufte
- BWV 477 — Kein Stuendlein geht dahin
- BWV 478 — Komm, suesser Tod, komm, sel'ge Ruh!
- BWV 479 — Kommt, Seelen, dieser Tag
- BWV 480 — Kommt wieder aus der finstern Gruft
- BWV 481 — Lasset uns mit Jesu ziehen
- BWV 482 — Liebes Herz, bedenke doch
- BWV 483 — Liebster Gott, wann werd' ich sterben?
- BWV 484 — Liebster Herr Jesu! wo bleibest du so lange?
- BWV 485 — Liebster Immanuel, Herzog der Frommen
- BWV 486 — Mein Jesu, dem die Seraphinen
- BWV 487 — Mein Jesu! was fuer Seelenweh
- BWV 488 — Meines Lebens letzte Zeit
- BWV 489 — Nicht so traurig, nicht so sehr
- BWV 490 — Nur mein Jesus ist mein Leben
- BWV 491 — O du Liebe meiner Liebe
- BWV 492 — O finstre Nacht
- BWV 493 — O Jesulein Suess, o Jesulein mild
- BWV 494 — O liebe Seele, zieh' die Sinnen
- BWV 495 — O wie selig seid ihr doch, ihr Frommen
- BWV 496 — Seelen-Bräutigam, Jesu, Gottes Lamm!
- BWV 497 — Seelenweide, meine Freude
- BWV 498 — Selig, wer an Jesum denkt
- BWV 499 — Sei gegruesset, Jesu guetig
- BWV 500 — So gehst du nun, mein Jesu, hin
- BWV 501 — So giebst du nun, mein Jesu, gute Nacht
- BWV 502 — So wuensch' ich mir zu guter Letzt
- BWV 503 — Steh' ich bei meinem Gott
- BWV 504 — Vergiss mein nicht, dass ich dein nicht
- BWV 505 — Vergiss mein nicht, vergiss mein nicht
- BWV 506 — Was bist du doch, o Seele, so betruebet
- BWV 507 — Wo ist mein Schaeflein, das ich liebe

For Anna Magdalena's Notebook

See *Notebook for Anna Magdalena Bach*

- BWV 508 — *Bist du bei mir* — the melody is by Gottfried Heinrich Stölzel.
- BWV 509 — Gedenke doch, mein Geist, aria
- BWV 510 — Gib dich zufrieden, chorale
- BWV 511 — Gib dich zufrieden, chorale
- BWV 512 — Gib dich zufrieden, chorale
- BWV 513 — O Ewigkeit, du Donnerwort, chorale
- BWV 514 — Schaffs mit mir, Gott, chorale
- BWV 515 — So oft ich meine Tobackspfeife, aria
- BWV 515a — So oft ich meine Tobackspfeife
- BWV 516 — Warum betrübst du dich, aria
- BWV 517 — Wie wohl ist mir, o Freund der Seelen

- BWV 518 — Willst du dein Herz mir schenken

List of transcriptions of compositions by Johann Sebastian Bach

Johann Sebastian Bach's music has often been transcribed for other instruments.

Bach's lifetime

- Bach himself was an inveterate transcriber of his works for other musical forces. For examples, consult the following articles:
  - Sonatas and partitas for solo violin
  - Violin Concerto in A minor (Bach)
  - Violin Concerto in E major (Bach)
  - Double Violin Concerto (Bach)
  - Toccata and Fugue in D minor, BWV 565

Classical era

- Working at the behest of Gottfried van Swieten, Mozart arranged some of the fugues from the Well-Tempered Clavier for string trio.

Romantic era

- Ferruccio Busoni made a piano transcription of the chaconne from the Violin Partita in D minor, as did Brahms and others.
- *Ave Maria* by Charles Gounod is based on the first prelude of the Well-Tempered Clavier.
- Romantic guitarist Tárrega transcribed a variety of Bach works, including his Fugue from Violin Sonata No. 1.
- Liszt arranged Prelude and Fugue in A minor, BWV 543, Prelude and Fugue in B minor, BWV 544, Prelude and Fugue in C major, BWV 545, Prelude and Fugue in C minor, BWV 546, Prelude and Fugue in C major, BWV 547, Prelude and Fugue in E minor, BWV 548, Great Fantasia and Fugue in G minor, BWV 542, and the melody of Movement 2 of *Weinen, Klagen, Sorgen, Zagen, BWV 12* (also the same as the Crucifixus from the Mass in B minor BWV 232) for piano, and Movement 3 of the Violin Sonata in C minor, BWV 1017, the same theme mentioned above from *Weinen, Klagen, Sorgen, Zagen, BWV 12*, the Introduction and Fugue from Ich hatte viel Bekümmernis, BWV 21, and the Andante from *Aus tiefer Not schrei ich zu dir, BWV 38* for Organ or Harmonium.
- Edward MacDowell (1860-1908) produced "Six Little Pieces after sketches by J. S. Bach" (1890) for piano solo.

20th century and later

- Sergei Rachmaninoff made a transcription of the violin partita in E major, BWV 1006, including the following movements: prelude, gavotte and gigue.
- Leopold Stokowski made a large number of transcriptions for full orchestra, including the Toccata and Fugue in D minor for organ, which appeared in the movie Fantasia
- Alexander Siloti made many piano transcriptions of Bach, most famously his Prelude in B minor based on Bach's Prelude in E minor BWV 855a.
- Andrés Segovia was famous for his playing arrangements of Bach works transcribed for classical guitar, such as his very difficult Chaconne from the Violin Partita in D minor.
- Schoenberg arranged for orchestra Bach's *St Anne* organ prelude and fugue in Eb major
- Webern arranged the ricercar from *The Musical Offering* for orchestra.
- The Modern Jazz Quartet frequently performed compositions of Bach as transcribed for the instruments of their ensemble.
- Violinists interested in historically informed performance, notably Andrew Manze, have created "anti-transcriptions"; that is, reconstructed hypothetical original versions for violin, of the Toccata and Fugue in D minor for organ.

Bach-Werke-Verzeichnis

The **Bach-Werke-Verzeichnis** (Bach Works Catalogue) is the numbering system identifying compositions by Johann Sebastian Bach. The prefix **BWV**, followed by the work's number, is the shorthand identification for Bach's compositions. The works are grouped thematically, not chronologically.

History

Wolfgang Schmieder assigned the BWV numbers in 1950, to indicate the work's placement in the Bach works catalogue titled *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Thematic-systematic catalogue of musical works of Johann Sebastian Bach). The BWV numbers are universally used and accepted as the standard numbering of Bach's works; for example, *Mass in B minor* is BWV 232. Works believed incomplete or of doubtful authenticity at the time of cataloguing were listed in the *BWV Anhang* (BWV appendix), and are identified by *BWV Anh* number. The BWV catalogue is occasionally updated, with newly discovered works added at its end, though spurious works do not have their numbers removed.

The BWV numbers are occasionally found in older publications as, e.g. S. 232, and referred to as Schmieder Numbers, though Schmieder opposed this nomenclature and usage, not wishing his name overtly linked to the works (as a point of modesty).

The 1990 edition of the BWV is ISBN 3-7651-0255-5.

Reckoning

Unlike chronologically arranged catalogues for other classical composers, Schmieder's Bach catalogue is arranged by genre. It is a thematical catalogue: choral works first, then organ works, then other keyboard works, and so on; hence, a low BWV number does not necessarily indicate an early work.

Schmieder chose thematical arrangement instead of chronological for several reasons, the two most important probably being:

- Many of Bach's works have uncertain composition dates. Even if the score is dated, it could mean nothing more than the date it was copied, or re-arranged, et cetera. Nonetheless, since Schmieder's original publication of the BWV catalogue, music scholars have established many more probable and certain composition dates than were imaginable in the 1950s (c.f. below).
- The Bach Gesellschaft had been publishing Bach's works since 1851 (abbreviation: BGA); these existing publications grouped Bach's works by *genre* (or musical form), so listing according to this established practice was less confusing.

Works found after the list's first compilation generally are added to the end of the list, so, for example, the Neumeister organ chorales have numbers around BWV 1100, rather than in the catalogue's organ section numbers, BWV 600. Works found to be spurious or doubtful, such as the little preludes and fugues for organ, BWV 553–560, have not had their BWV numbers removed.

Other cataloguing systems for Bach's compositions

Opus number and publication date

Ordering the complete list of Bach's compositions by opus number or by publication date were both out of the question: Bach didn't use opus numbers, and few of his works were published in his lifetime.

Chronological

Philippe (and Gérard) Zwang published an alternate system for numbering the cantatas (BWV 1–215 and 248–249), taking a *chronology* into account.[1]

This list was published in 1982 as *Guide pratique des cantates de Bach* in Paris, ISBN 2-221-00749-2.

Catalogues of other composers

Catalogues of other composers include:

- Buxtehude-Werke-Verzeichnis
- Händel-Werke-Verzeichnis
- Köchel-Verzeichnis, a catalogue of compositions by Wolfgang Amadeus Mozart
- List of Schubert compositions by D number
- Ryom-Verzeichnis, a catalogue of compositions by Antonio Vivaldi
- Wagner-Werk-Verzeichnis, a catalogue of compositions by Richard Wagner
- Schütz-Werke-Verzeichnisses
- Telemann-Werke-Verzeichnis
- See also: Category:Music catalogues

References

[1] Catalogues Zwang — Schmeider (http://infopuq.uquebec.ca/~uss1010/catal/bacjs/corrbwvz.html)

External links

- BWV catalogue (downloadable PDF) (http://www.bachcentral.com/BachCentral/acrobat/acrobat.html)
- BWV catalogue (http://www.uquebec.ca/musique/catal/bacjs/bacjs.html) **(French)**
- Wolf's Thematic Index of the Works of the Great Composers (http://www.documentamusica.de/html/en-intro.html) **(English) (German) (French)**

Works for keyboard by J.S. Bach

The keyboard works of the German composer Johann Sebastian Bach, originally written for organ, clavichord, and harpsichord, are among the most important and well-known of his compositions. Widely varied and ranging over the entire span of his lifetime, they are a central part of the modern repertoire for keyboard.

Bach was himself a prodigious talent at the keyboard, well-known during his lifetime both for his technical abilities and for improvisation. Many of Bach's keyboard works started out as improvisations.

During the long period of neglect that Bach suffered as a composer after his death extending to his rediscovery during the nineteenth century, he was known almost exclusively through his music for the keyboard, in particular his highly influential pantonal series of Preludes and Fugues in the Well-Tempered Clavier, which were regularly assigned as part of musicians' training. Composers and performers such as Ludwig van Beethoven and Camille Saint-Saëns first showed off their skills as child prodigies playing the entire cycle of Bach's 48 Preludes and Fugues.

Modern composers have continued to draw inspiration from Bach's keyboard output. Dmitri Shostakovich, for example, wrote his own set of Preludes and Fugues after the Bach model. Jazz musicians and composers, in particular, have been drawn to the contrapuntal style, harmonic expansion and rhythmic expression of Bach's compositions, especially the works for keyboard.

Works for Harpsichord

- List of compositions by Johann Sebastian Bach - Works for harpsichord
- English Suites, BWV 806-811
- French Suites, BWV 812-817
- Partitas, BWV 825-830

Bach wrote widely for the harpsichord, producing numerous inventions, suites, fugues, partitas, overtures, as well as keyboard arrangements of music originally scored for other instruments.

Publication history

See also Bach compositions printed during the composer's lifetime

Many of Bach's works for keyboard were published in Bach's own lifetime, by the composer himself, under the title Clavier-Übung (Keyboard Practice) I-IV. The first volume, Bach's Opus 1, was published in 1731, while the last was published a decade later. The volumes are an open imitation of two volumes published by Bach's Leipzig predecessor Johann Kuhnau under the same title. Kuhnau used arrayed keys to structure his exercises, a model which Bach emulated through the Clavier-Übung volumes. The Well-Tempered Clavier, however, was not published until half a century after Bach's death, although they were in circulation before that in manuscript form. Of the four Clavier-Übung works, the first, second and last contain music written for harpsichord, while the third is devoted to

compositions for organ.

Media

See list of compositions by Johann Sebastian Bach for recordings of some of his keyboard works.

List of compositions by J.S. Bach printed during his lifetime

See List of compositions of Johann Sebastian Bach for the complete list of Bach compositions—the present list ***only*** lists those compositions by Bach which were printed during his lifetime. Since some of these editions have been scattered over the BWV catalogue, this list is only intended to provide information regarding how Bach went about the publication of his own works.

Note that in Bach's time, compositions could circulate in manuscript and be copied by hand, which sometimes amounted to publication, for example the *Well-Tempered Clavier* was considered "published" in this fashion years before it was printed the first time (all long before copyright even existed).

The scores of more extended *vocal* and *orchestral* works were less often published in print in Bach's time, at least as far as Bach's music is concerned. Such scores were generally intended for local use, and the expenses for printing all the parts were high. However, text-books of the special Easter and Christmas services, celebrated in the churches for which Bach composed music in Leipzig, were regularly printed (e.g., Music for Easter, 1731; Christmas Oratorio, 1734; etc.). As these publications only contain texts without music notation, they are not further considered in this article.

Clavier-Übung I

For **harpsichord**, published in installments from 1726 to 1730: Six Partitas, BWV 825-830:

1. Autumn 1726: *Partita No. 1 in B flat major*, BWV 825
2. Easter 1727: *Partita No. 2 in C minor*, BWV 826
3. Michaelmas 1727: *Partita No. 3 in A minor*, BWV 827
4. 1728: *Partita No. 4 in D major*, BWV 828
5. 1730: *Partita No. 5 in G major*, BWV 829
6. 1730: *Partita No. 6 in E minor*, BWV 830

In 1731 these partitas were collectively published as *Clavier-Übung* ("Keyboard Exercise").

Clavier-Übung II

Published in 1735. Both works specified for performance on a two-manual harpsichord.

Bach contrasted a work in Italian style - a ***Concerto nach Italienischem Gusto*** (***Concerto after the Italian taste***, now known as the ***Italian Concerto***) with a work in French style, a suite which he called ***Overture nach Französischer Art*** (***Overture in the French style***, now commonly referred to as the ***French Overture***).

The *French Overture* had previously been written down in C minor; for the publication of 1735 Bach transposed it to B minor and made slight changes to the musical text, for example in the rhythms of the first movement. The reason for the transposition is not known: one speculation is that the aim was to increase the contrast between the two works. F major is a "flat" key and B minor is a "sharp" key, and the keynotes are related by a tritone, which is the most distant modulation. Another possible motivation is that out of the eight German note names A, B (B flat), C, D, E, F, G, H (B natural), six had already been used as keynotes in the Partitas, thus only F and H remained.[1]

Geistliche Lieder und Arien aus Musicalisches Gesangbuch G.C. Schemelli

69 *Sacred Songs and Arias* for Georg Christian Schemelli's *Musical Song Book*, which contained in total 954 song-texts, for **voice** and an accompaniment written down as a figured bass. Not all 69 melodies were composed by Bach, but he provided (or "improved") a thorough bass accompaniment for all of them, BWV 439-507.

Schemellis Gesangbuch was published in 1736, and contains some of Bach's probably least known compositions.

Source

- Brilliant Classics, CD No. 99361/5 and 99361/6 (CD 14 and 15 from "Bach Edition")

Clavier-Übung III

For **organ** - published 1739:

- Prelude in E-flat major, BWV 552/i
- German Kyrie and Gloria settings, BWV 669-677
- Catechism chorales, BWV 678-689
- Four duets, BWV 802-805
- Fugue E-flat major, BWV 552/ii

Note: The Prelude and Fugue are often played as a unit with the nickname "St Anne"

Fourth Clavier-Übung

For double manual harpsichord - published 1741 (Not numbered as IV in the original print!): the ***Goldberg Variations***, BWV 988

Canonic Variations on "Vom Himmel hoch da komm' ich her"

For organ, published in 1747 upon Bach's entrance into the Mizler society, BWV 769

Musikalisches Opfer

Published 1747, after a visit to Frederick the Great: ***The Musical Offering***, BWV 1079

For diverse instruments, including a triosonate for flute, violin and continuo.

Kunst der Fuge

In preparation for print when the composer died (1750): ***The Art of Fugue***, BWV 1080

Both instrumentation and performance order of the fugues and canons contained in this work remain subject to debate amongst scholars.

Amore traditore

It is uncertain whether Bach supervised the publication of his secular cantata *Amore traditore*, BWV 203, in a now lost volume containing Italian cantates by various composers. The publication date of that omnibus volume is equally unknown. Apart from Bach's cantatas for voice and harpsichord accompaniment, the volume is supposed to have contained works by Telemann, Heinichen, Conti, and others.

References

[1] (http://www.signumclassics.com/catalogue/sigcd030/programme.htm) Programme notes for recording by Lucy Carolan

This list is incomplete.

Air on the G String

The "**Air on the G String**" is an adaptation by August Wilhelmj of the Air, the second movement from Johann Sebastian Bach's Orchestral Suite No. 3 in D major, BWV 1068.

History

The original orchestral suite was written by Bach for his patron Prince Leopold of Anhalt sometime between the years 1717 and 1723.

The title comes from violinist August Wilhelmj's late 19th century arrangement of the piece for violin and piano. By transposing the key of the piece from its original D major to C major and transposing the melody down an octave, Wilhelmj was able to play the piece on only one string of his violin, the G string.

Recording

The Air on the G String was the very first work by Bach to be recorded. This was by the Russian cellist Aleksandr Verzhbilovich and an unnamed pianist, in 1902 (as the Air from the Ouverture No. 3 in D major, BWV 1068).[1] [2]

References

[1] Bach Cantatas (http://www.bach-cantatas.com/Topics/Recordings-2008.htm)
[2] wprb.com (http://www.wprb.com/printplaylist.php?show_id=14839)

External links

- Air on the G String (Wilhelmj arrangement): Free scores at the International Music Score Library Project.
- Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=242) at the Mutopia Project, Orchestral arrangement
  - Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=461) at the Mutopia Project, Trombone Quartet arrangement
- Free sheet music (http://cantorion.org/pieces/293/Orchestral_Suite_(Overture)_No._3) of *Air on the G String* from *Cantorion.org*

Video clips

- Air on the G String performance (http://www.youtube.com/watch?v=8ljII_bRQQk) by the cellist Julian Lloyd Webber
- Usage (http://www.youtube.com/watch?v=FegmPKnARuo) in a 1980s TV advert for *Hamlet*

Audio clips

- Performance in arrangement for flute and orchestra by the Gardner Chamber Orchestra with soloist [[Paula Robison (http://traffic.libsyn.com/gardnermuseum/bach_bmv1068.mp3)]] from the Isabella Stewart Gardner Museum in MP3 format

Alles mit Gott und nichts ohn' ihn, BWV 1127

"Alles mit Gott und nichts ohn' ihn" is an aria for soprano, strings, and basso continuo written in October 1713 by Johann Sebastian Bach. It was discovered on May 17, 2005 in the Duchess Anna Amalia Library by Bach scholar Michael Maul. The work was written in honor of the 52nd birthday of Duke Wilhelm Ernst of Saxe-Weimar, whom Bach served as court organist. The last time a previously unknown vocal work by Bach was discovered was in 1935.

Recordings

- *J.S. Bach: Complete Cantatas Vol. 20*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Antoine Marchand
- *J.S. Bach: J.S. Bach: Cantatas Vol. 30*, Masaaki Suzuki, Bach Collegium Japan, Carolyn Sampson, BIS

External links

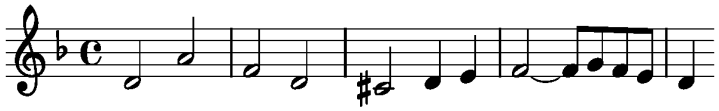
- NPR article reporting on the discovery [1]
- full text and translation of the aria [2]

The Art of Fugue

The Art of Fugue (or ***The Art of the Fugue***, original German: ***Die Kunst der Fuge***), BWV 1080, is an incomplete work[1] by Johann Sebastian Bach (1685–1750). It was most likely started at the beginning of the 1740s, if not earlier. The first known surviving version, which contained 12 fugues and 2 canons, was copied by the composer in 1745. This manuscript has a slightly different title, added afterwards by his son-in-law Johann Christoph Altnickol: *Die Kunst der Fuga*. Bach's second version was published in 1751 after his death. It contains 14 fugues and 4 canons. "The governing idea of the work", as the eminent Bach specialist Christoph Wolff put it, is "an exploration in depth of the contrapuntal possibilities inherent in a single musical subject."[2]

A portrait which may show Bach in 1750

Each of the 14 fugues except the final unfinished one use the same deceptively simple subject in D minor:

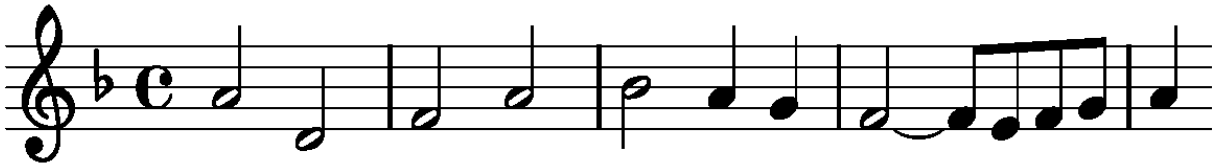


Structure

In the 1751 printed edition, the various movements are roughly arranged by increasing order of sophistication of the contrapuntal devices used. The Arabic number in the title indicates the number of voices in the fugue, with the exception of the last one, where *a 3 Soggetti* means "with 3 subjects":

Simple fugues:

1. *Contrapunctus I*, and
2. *Contrapunctus II*: Simple monothematic 4-voice fugues on main theme, accompanied by a 'French' style dotted rhythm motif.
3. *Contrapunctus III*, and
4. *Contrapunctus IV*: Simple monothematic 4-voice fugues on inversion of main theme, i.e. the theme is "turned upside down":

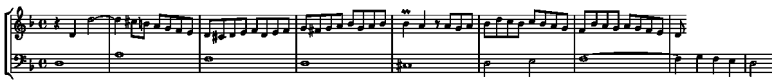


Counter-fugues, in which a variation of the main subject is used in both regular and inverted form:

5. *Contrapunctus V*: Has many stretto entries, as do *Contrapuncti VI* and *VII*.
6. *Contrapunctus VI, a 4 in Stylo Francese*: This adds both forms of the theme in diminution[3] (halving note lengths), with little rising and descending clusters of semiquavers in one voice answered or punctuated by similar groups in demisemiquavers in another, against sustained notes in the accompanying voices. The dotted rhythm, enhanced by these little rising and descending groups, suggests what is called "French style" in Bach's day, hence the name *Stylo Francese*.[4]
7. *Contrapunctus VII, a 4 per Augmentationem et Diminutionem*: Uses augmented (doubling all note lengths) and diminished versions of the main subject and its inversion.

Double and triple fugues, with two and three subjects respectively:

8. *Contrapunctus VIII, a 3*: Triple fugue.
9. *Contrapunctus IX, a 4 alla Duodecima*: Double fugue



The two subjects of *Contrapunctus IX*. Excepting the first four entries of the eighth note subject the two always enter together, sometimes an octave apart as shown here, sometimes a twelfth (an octave plus a fifth) apart.

10. *Contrapunctus X, a 4 alla Decima*: Double fugue.
11. *Contrapunctus XI, a 4*: Triple fugue.

Mirror fugues, in which the *complete score* can be inverted without loss of musicality:

12. *Contrapunctus XII, a 4*: The *rectus* (normal) and *inversus* (upside-down) versions are generally played back to back.
13. *Contrapunctus XIII, a 3*: The second mirror fugue in 3 voices, also a counter-fugue.

Canons, labeled by interval and technique:

14. *Canon per Augmentationem in Contrario Motu*: Augmented canon in inverted motion.
15. *Canon alla Ottava*: Canon at the Octave. The two imitating voices are separated by an octave.
16. *Canon alla Decima in Contrapunto alla Terza*: Canon at the tenth, counterpoint at the third.

17. *Canon alla Duodecima in Contrapunto alla Quinta*: Canon at the twelfth, counterpoint at the fifth.

An arrangement of *Contrapunctus XIII*, see below.

18. *Fuga a 2* (*rectus*), and *Alio modo Fuga a 2* (*inversus*)

Unfinished quadruple fugue:

19. *Fuga a 3 Soggetti* (*Contrapunctus XIV*): 4-voice triple, possibly quadruple, fugue, the third subject of which is based on the BACH motif, B♭ - A – C – B♮ ('H' in German letter notation).

Sources of the work

The order of the fugues and canons has been debated, especially as there are differences between the manuscript and the printed editions appearing immediately after Bach's death. Also musical reasons have been invoked to propose different orders for later publications and/or the execution of the work, e.g. by Wolfgang Graeser in 1927, who also published his own "completion" of the final *Contrapunctus XIV*.

The 1751 printed edition contained — apart from a high number of errors and other flaws — a four-part version of Contrapunctus XIII, arranged to be played on two keyboards (*rectus* BWV 1080/18,1 and *inversus* BWV 1080/18,2). It is however doubtful whether the printed indication "a 2 Clav.", and the fourth added voice, that is not mirrored according to Bach's usual practice, derive from him, or from his son(s) that supervised this first edition.

The engraving of the copper plates for the printed edition would however have started shortly before the composer's death, according to contemporary sources, but it is unlikely that Bach had any real supervision in that preparation of the printed edition, due to his illness at the time.

The first printed edition also includes an unrelated work as a kind of "encore", the chorale prelude *Vor deinen Thron tret Ich hiermit* (*Herewith I come before Thy Throne*), BWV 668a, which Bach is said to have dictated on his deathbed.

A 1742 fair copy manuscript contains *Contrapuncti I–III*, *V–IX*, and *XI–XIII*, plus the octave and augmented canons and an earlier version of *Contrapunctus X*.

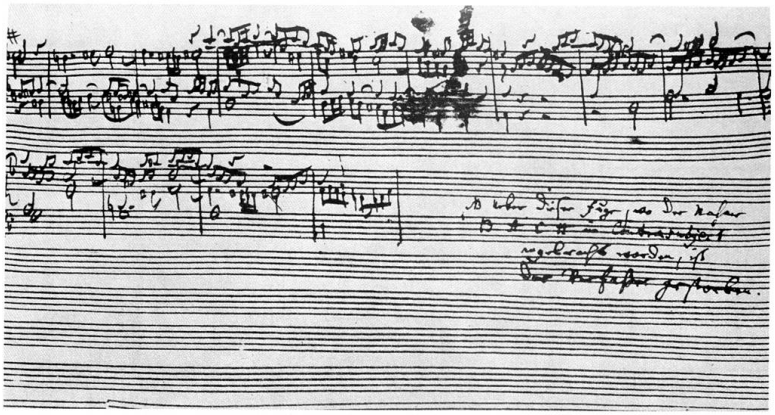
Instrumentation

Manuscript copies of the *Art of Fugue*, as well as the first printed edition, use open scoring, where each voice is written on its own staff. This has led to the assumption[5] that the *Art of Fugue* was an intellectual exercise, meant to be studied and not heard. However, musicologists today, such as Gustav Leonhardt,[6] agree that the *Art of Fugue* was probably intended to be played on a keyboard instrument.[7] Leonhardt's arguments included the following:[6]

1. It was common practice in the 17th and early 18th centuries to publish keyboard pieces in open score, especially those that are contrapuntally complex. Examples include Frescobaldi's *Fiori musicali* (1635), Samuel Scheidt's *Tabulatura Nova* (1624), works by Johann Jakob Froberger (1616–1667), Franz Anton Maichelbeck (1702–1750), and others.
2. The range of none of the ensemble or orchestral instruments of the period corresponds to any of the ranges of the voices in *The Art of Fugue*. Furthermore, none of the melodic shapes that characterize Bach's ensemble writing are found in the work, and there is no basso continuo.
3. The fugue types used are reminiscent of the types in *The Well-Tempered Clavier*, rather than Bach's ensemble fugues; Leonhardt also shows an "optical" resemblance between the fugues of the two collections, and points out other stylistic similarities between them.
4. Finally, since the bass voice in *The Art of Fugue* occasionally rises above the tenor, and the tenor becomes the "real" bass, Leonhardt deduces that the bass part was not meant to be doubled at 16-foot pitch, thus eliminating the pipe organ as the intended instrument, leaving the harpsichord as the most logical choice.

The fact that it is playable on a keyboard at all is evidence for some that this was Bach's intended instrument, as it is not possible to play most of his ensemble pieces on a keyboard instrument.[8]

The unfinished fugue



The final page of Contrapunctus XIV

Contrapunctus XIV breaks off abruptly in the middle of the third section at bar 239. The autograph carries a note in the handwriting of Bach's son Carl Philipp Emanuel Bach saying "Über dieser Fuge, wo der Name B A C H im Contrasubject angebracht worden, ist der Verfasser gestorben." ("At the point where the composer introduces the name *BACH* [for which the English notation would be B♭-A-C-B♮] in the countersubject to this fugue, the composer died.") However, modern scholarship disputes this version, in particular because the musical notes are indisputably in Bach's own hand, written in a time before his deteriorating vision led to erratic handwriting, probably 1748–1749.[9]

Many scholars, including Gustav Nottebohm (1881), Wolff and Davitt Moroney, have argued that the piece was intended to be a quadruple fugue, with the opening theme of *Contrapunctus I* to be introduced as the fourth subject. The title *Fuga a 3 soggetti*, in Italian rather than Latin, was not given by the composer but by CPE Bach, and Bach's Obituary actually makes mention of "a draft for a fugue that was to contain four themes in four voices". The combination of all four themes would bring the entire work to a fitting climax. Wolff also suspected that Bach might have finished the fugue on a lost page, called "fragment X" by him, on which the composer attempted to work out the counterpoint between the four subjects.

A number of musicians and musicologists have conjectured completions of *Contrapunctus XIV*, notably music theoretician Hugo Riemann, musicologists Donald Tovey and Zoltán Göncz, organists Helmut Walcha, David Goode and Lionel Rogg, and Davitt Moroney. Ferruccio Busoni's *Fantasia Contrappuntistica* is based on *Contrapunctus XIV*, but is more a work by Busoni than by Bach.

In 2007, New Zealand organist and conductor Indra Hughes completed a doctoral thesis about the unfinished ending of Contrapunctus XIV, proposing that the work was left unfinished not because Bach died, but as a deliberate choice by Bach to encourage independent efforts at a completion.[10] [11]

Douglas Hofstadter's book *Gödel, Escher, Bach* discusses the unfinished fugue and Bach's supposed death during composition as a tongue-in-cheek illustration of Austrian logician Kurt Gödel's first incompleteness theorem. To be more specific, the idea in that theorem is that the very power of a "sufficiently powerful" formal mathematical system can be exploited to "undermine" the system, by leading to statements that assert such things as "I cannot be proven in this system". Because of this twisty kind of self-reference, such assertions are true but unprovable. In Hofstadter's discussion, Bach's great compositional talent is used as a metaphor for a "sufficiently powerful" formal system; however, Bach's insertion of his own name "in code" into the fugue is not, even metaphorically, a case of Gödelian self-reference; and Bach's failure to finish his self-referential fugue serves as a metaphor for the unprovability of the Gödelian assertion, and thus for the incompleteness of the formal system.

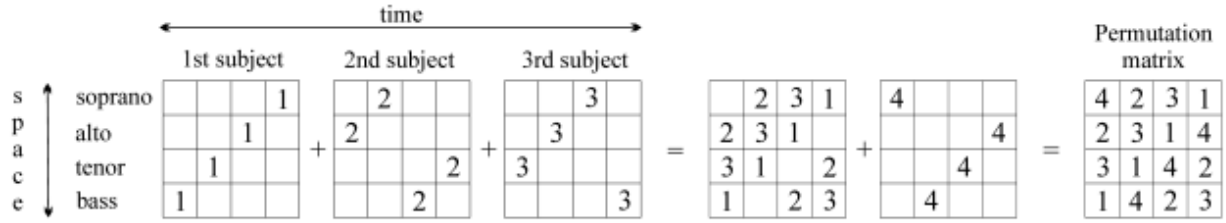
A book entitled "Bach: Essays on His Life and Music" includes an article about the unfinished fugue, stating that Bach never intended to write the rest of the fugue on the last sheet of music paper used for the fugue because of the unalignment of the bottom staves. It also says that because of the above-mentioned reason, Bach wrote the rest of the

fugue on another sheet of music paper, called "fragment x" that would have completed, or almost completed, the fugue. However, even if there is a fragment x, it has been lost.

The permutation matrix

In 1991 a theory was published by Zoltán Göncz answering the question of how Bach planned the appearance of the fourth subject, the main subject of the cycle:

In the course of the exposition of the first three subjects (first subject: mm. 1–21, second subject: mm. 114–141, third subject: mm. 193–207), Bach applied a serial sequence of voice entries decided in advance, by which he determined the space and time parameters of the subject entries. The superimposition of the three exposition matrices foreshadows, and develops as a negative, the sequence of the voice entries of the fourth subject. The copying of the four subjects onto each other displays a characteristic construction of Bach's oeuvre occurring mainly in the vocal fugues: that of the permutation fugue.



However paradoxical, it follows from the logic of composing a quadruple fugue that the combinations joining all four subjects (i.e. those combinations which appear *last* when performing the work) were already completed in the *very first stage* of composition, because the possibility of overlapping the four subjects (1 + 2 + 3 + 4) is the *sine qua non* of writing a quadruple fugue. The process of composition does not proceed in a linear way from the beginning, but with all four parts in view.[12]

One of the striking features of Contrapunctus XIV is that in this movement Bach applied the stretto of *whole expositions*, layering the first two expositions atop each other prior to introducing the third subject. In the exposition of the first three subjects he "programmed" the later permutation stretti, then applied the expositions as "programs", "algorithms". The *permutation matrix*, apart from originating authentically with Bach, can be proved to have been ready at the time of the genesis of the work (that is, earlier than the surviving section).

The discovery of the *permutation matrix* was one of the most essential requirements for achieving a reconstruction of Contrapunctus XIV which might approach *the original form planned by Bach*. (Göncz, Z.: Reconstruction of the Final Contrapunctus of The Art of Fugue, in: *International Journal of Musicology* Vol. 5, pp. 25–93. 1997 ISBN 3-631-49809-8; Vol. 6, pp. 103–119. 1998 ISBN 3-631-33413-3)[13]

A Pythagorean enigma

The theory is advanced[14] by the cellist Hans-Eberhard Dentler (a pupil of Pierre Fournier's, and Fellow of the World Academy of Art and Science) that the *Art of the Fugue* was written to display Pythagorean philosophical principles. The arguments revolve upon Bach's friendship with Johann Matthias Gesner, whom he had known in Weimar and who in 1730 moved to the Thomasschule at Leipzig (where Bach was Cantor) as rector. There Gesner taught Greek philosophy with an emphasis on Pythagorean thought.

Among Gesner's students was Lorenz Christoph Mizler, who became a pupil and friend of Bach's. Bach was one of four distinguished dedicatees of Mizler's 1734 doctoral dissertation on *Music as part of a Philosophical Education.* Mizler founded the *Korrespondierenden Sozietät der Musikalischen Wissenschaften* (Corresponding Society of Musical Sciences) in 1738, which Bach joined in June 1747, and of which Handel and Telemann were also members. The society was concerned with the union of music, philosophy, mathematics and science in Pythagorean theory, and required each member to contribute a practical work in demonstration of this approach, for which Bach produced his

Canonic Variations on "Vom Himmel hoch da komm' ich her" for organ, BWV 769, and the *Canon triplex a 6 voci*. The Society's work commenced with the publication of a Bibliography (in its *Musikalische Bibliotek*) referencing works of Marcus Meibom, John Wallis, Leibniz, Kepler and Robert Fludd.[15]

The points of this analysis are that the work constitutes an enigma in the classical sense of a puzzle contained within its structure. This subsists in the numerical and philosophical relations of Unity (one key signature throughout and the thematic synthesis); Tetraktys (the relation of 1, 2, 3 and 4 as arranged to form the perfect triangle), the mirror or speculum principle, Contrapunctus as derived from Aristotelian terminology referring to balancing opposites, the Music of the Spheres is possibly reflected in Fugues 1-7, and in the term Fugue, meaning 'flight', which refers to the flight of the musical phrases.[16]

Against the theory is Bach's apparent indifference to the Society in its early years, and his hesitancy in joining it. The Society had in fact attempted to establish principles for the writing of cantatas which were not in line with his own approach.[17] Since any musical structure was susceptible to Mizler's Pythagorean analysis, the case for any specific precedent influence on *The Art of Fugue* remains conjectural.

It has also been argued that the hidden theme in Edward Elgar's Enigma Variations may derive from *The Art of Fugue*.[18]

Films about the Art of Fugue

The documentary film *Desert Fugue* is a 90 minute documentary about the history of the Art of Fugue and its suitability for performance on the organ. The film features interviews with scholar Christoph Wolff, George Ritchie (organist) and organ builders Ralph Richards and Bruce Fowkes.

Notable recordings

See http://www.jsbach.org/1080.html and http://www.bach-cantatas.com/NVD/BWV1080.htm#Rec for more complete lists.

Harpsichord:

- Gustav Leonhardt (1969)
- Davitt Moroney (1985)[19]
- Ton Koopman with Tini Mathot (1994), on two harpsichords
- Menno Van Delft (1999)
- Sébastian Guillot (2006)
- Bradley Brookshire (2007) includes an additional CD-ROM with score to follow along as MP3s play
- Gavin Black & George Hazelrigg (2009) on two harpsichords: voices shared equally throughout. http://www.theartofthefugue.com
- Lorenzo Ghielmi on a Silbermann piano and harpsichord with Vittorio Ghielmi and "Il Suonar Parlante" viols quartet (2009)

Organ:

- Helmut Walcha (1956, 1970)[19]
- Glenn Gould (1962) incomplete[20]
- Ensemble Wolfgang von Karajan (1963), on three chamber organs
- Lionel Rogg (1970)[21]
- André Isoir (1999)[22] Some movements performed as a duet with Pierre Farago, on the Grenzing organ of Saint-Cyprien in Périgord, France
- Wolfgang Rübsam (1992)
- Marie-Claire Alain (1993)
- Louis Thiry (1993) on the Silbermann organ of Saint Thomas Church (Strasbourg).

- Hans Fagius (2000) on the Carsten Lund organ of Garnisons Church Copenhagen, Denmark.
- Kevin Bowyer (2001) on the Marcussen organ of Saint Hans Church, Odense, Denmark
- George Ritchie (organist) (2010) on the Richards, Fowkes & Co organ of Pinnacle Presbyterian Church in Scottsdale, Arizona. This recording includes as a bonus track an alternative take of the final unfinished fugue with the completion by Helmut Walcha.

Piano:

- Richard Buhlig and Wesley Kuhnle (1934)
- Glenn Gould incomplete[20]
- Charles Rosen (1967)
- Grigory Sokolov (1982)
- Zoltán Kocsis (1984)
- Yuji Takahashi (1988)
- Tatiana Nikolayeva (1992)
- Andrei Vieru (1994)
- Walter Riemer (2006), using a fortepiano of Mozart type
- Pierre-Laurent Aimard (2008)

String quartet:

- Roth Quartet (1934-5) includes conjectural end played by Donald Tovey on keyboard.
- Quartetto Italiano (1985)[23]
- Juilliard String Quartet (1989)
- Keller Quartet (1997)
- Delmé Quartet (2000), arranged by composer Robert Simpson, including versions of Contrapuntus XIV unfinished and completed following Tovey's version.
- Emerson String Quartet (2003)
- Vittorio Ghielmi and "Il Suonar Parlante" viols quartet (2009) with Lorenzo Ghielmi on a Silbermann piano and harpsichord

Orchestra :

- Hermann Scherchen with Orchestre de la RTSI (1965)[24]
- Karl Ristenpart with Chamber Orchestra of the Saar (1965)
- Neville Marriner with Academy of St. Martin in the Fields (1974)
- Jordi Savall with Hesperion XX (1986)
- Erich Bergel with Cluj Philharmonic Orchestra (1991)[19]
- Karl Münchinger and Stuttgart Chamber Orchestra (1965)
- Stuttgart Chamber Orchestra (2002)
- Rinaldo Alessandrini and Concerto Italiano (1998)

Other:

- Milan Munclinger with Ars Rediviva (1959, 1966, 1979)
- Fine Arts String Quartet and New York Woodwind Quintet (1962)
- Yuji Takahashi (incomplete) electronic version (1975)
- Musica Antiqua Köln (director Reinhard Goebel) for string quartet/harpsichord and various such instrumental combinations (1984)
- Berliner Saxophon Quartett for saxophone (1990)
- József Eötvös for two eight-string guitars (2002)
- Zagreb Guitar Quartet for guitar quartet (2005)
- Amsterdam Loeki Stardust Quartet for recorder quartet (1998)
- Phantasm (director: Laurence Dreyfus) for viola da gamba four-part consort (1998)

- Calefax Reed Quintet for reed instruments (2000)
- Fretwork for Consort of Viols (2002)
- Aurelia Saxophone Quartet for saxophone quartet (2005)
- The Canadian Brass for brass quintet
- The electronic art of fugue by Klangspiegel (2005)
- The Version of Jacques Chailley instrumentation of Pascal Vigneron for wind quartet, brass quartet and organ (2005)
- An electronic version, Laibachkunstderfuge, by Neue Slowenische Kunst industrial band Laibach (2008).

Notes and references

[1] Some consider it a work which was completed, but is incompletely preserved today, either because its publication by engraving was not completed, or because the last pages of the manuscript were misplaced by Bach's son. See notes below.

[2] *Johann Sebastian Bach, the Learned Musician* by Christoph Wolff, page 433, ISBN 0-393-04825-X.

[3] Helmut Walcha, 'Zu meiner Wiedergabe', in *Die Kunst Der Fuge BWV 1080*, St Laurenskerk Alkmaar 1956 (Archiv Production, Polydor International 1957), Insert pp 5-11, at p.7.

[4] "The Art of the Fugue" (http://pipedreams.publicradio.org/articles/artoffugue/fugue1.shtml). American Public Media. . Retrieved 25 November 2010.

[5] The Art of the Fugue (http://pipedreams.publicradio.org/articles/artoffugue/performed.shtml)

[6] http://links.jstor.org/sici?sici=0027-4631(195307)39%3A3%3C463%3ATAOFBL%3E2.0.CO%3B2-0

[7] D. Schulenberg. "Expression and Authenticity in the Harpsichord Music of J.S. Bach". *The Journal of Musicology*, Vol. 8, No. 4 (Autumn, 1990), pp. 449–476

[8] The Art of the Fugue (http://pipedreams.publicradio.org/articles/artoffugue/keyboard.shtml)

[9] See e.g. the discussion in *Johann Sebastian Bach, the Learned Musician* by Christoph Wolff, ISBN 0-393-04825-X.

[10] University of Auckland News, Volume 37, Issue 9 (May 25, 2007) (http://www.auckland.ac.nz/uoa/fms/default/uoa/about/newsevents/publications/university news/Past issues/2007/uninews07_09.pdf)

[11] The thesis is available online: http://hdl.handle.net/2292/392

[12] Hence Schweitzer remarks, 'It is an error to say he did not complete The Art of the Fugue. He died before the engraving was completed; hence the work has come down to us in a seemingly incomplete form.' (A. Schweitzer, *J.S. Bach*, trans. E. Newman, 1911 (1938 reissue, A & C Black, London, I, 423.)

[13] Score published by Carus-Verlag [CV 18.018]. http://www.carus-verlag.com/index.php3?selSprache=1&BLink=KKArtikel&ArtNummer=1801800

[14] H.-E. Dentler, *L'Arte della fuga di Johann Sebastian Bach: un'opera pitagorica e la sua realizzazione* (Skira, Milano 2000). Presented at the Accademia nazionale Santa Cecilia, Rome. An elaboration in a series of lectures was offered by Dentler at the Scuola Communale de Musica de Grosseto, 27–29 January 2001.

[15] F. David Peat, 'J.S. Bach's *The Art of the Fugue*: An Enigma Resolved', see external site (http://fdavidpeat.com/bibliography/essays/dentler.htm)

[16] The theory is developed in the German edition of Dentler's work, *Johann Sebastien Bachs "Kunst der Fuge": Ein Pythagoreisches Werk Und Seine Verwirklichung* (Schott Music, Mainz 2004), ISBN 3795704901, and in his more recent work *Johann Sebastien Bachs "Musikalisches Opfer": Music Als Abbild der Sphärenharmonie* (Schott Music, Mainz 2008), ISBN 3795701813.

[17] Schweitzer, *J.S. Bach* (Black, 1923), Chapter XI.

[18] The Answer to Elgar's Enigma (http://mq.oxfordjournals.org/cgi/reprint/LXXI/2/205) Marshall A. Portnoy, Musical Quarterly 1985 LXXI: 205-210; doi:10.1093/mq/LXXI.2.205

[19] The recordings by Walcha (1970) and Moroney include both their completion of *Contrapunctus XIV* and the unfinished original, while Bergel's includes only his attempt.

[20] Partial performances on organ (*Contrapuncti I–IX*) and piano (*I, II, IV, IX, XI, XIII inversus*, and *XIV*).

[21] The recording, which includes both the unfinished original and Rogg's completion, in the year of its release won the Grand Prix du Disque from the Charles Cros Academy.

[22] Source: http://www.bach-cantatas.com/NVP/Isoir.htm#AOF

[23] Paolo Borciani and Elisa Pegreffi with Tommaso Poggi and Luca Simoncini, as Quartetto Italiano, CD Nuova Era 7342, recording 1985.See (http://www.jsbach.org/thequartetto.html)

[24] Except the canons, which are played by harpsichordist Kenneth Gilbert on the recording.

External links

- Full discography of *The Art of Fugue* (http://www.bach-cantatas.com/NVD/BWV1080-Rec1.htm)
- Johann Sebastian Bach / L'art de la fugue / The Art of the Fugue - Jordi Savall, Hesperion XX - Alia Vox 9818 (http://www.classicalacarte.net/Fiches/9818.htm)
- Piano Society: JS Bach (http://pianosociety.com/cms/index.php?section=21) - A biography and various free recordings in MP3 format, including art of fugue
- Web-essay on *The Art of Fugue* (http://pipedreams.publicradio.org/articles/artoffugue/index.shtml)
- Introduction to *The Art of Fugue* (http://jan.ucc.nau.edu/~tas3/introaof.html)
- *Die Kunst der Fuge* (http://www.mutopiaproject.org/cgibin/make-table.cgi?searchingfor=kunst+der+fuge) (scores and MIDI files) on the Mutopia Project website
- The Art of Fugue: Free scores at the International Music Score Library Project.
- The Art of Fugue (http://www.kunstderfuge.com/bach/canons.htm#Art) as MIDI files
- Image of the ending of the final fugue at external site (http://www.jsbach.net/images/unfinishedfugue.html)
- Contrapunctus XIV (the reconstructed quadruple fugue) – Carus-Verlag (http://www.carus-verlag.com/index.php3?selSprache=1&BLink=KKArtikel&ArtNummer=1801800)
- Malina, János: The Ultimate Fugue, *The Hungarian Quarterly,* Winter 2007 (http://www.hungarianquarterly.com/no188/14.shtml)
- Contrapunctus XIV (reconstruction): Part 1/2 (http://www.youtube.com/watch?v=2sTsCtiUpn0), Part 2/2 (http://www.youtube.com/watch?v=1DPqVVfm9JU) (YouTube Video)
- Contrapunctus II (http://bach.nau.edu/BWV1080/Ctpt2.html) as interactive hypermedia at the BinAural Collaborative Hypertext (http://bach.nau.edu/)
- Synthesized realization and analysis (http://www.flagmusic.com/aof.php) of the Art of Fugue by Jeffrey Hall
- Hughes, Indra (2006) Accident or Design? New Theories on the unfinished Contrapunctus 14 in JS Bach's The Art of Fugue BWV 1080 (http://hdl.handle.net/2292/392) The University of Auckland PhD Thesis
- “Johann Sebastian Bach’s The Art of Fugue” (http://www.bach-cantatas.com/Articles/AOF-Golomb.pdf) an article on Bach's Art of Fugue by Uri Golomb, published in Goldberg Early Music Magazine
- Ars Rediviva: Sound Recordings Library (http://www.frantisekslama.com/en/sound-recordings-library), The Art of Fugue, Contrapunctus VIII
- http://www.fuguestatefilms.co.uk/aof description of documentary film Desert Fugue

The Art of Fugue discography

A list of commercial recordings of Johann Sebastian Bach's The Art of Fugue.

Artist	Date	Place	Recording	Instrument and Remarks
Gustav Leonhardt	1953			*Harpsichord*
Joseph & Grete Dichler	1954			*two pianos*
Gustav Leonhardt	1969			*Harpsichord*
Davitt Moroney	1985			*harpsichord*
Ton Koopman and Tini Mathot	1994			two *harpsichord*s
Glenn Gould	1962			*piano* and *organ* (incomplete)
Menno Van Delft	1999			*harpsichord*
Sébastian Guillot	2006			*harpsichord*
Bradley Brookshire	2007			*harpsichord* includes an additional CD-ROM with score to follow along as MP3s play
Gavin Black & George Hazelrigg	2009			on two harpsichords: voices shared equally throughout.
Helmut Walcha	1956			*organ*
Helmut Walcha	1970			*organ*
Ensemble Wolfgang von Karajan	1963			on three chamber organs
Lionel Rogg	1970			*organ*
André Isoir	1999			*organ*. Some movements performed as a duet with Pierre Farago, on the Grenzing organ of Saint-Cyprien in Périgord, France
Wolfgang Rübsam	1992			*organ*
Marie-Claire Alain	1993			*organ*
Louis Thiry	1993			on the Silbermann organ of Saint Thomas Church (Strasbourg).
Hans Fagius	2000			on the Carsten Lund *organ* of the Garnisons Church, Copenhagen, Denmark
Kevin Bowyer	2001			on the Marcussen organ of Saint Hans Church, Odense, Denmark
Richard Buhlig and Wesley Kuhnle	1934			*piano*
Charles Rosen	1967			*piano*
Grigory Sokolov	1982			*piano*
Zoltán Kocsis	1984			*piano*
Yuji Takahashi	1988			*piano*
Tatiana Nikolayeva	1992			*piano*
Andrei Vieru	1994			*piano*
Walter Riemer	2006			*piano* using a fortepiano of Mozart type
Pierre-Laurent Aimard	2008			*piano*
Roth Quartet	1934–1935			*String quartet* includes conjectural end played by Donald Tovey on keyboard.

Quartetto Italiano	1985			*String quartet*
Juilliard String Quartet	1989			*String quartet*
Keller Quartet	1997			*String quartet*
Delmé Quartet	2000			*String quartet* arranged by composer Robert Simpson, including versions of Contrapuntus XIV unfinished and completed following Tovey's version.
Emerson Quartet	2003			*String quartet*
Hermann Scherchen with Orchestre de la RTSI	1965			*Orchestra*
Karl Ristenpart with Chamber Orchestra of the Saar	1965			*Orchestra*
Neville Marriner with Academy of St. Martin in the Fields	1974			*Orchestra*
Jordi Savall with Hesperion XX	1986			*Orchestra*
Erich Bergel with Cluj Philharmonic Orchestra	1991			*Orchestra*
Karl Münchinger and Stuttgart Chamber Orchestra	1965			*Orchestra*
Stuttgart Chamber Orchestra	2002			*Orchestra*
Rinaldo Alessandrini and Concerto Italiano	1998			*Orchestra*
Milan Munclinger with Ars Rediviva	1959			
Milan Munclinger with Ars Rediviva	1966			
Milan Munclinger with Ars Rediviva	1979			
Fine Arts String Quartet and New York Woodwind Quintet	1962			
Yuji Takahashi (incomplete) electronic version	1975			
Yuji Takahashi				*piano*, early version of the art of fugue
Musica Antiqua Köln (director Reinhard Goebel) for string quartet/harpsichord and various such instrumental combinations	1984			
Berliner Saxophon Quartett for saxophone	1990			
József Eötvös for two eight-string guitars	2002			
Amsterdam Loeki Stardust Quartet for recorder quartet	1998			
Phantasm (director: Laurence Dreyfus) for viola da gamba four-part consort	1998			
Fretwork for Consort of Viols	2002			
Aurelia Saxophone Quartet for saxophone quartet	2005			
The Canadian Brass for brass quintet				
The Version of Jacques Chailley instrumentation of Pascal Vigneron for wind quartet, brass quartet and organ]]	2005			
An electronic version, Laibachkunstderfuge, by Neue Slowenische Kunst industrial band Laibach	2008			
An electronic version by Jeffrey C Hall [1]	2007?			

Without recording date - To be inserted in the list

References

- http://www.jsbach.org/1080.html
- http://www.bach-cantatas.com/NVD/BWV1080.htm#Rec

Ave Maria

The Bach/Gounod ***Ave Maria*** is a popular and much-recorded setting of the Latin text *Ave Maria*.

Written by French Romantic composer Charles Gounod in 1859, his *Ave Maria* consists of a melody superimposed over the Prelude No. 1 in C major, BWV 846, from Book I of The Well-Tempered Clavier, written by J.S. Bach some 137 years earlier. (The version used by Gounod has the addition of one measure (m.23), found only in the Schwenke manuscript and the Simrock printed edition based upon it, but not in the other Bach manuscripts or the scholarly Bischoff and G. Henle Verlag Urtext printed editions.[1])

There are many different instrumental arrangements of the Bach/Gounod *Ave Maria*, including for violin and guitar, string quartet, piano solo, cello, and even trombones. It is often performed in Christian wedding ceremonies. Pop/Rock singers such as Chris Cornell, and opera singers, such as Luciano Pavarotti, as well as choirs have recorded it hundreds of times during the twentieth century. Sergio Franchi recorded it on his 1965 RCA Victor *Billboard* Top 40 Album, *The Heart of Christmas (Cuor' Di Natale).*[2]

Later in his career, Gounod also composed a setting of *Ave Maria* for a four-part SATB choir, which is musically unrelated to the better-known solo version.

References

[1] See the Bischoff and G. Henle Verlag Urtext editions
[2] http://discogs.com Sergio Franchi

External links

- Ave Maria available at the International Music Score Library Project
- Free sheet music (http://cantorion.org/music/555/Prelude_and_Fugue_No._1_Ave_Maria,_based_on_Prelude) for voice and piano on *Cantorion.org*
- Free scores of the Ave Maria in the Choral Public Domain Library (ChoralWiki)
- Free scores of the SATB setting of the Ave Maria in the Choral Public Domain Library (ChoralWiki)

Bach cantata

Bach cantata (in German: **Bach-Kantate**) became a term for a cantata of the German Baroque composer Johann Sebastian Bach (1685–1750) who was a prolific writer of the genre. Although many of his works are lost, around 200 cantatas survived.

Especially during Bach's tenure as a Kantor at the St. Thomas Church, Leipzig, and the St. Nicholas Church it was part of his job to perform a church cantata every Sunday and Holiday, related to the readings prescribed by the Lutheran liturgy for the specific occasion. In his first years in Leipzig, starting after Trinity of 1723, he composed a new work every week and conducted soloists, the Thomanerchor and orchestra as part of the church service. Three annual cycles of cantatas survived.

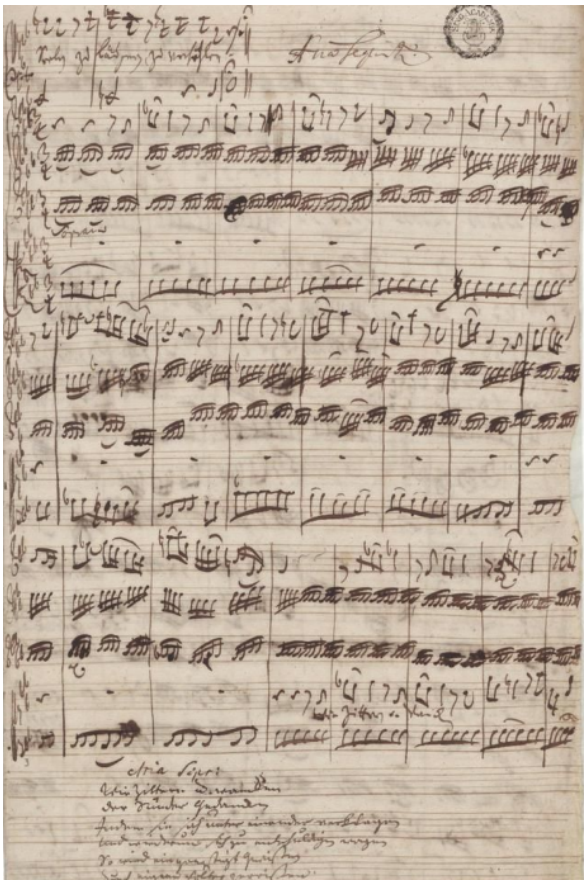
In addition to the **church cantatas** he composed **sacred cantatas** for functions like weddings or Ratswahl (the inauguration of a new town council), music for academic functions of the University of Leipzig at the Paulinerkirche, and **secular cantatas** for anniversaries and entertainment in nobility and society, some of them Glückwunschkantaten (congratulatory cantatas) and Huldigungskantaten (homage cantatas). He composed church cantatas mainly in Leipzig on a weekly basis, but his earliest date back to 1707 in Mühlhausen, his latest was probably written in 1745. His cantatas usually require four soloists and a four-part choir, but he also wrote **solo cantatas** for soloists. The words for many cantatas combine Bible quotes, contemporary poetry and chorale, but he also composed a cycle of **chorale cantatas** based exclusively on the stanzas of one chorale.

Bach's cantatas are regarded as the greatest achievements in the genre.

Name

Although the term Bachkantate (Bach cantata) became very familiar, Bach himself used the title *Cantata* rarely in his manuscripts, but in Ich will den Kreuzstab gerne tragen, BWV 56 he wrote *Cantata à Voce Sola e Stromenti* (*Cantata for solo voice and instruments*). Typically, he began a heading with the Abbreviation *J.J.* (*Jesu Juva*, *Jesus, help*), followed by the name of the celebration, the beginning of the words and the instrumentation, for example in Gloria in excelsis Deo, BWV 191.

Bach signed his cantatas with SDG, short for "Soli Deo Gloria" ("To the only God glory").



Autograph BWV 105 soprano aria

BWV number

Bach wrote more than 200 cantatas, and many of them have survived. In the Bach-Werke-Verzeichnis (BWV), Wolfgang Schmieder assigned them each a number within the groups 1–200 sacred cantatas, 201–216 secular cantatas, 217–224 cantatas where Bach's authorship is doubtful. Since Schmieder's designation, several of the cantatas he thought authentic have been

downgraded to "spurious." However, the spurious cantatas retain their BWV numbers. The List of cantatas by Johann Sebastian Bach is organized strictly by BWV number.

Structure of a Bach cantata

A typical Bach cantata of his first year in Leipzig follows the scheme:

1. Coro – opening chorus
2. Recitativo
3. Aria
4. Recitativo (or Arioso)
5. Aria
6. Chorale

The opening chorus (in German: Eingangschor) is usually a polyphon setting, the orchestra presenting the themes or contrasting material first. Most arias follow the form of a da capo aria, repeating the first part after a middle section. The final chorale is typically a homophon setting of a traditional melody.

Bach used an expanded structure to take up his position in Leipzig with the cantatas Die Elenden sollen essen, BWV 75, and Die Himmel erzählen die Ehre Gottes, BWV 76, both in two parts, to be performed before and after the sermon ("post orationem") and during communion ("sub communione"), each part a sequence of opening movement, five movements alternating recitatives and arias, chorale. In an exemplary way both cantatas cover the prescribed readings: starting with a related psalm from the Old Testament, Part I reflects Gospel, Part II the Epistle.[1]

Bach did not follow any scheme strictly, but composed as he wanted to express the words. A few cantatas are opened by an instrumental piece before the first chorus, such as the Sinfonia of Wir danken dir, Gott, wir danken dir, BWV 29. A solo movement begins Gott, man lobet dich in der Stille, BWV 120, because its first words speak of silence. Many cantatas composed in Weimar are set like chamber music, mostly for soloists, with a four-part setting only in the closing chorale, which may have been sung by the soloists. In an early cantata Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172, Bach marked a repeat of the opening chorus after the chorale.

The chorale can be as simple as a traditional four-part setting, or be accompanied by an obbligato instrument, or be accompanied by the instruments of the opening chorus or even expanded by interludes based on its themes, or have the homophon vocal parts embedded in an instrumental concerto as in the familiar Herz und Mund und Tat und Leben, BWV 147, or have complex vocal parts embedded in the concerto as in Ärgre dich, o Seele, nicht, BWV 186, in a form called Choralphantasie (chorale fantasia). In Nun komm, der Heiden Heiland, BWV 61, for the 1st Sunday in Advent, the beginning of a new liturgical year, he shaped the opening chorus as a French overture.

Singers and instrumentation

Typically Bach employs soprano, alto, tenor and bass soloists and a four-part choir, also SATB. Singers of all parts were available without restriction, therefore he could assign the voice parts to the dramatic situation, for example soprano for innocence or alto for motherly feelings. The bass is often the Vox Christi, the voice of Jesus, when Jesus is quoted directly, as in Es wartet alles auf dich, BWV 187, or indirectly, as in O Ewigkeit, du Donnerwort, BWV 60.

The orchestra is based on string instruments (violin, viola) and basso continuo, typically played by cello, double bass (an octave lower) and organ. A continuous bass is the rule in Baroque music, its absence is worth mentioning and has a reason, such as describing fragility.

The specific character of a cantata or a single movement is rather defined by wind instruments, such as oboe, oboe da caccia, oboe d'amore, flauto traverso, recorder, trumpet, horn, trombone, and timpani. In movements with winds a bassoon usually joins the continuo group.

Festive occasions calls for richer instrumentation. Some instruments also carry symbolic meaning such as a trumpet, the royal instrument of the baroque, for divine majesty, three trumpets for the Trinity. In an aria of BWV 172, addressing the "Heiligste Dreifaltigkeit" (Most holy Trinity), the bass is accompanied only by three trumpets and timpani.

In many arias Bach uses obbligato instruments, which correspond with the singer as an equal partner. These instrumental parts are frequently set in virtuoso repetitive patterns called figuration. Instruments include, in addition to the ones mentioned, flauto piccolo (sopranino recorder), violino piccolo, violoncello piccolo, a smaller cello, tromba da tirarsi, a slide trumpet, and corno da tirarsi.

In his early compositions Bach also used instruments that had become old-fashioned, such as viola da gamba and violone. Recorders (flauti dolci) are sometimes used to express humility or poverty, such as in the cantata Brich dem Hungrigen dein Brot, BWV 39.

Some cantatas are composed for only one solo singer (Solokantate), as Jauchzet Gott in allen Landen, BWV 51 for soprano, sometimes concluded by a chorale, as Ich will den Kreuzstab gerne tragen, BWV 56 for bass.

Words of a sacred cantata

Within the Lutheran liturgy certain readings from the Bible were prescribed for every event during the church year, two texts, Epistel from an Epistle and Evangelium from a Gospel. Music was expected for all Sundays and Holidays but the quiet times (tempus clausum) of Advent and Lent, the cantata supposed to reflect the readings. Many opening movements are based on Bible quotations, such as Sie werden aus Saba alle kommen, BWV 65, on Isaiah 60:6. Ideally, a cantata text started with an Old Testament quotation related to the readings, and reflected both the Epistle and the Gospel, as in the exemplary Die Himmel erzählen die Ehre Gottes, BWV 76. Most of the solo movements are based on poetry of contemporary writers, such as court poet Salomon Franck in Weimar or Picander in Leipzig, with whom Bach collaborated. The final words were usually a stanza from a chorale. Chorale cantatas are based exclusively on one chorale, for example the early Christ lag in Todes Banden, BWV 4, and most cantatas of his second annual cycle in Leipzig.

The List of Bach cantatas by liturgical function relates the liturgical year to the cantatas composed for its occasions.

Periods of cantata composition

The following lists of works (some marked as questioned) relies mainly on "Alfred Dürr: Die Kantaten von Johann Sebastian Bach". Usually the cantatas appear in the year of their first performance, sometimes also for later performances, then in brackets.

Mühlhausen

A few cantatas survived of Bach's time in Mühlhausen where he became organist at the church St. Blasius (Divi Blasii) in 1707, only BWV 71 in print.

- 1707: Aus der Tiefen rufe ich, Herr, zu dir, BWV 131 * 4
- 1708: Gottes Zeit ist die allerbeste Zeit, BWV 106 * 71 * 196

Weimar

Bach worked in Weimar from 1708, but the composition of cantatas for the Schlosskirche (court chapel) on a regular monthly basis started with his promotion to "Konzertmeister" in March 1714.[2] His goal was to compose a complete set of cantatas for the liturgical year within four years.

- 1713: Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18? * 63?
- 1714: Himmelskönig, sei willkommen, BWV 182 * Weinen, Klagen, Sorgen, Zagen, BWV 12 * 172 * 21 * 54 * 199 * 61 * 152
- 1715: 80a * Der Himmel lacht! Die Erde jubilieret, BWV 31 * 165 * 185 * 161 * 162 * 163 * 132
- 1716: Mein Gott, wie lang, ach lange? BWV 155 * 70a * 186a * 147a

Köthen

Bach worked in Köthen from 1717 to 1723, where he composed for example the *Brandenburg concertos*. He had no responsibility for church music, therefore only secular cantatas have survived. Later in Leipzig, he derived several church cantatas from congratulatory cantatas, such as Erfreut euch, ihr Herzen, BWV 66, for Easter from the birthday cantata Der Himmel dacht auf Anhalts Ruhm und Glück, BWV 66a. Even after he moved to Leipzig he could carry his title of "Fürstlich Köthenischer Kapellmeister" and continued to write secular cantatas for the court.[3] [4]

- 1717?: Durchlauchtster Leopold, BWV 173a (or between 1720 and 1722)
- 1718: Der Himmel dacht auf Anhalts Ruhm und Glück, BWV 66a
- 1719: Die Zeit, die Tag und Jahre macht, BWV 134a

Leipzig

In Leipzig Bach was responsible for the town's church music in St. Thomas and St. Nicholas and was head of the Thomasschule. Academic functions took place at the Universitätskirche St. Pauli. It's debated if Bach performed Wer mich liebet, der wird mein Wort halten, BWV 59, already a week before he began his cantorate. Bach started it on the first Sunday after Trinity of 1723 and wrote a first annual cycle. Bach's major works such as the Passions and the *Mass in B minor* are inserted for comparison.

First cantata cycle

- 1723: Die Elenden sollen essen, BWV 75 * 76 * (21) * 24 * 167 * 147 * 186 * 136 * 105 * 46 * 179 * (199) * 69a * 77 * 25 * 119 * 138 * 95 * 148 * (48) * (162) * 109 * 89 * (163?) * 60 * 90 * 70 * (61) * (63) * *Magnificat* * 40 * 64
- 1724: Singet dem Herrn ein neues Lied, BWV 190 * 153 * 65 * 154 * (155) * 73 * 81 * 83 * 144 * 181 * 18 * 23 * (182) * *St John Passion* * (4) * 66 * 134 * 67 * 104 * (12) * 166 * 86 * 37 * 44 * 59 * 173 * 184 * 194

Second cantata cycle

After Trinity of 1724 he started a second annual cycle of mainly chorale cantatas. These cantatas were performed even after his death, according to Christoph Wolff probably because the well-known hymns were appealing to the audience.[5]

- 1724: O Ewigkeit, du Donnerwort, BWV 20 * 2 * 7 * 135 * 10 * 93 * 107 * 178 * 94 * 101 * 113 * 33 * 78 * 99 * 8 * 130 * 114 * 96 * 5 * 180 * 38 * 115 * 139 * 26 * 116 * 62 * 91 * 121 * 133 * 122
- 1725: Jesu, nun sei gepreiset, BWV 41 * 123 * 124 * 3 * 111 * 92 * 125 * 126 * 127 * 1

For Easter of 1725 and afterwards he composed cantatas other than chorale cantatas:

- 1725: (4) * 6 * Am Abend aber desselbigen Sabbats, BWV 42 * 85 * 103 * 108 * 87 * 128 * 183 * 74 * 68 * 175 * 176

Bach composed more chorale cantatas from 1725 to 1727 and even later, to complete his second annual cycle:

- 1725: Lobe den Herren, den mächtigen König der Ehren, BWV 137
- 1726?: Gelobet sei der Herr, mein Gott, BWV 129
- 1732?: Es ist das Heil uns kommen her, BWV 9

Third cantata cycle

After Trinity of 1725 Bach began a third annual cycle. Several works of this cycle are not extant.

- 1725: Tue Rechnung! Donnerwort, BWV 168 * 164 * 110 * 57 * 151 * 28
- 1726: Herr Gott, dich loben wir, BWV 16 * 32 * 13 * 72 * 146? * (194) * 39 * 88 * 170 * 187 * 45 * 102 * 35 * 17 * 19 * 27 * 47 * 169 * 56 * 49 * 98 * 55 * 52

His later cantata compositions are partly not documented as well:

- 1727: Ach Gott, wie manches Herzeleid, BWV 58 * 82 * 84 * *St Matthew Passion* * 35 * 80
- 1728: 149 * 188 * 197a
- 1729: Gott, wie dein Name, so ist auch dein Ruhm, BWV 171 * O angenehme Melodei, BWV 210a * Klagt, Kinder, klagt es aller Welt, BWV 244a * 156 * 159 * 145 * 174
- 1730: Gott, man lobet dich in der Stille, BWV 120
- 1731: Wir danken dir, Gott, wir danken dir, BWV 29
- 1732: Ich ruf zu dir, Herr Jesu Christ, BWV 177
- 1733: *Mass in B minor*, Kyrie and Gloria
- 1734: *Christmas Oratorio*
- 1735: Lobet Gott in seinen Reichen, BWV 11 (Ascension Oratorio)
- 1742: Mer hahn en neue Oberkeet, BWV 212
- 1744?: O holder Tag, erwünschte Zeit, BWV 210
- 1745: Gloria in excelsis Deo, BWV 191
- 1748?: *Mass in B minor*, Credo I, Confiteor, Et incarnatus est, compilation of movements based on earlier music

Parodies

Bach sometimes liked his music so much that he used it more than once, typically revising and improving it in a process called parody. For example, a movement from a Partita for violin, in ceaseless motion, was arranged as an orchestral Sinfonia with the organ as solo instrument for the wedding cantata 120a and again in cantata 29, this time the organ accompanied by a full orchestra dominated by trumpets. Not only a single movement but a complete cantata was reworked from the Shepherd cantata Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a to the *Easter Oratorio*. For the high holidays Bach used parody to be able to deliver cantatas for the three days Christmas, Easter and Pentecost were celebrated. His Easter cantata Ein Herz, das seinen Jesum lebend weiß, BWV 134, is a parody of six of eight movements of the cantata for New Year's Day, Die Zeit, die Tag und Jahre macht, BWV 134a. Six movements of his congratulatory cantata Durchlauchtster Leopold, BWV 173a, form the cantata for Pentecost Monday of 1724, Erhöhtes Fleisch und Blut, BWV 173, a seventh movement was made part of the cantata for Pentecost Tuesday of 1725, Er rufet seinen Schafen mit Namen, BWV 175.

Bach's four short masses are parodies of cantata movements, he used several movements of Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179 for two of them. When he compiled his Mass in B minor, he again used many cantata movements, such as a part of Weinen, Klagen, Sorgen, Zagen, BWV 12, for the Crucifixus of the Credo.

Oratorios

Bach's oratorios can be considered as expanded cantatas. They were also meant to be performed during church services. Other than in the cantatas, a narrator , the Evangelist, tells a story in the exact Bible wording, soloists and the choir have "roles" such as Mary or "the shepherds", in addition to reflective chorales or commenting arias interspersed with the story. The *St Matthew Passion* and the *St John Passion* were intended to be performed on Good Friday, before and after the sermon. The six parts of the *Christmas Oratorio* were intended to be performed on six feast days of the Christmas season, each part composed as a cantata with an opening chorus (except in Part 2) and a closing chorale.

Performances

Written for the day and the church, Bach's cantatas fell to oblivion even more than his oratorios.

The Thomanerchor has sung a weekly cantata during the evening service *Motette* on Saturday.[6]

In 1928, *The New York Times* reported the presentation in Paris of two secular Bach cantatas by opera soprano Marguerite Bériza and her company in staged productions, *The Peasant Cantata* and *The Coffee Cantata*.[7]

Between 1958 and 1987, the London Bach Society, conducted by Paul Steinitz performed all the extant church and secular cantatas, 208 separate works, in various venues, mostly in the Church of St Bartholomew-the-Great, London.

Recordings

In the early 1950s Fritz Lehmann recorded several cantatas with the Berliner Motettenchor and the Berlin Philharmonic. Karl Richter called his choir programmatically Münchener Bach-Chor in 1954 and recorded about a third of the cantatas. Diethard Hellmann called the Kantorei of the Christuskirche *Bachchor Mainz* in 1965 and produced more than 100 cantatas on a weekly base with the Südwestrundfunk. Fritz Werner started recording with the Heinrich-Schütz-Chor Heilbronn and the Pforzheim Chamber Orchestra a series that they called *Les Grandes Cantates de J.S. Bach*.

Nikolaus Harnoncourt was the first to start a recording of the complete cantatas on historical instruments with boys choirs and boy soloists for soprano and sometimes alto parts, in a collobaration with Gustav Leonhardt. Harnoncourt conducted the Wiener Sängerknaben or the Tölzer Knabenchor and the Concentus Musicus Wien. Leonhardt conducted the Knabenchor Hannover and the Collegium Vocale Gent, and the ensemble Leonhardt-Consort. Helmuth Rilling, Gächinger Kantorei and Bach-Collegium Stuttgart completed a recording of the sacred cantatas and oratorios on Bach's 300th birthday, 21 March 1985. Ton Koopman and the Amsterdam Baroque Orchestra & Choir recorded all vocal works of Bach in 10 years starting in 1994.[8] Sir John Eliot Gardiner and his Monteverdi Choir undertook the Bach Cantata Pilgrimage, performing and recording in 2000 the sacred cantatas at churches all over Europe and in the US. Sigiswald Kuijken has recorded *Cantatas for the Complete Liturgical Year* with La Petite Bande and the soloists forming the choir. Masaaki Suzuki commenced in 1995 a project to record the complete sacred cantatas with his Bach Collegium Japan.

The Fifth Gospel

In 1929 the Swedish bishop Nathan Söderblom, a recipient of the Nobel Prize, called Bach's cantatas the Fifth Gospel.[9] [10]

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Further reading

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- BWV Bach-Werke-Verzeichnis, Breitkopf & Härtel, 1998
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3 (in German)
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4 (in German)
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs* Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (EVA), ISBN 3-89948-073-2 (Carus) (in German)
- Luigi Ferdinando Tagliavini. *Studi sui testi delle Cantate sacre di J. S. Bach*. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291
- Geoffrey Turner. "Singing The Word: The Cantatas of J S Bach". *New Blackfriars*, volume 87, issue 1008, pp. 144–154
- J. C. J. Day. "The texts of Bach's Church cantatas: some observations". *German Life and Letters*, volume 13 (1960), num. 2, pp. 137–144
- Harald Streck. *Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs*. Dissertation: Universität Hamburg 1971, 214 pages
- Walter F. Bischof. The Bach Cantatas (http://webdocs.cs.ualberta.ca/~wfb/bach.html) University of Alberta 2003–2010
- Z. Philip Ambrose Texts of the Complete Vocal Works with English Translation and Commentary (http://www.uvm.edu/~classics/faculty/bach/) University of Vermont 2005–2011

Links are found for the individual cantatas:

- Craig Smith: programme notes, Emmanuel Music
- Walter F. Bischof: The Bach Cantatas, University of Alberta

- Z. Philip Ambrose: Texts of the Complete Vocal Works with English Translation and Commentary, University of Vermont

External links

- Bach Cantatas (http://www.bach-cantatas.com/) website, a link to information about works, translations to various languages, prescribed reading, commentaries, singers, ensembles, recordings (caution: helpful but not always correct)
- Johann Sebastian Bach (http://imslp.org/wiki/Category:Bach,_Johann_Sebastian) on "IMSLP / Petrucci Music Library, The free public domain sheet music library"
- Emmanuel Music (http://www.emmanuelmusic.org/notes_translations/nt_notes_transl_cantatas.htm#pab1_7) notes and translations to English
- The cantatas of Johann Sebastian Bach (http://www.jsbachcantatas.com/index.htm) A listener and student guide, Julian Mincham, 2010
- Johann Sebastian Bach – A Listener's Guide to the Cantatas (http://www.classical.net/music/comp.lst/works/bachjs/cantatas.php) and a list of book and references by Simon Crouch on the Classical Net website

Bourrée in E minor

Bourrée in E minor is a popular lute piece, the fifth movement from *Suite in E minor for Lute*, BWV 996 (BC L166) written by Johann Sebastian Bach. This piece is arguably one of the most famous pieces among guitarists.[1]

A bourrée was a type of dance that originated in France with quick duple meter and an upbeat.[2] Though the bourrée was popular as a social dance and shown in theatrical ballets during the reign of Louis XIV of France, the *Bourrée in E minor* was not intended for dancing.[2] Nonetheless, some of the elements of the dance are incorporated in the piece.[2] Bach wrote his lute pieces in a traditional score rather than in lute tablature, and some believe that Bach played his lute pieces on the keyboard.[2] No original script of the *Suite in E minor for Lute* by Bach is known to exist.[3] However, in the collection of one of Bach's pupils, Johann Ludwig Krebs, there is one piece ("Praeludio - con la Suite da Gio: Bast. Bach") that has written "aufs Lauten Werck" ("for the lute-harpsichord") in unidentified handwriting.[3] Some argue that despite this reference, the piece was meant to be played on the lute as demonstrated by the texture.[3] Others argue that since the piece was written in E minor, it would be incompatible with the baroque lute which was tuned to D minor.[4] Nevertheless, it may be played with other string instruments, such as the guitar, mandola or mandocello, and keyboard instruments, and it is especially well-known among guitarists.[5] The tempo of the piece should be fairly quick and smooth, since it was written to be a dance. It also demonstrates counterpoint, as the two voices move independently of one another.[1] Furthermore, the *Bourrée in E minor* demonstrates binary form.[6]

In classical music

Robert Schumann quotes the first 14 notes of this memorable theme (transposed to G minor) in #3 of the Op. 60, 6 Fugues on B–A–C–H, where he neatly combines it with the B♭ A C B motif. There also appears to be an echo of this reference in the next fugue, #4.

In popular culture

The piece has been used by a number of musicians:

- Paul McCartney has said in interviews and on tours that the songs "Blackbird" and "Jenny Wren" were both inspired by variations and alterations to the bourrée.[7]
- The London Blues-rock group Bakerloo released their arrangement of the tune, titled "Drivin' Bachwards", as a single on Harvest Records (HAR 5004) in July 1969. The same recording appeared on their self-titled debut album (Harvest SHVL 762) the following December.
- Jethro Tull used the piece in the third track in their August 1969 album *Stand Up*, "Bourée".[8] Alternative versions of the same track appear on *The Jethro Tull Christmas Album* and *A Little Light Music*.
- Led Zeppelin has used this piece in live performances while playing "Heartbreaker".[9]
- Tenacious D used it for their songs, "Rock Your Socks" and "Classico", which was played in *Tenacious D in The Pick of Destiny*.[10]
- Yngwie Malmsteen has also been known to integrate this, among other works by Bach, into his live sets.[11] [1]
- Leo Kottke performs "Bouree" on the album *Mudlark*.[1]
- Lenny Breau re-harmonized this piece and recorded it on the album *Minors Aloud* under the title "On a Bach Bouree".
- Alter Bridge used this riff as the chorus to *Wayward One*, the closing track of their 2007 album *Blackbird*.

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External links

- Lute Pieces, BWV 995-1000: Free scores at the International Music Score Library Project.
- Sheet Music (http://members.tripod.com/~Braumeister/Music/Bach_Bourree996.PDF)
- Sheet Music from Mutopia (http://www.mutopiaproject.org/ftp/BachJS/BWV996/bourree/bourree-a4.pdf)
- Guitar Information (http://www.oreshko.co.uk/bachBourree.htm)
- The Origin of Jethro Tull's Bourrée (http://www.cupofwonder.com/standup2.html)

Canonic Variations on "Vom Himmel hoch da komm' ich her"

The **Canonic Variations on "Vom Himmel hoch da komm' ich her"** (*From Heaven above to Earth I come*), BWV 769, are a set of five variations in canon for organ with two manuals and pedals by Johann Sebastian Bach on the Christmas hymn by Martin Luther of the same name. The variations were prepared as a showpiece for Bach's entry as fourteenth member of Mizler's Music Society in Leipzig in 1747. The original printed edition of 1747, in which only one line of the canon was marked in the first three variations, was published by Balthasar Schmid in Nuremberg. Another version BWV 769a appears in the later autograph manuscript P 271, which also contains the six trio sonatas for organ BWV 525-530 and the Great Eighteen Chorale Preludes BWV 651–668. In this later version Bach modified the order of the variations, moving the fifth variation into a central position, and wrote out all the parts in full, with some minor revisions to the score.

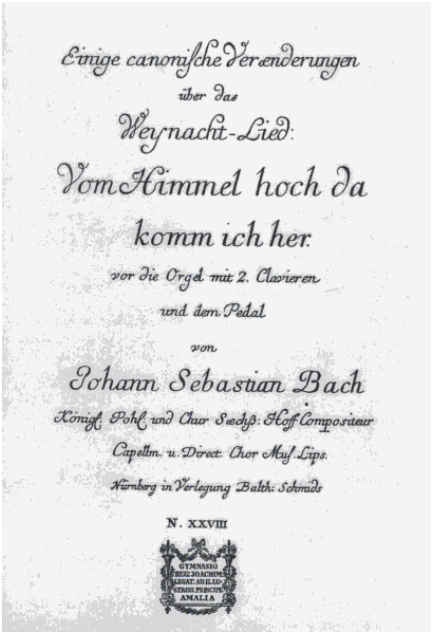
Johann Sebastian Bach in 1746, holding his canon triplex a 6 voci, BWV 1076. Oil painting by Elias Gottlob Haussmann.

> These [variations] are full of passionate vitality and poetical feeling. The heavenly hosts soar up and down, their lovely song sounding out over the cradle of the Infant Christ, while the multitude of the redeemed "join the sweet song with joyful hearts." But the experiences of a fruitful life of sixty years have interwoven themselves with the emotions which possessed him in earlier years ... The work has an element of solemn thankfulness, like the gaze of an old man who watches his grandchildren standing round their Christmas tree, and is reminded of his own childhood.
>
> —Philipp Spitta, Johann Sebastian Bach : his work and influence on the music of Germany, Vol. III, 1880.

> The brilliant scale passages not only represent the ascending and descending angels, but sound joyous peals from many belfries ringing in the Saviour's birth.
>
> —Charles Sanford Terry, Bach's Chorals, Vol. 3, 1921.

Movements

The title page of the printed version BWV 769 reads


Einige canonische Veränderungen
über das
Weynacht-Lied:
Vom Himmel hoch da
komm ich her.
vor die Orgel mit 2. Clavieren
und dem Pedal
von
Johann Sebastian Bach
Königl. Pohl. und Chur Sechß: Hoff Compositeur
Capellm. u. Direct. Chor Mus. Lips.
Nürnberg in Verlegung Balth: Schmids
N. XXVIII

Title page of BWV 769

> Einige canonische Veraenderung über das Weynacht-Lied: Vom Himmel hoch da komm ich her, vor die Orgel Mit 2. Clavieren und dem Pedal von Johann Sebastian Bach Königl: Pohl: Und chur Saechss: Hoff Compositeur Capellm. u. Direct. Chor.Mus. Lips. Nürnberg in Verlegung Balth: Schmids.

In English translation this reads[1]

> Some Canonic Variations on the Christmas hymn "From Heaven above to Earth I come". For organ with two manuals and pedal, by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Kapellmeister and Director of the Musical Ensemble, Leipzig. Nuremberg, published by Balthasar Schmid.

There are five variations:

1. Canone all' ottava (*Canon at the Octave*) play
2. Alio Modo in Canone alla Quinta (*Canon at the Fifth*) play
3. Canone alla Settima, cantabile (*Canon at the Seventh*) play
4. Canon per augmentationem (*Augmentation Canon*) play
5. L'altra Sorte del'Canone all'rovercio, 1) alla Sesta, 2) alla Terza, 3) alla Seconda è 4) alla Nona (*Canon with Inversions*) play

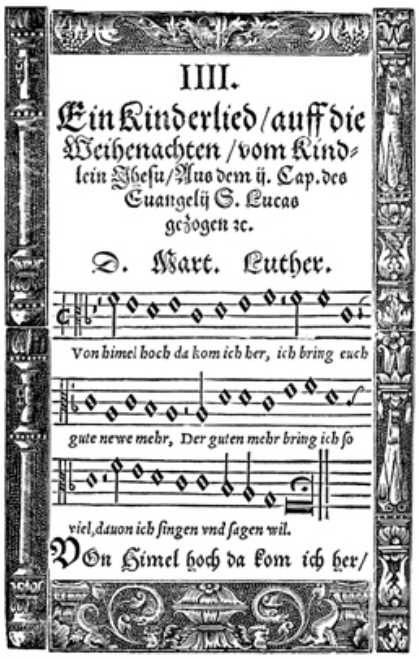
In BWV 769a, the variations occur in the modified order 1, 2, 5, 3, 4.

History and origins

In June 1747 he entered the Society for the Musical Sciences ... He presented to the Society the chorale "Vom Himmel hoch da komm' ich her" completely worked out, and this was afterwards engraved in copper.[2]

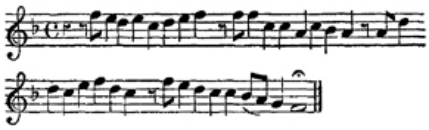
Lorenz Christoph Mizler, 1754[3]

In June 1747, Bach was admitted as the fourteenth member of the "Correspondierde Societät der Muscialischen Wissenschaften" (*Corresponding Society for the Musical Sciences*), a society devoted to musical scholarship founded in Leipzig in 1738 by Lorenz Christoph Mizler. To mark his admission he not only presented a version of the Canonic Variations, but also a portrait by Elias Gottlob Haussmann in which Bach holds a copy of his canon triplex a 6 voci BWV 1076 towards the viewer. During the last ten years of his life, Bach had become preoccupied musically with canons and canonic fugues, already much developed in the Parts III and IV of the Clavier-Übung – the Organ Mass BWV 552, BWV 669-689, the four canonic duets BWV 802-805 and the Goldberg Variations BWV 988 – as well as the Musical Offering BWV 1079 and the Art of the Fugue BWV 1080. The triplex canon itself became part of the Fourteen Canons BWV 1087, preserved in one surviving copy of the Goldberg Variations. Mizler seems to have been unaware of the numerological significance that the number fourteen had to Bach (B+A+C+H=14).[4]



Martin Luther (1539): Vom Himmel hoch da komm ich her

The small organ in the Thomaskirche in Leipzig, where Bach was organist and kantor 1723-1750. The organ, with its gilt Bach monogram, is a reconstruction by Gerald Woehl of a baroque organ played by Bach in the Paulinerkirche.



Cantus firmus, "Vom Himmel hoch da komm' ich her"

The Canonic Variations are based on the Christmas Hymn "Von Himmel hoch, da komm ich her" for which the words and melody were composed in 1539 by Martin Luther. The chorale itself was set three times by Bach in his Christmas Oratorio BWV 248 and again in his Magnificat BWV 243. Bach had already used the cantus firmus in earlier chorale preludes, notably BWV 606 (Orgelbüchlein), 700, 701 and 738, with accompanying motifs above and below the melodic line that were to recur in BWV 769. There are also similarities with several of the Goldberg Variations, notably the third and thirteenth, with shared motifs, keyboard technique and general structure. In the case of the earlier harpsichord work, however, the variations are written over a fixed bass line, while BWV 769 is based on a melody.

During this period Bach had been criticized vociferously by the Danish composer Johann Adolph Scheibe for producing music that was too old-fashioned, abstract and artificial. Scheibe had described Bach's output as "altogether too much art"

and had referred to the canons as outmoded follies ("Thorheiten"). However, despite the rigorous logic of the canon that underlies the Canonic Variations, Bach succeeded in producing a work which, far from being abstract and severe, was imbued with an affect of "beauty" and "naturalness", quite modern for its time and in keeping with the spirit of galante music.[5] The musical language of Bach in BWV 769 is as different from his other organ music as that of the Goldberg Variations is from his earlier harpsichord music. Combining complex counterpoint with the spiritual associations of Advent and Christmas, Bach's harmony and keyboard technique produce a musical style "at times strangely new, at others very approachable" yet "elusive enough to prompt admirers to search outside music for suitable expressive metaphor." As Williams (2003) puts it, the "canons create harmonies, melodies and progressions not only otherwise unheard but strangely rapt and intense."

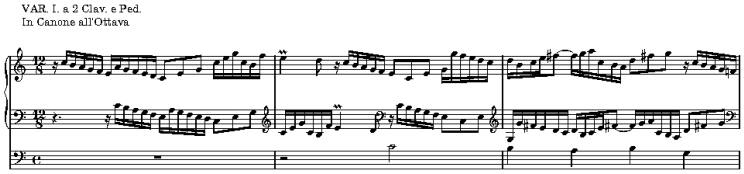
Various stylistic elements in the Canonic Variations recall the compositions of Bach's predecessors and contemporaries. The running figures in the first variation can be found in Toccata No.12 of Georg Muffat (1690) and in the keyboard sonatas of Domenico Scarlatti. The canon in the second variation is close in spirit to the *Canons Mélodieux* for two instruments of Georg Philipp Telemann. The galant figures of the free line in the third variation are similar to those promoted by Joachim Quantz in his 1752 treatise on flute playing. The elaborate ornamentation of the fourth variation uses many devices from his son Carl Philipp Emanuel Bach's treatise on keyboard technique (1753, 1762); the final pedal point harks back to those of the chorale preludes of Dieterich Buxtehude, for example in his setting of "Durch Adams Fall ist ganz verdebt", BuxWV 183. The walking pedal-bass beneath the canon at the beginning of the fifth variation is similar to Georg Friedrich Kaufmann's setting of "Vom Himmel hoch" in his *Harmonische Seelenlust* (c. 1733).[6] [7]

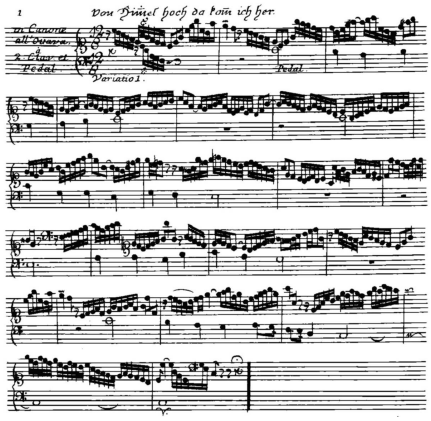
The Thomaskirche, Leipzig, 1735

Butler (2000) has examined the surviving manuscripts in detail to determine the manner in which the Canonic Variations were composed and published. They seem to have been composed, not necessarily in their final form, in 1746 or at least for the New Year's Fair of 1747. In the engraved version the first three, written in annotated form, could not be performed directly from the copy, since only one part of the canon was provided, the other having to be worked out "with the pen at home". The engraved version was also probably devised to minimize page turns and economize on space, so the combination of these factors speaks against any particular significance in the order of the movements. It is also not clear which of the remaining two canons was prepared specially for Mizler's Society. The exuberant Canon with Inversions, which appears last in the engraved version, builds up to a cumulative climax, but originally did not contain the passing reference to the BACH motif in its closing bars. In the autograph manuscript, it becomes the central variation, comparable to the role played by the central large-scale sixteenth Goldberg variation. The calmer Augmentation Canon, on the other hand, similar to the thirteenth Goldberg variation, has a clear reference to the BACH motif in its 39th bar, its anguished harmonies resolved peacefully by the final pedal point. Because of continual reworkings, it is now believed that Bach never intended there to be a final fixed version. Commentators have pointed out that although the order of the variations in the autograph version gives it a certain aesthetic symmetry, the order in the engraved version might be more appropriate for performance.[8]

Musical structure

Variatio I

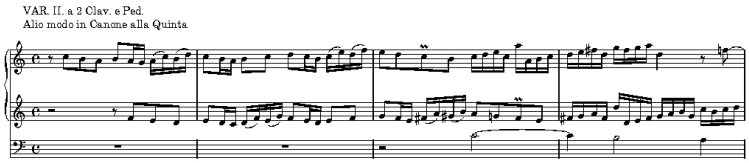


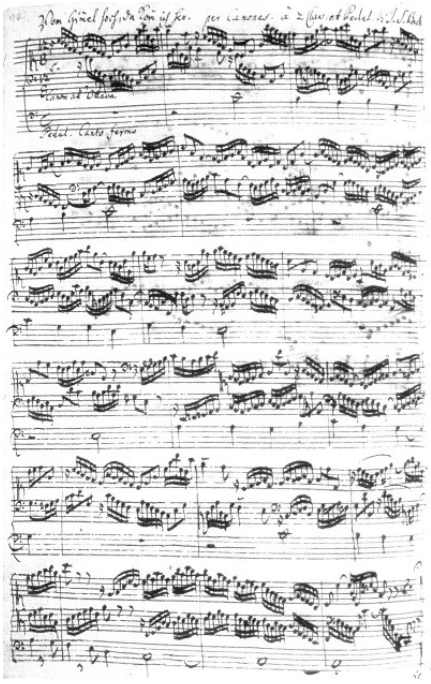


Printed version of first variation of BWV 769

The two part canon is a derived from the first and last line of the cantus firmus. The descending scale with which it starts is similar to the accompanying figures in *Chrise, du Lamm Gottes*, BWV 619, of the Orgelbüchlein. They have been interpreted as representing Christ's descent from Heaven to Earth. The graceful introductory ritornello is recapitulated before the last line of the pedal cantus firmus, played in the tenor register with an 8' stop.

Variatio II

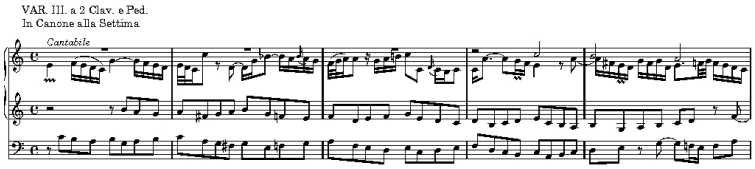




Autograph version of first variation of BWV 769a

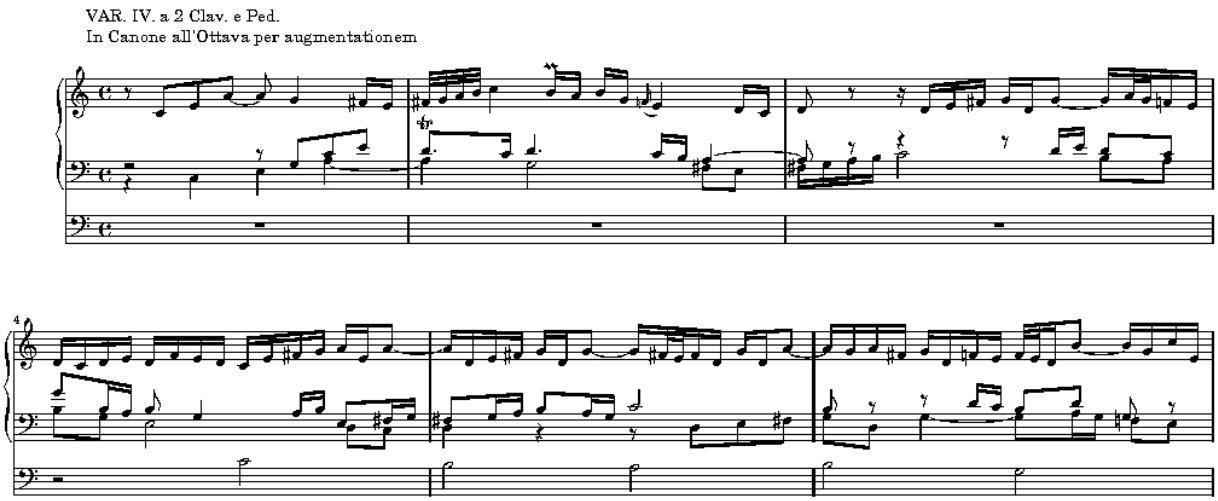
The two part canon is based on the first and second lines of the cantus firmus. As in Variatio I, there is a recapitulation in syncopated form of the opening ritornello before the last line of the cantus firmus, which has the same registration. The ascending scales above the pedal point at the close have been interpreted as departing angels or the elevation of the soul.

Variatio III

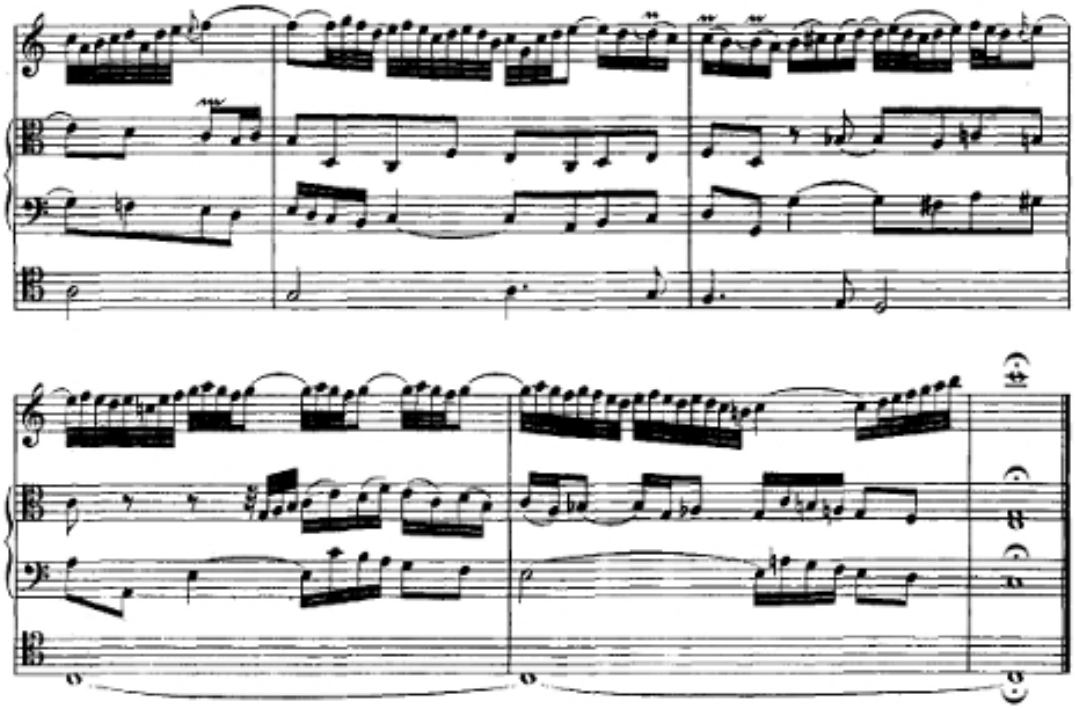


The canon occurs in the two lower voices over which the alto part plays a free melody, with the cantus firmus in the soprano. The canon takes the form of a ostinato ritornello derived form the first line of the cantus firmus with interludes when the cantus firmus recurs. The expressive alto part, marked cantabile with elaborate ornamentation, melismatic passages and occasional dissonant appoggiaturas, resembles the solo part in an aria. It also has similarities with the figurations in the solo line of the slow movement of the F minor harpsichord concerto, BWV 1056. In bar 19, the chromaticism of the two canonic parts evoke the dragging of the cross; the tensions of this episode are gradually resolved as the variation comes to a peaceful and harmonious close.

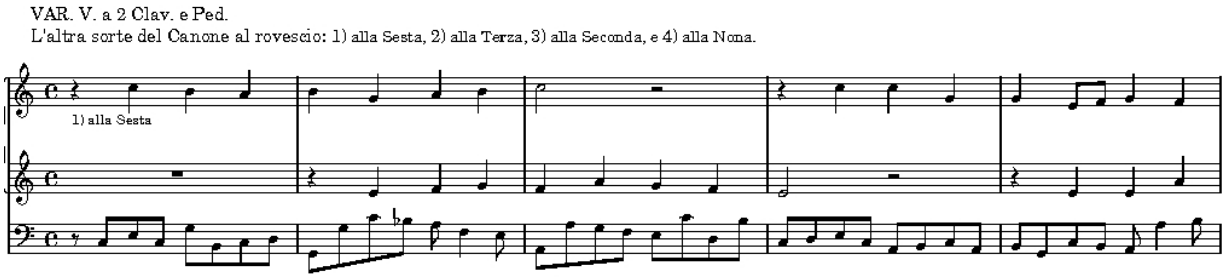
Variatio IV



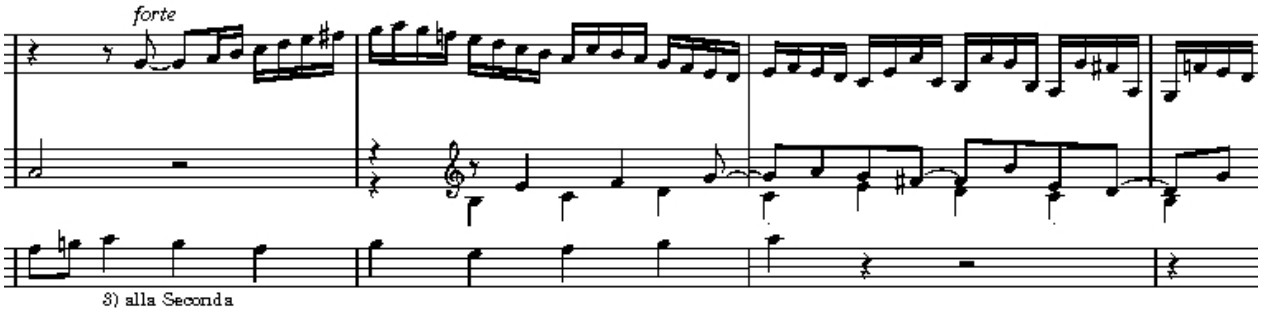
This variation takes the form of a newly composed melismatic arioso solo line in the right hand followed in canon by the bass of the left hand at half the speed. Between these two parts is a free alto line, with tenor cantus firmus in the pedal. The free alto line sometimes rises above the soprano line, creating a "halo' effect. All three manual parts derive from elements of the cantus firmus. When these occur in the elaborate and unusual soprano line, these provide apparently new ways of hearing the melody of the chorale. The compositional style, particularly of the wide ranging right hand solo part, is similar to that of the thirteenth Goldberg variation. The opening phrase recurs as a sort of ritornello in *diminution* in bar 34. Above the fourth line of the cantus firmus, the right hand weaves an elaborate coloratura line. In the middle parts the slower dragging motif recurs coming to a climax in the second part of bar 39 with the BACH motif in the alto part, before the peaceful coda, with elegaic piping motifs repeated over a pedal point:



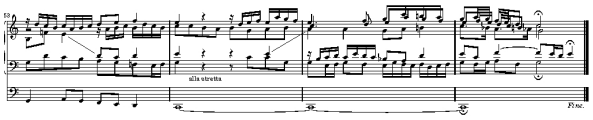
Variatio V

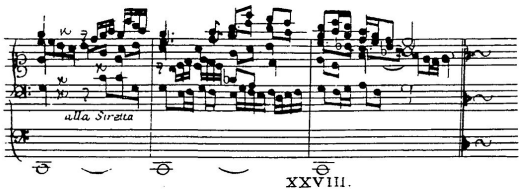


In this variation, the canon is the melody of the chorale itself. It has three sections, the first and second further subdivided in two, building up to a grandiose and complex climax in the final bars of the third section. In the first section, the two manual parts play the chorale line by line in inverted canon over a walking bass continuo stamped out in the pedal, first at an interval of sixth and then a third. In the second and third sections, the pedal part returns to the smooth lines of the cantus firmus.



In the second section, the pedal and the separate hands again play the chorale line by line in inverted canon, separated by an interval of a second and then a ninth, with a free imitative part in the hand playing the canon and a free running semiquaver part in the other hand. The semiquavers occur first in the right hand with the imitative part above the left hand; then in the left hand with the imitative part this below the canon. The musical texture is similar to that used previously in *Von Himmel kam der Engel Schur*, BWV 603, from the Orgelbüchlein, another chorale prelude for advent on the theme of descending angels.





Conclusion of fifth variation of BWV 769; in the original engraving the BACH motif did not occur in the inner parts in the last bar[9]

In the last section, marked *forte*, the pedal part plays the last line of the cantus firmus, with the first line in true and inverted forms in *diminutio* above it. The variation culminates over the closing pedal point with a stretto of all four lines, again with inversions and *diminutio*. (At this point the manual parts, move to one keyboard.) The supposed occurrence of the BACH motif shared between the two inner manual parts in the last bar did not occur in the original printing of BWV 769, where there is B flat (B in German) instead of a B natural (H in German); this was modified by editors in later editions.

Text and translation

Below is the original text from 1539 by Martin Luther with the English translation from 1855 of Catherine Winkworth:

Hugo van der Goes: Adoration of the Shepherds, c. 1480, Gemäldegalerie, Berlin

1. Vom Himmel hoch, da komm ich her.	*From Heaven above to earth I come*
Ich bring' euch gute neue Mär,	*To bear good news to every home;*
Der guten Mär bring ich so viel,	*Glad tidings of great joy I bring*
Davon ich singn und sagen will.	*Whereof I now will say and sing:*
2. Euch ist ein Kindlein heut' geborn	*To you this night is born a child*
Von einer Jungfrau auserkorn,	*Of Mary, chosen mother mild;*
Ein Kindelein, so zart und fein,	*This little child, of lowly birth,*
Das soll eu'r Freud und Wonne sein.	*Shall be the joy of all your earth.*
3. Es ist der Herr Christ, unser Gott,	*'Tis Christ our God who far on high*
Der will euch führn aus aller Not,	*Hath heard your sad and bitter cry;*
Er will eu'r Heiland selber sein,	*Himself will your Salvation be,*
Von allen Sünden machen rein.	*Himself from sin will make you free.*

Martin Schongauer: Adoration of the Shepherds, 1475-1480, Gemäldegalerie, Berlin

4. Er bringt euch alle Seligkeit,
Die Gott der Vater hat bereit,
Daß ihr mit uns im Himmelreich
Sollt leben nun und ewiglich.

He brings those blessings, long ago
Prepared by God for all below;
Henceforth His kingdom open stands
To you, as to the angel bands.

5. So merket nun das Zeichen recht:
Die Krippe, Windelein so schlecht,
Da findet ihr das Kind gelegt,
Das alle Welt erhält und trägt.

These are the tokens ye shall mark,
The swaddling clothes and manger dark;
There shall ye find the young child laid,
By whom the heavens and earth were made.

6. Des laßt uns alle frölich sein
Und mit den Hirten gehn hinein,
Zu sehn, was Gott uns hat beschert,
Mit seinem lieben Sohn verehrt.

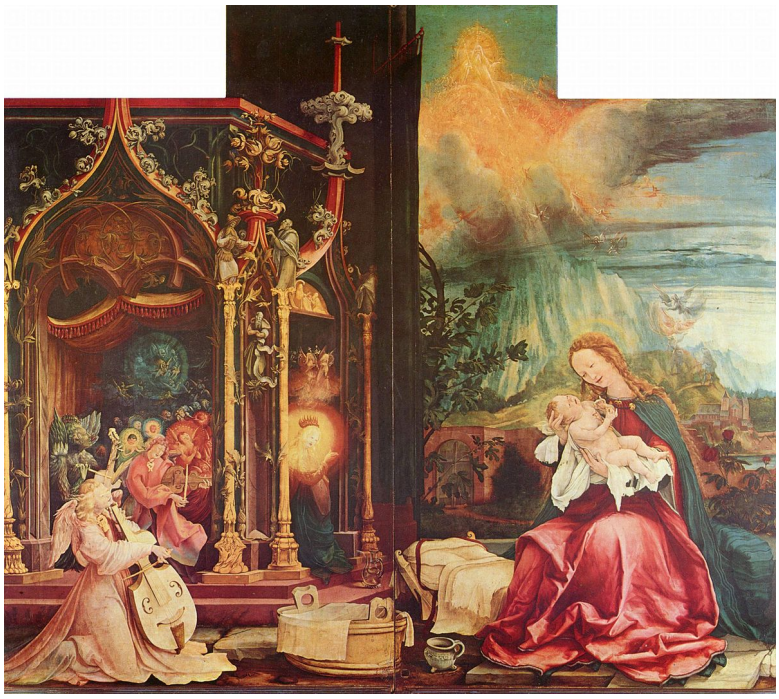
Now let us all with gladsome cheer
Follow the shepherds, and draw near
To see this wondrous gift of God
Who hath His only Son bestowed.

7. Merk auf, mein Herz, und sieh dorthin!
Was liegt dort in dem Krippelein?
Wes ist das schöne Kindelein?
Es ist das liebe Jesulein.

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

8. Sei mir willkommen, edler Gast!
Den Sünder nicht verschmähet hast
Und kommst ins Elend her zu mir,
Wie soll ich immer danken dir?

Welcome to earth, Thou noble guest,
Through whom e'en wicked men are blest!
Thou com'st to share our misery,
What can we render, Lord, to Thee!



Matthias Grünewald: The nativity, central panel of Isenheim Altarpiece, c. 1515, Musée d'Unterlinden, Colmar

9. 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!

Ah, Lord, who hast created all,
How hast Thou made Thee weak and small,
That Thou must choose Thy infant bed
Where ass and ox but lately fed!

10. Und wär' die Welt vielmal so weit,
Von Edelstein und Gold bereit',
So wär sie doch dir viel zu klein,
Zu sein ein enges Wiegelein.

Were earth a thousand times as fair,
Beset with gold and jewels rare,
She yet were far too poor to be
A narrow cradle, Lord, for Thee.

11. Der Sammet und die Seide dein,
Das ist grob Heu und Windelein,
Darauf du König groß und reich
Herprangst, als wär's dein Himmelreich.

For velvets soft and silken stuff
Thou hast but hay and straw so rough,
Whereon Thou King, so rich and great,
As 'twere Thy heaven, art throned in state.

12. Das hat also gefallen dir,
Die Wahrheit anzuzeigen mir:
Wie aller Welt Macht, Ehr und Gut
Vor dir nichts gilt, nichts hilft noch tut.

Thus hath it pleased Thee to make plain
The truth to us poor fools and vain,
That this world's honour, wealth and might
Are nought and worthless in Thy sight.

The Silbermann Organ in the Hofkirche, Dresden

13. Ach, mein herzliebes Jesulein,	*Ah! dearest Jesus, Holy Child,*
Mach dir ein rein, sanft Bettelein,	*Make Thee a bed, soft, undefiled,*
Zu ruhen in meins Herzens Schrein,	*Within my heart, that it may be*
Das ich nimmer vergesse dein.	*A quiet chamber kept for Thee.*

14. Davon ich allzeit fröhlich sei,	*My heart for very joy doth leap,*
Zu springen, singen immer frei	*My lips no more can silence keep;*
Das rechte Susaninne schon,	*I too must sing with joyful tongue*
Mit Herzenslust den süßen Ton.	*That sweetest ancient cradle-song—*

15. Lob, Ehr sei Gott im höchsten Thron,	*Glory to God in highest Heaven,*
Der uns schenkt seinen ein'gen Sohn.	*Who unto man His Son hath given!*
Des freuen sich der Engel Schar	*While angels sing with pious mirth*
Und singen uns solch neues Jahr.	*A glad New Year to all the earth.*

Reception

The Canonic Variations were among the works included in J. G. Schicht's four-volume anthology of Bach's organ music (1803–1806), prior to the publication of Bach's complete organ works in 1847 by Griepenkerl and Roitzsch in Leipzig. Felix Mendelsohn, Robert Schumann and Johannes Brahms all studied the Variations, annotating their personal copies of Schicht. Mendelsohn himself composed a 6 movement cantata on "Vom Himmel hoch" in 1831 for soprano, baritone, mixed choir and orchestra, opening with the same descending figures as those in Bach's Variation 1.[10]

Transcriptions

- Ivan Karlovitsch Tscherlitzky (1799–1865), organist in the Maltese Chapel adjoining the Vorontsov Palace in St Petersburg, arranged the Canonic Variations for piano solo.[11]
- In 1951 and 1958 the Swiss organist, conductor and composer Roger Vuataz (1898–1988) made two arrangements of the Canonic Variations for orchestra.[12]
- In 1956 Igor Stravinsky made an arrangement of the Canonic Variations for orchestra and mixed choir, adding extra contrapuntal lines.[13]

Selected recordings

- Bernard Foccroulle, Leipzig Chorales, Ricercar, RIC212 (2 discs). Recorded in 2002 on the large Silbermann organ in Freiberg Cathedral, Germany, dating from 1714. Thlyer recording also includes the Preludes and Fugues BWV 546 and 547 and the Great Eighteen Chorale Preludes.
- André Isoir, L'Oeuvre pour Orgue (15 discs), Calliope, CAL 3703–3717 (budget edition 2008). The Canonic Variations and the Great Eighteen Chorale Preludes, recorded in 1990 on the G. Westenfelder organ in Fère-en-Tardenois, are contained on the last 2 discs, which are available separately.
- Ton Koopman, Bach Organ Works, Volume 5, Teldec, B00000JHHD. Recorded in 1997 on 2 discs with Part III of the Clavierübung.
- Helmut Walcha, Bach Great Organ Works, Deutsche Grammophon, 2 disc set remastered from recordings between 1947 and 1950.

Notes

[1] Williams 2003, p. 513
[2] In die Societät ist er in Jahr 1747 Junius .. ... etreten ... Zur Societät hat er den Choral geliefert: Vom Himmel hoch da komm' ich her, vallständig ausgearbeitet, der hernach in Kupfer gestochen werden.
[3] Bach CPE, Agricola F. Nekrolog auf Johann Sebastian Bach. Vol 4, pt 1. Leipzig, Germany: LC Mizler Muzikalische Bibliothek; 1754.
[4] Williams 2003, pp. 512–516
[5] Yearsley 2002, pp. 112–113
[6] Williams 2003
[7] Yearsley 2002
[8] Williams 2003, p. 516
[9] Williams 2003, p. 516
[10] Stinson 2006
[11] Bach-Tscherlitzky arrangements (http://www.bach-cantatas.com/NVD/PT-Tscherlitzky.htm) on www.bach-cantatas.com
[12] Bach-Vuataz arrangements (http://www.bach-cantatas.com/Arran/OT-Vuataz.htm) on www.bach-cantatas.com
[13] Strauss, Joseph N. (1986), "Recompositions by Schoenberg, Stravinsky and Webern", *Musical Quarterly* **LXXII**: 301–427

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- Butler, Gregory G. (1990), *J. S. Bach's Clavier-Ubung III : The Making of a Print, with a Companion Study of the Canonic Variations on Vom Himmel Hoch BWV 769*, ISBN 9780822310099
- Butler, Gregory G. (2000), "J. S. Bachs Kanonische Veränderungen über "Vom Himmel hoch" (BWV 769). Ein Schlußstrich unter die Debatte um die Frage der "Fassung letzter Hand"", *Bach-Jahrbuch* **86**: 9–34
- Stinson, Russell (2006), *The reception of Bach's organ works from Mendelssohn to Brahms*, Oxford University Press, ISBN 0195171098
- Williams, Peter (2003), *The Organ Music of J. S. Bach* (2nd ed.), pp. 512–524, ISBN 0521891159
- Yearsley, David Gaynor (2002), *Bach and the meanings of counterpoint*, New perspectives in music history and criticism, **10**, Cambridge University Press, ISBN 0521803462

External links

- Canonic Variations on "Vom Himmel hoch da komm' ich her": Free scores at the International Music Score Library Project.
- Free score (http://www.mutopiaproject.org/ftp/BachJS/BWV769/bwv769/bwv769-a4.pdf) at Mutopia
- Free downloads of the Canonic Variations (http://www.blockmrecords.org/bach/detail.php?ID=BWV0769) recorded by James Kibbie on the 1755 Gottfried Silbermann/Zacharias Hildebrandt organ in the Katholische Hofkirche, Dresden, Germany
- Recording on a virtual organ (http://www.virtuallybaroque.com/track233.htm), based on samples from an organ built in 1731 by Gottfried Silbermann

Christmas Oratorio

The ***Christmas Oratorio*** (German: *Weihnachts-Oratorium*) BWV 248, is an oratorio by Johann Sebastian Bach intended for performance in church during the Christmas season. It was written for the Christmas season of 1734 incorporating music from earlier compositions, including three secular cantatas written during 1733 and 1734 and a now lost church cantata, BWV 248a. The date is confirmed in Bach's autograph manuscript. The next performance was not until 17 December 1857 by the Sing-Akademie zu Berlin under Eduard Grell. The *Christmas Oratorio* is a particularly sophisticated example of parody music. The author of the text is unknown, although a likely collaborator was Christian Friedrich Henrici (Picander).

The Mystical Nativity (1501) by Sandro Botticelli

The work belongs to a group of three oratorios written towards the end of Bach's career in 1734 and 1735 for major feasts, the others being the *Ascension Oratorio* (BWV 11) and the *Easter Oratorio* (BWV 249). All parody earlier compositions, although the *Christmas Oratorio* is by far the longest and most complex work.

The oratorio is in six parts, each part being intended for performance on one of the major feast days of the Christmas period. The piece is often presented as a whole or split into two equal parts. The total running time for the entire work is nearly three hours.

The first part (for Christmas Day) describes the Birth of Jesus, the second (for December 26) the annunciation to the shepherds, the third (for December 27) the adoration of the shepherds, the fourth (for New Year's Day) the circumcision and naming of Jesus, the fifth (for the first Sunday after New Year) the journey of the Magi, and the sixth (for Epiphany) the adoration of the Magi.

Narrative structure

The structure of the story is defined to a large extent by the particular requirements of the church calendar for Christmas 1734/35. Bach abandoned his usual practice when writing church cantatas of basing the content upon the Gospel reading for that day in order to achieve a coherent narrative structure. Were he to have followed the calendar, the story would have unfolded as follows:

1. Birth and Annunciation to the Shepherds
2. The Adoration of the Shepherds
3. Prologue to the Gospel of John
4. Circumcision and Naming of Jesus
5. The Flight into Egypt
6. The Coming and Adoration of the Magi

This would have resulted in the Holy Family fleeing before the Magi had arrived, which was unsuitable for an oratorio evidently planned as a coherent whole. Bach removed the content for the Third Day of Christmas (December 27), John's Gospel, and split the story of the two groups of visitors—Shepherds and Magi—into two. This resulted in a more understandable exposition of the Christmas story:

1. The Birth
2. The Annunciation to the Shepherds
3. The Adoration of the Shepherds
4. The Circumcision and Naming of Jesus
5. The Journey of the Magi
6. The Adoration of the Magi

The fifth part finishes with the Flight into Egypt.

That Bach saw the six parts as comprising a greater, unified whole is evident both from the surviving printed text and from the structure of the music itself. The edition has not only a title—*Weihnachtsoratorium*—connecting together the six sections, but these sections are also numbered consecutively. As John Butt has mentioned,[1] this points, as in the *Mass in B minor*, to a unity beyond the performance constraints of the church year.

Performance

The oratorio was written for performance on six feast days of Christmas during the winter of 1734 and 1735. The original score also contains details of when each part was performed. It was incorporated within services of the two most important churches in Leipzig, St. Thomas and St. Nicholas. As can be seen below, the work was only performed in its entirety at the St. Nicholas Church.

St. Nicholas Church

St. Thomas Church

First performances:

- 25 December 1734: Part I – 'early in the morning' at St. Nicholas; 'in the afternoon' at St. Thomas
- 26 December 1734: Part II – morning at St. Thomas; afternoon at St. Nicholas
- 27 December 1734: Part III – morning at St. Nicholas
- 1 January 1735: Part IV – morning at St. Thomas; afternoon at St. Nicholas
- 2 January 1735: Part V – morning at St Nicholas
- 6 January 1735: Part VI – morning at St. Thomas; afternoon at St. Nicholas

Music

Bach expresses the unity of the whole work within the music itself, in part through his use of key signatures. Parts I and III are written in the keys of D major, part II in its subdominant key G major. Parts I and III are similarly scored for exuberant trumpets, while the Pastoral Part II (referring to the Shepherds) is, by contrast, scored for woodwind instruments and does not include an opening chorus. Part IV is written in F major (the relative key to D minor) and marks the furthest musical point away from the oratorio's opening key, scored for horns. Bach then embarks upon a journey back to the opening key, via the dominant A major of Part V to the jubilant re-assertion of D major in the final part, lending an overall arc to the piece. To reinforce this connection, between the beginning and the end of the work, Bach re-uses the chorale melody of Part I's *Wie soll ich dich empfangen?* in the final chorus of Part VI, *Nun seid ihr wohl gerochen*; this choral melody is the same as of *O Haupt voll Blut und Wunden*, which Bach used five times in his *St Matthew Passion*.

The music represents a particularly sophisticated expression of the parody technique, by which existing music is adapted to a new purpose. Bach took the majority of the choruses and arias from works which had been written some time earlier. Most of this music was 'secular', that is written in praise of royalty or notable local figures, outside the tradition of performance within the church.

These secular cantatas which provide the basis for the *Christmas Oratorio*, are:

- BWV 213 – *Laßt uns sorgen, laßt uns wachen* (*Hercules at the Crossroads*)
  - Performed on 5 September 1733 for the eleventh birthday of Prince Friedrich Christian of Saxony.
- BWV 214 – *Tönet, ihr Pauken! Erschallet, Trompeten!*
  - Performed on 8 December 1733 for the birthday of Maria Josepha, Queen of Poland and Electress of Saxony.
- BWV 215 – *Preise dein Glücke, gesegnetes Sachsen*
  - Performed on 5 October 1734 for the coronation of the Elector of Saxony August III as King of Poland.

In addition to these sources, the sixth cantata is thought to have been taken almost entirely from a now-lost church cantata, BWV 248a. The trio aria in Part V *Ach, wenn wird die Zeit erscheinen?* is believed to be from a similarly lost source, and the chorus from the same section *Wo ist der neugeborne König* is from the 1731 *St Mark Passion* (BWV 247).[2]

Instrumentation

The scoring below[1] refers to parts, rather than necessarily to individual players. Adherents of theories specifying small numbers of performers (even to 'One Voice Per Part') may however choose to use numbers approaching one instrument per named part.

Part I

3 trumpets, timpani, 2 transverse flutes, 2 oboes, 2 oboes d'amore, 2 violins, viola, continuo group[3] [4]

Part II

2 flutes, 2 oboes d'amore, 2 oboes da caccia, 2 violins, viola, continuo

Part III

3 trumpets, timpani, 2 flutes, 2 oboes, 2 oboes d'amore, 2 violins, viola, continuo

Part IV

2 horns, 2 oboes, 2 violins, viola, continuo

Part V

2 oboes d'amore, 2 violins, viola, continuo

Part VI

3 trumpets, timpani, 2 oboes, 2 oboes d'amore, 2 violins, viola, continuo

Notes

[1] Sleeve notes to Philip Pickett's recording of the *Christmas Oratorio* (Decca, 458 838, 1997)

[2] Werner Breig, sleeve notes to John Eliot Gardiner's recording of the *Christmas Oratorio* (Deutsche Grammophon Archiv, 4232322, 1987)

[3] The continuo part is open to interpretation in matters of scoring. Examples: for his 1973 recording, Nikolaus Harnoncourt employed bassoon, violoncello, violone (double bass) and organDas Alte Werk (Warner), 2564698540 (1973, re-released 2008); Peter Schreier (1987) used violoncello, double bass, bassoon, organ and harpsichordDecca (Philips), 4759155 (1987, re-released 2007); René Jacobs in 1997 chose violoncello, double bass, lute, bassoon, organ and harpsichordHarmonia Mundi, HMX 2901630.31 (1997, re-released 2004); and Jos van Veldhoven in 2003 opted for violoncello, double bass, bassoon, organ, harpsichord and theorbo.Channel Classics Records, CCS SA 20103 (2003)

[4] The different types of oboes referred to above are mostly called for at different points in each section. However, numbers 10, 12, 14, 17, 18, 19 and 21 in Part II call for 2 oboes d'amore and 2 oboes da caccia. This scoring was intended to symbolise the shepherds who are the subject of the second part. It is a reference to the pastoral music tradition of shepherds playing shawm-like instruments at Christmas. Similarly, the pastoral sinfony in Handel's *Messiah* (1741) is known as the 'Pifa' after the Italian piffero or piffaro, similar to the shawm and an ancestor of the oboe.

Text

The ease with which the new text fits the existing music is one of the indications of how successful a parody the *Christmas Oratorio* is of its sources. Musicologist Alfred Dürr[1] and others, such as Christoph Wolff[2] have suggested that Bach's sometime collaborator Picander (the pen name of Christian Friedrich Henrici) wrote the new text, working closely with Bach to ensure a perfect fit with the re-used music. It may have even been the case that the *Christmas Oratorio* was already planned when Bach wrote the secular cantatas BWV 213, 214 and 215, given that the original works were written fairly close to the oratorio and the seamless way with which the new words fit the existing music.[2]

Nevertheless, on two occasions Bach abandoned the original plan and was compelled to write new music for the *Christmas Oratorio*. The alto aria in Part III, *Schließe, mein Herze* was originally to have been set to the music for the aria *Durch die von Eifer entflammten Waffen* from BWV 215. On this occasion, however, the parody technique proved to be unsuccessful and Bach composed the aria afresh. Instead, he used the model from BWV 215 for the bass aria *Erleucht' auch meine finstre Sinnnen* in Part V. Similarly, the opening chorus to Part V, *Ehre sei dir Gott!* was almost certainly intended to be set to the music of the chorus *Lust der Völker, Lust der Deinen* from BWV 213, given the close correspondence between the texts of the two pieces. The third major new piece of writing (with the notable exception of the recitatives), the sublime pastoral Sinfonia which opens Part II, was composed from scratch for the new work.

In addition to the new compositions listed above, special mention must go to the recitatives, which knit together the oratorio into a coherent whole. In particular, Bach made particularly effective use of recitative when combining it with chorales in no. 7 of part I (*Er ist auf Erden kommen arm*) and even more ingeniously in the recitatives nos. 38 and 40 which frame the "Echo Aria" (*Flößt, mein Heiland*), no. 39 in part IV.

Parts and numbers

Each section combines choruses (a pastoral *Sinfonia* opens Part II instead of a chorus), chorales and from the soloists recitatives, ariosos and arias.

The tables below do not show a key signature or a time signature for recitatives because they are all (nominally) in the key of that part and in common time. The exceptions are No. 18 which starts in C major and then modulates to G major, and No. 27 which continues in the A major of the previous movement. In any case, a key and time signatures for a recitative are merely musical notation.

Part I

Conrad von Soest: *Birth of Christ* (1404)

Part I: For the First Day of Christmas

No.		Key	Time	First line	Scoring	Source
1	Chorus	D major	3/8	*Jauchzet, frohlocket, auf, preiset die Tage*	3 trumpets, timpani, 2 flutes, 2 oboes, strings (violin I, II, viola) and continuo (cello, violone, organ and bassoon)	BWV 214: Chorus, *Tönet, ihr Pauken!*
2	Recitative (Evangelist, tenor)			*Es begab sich aber zu der Zeit*	Continuo	Luke 2:1-6
3	Recitative (alto)			*Nun wird mein liebster Bräutigam*	2 oboe d'amore, continuo	
4	Aria (alto)	A min/C maj	3/8	*Bereite dich, Zion, mit zärtlichen Trieben*	Oboe d'amore I, violin I, continuo	BWV 213: Aria, *Ich will dich nicht hören*
5	Chorale	A minor	Common	*Wie soll ich dich empfangen*	2 flutes, 2 oboes, strings and continuo	Words: Paul Gerhardt (1607–1676)
6	Recitative (Evangelist, tenor)			*Und sie gebar ihren ersten Sohn*	Continuo	Luke 2:7
7	Chorale (sopranos) Recitative (bass)	D major	3/4 Common	*Er ist auf Erden kommen arm* *Wer will die Liebe recht erhöhn*	2 oboe d'amore, continuo	Words (Chorale): Martin Luther, 1524
8	Aria (bass)	D major	2/4	*Großer Herr und starker König*	Trumpet I, flute I, strings, continuo	BWV 214: Aria, *Kron und Preis gekrönter Damen*
9	Chorale	D major	Common	*Ach mein herzliebes Jesulein!*	3 trumpets, timpani, 2 flutes, 2 oboes, strings and continuo (cello, violone, organ and bassoon)	Words: Martin Luther, 1535

Part II

Georges de La Tour: Adoration of the shepherds (1644)

Part II: For the Second Day of Christmas

No.		Key	Time	First line	Scoring	Source
10	Sinfonia	G major	12/8	—	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	
11	Recitative (Evangelist, tenor)			*Und es waren Hirten in derselben Gegend*	Continuo	Luke 2:8-9
12	Chorale	G major	Common	*Brich an, o schönes Morgenlicht*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Words: Johann von Rist, 1641
13	Recitative (Evangelist, tenor; Angel, soprano)			*Und der Engel sprach zu ihnen* *Fürchtet euch nicht*	Strings, continuo	Luke 2:10-11
14	Recitative (bass)			*Was Gott dem Abraham verheißen*	2 oboe d'amore, 2 oboe da caccia, strings, continuo	
15	Aria (tenor)	G major	3/8	*Frohe Hirten, eilt, ach eilet*	Flute I, continuo	BWV 214: Aria, *Fromme Musen! meine Glieder*
16	Recitative (Evangelist, tenor)[3]			*Und das habt zum Zeichen*	Continuo	Luke 2:12
17	Chorale	C major	Common	*Schaut hin! dort liegt im finstern Stall*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Words: Paul Gerhardt, 1667
18	Recitative (bass)	C maj/G maj		*So geht denn hin!*	2 oboe d'amore, 2 oboe da caccia, strings, continuo	
19	Aria (alto)	G maj/E min	2/4	*Schlafe, mein Liebster, genieße der Ruh'*	Flute I (colla parte an octave above the alto soloist throughout), 2 oboe d'amore, 2 oboe da caccia, strings, continuo	BWV 213: Aria, *Schlafe, mein Liebster, und pflege der Ruh*
20	Recitative (Evangelist, tenor)			*Und alsobald war da bei dem Engel*	Continuo	Luke 2:13
21	Chorus	G major	Split Common (2/2)	*Ehre sei Gott in der Höhe*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Luke 2:14
22	Recitative (bass)			*So recht, ihr Engel, jauchzt und singet*	Continuo	
23	Chorale	G major	12/8	*Wir singen dir in deinem Heer*	2 flutes, 2 oboe d'amore, 2 oboe da caccia, strings, continuo	Words: Paul Gerhardt, 1656

[1] Alfred Dürr, sleeve notes to Nikolaus Harnoncourt's first recording of the *Christmas Oratorio* (Warner Das Alte Werk, 2564698540, 1972, p. 10) and repeated in the notes to Harnoncourt's 2nd recording of the work (Deutsche Harmonia Mundi, 88697112252, 2007, p. 22)
[2] Christoph Wolff, sleeve notes to Ton Koopman's recording of the *Christmas Oratorio* (Warner Erato, 0630-14635-2, 1997)
[3] In some performances sung by the Angel (soprano).

Part III

Giotto di Bondone: Angels at the nativity (c. 1300)

Part III: For the Third Day of Christmas

No.		Key	Time	First line	Scoring	Source
24	Chorus	D major	3/8	*Herrscher des Himmels, erhöre das Lallen*	Trumpet I, II, III, timpani, flute I, II, oboe I, II, strings, continuo	BWV 214: Chorus, *Blühet, ihr Linden in Sachsen, wie Zedern*
25	Recitative (Evangelist, tenor)			*Und da die Engel von ihnen gen Himmel fuhren*	Continuo	Luke 2:15
26	Chorus	A major	3/4	*Lasset uns nun gehen gen Bethlehem*	Flute I, II, oboe d'amore I, II, strings, continuo	
27	Recitative (bass)	A major		*Er hat sein Volk getröst't*	Flute I, II, continuo	
28	Chorale	D major	Common	*Dies hat er alles uns getan*	Flute I, II, oboe I, II, strings, continuo	Chorale: Martin Luther, 1524
29	Duet (soprano, bass)	A major	3/8	*Herr, dein Mitleid, dein Erbarmen*	Oboe d'amore I, II, continuo	BWV 213: Aria, *Ich bin deine, du bist meine*
30	Recitative (Evangelist, tenor)			*Und sie kamen eilend*	Continuo	Luke 2:16-19
31	Aria (alto)	D maj/B min	2/4	*Schließe, mein Herze, dies selige Wunder*	Violin solo, continuo	
32	Recitative (alto)			*Ja, ja! mein Herz soll es bewahren*	Flute I, II, continuo	
33	Chorale	G major	Common	*Ich will dich mit Fleiß bewahren*	Flute I, II, oboe I, II, strings, continuo	Words: Paul Gerhardt, 1653
34	Recitative (Evangelist, tenor)			*Und die Hirten kehren wieder um*	Continuo	Luke 2:20
35	Chorale	F♯ minor	Common	*Seid froh, dieweil*	Flute I, II, oboe I, II, strings, continuo	Words: Christoph Runge, 1653

24	Chorus da capo	D major	3/8	*Herrscher des Himmels, erhöre das Lallen*	Trumpet I, II, III, timpani, flute I, II, oboe I, II, strings, continuo	BWV 214: Chorus, *Blühet, ihr Linden in Sachsen, wie Zedern*

Part IV

Rembrandt: Circumcision of Christ (1661)

Part IV: For New Year's Day (Feast of the Circumcision)

No.		Key	Time	First line	Scoring	Source
36	Chorus	F major	3/8	*Fallt mit Danken, fallt mit Loben*	Horns I, II, oboe I, II, strings, continuo	BWV 213: Chorus, *Lasst uns sorgen, lasst uns wachen*
37	Recitative (Evangelist, tenor)			*Und da acht Tage um waren*	Continuo	Luke 2:21
38	Recitative (bass) Arioso (sopr./bass)			*Immanuel, o süßes Wort* *Jesu, du mein liebstes Leben*	Strings, continuo	
39	Aria (soprano & 'Echo' soprano)	C major	6/8	*Flößt, mein Heiland, flößt dein Namen*	Oboe I solo, continuo	BWV 213: Aria, *Treues Echo dieser Orten*
40	Recitative (bass) Arioso (soprano)			*Wohlan! dein Name soll allein* *Jesu, meine Freud' und Wonne*	Strings, continuo	
41	Aria (tenor)	D minor	Common	*Ich will nur dir zu Ehren leben*	Violin I, II, continuo	BWV 213: Aria, *Auf meinen Flügeln sollst du schweben*
42	Chorale	F major	3/4	*Jesus richte mein Beginnen*	Horns I, II, oboe I, II, strings, continuo	Words: Johann von Rist, 1642

Part V

Magi before Herod; France, early 15th century

Part V: For the First Sunday in the New Year[1]

No.		Key	Time	First line	Scoring	Source
43	Chorus	A maj/F♯ min	3/4	*Ehre sei dir, Gott, gesungen*	Oboe d'amore I, II, strings, continuo	
44	Recitative (Evangelist, tenor)			*Da Jesus geboren war zu Bethlehem*	Continuo	Matthew 2:1
45	Chorus Recitative (alto) Chorus	D major	Common	*Wo ist der neugeborne König der Juden*[2] *Sucht ihn in meiner Brust* *Wir haben seinen Stern gesehen*	Oboe d'amore I, II, strings, continuo	BWV 247: *St Mark Passion*, Chorus, *Pfui dich, wie fein zerbrichst du den Tempel*[2]
46	Chorale	A major	Common	*Dein Glanz all' Finsternis verzehrt*	Oboe d'amore I, II, strings, continuo	Words: Georg Weissel, 1642
47	Aria (bass)	F♯ minor	2/4	*Erleucht' auch meine finstre Sinnen*	Oboe d'amore I solo, organ senza continuo	BWV 215: Aria, *Durch die von Eifer entflammeten Waffen*
48	Recitative (Evangelist, tenor)			*Da das der König Herodes hörte*	Continuo	Matthew 2:3
49	Recitative (alto)			*Warum wollt ihr erschrecken*	Strings, continuo	
50	Recitative (Evangelist, tenor)			*Und ließ versammeln alle Hohenpriester*	Continuo	Matthew 2:4-6
51	Trio (sopr., alto, ten.)	D major	2/4	*Ach! wann wird die Zeit erscheinen?*	Violin I solo, continuo	unknown
52	Recitative (alto)			*Mein Liebster herrschet schon*	Continuo	
53	Chorale	A major	Common	*Zwar ist solche Herzensstube*	Oboe d'amore I, II, strings, continuo	Words: Johann Franck, 1655

[1] Part V is meant to be performed on the first Sunday in the New Year, but before the feast of Epiphany on 6 January. In some years, there is no such day, e.g in 2007/2008.

[2] Matthew 2:2

Part VI

Rogier van der Weyden: Adoration of the Magi (c. 1430–60)

Rembrandt: Flight into Egypt (1627)

Part VI: For the Feast of Epiphany

No.		Key	Time	First line	Scoring	Source
54	Chorus	D major	3/8	*Herr, wenn die stolzen Feinde schnauben*	Trumpet I, II, III, timpani, oboe I, II, strings, continuo	BWV 248a (lost church cantata)
55	Recitative (Evangelist, tenor; Herod, bass)			*Da berief Herodes die Weisen heimlich* *Ziehet hin und forschet fleißig*	Continuo	Matthew 2:7-8
56	Recitative (soprano)			*Du Falscher, suchet nur den Herrn zu fällen*	Strings, continuo	BWV 248a (lost church cantata)
57	Aria (soprano)	A maj/F♯ min/A maj	3/4	*Nur ein Wink von seinen Händen*	Oboe d'amore I, strings, continuo	BWV 248a (lost church cantata)
58	Recitative (Evangelist, tenor)			*Als sie nun den König gehöret hatten*	Continuo	Matthew 2:9-11
59	Chorale	G major	Common	*Ich steh an deiner Krippen hier*	Oboe I, II, strings, continuo	Words: Paul Gerhardt, 1656
60	Recitative (Evangelist, tenor)			*Und Gott befahl ihnen im Traum'*	Continuo	Matthew 2:12
61	Recitative (tenor)			*So geht! Genug, mein Schatz geht nicht von hier*	Oboe d'amore I, II, continuo	BWV 248a (lost church cantata)
62	Aria (tenor)	B minor	2/4	*Nun mögt ihr stolzen Feinde schrecken*	Oboe d'amore I, II, continuo	BWV 248a (lost church cantata)
63	Recitative (soprano, alto, tenor, bass)			*Was will der Höllen Schrecken nun*	Continuo	BWV 248a (lost church cantata)
64	Chorale	D major	Common	*Nun seid ihr wohl gerochen*	Trumpet I, II, III, timpani, oboe I, II, strings, continuo	BWV 248a (lost church cantata); Words: Georg Werner, 1648

S. D. Gl.

Recordings

- 1955: Fritz Lehmann, Helmut Krebs (tenor), Sieglinde Wagner (alto), Heinz Rehfuss (bass), Gunthild Weber (soprano), Berliner Motettenchor, RIAS Kammerchor, Berlin Philharmonic, Archiv Produktion
- 1958: Kurt Thomas, Josef Traxel (tenor), Marga Höffgen (alto), Dietrich Fischer-Dieskau (baritone), Agnes Giebel (soprano), Thomanerchor, Gewandhausorchester Leipzig. Leipzig Classics/Seraphim Records. Recorded in St. Thomas Church, Leipzig.
- 1963: Fritz Werner, Helmut Krebs, Claudia Hellmann, Barry McDaniel, Agnes Giebel, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Erato.
- 1965: Karl Richter, Fritz Wunderlich (tenor), Christa Ludwig (alto), Franz Crass (bass), Gundula Janowitz (soprano), Münchener Bach-Chor, Münchener Bach-Orchester, ARCHIV Produktion
- 1967: Karl Münchinger, Peter Pears (tenor), Helen Watts (alto), Tom Krause (bass), Elly Ameling (soprano), Lübecker Knaben-Kantorei, Stuttgarter Kammerorchester. Decca. Recorded in Schloss Ludwigsburg.
- 1973: Gerhard Schmidt-Gaden, Theo Altmeyer (tenor), Andreas Stein (alto), Barry McDaniel (baritone), Hans Buchhierl (soprano), Tölzer Knabenchor, Collegium Aureum. Deutsche Harmonia Mundi GD77046. This recording uses a tuning where the pitch of the note A is set to a semitone below today's standard of A=440 Hz.
- 1973: Nikolaus Harnoncourt, Kurt Equiluz (tenor), Paul Esswood (countertenor), Siegmund Nimsgern (bass), Wiener Sängerknaben, Concentus Musicus Wien. Teldec – Das Alte Werk 9031-77610-2
- 1974: Martin Flämig, Peter Schreier (tenor), Annelies Burmeister (alto), Arleen Augér (soprano), Theo Adam (bass), Dresdner Kreuzchor, Dresden Philharmonic. Berlin Classics BER 183892
- 1987: John Eliot Gardiner, Anthony Rolfe Johnson (tenor, Evangelist), Anne Sofie von Otter (alto), Olaf Bär (bass), Hans Peter Blochwitz (tenor), Nancy Argenta (soprano), Monteverdi Choir, English Baroque Soloists. Archiv Produktion 4232322
- 1989: Philippe Herreweghe, Howard Crook (tenor), Michael Chance (alto), Peter Kooy (bass), Barbara Schlick (soprano), Collegium Vocale Gent. Virgin Classics Veritas 90781 or 0777 7595302 2
- 1993: Harry Christophers, Michael George (bass), Lynda Russell (soprano), Catherine Wyn-Rogers (contralto), Mark Padmore (tenor), Libby Crabtree (soprano Angel, Echo), The Sixteen. Collins Classics
- 1996: Ton Koopman, Christoph Prégardien (tenor), Elisabeth von Magnus (alto), Lisa Larsson (soprano), Klaus Mertens (bass), Amsterdam Baroque Orchestra & Choir. Erato Records 0630-14635-2
- 1997: Philip Pickett, New London Consort; Paul Agnew (tenor, Evangelist), Michael Chance, Michael George (bass), Andrew King (tenor), Catherine Bott (soprano); plus 7 other soloists making up the chorus. Decca 458 838
- 1997: René Jacobs, Werner Güra (tenor), Andreas Scholl (alto), Klaus Häger (bass), Dorothea Röschmann (soprano), RIAS Kammerchor, Akademie für Alte Musik Berlin. Harmonia Mundi, 2901630.31
- 1999: John Eliot Gardiner, Christoph Genz (tenor), Bernarda Fink (alto), Dietrich Henschel (bass), Claron McFadden (soprano), Monteverdi Choir, English Baroque Soloists. Arthaus Musik TDK DVD-BACHHO. This recording is used in the film *Juloratoriet* (1996) (English title: *Christmas Oratorio*).[1]
- 2000: Helmuth Rilling, James Taylor (Evangelist), Sibylla Rubens (soprano), Ingeborg Danz (alto), Marcus Ullmann (tenor), Hanno Müller-Brachmann (bass), Gächinger Kantorei, Bach-Collegium Stuttgart, Hänssler Classic[2]
- 2003: Jos van Veldhoven, Gerd Türk (tenor), Annette Markert (alto), Peter Harvey (bass), Johannette Zomer (soprano), De Nederlandse Bachvereniging. Channel Classics Records CCS SA 20103
- 2007: Nikolaus Harnoncourt, Werner Güra (tenor), Bernarda Fink (mezzo-soprano), Gerald Finley (baritone), Christian Gerhaher (baritone), Christine Schäfer (soprano), Arnold Schoenberg Chor, Concentus Musicus Wien. Recorded at the Wiener Musikverein; Deutsche Harmonia Mundi, 8869 711225 2
- 2008: Ralf Otto, Ruth Ziesak (soprano), Monica Groop (alto), Christoph Prégardien (tenor), Klaus Mertens (bass), Vokalensemble Frankfurt, Concerto Köln. Delta Music
- 2009: Georg Christoph Biller, Paul Bernewitz and Friedrich Praetorius (Boy soprano), Ingeborg Danz (alto), Martin Petzold and Christoph Genz (tenor), Panajotis Iconomou (bass), Thomanerchor Leipzig,

Gewandhausorchester Leipzig. Rondeau Production

References

[1] *Juloratoriet* (1996) (http://www.imdb.com/title/tt0116725/) at the Internet Movie Database
[2] *Christmas Oratorio* (Rilling, 2000) review (http://www.classicstoday.com/review.asp?ReviewNum=2132)

External links

- Complete text (in German) and instrumentation: Part I (http://www.cs.ualberta.ca/~wfb/cantatas/248I.html), Part II (http://www.cs.ualberta.ca/~wfb/cantatas/248II.html), Part III (http://www.cs.ualberta.ca/~wfb/cantatas/248III.html), Part IV (http://www.cs.ualberta.ca/~wfb/cantatas/248IV.html), Part V (http://www.cs.ualberta.ca/~wfb/cantatas/248V.html), Part VI (http://www.cs.ualberta.ca/~wfb/cantatas/248VI.html)
- Bach Cantatas Website (http://www.bach-cantatas.com/Vocal/BWV248.htm) Details, recordings & reviews
- Donald Satz: *A Bottomless Bucket of Bach – Christmas Oratorio* (April 2000) (http://www.bach-cantatas.com/Articles/XO-Satz.htm) Details & comparison of four recordings
- *Christmas Oratorio*: Free scores at the International Music Score Library Project.

Clavier-Übung III

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Johann Sebastian Bach, 1746 The Clavier-Übung III, sometimes referred to as the German Organ Mass, is a collection of compositions for organ by Johann Sebastian Bach, started in 1735–6 and published in 1739. It is considered to be Bach's most significant and extensive work for organ, containing some of his musically most complex and technically most demanding compositions for that instrument. In its use of modal forms, motet-style and canons, it looks back to the religious music of masters of the stile antico, such as Girolamo FrescobaldiFrescobaldi, Giovanni Periluigi da PalestrinaPalestrina, Antonio LottiLotti and Antonio CaldaraCaldara. At the same time Bach was forward-looking, incorporating and distilling modern baroque musical forms, such as the French-style chorale.Wolff 1991, p. 207 The work has the form of an Organ Mass: between its opening and closing movements—the great Prelude and Fugue in E flat major, BWV 552"St Anne" prelude and triple fugue in E flat BWV 552—are 21 chorale preludes BWV 669–689 setting parts of the Lutheran mass and catechisms, followed by Duets (Bach)four duets BWV 802–805. The chorale preludes range from compositions for single keyboard to a six part fugal prelude with two parts in the pedal. The purpose of the collection was fourfold: an idealized organ programme, taking as its starting point the organ recitals given by Bach himself in Leipzig; a practical translation of Lutheran doctrine into musical terms for devotional use in the church or the home; a compendium of organ music in all possible styles and idioms, both ancient and modern, and properly internationalised; and as a didactic work presenting examples of all possible forms of contrapuntal composition, going far beyond previous treatises on musical theory.Williams & 2001 p-25-26 “ The author has given here new proof that in this kind of composition he excels many others in experience and skill. Noone can surpass him in this sphere, and very few indeed will be able to imitate him. This work is a powerful argument against those who have ventured to criticize the music of the Court Composer. ” —Lorenz Christoph MizlerLorenz Mizler, Muzikalische Bibliothek 1740 Williams 1980, p. 176 “

Luther, however, had written a greater and a smaller catechism. In the former he demonstrates the essence of the faith; in the latter he addresses himself to the children. Bach, the musical father of the Lutheran church, feels it encumbent on him to do likewise; he gives us a larger and smaller arrangement of each chorale ... The larger chorales are dominated by a sublime musical symbolism, aiming simply at illustrating the central idea of the dogma contained in the words; the smaller ones are of bewitching simplicity. ” —Albert Schweitzer, Jean-Sebastien Bach, le musicien-poête, 1905History and originsCanaletto: the market place and Frauenkirche in Dresden, c 1750Reconstruction of the facade of the Gottfried SilbermannSilbermann organ in the Dresden FrauenkircheFrauenkirche, Dresden on which Bach performed on December 1, 1736, a week after its dedication November 25, 1736 saw the consecration in a central and symbolic position in the Dresden FrauenkircheFrauenkirche, Dresden of a new organ, built by Gottfried Silbermann. The following week, on the afternoon of December 1, Bach gave a two hour organ recital there, which received "great applause". Bach in fact was used to playing on church organs in Dresden, where since 1733 his son, Wilhelm Friedemann Bach, had been organist at the Sophienkirche. It is considered likely that for the December recital Bach performed for the first time parts of his as yet unpublished Clavier-Übung III, the composition of which, according to Gregory Butler's dating of the engraving, started as early as 1735. This inference has been drawn from the special indication on the title page that it was "prepared for music-lovers and particularly connoisseurs" of music; from contemporary reports of Bach's custom of giving organ recitals for devotees after services; and from the subsequent tradition amongst music lovers in Dresden of attending Sunday afternoon organ recitals in the Frauenkirche given by Bach's student Gottfried August Homilius, whose programme was usually made up of chorale preludes and a fugue. Bach was later to complain that the tuning for different key signatures on Silbermann organs was not well suited to "today's practice".Williams 2007, pp. 225–226Stinson 2001, p. 66Wolff 1991, pp. 205–208Clavier-Übung III is the third of four books of Bach's Clavier-Übung. It was his published music for organ, the other three parts being for harpsichord. The title, meaning "keyboard practice", was a conscious reference to a long tradition of similarly titled treatises: Johann Kuhnau (Leipzig, 1689, 1692), Johann Philipp Krieger (Nuremberg, 1698), Vincent Lübeck (Hamburg, 1728), Georg Andreas Sorge (Nuremberg, 1739) and Johann Sigismund Scholze (Leipzig 1736–1746). Bach started composing after finishing Clavier-Übung II—the Italian Concerto, BWV 971 and the Overture in the French style, BWV 831—in 1735. Bach used two groups of engravers because of delays in preparation: 43 pages by three engravers from the workshop of Johann Gottfried Krügner in Leipzig and 35 pages by Balthasar Schmid in Nuremberg. The final 78 page manuscript was published in Leipzig in Michaelmas (late September) 1739 at the relatively high price of 3 Reichsthaler. Bach's Lutheran theme was in keeping with the times, since already that year there had been three bicentenary Protestant ReformationReformation festivals in Leipzig.Williams & 2003 387–389Title page of Clavier-Übung III Dritter Theil der Clavier Übung bestehend in verschiedenen Vorspielen über die Catechismus- und andere Gesaenge, vor die Orgel: Denen Liebhabern, in besonders denen Kennern von dergleichen Arbeit, zur Gemüths Ergezung verfertiget von Johann Sebastian Bach, Koenigl. Pohlnischen und Churfürstl. Saechss. Hoff-Compositeur, Capellmeister, und Directore Chori Musici in Leipzig. In Verlegung des Authoris. Title page of Clavier-Übung III In translation, the title page reads "Third Part of Keyboard Practice, consisting of various preludes on the Catechism and other hymns for the organ. Prepared for music-lovers and particularly for connoisseurs of such work, for the recreation of the spirit, by Johann Sebastian Bach, Royal Polish and Electoral Saxon Court Composer, Capellmeister and director of the chorus musicus, Leipzig. Published by the author".Williams 2003, p. 387Examination of the original manuscript suggests that the Kyrie-Gloria and larger catechism chorale preludes were the first to be composed, followed by the "St Anne" prelude and fugue and the manualiter chorale preludes in 1738 and finally the four duets in 1739. Apart from BWV 676, all the material was newly composed. The scheme of the work and its publication were probably motivated by Georg Friedrich Kaufmann's Harmonische Seelenlust (1733–1736), Conrad Friedrich Hurlebusch's Compositioni Musicali (1734–1735) and chorale preludes by Hieronymus Florentinus Quehl, Johann Gottfried Walther and Johann Caspar Vogler published between 1734 and 1737, as well as the older Livres d'orgue, the French organ masses of Nicholas de Grigny (1700), Pierre Dumage (1707) and others.Williams 2003, p. 388Wolff 1991, p. 207 Bach's formulation of

the title page follows some of these earlier works in describing the particular form of the compositions and appealing to "connoisseurs", his only departure from the title page of Clavier-Übung II.Williams 2003, pp. 387–388Although Clavier-Übung III is acknowledged to be not merely a miscellaneous collection of pieces, there has been no agreement on whether it forms a cycle or is just a set of closely related pieces. As with previous organ works of this type by composers such as Francois Couperin, Johann Kaspar Kerll and Dieterich Buxtehude, it was in part a response to musical requirements in church services. Bach's references to Italian, French and German music place Clavier-Übung III directly in the tradition of the Tabulaturbuch, a similar but much earlier collection by Elias Ammerbach, one of Bach's predecessors at the Thomaskirche in Leipzig.Williams 2003, p. 389Engraving of the University of Leipzig with the Paulinerkirche, LeipzigPaulinerkirche, the university church, in the background. In the 1730s both of Bach's friends Mizler and Birnbaum were professors there and Bach's son Carl Philipp Emanuel BachCarl Philipp Emanuel was a student.Johann Mattheson Bach's complex musical style had been criticized by some of his contemporaries. The composer, organist and musicologist Johann Mattheson remarked in "Die kanonische Anatomie" (1722): It is true, and I have experienced it myself, that quick progress ... with artistic pieces (Kunst-Stücke) [i.e., canons and the like] can engross a sensible composer so that he can sincerely and secretly delight in his own work. But through this self-love we are unwittingly led away from the true purpose of music, until we hardly think of others at all, although it is our goal to delight them. Really we should follow not only our own inclinations, but those of the listener. I have often composed something that seemed to me trifling, but unexpectedly attained great favour. I made a mental note of this, and wrote more of the same, although it had little merit when judged according to artistry.Until 1731, apart from his celebrated ridiculing in 1725 of Bach's declamatory writing in Ich hatte viel Bekümmernis, BWV 21Cantata No.21, Mattheson's commentary on Bach had been positive. In 1730, however, he heard by chance that Gottfried Benjamin Hancke had been commenting unfavourably on his own keyboard technique: "Bach will play Mattheson into a sack and out again." From 1731 onwards, his vanity pricked, Mattheson's writing became critical of Bach, whom he referred to as "der künstliche Bach". Over the same period Bach's former pupil Johann Adolph Scheibe had been making stinging criticisms of Bach: in 1737 he wrote that Bach "deprived his pieces of all that was natural by giving them a bombastic and confused character, and eclipsed their beauty by too much art."WIlliams 2003, p. 394 Scheibe and Mattheson were employing practically the same lines of attack on Bach; and indeed Mattheson involved himself directly in Scheibe's campaign against Bach. Bach did not comment directly at the time: his case was argued with some discreet prompting from Bach by Johann Abraham Birnbaum, professor of rhetoric at the University of Leipzig, a music lover and friend of Bach and Lorenz Christoph Mizler. In March 1738 Scheibe launched a further attack on Bach for his "not inconsiderable errors": Johann Adolph ScheibeTitle page of Der Vollkommene Capellmeister (1738) by Johann MattheesonThis great man has not sufficiently studied the sciences and humanities which are actually required of a learned composer. How can a man who has not studied philosophy and is incapable of investigating and recognizing the forces of nature and reason be without fault in his musical work?How can he attain all the advantages which are necessary for the cultivation of good taste when he has hardly troubled himself with critical observations, investigations and with the rules which are as necessary to music as they are to rhetoric and poetry. Without them it is impossible to compose movingly and expressively. In the advertisement in 1738 for his forthcoming treatise, Der vollkommene Capellmeister (1739), Mattheson included a letter by Scheibe, resulting from his exchanges with Birnbaum, in which Schiebe expressed strong preference for Mattheson's "natural" melody over Bach's "artful" counterpoint. Through his friend Mizler and his Leipzig printers Krügner and Breitkopf, also printers for Mattheson, like others he would have had advanced knowledge of the content of Mattheson's treatise. Concerning counterpoint, Mattheson wrote: Of double fugues with three subjects, there is, as far as I know, nothing else in print but my own work under the name, Die Wollklingende Fingerspruche, Parts I and II, which out of modesty I would commend to no one. On the contrary I would much rather see something of the same sort published by the famed Herr Bach in Leipzig, who is a great master of the fugue. In the meantime, this lack exposes abundantly, not only the weakened state and the decline of well-grounded contrapuntists on the one hand, but on the other hand, the lack of concern of today's ignorant organists and composers about such instructive matters.Whatever Bach's personal reaction, the contrapuntal writing

of Clavier-Übung III provided a musical response to Scheibe's criticisms and Mattheson's call to organists. Mizler's statement, cited above, that the qualities of Clavier-Übung III provided a "powerful refutation of those who have ventured to criticize the music of the Court Composer" was a verbal response to their criticisms. Nevertheless most commentators agree that the main inspiration for Bach's monumental opus was musical, namely musical works like the Fiori musicali of Girolamo Frescobaldi, for which Bach had a special fondness, having acquired his own personal copy in Weimar in 1714.WIlliams 2003, p. 388Yearsley 2002, pp. 93–111Buelow & Marx 1983Textual and musical planBWV Title Liturgical significance Form Key 552/1 Praeludium pro organo plenoE♭669 Kyrie, Gott Vater Kyrie cantus fermus in sopranoG 670 Christe, aller Welt Trost Kyrie c.f in tenorC (or G) 671 Kyrie, Gott heiliger Geist Kyrie c.f. in pedal (pleno)G 672 Kyrie, Gott Vater Kyrie 3/4 manualiterE 673 Christe, aller Welt Trost Kyrie 6/4 manualiterE 674 Kyrie, Gott heiliger Geist Kyrie 9/8 manualiterE 675 Allein Gott in der Höh' Gloria trio, manualiterF 676 Allein Gott in der Höh' Gloria trio, pedaliterG 677 Allein Gott in der Höh' Gloria trio, manualiterA 678 Diess sind die heil'gen zehn Gebot' Ten Commandments c.f. in canonG 679 Diess sind die heil'gen zehn Gebot' Ten Commandments fugue, manualiterG 680 Wir glauben all' an einen Gott Creed à 4, in organo plenoD 681 Wir glauben all' an einen Gott Creed fugue, manualiterE 682 Vater unser im Himmelreich Lord's Prayer trio and c.f. in canonE 683 Vater unser im Himmelreich Lord's Prayer non-fugal, manualiterD 684 Christ, unser Herr, zum Jordan kam Baptism à 4, c.f. in pedalC 685 Christ, unser Herr, zum Jordan kam Baptism fuga inversa, manualiterD 686 Aus tiefer Not schrei ich zu dirAus tiefer Noth schrei ich zu dirRepentance à 6, in pleno organoE 687 Aus tiefer Noth schrei ich zu dir Repentance motet, manualiterF♯688 Jesus Christus, unser Heiland Eucharist trio, c.f. in pedalD 689 Jesus Christus, unser Heiland Eucharist fugue, manualiterF 802 Duetto I 3/8, minor E 803 Duetto II 2/4, major F 804 Duetto III 12/8, major G 805 Duetto IV 2/2, minor A 552/2 Fuga a 5 voci per organo plenoE♭Title page of the Small Catechismsmall catechism of Martin Luther, 1529, intended for use by children The number of chorale preludes in Clavier-Übung III, twenty one, coincides with the number of movements in French organ masses. The Mass and Catechism settings correspond to the parts of Sunday worship in Leipzig, the morning mass and afternoon catechism. In contemporary hymn books the mass, comprising the Kyrie and German Gloria, fell under the heading of the Holy Trinity. The organist and music theorist Jakob Adlung recorded in 1758 the custom of church organists playing the Sunday hymns Allein Gott or Wir glauben in different keys: Bach uses three of the six keys between E and B flat mentioned for Allein Gott. The organ had no role in the catechism examination, a series of questions and answers on the faith, so the presence of these hymns was probably a personal devotional statement of Bach. However, the Lutheran doctrine centred on the Ten Commandments, the Credo, Prayer, Baptism, Penitence and Communion, the subjects of the catechism chorales. In Bach's part of Germany, the catechism hymns were sung at school assemblies on weekdays, with the Kyrie and Gloria on Sundays. Luther's hymn book contains all six of the hymns. However, it is more likely that Bach used these hymns, some of them Gregorian chantGregorian in origin, as a tribute to the main precepts of Lutherism during the special bicentenary year in Leipzig. The main texts of Lutherans were the Bible, the hymn book and the catechisms: Bach had already set numerous biblical texts in his cantatas and passions; in 1736 he had helped prepare a list of compositions by J.S. Bach printed during his lifetime#Geistliche Lieder und Arien aus Musicalisches Gesangbuch G.C. Schemellihymn book with Georg Christian Schemelli; finally in 1739 he set the catechism hymns.Williams 2003, pp. 390–391Title page of Fiori Musicali by Girolamo Frescobaldi, 1636Williams (1980) has suggested the following features that Clavier-Übung III borrowed from Frescobaldi's Fiori musicali, Bach's personal copy of which was signed "J.S. Bach 1714":Intent. The Fiori were written "mainly to assist organists" with compositions "corresponding to mass and vespers".Plan. The first of the three sets of the Fiori consists of a Toccata [prelude] before the mass, 2 Kyries, 5 Christes, followed by a further 6 Kyries; then a Canzone (after the Epistle), a Ricercare (after the Credo), a Toccata Cromatica (for the Elevation) and finally a Canzona [fugue] (after the post-communion).Polyphony. Frescobaldi's short Kyries and Christes are written in four part stile antico counterpoint. Many of them have a constantly running cantus firmus or pedal point.Structure. The mutations and combination of themes in fugue BWV 552/2 are closely matched by the closing canzona in the first set and the alternative ricercare in the second set of the Fiori. Similarly the ostinato bass of the fugue BWV 680 is prefigured by a ricercare fugue with a five note ostinato bass in the Fiori.According to Williams (2003), Bach had a clear liturgical

purpose in his organ compendium, with its cyclic order and plan, clear to the eye if not the ear. Even though the manualiter fugues were written at the time as Book 2 of the Well-Tempered Clavier, only the last fugue BWV 689 has anything in common. Bach's musical plan has a multitude of structures: the organum plenum pieces; the three styles of polyphony, manulaiter and trio sonata in the Mass; the pairs in the Catechism, two with cantus firmus in canon, two with pedal cantus firmus, two for full organ); and the free invention in the duets. The fughetta BWV 681 at the centre of Clavier-Übung III plays a similar role to the central pieces in the other three parts of Bach's Clavier-Übung. It is written using the musical motifs of a French overture, like the first movement of the fourth of Bach's keyboard Partitas, BWV 825-830Partitas BWV 828 (Clavier-Übung I), the first movement of his Overture in the French style, BWV 831 (Clavier-Übung II) and the sixteenth variation of the Goldberg Variations BWV 988 (Clavier-Übung IV), marked "Ouverture. a 1 Clav."Although possibly intended for use in services, the technical difficulty of Clavier-Übung III, like that of Bach's later compositions—the Canonic Variations BWV 768, the Musical Offering BWV 1079 and the Art of the Fugue BWV 1080—would have made the work too demanding for most Lutheran church organists. Indeed many of Bach's contemporaries deliberately wrote music to be accessible to a wide range of organists: Sorge composed simple 3 part chorales in his Vorspiele (1750), because chorale preludes such as Bach's were "so difficult and almost unusable by players"; Vogel, Bach's former student from Weimar, wrote his Choräle "principally for those who have to play in country" churches; and another Weimar student, Johann Ludwig Krebs, wrote his Klavierübung II (1737) so that it could be played "by a lady, without much trouble."Williams 2003, pp. 393–394Clavier-Übung III combines German, Italian and French styles, reflecting a trend in late seventeenth and early eighteenth century Germany for composers and musicians to write and perform in a style that became known as the "mixed taste", a phrased coined by Johann Joachim QuantzQuantz.Zohn 2008, pp. 3–4 In 1730 Bach had written a now famous letter to the Leipzig town council—his "Short but Most Necessary Draft for a Well-Appointed Church Music"—complaining not only of performing conditions, but also of the pressure to employ performing styles from different countries:It is anyway,somewhat strange that German musicians are expected to be capable of performing at once and ex tempore all kinds of music, whether it comes from Italy or France, England or Poland. Already in 1695, in the dedication of his Florilegium Primum, Georg Muffat had written, "I dare not employ a single style or method, but rather the most skillful mixture of styles I can manage through my experience in various countries ... As I mix the French manner with the German and Italian, I do not begin a war, but perhaps a prelude to the unity, the dear peace, desired by all the peoples." This tendency was encouraged by contemporary commentators and musicologists, including Bach's critics Mattheson and Scheibe, who, in praising the chamber music of his contemporary Georg Philipp Telemann, wrote that, "it is best if German part writing, Italian galanterie and French passion are combined". Engraving of the town of Celle by Matthäus Merian, 1654Title page of Premier Livre d'Orgue, the French organ mass by Nicolas de Grigny, Paris 1699Table of ornaments from Jean-Henri d'Anglebertd'Anglebert's Pièces de Clavecin. copied by Bach in Weimar between 1709 and 1716 in the same manuscript as his copy of Grigny's Livre d'Orgue Recalling Bach's early years in the Michaelisschule in Lüneburg between 1700 and 1702, his son Carl Philipp Emanuel BachCarl Philipp Emanuel records in the Nekrolog, Bach's obituary of 1754:From there, through frequent hearing of the then famous orchestra, maintained by the Duke of Celle and consisting largely of Frenchmen, he had the opportunity of consolidating himself in the French style, which in those parts and at that time, was completely new.The court orchestra of George William, Duke of Brunswick-LüneburgGeorg Wilhelm, Duke of Braunschweig-Lüneburg was established in 1666 and concentrated on the music of Jean-Baptiste Lully, which became popular in Germany between 1680 and 1710. It is probable that Bach heard the orchestra at the Duke's summer residence at Dannenberg (Elbe)Dannenberg near Lüneburg. In Lüneburg itself, Bach would have also heard the compositions of Georg Böhm, organist at the Johanniskirche, and of Johann Caspar Ferdinand FischerJohann Fischer, a visitor in 1701, both of whom were influenced by the French style.Schulze 1985 Later in the Nekrolog C.P.E. Bach also reports that, "In the art of organ, he took the works of Bruhns, Buxtehude, and several good French organists as models." In 1775 he expanded on this to Bach's biographer Johann Nikolaus Forkel noting that his father had studied not only the works of Buxtehude, Georg BöhmBöhm, Bruhns, Johann Caspar Ferdinand FischerFischer, Frescobaldi, Froberger, Kerll, Pachelbel, Reincken and Delphin

StrungkStrunck, but also of "some old and good Frenchmen." Stauffer 1993, p. 83Contemporary documents indicate that these composers would have included Jacques BoyvinBoyvin, Guillaume-Gabriel NiversNivers, André RaisonRaison, Jean-Henri d'Anglebertd'Anglebert, Michel CorretteCorrette, Nicolas LebègueLebègue, Gaspard le RouxLe Roux, Charles DieupartDieupart, Francois Couperin, Nicolas de Grigny and Louis MarchandMarchand. (The latter, according to an anecdote of Forkel, fled from Dresden in 1717 to avoid competing with Bach in a keyboard "duel".) At the court of Weimar in 1713 Prince Johann Ernst of Saxe-WeimarPrince Johann Ernst, a keen musician, is reported to have brought back Italian and French music from his travels in Europe. At the same time, or possibly earlier, Bach made meticulous copies of the entire Livre d'Orgue (1699) of de Grigny and the table of ornaments from d'Anglebert's Pièces de clavecin (1689) and his student Vogler made copies of two Livres d'Orgue of Boyvin. In addition at Weimar Bach would have had access to the extensive collection of French music of his cousin Johann Gottfried Walther. Much later in the exchanges between Birnbaum and Scheibe over Bach's compositional style in 1738, while Clavier-Übung III was in preparation, Birnbaum brought up the works of de Grigny and Dumage in connection with ornamentation, probably at the suggestion of Bach. Apart from the elements of "French ouverture" style in the opening prelude BWV 552/1 and the central manualiter chorale prelude BWV 681, commentators agree that the two large-scale five part chorale preludes—Dies sind die heil'gen zehn Gebot' BWV 678 and Vater unser im Himmelreich BWV 682—are partly inspired by the five part textures of Grigny, with two parts in each manual and the fifth in the pedal.Horn 2000Williams 2003Williams 1980Rose 1987, p. 285Commentators have taken Clavier-Übung III to be a summation of Bach's technique in writing for the organ; and at the same time a personal religious statement. As in his other later works, Bach's musical language has an otherworldly quality, whether modal or conventional. Compositions apparently written in major keys, such as the trio sonatas BWV 674 or 677, can nevertheless have an ambiguous key. Bach composed in all known musical forms: fugue, canon, paraphrase, cantus firmus, ritornello, development of motifs and various forms of counterpoint. There are five polyphonic stile antico compositions (BWV 669–671, 686 and the first section of 552/ii) , showing the influence of Palestrina and his followers, Fux, Caldara and Zelenka. Bach, however, even if he employs the long note values of the stile antico, goes beyond the original model, as for example in BWV 671.Williams (2007) describes one aim of Clavier-Übung III as being to provide an idealized programme for an organ recital. Such recitals were described later by Bach's biographer Johann Nikolaus Forkel:Stauffer & May 1986, pp. 207–208When Johann Sebastian Bach seated himself at the organ when there was no divine service, which he was often requested to do, he used to choose some subject and to execute it in all the forms of organ composition so that the subject constantly remained his material, even if he had played, without intermission, for two hours or more. First he used this theme for a prelude and fugue, with the full organ. Then he showed his art by using the stops for a trio, quartet, etc., always upon the same subject. Afterwards followed a chorale, the melody of which was playfully surrounded in the most diversified manner with the original subject, in three or four parts. Finally the conclusion was made by a fugue, with the full organ, in which either another treatment only of the first subject predominated, or one or, according to its nature, two others were mixed with it.The musical plan of Clavier-Übung III conforms to this pattern of a collection of chorale preludes and chamber-like works framed by a free prelude and fugue for organum plenum.Numerological significanceA baroque number alphabet in the Cabbalologia of Johann Henning, 1683 Wolff (1991) has given an analysis of the numerology of Clavier-Übung III. According to Wolff there is a cyclic order. The opening prelude and fugue frame three groups of pieces: the nine chorale preludes based on the kyrie and gloria of the Lutheran mass; the six pairs of chorale preludes on the Lutheran catechism; and the four duets. Each group has its own internal structure. The first group is made up of three groups of three. The first three chorales on the kyrie in the stile antico hark back to the polyphonic masses of Palestrina, with increasingly complex textures. The next group consists of three short versets on the kyrie that have progressive time signatures 6/8, 9/8, and 12/8. In the third group of three trio sonatas on the German gloria, two manualiter settings frame a trio for two manuals and pedal with a regular progression of keys, F major, G major and A major. Each pair of catechism chorales has a setting for two manuals and pedal followed by a smaller scale manualiter fugal chorale. The group of 12 catechism chorales is further broken up into two groups of six grouped around pivotal grand plenum organum settings (Wir glauben and

Auf tiefer Noth). The duets are related by the successive key progression, E minor, F major, G major, and A minor. Clavier-Übung III thus combines many different structures: pivotal patterns; similar or contrasting pairs; and progressively increasing symmetry. There is also an overriding numerological symbolism. The nine mass settings (3 x 3) refer to the three of the Trinity in the mass, with specific reference to Father, Son and Holy Ghost in the corresponding texts. The number twelve of the catechism chorales can be seen as a reference to the usual ecclesiastical use of the number 12, the number of disciples. The whole work has 27 pieces (3 x 3 x 3), completing the pattern. However, despite this structure, it is unlikely that the work was ever intended to be performed as a whole: it was intended as a compendium, a resource for organists for church performances, with the duets possibly accompaniments for communion. Wolff 1991, pp. 343–346Williams (2003) comments on the occurrences of the golden ratio in Clavier-Übung III pointed out by various musicologists. The division of bars between the prelude (205) and fugue (117) provides one example. In the fugue itself the three parts have 36, 45 and 36 bars, so the golden ratio appears between lengths of the middle section and outer sections. The midpoint of the middle section is pivotal, with the first appearance there of the first subject against a disguised version of the second. Finally in BWV 682, Vater unser in Himmelreich (the Lord's Prayer), a pivotal point, where the manual and pedal parts are exchanged, occurs at bar 41, which is the sum of the numerical order of letters in JS BACH (using the Baroque conventionKellner 1978 of identifying I with J and U with V). The later cadence at bar 56 in the 91 bar chorale prelude gives another instance of the golden ratio. 91 itself factorises as 7, signifying prayer, times 13, signifying sin, the two elements—canonic law and the wayward soul—also represented directly in the musical structure.Williams 2003, p. 133,137,416Prelude and fugue BWV 552 The descriptions below are based on the detailed analysis in Williams (2003).BWV 552/1 PraeludiumThe opening Praeludium, BWV 552, from the 1739 printTogether with the Toccata and Fugue in F major, BWV 540#ToccataToccata in F major BWV 540, this is the longest of Bach's organ preludes. It combines the elements of a French ouverture (first theme) and an Italian concerto (third theme), although adapted to the organ. There are the conventional dotted rhythms of an ouverture, but the alternation of themes owes more to the tradition of contrasting passages in organ compositions than the solo-tutti exchanges in a Vivaldi concerto. Originally possibly written in the key of D major, a more common key for a concerto or ouverture, Bach might have transposed it and the fugue into E flat major because Mattheson had described the key in 1731 as a "beautiful and majestic key" avoided by organists. The piece also has three separate themes (A, B, C), sometimes overlapping, which commentators have interpreted as representing the Father, Son and Holy Ghost in the Trinity. Other references to the Trinity include the three flats in the key signature, like the accompanying fugue. As the prelude progresses, the reprises of the first theme do not change in length, while those of the second theme become shorter and those of the third theme become more extended and developed. There are no toccata-like passages and the musical writing is quite different from that of the period. For each theme the pedal part has a different character: a baroque thorough bassbasso continuo in the first theme; a quasi-pizzicato bass in the second; and a stile antico bass in the third, with notes alternating between the feet. All three themes share a three semiquaver figure: in the first theme in bar 1, it is a figure typical of a French ouverture; in the second theme in bar 32, it is an echo in the Galante musicgalant Italian style; and in the third theme in bar 71, it is a motif typical of German organ fugues. Despite the concerto-type writing in the third theme, the themes reflect national influences: the first French; the second Italian, with its galant writing; and the third German, with many elements drawn from the tradition of North German organ fugues. The markings of forte and piano in the second theme for the echos show that at least two manuals were needed; Williams has suggested that perhaps even three manuals could have been intended, with the first theme played on the first keyboard, the second and third on the second and the echos on the third.Section Bars Description Bar length A1 1–32 First theme – God, the Father 32 bars B1 32 (upbeat)-50 Second theme – God, the Son; bar 50, one bar of first theme 18 bars A2 51–70 First part of first theme 20 bars C1 71–98 (overlap) Third theme – the Holy Ghost 27 bars A3 98 (overlap)-111 Second part of first theme 14 bars B2 111 (upbeat)-129 Second theme transposed up a fourth; bar 129, one bar of first theme 28 bars C2 130–159 Third theme with countersubject in pedal 30 bars C3 160–173 (overlap) Third theme in E flat minor 14 bars A4 173 (overlap)-205 Repeat of first theme 32 bars First theme: God, the FatherThe first theme, majestic and solemn, has the dotted rhythms, marked with slurs, of a French

ouverture. It is written for five parts with complex suspended harmonies. The first reprise (A2) of the theme in the minor key contains typically French harmonic progressions: Second theme: God, the SonThis theme, representing God, the Son, the "kind Lord", has two bar phrases of staccato three part chords in the galant style, with echo responses marked piano.followed by a more ornate syncopated version which is not further developed during the prelude: Third theme: the Holy GhostThis theme is a double fugue based on semiquavers, representing "the Holy Ghost, descending, flickering like tongues of fire." The semiquavers are not marked with slurs, according to North German conventions. In the final development (C3) the theme passes into E flat minor, presaging the close of the movement, but also harking back to the previous minor episode and anticipating similar effects in later movements of Clavier-Übung III, such as the first duet BWV 802. The older style two- or three-part writing forms a contrast to the harmonically more complex and modern writing of the first theme.The semiquaver subject of the fugue is adapted for the pedal in the traditional way using alternating foot technique: BWV 552/2 FugaPart of the third section of the Fuga BWV 552 from the 1739 printHubert Kratz, c 1880: Eastward view of interior of the Thomaskirche in Leipzig, where Martin Luther preached in 1539 and where Bach served as cantor (church)cantor from 1723 until his death in 1750. The main organ was at the west end of the church with a smaller swallow's nest organ at the east end.Wolff 2002, pp. 265–268 “ The triple fugue ... is a symbol of the Trinity. The same theme recurs in three connected fugues, but each time with another personality. The first fugue is calm and majestic, with an absolutely uniform movement throughout; in the second the theme seems to be disguised, and is only occasionally recognisable in its true shape, as if to suggest the divine assumption of an earthly form; in the third, it is transformed into rushing semiquavers as if the Pentacostal wind were coming roaring from heaven. ” —Albert Schweitzer, Jean-Sebastien Bach, le musicien-poête, 1905The fugue in E flat major BWV 552/2 that ends Clavier-Übung III has become known in English-speaking countries as the "St. Anne" because of the first theme's resemblance to the St. Anne hymn O God, Our Help in Ages Past, a hymn that would have been unknown to Bach.See:Boyd 2000, p. 195 Apel 1969, p. 748 A fugue in three sections of 36 bars, 45 bars and 36 bars, with each section a separate fugue on a different theme, it has been called a Fugue#Double_.28triple.2C_quadruple.29_fuguetriple fugue, although only the first theme is combined with the second and third themes; for that reason the second and third sections are sometimes referred to as double fugues. The number three is pervasive and has been understood to represent the Trinity. The description of Albert Schweitzer follows the nineteenth century tradition of associating the three sections with the three different parts of the Trinity. The number three, however, occurs many other times: in the number of flats of the key signature; in the number of sections; and in the number of bars in each section, each a multiple of 3 x 3. Each of the three themes of the fugues seems to grow from the previous ones. Indeed Hermann Keller has suggested that the second theme is "contained" in the first. Although perhaps hidden in the score, this is more apparent to the listener, both in their shape and in the resemblance of the quaver second theme to crotchet figures in the countersubject to the first theme. Similarly the semiquaver figures in the third theme can be traced back to the second theme and the countersubject of the first section. The form of the fugue conforms to that of a seventeenth century tripartite ricercar or canzona, such as those of Froberger and Frescobaldi: firstly in the way that themes become progressively faster in successive sections; and secondly in the way one theme transforms into the next.Williams 2003, p. 139Bokufzer 2008, p. 299 Bach can also be seen as continuing a Leipzig tradition for contrapuntal compositions in sections going back to the keyboard ricercars and fantasias of Nicolaus Adam Strungk and Friedrich Wilhelm Zachow. The tempo transitions between different sections are natural: the minims of the first and second sections correspond to the dotted crotchets of the third.Many commentators have remarked on similarities between the first subject and fugal themes by other composers. As an example of stile antico, it is more probably a generic theme, typical of the fuga grave subjects of the time: a "quiet 4/2" time signature, rising fourths and a narrow melodic range. As Williams (2003) points out, the similarity to the subject of a fugue by Conrad Friedrich Hurlebusch, which Bach himself published in 1734, might have been a deliberate attempt by Bach to blind his public with science. The first two sections of BWV 552/2 share many affinities with the fugue in E flat major BWV 876/2 in the Well-Tempered Clavier Book 2, written during the same period. Unlike true triple fugues, like the F sharp minor BWV 883 from the same book or some of the contrapuncti in the Art of the Fugue, Bach's intent with

BWV 552/2 was not to combine all three subjects, although this would theoretically have been possible. Rather, as the work progresses, the first subject is heard singing out through the others: sometimes hidden; sometimes, as in the second section, quietly in the alto and tenor voices; and finally, in the last section, high in the treble and, as the climactic close approaches, quasi-ostinato in the pedal, thundering out beneath the two sets of upper voices. In the second section it is played against quavers; and in parts of the last, against running semiquaver passagework. As the fugue progresses, this creates what Williams has called the cumulative effect of a "mass choir". In later sections, to adapt to triple time, the first subject becomes rhythmically syncopated, resulting in what the music scholar Sheffield Bach ChoirRoger Bullivant has called "a degree of rhythmic complexity probably unparalleled in fugue of any period." Section Bars Time signature Description Features Style First 1–36 [36] 4/2 a pleno organo, 5 parts, 12 entries, countersubject in crotchetsprominence of rising fourths, stretti at bars in parallel thirds (b.21) and sixths (b.26) Stile antico, fuga grave Second 37–81 [45] 6/4 manualiter, 4 parts, second subject, then 15 entries of combined first and second subjects from b.57 prominence of seconds and thirds, partial combination of first and second subjects at b.54 Stile antico Third 82–117 [36] 12/8 a pleno organo, 5 parts, third subject, then combined first and third subjects from b.87prominence of falling fifths, semiquaver figures recalling second subject, 2 entries of third subject and 4 of first in pedal Stile moderno, gigue-like First sectionThe first section is a quiet 4/2 five part fugue in the stile antico. The countersubject is in crotchets. There are two stretto passages, the first in thirds (below) and the second in sixths. Second sectionThe second section is a four part double fugue on a single manual. The second subject is in running quavers and starts on the second beat of the bar. The first subject reappears gradually, first hinted at in the lower parts then in the treble before rising up from the lower register as a fully fledged countersubject. Third sectionThe third section is a five part double fugue for full organ. The preceding bar in the second section is played as three beats of one minim and thus provides the new pulse. The third subject is lively and dancelike, resembling a gigue, again starting on the second beat of the bar. The characteristic motif of 4 semiquavers in the third beat has already been heard in the countersubject of the first section and in the second subject. The running semiquaver passagework is an accelerated continuation of the quaver passagework of the second section; occasionally it incorporates motifs from the second section. At bar 88, the third subject merges into the first subject in the soprano line, although not fully apparent to the ear. Bach with great originality does not change the rhythm of the first subject, so that it becomes syncopated across bars. The subject is then passed to an inner part where it at last establishes its natural pairing with the third subject: two entries of the third exactly match a single entry of the first. Apart from a final statement of the third subject in the pedal and lower manual register in thirds, there are four quasi-ostinato pedal statements of the first subject, recalling the stile antico pedal part of the first section. Above the pedal the third subject and its semiquaver countersubject are developed with increasing expansiveness and continuity. The penultimate entry of the first subject is a canon between the soaring treble part and the pedal, with descending semiquaver scales in the inner parts. There is a climactic point at bar 114—the second bar below—with the final resounding entry of the first subject in the pedal. It brings the work to its brilliant conclusion, with a unique combination of the backward looking stile antico in the pedal and the forward looking stile moderno in the upper parts. As Williams comments, this is "the grandest ending to any fugue in music."Chorale preludes BWV 669–689The descriptions of the chorale preludes are based on the detailed analysis in Williams (2003).To listen to a midi recording, please click on the link.Chorale preludes BWV 669–677 (Lutheran mass)Martin Luther, 1526: Title page of Deutsche MesseTitle page of the hymn book in Latin and German of Johann Spangenberg published in Magdeburg in 1545 “ These two chorales—German versions of the Kyrie and Gloria of the mass—have here a peculiar importance as being substituted in the Lutheran church for the two first numbers of the mass, and sung at the beginning of the service in Leipzig. The task of glorifying in music the doctrines of Lutheran christianity which Bach undertook in this set of chorales, he regarded as an act of worship, at the beginning of which he addressed himself to the Triune God in the same hymns of prayer and praise as those sung every Sunday by the congregation. ” —Philipp Spitta, Johann Sebastian Bach, 1873In 1526 Martin Luther published his Deutsche Messe, describing how the mass could be conducted using congregational hymns in the German vernacular, intended in particular for use in small towns and villages where Latin was not spoken. Over the next thirty years numerous vernacular hymnbooks were

published all over Germany, often in consultation with Luther, Justus Jonas, Philipp Melanchthon and other figures of the German Reformation. The 1537 Naumburg hymnbook, drawn up by Nikolaus Medler, contains the opening Kyrie, Gott Vater in Ewigkeit, one of several Lutheran adaptations of the trope (music)troped KyrieKyrie summum bonum: Kyrie fons bonitatus. The first Deutsche Messe in 1525 was held at Advent so did not contain the Gloria, explaining its absence in Luther's text the following year. Although there was a German version of the Gloria in the Naumburg hymnal, the 1522 hymn Allein Gott in der Höh' of Nikolaus Decius, also adapted from plainchant, eventually became adopted almost universally throughout Germany: it first appeared in print with these words in the 1545 Magdeburg hymnal Kirchengesenge Deudsch of the reformist Johann Spangenberg. A century later Lutheran liturgical texts and hymnody were in wide circulation. In Leipzig Bach had at his disposal the Neu Leipziger gesangbuch (1682) of Gottfried Vopelius. Luther was a firm advocate of the use of the arts, particularly music, in worship. He sang in the choir of the Georgenkirche in Eisenach, where Bach's uncle Johann Christoph Bach was later organist, his father Johann Ambrosius Bach one of the main musicians and where Bach himself would sing, a pupil at the same Latin school as Luther between 1693 and 1695.Leaver 2007Butt 1997, pp. 35–45, Chapter 3, Music and Lutherism by Robin LeaverPedaliter settings of Kyrie BWV 669–671The Lutheran Kyrie, an adaptation of the Catholic Kyrie fons bonitatis, from the 1537 Naumburg hymnbookThe Kyrie was usually sung in Leipzig on Sundays after the opening organ prelude. Bach's three monumental pedaliter settings of the Kyrie correspond to the three verses. They are in strict counterpoint in the stile antico of Frescobaldi's Fiori Musicali. All three verses have the same melody in their second part. The cantus firmus is in the soprano voice for "God the Father", in the middle tenor voice (en taille) for "God the Son" and in the pedal bass for "God the Holy Ghost". Although having features in common with Bach's vocal settings of the Kyrie, for example in his Missa in F major, BWV 233, the highly original musical style is tailored to organ technique, varying with each of the three chorale preludes. Nevertheless, as in other high-church settings of plainsong, Bach's writing remains "grounded in the unchangeable rules of harmony", as described in Fux's treatise on counterpoint, Gradus ad Parnassum." The solidity of his writing might have been a musical means of reflecting 'firmness in faith'. As Williams (2003) observes, "Common to all three movements is a certain seamless motion that rarely leads to full cadences or sequential repetition, both of which would be more diatonic than suits the desired transcendental style." Below is the text of the three verses of Luther's version of the Kyrie with the English translation of Charles Sanford Terry (historian)Charles Sanford Terry:Terry 1921Kyrie, Gott Vater in Ewigkeit, groß ist dein Barmherzigkeit, aller Ding ein Schöpfer und Regierer. eleison! ••• Christe, aller Welt Trost uns Sünder allein du hast erlöst; Jesu, Gottes Sohn, unser Mittler bist in dem höchsten Thron; zu dir schreien wir aus Herzens Begier, eleison! ••• Kyrie, Gott heiliger Geist, tröst', stärk' uns im Glauben allermeist daß wir am letzten End' fröhlich abscheiden aus diesem Elend, eleison! O Lord the Father for evermore!We Thy wondrous grace adore;We confess Thy power, all worlds upholding.Have mercy, Lord.••• O Christ, our Hope alone,Who with Thy blood didst for us atone;O Jesu! Son of God!Our Redeemer! our Advocate on high!Lord, to Thee alone in our need we cry,Have mercy, Lord••• Holy Lord, God the Holy Ghost!Who of life and light the fountain art,With faith sustain our heart,That at the last we hence in peace depart.Have mercy, Lord.BWV 669 Kyrie, Gott Vater (Kyrie, O God, Eternal Father) playLucas Cranach the Elder, 1527: woodcut of the CreationBWV 669 is a chorale motet for two manuals and pedal in 4/2 time. The four lines of the cantus firmus in the phrygian mode of G are played in the top soprano part on one manual in semibreve beats. The single fugal theme of the other three parts, two in the second manual and one in the pedal, is in minim beats and based on the first two lines of the cantus firmus. The writing is in alla breve strict counterpoint, occasionally departing from the modal key to B flat and E flat major. Even when playing beneath the cantus firmus, the contrapuntal writing is quite elaborate. The many stile antico features include inversions, suspensions, strettos, use of dactyls and the canone sine pausa at the close, where the subject is developed without break in parallel thirds. Like the cantus firmus, the parts move in steps, creating an effortless smoothness in the chorale prelude. BWV 670 Christe, aller Welt Trost (Christ, Comfort of all the world) playSebald Beham, 1527: woodcut of Christ carrying the LambBWV 670 is a chorale motet for two manuals and pedal in 4/2 time. The four lines of the cantus firmus in the phrygian mode of G are played in the tenor part (en taille) on one manual in semibreve beats. As in BWV 669, the single fugal theme of the other three parts, two in the second manual and one

in the pedal, is in minim beats and based on the first two lines of the cantus firmus. The writing is again mostly modal, in alla breve strict counterpoint with similar stile antico features and a resulting smoothness. In this case, however, there are fewer inversions, the cantus firmus phrases are longer and freer, and the other parts more widely spaced, with canone sine pausa passages in sixths. BWV 671 Kyrie, Gott heiliger Geist (Kyrie, O God the Holy Ghost) playLucas van Leyden, 1514: woodcut of PentecostBWV 671 is a chorale motet for organum plenum and pedal. The bass cantus firmus is in semibreves in the pedal with four parts above in the keyboard: tenor, alto and, exceptionally, two soprano parts, creating a unique texture. The subject of the four part fugue in the manuals is derived from the first two lines of the cantus firmus and is answered by its inversion, typical of the stile antico. The quaver motifs in ascending and descending sequences, starting with dactyl figures and becoming increasingly continuous, swirling and scalelike, are a departure from the previous chorale preludes. Among the stile antico features are movement in steps and syncopation. Any tendency for the modal key to become diatonic is counteracted by the chromaticism of the final section where the flowing quavers come to a sudden end. Over the final line of the cantus firmus, the crotchet figures drop successively by semitones with dramatic and unexpected dissonances, recalling a similar but less extended passage at the end of the five part chorale prelude O lux beata of Matthias Weckmann. As Williams (2003) suggests, the twelve descending chromatic steps seem like supplications, repeated cries of eleison—"have mercy".Manualiter settings of Kyrie BWV 672–674The second Kyrie in the phrygian mode of E from the Missa Sanctorum Meritis by Giovanni Pierluigi da PalestrinaPalestrina, 1594The Kyrie settings of Bach have similarities with two manualiter settings of Nun komm der Heiden Heiland from Harmonische Seelenlust by Georg Friedrich Kauffmann, 1733 “ Phrygian is no other key than our A minor, the only difference being that it ends with the dominant chord E G-sharp B, as illustrated by the chorale Ach Gott, vom Himmel sieh darein [Cantata 153]. This technique of beginning and ending on the dominant chord can still be used nowadays, especially in those movements in which a concerto, symphony or sonata does not come to a full conclusion ... This type of ending awakens a desire to hear something additional. ” —Georg Andreas Sorge, Anleitung zur Fantasie, 1767See:Renwick 1992 Lester 1989, p. 160 Der Phrygius ist keine andere Tonart als unser A moll, nur mit dem Unterschied, dass der Herrschende Accord e gs h anfänget und endiget, wie der Choral: Ach GOtt vom Himmel sieh darein, herzeuget. Wir können diese Art, mit dem herschenden Accorde anzufangen und zu endigen, noch heutiges Tages gebrauchern, sonderlich in denen Stücken, mit welchen ein Concert, Sinfonie oder Sonate nicht völlig geendiget wird ... Diese Art zu schliessen erwecket ein verlangen ein merhrers zu hören. The three manualiter chorale preludes BWV 672–674 are short fugal compositions within the tradition of the chorale fughetta, a form derived from the chorale motet in common use in Central Germany. Johann Christoph Bach, Bach's uncle and organist at Eisenach, produced 44 such fughettas. The brevity of the fughettas is thought to have been dictated by space limitations: they were added to the manuscript at a very late stage in 1739 to fill space between already engraved pedaliter settings. Despite their length and conciseness, the fughettas are all highly unconventional, original and smoothly flowing, sometimes with an other-worldly sweetness. As freely composed chorale preludes, the fugue subjects and motifs are based loosely on the beginning of each line of the cantus firmus, which otherwise does not figure directly. The motifs themselves are developed independently with the subtlety and inventiveness typical of Bach's later contrapuntal writing. Butt (2006) has suggested that the set might have been inspired by the cycle of five manualiter settings of Nun komm der Heiden Heiland in Harmonische Seelenlust, published by his contemporary Georg Friedrich Kauffmann in 1733: BWV 673 and 674 employ similar rhythms and motifs to two of Kauffmann's chorale preludes. The Kyries seem to have been conceived as a set, in conformity with the symbolism of the Trinity. This is reflected in the contrasting time signatures of 3/4, 6/8 and 9/8. They are also linked harmonically: all start in a major key and move to a minor key before the final cadence; the top part of each fughetta ends on a different note of the E major triad; and there is a matching between closing and beginning notes of successive pieces. What Williams (2003) has called the "new, transcendental quality" of these chorale fughettas is due in part to the modal writing. The cantus firmus in the phrygian mode of E is ill-suited to the standard methods of counterpoint, since entries of the subject in the dominant are precluded by the mode. This compositional problem, exacerbated by the choice of notes on which the pieces start and finish, was solved by Bach by having other keys as the dominating keys in each fughetta. This was a departure

from established conventions for counterpoint in the phrygian mode, dating back to the mid-sixteenth century ricercar from the time of Palestrina. As Bach's pupil Johann Kirnberger later remarked in 1771, "the great man departs from the rule in order to sustain good part-writing." See:May 2000 Williams 2003 Williams 1980 Renwick 1992 Charru & Theobald 2002 Kyrie Gott Vater BWV 672 in the original printing of 1739BWV 672 Kyrie, Gott Vater (Kyrie, O God, Eternal Father) playBWV 672 is a fughetta for four voices, 32 bars long. Although the movement starts in G major, the predominant tonal centre is A minor. The subject in dotted minims (G-A-B) and the quaver countersubject are derived from the first line of the cantus firmus, which also provides material for several cadences and a later descending quaver figure (bar 8 below). Some of the sequential writing resembles that of the B flat major fugue BWV 890/2 in the second book of the Well-Tempered Clavier. Smoothness and melifluousness result from what Williams (2003) has called the "liquefying effect" of the simple time signature of 3/4; from the use of parallel thirds in the doubling of subject and countersubject; from the clear tonalities of the four-part writing, progressing from G major to A minor, D minor, A minor and at the close E major; and from the softening effect of the occasional chromaticism, no longer dramatic as in the conclusion of the previous chorale prelude BWV 671.BWV 673 Christe, aller Welt Trost (Christ, Comfort of all the world) playBWV 673 is a fughetta for four voices, 30 bars long, in compound 6/8 time. It has been described by Williams (2003) as "a movement of immense subtlety". The subject, three and a half bars long, is derived from the first line of the cantus firmus. The semiquaver scale motif in bar 4 is also related and is much developed throughout the piece. The countersubject, which is taken from the subject itself, uses the same syncopated leaping motif as the earlier Jesus Christus unser Heiland BWV 626 from the Orgelbüchlein, similar to gigue-like figures used earlier by Buxtehude in his chorale prelude Auf meinen lieben Gott BuxWV 179; it has been interpreted as symbolising the triumph of the risen Christ over death. In contrast to the preceding fughetta, the writing in BWV 673 has a playful lilting quality, but again it is modal, unconventional, inventive and non-formulaic, even if governed throughout by aspects of the cantus firmus. The fughetta starts in the key of C major, modulating to D minor, then moving to A minor before the final cadence. Fluidity comes from the many passages with parallel thirds and sixths. Original features of the contrapuntal writing include the variety of entries of the subject (all notes of the scale except G), which occur in stretto and in canon.BWV 674 Kyrie, Gott heiliger Geist (Kyrie, O God the Holy Ghost) playBWV 674 is a fughetta for four voices, 34 bars long, in compound 9/8 time. The writing is again smooth, inventive and concise, moulded by the cantus firmus in E phrygian. The quaver motif in the third bar recurs throughout the movement, often in thirds and sixths, and is developed more than the quaver theme in the first bar. The constant quaver texture might be a reference to the last eleison in the plainchant. The movement starts in G major passing to A minor, then briefly C major, before moving back to A minor before the final cadence to an E major triad. As Wiliams (1980) explains, "The so-called modality lies in a kind of diatonic ambiguity exemplified in the cadence, suggested by the key signature, and borne out in the kinds of lines and imitation."Allein Gott in der Höh' BWV 675–677Allein Gott, an adaptation of the Catholic Gloria by Nikolaus Decius (1522), from Johann Spangenberg's Lutheran hymnbook, published in Magdeburg in 1545 “ Almost invariably Bach uses the melody to express the adoration of the Angelic hosts, and in scale passages pictures the throng of them ascending and descending between earth and heaven. ” —Charles Sanford Terry (historian)Charles Sanford Terry, Bach Chorales, 1921Terry 1921, p. 9 “ Herr Krügner of Leipzig was introduced and recommended to me by Cappelmeister Bach, but he had to excuse himself because he had accepted the Kauffmann pieces for publication and would not be able to complete them for a long time. Also the costs run too high. ” —Johann Gottfried Walther, letter written on January 26, 1736Wolff 1990, p. 206Fifth setting of Allein Gott by Johann Gottfried Walther, 1736Wir glauben all an einen Gott by Georg Friedrich Kauffmann, 1733-6Albrecht Altdorfer, 1513: woodcut of Christ enthroned at the Last JudgementLucas Cranach the Elder, 1512: woodcut of the Holy TrinityBach's three settings of the German Gloria/Trinity hymn Allein Gott in der Höh' again make allusion to the Trinity: in the succession of keys—F, G and A—possibly echoed in the opening notes of the first setting BWV 675; in the time signatures; and in the number of bars allocated to various sections of movements.See:Jacob 1997 Clement 1999 The three chorale preludes give three completely different treatments: the first a manualiter trio with the cantus firmus in the alto; the second a pedaliter trio sonata with hints of the cantus firmus in the pedal, similar in

style to Bach's six trio sonatas for organ BWV 525–530; and the last a three part manualiter fughetta with themes derived from the first two lines of the melody. Earlier commentators considered some of the settings to be "not quite worthy" of their place in Clavier-Übung III, particularly the "much-maligned" BWV 675, which Hermann Keller considered could have been written during Bach's period in Weimar. More recent commentators have confirmed that all three pieces conform to the general principles Bach adopted for the collection, in particular their unconventionality and the "strangeness" of the counterpoint. Williams (2003) and Butt (2006) have pointed out the possible influence of Bach's contemporaries on his musical language. Bach was familiar with the eight versions of Allein Gott by his cousin Johann Gottfried Walther as well as the Harmonische Seelenlust of Georg Friedrich Kauffmann, posthumously printed by Bach's Leipzig printer Krügner. In BWV 675 and 677 there are similarities with some of Kauffmann's galant innovations: triplets against duplets in the former; and explicit articulation by detached quavers in the latter. The overall style of BWV 675 has been compared to Kauffmann's setting of Nun ruhen alle Wälder; that of BWV 676 to the fifth of Walther's own settings of Allein Gott; and BWV 677 has many details in common with Kauffmann's fughetta on Wir glauben all an einen Gott.Below is the text of the four verses of Luther's version of the Gloria with the English translation of Charles Sanford Terry (historian)Charles Sanford Terry:Allein Gott in der Höh' sei Ehr' und Dank für seine Gnade, darum daß nun und nimmermehr uns rühren kann kein Schade. ein Wohlgefall'n Gott an uns hat, nun ist groß' Fried' ohn' Unterlaß, all' Fehd' hat nun ein Ende. ••• Wir loben, preis'n, anbeten dich für deine Ehr'; wir danken, daß du, Gott Vater ewiglich regierst ohn' alles Wanken. ganz ungemeß'n ist deine Macht, fort g'schieht, was dein Will' hat bedacht; wohl uns des feinen Herren! ••• O Jesu Christ, Sohn eingebor'n deines himmlischen Vaters, versöhner der'r, die war'n verlor'n, du Stiller unsers Haders, Lamm Gottes, heil'ger Herr und Gott, nimm an die Bitt' von unsrer Not, erbarm' dich unser aller! ••• O Heil'ger Geist, du höchstes Gut, du allerheilsamst' Tröster, vor's Teufels G'walt fortan behüt', die Jesus Christ erlöset durch große Mart'r und bittern Tod, abwend all unsern Jamm'r und Not! darauf wir uns verlaßen. To God on high all glory be,And thanks, that He's so gracious,That hence to all eternityNo evil shall oppress us:His word declares good-will to men,On earth is peace restored againThrough Jesus Christ our Saviour.••• We humbly Thee adore, and praise,And laud for Thy great glory:Father, Thy kingdom lasts always,Not frail, nor transitory:Thy power is endless as Thy praise,Thou speak'st, the universe obeys:In such a Lord we're happy.••• O Jesus Christ, enthroned on high,The Father's Son belovedBy Whom lost sinners are brought nigh,And guilt and curse removed;Thou Lamb once slain, our God and Lord,To needy prayers Thine ear afford,And on us all have mercy.••• O Comforter, God Holy Ghost,Thou source of consolation,From Satan's power Thou wilt, we trust,Protect Christ's congregation,His everlasting truth assert,All evil graciously avert,Lead us to life eternal.The Silbermann organ (1710–1714) in Freiberg CathedralBWV 675 Allein Gott in der Höh' (All glory be to God on high) playBWV 675, 66 bars long, is a two part invention for the upper and lower voices with the cantus firmus in the alto part. The two outer parts are intricate and rhythmically complex with wide leaps, contrasting with the cantus firmus which moves smoothly by steps in minims and crotchets. The 3/4 time signature has been taken to be one of the references in this movement to the Trinity. Like the two preceding chorale preludes, there is no explicit manualiter marking, only an ambiguous "a 3": performers are left with the choice of playing on a single keyboard or on 2 keyboards with a 4' pedal, the only difficulty arising from the triplets in the 28th bar.See:Williams 2003, p. 402 Lynn 2006, p. 133 The movement is in bar form (AAB) with bar lengths of sections divisible by 3: the 18 bar stollen has 9 bars with and without the cantus firmus and the 30 bar abgesang has 12 bars with the cantus firmus and 18 without it.Jacob 1997, p. 230 The invention theme provides a fore-imitation of the cantus firmus, subsuming the same notes and bar lengths as each corresponding phase. The additional motifs in the theme are ingeniously developed throughout the piece: the three rising starting notes; the three falling triplets in bar 2; the leaping octaves at the beginning of bar 3; and the quaver figure in bar 4. These are playfully combined in ever-changing ways with the two motifs from the counter subject—the triplet figure at the end of bar 5 and the semiquaver scale at the beginning of bar 6—and their inversions. At the end of each stollen and the abgesang, the complexity of the outer parts lessens, with simple triplet descending scale passages in the soprano and quavers in the bass. The harmonisation is similar to that in Bach's Leipzig cantatas, with the keys shifting between major and minor.Detail of the Silbermann organ in Freiberg

CathedralBWV 676 Allein Gott in der Höh' (All glory be to God on high) playBWV 676 is a trio sonata for two keyboards and pedal, 126 bars long. The melody of the hymn is omnipresent in the cantus firmus, the paraphrase in the subject of the upper parts and in the harmony. The compositional style and detail—charming and galant—are similar to those of the trio sonatas for organ BWV 525—530. The chorale prelude is easy on the ear, belying its technical difficulty. It departs from the trio sonatas in having a ritornello form dictated by the lines of the cantus firmus, which in this case uses an earlier variant with the last line identical to the second. This feature and the length of the lines themselves account for the unusual length of BWV 676. The musical form of BWV 676 can be analysed as follows: bars 1–33: exposition, with left hand following right and the first two lines of the cantus firmus in the left hand in bars 12 and 28. bars 33–66: repeat of exposition, with right hand and left hand interchanged bars 66–78: episode with syncopated sonata-like figures bars 78–92: third and fourth lines of cantus firmus in canon between the pedal and each of the two hands, with a countertheme derived from trio subject in the other hand bars 92–99: episode similar to passage in first exposition bars 100–139: last line of cantus firmus in the left hand, then the right hand, the pedal and finally the right hand, before the final pedal point, over which the trio theme returns in the right hand against scale-like figures in the left hand, creating a somewhat inconclusive ending:BWV 677, after conclusion of BWV 676, from 1739 printBWV 677 Allein Gott in der Höh' (All glory be to God on high) playBWV 677 is a double fughetta, 20 bars long. In the first five bars the first subject, based on the first line of the cantus firmus, and countersubject are heard in stretto, with a response in bars 5 to 7. The originality of the complex musical texture is created by pervasive but unobtrusive references to the cantus firmus and the smooth semiquaver motif from the first half of bar 3, which recurs throughout the piece and contrasts with the detached quavers of the first subject. The contrasting second subject, based on the second line of the cantus firmus, starts in the alto part on the last quaver of bar 7: The two subjects and the semiquaver motif are combined from bar 16 to the close. Examples of musical iconography include the minor triad in the opening subject and the descending scales in the first half of bar 16—references to the Trinity and the heavenly host. Luther's Large Catechism, Leipzig 1560Chorale preludes BWV 678–689 (Lutheran catechism) Careful examination of the original manuscript has shown that the large scale chorale preludes with pedal, including those on the six catechism hymns, were the first to be engraved. The smaller manualiter settings of the catechism hymns and the four duets were added later in the space remaining. The first five catechism hymns were set as three-part fughettas, while the last is a longer four-part fugue. It is possible that Bach, in order to increase the accessibility of the collection, conceived these additions as pieces that could be played on domestic keyboard instruments. Even for a single keyboard, however, they present difficulties: in the preface to his own collection of chorale preludes published in 1750, the organist and composer Georg Andreas Sorge wrote that, "the preludes on the catechism chorales of Herr Capellmeister Bach in Leipzig are examples of this kind of keyboard piece that deserve the great renown that they enjoy," adding that "works such as these are so difficult as to be all but unusable to young beginners and others who lack the considerable proficiency they require."Wolff 1991, p. 115,208The Ten Commandments BWV 678, 679BWV 678 Dies sind die heil'gen zehn Gebot (These are the holy Ten Commandments) playThe Ten Commandments in the 1524 hymnalhymnbook of Luther and Johann WalterWalterBelow is the text of the first verse of Luther's hymn with the English translation by Charles Sanford Terry (historian)Charles Sanford Terry:Dies sind die heil'gen zehn Gebot, die uns gab unser Herr Gott durch Mosen, seiner Diener treu. hoch auf dem Berge Sinai. Kyrieleis! These are the holy ten commands,Which came to us from God's own hands,By Moses, who obeyed His will,On the top of Sinai's hill.Kyrieleis.The prelude is in the mixolydian mode of G, ending on a plagal cadence in G minor. The ritornello is in the upper parts and bass on the upper manual and pedal, with the cantus firmus in canon at the octave on the lower manual. There are ritornello episodes and five entries of the Cantus firmus, yielding the number of commandments. The distribution of parts, two parts in each keyboard and one in the pedal is similar to that of the de Grigny Livre d'Orgue, although Bach makes much greater technical demands on the right hand part.Commentators have seen the canon as representing order, with the pun on canon as "law". As also expressed in Luther's verses, the two voices of the canon have been seen as symbolising the new law of Christ and the old law of Moses, which it echoes. The pastoral quality in the organ writing for the upper voices at the opening has been interpreted as representing the serenity before the Fall of Man; it

is followed by the disorder of sinful waywardness; and finally order is restored in the closing bars with the calm of salvation. The upper part and pedal engage in an elaborate and highly developed fantasia based on motifs introduced in the ritornello at the beginning of the chorale prelude. These motifs recur either in their original form or inverted. There are six motifs in the upper part: the three crotchets at beginning of bar 1 above the dotted minim in the second part of bar 1 above the six note quaver figure in the two halves of bar 3 above the phrase of three semiquavers and two pairs of "sighing" quavers in bar 5 above the semiquaver passagework in the second half of bar 5 above the semiquaver passage work in the second half of the second bar below (first heard in bar 13) and five in the bass: the three crotchets at the beginning of bar 4 above the two crotchets dropping by an octave at the beginning of bar 5 above the phrase in the second part of bar 5 above the three note scale in the second, third and fourth crotchets of bar 6 above the last three crotchets in bar 7 above. The writing for the two upper voices is similar to that for obligato instruments in a cantata: their musical material is independent of the chorale, The opening pedal G on the other hand can be heard as a foretaste of the repeated Gs in the cantus firmus. In between the cantus firmus is sung in canon at the octave on the second manual. The fifth and final entry of the cantus firmus is in the distant key of B flat (G minor): it expresses the purity of the "kyrie eleison" at the end of the first verse, which brings the prelude to a harmonious close:Sebald Beham, 1527: woodcut in Luther's prayer book of Moses receiving the Ten CommandmentsBWV 679 Dies sind die heil'gen zehn Gebot (These are the holy Ten Commandments) play The lively gigue-like fughetta has several similarities to the larger chorale prelude: it is in the mixolydian mode of G; it starts with a pedal point of repeated Gs; the number ten occurs as the number of entries of the subject (four of them inverted); and the piece ends on a plagal cadence. The motifs in the second half of the second bar and the countersubject are extensively developed. The liveliness of the fughetta has been taken to reflect Luther's exhortation in the Small Catechism to do "cheerfully what He has commanded." Equally well Psalm 119 speaks of "delighting ... in His statutes" and rejoicing in the Law. The Creed BWV 680, 681 BWV 680 Wir glauben all' an einen Gott (We all believe in one God) playWir glauben in the 1524 hymnalhymnbook of Luther and Johann WalterWalterFirst page of original print of BWV 680 Below is the text of the first verse of Luther's hymn with the English translation by Charles Sanford Terry (historian)Charles Sanford Terry:Wir glauben all' an einen Gott, Schöpfer Himmels und der Erden, der sich zum Vater geneb hat, dass wir seine Kinder werden. Er will uns allzeit ernähren, Leib und Seel auch wohl bewahren, allem Unfall will er wehren kein Leid soll uns widerfahren. Er sorgt für uns, hüt und wacht, es steht alles in seiner Macht. We all believe in One true God,Maker of the earth and heaven;The Father Who to us in loveHath the claim of children given.He in soul and body feeds us,All we want His hand provides us,Through all snares and perils leads us,Watches that no harm betides us;He cares for us by day and night,All things are governed by His might.The chorale prelude is a four part fugue in the Dorian mode of D based on the first line of the Luther's hymn. It is written in the Italian style, apparent both in the instrumental trio-sonata style and in the ingenious use of the full range of Italianate semiquaver motifs. The five notes in the original hymn for the opening melisma on Wir are expanded in the first two bars and the remaining notes are used for the countersubject. There is exceptionally no cantus firmus, probably because of the exceptional length of the hymn. Features of the remainder of the hymn, however, suffuse the writing, in particular the scale-like passages and the melodic leaps. The fugue subject is adapted to the pedal as a vigorous striding bass with alternate footwork; its quasi-ostinato character has been consistently interpreted as representing a "firm faith in God": a striding bass line was often used by Bach for Credo movements, for example in the Credo and Confiteor of the Mass in B Minor. During each occurrence of the semiquaver part of the subject in the pedal, the music modulates into a different key while the three upper parts play in invertible counterpoint, so that the three different melodic lines can be freely interchanged between the three voices. These highly original transitional passages punctuate the work and give a coherence to the whole movement. Although the added G sharp makes it difficult to recognize the chorale melody, it can be heard more clearly later on, singing out in the tenor part. In the final manualiter episode the ostinato pedal figures are taken up briefly by the tenor part before the movement draws to a close over a final extended restatement of the fugue subject in the pedal.Hans Brosamer, 1550: woodcut in Luther's Small Catechism of God, the CreatorBWV 681 Wir glauben all' an einen Gott (We all believe in one God) playThe manualiter fughetta in E minor is the shortest movement in

Clavier-Übung III. The subject paraphrases the first line of the chorale; the two bar passage later in the movement leading up to the two dramatic diminished seventh chords is constructed over the second line. Although not strictly speaking a French ouverture, the movement incorporates elements of that style, in particular the dotted rhythms. It complements the preceding chorale prelude by replacing an Italian style with a contrasting French one. Although still evidently written for organ, in style it most resembles the Gigue for harpsichord from the first French Suite in D minor BWV 812. The Lord's Prayer BWV 682, 683BWV 682 Vater unser im Himmelreich (Our Father who art in heaven) playVater unser im Himmelreich from Luther's hymnalprayerbook of 1545Below is the text of the first verse of Luther's hymn with the English translation by Charles Sanford Terry (historian)Charles Sanford Terry:Vater unser im Himmelreich, der du uns alle heissest gleich Brüder sein und dich rufen an und willst das Beten vor uns ha'n, gib, dass nicht bet allein der Mund, hilf, dass es geh' aus Herzensgrund. Our Father in the heaven Who art,Who tellest all of us in heartBrothers to be, and on Thee call,And wilt have prayer from us all,Grant that the mouth not only pray,From deepest heart oh help its way. “ Likewise the Spirit also helpeth our infirmities: for we know not what we should pray for as we ought: but the Spirit itself maketh intercession for us with groanings which cannot be uttered. ” —Epistle to the RomansRomans 8:26Vater unser im Himmelreich BWV 682 in E minor has long been considered the most complex of Bach's chorale preludes, difficult at the levels of both understanding and performance. Through a ritornello trio sonata in the modern French galante musicgalante style, the German chorale of the first verse is heard in canon at the octave, almost subliminally, played in each hand together with the obligato instrumental solo. Bach had already mastered such a compound form in the choral fantasia opening his cantata Jesu, der du meine Seele, BWV 78. The canon could be a reference to the Law, the adherence to which Luther saw as one of the purposes of prayer.The galante style in the upper parts is reflected in their lombard rhythmlombardic rhythms and detached semiquaver triplets, sometimes played against semiquavers, typical of French flute music of the time. Below the pedal plays a restless continuo, with constantly changing motifs. On the technical side the suggestion of the German musicologist Hermann Keller that BWV 682 required four manuals and two players has not been accepted. As Bach emphasised to his students, however, articulation was all-important: dotted figures and triplets had to be distinguished and should only come together when the "music is extremely fast." The theme in the upper parts is an elaborate coloratura version of the hymn, like the instrumental solos in the slow movements of trio sonatas or concertos. Its wandering, sighing nature has been taken to represent the unsaved soul in search of God's protection. It has three key elements which are developed extensively in the prelude: the lombardic rhythms in bar 3; the chromatic descending phrase between bars 5 and 6; and the detached semiquaver triplets in bar 10. Bach already used lombardic rhythms in the early 1730s, in particular in some early versions of the Domine Deus of the Mass in B Minor from his cantata Gloria in excelsis Deo, BWV 191. The mounting lombardic figures have been interpreted as representing "hope" and "trust" and the anguished chromaticism as "patience" and "suffering". At the climax of the work in bar 41 the chromaticism reaches its most extreme in the upper parts as the lombardic rhythms pass to the pedal:Hans Brosamer, 1550: woodcut in Luther's Small Catechism of Christ teaching His disciples the Lord's PrayerThe otherworldly way in which the solo parts weave around the solo lines of the chorale, almost hiding them, has suggested to some commentators "groanings which cannot be uttered"—the mystical nature of prayer. After its first statement the ritornello recurs six times but not as a strict repeat, instead the order in which the different motifs are heard constantly changes.See:Geck 2006, pp. 219–221 Wolff 1991 Williams 1985, p. 337 Butt 1997 Butt 2006BWV 683 Vater unser im Himmelreich (Our Father who art in heaven) playThe manualiter chorale prelude BWV 683 in the Dorian mode of D is similar in form to Bach's earlier composition BWV 636 on the same subject from the Orgelbüchlein; the lack of a pedal part allows more freedom and integration of parts in the latter work. The cantus firmus is played without interruption in the uppermost part, accompanied by three part counterpoint in the lower parts. The accompaniment uses two motifs: the five descending semiquavers in the first bar, derived from the fourth line of the chorale "und willst das beten von uns han" (and wishes us to pray); and the three quaver figure in the alto part in the second half of bar 5. The first motif is also inverted. The quiet and sweetly harmonious nature of the music is evocative of prayer and contemplation. Its intimate scale and orthodox style provide a complete contrast to the previous "larger" setting in BWV 682. At the beginning of each line of the chorale, the musical texture is

pared down, with more voices added towards the end of the line: the long very first note of the chorale is unaccompanied. The prelude comes to a subdued conclusion in the lower registers of the keyboard.Baptism BWV 684, 685BWV 684 Christ, unser Herr, zum Jordan kam (Christ our Lord to the Jordan came) playChrist, unser Herr, zum Jordan kam from a 1577 edition of Luther's hymnalhymnbookBelow is the text of the first and last verses of Luther's hymn with the English translation by Charles Sanford Terry (historian)Charles Sanford Terry:Christ, unser Herr, zum Jordan kam nach seines Vaters Willen, von Sanct Johann die Taufe nahm, sein Werk und Amt zu 'rfüllen, Da wollt er stiften uns ein Bad, zu waschen uns von Sünden, ersaüfen auch den bittern Tod durch sein selbst Blut und Wunden; es galt ein neues Leben. ••• Das Aug allein das Wasser sieht, wie Menschen Wasser gießen; der Glaub im Geist die Kraft versteht des Blutes Jesu Christi; und ist vor ihm ein rote Flut, von Christi Blut gefärbet, die allen Schaden heilen tut, von Adam her geerbet, auch von uns selbst begangen. To Jordan when our Lord had gone,His Father's pleasure willing,He took His baptism of St John,His work and task fulfilling;Therein He would appoint a bathTo wash us from defilement,And also drown that cruel DeathIn His blood of assoilment: 'Twas no less than a new life.••• The eye but water doth behold,As from man's hand it floweth;But inward faith the power untoldOf Jesus Christ's blood knoweth.Faith sees therein a red flood roll,With Christ's blood dyed and blended,Which hurts of all kinds maketh whole,From Adam here descended,And by ourselves brought on us. “ When in the arrangement of the chorale "Christ unser Herr zum Jordan kam" an unceasing figure of flowing semiquavers makes itself heard, it needs no skilled critic of Bach's works to find in this an image of the river Jordan. Bach's real meaning, however, will not reveal itself thoroughly to him until he has read the whole poem to the last verse, in which the water of baptism is brought before the believing christian as a symbol of the atoning Blood of Christ ” —Philipp Spitta, Johann Sebastian Bach, 1873The chorale prelude Christ, unser Herr, zum Jordan kam BWV 684 has a trio sonata like ritornello in C minor in the three parts of the manuals with the cantus firmus in the tenor register of the pedal in the Dorian mode of C. Bach specifically stipulates two keyboards to give different sonorities to the imitative upper parts and the bass part. The undulating semiquavers in the bass, usually interpreted as representing the flowing waters of the Jordan, imitate a violine continuo, according to the model of Kauffmann's Harmonische Seelenlust. The musical content of the ritornello contains explicit allusions to the melody of the chorale, sometimes hidden in the semiquaver passage work and motifs.Hans Brosamer, 1550: woodcut in Luther's Small Catechism of the Baptism of ChristBWV 685 Christ, unser Herr, zum Jordan kam (Christ our Lord to the Jordan came) play “ The chorale prelude on baptism, "Christ unser Herr zum Jordan kam", ... represents running waters ... in the last verse of the chorale, baptism is described as a wave of salvation, stained with the Blood of Christ, which passes over humanity, removing all blemish and sin. The small version of the chorale prelude ... is a curious miniature ... four motifs come forward simultaneously: the first phrase of the melody and its inversion; and the first phrase of the melody in a faster tempo and its inversion ... Is not this the case of a very literal observation? Do we not believe that we see waves rising and falling, with the faster waves tumbling over the slower waves? And is not this musical imagery addressed more to the eye than the ear? ” —Albert Schweitzer, J.S. Bach, le musicien-poète, 1905 J.S. Bach, le musicien-poète, page 345 (in French)The manualiter chorale prelude BWV 685, despite being only 27 bars long and technicly speaking a three part fughetta, is a complex composition with dense fugal writing. The subject and countersubject are both derived from the first line of the cantus firmus. The compact style, imitative contrapuntal writing and sometimes capricious touches, such as repetition and the ambiguity in the number of parts, are features that BWV 685 shares with the shorter chorale preludes in Kauffmann's Harmonische Seelenlust.Butt 2006, p. 50Williams 2003, p. 421 The contrary motion between the parts in bar 9 harks back to the compositions of Samuel Scheidt. Williams (2003) has given a precise analysis of the fughetta: bars 1–4: subject in soprano, countersubject in alto bars 5–7: subject inverted in bass, countersubject inverted in soprano, with a free alto part bars 8–10: episode derived from countersubject bars 11–14: subject in alto, countersubject in bass, with episode continuing against alto part bars 15–17: subject inverted in soprano, countersubject inverted in bass, with derived alto part bars 18–20: episode derived from countersubject bars 21–23: subject in bass, countersubject in soprano, with derived alto part bars 24–27: subject inverted in alto, countersubject inverted in soprano, with derived bass part There have been many attempts to interpret the musical iconography of BWV 685. Albert Schweitzer suggested that the subject and countersubject gave the visual

impression of waves. Hermann Keller suggested that the three entries of the subject and countersubject, and the three inversions, represent the three immersions at baptism. Others have seen allusions to the Trinity in the three voices. The subject and countersubject have been seen as representing Luther's baptismal themes of Old Adam and New Man. Whatever the intended symbolism, Bach's most probable compositional aim was to produce a shorter chorale prelude contrasting musically with the preceding longer setting. Penitence BWV 686, 687BWV 686 Aus tiefer Not schrei ich zu dir (Out of the depths I cry to Thee) playAus tiefer Not from the 1524 hymnalhymnbook of Luther and Johann WalterWalterBelow is the text of the first and last verses of Luther's hymn with the English translation by Charles Sanford Terry (historian)Charles Sanford Terry:Aus tiefer Not schrei ich zu dir, Herr Gott, erhör mein Rufen. Dein gnädig Ohren kehr zu mir und meiner Bitt sei öffne; denn so du willst das sehen an, was Sünd und Unrecht ist getan, wer kann, Herr, vor dir bleiben? ••• Darum auf Gott will hoffen ich, auf mein Verdienst nicht bauen; auf ihn mein Herz soll lassen sich und seiner Güte trauen, die mir zusagt sein wertes Wort; das ist mein Trost und treuer Hort, das will ich allzeit harren. Out of the depths I cry to Thee,Lord, hear me, I implore Thee!Bend down Thy gracious ear to me,Let my prayer come before Thee!If Thou rememberest each misdeed,If each should have its rightful meed,Who may abide Thy presence?••• And thus my hope is in the Lord,And not in mine own merit;I rest upon His faithful wordTo them of contrite spirit;That He is merciful and just—Here is my comfort and my trust,His help I wait with patience. “ It is significant of Bach's manner of feeling that he should choose this chorale for the crowning point of his work. For it cannot be questioned that this chorale is its crowning point, from the ingenuity of the part-writing, the wealth and nobility of the harmonies, and the executive power which it requires. Even the Northern masters had never attempted to write two parts for the pedals throughout, though they had first introduced the two-part treatment of the pedals, and Bach did them full justice in this piece. ” —Philipp Spitta, Johann Sebastian Bach, 1873First page of original print of BWV 686The interior of the Sophienkirche, Dresden, in 1910 showing the 1720 organ of Gottfried Silbermann destroyed by bombing in World War IITitle page of Part III of Samuel ScheidtSamuel Scheidt's Tabulatura Nova, 1624. The Modum ludendi and Benedicamus had six parts with double pedalScheidt's Modus Pleno Organo Pedaliter: Benedicamus, 1624The chorale prelude Aus tiefer Not schrei ich zu dir BWV 686 is a monumental chorale motet in the phrygian mode of C. The climax of Clavier-Übung III, it is composed in the strict polyphonic stile antico of Giovanni Pierluigi da PalestrinaPalestrina using Counterpoint#Fifth species (florid counterpoint)florid counterpoint. This is Bach's unique six part composition for organ, if the Ricercar a 6 from the Musical Offering BWV 1079 is discounted.Schulenberg 2006, p. 394 The surviving autograph score of the Ricercar a 6 is annotated on two staves, although the printed version has six staves, with one for each part. Most Bach scholars have taken this to be an indication that it was intended for keyboard performance. German organ writing for double pedal (doppio pedale) can be traced back to Arnolt Schlick and Ludwig Senfl in the sixteenth century; to Samuel Scheidt in two settings from his Tabulatura Nova in the early seventeenth century; and in the baroque period to Buxtehude, Reincken, Bruhns, Tunder, Weckmann and Lübeck. In France amongst the composers to have written double pedal parts were François Couperin, in his organ mass des paroisses, and Louis Marchand.Kassel 2006, pp. 151–152The first verse of Luther's hymn had already been set by Bach in the cantata Aus tiefer Not schrei ich zu dir, BWV 38 (1724). The fact that the setting in BWV 686 flows more easily, has more countersubjects, has more novel features and has typically organ figurations in the final section has suggested that in this case the whole of Luther's text was taken into account and that it is a purer version of the stile antico. Following the huge scale of the opening, Bach highly inventively incorporates motifs from the cantus firmus into the countersubjects of the seven sections (counting the repeat), resulting in a constantly changing musical texture. The widest range in pitch between upper and lower parts occurs exactly halfway through at bar 27. At the end of each line the cantus firmus is taken up in the left (lower) pedal, which, without break, then plays the countersubject while above the right (upper) pedal concludes the section by playing the cantus firmus in the tenor register in augmentation (music)augmentation (i.e., with doubled note lengths). The proliferation of dactyl "joy" motifs (a crotchet followed by two quavers) in the last section of the prelude reflects the optimism in the last verse.Williams (2003) has given the following analysis of the seven sections: first and third line: fugal section, with strettostretti in tenor and soprano manual voices at b.3 and in bass and soprano manual parts in b.9; countersubject with syncopation and crotchet

figures second and fourth line: the rising three note phrase or caput at the start of the melody occurs in minims or crotchets in all parts, all of which move stepwise (up or down to nearest note); previous crotchet countersubject inverted fifth line: all parts except the manual bass have the melody; the syncopated countersubject involves either jumps, four quaver figures or anapaests (two quavers followed by a crotchet) sixth line: melody only in alto and tenor manual and tenor and bass pedal parts; jumps in the countersubject break up the musical texture seventh line: melody in all parts in slightly modified form and with some inversion; animated dactyl and quaver figures in countersubject, adding more lively modern elements to the severe stile antico Hans Brosamer, 1550: woodcut of the Fall of Man in Luther's BibleBWV 687 Aus tiefer Noth schrei' ich zu dir (Out of the depths I cry to Thee) playThis smaller manualiter setting of Aus tiefer Noth schrei' ich zu dir is a four part chorale motet in the key of F sharp minor, with the augmented cantus firmus in the phrygian mode of E in the uppermost soprano part. The strict contrapuntal writing is denser than that of BWV 686, although it adheres less to the stile antico and has a more uniform texture. Commentators have suggested that the continual responses to the fugue subjects by their inversion signify confession followed by forgiveness. Williams (2003) has pointed out the following musical features in the seven sections of BWV 687: in each section, the fugue subject in quavers is derived from elements of the corresponding cantus firmus; it is answered by inversions of the subject in stretto in each section, there are five bars with alto, tenor and bass in counterpoint, followed by eight bars of the soprano cantus firmus in minims and ending with a one bar cadence as each cantus firmus episode progresses, the accompanying lower parts move in a more animated wayCommunion BWV 688, 689BWV 688 Jesus Christus, unser Heiland (Jesus Christ our Saviour) playJesus Christus, unser Heiland from the 1524 hymnalhymnbook of Luther and Johann WalterWalterChristian Gottlob Hammer, 1852: The Sophienkirche in Dresden where Bach's son Wilhelm Friedemann BachWilhelm Friedemann was appointed organist in 1733The Arp Schnitger organ constructed in 1693 in the St. Jacobi, HamburgJacobikirche, Hamburg, one of the organs Bach played in 1720Boyd 2000, pp. 72–73 Below is the full text of Luther's hymn with the English translation by Charles Sanford Terry (historian)Charles Sanford Terry:Jesus Christus, unser Heiland, der von uns den Gottes Zorn wandt, durch das bitter Leiden sein half er aus uns der Höllen Pein. ••• Daß wir nimmer des vergessen, Gab er uns sein Leib zu essen, Verborgen im Brot so klein, Und zu trinken sein Blut im Wein. ••• Wer sich will zu dem Tische machen, Der hab wohl acht auf sein Sachen; Wer unwürdig hiezu geht, Für das Leben den Tod empfäht. ••• Du sollst Gott den Vater preisen, Daß er dich so wohl wollt speisen, Und für deine Missetat In den Tod sein Sohn geben hat. ••• Du sollst glauben und nicht wanken, Daß ein Speise sei den Kranken, Den ihr Herz von Sünden schwer, Und vor Angst betrübet, sehr. ••• Solch groß Gnad und Barmherzigkeit Sucht ein Herz in großer Arbeit; Ist dir wohl, so bleib davon, Daß du nicht kriegest bösen Lohn. ••• Er spricht selber:Kommt, ihr Armen, Laßt mich über euch erbarmen; Kein Arzt ist dem Starken not, Sein Kunst wird an ihm gar ein Spott. ••• Hättst dir war kunnt erwerben, Was durft denn ich für dich sterben? Dieser Tisch auch dir nicht gilt, So du selber dir helfen willst. ••• Glaubst du das von Herzensgrunde Und bekennest mit dem Mund, So bist du recht wohl geschickt Und die Speise dein Seel erquickt. ••• Die Frucht soll auch nicht ausbleiben: Deinen Nächsten sollst du lieben, Daß er dein genießen kann, Wie dein Gott an dir getan. Christ Jesus, our Redeemer born,Who from us did God's anger turn,Through His sufferings sore and main,Did help us all out of hell-pain.••• That we never should forget it,Gave He us His flesh, to eat it,Hid in poor bread, gift divine,And, to drink, His blood in the wine.••• Who will draw near to that tableMust take heed, all he is able.Who unworthy thither goes,Thence death instead of life he knows.••• God the Father praise thou duly,That He thee would feed so truly,And for ill deeds by thee doneUp unto death has given His Son.••• Have this faith, and do not waver, 'Tis a food for every craverWho, his heart with sin opprest,Can no more for its anguish rest.••• Such kindness and such grace to get,Seeks a heart with agony great.Is it well with thee? take care,Lest at last thou shouldst evil fare.••• He doth say, Come hither, O yePoor, that I may pity show ye.No physician th' whole man will,He makes a mockery of his skill.••• Hadst thou any claim to proffer,Why for thee then should I suffer?This table is not for thee,If thou wilt set thine own self free.••• If such faith thy heart possesses,And the same thy mouth confesses,Fit guest then thou art indeed,And so the food thy soul will feed.••• But bear fruit, or lose thy labour:Take thou heed thou love thy neighbour;That thou food to him mayst be,As thy God makes Himself to thee. “ These grand pieces are at the same time eloquent witnesses to his his depth of

nature, both as a poet and as a composer. Bach always deduced the emotional character of his organ chorales from the whole hymn, and not from its first verse alone. In this way he generally obtained from the poem some leading thought, which seemed to him of particular importance, and in accordance with which he gave to the composition a poetic and musical character of its own. We must follow out his method in detail in order to have been sure that we have grasped his meaning. In the hymn for the Holy Communion, "Jesus Christus unser Heiland," the counterpoint, with its broad, ponderous progressions, may, to the superficial observer, seem unsuitable to the character of the hymn. The attentive reader of the words will, however, soon find the passage that gave rise to this characteristic musical phrase ... the fifth verse. Faith, lively and immovable, together with the solemnity of a consciousness of sin, are the two elements which constitute the emotional groundwork of the piece. ” —Philipp Spitta, Johann Sebastian Bach, 1873The chorale prelude Jesus Christus, unser Heiland BWV 688 is a trio sonata with the upper voices in quavers and semiquavers the manuals and the cantus firmus in minims in the pedal in the Dorian mode of G, like a Gregorian chant. The eccentric angularity of the keyboard subject with its great widening or narrowing leaps is derived from the melody. It has prompted much speculation as to its iconographic significance. "Unwavering faith" has been taken to be the underlying theme by many commentators, including Spitta and Schweitzer, who compared the unsteady theme to the vision of a sailor seeking a firm foothold on a stormy deck (un marin qui cherche un appui solide sur une planche roulante). Others have interpreted the leaping theme as representing Man's parting from and return to God; or as the "great agony" (großer Arbeit) of the sixth verse; or as the anger of God appeased by the suffering of Christ (the theme followed by its inversion); or as a reference to the treading of the winepress in the passage"Wherefore art thou red in thine apparel, and thy garments like him that treadeth in the winefat? I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment."from Book of IsaiahIsaiah 43:2–3, signifying victory over the Cross. It has similarly been suggested that the semiquaver passages are a reference to the flowing wine-blood of the communion. Visually, the quaver theme might contain a cross motif and might possibly form an elongated Christogram on the Greek letters iota and Chi (letter)chi in certain sections of the score. Whatever the religious significance, the musical development from the motifs is ingenious and subtle, constantly varying. The material in the semiquaver codetta (bar 6) of the fugue subject and of the countersubject (bars 7–9) is used and developed extensively throughout BWV 688, sometimes in inverted form. The theme itself is transformed in all sorts of ways, including inversion, reflection, reversal and syncopation, the variety increased by how the two upper voices combine together. Once started the semiquaver figures form a moto perpetuo. At some points they contain hidden versions of the quaver fugue subject; but as the work progresses they gradually simplify to scale passages. Even the ending is unconventional, with a simulated ritardando in the last bars with the pedal silent. The chorale prelude is thus composed from a few organic motifs heard already in the first few bars. The unprecedented novelty and musical originality of such a self-generated composition might have been Bach's main intention. Hans Brosamer, 1550: woodcut in Luther's Small Catechism of the Last SupperBWV 689 Jesus Christus, unser Heiland (Jesus Christ our Saviour) play “ Improvising fugues was part of the organist's stock in trade ... The present fugue is an almost unimaginably transfigured version of this genre, which Bach also resuscitated and handled less radically elsewhere in the Clavierübung. It must also be one of the most dramatic, in the sense of eventful, fugues Bach ever wrote. The drama begins in a mood of sobriety and pain and ends in transcendence. ” —Joseph Kerman, The Art of Fugue: Bach Fugues for Keyboard, 1715–1750The last manualiter four part chorale prelude Jesus Christus, unser Heiland BWV 689 in C minor is marked "Fuga super Jesus Christus, unser Heyland" in the 1739 print. In contrast to the previous fughettas in the previous five manualiter settings of the catechism hymns, it is a long and complex fugue of great originality, a tour de force in the use of strettostretti. The fugue subject is derived from the first line of the chorale. In order to facilitate the stretti which underlie the whole conception of BWV 689, Bach chose to transform the modal melody by sharpening the fourth note from a B flat to a B natural, a modification already found in seventeenth century hymnbooks. This change also allowed Bach to introduce dissonances, imbuing the work with that the French organist and musicologist Norbert Dufourcq called "tormented chromaticism".Kerman 2008, p. 86 The quaver countersubject and its inversions are used and developed throughout the fugue. It resembles

some of Bach's other keyboard fugues, in particular the antipenultimate fugue in B flat minor BWV 891/2 of the second book of the Well-Tempered Clavier, composed at roughly the same time. The inversion of the countersubject in bar 5, omitting the first note, plays a significant role later in the fugue (bar 30): The stretti occur at intervals of varying length; in addition to the fugue subject, there are also imitations and stretti both for the semiquaver figure in the subject (and its inversions) and the figure above derived from the countersubject. Williams (2003) has given the following summary of the stretti for the fugue subject: bars 1–2: between tenor and alto, one and a half bars later bars 7–8: between soprano and bass, one and a half bars later bar 10: between alto and soprano, 1 crotchet later bar 16: between alto and tenor, a minim later bars 23–24: between bass and tenor, a bar later bars 36–37: between alto and soprano, 5 crotchets later bars 37–38: between soprano and tnor, one and a half bars later bar 57: subject simultaneously in crotchets in alto and augmented in minims in tenor The last entry of the fugue subject in the tenor voice gives the impression of the return of a conventional cantus firmus; the coda over the tenor's sustained F is built on the motifs of the countersubject. The different types of stretti result in a large variety of harmonisations of the theme and musical textures throughout the chorale prelude. The baroque organ in the Johanniskirche, Lüneburg, where Bach heard Georg Böhm playKerman (2008) has given a detailed analysis of BWV 689 from the perspective of Bach's keyboard fugues: Section 1 (bars 1–18). The fugue starts in a measured way, as if under a burden, the four entries effectively spaced out over regular units of 3/2 bars. The tenor is followed in stretto 6 beats later by the alto and then similarly the soprano by the bass. Before the bass subject ends on the first beat of bar 11, a second set of fugal entries begins, this time more anguished, more dissonant, due to the irregularity of the stretti. The alto entry at the beginning of bar 10 is followed a beat later by the soprano; and the tenor entry at the beginning of bar 16 is followed two beats later by the bass. The quaver countersubject and its inversion are heard throughout, as an unobtrusive accompaniment, yet to reveal their true character. Section 2 (bars 19–35). The C minor cadence in the middle of bar 19 would normally signify a new subject in a fugue. In this case a leap upwards of a fourth in the soprano part, taken from the fugue subject, and then imitated in the tenor and bass parts signals a renewed vitality and heralds the transformation of the countersubject into material derived from the fourth line of the chorale melody, comprising its highest notes and therefore easily recognizable. The new second 8 quaver subject is heard first in the soprano voice in the second half of bar 20 and the first half of bar 21: it is answered twice by its inversion in the bass in sequence (music)sequence. Then in bars 23–27 the soprano plays the second subject twice in sequence followed by the inverted form in the alto. Below the bass and tenor play the first subject with a stretto of one bar: for the only time in the fugue, however, these entries of the first subject are not prominent, but play a background role. After the second subject is heard a third time in the soprano, the music seems to draw to a close in the middle of a bar over a two and a half bar long pedal C in the bass. However as the tenor takes up the second subject, the music surges up in semiquaver motifs in the soprano and alto parts to reach a climax at bar 30, when, in a moment of high pathos, the second subject is heard high in the soprano. But then in the succeeding bar the music transforms into a peaceful and harmonious mood of consolation, with the major tonality heard for the first time. In a long and beautiful passage, the now tranquil second subject descends in successive bars through the alto and bass parts passing into the tenor part to reach the second main cadence of the fugue, after which it is heard no more until the last section. Section 3 (bars 36–56). At the cadence the fugue moves back into B flat minor. The musical texture becomes restless and eccentric; chromaticism returns and the rhythms, enlivened by semiquavers, become unsettling for the listener. The alto resumes the fugue subject followed by a stretto entry of the soprano in its higher register five beats later. The bass then takes up a dance-like accompaniment in 3/4 time, just before a stretto entry from the tenor. The bass continues for 6 bars of 3/4 time (i.e. four and a half normal bars) introducing a short new motif involving a downwards drop of a fifth, linked to the fugue subject and already hinted at in the first section. The soprano plays the new motif in canon with the bass, until the bass resumes the subject, starting on the second beat of the bar, and the rhythm stabilises. The upper parts play a combination of the countersubject and the new motif and continue with them as an episode after the fugue subject ends. A further subject entry in the bass is followed by another episode based on the new motif as all the parts descend with chromaticisms to a cadence. Section 4 (bars 57–67). In the final section Bach is at his most inventive, creating what Kerman calls "sublime clockwork". The tenor part plays the fugue subject in augmentation

like a cantus firmus in minims until the final pedal point F held for five bars. At the same time Bach adds one statement of the fugue subject in crotchets in the alto part, as a sort of "simultaneous stretto". Over this in the soprano he superimposes the second subject in quavers, that has not been heard since the end of the second section. There is a resumption of the clarity and harmoniousness last heard there as the alto and bass parts join the soprano polyphonically in the countersubject, continuing to the close over the pedal point.Four duets BWV 802–805Gradus ad Parnassum, the 1725 treatise on counterpoint by Johann Fux, Austrian composer and music theoristThe descriptions of the duets are based on the detailed analysis in Williams (2003) and Charru & Theobald (2002).To listen to a midi recording, please click on the link.The four duetti BWV 802–805 were included at a fairly late stage in 1739 in the engraved plates for Clavier-Übung III. Their purpose has remained a source of debate. Like the beginning prelude and fugue BWV 552 they are not explicitly mentioned on the title page and there is no explicit indication that they were intended for organ. However, as several commentators have noted,See:Marshall 2000, p. 232 Williams 2003, pp. 529–530 Yearsley 2002 at a time when Bach was busy composing counterpoint for the second book of the Well-Tempered Clavier and the Goldberg Variations (Clavier-Übung IV) using a very wide harpsichord range, Bach wrote the duets to lie comfortably in the range C to c⁗ in Helmholtz pitch notation (C2 to C6 in scientific pitch notation), so within the relatively narrow compass of almost every organ of the time. The pieces can nevertheless be played on any single keyboard, such as a harpsichord or fortepiano.The use of the term duetto itself is closest to that given in the first volume of the Critica Musica (1722) of Johann Mattheson: a piece for two voices involving more than just "imitation at the unison and the octave". It was Mattheson's view that "a composer's true masterpiece" could rather be found in "an artful, fugued duet, more than a many-voiced alla breve or counterpoint". In choosing the form of the compositions, which go considerably beyond his Two part inventions BWV 772–786, Bach might have been making a musical contribution to the contemporary debates on the theory of counterpoint, already propounded in the tracts of Friedrich Wilhelm Marpurg and of Johann Fux, whose Gradus ad Parnassum had been translated by Bach's friend Mizler. Yearsley (2002) has suggested that it may have been a direct response to the ongoing argument on musical style between Birnbaum and Scheibe: Bach combines the simple and harmonious styles advocated by his critics Mattheson and Scheibe with a more modern chromatic and often dissonant style, which they regarded as "unnatural" and "artificial". Despite many proposed explanations—for example as accompaniments to communion, with the two parts possibly signifying the two sacramental elements of bread and wine—it has never been determined whether Bach attached any religious significance to the four duets; instead it has been considered more likely that Bach sought to illustrate the possibilities of two part counterpoint as fully as possible, both as a historical account and "for the greater glory of God".See:Williams 2003, pp. 530–531 Charru & Theobald 2002, p. 232Duetto I BWV 802 play The first duet in E minor is a double fugue, 73 bars long, in which all the musical material is invertible, i.e. can be exchanged between the two parts. The first subject is six bars long broken up into one bar segments. It is made up of one bar of demisemiquaver scales leading into four bars where the theme becomes angular, chromatic and syncopated. In the sixth bar a demisemiquaver motif is introduced that is developed later in the duet in a highly original way; it also serves as a means of modulation after which the parts interchange their roles. The contrasting second subject in quavers with octave leaps is a descent by a chromatic fourth. The harmonies between the two chromatic parts are similar to those in the A minor prelude BWV 889/1 from the second book of the Well-Tempered Clavier, presumed to have been composed at roughly the same time. BWV 802 has been analysed as follows: bars 1–28: exposition for 6 bars in E minor followed by 6 bars with parts interchanged in B minor, four transitional bars of the demisemiquaver motif in imitation, followed by a repeat of the exposition for 12 bars, all in E minor bars 29–56: inverted exposition for 6 bars with parts in G major followed by 6 bars with parts interchanged in D major, four transitional bars of the demisemiquaver motif in imitation, followed by a repeat of the inverted exposition for 12 bars, all in B minor bars 57–60: a transitional passage made up of demisemiquaver scales for 2 bars in D minor, then inverted for 2 bars in A minor bars 61–73: repeat of exposition for 5 bars then with parts interchanged for 5 bars, followed by a final interchange and inversion of parts for the 3 bar coda, all in E minor Duetto II BWV 803 play “ The A section of the F major Duetto is everything that Scheibe could have asked for—and that is not enough for Bach, who moves here far beyond the clarity and unity of the F major

invention. Without the B section the Duetto is the perfect work of 1739, completely in and of its time. In its entirety however the piece is a perfect blasphemy—a powerful refutation indeed of the progressive shibboleths of naturalness and transparency. ” —David Yearsley, Bach and the meanings of counterpointThe second duet in F major BWV 803 is a fugue written in the form of a da capo aria, in the form ABA. The first section has 37 bars and the second 75 bars, so that with repeats there are 149 bars. There is a sharp contrast between the two sections, which Yearsley (2002) has suggested might have been Bach's musical response to the acrimonious debate on style being conducted between Scheibe and Birnbaum at the time of composition. Section A is a conventional fugue in the spirit of the inventions and sinfonias, melodious, harmonious and undemanding on the listener—the "natural" cantabile approach to composition advocated by both Mattheson and Scheibe. Section B is written in quite a different way. It is severe and chromatic, mostly in minor keys, with dissonances, strettos, syncopation and canonic writing—all features frowned upon as "artificial" and "unnatural" by Bach's critics. Section B is divided symmetrically into segments of 31, 13 and 31 bars. The first subject of section A is heard again in canon in the minor key. The character of the first subject undergoes a complete transformation, from bright and effortless simplicity to dark and strained complexity: the strettos in the first subject produce unusual augmented triads; and a new chromatic countersubject emerges in the central 13 bar segment (which begins in bar 69, the fifth bar below). The musical structure of Section A is as follows: bars 1–4: (first) subject in right hand, F major bars 5–8: subject in left hand, semiquaver countersubject in right hand, C major bars 9–16: episode on material from countersubject bars 17–20: subject in right hand, countersubject in left hand, C major bars 21–28: episode on material from countersubject bars 29–32: subject in left hand, F major bars 33–37: coda The musical structure of Section B is as follows: bars 38–45: second subject (in two 4 bar segments) in canon at the fifth, led by right hand bars 46–52: first subject in canon at the fifth, led by the right hand, D minor bars 53–60: second subject in canon at the fifth, led by left hand bars 61–68: first subject in canon at the fifth, led by left hand, A minor bars 69–81: first subject in left hand with chromatic countersubject in right hand (5 bars), inverted first subject in right hand with inverted chromatic countersubject in rleft hand (5 bars), semiquaver passagework (3 bars) bars 82–89: second subject, in canon at the fifth, led by left hand bars 90–96: first subject in canon at the fifth, led by left hand, F minor bars 97–104: second subject in canon at the fifth, led by right hand bars 105–112: first subject in canon at the fifth, led by right hand, C minor Duetto III BWV 804 play The third duet BWV 804 in G major, 39 bars long, is the simplest of the four duetti. Light and dance-like, it is the closest in form to Bach's Two Part Inventions, of which it most closely resembles the last, No.15 BWV 786. The bass accompaniment in detached quavers of the subject does not appear in the upper part and is not developed. With very little modulation or chromaticism, the novelty of BWV 804 lies in the development of the semiquaver passagework. Apart from a contrasting middle section in E minor, the tonality throughout is resolutely that of G major. The use of broken chords recalls the writing in the first movements of the sixth trio sonata for organ BWV 530 and the third Brandenburg ConcertosBrandenburg Concerto BWV 1048. BWV 804 has the following musical structure: bars 1–4: subject in G major in right hand followed by response in D major in left hand bars 5–6: transition bars 7–10: subject in G major in left hand followed by response in D major in right hand bars 11–15: transition to E minor bars 16–19: subject in E minor in right hand followed by response in B minor in left hand bars 20–23: transition bars 24–25: subject in C major in right hand bars 26–27: transition bars 28–31: subject in G major right hand with canon at octave in left hand bars 32–33: transition bars 34–37: subject in right hand with stretto at octave in left hand after a quaver bars 38–39: subject in G major in right hand Duetto IV BWV 805 play BWV 805 is a fugue in strict counterpoint in the key of A minor, 108 bars long. The 8 bar subject starts in minims with a second harmonic half in slow quavers. Bach introduced further "modern" elements in the semitone drops in the subject and later motifs (bars 4 and 18). Although all entries of the subject are either in A minor (tonic) or E minor (dominant), Bach adds chromaticism by flattening notes in the subject and sharpening notes during modulating passages. Despite being a rigorous composition with carefully devised invertible counterpoint, i.e. with parts that can be interchanged, in parts its style is similar to that of the bourée from the Overture in the French style, BWV 831 from Clavier-Übung II. There are three episodes which move between different keys and combine three new pairs of motifs, either 2 bars, 4 bars or 8 bars long, in highly original and constantly changing ways. The first episode starts in bar 18 below with the first pair of new motifs, the

upper one characterised by an octave drop:At the end of the first episode, the second harmonious pair of motifs is introduced: The third pair of motifs, which allows significant modulation, appears for the first time in the second half of the second episode and is derived from the second half of the subject and countersubject: The musical structure of BWV 805 has been analysed as follows: bars 1–8: subject in left hand, A minor bars 9 -17: subject in right hand, countersubject in left hand, E minor bars 18–32: first episode—first motif (b. 18–25), second motif (b. 26–32) bars 33–40: subject in right hand, countersubject in left hand, A minor bars 41–48: subject in left hand, countersubject in right hand, E minor bars 49–69: second episode—first motif inverted (b. 49–56), second motif inverted (b. 57–63), third motif (b. 64–69) bars 70–77: subject in right hand, countersubject in left hand, E minor bars 78–95: third episode—first motif inverted (b. 78–81), first motif (b. 82–85), third motif inverted (86–92), followed by link bars 96–103: subject in left hand, countersubject in right hand, A minor bars 104–108: coda with neapolitan sixths in bar 105 Reception and influenceEighteenth century " Finally, Mr. ——— is the most eminent of the Musikanten in ———. He is an extraordinary artist on the clavier and on the organ, and he has until now encountered only one person with whom he can dispute the palm of superiority. I have heard this great man play on various occasions. One is amazed at his ability, and one can hardly conceive how it is possible for him to achieve such agility, with his fingers and with his feet, in the crossings, extensions, and extreme jumps that he manages, without mixing in a single wrong tone, or displacing his body by any violent movement. This great man would be the admiration of whole nations if he had more amenity, if he did not take away the natural element in his pieces by giving them a turgid and confused style, and if he did not darken their beauty by an excess of art. " —Johann Adolf Scheibe, 1737Carl Philipp Emanuel BachC.P.E. BachJohann Philipp KirnbergerJohann KirnbergerFriedrich Wilhelm MarpurgFriedrich MarpurgIn 1737, two years before the publication of Clavier-Übung III, Johann Adolf Scheibe had made the above notoriously unfavourable comparison between Bach and another composer of the time, now identified as Georg Frideric Handel. His comments represented a change in contemporary musical aesthetics: he advocated the simpler and more expressive galant style, which after Bach's death in 1750 would be further developed during the classical period (music)classical period, in preference to fugal or contrapuntal writing, which by then was considered old-fashioned and out-moded, too scholarly and conservative. Although Bach did not actively participate in the ensuing debate on musical styles, he did incorporate elements of this modern style in his later compositions, in particular in Clavier-Übung III. Bach's musical contributions, however, could only be properly assessed at the beginning of the nineteenth century when his works became more widely available: up until then much of his musical output—in particular his vocal works—was relatively little known outside Leipzig. From 1760 onwards a small group of ardent supporters became active in Berlin, keen to preserve his reputation and promulgate his oeuvre. The group centred around his son Carl Philipp Emanuel Bach, who in 1738 at the age of 24 had been appointed court harpsichordist at Potsdam to Frederick II of PrussiaFrederick the Great, then crown prince before his accession to the throne in 1740. C.P.E. Bach remained in Berlin until 1768, when he was appointed Kappelmeister in Hamburg in succession to Georg Philipp Telemann. (His brother Wilhelm Friedemann Bach moved to Berlin in 1774, although not to general acclaim, despite his accomplishments as an organist.) Other prominent members of the group included Bach's former pupils Johann Friedrich Agricola, court composer, first director of the Berlin State OperaRoyal Opera House in Berlin and collaborator with Emanuel on Bach's obituary (the Nekrolog, 1754), and more significantly Johann Philipp Kirnberger.Kirnberger became Kappelmeister to the court in 1758 and music teacher of Frederick's niece, Duchess Anna Amalia of Brunswick-WolfenbüttelAnna Amalia. Not only did Kirnberger build up a large collection of Bach's manuscripts in the Duchess Anna Amalia LibraryAmalien-Bibliothek, but with Friedrich Wilhelm Marpurg he promoted Bach's compositions through theoretical texts, concentrating in particular on counterpoint with a detailed analysis of Bach's methods. The first of the two volumes of Marpurg's "Treatise on fugue" (Abhandlung in der Fuge, 1753–1754) cites the opening segment of the six part fugal chorale prelude Aus tiefer Noth BWV 686 as one of its examples. Kirnberger produced his own extensive tract on composition Die Kunst des reinen Satzes in der Musik ("The true principles for the practice of harmony"), twenty years later, between 1771 and 1779. In his treatise Marpurg had adopted some of the musical theories on the figured bassfundamental bass of Jean-Philippe Rameau from his Rameau#Treatise on Harmony, 1722Treatise on Harmony (1722) in explaining

Bach's fugal compositions, an approach which Kirnberger rejected in his tract:Rameau filled this theory with so many things that had no rhyme or reason that one must certainly wonder how such extravagant notions can have found belief and even champions among us Germans, since we have always had the greatest harmonists among us, and their manner of treating harmony was certainly not to be explained according to Rameau's principles. Some even went so far that they preferred to deny the soundness of a Bach in his procedure with respect to the treatment and progression of chords, rather than admit that the Frenchman could have erred. This led to an acrimonious dispute in which both claimed to speak with Bach's authority.See:Mendel 1950, pp. 487–500 Lester 1994 Marissen 1998, pp. 23–46, "Bach among the Theorists", by Thomas Christensen When Marpurg made the tactical error of suggesting that, "His famous son in Hamburg ought to know something about this, too," Kirnberger responded in the introduction to the second volume of his tract: Moreover, what Mr. Bach, Capellmeister in Hamburg, thinks of the excellent work of Mr. Marpurg, is shown by some passages from a letter that this famous man has written to me: "The behaviour of Mr. Marpurg towards you is execrable." Further: "You may loudly proclaim that my basic principles and those of my late father are anti-Rameau."Through Bach's pupils and family, copies of his keyboard works were disseminated and studied throughout Germany; the diplomat Baron van Swieten, Austrian envoy to the Prussian court from 1770 to 1777 and afterwards patron of Mozart, Haydn and Beethoven, was responsible for relaying copies from Berlin to Vienna. The reception of the works was mixed, partly because of their technical difficulty: composers like Mozart, Beethoven and Rust embraced these compositions, particularly the Well-Tempered Clavier; but. as Johann Adam Hiller reported in 1768, many amateur musicians found them too hard ("Sie sind zu schwer! Sie gefallen mir nicht").See:Tomita 2000 Picken 1949 Twenty one prints of the original 1739 edition of Clavier-Übung III survive today. Because of its high price, this edition did not sell well: even 25 years later in 1764, C.P.E. Bach was still trying to dispose of copies. Because of changes in popular tastes after Bach's death, the publisher Johann Gottlob Immanuel Breitkopf, son of Bernhard Christoph Breitkopf, did not consider it economically viable to prepare new printed editions of Bach's works; instead he retained a master copy of Clavier-Übung III in his large library of original scores from which handwritten copies (hand-exemplar) could be ordered from 1763 onwards. A similar service was provided by the musical publishers Johann Christoph Westphal in Hamburg and Johann Carl Friedrich Rellstab in Berlin. See:Butler 1990, pp. 65–66 Butler 2008, p. 116,122 Stauffer 1990, p. 79, Appendix A contains a detailed list of works of Bach published by Kühnel and Hoffmeister May 1995, pp. 12–13 Kassler 2004, p. 37 Charles Burney Before 1800 there are very few reports of performances of Bach's works in England or of manuscript copies of his work. In 1770 Charles Burney, the musicologist and friend of Samuel Johnson and James Boswell, had made a tour of France and Italy. On his return in 1771 he published a report on his tour in The Present State of Music in France and Italy. Later that year in a letter to Christoph Daniel Ebeling, the music critic engaged in translating this work into German, Burney made one of his first references to Bach:A long & laboured Fugue, recte et retro in 40 parts, may be a good Entertainment for the Eyes of a Critic, but can never delight the Ears of a Man of Taste. I was no less surprised than pleased to find Mr. C.P.E. Bach get out of the trammels of Fugues & crowded parts in which his father so excelled.It was, however, only in the following year, during his tour of Germany and the Low Countries, that Burney received a copy of the first book of the Well-Tempered Clavier from C.P.E. Bach in Hamburg; according to his own reports, he was only to become familiar with its contents over thirty years later. He reported on his German tour in The Present State of Music in Germany, the Netherlands and United Provinces in 1773. The book contains the first English account of Bach's work and reflects the views commonly held at the time in England. Burney compared the learned style of Bach unfavourably with that of his son, whom he had visited:How he formed his style, where he acquired all his taste and refinement, would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master; for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hand all the harmony he could grasp, that he must inevitably have sacrificed melody and expression. Had the sone chosen a model, it would certainly have been his father, whom he highly reverenced; but as he has ever disdained imitation, he must have derive from nature alone, those fine feelings, that variety of new ideas, and selection of passages, which are so manifest in his compositions.Burney summarised the musical contributions of

J.S. Bach as follows: Besides many excellent compositions for the church, this author produced Ricercari, consisting of preludes, fugues, upon two, three and four subjects; in Modo recto & contrario and in every one of the twenty-four keys. All the present organ-players of Germany are formed upon his school, as most of those on the harpsichord, clavichord and piano forte are upon that of his son, the admirable Carl. Phil. Emanuel Bach ; so long known by the name of Bach of Berlin, but now music-director at Hamburg.Fanny Burney As it is known that at the time Burney knew hardly any of Bach's compositions, it appears that his opinions of Bach came second-hand: the first sentence was almost certainly lifted directly from the French translation of Marpurg's Treatise on fugue, to which he had referred earlier in the book for biographical details; and in 1771 he had acquired Scheibe's writings through Ebeling. In Germany Burney's book was not well received, infuriating even his friend Ebeling: in a passage that he changed in later editions, he had repeated without attribution comments from a letter of Louis Devisme, British plenipotentiary in Munich, that, "if innate genius exists, Germany is certainly not the seat of it; though it must be allowed, to be that of perseverance and application." Once aware of the offence this might cause to Germans, Burney had marked with pencil the offending passages in the copy of his daughter Fanny Burney, when in 1786 she became lady-in-waiting to Charlotte of Mecklenburg-StrelitzQueen Charlotte, wife of George III of the United KingdomGeorge III. Later that year, to Fanny's horror, the Queen requested that Fanny show her copy to her daughter Princess Elizabeth. The book was viewed by both the King and Queen, who accepted Fanny's hastily invented explanations of the markings; she similarly managed to excuse herself when Princess Elizabeth later read all the marked passages assuming them to be Fanny's favourites.See:Kassler 2004, pp. 51–54 Scholes 1940 Lonsdale 1965Burney was aware of George III's preference for Handel when in 1785 he wrote in his account of the 1784 Handel Commemoration that "in his full, masterly and excellent organ-fugues, upon the most natural and pleasing subjects, he has surpassed Frescobaldi, and even Sebastian Bach, and others of his countrymen, the most renowned for abilities in this difficult and elaborate species of composition." His account was translated into German by Hiller. Writing anonymously in the Allgemeine Deutsche Bibliothek in 1788, C.P.E. Bach angrily responded that "there is nothing to be seen but partiality, and of any close acquaintance with the principal works of J.S. Bach for organ we find in Dr. Burney's writings no trace." Undeterred by such comments in 1789, a year after C.P.E. Bach's death, Burney echoed Scheibe's earlier comparison of Bach and Handel when he wrote in his General History of Music:Kassler 2004, pp. 55–59The very terms of Canon and Fugue imply restraint and labour. Handel was perhaps the only great Fughuist, exempt from pedantry. He seldom treated barren or crude subjects; his themes being almost always natural and pleasing. Sebastian Bach, on the contrary, like Michel Angelo in painting, disdained facility so much, that his genius never stooped to the easy and graceful. I never have seen a fugue by this learned and powerful author upon a motivo, that is natural and chantant; or even an easy and obvious passage, that is not loaded with crude an difficult accompaniments.Burney reflected the English predelection for opera when he added: If Sebastian Bach and his admirable son Emmanuel, instead of being music-directors in commercial cities, had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, they would doubtless have simplified their style more to the level of their judges; the one would have sacrificed all unmeaning art and contrivance, and the other have been less fantastical and recherché; and both, by writing a style more popular, would have extended their fame, and been indisputably the greatest musicians of the eighteenth century.Johann Nikolaus ForkelJohann Wolfgang von GoetheJ.W. von GoetheJohann Friedrich ReichardtJ.F. ReichardtJohann Nikolaus Forkel, from 1778 the director of music in the University of Göttingen, was another promoter and collector of Bach's music. An active correspondent with both of Bach's sons in Berlin, he published the first detailed biography of Bach in 1802, Bach: On Johann Sebastian Bach's Life, Art and Works: For Patriotic Admirers of True Musical Art, including an appreciation of Bach's keyboard and organ music and ending with the injunction, "This man, the greatest orator-poet that ever addressed the world in the language of music, was a German! Let Germany be proud of him! Yes, proud of him, but worthy of him too!" In 1779 Forkel published a review of Burney's General History of Music in which he criticized Burney for dismissing German composers as "dwarves or musical ogres" because "they did not skip and dance before his eyes in a dainty manner"; instead he suggested it was more appropriate to view them as "giants". See:Terry 1920, p. ix–xxiii, 152 Sponheuer 2002, p. 38 Applegate 2005, p. 78 Franck 1949 Amongst his criticisms

of Bach in the 1730s, Scheibe had written, "We know of composers who see it as an honour to be able to compose incomprehensible and unnatural music. They pile up musical figures. They make unusual embellishments. ... Are these not truly musical Goths!" Until the 1780s, the use of the word "gothic" in music was pejorative. In his entry for "harmony" in the influential Dictionnaire de Musique (1768), Jean-Jacques Rousseau, a fierce critic of Rameau, described counterpoint as a "gothic and barbaric invention", the antithesis of the melodic galante style. In 1772, Johann Wolfgang von Goethe gave a fundamentally different view of "gothic" art that would achieve widespread acceptance during the classical-romantic movement. In his celebrated essay on the Strasbourg Cathedralcathedral in Strasbourg, where he was a student, Goethe was one of the first writers to connect gothic art with the sublime:The first time I went to the minster I was full of the common notions of good taste. From hearsay I respected the harmony of mass, the purity of forms, and I was the sworn enemy of the confused caprices of Gothic ornament. Under the term gothic, like the article in a dictionary, I threw together all the synonymous misunderstandings, such as undefined, disorganized, unnatural, patched-together, tacked on, overloaded, which had gone through my head. ... How surprised I was when I was confronted by it! The impression which filled my soul was whole and large, and of a sort that—since it was composed of a thousand harmonizing details—I could relish and enjoy, but by no means identify and explain. ... How often have I returned from all sides, from all distances, in all lights, to contemplate its dignity and magnificence. It is hard on the spirit of man when his brother's work is so sublime that he can only bow and worship. How often has the evening twilight soothe with its friendly quiet my eyes, tired-out with questing, by blending the scattered parts into masses which now stood simple and large before my soul, and at once my powers unfolded rapturously to enjoy and understand.In 1782 Johann Friedrich Reichardt, since 1775 the successor to Agricola as Capellmeister in the court of Frederic the Great, quoted this passage from Goethe in the Musicalisches Kunstmagazin to describe his personal reactions to the instrumental fugues of Bach and Handel. He prefaced his eulogy with a description of Bach as the greatest counterpuntalist ("harmonist") of his age:There has never been a composer, not even the best and deepest of the Italians, who so exhausted all the possibilities of our harmony as did J. S. Bach. Almost no suspension is possible that he did not make use of, and he employed every proper harmonic art and every improper harmonic artifice a thousand times, in earnest and in jest, with such boldness and individuality that the greatest harmonist, if called upon to supply a missing measure in the theme of one of his greatest works, could not be entirely sure of having supplied it exactly as Bach had done. Had Bach had the high sense of truth and the deep feeling for expression that animated Handel, he would have been far greater even than Handel himself; but as it is, he is only much more erudite and industrious. The unfavourable comparison to Handel was removed in a later reprinting in 1796, following adverse anonymous remarks in the Allgemeine Deutsche Bibliothek. Reichardt's comparison between Bach's music and the Gothic cathedral would often be repeated by composers and music critics. His student, the writer, composer and music critic E.T.A. Hoffmann, saw in Bach's music "the bold and wonderful, romantic cathedral with all its fantastic embellishments, which, artistically swept up into a whole, proudly and magnificently rise in the air." Hoffmann wrote of the sublime in Bach's music—the "infinite spiritual realm" in Bach's "mystical rules of counterpoint". See:Sponheuer 2002, pp. 48–52 Harrison, Wood & Gaiger 2000, p. 758 Dalhaus 1991, p. 48 Mendel 1950, pp. 506–508 Smither 2000, p. 18 Carl Friedrich Christian FaschCarl Fasch Another musician in C.P.E. Bach's circle was his friend Carl Friedrich Christian Fasch, son of the violinist and composer Johann Friedrich Fasch, who, on the death of Kuhnau in 1722, had turned down the post, later awarded to Bach, of kantor at the Thomaskirche, where he himself had been trained. From 1756 Carl Fasch shared the role of harpsichord accompanist to Frederick the Great at Potsdam with C.P.E. Bach. He briefly succeeded Agricola as director of the Royal Opera in 1774 for two years. In 1786. the year of Frederick the Great's death, Hiller organised a monumental performance in Italian of Handel's Messiah in Berlin cathedral, recreating the scale of the 1784 London Handel Commemoration described in Burney's detailed account of 1785. Three years later in 1789, Fasch started an informal group in Berlin, formed from singing students and music lovers, that met for rehearsals in private homes. In 1791, with the introduction of a "presence book", it became officially known as the Berlin SingakademieSing-Akademie and two years later was granted its own rehearsal room in the Royal Academy of Arts in Berlin. As a composer, Fasch had learnt the old methods of counterpoint from Kirnberger and, like the Academy

of Ancient Music in London, his initial purpose in founding the Sing-Akademie was to revive interest in neglected and rarely performed sacred vocal music, particularly that of J.S. Bach, Graun and Handel. The society subsequently built up an extensive library of baroque music of all types, including instrumental music. See:Applegate 2005, pp. 12–13 Todd 1983, pp. 9–10 Smither & 1977 228–231The interior of the Queen's ChapelRoyal German Chapel, St. James' PalaceThanksgiving service in 1789 for the recovery of George III of the United KingdomGeorge III in St Paul's Cathedral. The Grand Organ, built by Bernard Smith (organ builder)Father Smith with a case designed by Christopher Wren, can be seen in the background. Despite Burney's antipathy towards Bach prior to 1800, there was an "awakening" of interest in the music of Bach in England, spurred on by the presence of émigré musicians from Germany and Austria, trained in the musical tradition of Bach. From 1782 Charlotte of Mecklenburg-StrelitzQueen Charlotte, a dedicated keyboard player, had as music teacher the German-born organist Charles Frederick Horn; and in the same year Augustus Frederic Christopher Kollmann was summoned by George III from the Electorate of Hanover to act as organist and schoolmaster at the Queen's ChapelRoyal German Chapel at St. James' Palace. It is probable that they were instrumental in acquiring for her in 1788 a bound volume from Westphal of Hamburg containing Clavier-Übung III in addition to both books of the Well-Tempered Clavier. Other German musicians moving in royal circles included Johann Christian Bach, Carl Friedrich Abel, Johann Christian Fischer, Nicolay_(family)#The_House_of_Nicolay_in_EnglandFrederick de Nicolay, Wilhelm Cramer and Johann Samuel Schroeter. More significant for the nineteenth century English Bach revival was the presence of a younger generation of German-speaking musicians in London, well versed in the theoretical writings of Kirnberger and Marpurg on counterpoint but not dependent on royal patronage; these included John Casper Heck (c 1740–1791), Charles Frederick Baumgarten (1738–1824) and Joseph Diettenhofer (c 1743- c 1799). Heck in particular promoted fugues in his treatise "The Art of Playing the Harpsichord" (1770), describing them later as "a particular stile of music peculiar to the Organ than the Harpsichord"; in his biographical entry for Bach in the 1780s in the Musical Library and Universal Magazine he gave examples of counterpoint from Bach's late period (Canonic Variations, Art of Fugue). Diettenhofer prepared A Selection of Ten Miscellaneous Fugues, including his own completion of the unfinished Contrapunctus XIV BWV 1080/19 from the Art of Fugue; prior to their publication in 1802 these were "tried at the Savoy Church, Strand before several Organists and eminent Musicians ... who were highly gratified and recommended their Publication." The enthusiasm of these German musicians was shared by the organist Benjamin Cooke and his student the organist and composer John Wall Calcott. Cooke knew them through the Royal Society of Musicians and had himself published a version of Art of Fugue. Calcott corresponded with Kollmann about the musical theories of the Bach school. In 1798 he was one of the founding members of the Concentores Society, a club with a limited membership of twelve professional musicians, dedicated to composition in counterpoint and the stile antico. See:Kassler 2004 Wolff 1997 Kassler 2008 Nineteenth centuryGermany “ But it is only at his organ that he appears to be at his most sublime, most audacious, in his own element. Here he knows neither limits nor goals and works for centuries to come. ” —Robert Schumann, Neue Zeitschrift, 1839Kollmann, 1799: Engraving of the sun with Bach at the centre, included by Forkel in the Allgemeine musikalische ZeitungAllgem, Mus. Zeitung A new printed "movable type" edition of Clavier-Übung III, omitting the duets BWV 802–805, was produced by Ambrosius Kühnel in 1804 for the Bureau de Musique in Leipzig, his joint publishing venture with Franz Anton Hoffmeister that later became the music publishing firm of C.F. Peters. Previously in 1802 Hoffmeister and Kühnel and had published a collection of Bach's keyboard music, including the Inventions and Sinfonias and both books of the Well-Tempered Clavier, with Johann Nikolaus Forkel acting as advisor. (The first prelude and fugue BWV 870 from Well-Tempered Clavier II was published for the first time in 1799 by Kollmann in London. The whole of Book II was published in 1801 in Bonn by Simrock, followed by Book I; slightly later Nägeli came out with a third edition in Zurich.) Hoffmeister and Kühnel did not take up Forkel's suggestion of including in their fifteenth volume the four duets BWV 802–805, which were only published by Peters much later in 1840. Nine of the chorale preludes BWV 675–683 were printed in the four volume Breitkopf and Härtel collection of chorale preludes prepared between 1800 and 1806 by Johann Gottfried Schicht. Forkel and Kollmann corresponded during this period: they shared the same enthusiasm for Bach and the publication of his works. When Forkel's biography of Bach appeared in Germany in

1802, his publishers Hoffmeister and Kühnel wished to have control over translations into English and French. No complete authorized English translation was produced at the time. In 1812 Kollmann used parts of the biography in a long article on Bach in the Quarterly Musical Register; and an unauthorized anonymous English translation was published by Boosey & Hawkes#HistoryBoosey & Company in 1820.See:Butler 1990, pp. 65–66 Butler 2008, p. 116,122 Stauffer 1990, p. 79, Appendix A contains a detailed list of works of Bach published by Kühnel and Hoffmeister May 1995, pp. 12–13 Schweitzer 2008, p. 250 Kassler 2004, pp. 12, 178–210 The Simrock Edition of the Well-Tempered Clavier II, Yo Tomita The Sing-Akademie in 1843Carl Friedrich ZelterIn Berlin, on the death of Fasch in 1800, his assistant Carl Friedrich Zelter took over as the director of the Sing-Akademie. The son of a mason, he himself had been brought up as a master mason, but had cultivated his musical interests in secret, eventually taking composition classes with Fasch. He had been linked to the Sing-Akademie for years and had acquired a reputation as one of the foremost experts on Bach in Berlin. In 1799 he started a correspondence with Goethe on the aesthetics of music, particularly the music of Bach, which was to last until both friends died in 1832. Although Goethe had a late training in music, he considered it an essential element in his life, arranging concerts at his home and attending them elsewhere. In 1819 Goethe described how the organist from Bad BerkaBerka, Heinrich Friedrich Schütz, trained by Bach's student Kittel, would serenade him for hours with the music of the masters, from Bach to Beethoven, so that Goethe could acquaint himself with music from a historical perspective. In 1827 he wrote: On this occasion I recalled the good organist of Berka; for it was there, in perfect repose without extraneous disturbance, that I first formed an impression of your great maestro. I said to myself, it is as if the eternal harmony were conversing with itself, as it may have done in God's breast before the creation of the world; that is the way it move deep within me, and it was if I neither possessed or needed ears, nor any other sense—least of all, the eyes. Commenting in the same year on Bach's writing for the organ, Zelter wrote to Goethe: The organ is Bach's own peculiar soul, into which he breathes immediately the living breath. His theme is the feeling just born, which, like the spark from the stone, invariably springs forth, from the first chance pressure of the foot upon the pedals. Thus by degrees he warms to his subject, till he has isolated himself, and feels alone, and then an inexhaustible stream passes out into the ocean. Zelter insisted on the pedals as the key to Bach's organ writing: "One might say of old Bach, that the pedals were the ground-element of the development of his unfathomable intellect, and that without feet, he could never have attained his intellectual height." See:Stinson 2006 Applegate 2005 Bodley 2004 Bodley 2009 Todd 1983 Felix MendelssohnOrgan in the St. Mary's Church, BerlinMarienkirche, BerlinEngraving of the Church of St Peter and St Paul in Weimar, 1840 Zelter was instrumental in building up the Sing-Akademie, broadening their repertoire to instrumental music and encouraging the growing library, another important repository for Bach manuscripts. Zelter had been responsible for Mendelssohn's father Abraham Mendelssohn becoming a member of the Sing-Akademie in 1796. As a consequence one of the major new forces behind the library became Itzig family#Sarah Itzig (1761-1854)Sara Levy, the great aunt of Felix Mendelssohn, who had built up one of the most important private collections of eighteenth century music in Europe. An accomplished harpsichordist, Sara Levy's teacher had been Wilhelm Friedemann Bach and she had been a patroness of C.P.E. Bach, circumstances which gave her family close contacts with Bach and resulted in his music enjoying a privileged status in the Mendelssohn household. Felix's mother Lea, who had studied under Kirnberger, gave him his first music lessons. In 1819 Zelter was appointed as the composition teacher of Felix and his sister Fanny MendelssohnFanny; he taught counterpoint and music theory according to the methods of Kirnberger. Felix's piano teacher was Ludwig Berger (composer)Ludwig Berger, a pupil of Muzio Clementi, and his organ teacher August Wilhelm Bach (unrelated to J.S. Bach), who had himself studied musical theory under Zelter. A.W. Bach was organist of the St. Mary's Church, BerlinMarienkirche, Berlin, which had an organ built in 1723 by Joachim Wagner. Mendelssohn's organ lessons were conducted on the Wagner organ, with Fanny present; they commenced in 1820 and lasted for less than two years. It is probable that he learnt some of J.S. Bach's organ works, which had remained in the repertoire of many Berlin organists; his choice would have been limited, because at that stage his pedal technique was still rudimentary.See:Applegate 2005 Little 2009 Little 2010 Todd 1983 Stinson 2006 In autumn 1821 the twelve year old Mendelssohn accompanied Zelter on a trip to Weimar, stopping on the way in Leipzig where they were shown

the cantor's room in the choir school of the Thomaskirche by Bach's successor Schicht. They stayed two weeks in Weimar with Goethe, to whom Mendelssohn played extensively on the piano each day. All Mendelssohn's music lessons stopped by summer 1822 when his family left for Switzerland. In the 1820s, Mendelssohn visited Goethe four more times in Weimar, the last time being in 1830, a year after his resounding success in reviving Bach's St Matthew Passion in Berlin, with the collaboration of Zelter and members of the Sing-Akademie. On this last trip, again by way of Leipzig, he stayed two weeks in Weimar and had daily meetings with Goethe, by then in his eighties. He later gave an account to Zelter of a visit to the church of St Peter and St Paul where Bach's cousin Johann Gottfried Walther had been organist and where his two eldest sons had been baptized: See:Little 2010 Stinson 2006 One day Goethe asked me if I would not care to pay a compliment to craftsmanship and call on the organist, who might let me see and hear the organ in the town church. I did so, and the instrument gave me great pleasure ... The organist gave me the choice of hearing something learned or for the people ... so I asked for something learned. But it was not much to be proud of. He modulated around enough to make one giddy, but nothing unusual came of it; he made a number of entries, but no fugue was forthcoming. When my turn came, I let loose with the D minor toccata of Bach and remarked that this was at the same time something learned and for the people too, at least some of them. But see, I had hardly started to play when the superintendent dispatched his valet downstairs with the message that this playing had to be stopped right away because it was a weekday and he could not study with that much noise going on. Goethe was very much amused by this story.Felix Mendelssohn, 1836: watercolour of the GewandhausRobert SchumannThe original Leipzig Conservatory in the courtyard of the Gewandhaus In 1835 Mendelssohn was appointed director of the Leipzig Gewandhaus OrchestraGewandhaus Orchester in Leipzig, a post he held until his death in 1847 at the age of 38. He soon met other Bach enthusiasts including Robert Schumann, one year his junior, who had moved to Leipzig in 1830. Having been taught piano by J.G. Kuntsch, organist at the Marienkirche in Zwickau, Schumann's seems to have started developing a deeper interest in Bach's organ music in 1832. In his diary he recorded sightreading the six organ fugues BWV 543–548 for four hands with Clara Wieck, the twelve year old daughter of his Leipzig piano teacher Friedrich Wieck and his future wife. Schumann later acknowledged Bach as the composer who had influenced him most. In addition to collecting his works, Schumann started with Friedrich Wieck a new fortnightly music magazine, the Neue Zeitschrift für Musik, in which he promoted the music of Bach as well as that of contemporary composers, such as Chopin and Liszt. One of the main contributors was his friend Carl Ferdinand Becker (organist)Carl Becker, organist at the Peterskirche and in 1837 the St. Nicholas Church, LeipzigNikolaikirche. Schumann remained as editor-in-chief until 1843, the year in which Mendelssohn became the founding director of the Leipzig Conservatory. Schumann was appointed professor for piano and composition at the conservatory; other appointments included Moritz Hauptmann (harmony and counterpoint), Ferdinand David (musician)Ferdinand David (violin) and Becker (organ and music theory).See:Stinson 2006 August 2010 The organ in the St. Catherine's Church, FrankfurtKatharinenkirche, Frankfurt in 1900 One of Mendelssohn's regrets since 1822 was that he had not had sufficient opportunity to develop his pedal technique to his satisfaction, despite having given public organ recitals. Mendelssohn explained later how difficult gaining access to organs had already been back in Berlin: "If only people knew how I had to plead and pay and cajole the organists in Berlin, just to be allowed to play the organ for one hour—and how ten times during such an hour I had to stop for this or that reason, then they would certainly speak differently." Elsewhere, on his travels, he had only sporadic opportunities to practice, but not often on pedalboards matching the standard of those in northern Germany, especially in England. The English organist Edward Holmes commented in 1835 that Mendelssohn's recitals in St Paul's Cathedral "gave a taste of his quality which in extemperaneous performance is certainly of the highest kind ... he has not we believe kept up that constant mechanical exercise of the instrument which is necessary to execute elaborate written works." In 1837, despite having performed the St Anne prelude and fugue in England to great acclaim, on his return to Germany Mendelssohn still felt dissatisfied, writing that, "This time I have resolved to practice the organ her in earnest; after all, if everyone takes me for an organist, I am determined, after the fact, to become one." It was only in the summer of 1839 that an opportunity arose when he spent six weeks on holiday in Frankfurt. There he had daily access to the pedal piano of his wife Cécile's cousin

Friedrich Schlemmer and, probably through him, access to the organ in the St. Catherine's Church, FrankfurtKatharinenkirche built in 1779–1780 by Franz and Philipp Stumm.Little 2010Eduard Holzstich, 1850: watercolour of the Bach Memorial (1843) in front of the ThomaskircheProgramme for Mendelssohn's concert in the Thomaskirche In August 1840 August 1840 saw the fruits of Mendelssohn's labour: his first organ recital in the Thomaskirche. The proceeds from the concert were to go towards a statue of Bach in the vicinity of the Thomaskirche. Most of the repertoire in the concert had been played by Mendelssohn elsewhere, but nevertheless as he wrote to his mother, "I practised so much the previous eight days that I could barely stand on my own two feet and walked along the street in nothing but organ passages." The concert was wholly devoted to Bach's music, except for an improvised "free fantasy" at the end. In the audience was the elderly Friedrich Rochlitz, founding editor of the Allgemeine musikalische Zeitung, a journal that had promoted the music of Bach: Rochlitz is reported to have declared afterwards, "I shall depart now in peace, for never shall I hear anything finer or more sublime." The recital started with the St Anne prelude and fugue BWV 552. The only chorale prelude was Schmücke dich, o liebe Seele BWV 654 from the Great Eighteen Chorale Preludes, a favourite of both Mendelssohn and Schumann. Until that time very few of these or the shorter chorale preludes from the Orgelbüchlein had been published. Mendelssohn prepared an edition of both sets that was published in 1844 by Breitkopf and Härtel in Leipzig and by Coventry and Hollier in London. At about the same time the publishing house of Peters in Leipzig produced an edition of Bach's complete organ works in nine volumes edited by Friedrich Griepenkerl and Ferdinand Roitzsch. The E flat prelude and fugue BWV 552 appears in Volume III (1845), the chorale preludes BWV 669–682, 684–689 in Volume VI and VII (1847) and BWV 683 in Volume V (1846) with chorale preludes from the Orgelbüchlein.Clara Wieck In 1845, while Robert was recovering from a nervous breakdown and a few months prior to the completion of his Piano Concerto (Schumann)piano concerto,the Schumanns rented a pedalboard to place under their upright piano. As Clara recorded at the time, "On April 24th we got on hire a pedal-board to attach below the pianoforte, and we had great pleasure from it. Our chief object was to practice organ playing. But Robert soon found a higher interest in this instrument and composed some sketches and studies for it which are sure to find high favour as something quite new." The pedalflügel base on which the piano was placed had 29 keys connected to 29 separate hammers and strings encased at the rear of the piano. The pedal board was manufactured by the same Leipzig firm of Louis Schöne that had provided the grand pedal piano in 1843 for the use of students at the Leipzig Conservatory. Before composing any of his own fugues and canons for organ and pedal piano, Schumann had made a careful study of Bach's organ works, of which he had an extensive collection. Clara Schumann's Bach book, an anthology of organ works by Bach, now in the archives of the Albert RiemenschneiderRiemenschneider Bach Institute, contains the whole of Clavier-Übung III, with detailed analytic markings by Robert Schumann. On the centenary of Bach's death in 1850, Schumann, Becker, Hauptmann and Otto Jahn founded the Bach Gesellschaft, an institution dedicated to publishing, without any editorial additions, the complete works of Bach through the publishers Breitkopf and Härtel. The project was completed in 1900. The third volume, devoted to keyboard works, contained the Inventions and Sinfonias and the four parts of the Clavier-Übung. It was published in 1853, with Becker as editor.See:Stinson 2006 Stinson 2008 August 2010 Folge 1911 Niecks 1925 Johannes Brahms at the age of 20 in a drawing made in 1853 at Schumann's home in Düsseldorf by the French painter-organist LaurensThe Musikverein in Vienna At the end of September 1853, having been recommended by the violinist and composer Joseph Joachim, the twenty year old Johannes Brahms appeared on the doorstep of the Schumann's home in Düsseldorf, staying with them until early November. Like Schumann, perhaps even more so, Brahms was deeply influenced by Bach's music. Shortly after his arrival he gave a performance on the piano of Bach's organ toccata in F BWV 540/1 in the house of a friend of Schumann, Joseph Euler. Three months after Brahms' visit, Schumann's mental state deteriorated: after a failed suicide attempt, Schumann committed himself to the sanitorium in Endenich near Bonn, where, after several visits from Brahms, he died in 1856. From its inception, Brahms subscribed to the Bach-Gesellschaft, of which he became an editor in 1881. An organist himself and a scholar of early and baroque music, he carefully annotated and analysed his copies of the organ works; he made a separate study of Bach's use of parallel fifths and octaves in his organ counterpoint. Brahms' Bach collection is now preserved in the Gesellschaft der Musikfreunde in Vienna, of which he

became musical director and conductor in 1872. In 1875 he conducted a performance in the Musikverein of an orchestral arrangement by Bernhard Scholz of the prelude in E flat BWV 552/1. In 1896, a year before he died, Brahms composed his own set of Eleven Chorale Preludeseleven chorale preludes for organ, Op.122. Like Schumann, who turned to Bach counterpoint as a form of therapy in 1845 during his recovery from mental illness, Brahms also viewed Bach's music as salutory during his final illness. As Brahms' friend and biographer Max Kalbeck reported:See:Stinson 1996 Frisch 2005, p. 143 He complained about his situation and said 'It's lasting so long.' He also told me that he was not able to listen to any music. The piano remained closed: he could only read Bach, that was all. He pointed to the piano, where on the music stand, which stood on top of the closed cover, lay a score of Bach.Max RegerCentral section of the adagio from Reger's first suite for organ, Op.16 (1896)Max Reger was a composer whose dedication to Bach has been described as a "monomaniacal identification" by the musicologist Johannes Lorenzen: in letters he frequently referred to "Allvater Bach". During his life, Reger arranged or edited 428 of Bach's compositions, including arrangements of 38 organ works for piano solo, piano duet or two pianos, starting in 1895. At the same time he produced a large number of his own organ works. Already in 1894, the organist and musicologist Heinrich Reimann, reacting to modernist trends in German music, had encouraged a return to the style of Bach, stating that, "Beyond this style there is no salvation ... Bach becomes for that reason the criterion of our art of writing for the organ." In 1894–1895 Reger composed his first suite for organ in E minor which was published in 1896 as his Op.16 with a dedication "To the Memory of Johann Sebastian Bach". The original intention was a sonata in three movements: an introduction and triple fugue; an adagio on the chorale Es ist das Heil uns kommen her; and a passacaglia. In the final version, Reger inserted an intermezzo (a scherzo and trio) as the third movement and expanded the adagio to contain a central section on the Lutheran hymns Aus tiefer Not and O Sacred Head, Now WoundedO Haupt voll Blut und Bunden. In 1896 Reger sent a copy of the suite to Brahms, his first and only contact. In the letter he asked permission to dedicate a future work to Brahms, to which he received the reply, "Permission for that is certainly not necessary, however! I had to smile, since you approach me about this matter and at the same time enclose a work whose all-too-bold dedication terrifies me!" The overall form of the suite follows the scheme of the eighth organ sonata Op.132 (1882) of Joseph Rheinberger and the symphonies of Brahms. The final passacaglia was a conscious reference to Bach's organ Passacaglia and Fugue in C minor, BWV 582passacaglia in C minor BWV 582/1, but has clear affinities with the last movements of both Rheinberger's sonata and Symphony No. 4 (Brahms)Brahms' fourth symphony. The second movement is an adagio in ternary form, with the beginning of the central section directly inspired by the setting of Aus tiefer Not in the pedaliter chorale prelude BWV 686 of Clavier-Übung III, paying homage to Bach as a composer of instrumental counterpoint. It has a similarly dense texture of six parts, two of them in the pedal. The outer sections are directly inspired by the musical form of the chorale prelude O Mensch bewein dein Sünde gross BWV 622 from the Orgelbüchlein. The suite was first performed in the Holy Trinity Church (Berlin)Trinity Church, Berlin in 1897 by the organist Karl Straube, a student of Reimann. According to a later account by one of Straube's students, Reimann had described the work as "so difficult as to be almost unplayable," which had "provoked Straube's virtuosic ambition, so that he set about mastering the work, which placed him before utterly new technical problems, with unflagging energy." Straube gave two further performances in 1898, in the cathedral at Wesel, where he had recently been appointed organist, and prior to that in Frankfurt, where he met Reger for the first time. In 1902 Straube was appointed organist at the Thomaskirche and in the following year cantor; he became the main proponent and performer of Reger's organ works.See:Frisch 2005 Anderson 2003 England “ The people who did attend appeared very much delighted, & some of them (especially the Visitors from Norwich) were good Judges, & of course tickled with such a Row as we gave them upon the most magnificent Organ I have yet heard, & I think in which you would agree with me. Your MS. Music Book has been of special Service to us: the triple fugue in E♭ was received with the same kind of Wonder that people express when they see an Air Balloon ascend for the first time: Smith I believe planted two or three Spies to watch the Effects of such Sound upon their Countenance, & consequently Mind. ” —Samuel Wesley, 18 July 1815, letter to Vincent Novello reporting on a performance of BWV 552/2 at St Nicholas Church, Great YarmouthKassler 2004, p. 307The organ in Birmingham Town Hall constructed in 1834The funeral of the Duke of Wellington in St

Paul's Cathedral, 1852, with the Father Smith organ in the background Apart from prevailing musical tastes and the difficulty in acquiring manuscript copies, a fundamental difference between the design of English and German organs made Bach's organ output less accessible to English organists, namely the absence of pedal keyboardpedalboards. Handel's principal works for organ, his Handel organ concertos Op.4organ concertos Op.4 and Handel organ concertos Op.7Op.7, with the possible exception of op.7 No.1, all appear to have been written for a single manual chamber organ. Until the 1830s, most church organs in England did not have separate pedal pipes and before that the few organs that had pedalboards were all pull-downs, i.e. pedals that operated pipes connected to the manual stops. Pedalboards rarely contained more than 13 keys (an octave) or exceptionally 17 keys (an octave and a half). Pull-down pedalboards became more common from 1790 onwards. The pedaliter chorale preludes in Clavier-Übung III require a 30 key pedalboard, going from CC to f. It is for this reason that the Bach awakening in England started with clavier compositions being played on the organ or organ compositions being adapted either for piano duet or for two (or sometimes three) players at an organ. The new found interest in Bach's organ music, as well as the desire to reproduce the grand and thunderous choral effects of the 1784 Handel Commemoration, eventually had an impact on organ builders in England. By the 1840s, after a series of experiments with pedals and pedal pipes starting around the turn of the nineteenth century (in the spirit of the industrial revolution), newly constructed and existing organs started to be fitted with dedicated diapason pipes for the pedals, according to the well-established German model. The organ in St Paul's Cathedral commissioned in 1694 from Bernard Smith (organ builder)Father Smith and completed in 1697, with a case by Christopher Wren, had exceptionally already been fitted with a 25 key pedalboard (two octaves C-c') of pull-down German pedals in the first half of the eighteenth century, probably as early as 1720, on the recommendation of Handel. By the 1790s these had been linked to separate pedal pipes, described with detailed illustrations in Rees's Cyclopædia (1819). The four manual "monster" organ in Birmingham Town Hall, constructed in 1834 by William Hill, had three sets of pedal pipes connected to the pedalboard, which could also be operated independently by a two octave keyboard to the left of the manual keyboards. Hill's experiment of installing gigantic 32' pedal pipes, some currently still present, was only partially successful, as their scale did not permit them to sound properly.See:Thistlethwaite 1991 Bicknell 1999 Plumley 2001, pp. 42, 53–54 Samuel WesleyWilliam CrotchThomas Hosmer Shepherd, 1830: Hanover Square RoomsVincent NovelloGeorge Shepherd, 1812: Watercolour of Christ Church, Newgate, designed by Christopher Wren The organist, composer and music teacher Samuel Wesley (1766–1837) played a significant role in awakening interest in Bach's music in England, mostly in the period 1808–1811. After a lull in his own career, in the first half of 1806 he made a hand copy of Nägeli's Zurich edition of the Well-Tempered Clavier. In early 1808 Wesley visited Charles Burney in his rooms in Chelsea where he played for him from the copy of Book I of the '48' that Burney had received from C.P.E. Bach in 1772. As Wesley later recorded, Burney "was very delighted ... and expressed his Wonder how much abstruse Harmony & such perfect & enchanting Melody could have been so marvelously united!" Wesley subsequently consulted Burney, now a convert to the music of Bach, on his project to publish his own corrected transcription, stating, "I believe I can fairly securely affirm that mine is now the most correct copy in England." This project was eventually undertaken in with Charles Frederick Horn, published in four installments between 1810 and 1813. In June 1808 after a concert the Hanover Square Rooms during which Weseley performed some excerpts from the '48', he commented that, "this admirable Musick might be played into Fashion; you see I have only risked one modest Experiment, & it has electrified the Town just in the way that we wanted." Further concerts took place there and in the Surrey Chapel with Benjamin Jacob, a fellow organist with whom Wesley corresponded copiously an effusively about Bach. The musicologist and organist William Crotch, another advocate of Bach, lectured on Bach in 1809 in the Hanover Square Rooms prior to publishing his edition of the E major fugue BWV 878/2 from the Well-Tempered Clavier II. In the introduction, after commenting that Bach fugues were "very difficult of execution, profoundly learned and highly ingenious", he described their "prevailing style" as "the sublime". By 1810 Wesley had stated his intention to perform the E flat fugue BWV 552/2 from Clavier-Übung III in St. Paul's Cathedral. In 1812 in the Hanover Square Rooms he performed an arrangement of the E flat prelude for organ duet and orchestra with the arranger Vincent Novello, founder of the music publishing firm Novello & Co, that would later bring out an

English edition of Bach's complete organ works. In 1827 the E flat fugue had been arranged for organ or piano duet by Jacob and was even performed bair y three players two years later on the organ in St. James, Bermondsey, where the pedal could be played on a supplementary keyboard. It had also been used for auditions for organists: Wesley's son Samuel Sebastian Wesley himself played it in 1827, when seeking employment (unsuccessfully). The chorale preludes from Clavier-Übung III were also performed during this period: in his letters to Benjamin, Wesley mentions in particular Wir glauben BWV 680, which had become known as the "giant fugue", because of the striding figure in the pedal part. By 1837, pedal technique on the organ had developed sufficiently in England that the composer and organist Elizabeth Stirling (1819–1895) could give concerts in St Katharine's by the TowerSt Katherine's, Regent's Park and St. Sepulchre's, Holborn containing several of the pedaliter chorale preludes (BWV 676, 678, 682, 684) and well as the St Anne Prelude BWV 552/1. (These were the first public recitals in England by a female organist; in 1838 she performed BWV 669–670 and the St Anne fugue BWV 552/2 at St Sepulchre's.) In the same year Wesley and his daughter were invited to the organ loft of Christ Church, Newgate for a Bach recital by Felix Mendelssohn. As Mendelssohn recorded in his diary, Old Wesley, trembling and bent, shook hands with me and at my request sat down at the organ bench to play, a thing he had not done for many years. The frail old man improvised with great artistry and splendid facility, so that I could not but admire. His daughter was so move by the sight of it all that she fainted and could not stop crying and sobbing.A week later, Mendelssohn played the St Anne prelude and fugue BWV 552 on the organ in Birmingham Town Hall. Prior to the concert, he confided in a letter to his mother: Ask Fanny, dear Mother, what she would say if I were to play in Birmingham the Bach organ prelude in E flat major and the fugue that stands at the end of the same volume. I think she will grumble at me, but I think I would be right all the same. The prelude especially would be very acceptable to the English, I would think, and both in the prelude and in the fugue one can show off the piano, pianissimo, and the whole range of the organ—and it is not a dull piece either in my view!William Sterndale BennettW. Sterndale BennettIgnaz Moscheles Wesley died the following month. Mendelssohn made a total of 10 visits to Britain, the first in 1829, the last in 1847. His first visit, when he stayed with his friend the pianist and composer Ignaz Moscheles, had been a resounding success and Mendelssohn had been embraced by all strata of British musical society. On his fourth trip to Britain in 1833 he was accompanied by his father and heard the seventeen year old pianist-composer William Sterndale Bennett performing his first piano concerto. A musical prodigy like Mendelssohn, at the age of 10 Sterndale Bennett had entered the Royal Academy of Music, where he had been taught by Crotch. He was also an accomplished organist, familiar with the works of Bach. (After brief appointments as organist, he subsequently practised on the organ in Hanover Square Rooms, later surprising his son with his mastery of the harder pedal passages on a pedal-piano.) Mendelssohn immediately invited him to Germany. Reportedly when Sterndale Bennett asked to go as his student, Mendelssohn replied, "No, no, you must come to be my friend." Sterndale Bennett eventually visited Leipzig for 6 months from October 1836 to June 1837. There he made friends with Schumann, who became his soul mate and drinking partner. Sterndale Bennett made only two further trips to Germany during the lifetimes of Mendelssohn and Schumann, in 1838–1839 and 1842, although he retained their friendship and helped arrange Mendelssohn's visits to Britain. He became a firm proponent of Bach, organising concerts of his chamber music in London. He was one of the founders in 1849 of the original The Bach ChoirBach Society in London, devoted to the performance and collection of Bach's works, principally choral. In 1854 he staged the first performance in England of the St. Matthew Passion in the Hanover Square Rooms.See:Eatock 2009 Templeton 1989 Parrott 2006 Sterndale Bennett 1907 Already in 1829, Mendelssohn had become friends with Thomas Attwood, who had studied with Mozart and since 1796 had been organist of St Paul's Cathedral. Through Attwood Mendelssohn gained access to the organ at St Paul's, which was suitable for Bach, despite the unusual alignment of the pedalboard. In 1837, however, during a recital at St Paul's, just before playing to Wesley, the air supply to the organ had suddenly been interrupted; in a later account, that he had to retell annoyingly often, Mendelssohn related that George Cooper, the sub-organist, ran off like a madman, quite red with anger, was a way a little while, and finally returned with the news that during the performance the organ-blower—on the instructions from the beadle, who had not been able to get people to leave the church and was forced to stay on longer against his will—had left the bellows, locked the door to them and left ... Shame! Shame!

was called out from all sides. Three or four clerics appeared and tore into the beadle furiously in front of all the people, threatening him with dismissal.G. Durand, 1842: engraving of Prince Albert playing the organ in the Old Library in Buckingham Palace in the presence of Queen Victoria and Felix MendelssohnGeorge Cooper (organist)Cooper's son, also called George, became the next sub-organist at St Paul's: he promoted the organ music of Bach and in 1845 produced the first English edition of the chorale prelude Wir glauben BWV 680 from Clavier-Übung III, published by Hollier & Addison,which he dubbed the "Giant Fugue" because of its striding pedal part. In the second half of the nineteenth century this became the best known of all the pedaliter chorale preludes from Clavier-Übung III and was republished separately several times by Novello in organ anthologies at an intermediate level.See:Stinson 2006 Little 2010 Kassler 2004 Thistlethwaite 1990, p. 169 Mendelssohn's eighth visit occurred in 1842 after the accession of Queen Victoria to the throne. Her husband Prince Albert was a keen organist and, under his influence, the music of Bach started to be performed at royal concerts. On the second of his two invitations to Buckingham Palace, Mendelssohn improvised on Albert's organ and accompanied the queen in two songs by Fanny and himself. Between these two visits, he once more performed the St Anne prelude and fugue, this time before an audience of 3,000 in Exeter Hall in a concert organized by the Sacred Harmonic Society. In London there were few church organs with German pedal boards going down to CC: those which did included St. Paul's Cathedral, Christ Church, Newgate and St. Peter's, Cornhill,where Mendelssohn frequently performed solo recitals. During his last visit in 1847, he once more entertained Victoria and Albert in Buckingham Palace in May before playing a few days later the prelude and fugue on the name of "BACH" BWV 898 on the barely functional organ in Hanover Square Rooms during one of the Ancient Concerts organized by Prince Albert, with William Gladstone in the audience.See:Stinson 2006 Little 2010 Kassler 2004 St. George's Hall, Liverpool, with organ built by Henry Willis in 1855William Thomas Best (1826–1897) In the late 1840s and early 1850s organ building in England became more stable and less experimental, taking stock of traditions in Germany and innovations in France, particularly from the new generation of organ builders such as Aristide Cavaillé-Coll. One of the main names in organ building in England in the second half of the nineteenth century was Henry Willis. The manner in which the organ for St. George's Hall, Liverpool was planned and constructed marks the transition from what Nicholas Thistlethwaite calls the "insular movement" of the 1840s to the adoption of the established German system. Planning formally started on the organ in 1845: the main advisor to Liverpool Corporation was Samuel Sebastian Wesley, son of Samuel Wesley and an accomplished organist, particularly of Bach. He worked in consultation with a panel of university professors of music, who often disagreed with his eccentric suggestions. When Wesley tried to argue about the range of manual keyboards, justifying himself by the possibility of playing octaves with the left hand, he was reminded by the professors that the use of octaves was more common among pianists than first-rate organists and moreover that when he had been organist at Leeds Parish Church, "the dust on the half-dozen lowest keys on the GG manuals remained undisturbed for months." Willis was commissioned to build the organ only in 1851, after he had impressed the committee with the organ for Winchester Cathedral he had on display at The Crystal Palace during the Great Exhibition. The completed organ had four manual keyboards and a thirty key pedalboard, with 17 sets of pedal pipes and a range from CC to f. The instrument had unequal temperament and, as Wesley had stipulated, the air supply came from two large underground bellows powered by an eight horse-power steam engine. Amongst the innovations introduced by Willis were the cylindrical pedal-valve, the pneumatic lever and the combination action, the latter two features being adopted widely by English organ builders in the second half of the nineteenth century. The organ was inaugurated in 1855 by William Thomas Best, who later that year was appointed resident organist, attracting crowds of thousands to here his playing. In 1867 he had the organ retuned to equal temperament. He remained in his post until 1894, giving performances elsewhere in England, including at the Crystal Palace, St James's Hall and the Royal Albert Hall. The St Anne prelude and fugue BWV 552 was used by Best to start off the series of Popular Monday Concerts at St James's Hall in 1859; and later in 1871 to inaugurate the newly built Willis organ in the Royal Albert Hall, in the presence of Queen Victoria.See:Thistlethwaite 1990 Bicknell 1999 "Provincial", The Musical World 33: 285, 1855, Programme for inauguration of Willis organ in Liverpool "Brief chronicle of the last fortnight", The Musical Times 7: 13, 1855 "Music Review", Dwight's Journal

of Music XV: 38, 1859, "Henry Willis", The Musical Times 38: 301, 1898, Programme for inauguration of Willis organ in RAH France “ One day I was passing by the small rooms on the first floor of the Maison Érard, reserved only for great pianists, for their practice and lessons. At the time the rooms were all empty, except one, from which could be heard the great Triple-Prelude in E flat by Bach played remarkably well on a pedalier. I listened, riveted to the spot by the expressive, crystal-clear playing of a little old man, frail in appearance, who, without seeming to suspect my presence, continued the piece right to the end. Then, turning to me: 'Do you know this music?' he asked. I replied that, as an organ pupil in Franck's class at the Conservatoire, I could scarcely ignore such a fine work. 'Play me something' he added, giving up the piano stool for me. Although somewhat over-awed, I managed to play quite cleanly the C Major Fugue ... Without comment he returned to the piano saying 'I am Charles-Valentin Alkan and I'm just preparing for my annual series of six 'Petits Concerts' at which I play only the finest things'. ” —Vincent D'Indy, 1872Charles Gounod in his studio in 1893, playing his Cavaillé-Coll organFanny Mendelssohn in a drawing by her future husband Wilhelm Hensel In France, the Bach revival was slower to take root. Before the late 1840s, after the upheaval caused by the French revolution, Bach was rarely performed in public concerts in France and it was preferred that church organists play operatic arias or popular airs instead of counterpoint. One exception was a public performance in the Paris Conservatoire in December 1833, repeated two years later in the Salons Pape, of the opening allegro of Bach's concerto for three harpsichords BWV 1063, played on pianos by Chopin, Liszt and Ferdinand HillerHiller. Berlioz later described their choice as "stupid and ridiculous", unworthy of their talents. Charles Gounod, having won the Prix de Rome in 1839, spent three years in the Villa Medici in Rome, where he developed a passionate interest in the polyphonic music of Palestrina. He also met Mendelssohn's sister Fanny, herself an accomplished concert pianist and by then married to the artist Wilhelm Hensel: Gounod described her as "an outstanding musician and a woman of superior intelligence, small, slender, but gifted with an energy which showed in her deep-set eyes and in her burning look." In response Fanny noted in her diary that Gounod was "passionately fond of music in a way I have rarely seen before." She introduced Gounod to the music of Bach, playing from memory fugues, concertos and sonatas for him on the piano. At the end of his stay in 1842, the twenty five year old Gounod had become a confirmed Bach devotee. In 1843, after a seven month stay in Vienna, with a letter of introduction from Fanny, Gounod spent 4 days with her brother in Leipzig. Mendelssohn played Bach for him on the organ of the Thomaskirche and conducted a performance of his Scottish Symphony by the Leipzig Gewandhaus OrchestraGewandhaus orchestra, specially convened in his honour. Back in Paris, Gounod took up an appointment as organist and music director in the Église des Missions Étrangères on the rue de Bac, on condition that he would be allowed to have autonomy over the music: Bach and Palestrina figured strongly in his repertoire. When churchgoers initially objected to this daily diet of counterpoint, Gounod was confronted by the Abbé, who eventually yielded to Gounod's conditions, although not without commenting "What a terrible man you are!"See:Ellis 2008 Harding 1973 In the late 1840s and 1850s a new school of organist-composers emerged in France, all trained in the organ works of Bach. These included Franck, Saint-Saëns, Fauré and Widor. In the aftermath of the French revolution, there had already been a revival of interest in France in choral music of the baroque and earlier periods, particularly of Palestrina, Bach and Handel: Alexandre-Étienne Choron founded the Institution royale de musique classique et religieuse in 1817. After the July Revolution and Choron's death in 1834, direction of the institute, renamed the "Conservatoire royal de musique classique de France", was taken over by Louis Niedermeyer and took his name as the École Niedermeyer. Along with the Conservatoire de Paris, it became one of the main training grounds for French organists. The Belgian composer and musicologist François-Joseph Fétis, a contemporary and colleague of Choron in Paris, shared his interest in early and baroque music. Fétis exerted a similar influence in Brussels, where he was appointed director of the Royal Conservatory of Brussels in 1832, a position he held until his death in 1871.Ellis 2008Engraving of the Cavaillé-Coll organ in St. Sulpice, ParisThe organ at Église Saint-Eustache, ParisSt Eustache, rebuilt in 1989 in the original case designed by Victor BaltardAt the same time, French organ builders most notably Aristide Cavaillé-Coll were starting to produce new series of organs, which with their pedalboards, were designed both for the music of Bach as well as modern symphonic compositions. The change in traditions can be traced back to the inauguration in 1844 of the organ for Église

Saint-Eustache, ParisSt Eustache, built by Doublaine and Callinet. The German organ virtuoso Adolf Friedrich Hesse was invited with five Parisians to demonstrate the new instrument. As part of his recital Hesse played Bach's Toccata and Fugue in F major, BWV 540Toccata in F major, BWV 540/1, allowing the Parisian audience to hear pedal technique far beyond what was known in France at that time. While impressed by his pedal playing, French commentators at the time gave Hesse mixed praise, one remarking that, while he might be the "king of the pedal ... he thinks of nothing but power and noise, his playing astonishes, but does not speak to the soul. He always seems to be the minister of an angry God who wants to punish." Another commentator, however, who had heard Hesse playing Bach on the organ at an industrial exhibition beforehand, noted that "if the organ of the Doublaine-Callinet firm is perfect from bottom to top, Monsieur Hesse is a complete organist from head to feet." The new organ had a short life: it was destroyed by fire from a falling candle in December 1844.Ochse 2000Two Belgian organist-composers, Franck and Jacques-Nicolas Lemmens, participated in the inauguration in 1854 of the new organ at St Eustache. Lemmens had studied with Hesse and Fétis; already in the early 1850s he had started giving public concerts in Paris, featuring Bach's organ music and using the brilliant foot technique he had learnt in Germany. At the same time Lemmens had published 18 installments of an organ manual for the use of "organistes du culte catholique", giving a complete introduction to the Bach tradition of organ playing, henceforth adopted in France.The Sébastien ÉrardÉrard pedal pianoCharles Valentin AlkanIn 1855 the piano firm Sébastien ÉrardÉrard introduced a new instrument, the pedal piano (pédalier), a grand piano fitted with a full German-style pedalboard. The French composer, organist and virtuoso pianist Charles Valentin Alkan and Lemmens gave concerts on it, including performances of Bach's toccatas, fugues and chorale preludes for organ. In 1858 Franck, a friend of Alkan, acquired a pédalier for his private use. Alkan, a devotee of Bach and one of the first subscribers to the Bach Gesellschaft, composed extensively for the pédalier, including in 1866 a set of twelve studies for pedalboard alone. In the 1870s, Alkan, by that time a recluse, returned to give a series of public Petits Concerts each year in the Salle Érard using their pédalier: Alkan's repertoire included the St Anne prelude as well as several chorale preludes.See:Smith 1977 Eddie 2007 There were further indications of changes in taste in France: Saint-Saëns, organist at the Madeleine from 1857 to 1877, refused to perform operatic arias as part of the liturgy, on one occasion replying to such a request, "Monsieur l'Abbé, when I hear from the pulpit the language of the Opéra Comique, I will play light music. Not before!" Saint-Saëns was nevertheless reluctant to use Bach's music in services. He regarded the preludes, fugues, toccatas and variations as virtuosic pieces for concert performance; and the chorale preludes as too Protestant in spirit for inclusion in a Catholic mass. The St Anne prelude and fugue was often used by Saint-Saëns for inaugurating Cavaillé-Coll organs; in Paris; he played for the inaugurations at St. Sulpice, ParisSt Sulpice (1862), Notre Dame de ParisNotre Dame (1868), Église de la Sainte-Trinité, ParisTrinité (1869), the chapel in Versailles (1873) and the Trocadéro (1878).See:Smith 1992 Murray 1998 Ochse 2000 The Cavaillé-Colle organ in the Salle des Fêtes of the Trocadéro#The old Palais du TrocadéroPalais du Trocadéro, built in 1878Camille Saint-SaënsThe last two decades of the nineteenth century saw a revival of interest in Bach's organ music in France. There were public concerts on the new Cavaillé-Colle organ in the concert hall or Salle des Fêtes of the old Trocadéro#The old Palais du TrocadéroPalais du Trocadéro, built for the Exposition Universelle (1878)third Paris exhibition in 1878. Organized by the organist Alexandre Guilmant, a pupil of Lemmens, in conjunction with Eugène Gigout, these started as six free concerts during the exhibition. Attracting huge crowds—the concert hall could seat 5,000 with sometimes an extra 2,000 standing—the concerts continued until the turn of the century. Guilmant programmed primarily the organ music of the two composers whom he referred to as "musical giants", Bach and Handel, still mostly unknown to these mass audiences, as well as the works of older masters such as Buxtehude and Frescobaldi. The St Anne prelude and fugue featured in the concerts, Saint-Saëns playing it in one of the first in 1879 and Guilmant again in 1899, in a special concert to mark the twentieth anniversary of the series. The concerts represented a new fin de siècle cult of Bach in France. It was not without its detractors: the music critic Camille Bellaigue (1858–1930) described Bach in 1888 as a "first-rate bore":Of all the great musicians, the greatest, that is to say he without whom music itself would not exist, the founder, the patriarch, the Abraham, the Noah, the Adam of music, Johann Sebastian Bach, is the most tedious. ... How many times, crushed under these four-square merciless

rhythms, lost amid this algebra of sound, this living geometry, smothered by the answers of these interminable fugues, one wants to close one's ears to this prodigious counterpoint ...Charles-Marie WidorAlexandre GuilmantMarcel Dupré at his home in Meudon in front of the Cavaillé-Coll organ previously owned by Guilmant The chorale preludes of Bach were late to enter the French organ repertoire. César Franck, although only known to have performed one work by Bach in public, often set chorale preludes (OrgelbüchleinBWV 622 and Great Eighteen Chorale PreludesBWV 656) as examination pieces at the Conservatoire de Paris in the 1870s and 1880s. It was Charles-Marie Widor, Franck's successor on his death in 1890, who introduced the chorale preludes as a fundamental part of organ teaching there, where Bach's other organ works already provided the foundation stone. Widor believed that the music of Bach represented the emotion of the infinite and exalted, for which words are an inadequate expression, and which can find proper utterence only in art ... it tunes the soul to a state in which we can grasp the truth and oneness of things, and rise above everything that is paltry, everything that divides us. Unlike Saint-Saëns and his own teacher Lemmens, Widor had no objection to playing Bach organ music because of its Lutheran associations: "What speaks through his works is pure religious emotion; and this is one and the same in all men, in spite of the national and religious partitions in which we are born and bred." His student, the blind composer and organist, Louis Vierne later recalled:See:Murray 1998 Ochse 2000 At the reopening of the class at the beginning of 1892, there occurred an event of considerable importance to our artistic development. I mean the discovery of Bach's chorale preludes. I mean "discovery", and this is not an exaggeration, as you may judge for yourselves. At the first class in performance, Widor remarked with some surprise that since his arrival at the Conservatoire not one of us had brought in one of the celebrated chorales. For my part I was acquainted with three of them, published in Braille for the edition Franck had prepared for our school. They had seemed to me to have no technical difficulties and I had paid no further attention to them. My classmates did not even know that they existed. On looking through the music cabinet where there were several books in the Richault edition, we discovered three volumes, two of preludes and fugues and one of chorale preludes, the latter completely untouched, its leaves uncut. The Maître spent the entire class playing these pieces to us, and we were bowled over. The most overwhelming parts of the giant's organ works were suddenly revealed to us. We set to work on them at once, and for three months nothing else was heard in class. We all played chorale preludes at the examination in January, and the surprise of the jury was no less great than our own had been. Upon leaving the hall I heard Ambroise Thomas remark to Widor, "What music! Why didn't I know about that forty years ago? It ought to be the Bible of all musicians, and especially of organists.On Widor's recommendation, Guilmant succeeded him as professor of organ in the conservatory in 1896. In 1899 he installed a three manual Cavaillé-Coll organ in his home in Meudon, where he gave lessons to a wide range of pupils, including a whole generation of organists from the United States of America. Among his French students were Nadia Boulanger, Marcel Dupré and Georges Jacob. Dupré started lessons with Guilmant at the age of eleven, later becoming his successor at the conservatoire. In two celebrated series of concerts at the conservatoire in 1920 and at the Palais du Trocadéro the following year, Dupré performed the complete organ works of Bach from memory in 10 concerts: the ninth concert was devoted entirely to the chorale preludes from Clavier-Übung III. Dupré also taught in Meudon, having acquired Guilmant's Cavaillé-Coll organ in 1926. The funeral service for Guilmant at his home in 1911, prior to his burial in Paris, included a performance by Jacob of Aus teifer Noth BWV 686. See:Ochse 2000 Website for the organ of Marcel Dupré in Meudon Historic transcriptionsAdolf Bernhard MarxEgon Schiele, 1917: Arnold SchoenbergWilhelm Hensel, 1823: Abraham MendelssohnPianoBenjamin Jacob (1778–1829), arrangement of prelude and fugue BWV 552 for piano duet Ivan Karlovitsch Tscherlitzky (1799–1865), arrangement of prelude and fugue BWV 552 and chorale preludes BWV 669–689 for piano solo Adolf Bernhard Marx (1795–1866), arrangement of chorale preludes BWV 679 and 683 for piano solo Franz Xavier Gleichauf (1801–1856), arrangement of prelude and fugue BWV 552 for piano duet Otto Singer (1833–1894), arrangement of prelude and fugue BWV 552 for two pianos Ludwig Stark (1831–1884), arrangement of prelude and fugue BWV 552 for piano solo Ernst Pauer (1826–1905), arrangement of prelude and fugue BWV 552 for piano duet Max Reger (1873–1916), arrangement of prelude and fugue BWV 552 for piano duet and piano solo Score of Reger's arrangement for piano solo of "St Anne" prelude and fugue, University of Rochester Score of Reger's arrangement for piano duet of "St

Anne" prelude and fugue, University of RochesterFerruccio Busoni "freely arranged for concert use on the piano" the prelude and fugue BWV 552 in 1890 Score of Busoni's arrangement of "St Anne" prelude and fugue, IMSLPAugust Stradal (1860–1930), arrangement of prelude and fugue BWV 552 for piano solo William Gillies Whittaker (1876–1944), arrangements of chorale preludes BWV 672–675, 677, 679, 681,683, 685, 687, 689 for piano solo Christopher Le Fleming (1908–1985), arrangement of prelude and fugue BWV 552 for two pianos György Kurtág, Aus tiefer Noth schrei' ich zu dir BWV 687, transcribed for piano 4 hands from Játékok ("Games")OrchestraVincent Novello arranged the prelude of BWV 552 for orchestra and organ duet: it was first performed with Samuel Wesley and Novello at the organ in the Hanover Square Rooms in 1812. Letter of A.H. Stevens in The Musical Times, 1923Olleson 2001, p. 163Leopold Stokowski, conductor of the Philadelphia Orchestra. Wir glauben all' an einen Gott BWV 680 and Aus tiefer Noth schrei' ich zu dir BWV 686 were among the 14 organ works of Bach orchestrated by Stokowski. Wir glauben was first performed on March 15, 1924 and recorded on May 1, 1929.Smith 2004, pp. 146–147Ralph Vaughan Williams, arrangement of Wir glauben all' an einen Gott BWV 680 for string orchestra, 1925 (there is also a simplified version by Arnold Foster)Arnold Schoenberg recomposed the prelude and fugue BWV 552 for orchestra in 1928; Its first performance was conducted by Anton Webern in 1929.Smith 2004, p. 146Henri Verbrugghen (1873–1934), arranged the prelude and fugue BWV 552 for orchestra. Philip James (1890–1975), arrangement of Wir glauben all' an einen Gott BWV 680 for orchestra, 1929.Fabien Sevitzky (1891–1967), arrangement of Wir glauben all' an einen Gott BWV 680 for orchestra, 1937.Alan Bush (1900–1995), arrangement of Kyrie, Gott, heiliger Geist BWV 671 and the fugue on Jesus Christus, unser Heiland BWV 689 for string orchestra, first performed in the Cambridge Arts Theatre in November 1941.Craggs 2007, p. 134Alfred Akon (1905–1977), arrangement of Wir glauben all' an einen Gott BWV 680 for string orchestra, 1942. Herman Boessenroth (1884–1968), arrangement of Wir glauben all' an einen Gott BWV 680 for full orchestra, 1942.Frederick Stock, conductor of the Chicago Symphony Orchestra, arranged the prelude and fugue BWV 552 for orchestra, recording it with them on December 22, 1944.Chamber ensemblesAbraham Mendelssohn (1776–1835), arrangement of Vater unser im Himmelreich BWV 682 for flute, violin, viola, cello and organ Digital Bach-archiv record in LeipzigFerdinand David (musician)Ferdinand David (1810–1873), arrangement of Duetti BWV 802–805 for violin and viola.Selected recordingsMarie-Claire Alain, Complete works for organ of Bach, Erato, discs 6 and 7. André Isoir, Complete works for organ of Bach, Calliope, discs 13 and 14. Ton Koopman, Bach organ works, Volume 5, Das Alte Werk, Teldec, 2 CDs.Bernard Foccroulle, Complete organ works of Bach, Ricercar/Allegro, discs 11 and 12. Helmut Walcha, Complete organ works of Bach, Documents, Membran Musics, discs 8 and 9.NotesReferencesAnderson, Christopher (2003), Max Reger and Karl Straube: perspectives on an organ performing tradition, Ashgate, ISBN 0754630757Apel, Willi (1969), Harvard dictionary of music (2nd ed.), Harvard University Press, ISBN 0674375017Applegate, Celia (2005), Bach in Berlin: nation and culture in Mendelssohn's revival of the St. Matthew Passion, Cornell University Press, ISBN 080144389XAugust, Robert (2010), "An old look at Schumann's organ works", The Diapason: 24–29 (September issue) Barger, Judith (2007), Elizabeth Stirling and the musical life of female organists in nineteenth-century England, Ashgate, ISBN 0754651290Bäumlin, Klaus (1990), "'Mit unaussprechlichem seufzen'. J.S Bachs großes Vater-Unser-Vorspiel (BWV 682)", Musik und Kirche 60: 310–320Bicknell, Stephen (1999), The History of the English Organ, Cambridge University Press, ISBN 0521654092Bodley, Lorraine Byrne (2004), Bodley, Lorraine Byrne, ed., Goethe and Zetler: an exchange of musical letters, Goethe: musical poet, musical catalyst, Peter Lang, pp. 41–65, ISBN 1904505104Bodley, Lorraine Byrne (2009), Goethe and Zelter: Musical Dialogues, Ashgate, ISBN 0754655202Bond, Ann (1987), "Bach and the Organ", The Musical Times 128: 293–296Boyd, Malcolm (2000), Bach, Master musicians (3rd ed.), Oxford University Press, ISBN 0195142225Buelow, George J.; Marx, Hans Joachim, eds. (1983), New Mattheson Studies, Cambridge University Press, pp. 293–305, Chapter 13, "Der volkommene Capellmeister as a stimulus to J.S. Bach's late fugal writing", by Gregory ButlerBukofzer, Manfred F. (2008), Music in the Baroque Era: From Monteverdi to Bach, Von Elterlein Press, ISBN 1443726192Butler, Gregory (1990), Bach's Clavier-Übung III: the making of a print, Duke University PressButler, Gregory (2008), Butler, Gregory; Stauffer, George B.; Greer, Mary Dalton, eds., Final

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Duets

Bach's four **Duetti**, BWV 802-805, are works for organ without pedals, which were included in *Clavier-Übung III*. Their inclusion in that work has been occasionally considered strange by scholars, and many theories have arisen surrounding the duets' origins, purpose and significance.

- BWV 802: E minor
- BWV 803: F major
- BWV 804: G major
- BWV 805: A minor

External links

- Duets: Free scores at the International Music Score Library Project.
- *A Joy Forever- Opus 41 at Goshen College, disc 2* [1] by Bradley Lehman, contains free recordings of the Duets

Easter Oratorio

The ***Easter Oratorio*** (in German: ***Oster-Oratorium***), BWV 249, is an oratorio by Johann Sebastian Bach, ***Kommt, eilet und laufet*** (Come, hasten and run), first performed in Leipzig in 1725.

History

The first version of the work was completed as a cantata for Easter Sunday in Leipzig on April 1, 1725, then under the title *Kommt, gehet und eilet*.[1] It was named "oratorio" and given the new title only in a version revised in 1735. In a later version in the 1740s the third movement was expanded from a duet to a four-part chorus.[1] The work is based on a secular cantata, the so-called "Shepherd Cantata" *Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a* which is now lost, although the libretto survives. Its author is Picander who is also likely the author of the oratorio's text. The work is opened by two instrumental movements that are probably taken from a concerto of the Köthen period. It seems possible that the third movement is based on the concerto's finale.[1]

Structure

The oratorio - different from the Christmas Oratorio - has no narrator but four characters assigned to the four voice parts: Simon Peter (tenor) and John the Apostle (bass), appearing in the first duet hurrying to Jesus' grave and finding it empty, meeting there Mary Magdalene (alto) and "the other Mary", Mary Jacobe (soprano). The choir was present only in the final movement until a later performance in the 1740s when the opening duet was set partly for four voices. The music is festively scored for three trumpets, timpani, two oboes, oboe d'amore, bassoon, two recorders, transverse flute, violins, and basso continuo.

No.			First Line
1	Sinfonia		
2	Adagio		
3	Aria Duetto	tenor, bass	Kommt, eilet und laufet
4	Recitativo	soprano, alto, tenor, bass	O kalter Männer Sinn
5	Aria	soprano	Seele, deine Spezereien
6	Recitativo	alto, tenor, bass	Hier ist die Gruft
7	Aria	tenor	Sanfte soll mein Todeskummer
8	Recitativo	soprano, alto	Indessen seufzen wir
9	Aria	alto	Saget, saget mir geschwinde
10	Recitativo	bass	Wir sind erfreut
11	Chorus	SATB	Preis und Dank

Music

The oratorio opens with two contrasting instrumental movements, an Allegro concerto grosso of the full orchestra with solo sections for violin and oboes, and an Adagio oboe melody over "Seufzer" motifs (sighs) in the strings.

The first duet of the disciples was set for chorus in a later version, the middle section remaining a duet. Many runs illustrate the movement toward the grave.

Saget, saget mir geschwinde, the aria of Mary Magdalene, is based on words from the Song of Songs, asking where to find the beloved, without whom she is "ganz verwaiset und betrübt" (completely orphaned and desolate), set in the middle section as Adagio, different from the original. The words are close to those opening Part Two of the *St Matthew Passion*.

The final movement in two contrasting sections resembles the *Sanctus* composed for Christmas 1724 and later part of the *Mass in B minor*.[1]

Recordings

- Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Edith Selig, Claudia Hellmann, Helmut Krebs, Jakob Stämpfli, conductor Fritz Werner, Erato 1964
- Süddeutscher Madrigalchor, Süddeutsches Kammerorchester, Teresa Żylis Gara, Patricia Johnson, Theo Altmeyer, Dietrich Fischer-Dieskau, conductor Wolfgang Gönnenwein, HMV 1965
- Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Elisabeth von Magnus, Gerd Türk, Klaus Mertens, conductor Ton Koopman, Erato, 1998

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Easter Oratorio: Free scores at the International Music Score Library Project.
- Easter Oratorio BWV 249 (http://www.bach-cantatas.com/Vocal/BWV249.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv249.htm) Emmanuel Music, Boston
- Entries for the Easter Oratorio, BWV 249 (http://www.worldcat.org/search?q=Easter+Oratorio&qt=results_page) on WorldCat

Eight Short Preludes and Fugues

The **Eight Short Preludes and Fugues** are a collection of works for keyboard and pedal, originally attributed to Johann Sebastian Bach. They were believed for a long time to have been composed by one of Bach's pupils, Johann Tobias Krebs, based on certain unusual characteristics of the music when played on the organ.

These pieces came to be played often on the organ in the 19th and 20th centuries, and were especially useful as teaching pieces for beginners. Subsequent scholarship by Speerstra, Vogel and others has suggested that this collection was conceived specifically for the pedal clavichord, thereby making the stylistic claim of inauthenticity far less tenable. Several elements of the pieces, including the rolling of large chords, octave doublings and repeated notes, and the patterns of movement of the fingers and feet, the rhythm, and overall texture are idiomatic on the clavichord but make little sense on the organ. Performer Harald Vogel has recorded the collection on a pedal clavichord along with an essay by Speerstra (see liner notes) on the clavichordistic nature of these pieces and a discussion of the manuscript indications.

These works continue to be performed frequently in Christian churches because of their short length (about 3 minutes each) and ease of performance compared to the undoubtedly authentic preludes and fugues of J.S. Bach. Nearly all serious students of organ performance learn most, if not all, of these works.

The alternate English title, "Eight Little Preludes and Fugues" ("Huit Petits" in French) is also common.

References

Bach, J.S. (1987), *Eight little Preludes and Fugues formerly ascribed to Bach, BWV 553-560*, Bärenreiter, pp. VI–VII, ISMN M-006-48009-8. The preface by the Bach scholar Alfred Dürr contains a survey of the literature on possible authorship.

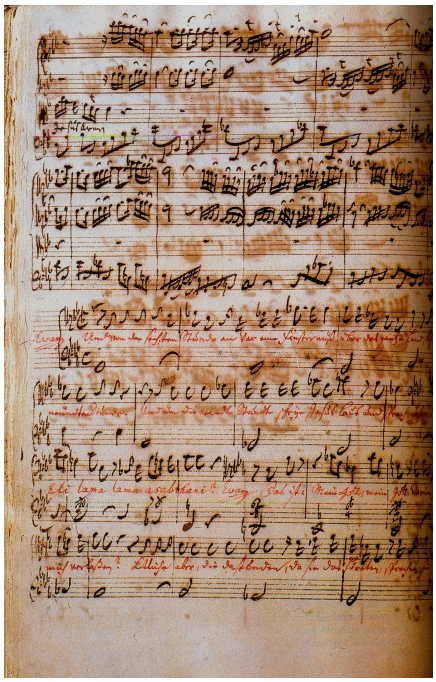
External links

- Open source scores [1] from Nerstrand Music Publications
- Scans of the Bach Gesellschaft edition of the Eight Short Preludes and Fugues: Free scores at the International Music Score Library Project.
- Free scores [2] by J.S. Bach (of BWV 553–560) in the Werner Icking Music Archive (WIMA)
- Eight Short Preludes and Fugues played on a virtual organ [3]

Evangelist

The **Evangelist** in the music of Johann Sebastian Bach is the tenor part in his oratorios and Passions who narrates the exact words of the Bible, translated by Martin Luther, in recitative, namely in the works *St John Passion*, *St Matthew Passion*, and the *Christmas Oratorio*, also in the *St Mark Passion* and the *Ascension Oratorio Lobet Gott in seinen Reichen, BWV 11*. Some cantatas also contain recitatives of Bible quotations, assigned to the tenor voice.

In contrast, the Vox Christi, Voice of Christ, is always the bass in Bach's works, including several cantatas.



Beginning of a recitative (*St Matthew Passion*, No. 61), the Bible words written in red

Music and sources

The Evangelist reports in secco recitatives accompanied by basso continuo only.

In the *St John Passion* the story consists of chapters 18 and 19 of John the Evangelist, the *St Matthew Passion* tells the complete chapters 26 and 27 of Matthew the Evangelist. The first versions of the *St. John Passion* contained two additional lines from Matthew mentioning the weeping of the disciple Peter and the tearing of the temple curtain, dramatic situations that Bach cared about. He composed the weeping in an expressive melisma and the tearing in a forceful downward run followed by tremolo, but removed the parts in later versions.

The *Christmas Oratorio* follows Luke the Evangelist for parts 1 to 4, and St. Matthew for Parts 5 and 6. A *St Mark Passion* after Mark the Evangelist is lost, but has been reconstructed by several scholars. In the *Ascension Oratorio* the story is compiled verse by verse from different biblical sources. The *Easter Oratorio* is an exception, as a play of four biblical characters without narration.[1]

Evangelist singers

Some tenors are known especially for their rendition of the Evangelist, including:

- Theo Altmeyer
- Gervase Elwes
- Karl Erb, mentioned in Thomas Mann's novel *Doctor Faustus* as *Erbe* (in English: Heritage)
- Kurt Equiluz
- John van Kesteren
- Peter Pears
- Christoph Prégardien
- Peter Schreier
- James Taylor
- Steuart Wilson

Evangelist in cantatas

The Evangelist narrates in several cantata.

1725

In *Am Abend aber desselbigen Sabbats, BWV 42* (8 April 1725, first Sunday after Easter), the tenor opens after a Sinfonia, accompanied by the continuo in repeated fast notes, possibly illustrating the anxious heart beat of the disciples, when Jesus appears, "On the evening, however, of the same Sabbath, when the disciples had gathered and the door was locked out of fear of the Jews, Jesus came and walked among them", John 20:19.

In *Er rufet seinen Schafen mit Namen, BWV 175* (22 May 1725, Pentecost Tuesday), the tenor sings the opening recitative, "Er rufet seinen Schafen mit Namen und führet sie hinaus", John 10:3.

1726

In *Siehe, ich will viel Fischer aussenden, BWV 88* (21 July 1726, 5th Sunday after Trinity), the tenor begins part 2 with a recitative on Luke 5:10, "Jesus sprach zu Simon" (Jesus said to Simon).

In *Wer Dank opfert, der preiset mich, BWV 17* (22 September 1726, 14th Sunday after Trinity), the tenor begins part 2 with a recitative on Luke 17:15–16.

The Fifth Evangelist

Bach himself is frequently referred to as the Fifth Evangelist for his devoted interpretation of the biblical sources.[2] In 1929 the Swedish bishop Nathan Söderblom had called Bach's cantatas the Fifth Gospel.[3] [4]

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[2] Christian History Corner: The Fifth Evangelist (http://www.christianitytoday.com/ct/2000/julyweb-only/52.0c.html) in Christianity Today, 2000

[3] Uwe Siemon-Netto: Why Nippon Is Nuts About J.S. Bach. The Japanese yearn for hope. (http://www.atlantic-times.com/archive_detail.php?recordID=386) atlantic-times.com 2005

[4] Birger Petersen-Mikkelsen, Praedicatio sonora. Musik und Theologie bei Johann Sebastian Bach, in: Kirchenmusik und Verkündigung - Verkündigung als Kirchenmusik. Zum Verhältnis von Theologie und Kirchenmusik, Eutiner Beiträge zur Musikforschung 4, Eutin 2003, S.45-60: 47 **(German)**

Fantasia and Fugue in C minor, BWV 537

The **Fantasia and Fugue in C minor, BWV 537** is a piece for the organ written by Johann Sebastian Bach. It was composed during the composer's period of residence in Weimar.[1]

History of Composition

During his life, Bach had two tenures in the small town of Weimar in present day Germany. The town had a population of about 5000, but there was a strong cultural tradition in the town.[2] Here he was hired in 1709 by Weimar's ruling duke, Wilhelm Ernst, as an organist and member of the court orchestra; he was particularly encouraged to make use of his unique talents with the organ.[3] Indeed, during this time period the composer many of his greatest organ works, including the Toccata and Fugue in D minor, BWV 565 and the Prelude and Fugue in E major, BWV 566.[1] During his period in Weimar his fame as an organist grew, and he was visited by students of the organ to hear him play and to try to learn from his technique.[2] His Fantasia and Fugue in C minor was composed in the latter part of his tenure in Weimar, but we are not sure as to in which year though; many estimates also put the date of composition in 1723, when Bach was Kappelmeister in Köthen after falling foul of the political tensions that occurred in Weimar in 1717.[4]

Analysis

The combined length of the fantasia and the fugue is about eight minutes,[5] and it is written in 6/4 time. The fantasia of the piece is quite lush and very ornate, consisting of two unequal halves that both feature the same two basic musical ideas, an imitative dotted-rhythm tune, and a leaping eighth-note form, which is also in imitation, initiated by the pedals.[1] An interesting feature of the fantasia is that unlike many of its contemporaries it features no cadenza-like passage in which a performer could show off their virtuosity. The fugue uses a steady theme four times in a row that can be easily recognised each time that it reappears. The total length of the fugue is 130 contrapuntal bars.[6]

Transcription

This piece was transcribed by Edward Elgar. He had a cordial friendship with Richard Strauss dating back to the German premiere of Elgar's *The Dream of Gerontius* in Düsseldorf in 1901. They met in 1920, eager to heal the rift caused by the First World War. At the meeting, Elgar proposed that they orchestrate this work by Bach. Strauss would orchestrate the Fantasia and Elgar would work on the Fugue. Elgar completed his section in the spring of 1921, but Strauss never kept his part of the agreement. Elgar proceeded to orchestrate the Fantasia as well, and the final combined orchestration was first performed in the 1922 Three Choirs Festival, being held in Gloucester; the rendition was well received.[7]

References

[1] Classical Archives (http://www.classicalarchives.com/work/1999.html#tvf=tracks&tv=about)
[2] Baroque music.org (http://www.baroquemusic.org/bqxjsbach.html#W2)
[3] jsbach.org (http://www.let.rug.nl/Linguistics/diversen/bach/weimar2.html)
[4] 8notes.com (http://www.8notes.com/biographies/bach.asp)
[5] Decca Publication No. 443 485-2
[6] Allmusic.com (http://www.allmusic.com/work/c12026)
[7] Elgar.org (http://www.elgar.org/3transcr.htm)

External links

- Fantasia and Fugue in C minor, BWV 537: Free scores at the International Music Score Library Project.
- Free download of BWV 537 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0537) recorded by James Kibbie on the 1721 Gottfried Silbermann organ in the Georgenkirche, Rötha, Germany

Fantasia and Fugue in C minor, BWV 562

The **Fantasia and Fugue in C minor, BWV 562** is a relatively short piece written for the organ by Johann Sebastian Bach. Bach began the composition during his time in Weimar, and an unfinished fugue, probably by Bach, was added in his later life.[1] The piece features an interesting heavily appoggiatura-laden harmony.[2]

Composition

Bach was hired in 1708 by the ruling duke of Saxe-Weimar, Wilhelm Ernst, as an organist and member of the court orchestra; he was particularly encouraged to make use of his unique talents with the organ.[3] During his tenure at Weimar his fame as an organist grew, and many students of the organ visited him to hear him play and to learn from his technique.[4] The composer also wrote many of his greatest organ works during the period, including the Toccata and Fugue in D minor, BWV 565 and the Prelude and Fugue in E major, BWV 566.[5] The *Fantasia and Fugue in C minor* was begun during this period, as a lone fantasia in the title key. The fugue was added in 1745, most likely by Bach, but possibly by one of his students or sons. This piece is one of a few by Bach with a considerable period between the composition of its component sections.[1]

Analysis

The whole piece lasts about 6 minutes,[2] and comprises an 81-bar fantasia and an unfinished fugue, of which 27 bars are written. The fantasia has a very imposing structure and sound, the feel of which is created by the piece's one-measure generative theme. This theme passes between five contrapuntal voices of the organ, with occasional movement into new ideas; even the pedal bass is used for the theme. An interesting feature to the theme is that it contains many appoggiaturas, which provide the piece with a slight virtuosic feel; the harmonies especially contain many such devices. The fugue is written in 6/4 time and uses a simple half–quarter rhythm. It ends abruptly in the middle of the 27th bar after the exposition of the five voices is completed and a stretto passage begins.[1]

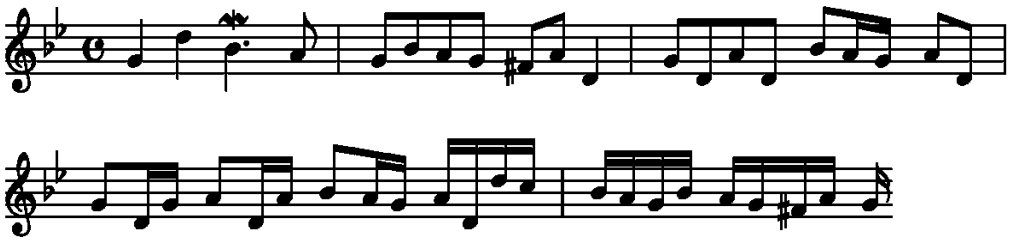
References

[1] Classical Archives (http://www.classicalarchives.com/work/2037.html#tvf=all&tv=about)
[2] Decca Records Publication No. 443 485-2
[3] jsbach.org jsbach.org (http://www.let.rug.nl/Linguistics/diversen/bach/weimar2.html)
[4] Baroque music.org (http://www.baroquemusic.org/bqxjsbach.html#W2)
[5] Classical Archives 2 (http://www.classicalarchives.com/work/1999.html#tvf=tracks&tv=about)

External links

- Fantasia and Fugue in C minor, BWV 562: Free scores at the International Music Score Library Project.
- Free download of BWV 562 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0562) recorded by James Kibbie on the 1724-30 Trost organ in the Stadtkirche, Waltershausen, Germany

Fugue in G minor, "Little", BWV 578



Theme

Fugue in G minor, BWV 578, "**Little**", is a piece of organ music written by Johann Sebastian Bach sometime around his years at Arnstadt (1703–1707).

A common misconception is that the Little fugue in G minor is *Little* in importance, but editors titled or subtitled the work *Little* to avoid confusion between this piece and the later Great Fantasia and Fugue in G minor, BWV 542, which is longer in duration.

This fugue is one of many works which Leopold Stokowski arranged for orchestra. This arrangement has been recorded in 2006 by José Serebrier and the Bournemouth Symphony Orchestra for Naxos.[1]

Score

The fugue's four-and-a-half measure subject is one of Bach's most recognizable tunes. The fugue is in four voices. During the episodes, Bach uses one of Arcangelo Corelli's most famous techniques: imitation between two voices on an eighth note upbeat figure that first leaps up a fourth and then falls back down one step at a time.

Appearances in media

- A version of this piece appears on Styx's 1973 album *Styx II*.
- The music is used and remixed as the theme music of *Mega Man Juno*, the final boss of the 1998 video game *Mega Man Legends*.
- The music is remixed as the theme song, Mission (FUGA), for the anime *Area 88*.
- The music is remixed as the theme song for the anime *Nazca*.
- The music is remixed as part of "Rumpel's Party Palace" in the 2010 movie *Shrek Forever After*.
- Yngwie Malmsteen uses an arrangement of this piece for two guitars on his album *Unleash the Fury*. The song is titled "Fuguetta".

- The X Japan song "Rose of Pain" on the *Blue Blood* album uses this as an intro.
- An a cappella version by The Swingle Singers is featured in the movie *Thank You for Smoking*.
- The main character in the 2008 drama *Elegy* plays this piece on the piano in a key scene of the movie.
- The theme is the basis of Chiptune/Gabber musician DJ Scotch Egg's song "Scotch Sundance".
- The fugue appears in G major (rather than G minor) as part of Japanese electronic musician Cornelius's piece "2010" from his 1997 album *Fantasma*.
- The music is featured in the movie *The Paper Chase*.
- The music is played in the introduction of the Apple II game *Diamond Mine*.
- A rock version of the fugue appears in the Catherine (video game) by Atlus.
- This piece is used as opening title in Ermanno Olmi's masterpiece L'albero degli zoccoli.

References

[1] *Stokowski Bach Transcriptions* (http://www.naxos.com/catalogue/item.asp?item_code=8.557883), Naxos Records

External links

- Fugue in G minor, BWV 578: Free scores at the International Music Score Library Project.
- Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php#bach578) by J.S. Bach (of BWV 578) in the Werner Icking Music Archive (WIMA)
- Free download of BWV 578 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0578), recorded by James Kibbie on the 1755 Gottfried Silbermann/Zacharias Hildebrandt organ in the Katholische Hofkirche, Dresden, Germany

Fugue in G minor, BWV 1000

The **Fugue for Lute in G Minor** is a musical composition for the lute, written by Johann Sebastian Bach sometime shortly after he moved from Köthen to Leipzig in 1723. The work's BWV number is 1000.

Origin

Bach extracted the second movement from his Sonata No. 1 in G minor for solo violin, BWV 1001, written in the year 1720, and rewrote it for the lute. No definitive manuscript version exists today, although there is a contemporary copy in tablature, possibly made by Bach's lutenist friend, Christian Weyrauch.

Performance

Today the piece is typically played on the guitar.[1]

References

[1] http://www.classicalarchives.com/work/2882.html#tvf=tracks&tv=about

Goldberg Variations

The ***Goldberg Variations***, BWV 988, is a work for harpsichord by Johann Sebastian Bach, consisting of an aria and a set of 30 variations. First published in 1741, the work is considered to be one of the most important examples of variation form. The *Variations* are named after Johann Gottlieb Goldberg, who may have been the first performer.

Title page of the *Goldberg Variations* (first edition)

Composition | Publication | Form

Aria

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Aria da Capo

BWV1087 | Transcriptions | Editions

see also | Notes | References | External links

Composition

The tale of how the variations came to be composed comes from an early biography of Bach by Johann Nikolaus Forkel:

> [For this work] we have to thank the instigation of the former Russian ambassador to the electoral court of Saxony, Count Kaiserling, who often stopped in Leipzig and brought there with him the aforementioned Goldberg, in order to have him given musical instruction by Bach. The Count was often ill and had sleepless nights. At such times, Goldberg, who lived in his house, had to spend the night in an antechamber, so as to play for him during his insomnia. ... Once the Count mentioned in Bach's presence that he would like to have some clavier pieces for Goldberg, which should be of such a smooth and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought himself best able to fulfill this wish by means of Variations, the writing of which he had until then considered an ungrateful task on account of the repeatedly similar harmonic foundation. But since at this time all his works were already models of art, such also these variations became under his hand. Yet he produced only a single work of this kind. Thereafter the Count always called them *his* variations. He never tired of them, and for a long time sleepless nights meant: 'Dear Goldberg, do play me one of

> my variations.' Bach was perhaps never so rewarded for one of his works as for this. The Count presented him with a golden goblet filled with 100 *louis-d'or*. Nevertheless, even had the gift been a thousand times larger, their artistic value would not yet have been paid for.[1]

Forkel wrote his biography in 1802, more than 60 years after the events related, and its accuracy has been questioned. The lack of dedication on the title page of the "Aria with Diverse Variations" also makes the tale of the commission unlikely. Goldberg's age at the time of publication (14 years) has also been cited as grounds for doubting Forkel's tale, although it must be said that he was known to be an accomplished keyboardist and sight-reader. In a recent book-length study,[2] keyboardist and Bach scholar Peter Williams contends that the Forkel story is entirely spurious.

The aria on which the variations are based was suggested by Arnold Schering not to have been written by Bach. More recent scholarly literature (such as the edition by Christoph Wolff) suggests that there is no basis for such doubts.

Publication

Rather unusually for Bach's works,[3] the *Goldberg Variations* were published in his own lifetime, in 1741. The publisher was Bach's friend Balthasar Schmid of Nuremberg. Schmid printed the work by making engraved copper plates (rather than using movable type); thus the notes of the first edition are in Schmid's own handwriting. The edition contains various printing errors.[4]

The title page, shown in the figure above, reads in German:

> *Clavier Ubung / bestehend / in einer ARIA / mit verschiedenen Verænderungen / vors Clavicimbal / mit 2 Manualen. / Denen Liebhabern zur Gemüths- / Ergeizung verfertiget von / Johann Sebastian Bach / Königl. Pohl. u. Churfl. Sæchs. Hoff- / Compositeur, Capellmeister, u. Directore / Chori Musici in Leipzig. / Nürnberg in Verlegung / Balthasar Schmids*[4]
>
> "Keyboard exercise, consisting of an ARIA with diverse variations for harpsichord with two manuals. Composed for connoisseurs, for the refreshment of their spirits, by Johann Sebastian Bach, composer for the royal court of Poland and the Electoral court of Saxony, Kapellmeister and Director of Choral Music in Leipzig. Nuremberg, Balthasar Schmid, publisher."

The term "Clavier Ubung" (nowadays spelled "Klavierübung") had been assigned by Bach to some of his previous keyboard works. Klavierübung part 1 was the six partitas, part 2 the *Italian Concerto* and *French Overture*, and part 3 a series of chorale preludes for organ framed by a prelude and fugue in E♭ major). Although Bach also called his variations "Klavierübung", he did not specifically designate them as the fourth in this series.[5]

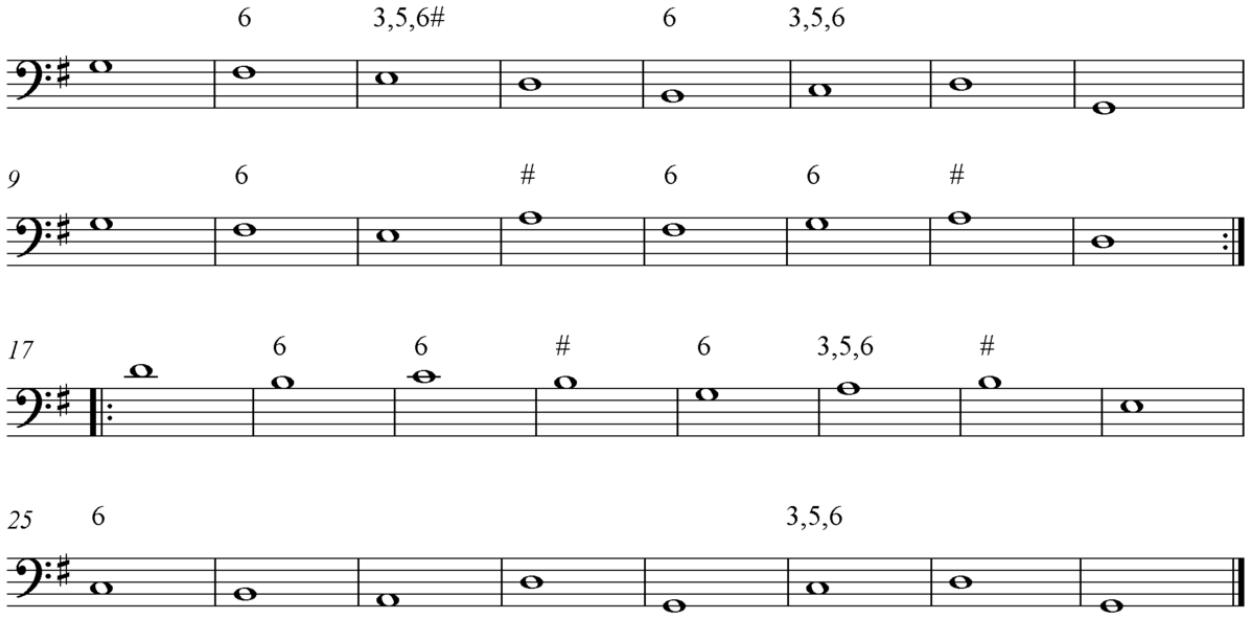
Nineteen copies of the first edition survive today. Of these, the most valuable is the "handexemplar", kept in the Bibliothèque nationale de France, Paris, which includes corrections and additions made by the composer, including an appendix with fourteen canons based on the first eight bass notes of the aria, BWV 1087 [6].

These copies provide virtually the only information available to modern editors trying to reconstruct Bach's intent; the autograph (hand-written) score has not survived. A handwritten copy of just the aria is found in the 1725 Notebook for Anna Magdalena Bach. Christoph Wolff suggests on the basis of handwriting evidence that Anna Magdalena copied the aria from the autograph score around 1740; it appears on two pages previously left blank.

Form

After a statement of the aria at the beginning of the piece, there are thirty variations. The variations do not follow the melody of the aria, but rather use its bass line and chord progression. Because of this the work is often said to be a chaconne — the difference being that the theme for a chaconne is usually just four bars long, whereas Bach's aria is in two sections of sixteen bars, each repeated.

The bass line is notated by Ralph Kirkpatrick in his performing edition[4] as follows.



The digits above the notes indicate the specified chord in the system of figured bass; where digits are separated by comma, they indicate different options taken in different variations.

Every third variation in the series of 30 is a canon, following an ascending pattern. Thus, variation 3 is a canon at the unison, variation 6 is a canon at the second (the second entry begins the interval of a second above the first), variation 9 is a canon at the third, and so on until variation 27, which is a canon at the ninth. The final variation, instead of being the expected canon in the tenth, is a quodlibet, discussed below.

As Ralph Kirkpatrick has pointed out,[4] the variations that intervene between the canons are also arranged in a pattern. If we leave aside the initial and final material of the work (specifically, the Aria, the first two variations, the Quodlibet, and the aria da capo), the remaining material is arranged as follows. The variations found just *after* each canon are genre pieces of various types, among them three Baroque dances (4, 7, 19); a fughetta (10); a French overture (16); and two ornate arias for the right hand (13, 25). The variations located *two* after each canon (5, 8, 11, 14, 17, 20, 23, 26, and 29) are what Kirkpatrick calls "arabesques"; they are variations in lively tempo with a great deal of hand-crossing. This ternary pattern - *canon*, *genre piece*, *arabesque* — is repeated a total of nine times, until the Quodlibet breaks the cycle.

All the variations are in G major, apart from variations 15, 21, and 25, which are in G minor.

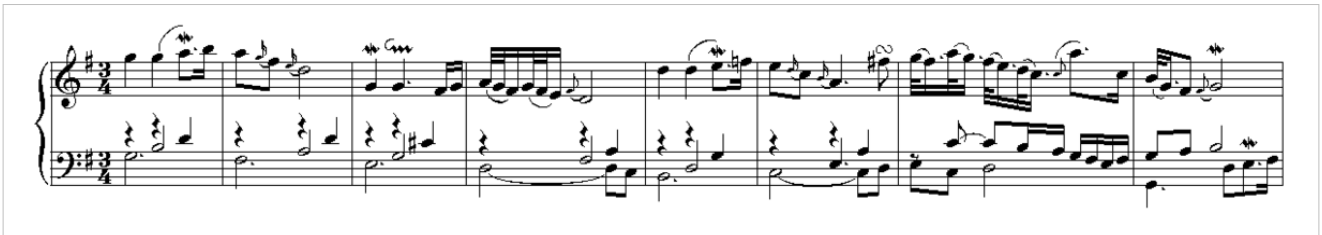
At the end of the thirty variations, Bach writes *Aria da Capo è fine*, meaning that the performer is to return to the beginning ("da capo") and play the aria again before concluding.

Variations for one and two manuals

The work was composed for a two-manual harpsichord (see musical keyboard). Variations 8, 11, 13, 14, 17, 20, 23, 25, 26, 27 and 28 are specified in the score for two manuals, while variations 5, 7 and 29 are specified as playable with either one or two. With greater difficulty, the work can nevertheless be played on a single-manual harpsichord or piano.

Aria

The aria is a sarabande in 3/4 time, and features a heavily ornamented melody:



The French style of ornamentation suggests that the ornaments are supposed to be parts of the melody, however some performers (for example Wilhelm Kempff on piano) omit some or all ornaments and present the aria unadorned.

Peter Williams opines in *Bach: The Goldberg Variations* that this is not the theme at all, but actually the first variation (a view emphasising the idea of the work as a chaconne rather than a piece in true variation form).

Variatio 1. a 1 Clav.

This sprightly variation contrasts markedly with the slow, contemplative mood of the theme. The rhythm in the right hand forces the emphasis on the second beat, giving rise to syncopation from bars 1 to 7. Hands cross at bar 13 from the upper register to the lower, bringing back this syncopation for another two bars. In the first two bars of the B part, the rhythm mirrors that of the beginning of the A part, but after this a different idea is introduced.

Williams sees this as a sort of polonaise. The characteristic rhythm in the left hand is also found in Bach's Partita No. 3 for solo violin, in the A♭ major prelude from the first book of *The Well-Tempered Clavier*, and in the D minor prelude of the second book.

Variatio 2. a 1 Clav.

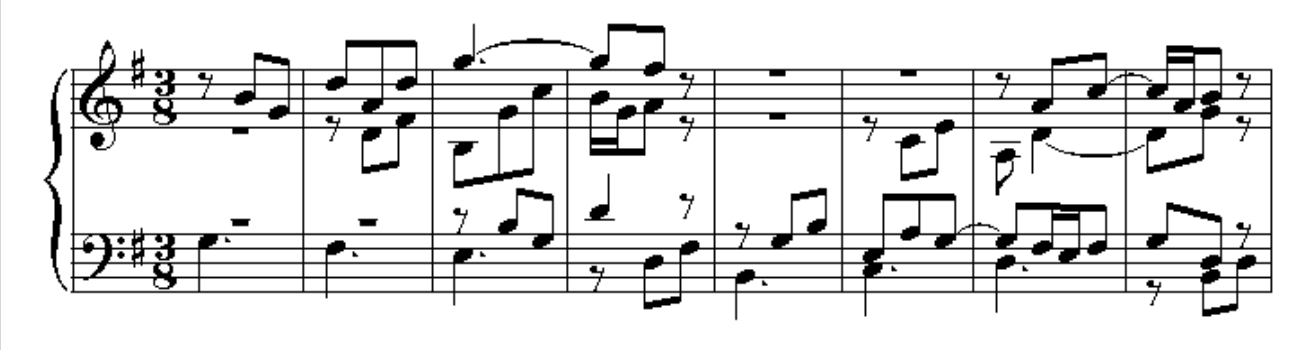
This is a simple three-part contrapuntal piece in 2/4 time, two voices engage in constant motivic interplay over an incessant bass line. The piece is almost a pure canon. Each section has an alternate ending to be played on the first and second repeat.

Variatio 3. a 1 Clav. Canone all'Unisono

The first of the regular canons, this is a canon at the unison: the follower begins on the same note as the leader, a bar later. As with all canons of the *Goldberg Variations* (except the 27th variation, canon at the ninth), there is a supporting bass line here. The time signature of 12/8 and the many sets of triplets suggest a kind of a simple dance.

Variatio 4. a 1 Clav.

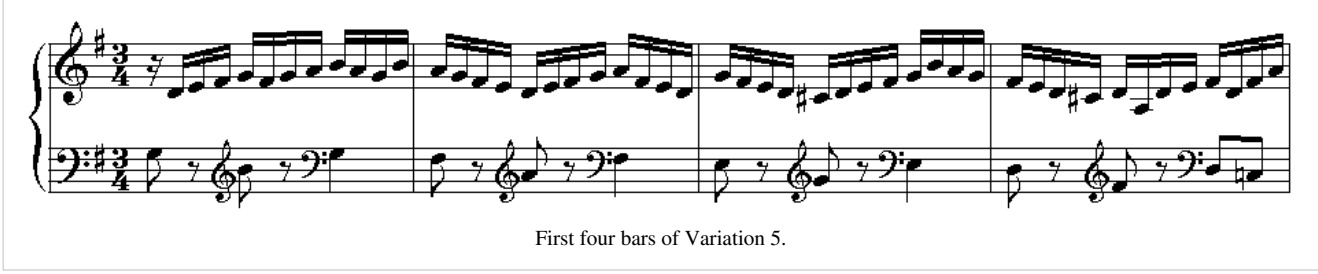
Like the passepied, a Baroque dance movement, this variation is in 3/8 time with a preponderance of quaver rhythms. Bach uses close but not exact imitation: the musical pattern in one part reappears a bar later in another (sometimes inverted).



Each repeated section has alternate endings for the first or second time.

Variatio 5. a 1 ô vero 2 Clav.

This is the first of the hand-crossing, two-part variations. It is in 3/4 time. A rapid melodic line written predominantly in sixteenth notes is accompanied by another melody with longer note values, which features very wide leaps:



First four bars of Variation 5.

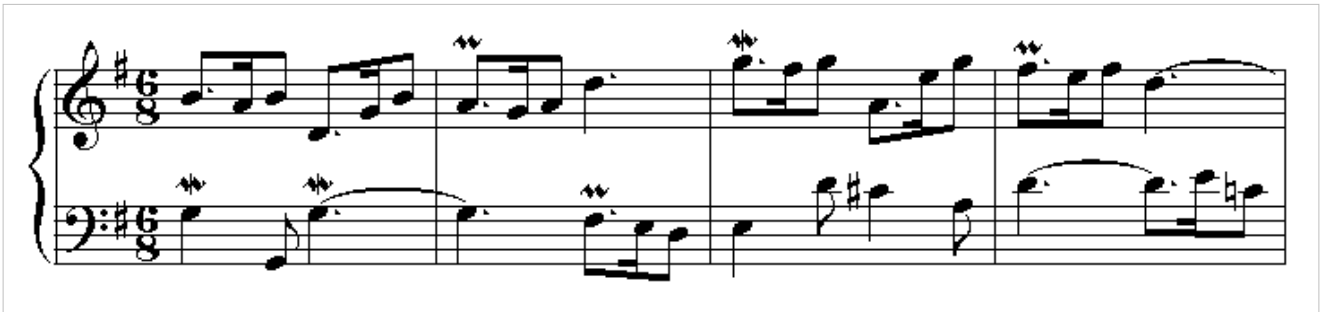
The Italian type of hand-crossing is employed here, with one hand constantly moving back and forth between high and low registers while the other hand stays in the middle of the keyboard, playing the fast passages.

Variatio 6. a 1 Clav. Canone alla Seconda

The sixth variation is a canon at the second: the follower starts a major second higher than the leader. The piece is based on a descending scale and is in 3/8 time. The harpsichordist Ralph Kirkpatrick describes this piece as having "an almost nostalgic tenderness". Each section has an alternate ending to be played on the first and second repeat.

Variatio 7. a 1 ô vero 2 Clav. al tempo di Giga

The variation is in 6/8 meter, suggesting several possible Baroque dances. In 1974, when scholars discovered Bach's own copy of the first printing of the *Goldberg Variations*, they noted that over this variation Bach had added the heading *al tempo di Giga*. But the implications of this discovery for modern performance have turned out to be less clear than was at first assumed. In his book *The Keyboard Music of J. S. Bach* [6] the scholar and keyboardist David Schulenberg notes that the discovery "surprised twentieth-century commentators who supposed gigues were always fast and fleeting." However, "despite the Italian terminology [*giga*], this is a [less fleet] French gigue." Indeed, he notes, the dotted rhythmic pattern of this variation (pictured) is very similar to that of the gigue from Bach's second French suite and the gigue of the *French Overture*.



He concludes, "It need not go quickly." Moreover, Schulenberg adds that the "numerous short trills and appoggiaturas" preclude too fast a tempo. What, then, was Bach trying to convey by adding the *al tempo di giga* notation to his Handexemplar? Pianist Angela Hewitt, in the liner notes to her 1999 Hyperion recording, argues that he was trying to caution against taking too slow a tempo, and thus turning the dance into a forlane or siciliano. She does however argue, like Schulenberg, that it is a French *gigue*, not an Italian *giga* and does play it at an unhurried tempo.

Variatio 8. a 2 Clav.

This is another two-part hand-crossing variation, in 3/4 time. The French style of hand-crossing is employed, with both hands playing at the same part of the keyboard, one above the other. This is relatively easy to perform on a two-manual harpsichord, but quite hard to do on a piano.

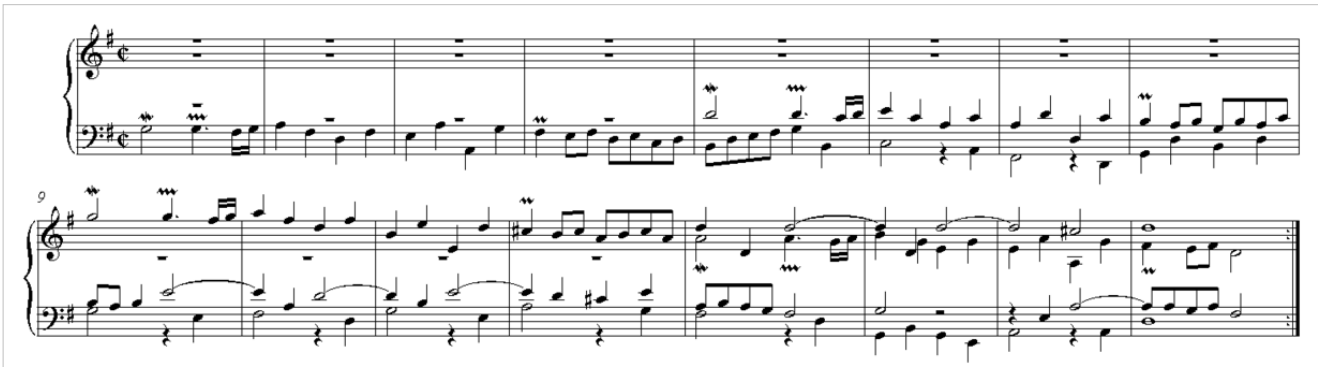
Most bars feature either a distinctive pattern of eleven sixteenth notes and a sixteenth rest, or ten sixteenth notes and a single eighth note. Large leaps in the melody can be observed, for instance, in bars 9-11: from B below middle C in bar 9, from A above middle C to an A an octave higher in bar 10, and from G above middle C to a G an octave higher in bar 11. Both sections end with descending passages in thirty-second notes.

Variatio 9. Canone alla Terza. a 1 Clav.

This is a canon at the third, in 4/4 time. The supporting bass line is slightly more active than in the previous canons. This short variation (16 bars) is usually played at a slow tempo.

Variatio 10. Fughetta a 1 Clav.

Variation 10 is a four-voice fughetta, with a four-bar subject heavily decorated with ornaments and somewhat reminiscent of the opening aria's melody.



The first section of Variation 10.

The exposition takes up the whole first section of this variation (pictured). First the subject is stated in the bass, starting on the G below middle C. The answer (in the tenor) enters in bar 5, but it's a tonal answer, so some of the intervals are altered. The soprano voice enters in bar 9, but only keeps the first two bars of the subject intact,

changing the rest. The final entry occurs in the alto in bar 13. There is no regular counter-subject in this fugue.

The second section develops using the same thematic material with slight changes. It resembles a counter-exposition: the voices enter one by one, all begin by stating the subject (sometimes a bit altered, like in the first section). The section begins with the subject heard once again, in the soprano voice, accompanied by an active bass line, making the bass part the only exception since it doesn't pronounce the subject until bar 25.

Variatio 11. a 2 Clav.

This is a virtuosic two-part toccata in 12/16 time. Specified for two manuals, it is largely made up of various scale passages, arpeggios and trills, and features much hand-crossing of different kinds.

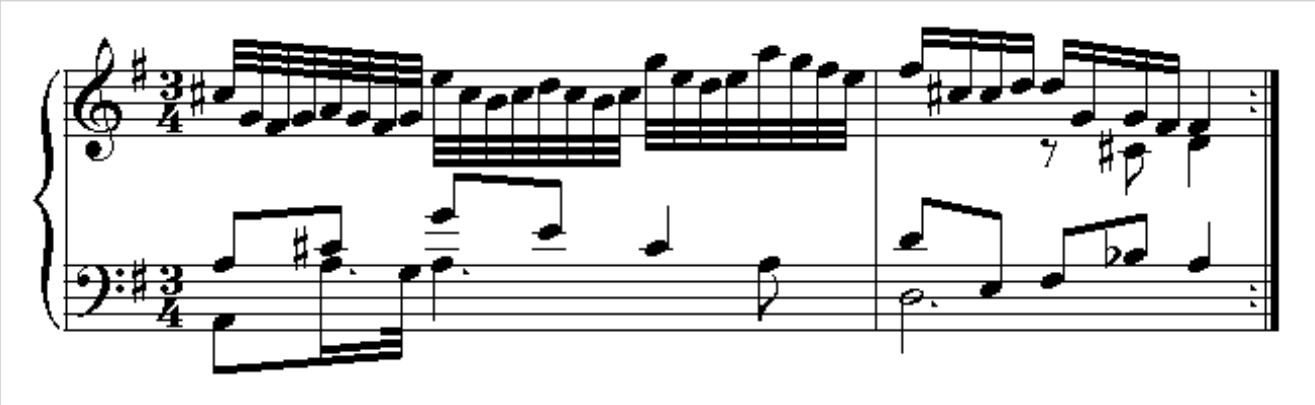
Variatio 12. Canone alla Quarta. a 1 Clav.

This is a canon at the fourth in 3/4 time, of the inverted variety: the follower enters in the second bar in contrary motion to the leader. The follower appears inverted in the second bar.

In the first section, the left hand accompanies with a bass line written out in repeated quarter notes, in bars 1, 2, 3, 5, 6, and 7. This repeated note motif also appears in the first bar of the second section (bar 17, two Ds and a C), and, slightly altered, in bars 22 and 23. In the second section, Bach changes the mood slightly by introducing a few appoggiaturas (bars 19 and 20) and trills (bars 29-30).

Variatio 13. a 2 Clav.

This variation is a slow, gentle and richly decorated sarabande in 3/4 time. Most of the melody is written out using thirty-second notes, and ornamented with a few appoggiaturas (more frequent in the second section) and a few mordents. Throughout the piece, the melody is in one voice, and in bars 16 and 24 an interesting effect is produced by the use of an additional voice. Here are bars 15 and 16, the ending of the first section (bar 24 exhibits a similar pattern):



Variatio 14. a 2 Clav.

This is a rapid two-part hand-crossing toccata in 3/4 time, with many trills and other ornamentation. It is specified for two manuals and features large jumps between registers. Both features (ornaments and leaps in the melody) are apparent from the first bar: the piece begins with a transition from the G two octaves below middle C, with a lower mordent, to the G two octaves above it with a trill with initial turn.

Contrasting it with Variation 15, Glenn Gould described this variation as "certainly one of the giddiest bits of neo-Scarlatti-ism imaginable."[7]

Variatio 15. Canone alla Quinta. a 1 Clav.

This is a canon at the fifth in 2/4 time. Like Variation 12, it is in contrary motion with the leader appearing inverted in the second bar. This is the first of the three variations in G minor, and its melancholic mood contrasts sharply with the playfulness of the previous variation. Pianist Angela Hewitt notes that there is "a wonderful effect at the very end [of this variation]: the hands move away from each other, with the right suspended in mid-air on an open fifth. This gradual fade, leaving us in awe but ready for more, is a fitting end to the first half of the piece."

Glenn Gould said of this variation, "It's the most severe and rigorous and beautiful canon...the most severe and beautiful that I know, the canon in inversion at the fifth. It's a piece so moving, so anguished – and so uplifting at the same time – that it would not be in any way out of place in the St. Matthew's Passion; matter of fact, I've always thought of Variation 15 as the perfect Good Friday spell."[7]

Variatio 16. Ouverture. a 1 Clav.

The set of variations can be seen as being divided into two halves, clearly marked by this grand French overture, commencing with a particularly emphatic opening and closing chords. It consists of a slow prelude with dotted rhythms with a following fugue-like contrapuntal section.

Variatio 17. a 2 Clav.

This variation is another two-part virtuosic toccata. Peter Williams sees echoes of Antonio Vivaldi and Domenico Scarlatti here. Specified for 2 manuals, the piece features hand-crossing. It is in 3/4 time and usually played at a moderately fast tempo. Rosalyn Tureck is one of the very few performers who recorded slow interpretations of the piece. In making his 1981 re-recording of the *Goldberg Variations*, Glenn Gould considered playing this variation at a slower tempo, in keeping with the tempo of the preceding variation (Variation 16), but ultimately decided not to because "Variation 17 is one of those rather skittish, slightly empty-headed collections of scales and arpeggios which Bach indulged when he wasn't writing sober and proper things like fugues and canons, and it just seemed to me that there wasn't enough substance to it to warrant such a methodical, deliberate, Germanic tempo."[7]

Variatio 18. Canone alla Sexta. a 1 Clav.

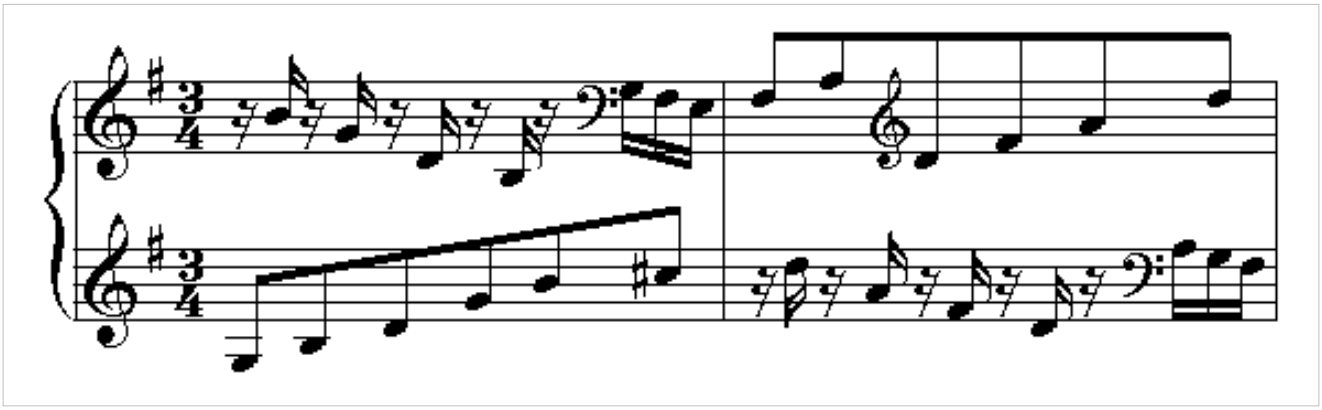
This is a canon at the sixth in 2/2 time. The canonic interplay in the upper voices features many suspensions. Commenting on the structure of the canons of the *Goldberg Variations*, Glenn Gould cited this variation as the extreme example of "deliberate duality of motivic emphasis [...] the canonic voices are called upon to sustain the passacaille role which is capriciously abandoned by the bass." Gould spoke very fondly of this canon in a radio conversation with Tim Page: "The canon at the sixth – I adore it, it's a gem. Well, I adore all the canons, really, but it's one of my favorite variations, certainly."[7]

Variatio 19. a 1 Clav.

This is a dance-like three-part variation in 3/8 time. The same sixteenth note figuration is continuously employed and variously exchanged between each of the three voices.

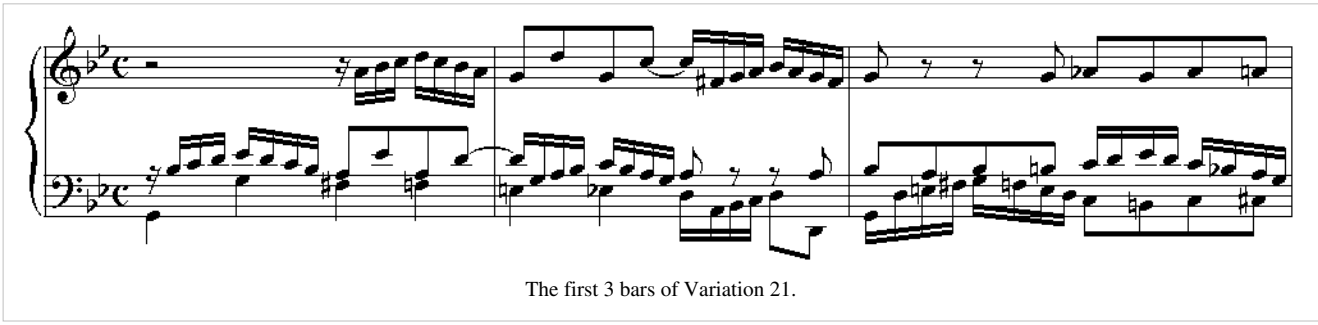
Variatio 20. a 2 Clav.

This variation is a virtuosic two-part toccata in 3/4 time. Specified for two manuals, it involves rapid hand-crossing. The piece consists mostly of variations on the texture introduced during its first eight bars, where one hand plays a string of eighth notes and the other accompanies by plucking sixteenth notes after each eighth note. To demonstrate this, here are the first two bars of the first section:



Variatio 21. Canone alla Settima. a 1 Clav.

The second of the minor key variations, variation 21 is a canon at the seventh in 4/4 time; Kenneth Gilbert sees it as an allemande.[8] The bass line begins the piece with a low note, proceeds to a slow Lament bass and only picks up the pace of the canonic voices in bar 3:



The first 3 bars of Variation 21.

A similar pattern, only a bit more lively, occurs in the bass line in the beginning of the second section, which begins with the opening motif inverted.

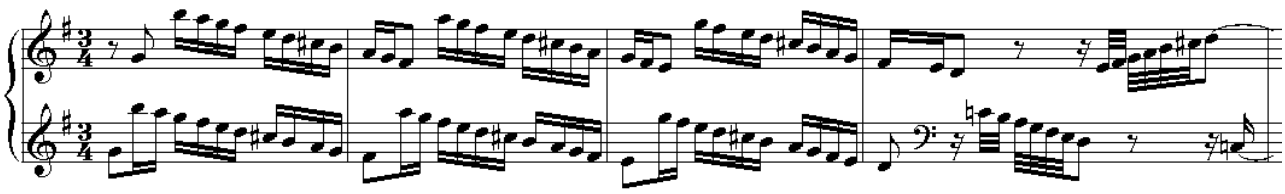
Variatio 22. a 1 Clav. alla breve

This variation features four-part writing with many imitative passages and its development in all voices but the bass is much like that of a fugue. The only specified ornament is a trill which is performed on a whole note and which lasts for two bars (11 and 12).

The ground bass on which the entire set of variations is built is heard perhaps most explicitly in this variation (as well as in the Quodlibet) due to the simplicity of the bass voice.

Variatio 23. a 2 Clav.

Another lively two-part virtuosic variation for two manuals, in 3/4 time. It begins with the hands chasing one another, as it were: the melodic line, initiated in the left hand with a sharp striking of the G above middle C, and then sliding down from the B one octave above to the F, is offset by the right hand, imitating the left at the same pitch, but a quaver late, for the first three bars, ending with a small flourish in the fourth:



The first 4 bars of Variation 23.

This pattern is repeated during bars 5-8, only with the left hand imitating the right one, and the scales are ascending, not descending. We then alternate between hands in short bursts written out in short note values until the last three bars of the first section. The second section starts with this similar alternation in short bursts again, then leads to a dramatic section of alternating thirds between hands. Peter Williams, marvelling at the emotional range of the work, asks: "Can this really be a variation of the same theme that lies behind the adagio no 25?"

Variatio 24. Canone all'Ottava. a 1 Clav.

This variation is a canon at the octave, in 9/8 time. The leader is answered both an octave below and an octave above; it is the only canon of the variations in which the leader alternates between voices in the middle of a section.

Variatio 25. a 2 Clav.

Variation 25 is the third and last variation in G minor; a three-part piece, it is marked adagio in Bach's own copy and is in 3/4 time. The melody is written out predominantly in 16th and 32nd notes, with many chromaticisms. This variation generally lasts longer than any other piece of the set.

Wanda Landowska famously described this variation as "the black pearl" of the *Goldberg Variations*. Peter Williams writes that "the beauty and dark passion of this variation make it unquestionably the emotional high point of the work", and Glenn Gould said that "the appearance of this wistful, weary cantilena is a master-stroke of psychology." In an interview with Gould, Tim Page described this variation as having an "extraordinary chromatic texture"; Gould agreed: "I don't think there's been a richer lode of enharmonic relationships any place between Gesualdo and Wagner."[7]

Variatio 26. a 2 Clav.

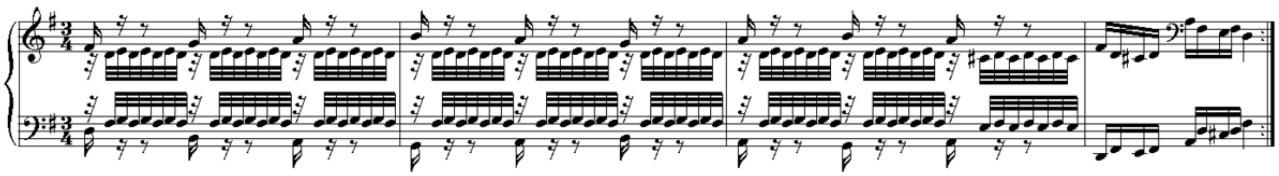
In sharp contrast with the introspective and passionate nature of the previous variation, this piece is another virtuosic two-part toccata, joyous and fast-paced. Underneath the rapid arabesques, this variation is basically a sarabande.[8] Two time signatures are used, 18/16 for the incessant melody written in 16th notes and 3/4 for the accompaniment in quarter and eighth notes; during the last 5 bars, both hands play in 18/16.

Variatio 27. Canone alla Nona. a 2 Clav.

Variation 27 is the last canon of the piece, at the ninth and in 6/8 time. This is the only canon where two manuals are specified (not due to hand-crossing difficulties), and the only pure canon of the work, because it does not have a bass line.

Variatio 28. a 2 Clav.

This variation is a two-part toccata in 3/4 time that employs a great deal of hand crossing. Trills are written out using 32nd notes and are present in most of the bars. The piece begins with a pattern in which each hand successively picks out a melodic line while also playing trills. Following this is a section with both hands playing in contrary motion in a melodic contour marked by 16th notes (bars 9-12). The end of the first section features trills again, in both hands now and mirroring one another:



The last 4 bars of the first section of Variation 28.

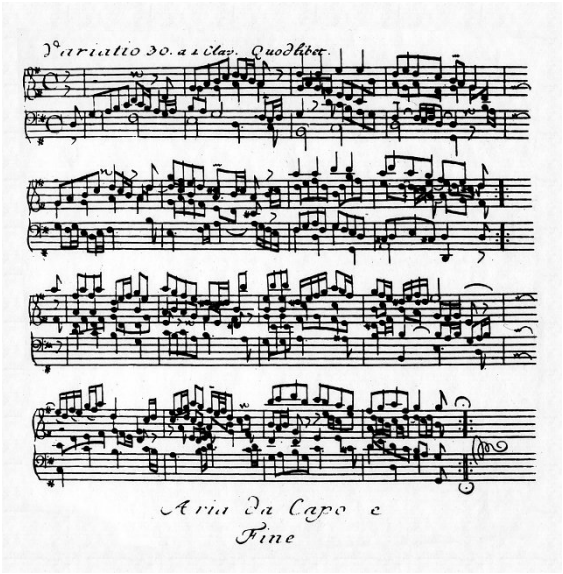
The second section starts and closes with the contrary motion idea seen in bars 9-12. Most of the closing bars feature trills in one or both hands.

Variatio 29. a 1 ô vero 2 Clav.

This variation consists mostly of heavy chords alternating with sections of brilliant arpeggios shared between the hands. It is in 3/4 time. A rather grand variation, it adds an air of resolution after the lofty brilliance of the previous variation. Glenn Gould states that variations 28 and 29 present the only case of "motivic collaboration or extension between successive variations."

Variatio 30. Quodlibet. a 1 Clav.

This quodlibet is based on multiple German folk songs,[9] two of which are *Ich bin solang nicht bei dir g'west, ruck her, ruck her* ("I have so long been away from you, come closer, come closer") and *Kraut und Rüben haben mich vertrieben, hätt mein' Mutter Fleisch gekocht, wär ich länger blieben* ("Cabbage and turnips have driven me away, had my mother cooked meat, I'd have opted to stay"). The others have been forgotten.[10] The *Kraut und Rüben* theme, under the title of *La Capricciosa*, had previously been used by Dietrich Buxtehude for his thirty-two partite in G major, BuxWV 250.[11] Bach's biographer Forkel explains the Quodlibet by invoking a custom observed at Bach family reunions (Bach's relatives were almost all musicians):



The Quodlibet as it appears in the first edition

> As soon as they were assembled a chorale was first struck up. From this devout beginning they proceeded to jokes which were frequently in strong contrast. That is, they then sang popular songs partly of comic and also partly of indecent content, all mixed together on the spur of the moment. ... This kind of improvised harmonizing they called a Quodlibet, and not only could laugh over it quite whole-heartedly themselves, but also aroused just as hearty and irresistible laughter in all who heard them.

Forkel's anecdote (which is likely to be true, given that he was able to interview Bach's sons), suggests fairly clearly that Bach meant the Quodlibet to be a joke.

Aria da Capo

A note for note repeat of the aria at the beginning. Williams writes that the work's "elusive beauty ... is reinforced by this return to the Aria. ... no such return can have a neutral *Affekt*. Its melody is made to stand out by what has gone on in the last five variations, and it is likely to appear wistful or nostalgic or subdued or resigned or sad, heard on its repeat as something coming to an end, the same notes but now final."

Canons on the Goldberg ground, BWV 1087

This late contrapuntal work consists of fourteen canons built on the first eight bass notes from the aria of the *Goldberg variations*. It was found in 1974, in Strasbourg (Alsace, France), forming an appendix to Bach's personal printed edition of the *Goldberg Variations*. Among those canons, the eleventh and the thirteenth are a sort of first version of BWV 1077 and BWV 1076, which is included in the famous portrait of Bach painted by Elias Gottlob Haussmann in 1746.[12]

Haussmann's portrait of Bach depicts him holding the manuscript to BWV 1076, which is also the thirteenth canon in the Goldberg Canon cycle.

Transcribed and popularized versions

The *Goldberg Variations* have been reworked freely by many performers, changing either the instrumentation, the notes, or both. Italian composer Ferruccio Busoni prepared a massively altered transcription for piano. According to art critic Michael Kimmelman, "Busoni shuffled the variations, skipping some, then added his own rather voluptuous coda to create a three-movement structure; each movement has a distinct, arcing shape, and the whole becomes a more tightly organized drama than the original."[13] Other arrangements include:

- 1883 - Josef Rheinberger, transcription for two pianos, Op. 3 (rev. Max Reger)
- 1912 - K. Eichler, transcription for piano four hands
- 1938 – József Koffler, transcription for orchestra / string orchestra
- 1973 – Joel Spiegelman, transcribed to synthesizer by [Kurzweil 250 Digital Synthesizer] [14]
- 1975 – Charles Ramirez and Helen Kalamuniak, transcription for two guitars
- 1984 – Dmitry Sitkovetsky, transcription for string trio (he has also made an arrangement for string orchestra)
- 1987 – Jean Guillou, transcription for organ
- 1997 – József Eötvös, transcription for guitar
- 2000 – Jacques Loussier, arrangement for jazz trio
- 2003 – Karlheinz Essl („Gold.Berg.Werk“ [16]) for string trio and live-electronics
- 2009 – Catrin Finch, complete transcription for harp
- 2010 – Federico Sarudiansky, arrangement for string trio
- 2011 - James Strauss, complete transcription for flute and harpsichord or flute and piano

[15]

Editions of the score

- Ralph Kirkpatrick. New York/London: G. Schirmer, 1938. Contains an extensive preface by the editor and a facsimile of the original title page.
- Hans Bischoff. New York: Edwin F. Kalmus, 1947 (editorial work dates from the nineteenth century). Includes interpretive markings by the editor not indicated as such.
- Christoph Wolff. Vienna: Wiener Urtext Edition, 1996. An urtext edition, making use of the new findings (1975) resulting from the discovery of an original copy hand-corrected by the composer. Includes suggested fingerings and notes on interpretation by harpsichordist Huguette Dreyfus.
- Reinhard Böß. München: edition text + kritik, 1996. Verschiedene Canones ... von J.S. Bach (BWV 1087). ISBN 3-88377-523-1 Edition of the canons in BWV 1087 only. The editor suggests a complete complement of all fourteen canons.

See also Online Scores, below.

Notes

[1] Translation from Kirkpatrick (1938).
[2] Williams (2001)
[3] See List of compositions by J.S. Bach printed during his lifetime
[4] Kirkpatrick 1938
[5] For discussion see Williams (2001, 8), who notes that the *Neue Bach-Ausgabe* and the *Bach Werke Verzeichnis* do refer to the variations as "Klavierübung IV".
[6] Schulenberg, David (2006). *The Keyboard Music of J.S. Bach*. Routledge. p. 380. ISBN 0-415-97400-3.
[7] Glenn Gould in Conversation with Tim Page on *A State of Wonder: Disc 3* (2002)
[8] Notes to Kenneth Gilbert's recording of the variations.
[9] The Quodlibet as Represented in Bach's Final Goldberg Variation BWV 988/30. By Thomas Braatz (January 2005) (http://www.bach-cantatas.com/Articles/BWV988-Quodlibet[Braatz].htm)
[10] BBC Radio 3 — Discovering Music (http://www.bbc.co.uk/radio3/discoveringmusic/audioarchive.shtml).
[11] Schulenberg, David (2006). *The Keyboard Music of J.S. Bach*. Routledge. p. 387. ISBN 0-415-97400-3.
[12] Fourteen Canons on the First Eight Notes of the Goldberg Ground (BWV 1087) (http://jan.ucc.nau.edu/~tas3/fourteencanonsgg.html)
[13] Exploring Busoni, As Anchored by Bach Or Slightly at Sea, Michael Kimmelman, New York Times, January 4, 1998 (http://query.nytimes.com/gst/fullpage.html?res=9D0DE4DB1231F937A35752C0A96E958260)
[14] http://www.amazon.com/gp/product/B00000DP5E
[15] http://imslp.org/wiki/Goldberg_Variations,_BWV_988_%28Bach,_Johann_Sebastian%29

References

- Forkel, Johann Nikolaus (1802). *Über Johann Sebastian Bachs Leben, Kunst, und Kunstwerke* ("On Johann Sebastian Bach's Life, Art and Work"). A recent reprint is by Henschel Verlag, Berlin, 2000; ISBN 3-89487-352-3. An English translation was published by Da Capo Press in 1970.
- Gould, Glenn and Page, Tim (2002). *A State of Wonder: Disc 3* Sony. ASIN: B00006FI7C
- Kirkpatrick, Ralph (1938). Edition of the Goldberg Variations. New York/London: G. Schirmer, 1938.
- Williams, Peter (2001). *Bach: The Goldberg Variations*. Cambridge: Cambridge University Press. ISBN 0-521-00193-5.
- Schulenberg, David (2006). *The Keyboard Music of J. S. Bach*, pp. 369–388. New York and Oxford: Routledge. ISBN 0-415-97400-3
- Schiassi, Germana (2007). *Johann Sebastian Bach. Le Variazioni Goldberg*. Bologna: Albisani Editore. ISBN 978-88-95803-00-5.

External links

General

- http://www.a30a.com/

Interactive media

- Goldberg Variations BWV 988 (http://bach.nau.edu/BWV988) Smith/Korevaar (Shockwave (http://get.adobe.com/shockwave/))
- Goldberg Quodlibet (http://bach.nau.edu/BWV988/Var30.html) Smith/Korevaar (Flash)
- Fourteen Canons BWV 1087 (http://bach.nau.edu/Pubs/facsimile.html) Smith/Hall (Flash)

Online scores

- Goldberg Variations: Free scores at the International Music Score Library Project.
- JS Bach works (http://www.mutopiaproject.org/cgibin/make-table.cgi?Composer=BachJS) on Mutopia, including BWV 988

Essays

- The *Goldberg Variations* made new (http://www.slate.com/id/2172856/) - Review of Glenn Gould's and Simone Dinnerstein's renditions
- Music of Intellect: the Goldberg Variations (http://www.geocities.jp/imyfujita/goldberg/indexe.html)
- An essay on the *Goldberg Variations* by Yo Tomita (http://www.music.qub.ac.uk/~tomita/essay/cu4.html)
- Canons of the *Goldberg Variations* (http://jan.ucc.nau.edu/~tas3/goldbergcanons.html) - graphical analysis enables you to see the leader and follower in the canons
- J.S. Bach, the architect and servant of the spiritual - a closer look at the *Goldberg Variations* (http://www.tjako.nl/goldberg.htm)

Recordings

- Complete midi recording by John Sankey (http://www.jsbach.net/midi/midi_johnsankey.html)
- Complete midi recording by David J. Grossman (http://www.jsbach.net/midi/midi_goldbergvariations.html)
- Public Domain Recording - Aria (http://www.musopen.com/view.php?type=piece&id=264) recording from Musopen
- Public Domain Recording - by S. D. Rodrian (http://www.archive.org/details/BACH_ART_OF_THE_VARIATION)
- Glenn Gould Playing the *Goldberg Variations* (http://video.google.com/videoplay?docid=-6984208089899995423) 45 minutes
- Bach-cantatas.com: The *Goldberg Variations* (http://www.bach-cantatas.com/NVD/BWV988.htm) - Comprehensive discography
- jsbach.org: BWV 988 (http://www.jsbach.org/988.html) - Reviews of many recordings
- Selections from Rosalyn Tureck's *Goldberg Variations* Performance (http://www.tureckbach.com/media/goldberg-variations/)
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)
- In the Book Classic Voice: Gianfranco Pappalardo Fiumara italian pianist Classic People CD (http://www.gianfrancopappalardo.it/italian/Discography/variazionigoldberg/aria.html)

Goldberg Variations discography

This is a partial list of commercial recordings of Johann Sebastian Bach's Goldberg Variations.

Artist	Date	Place	Recording	Instrument and repeats
Rudolf Serkin	circa 1928	Stuttgart	Welte piano rolls	*piano*
Wanda Landowska	November 1933	Paris	EMI 5 6720 ADD	*harpsichord*
Eunice Norton	1942		Norvard 0005-2	*piano*
Claudio Arrau	January–March 1942		RCA CD GD 87841	*piano*
Wanda Landowska	1945	New York City	RCA	*harpsichord*
Rosalyn Tureck	1947		mono Allegro/Everest	*piano*
Ralph Kirkpatrick	1952		mono Haydn Society	*harpsichord*
Gustav Leonhardt	1953	Vienna	mono (the first of three recordings by this artist)	*harpsichord*
Isolde Ahlgrimm	January 1954	Vienna	Philips, mono	Ammer *harpsichord*
Glenn Gould	June 21, 1954	Toronto	from CBC broadcast, mono	*piano*
Glenn Gould *The Goldberg Variations*	June 10, 1955	New York	Sony Classical 52 594 ADD	*piano*
Jörg Demus	1955	Austria	Nixa WLP 5241, mono	*piano*
Karl Richter	January 1956		Telefunken	*harpsichord*
James Friskin	March 28, 1956	Masonic Temple, Brooklyn, New York	Bach Guild/ Vanguard	*harpsichord*
Rosalyn Tureck	1957	London, Abbey Road Studios	HMV / Capitol, 2 CD Philips "Great pianists of the century"	*piano*
Glenn Gould	1959	live at Salzburg Festival	Sony Classical 52685 ADD	*piano*
Ralph Kirkpatrick	1959		Deutsche Grammophon 439 673-2 ADD	*harpsichord*
Helmut Walcha	June 1960-March 1961	Hamburg	EMI 4 89166 ADD	*harpsichord*
Gustav Leonhardt	1965		Teldec (Das Alte Werk)	*harpsichord*
Peter Serkin	March 1965	New York	RCA (the first of 3 recordings by this artist)	*piano*
Maria Yudina	January 1968	Moscow	Philips 456 994-2 "Great pianists of the century"	*piano*
Wilhelm Kempff	July 1969		Deutsche Grammophon 439 978-2 ADD	*piano*
Charles Rosen	July 1969		Sony SBK 48173 ADD	*piano*
Karl Richter	1970		Archiv Produktion POCA-9085	*harpsichord*
Anthony Newman	1971		Columbia M 30538	*harpsichord*
Joel Spiegelman	May 1973		East-West, ISI Productions, Atlantic New Age Bach: The Goldberg Variations ADD	"Kurzweil 250 Digital Synthesizer"

Igor Kipnis	1976	New York	EMI / Angel	*harpsichord*
Gustav Leonhardt	August 1976	Haarlem	Deutsche Harmonia Mundi GD77149 ADD (his third and, so far, last recording)	*harpsichord*
Alan Curtis	September 23, 1976	location unknown	EMI 7630622	1728 Christian Zell *harpsichord*
Marga Scheurich	1977		LP Saphir Intercord INT 120.886	*harpsichord*
Rosalyn Tureck	1979 or 1984	Most probably Hamburg	DG, Reissue 1988 1 CD VAI Audio	*Piano*
Trevor Pinnock	1980		Archiv Produktion 415 130-2 ADD	*harpsichord*
Alexis Weissenberg	1981		EMI 5 74952 2	*piano*
Glenn Gould	April/May 1981	New York	originally CBS Masterworks MK 37779, now Sony Classical 52619 DDD (his fourth and last recording of the Goldbergs)	*piano*
Grigory Sokolov	27 February 1982	Leningrad (live)	Melodiya	*piano*
András Schiff	1983		Decca 417 116-2 (1 CD)	*All repeats*
Eunice Norton	1985		Norvard 0005-1	*piano*
Chen Pi-hsien[1]	October 1985	Festeburgkirche, Frankfurt	Naxos 8.550078 DDD	*piano*
Kenneth Gilbert	April 1986	Mas de Vert, Arles	1 CD Harmonia Mundi	*harpsichord*
Maria Tipo	26–28 June 1986	Paris	EMI HMV 5 86666 DDD	*piano*
Igor Lazko	c.1987		Belgrade Broadcasting, PGP 2330172	*piano*
Jean Guillou	November 1987	Eglise Notre-Dame des Neiges, Alpe d'Huez, France	Dorian 90110	*organ*
Stefan Hussong(in German)	1987/1988		Thorofon DDD	*chromatic button accordion*
Ton Koopman	1988		ERATO 45326-2 DDD	*harpsichord*
Keith Jarrett *J.S. Bach: Goldberg Variations*	January 1989		ECM Records 839 622-2 DDD	*harpsichord*
Bronisława Kawalla	February 1989		Polskie Nagrania PNCD 055 DDD	*piano*
Sergio Vartolo	June 1989			Tactus *harpsichord* [2] [3]
Daniel Barenboim	October 12, 1989	Live recording, Teatro Colón, Buenos Aires	Erato ER2-45468	piano [2]
Bob van Asperen	July 1991	Berlin	EMI 7 54209 DDD	*harpsichord*
Tjako van Schie	February 1991	Netherlands	Rondo 001 DDD	*piano*
Christiane Jaccottet [3]	1991		Pilz 160127	*harpsichord no repeats*
Virginia Black	1991		Collins 70032-2 (2 CDs)	*All repeats*
Maggie Cole	1991		Virgin 5 61555 (2 CDs) DDD	*harpsichord*

Vladimir Feltsman	October 26, 1991	live at the Moscow Conservatory	Musical Heritage Society [6] 513260T DDD	*piano All repeats*
Tatiana Nikolayeva	January 23, 1992		Hyperion Records CDA66589	*piano*
Pierre Hantaï	June 1992		Opus 111 OPS 30-84 DDD (the first of his two recordings)	*harpsichord*
Bruno Canino	January 16–17, 1993	Lugano	Ermitage ERM 412-2 DDD	*piano*
Risto Lauriala	September 13–14, 1993		ALBA ABCD103	*piano*
Andrei Gavrilov	1993		Deutsche Grammophon 435 436-2 DDD	*piano*
New European Strings Chamber Orchestra	October 1993	Hamburg	Nonesuch, transcription by Dmitry Sitkovetsky	*orchestra*
Eleonore Bühler-Kestler	October 1993	Bayreuth	CHARADE; CHA 3012 DDD	*harpsichord*
Mari Kumamoto	December 1, 1993		King Records (Japan) KICC-110	*piano*
Peter Serkin	June 1–3, 1994		Manhattan BMG Classics 09026 68188 2 DDD (the third of his recordings of the work)	*piano*
Konstantin Lifschitz	June 10–13, 1994		Denon Records #78961 DDD (Lifschitz was 17 at time of recording.)	*piano*
Christophe Rousset	September 27–29, 1994		originally L'Oiseau-Lyre, now Decca 475 7080 DDD	*harpsichord All repeats*
Ekaterina Dershavina	1994			
Sergey Schepkin	January 15, 1995		Ongaku Records 024-107 DDD	*piano All repeats*
Kenneth Cooper	1995		Berkshire Bach Society	*harpsichord*
Kurt Rodarmer	1996		Sony SK 60257 DDD	*two guitars (overdubbed)*
Robin Sutherland	1996		d'Note Classics DND 1013-ADD	*piano All repeats*
Masaaki Suzuki	February, June and July 1997		BIS BIS-CD-310819 DDD	*harpsichord All repeats*
József Eötvös (musician)	1997		EJ-01WZ DDD	*solo guitar*
Michal Mašek	1997		LT 0056-2 131	*piano*
Shelley Katz	18–19 November 1997	Snape Maltings Concert Hall	Private Label - Produced by Erik Smith with fewer than 30 edits to the entire master	*piano* all repeats except for minor variations
Rosalyn Tureck	March 1998	Hamburg	2 CD DG (the seventh and last recording of the Goldbergs by this artist)	*Piano*
Zhu Xiao-Mei	1999		Mandala Records DDD	*piano*
Evgeny Koroliov	1999	Festeburgkirche, Frankfurt am Main, Germany	Hänssler	*piano*

Pieter-Jan Belder	20 April, 8/9 July 1999		Brilliant Classics 92284 DDD	*harpsichord*
Angela Hewitt	28 August-1 September 1999	Henry Wood Hall, London	Hyperion Records CDA 67305	*piano*
Ragna Schirmer	June 1999	Johanniterkirche, Groß Eichsen, Germany	Berlin Classics 001716 DDD	*piano*
Les Violons du Roy	September 1999	Saint-Irénée, Québec, Canada	1 CD Dorian	*transcription for string orchestra*
Amati String Trio	December 1999	Middelburg Synagogue, The Netherlands	Columns Classics 99564 DDD	*string*
Murray Perahia	July 2000		Sony Classical SK/SM 89243 DDD	*piano*
Mehmet Okonsar	2000		LMO-Records UTC 8697408800030 DDD	*piano*
Władysław Kłosiewicz	2000		Accord ACD 081-2	*harpsichord*
Jacques Loussier Trio	2000		Telarc CD-83479 DDD	*jazz trio*
Uri Caine	2000	Recorded in New York City and mixed by Adrian von Ripka October 1999 - January 2000	Winter & Winter 910 054-2	*rock*, *dub*, *electro*, *jazz*, *ragtime*, *blues*, *avant-garde*, *valse*, *christmas music*, *soul*, *tango*, *mambo*, *gospel*, *bebop*, *experimental*, *drum & bass*, *samba*, *klezmer*, *bossa nova*, etc.
Celine Frisch	2001		Alpha 14 (2 CDs) with BWV 1087	*harpsichord*
Wolfgang Dimetrik	2001		Amphion records 20126 DDD	*accordion*
Francesco Tristano Schlimé	2001		Accord ACD 098 with BWV 622	*piano*
Ramin Bahrami	February 2002	La Chaux-de-Fonds (CH)	Decca 476 282 DDD	*piano*
András Schiff	October 2002	Basel	ECM DDD (his second recording; made live in concert)	*piano*
Ketil Haugsand	2002		Simax PSC 1192	*harpsichord*
Christina Bjørkøe	2002	Scandinavian Classics 220590 -205 DDD	*piano*	
Jill Crossland	2003		Apex (Warner Classics) 0927 49979 2 DDD	*piano*
Pierre Hantaï	2003		Mirare MIR 9945 DDD (his second recording)	*harpsichord*
Martin Stadtfeld	March 2004		Sony BMG SK93101 DDD	*piano*
Mika Väyrynen	2004		ALBA ABCD 191	*accordion*
Catherine Ennis	2004		Mollterz	*organ*
Jacqueline Ogeil	2004		ABC Classics - Discovery 476 3529	*harpsichord*
Trio Zilliacus Persson Raitinen [4]	2004		Caprice CAP-21695	*string trio*
Jenő Jandó	2005		Naxos 8.557268 DDD	*piano*

Gaede Trio	2005		Tacet 070CD (2 CD) DDD	*string trio*
Richard Egarr	8–11 March 2005		Harmonia Mundi HMU 907425.26, with BWV 1087 DDD	*harpsichord*
Pius Cheung	2006		MPC	*marimba*
Glenn Gould - Zenph Re-Performance	May 2007	Glenn Gould Studio, Toronto	Sony Classics, 88697-03350-2	*piano*
Elena Barshai	Autumm 2007		Brilliant Classics	*organ*
Simone Dinnerstein	2007		Telarc CD-80692 DDD	*piano*
Beth Levin	April 28, 2007	Steinway Hall, New York City	Centaur Records, Inc. CRC 2927 DDD	*piano*
Joanna McGregor	September 30-October 1, 2007	Mozarteum, Salzburg, Austria	Warner Classics 2564-68393	*piano*
Sylvain Blassel	2008		Lantano (Warner Classics) 2568 69199-6 DDD	*harp*
Catrin Finch	2008		Deutsche Grammophon 477 8097 DDD	*harp*
David Korevaar	2008		Ivory Classics 77005	*piano*
Lisa Goode Crawford	2008		Centaur CRC 2899 DDD	*harpsichord*
Dong-Hyek Lim	2008		EMI	*piano*
Sergey Schepkin	July 22, 2008	Jordan Hall, Boston	King International, Inc., Tokyo, Japan KKC 29 DDD; Schepkin's second recording of this work	piano
Andreas Staier	2009	Berlin	Harmonia mundi HMU 902058	*harpsichord*
Andrea Bacchetti	2010	Sacile (PN), Italy	Dynamic CDS-659	*piano*
Tzvi Erez	2010	Toronto, Canada	Niv Classical	*piano*
Avner Arad	2010	New York City	MSR Classics MS-1167	*piano*
Steven Devine	2010	Suffolk, England	Chandos 0780	*harpsichord*
Nicholas Angelich	2010		Virgin Classics	*piano*
Nick van Bloss	2010	Henry Wood Hall, London	Nimbus Records	"piano"

Without recording date - To be inserted in the list

- Jörg Demus - mid-1950s - Westminster WL 5241 - *piano*
- Ito Ema[5] - MA Recordings M024A
- Zuzana Růžičková - Erato – ERA 9034 - Neupert (Mercier-Ythier) *harpsichord*

References

[1] Pi-hsien's recording was released as one of many performances falsely attributed to Joyce Hatto

[2] Liner notes

[3] Goldberg Variations by Christiane Jaccottet at jsbach.org (http://www.jsbach.org/jaccottetgoldbergvariations.html)

[4] Won a Swedish Grammis in the Classical Ensemble of the Year-category in 2004.

[5] Billed as the premier audiophile recording of the Variations, recorded with handmade microphones and independent circuitry for simultaneous digital and analog recordings.

Great Eighteen Chorale Preludes

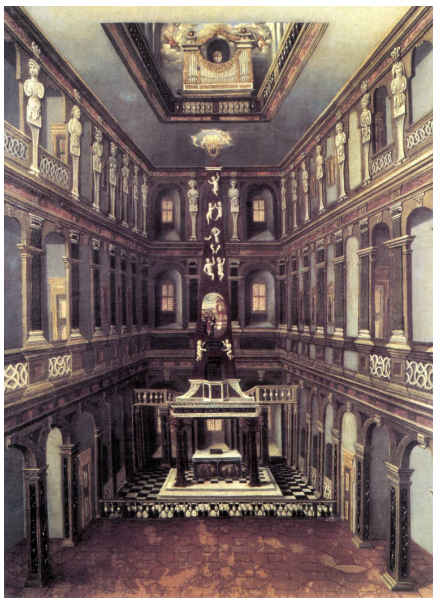
The **Great Eighteen Chorale Preludes**, BWV 651–668, are a set of chorale preludes for organ prepared by Johann Sebastian Bach in Leipzig in his final decade 1740-1750, from earlier works composed in Weimar, where he was court organist. The works form an encyclopedic collection of large scale chorale preludes, in a variety of styles harking back to the previous century, that Bach gradually perfected during his career. Together with the Orgelbüchlein, the Schübler Chorales and the third book of the Clavier-Übung, they represent the summit of Bach's sacred music for solo organ.[1]

Johann Sebastian Bach, 1746

History

Das Wohlgefallen seiner gnädigen Herrschaft an seinem Spielen feuerte ihn an, alles mögliche in der Kunst, die Orgel zu handhaben, zu versuchen. Hier hat er auch die meisten seiner Orgelstücke gesetzet.

Carl Philip Emanuel Bach[2]



The court chapel in Weimar where Bach was court organist. The organ loft is visible at the top of the picture.

Early versions of almost all the chorale preludes are thought to date back to 1710–1714, during the period 1708–1717 when Bach served as court organist and concertmaster in Weimar, at the court of Wilhelm Ernst, Duke of Saxe-Weimar.[3] As a result of encouragement from the Duke, a devout Lutheran and music lover, Bach developed secular and liturgical organ works of all forms, in what was to be his most productive period for organ composition. As his son Carl Philip Emanuel Bach mentions in his obituary or *nekrolog*: "His grace's delight in his playing fired him to attempt everything possible in the art of how to treat the organ. Here he also wrote most of his organ works."[4] During Bach's time at Weimar, the chapel organ there was extensively improved and enlarged; occupying a loft at the east end of the chapel just below the roof, it had two manual keyboards, a pedalboard and about a dozen stops, including at Bach's request a row of tuned bells. It is probable that the longer chorale preludes composed then served some ceremonial function during the services in the court chapel, such as accompanying communion.[5]

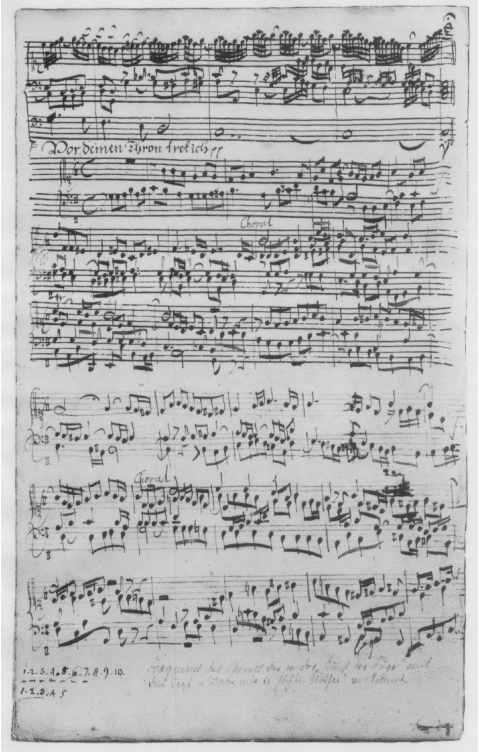
When Bach moved to his later positions as Kapellmeister in Köthen in 1717 and cantor at the Thomaskirche in Leipzig in 1723, his obligations did not specifically include compositions for the organ. The autograph manuscript of the Great Eighteen, currently preserved as P 271 in the Berlin State Library, documents that Bach began to prepare the collection around 1740, after having completed Part III of the Clavier-Übung in 1739. The manuscript is made up

of three parts: the six trio sonatas for organ BWV 525–530 (1727–1732); the Canonic Variations on "Vom Himmel hoch da komm' ich her" BWV 769 added at the same time as the chorale preludes (1739–1750); and an early version of *Nun komm' der heiden Heiland* (1714–1717), appended after Bach's death.[6]

The first thirteen chorale preludes BWV 651–663 were added by Bach himself between 1739 and 1742, supplemented by BWV 664 and 665 in 1746–7. In 1750 when Bach began to suffer from blindness before his death in July, BWV 666 and 667 were dictated to his student and son-in-law Johann Christoph Altnikol and copied posthumously into the manuscript. Only the first page of the last choral prelude BWV 668, the so-called "deathbed chorale", has survived, recorded by an unknown copyist.[7] The piece was posthumously published in 1751 as an appendix to the Art of the Fugue, with the title *Wenn wir in höchsten Nöthen sein* (BWV 668a), instead of the original title *Vor deinen Thron tret ich hiermit* ("Before your throne I now appear"). There have been various accounts of the circumstances surrounding the composition of this chorale. The biographical account from 1802 of Johann Nicolaus Forkel that Altnikol was copying the work at the composer's deathbed has since been discounted: in the second half of the eighteenth century, it had become an apocryphal legend, encouraged by Bach's heirs, Carl Philip Emmanuel Bach and Wilhelm Friedmann Bach. The piece, however, is now accepted as a planned reworking of the shorter chorale prelude *Wenn wir in höchsten Nöthen sein* (BWV 641) from the Orgelbüchlein (c 1715).[8] [9] [10]

Compositional models

The breadth of styles and forms represented by the Great Eighteen is as diverse as that of Bach's Well Tempered Clavier for the keyboard. The pieces are on a large and often epic scale, compared with the miniature intimacy of the choral preludes of the Orgelbüchlein. Many of the chorale preludes pay homage to much older models in the German liturgical tradition (Böhm, Buxtehude and Pachelbel), but the parallel influence of the Italian concerto tradition is equally visible. It is a mid-eighteenth century salute to the musical traditions of the previous century. Unlike Part III of the Clavier-Übung, where Bach pushed his compositional techniques for the organ to new limits, the chorale settings of Bach's Great Eighteen represent "the very quintessence of all he elaborated in Weimar in this field of art;"[12] they "transcend by their magnitude and depth all previous types of choral prelude";[13] and they display a "workmanship as nearly flawless as we have any right to expect of a human being." [14] The eighteen are characterized by their freely developed and independent accompaniment filling the long intervals between the successive lines of the *cantus firmus*, a feature of their large scale which has not pleased all commentators.[15]



The single surviving page of the manuscript of *Vor deinen Thron tret ich*, BWV 668, recorded by an unknown copyist in the last year of Bach's life.[11]

Chorale motet

The Renaissance motet, in madrigal style, forms the model for the chorale motet, used in BWV 665 and 666. Each line of the chorale is established as a point of imitation for the different parts, which keep to a common rhythm. This style, the earliest used by Bach, was that employed in his Mühlhausen cantatas, such as the funeral cantata Actus Tragicus, BWV 106. A common distinctive feature is the use of musical figures to illustrate particular lines or even words in the hymn text.[16]

Chorale partita

The chorale partita is a set of variations on a chorale melody. Normally each variation repeats the chorale melody and is essentially a separate movement. This style goes back to the Dutch composer Sweelinck and was adopted by his German pupils Scheidt and Scheidemann; the tradition was continued at the turn of the 18th century by Böhm and Pachelbel from Thuringia, who provided the model for Bach.[17] Bach, however, broke the norm in the two chorale preludes of this genre, BWV 656 and 667, which each have only a small number of variations (3 and 2). This might be a homage to Buxtehude, who had written similar partitas and whose music and virtuosity at the organ is known to have exercised a considerable influence on Bach in his youth.[18]

Ornamental chorale

In the ornamental chorale, a form invented and popularized in Northern Germany by Scheidemann, the chorale melody is taken by one voice in an elaborate and highly embellished form. Buxtehude was one its most celebrated exponents, with his individual expressive "vocal" ornamentation. Five chorale preludes of the Great Eighteen were written in this style: BWV 652, 653, 654, 659 and 662.[19]

Cantus firmus chorale

The cantus firmus chorale. the melody of the chorale is sounded in long notes throughout the piece, was established and popularized in central Germany by Pachelbel. One of his students was Johann Christian Bach, Bach's older brother, who in turn taught Bach keyboard technique. There are six examples of the cantus firmus chorale: BWV 651, 657, 658, 661, 663 and 668.[20]

Chorale trio

The chorale trio has the form of a trio sonata in which the upper parts are played on the two keyboards of the organ and the basso continuo part is played on the pedals. Bach elevated this form to the status of contemporary Italian trio sonatas or double concertos of Antonio Vivaldi and Giuseppe Torelli: it is probably his single most original innovation in the repertoire of organ chorales. The three virtuosic chorale preludes of this type are BWV 655, 660 and 664.[21]

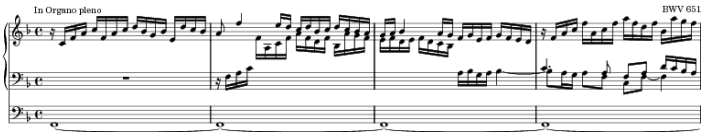
Chorale Preludes BWV 651–668

The brief descriptions of the chorale preludes are based on the detailed analysis in Williams (1980) and Stinson (2001).

To listen to a midi recording, please click on the link.

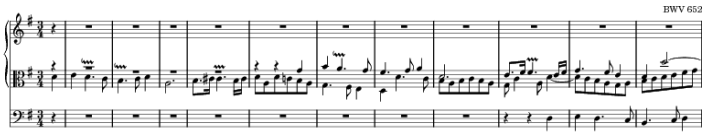
- **BWV 651 Fantasia super *Komm, Heiliger Geist*** [Come, Holy Ghost], canto fermo in Pedale (cantus fermus chorale) play

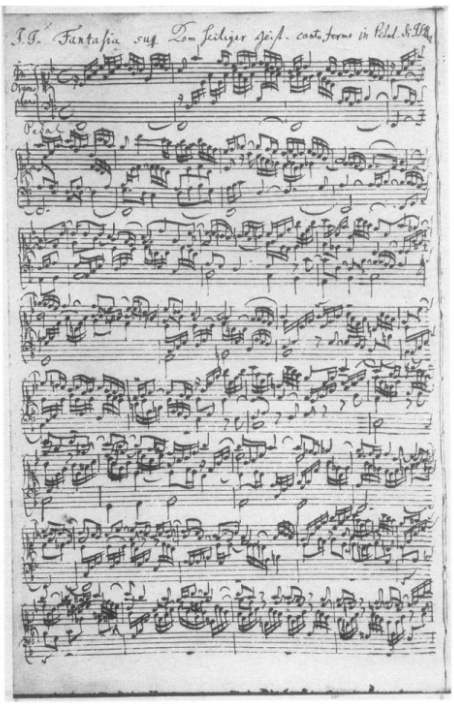
  Over the pedal chorale melody sweeps an exuberant toccata, conveying the "rushing mighty wind"[23] of the Holy Spirit; a second ornamented subject symbolises the *Halleluja*'s at the culmination of the hymn.



- **BWV 652 *Komm, Heiliger Geist*** [Come, Holy Ghost], alio modo a 2 Clav. e Pedale (ornamental chorale) play

  The ornate chorale melody sings out above a lyrical and calm three-part sarabande, with flowing semiquavers marking the *Halleluja*'s of the coda, in this, the longest of the chorale preludes.

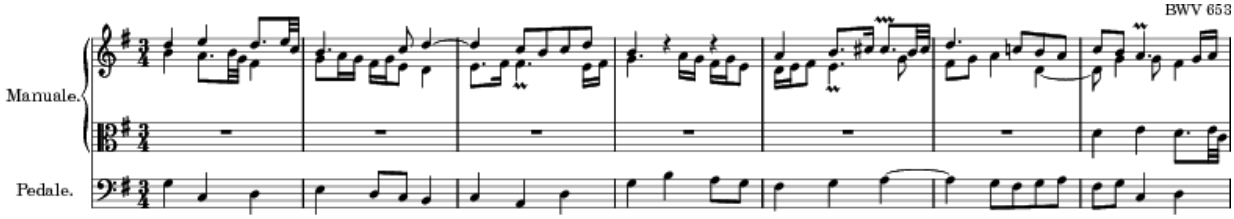




First page of autograph manuscript of BWV 651, Fantasia super *Komm, Heiliger Geist*. Top left is Bach's motto "J.J.", *Jesu juva* [Jesus, help].[22]

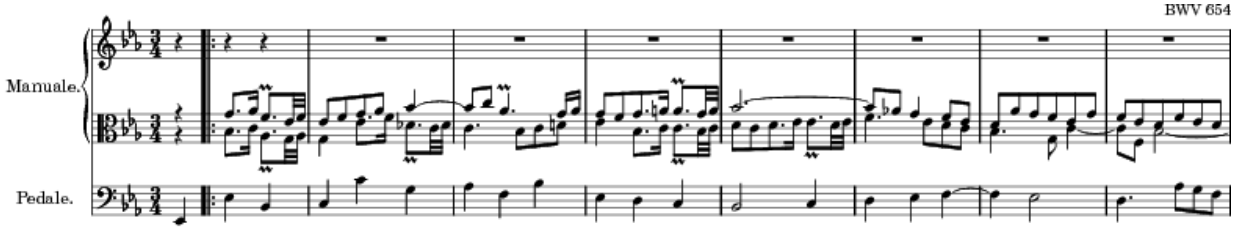
- **BWV 653 *An Wasserflüssen Babylon*** [By the waters of Babylon], a 2 Clav. e Pedale (ornamental chorale) play

  The gentle ritornellos of the accompanying parts in the two upper parts and pedal of this sarabande, anticipate the ornamented chorale in the tenor, evoking the mournful tone of the hymn, the "organs and harps, hung up on willow trees", based on Psalm 137. In a famous concert in 1720 on the great organ in St Catherine's Church in Hamburg, Bach had improvised for almost half an hour on the same hymn tune as a tribute to the church's organist Johann Adam Reinken and his celebrated fantasy on the same theme.



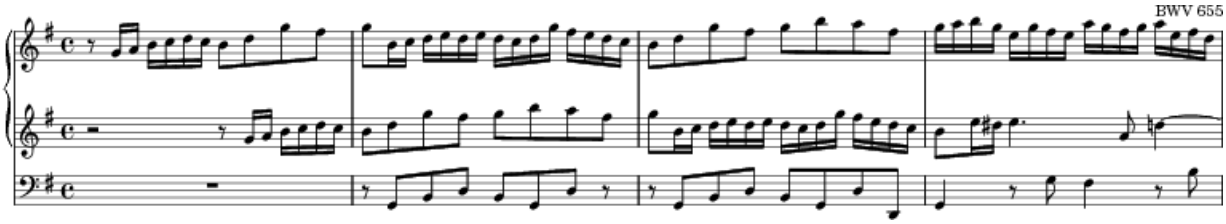
- **BWV 654 *Schmücke dich, o liebe Seele*** [Adorn yourself, dear soul], a 2 Clav. e Pedale (ornamental chorale) play

  The soberly ornamented, but melismatic, chorale in the soprano alternates with the dance-like ritornellos of the two intertwining lower parts above a pedal bass; the unearthly counterpoint between the four different parts creates an air of great serenity, a "rapturous meditation" on the rite of communion.[24] The adornment in the title is illustrated by the French-style ornamentation of the upper parts.



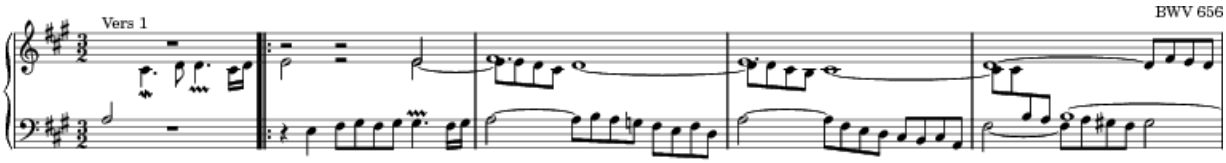
- **BWV 655 Trio super *Herr Jesu Christ, dich zu uns wend*** [Lord Jesu Christ, turn to us], a 2 Clav. e Pedale (chorale trio) play

Similar in texture to movements from the organ trio sonatas, this jubilant and lively concerto-like chorale prelude echos the "eternal joy and blissful light" of the last verse. The chorale prelude's progression through the keys of G, D, E minor, B minor, D and finally G, is reminiscent of Vivaldi concertos. The two manual solo parts and pedal continuo are based on elements from the cantus fermus, which is heard in its entirety in the pedal part of the recapitulation.



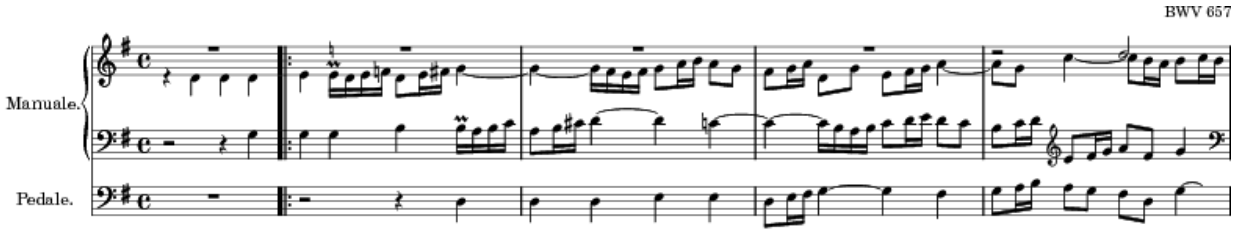
- **BWV 656** ***O Lamm Gottes unschuldig*** [Oh innocent lamb of God], 3 Versus (chorale partita) play

The first verse of this Good Friday hymn, is a subdued prelude in four parts based on the cantus firmus, which appears explicitly in the soprano line over the flowing quaver accompaniment; in the second verse the cantus firmus moves to the alto line and the quaver figures become more lively; in the final verse, the pedal finally appears to take up the cantus firmus, beneath a four part fugal counter-subject in triplets, first in a forthright angular figuration, then in hammered repeated notes leading to an anguished chromatic passage, indicative of the crucifixion, and finally in peaceful flowing quavers.



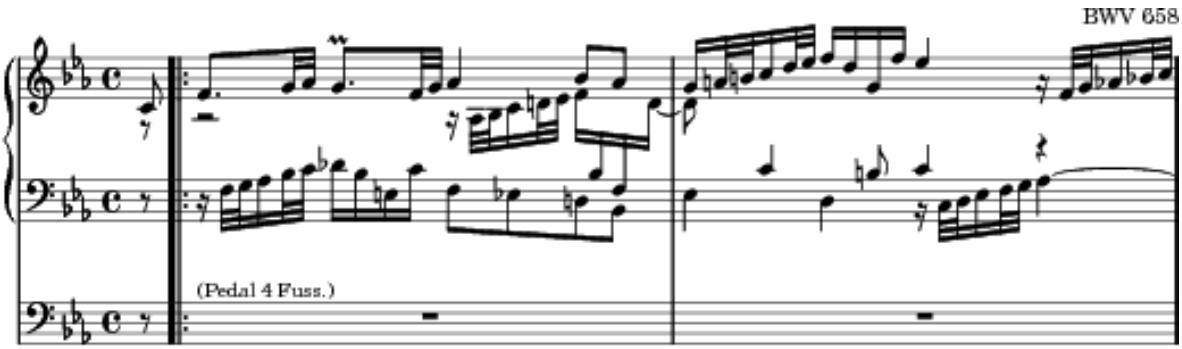
- **BWV 657** ***Nun danket Alle Gott*** [Now Thank We All Our God] (Leuthen Chorale), a 2 Clav. e Pedale, canto fermo in Soprano (cantus fermus chorale) play

This chorale prelude closely follows the model of Pachelbel, with a diversity of imitative elements in the lower parts, beneath the unadorned cantus firmus of the soprano line.



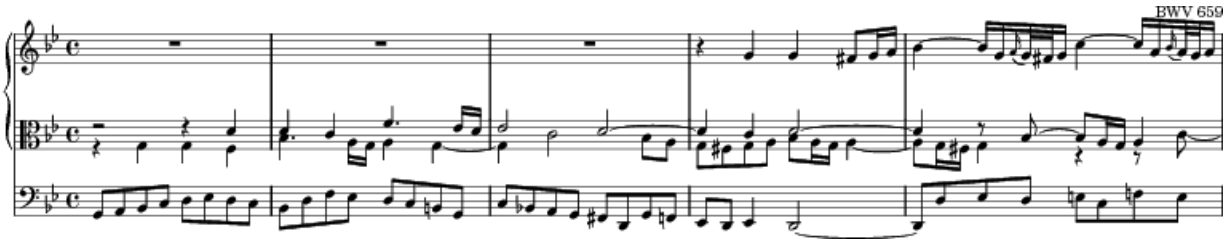
- **BWV 658** ***Von Gott will ich nicht lassen*** [I will not forsake the Lord], Canto fermo in Pedale (cantus fermus chorale) play

The ornate three part keyboard accompaniment is derived from the opening notes of the hymn and a separate "joy motif" that permeates the piece, exquisitely "winding above and around [the chorale melody] like a luxurious garland of amaranth."[25] Only four lines of the cantus fermus are heard in the tenor pedal, the chorale prelude closing with a seemingly timeless bell-like coda over a pedal point, perhaps illustrating the final lines of the hymn, "after death we will be buried deep in the earth; when we have slept, we will be awoken by God."



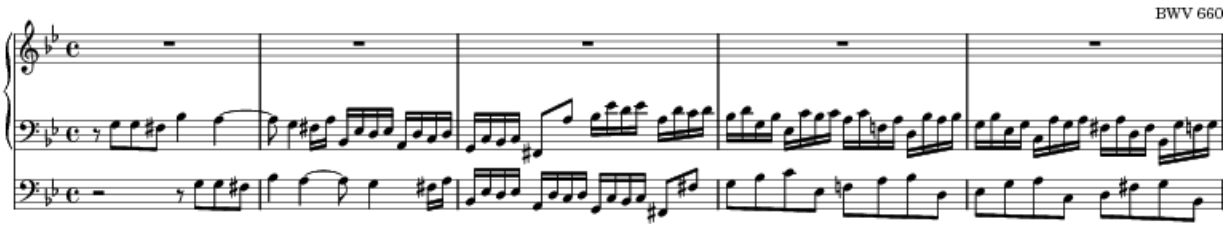
- **BWV 659** ***Nun komm' der Heiden Heiland*** [Come now, Saviour of the heathen], a 2 Clav. e Pedale (ornamental chorale) play

  Over the quavers of the continuo-like "walking bass" in the pedal, the two inner parts move forward meditatively in canon, beneath the florid and melismatic cantus fermus. The beautiful melody, endlessly prolonged and never fully perceptible amid the freely spiraling arabesques, evokes the mystery of the incarnation; it is matched by the perfection of the accompaniment.



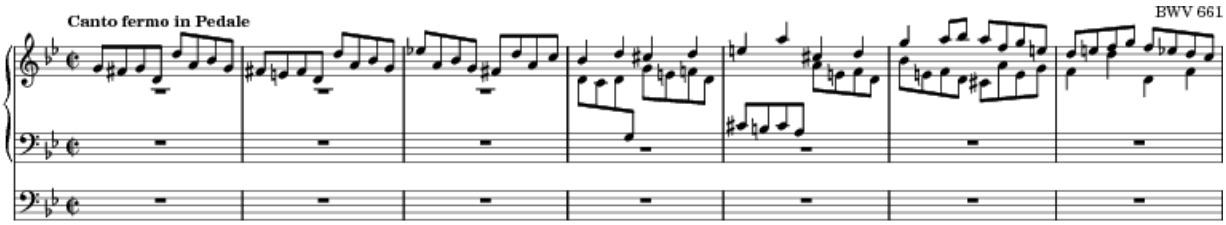
- **BWV 660 Trio super** ***Nun komm' der Heiden Heiland*** [Come now, Saviour of the heathen], a due Bassi e canto fermo (chorale trio) play

  This chorale prelude is unusually scored as a two part invention for pedal and bass, with the ornamented cantus firmus in the soprano line following the original hymn melody fairly closely.



- **BWV 661** ***Nun komm' der Heiden Heiland*** [Come now, Saviour of the heathen], in Organo Pleno, Canto fermo in Pedale (cantus fermus chorale)play

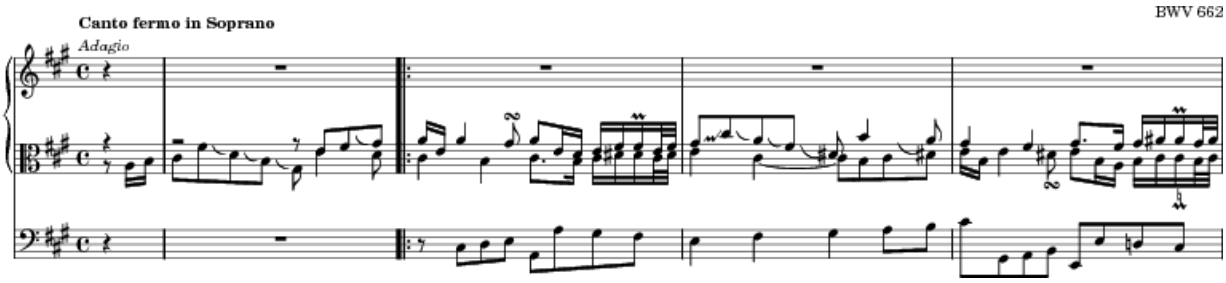
  Beneath a three part keyboard fugue, typical of Bach's large scale free organ fugues, with an angular quaver theme derived from the melody, the cantus firmus is heard in the pedal; the fugal theme, its counter-subject and their inversions are combined in numerous ways in the course of the piece.



- **BWV 662** ***Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour], a 2. Clav. e Pedale, Canto fermo in Soprano (ornamental chorale)play

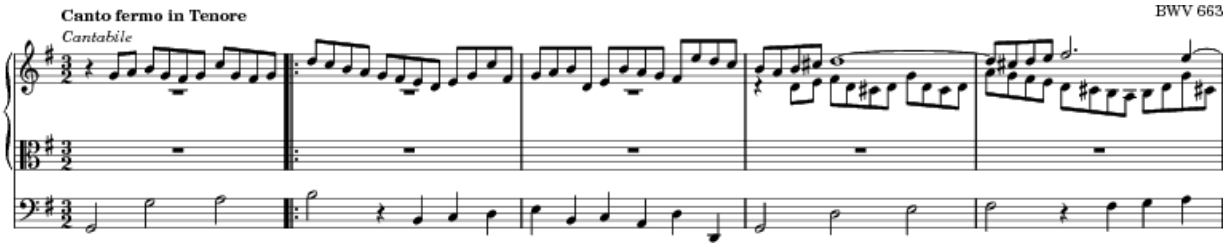
  This chorale prelude, unusually marked *adagio*, is based on a version of the hymn Gloria in excelsis Deo. It has two ornate fugal inner parts over a continuo-like pedal, with a florid and melismatic cantus firmus in the

soprano, its figurations reminiscent of those for obligato violin or oboe in the Weimar cantatas (e.g. the sinfonia of *Ich hatte viel Bekümmernis, BWV 21*.



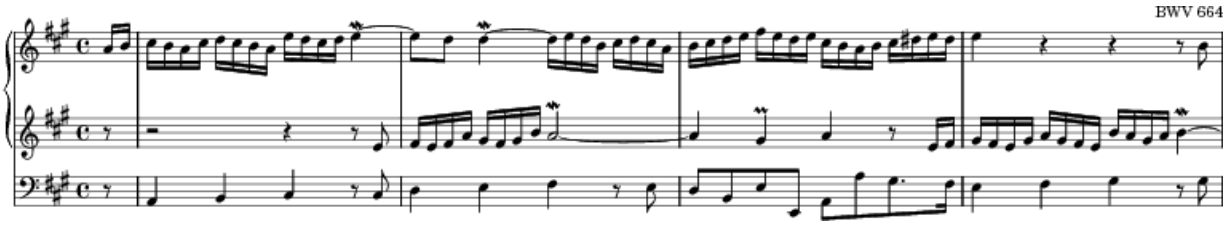
- **BWV 663** ***Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour], a 2. Clav. e Pedale, Canto fermo in Tenore (cantus firmus chorale) play

  The accompanying ritornello of this chorale prelude takes the form of a trio sonata, the two fantasia-like upper parts, with their lively constantly varying contrapuntal quaver figurations, matched by a solid pedal continuo; the aria-like ornamented cantus firmus is heard in the long tenor part, with its quaver melismas and sighs.



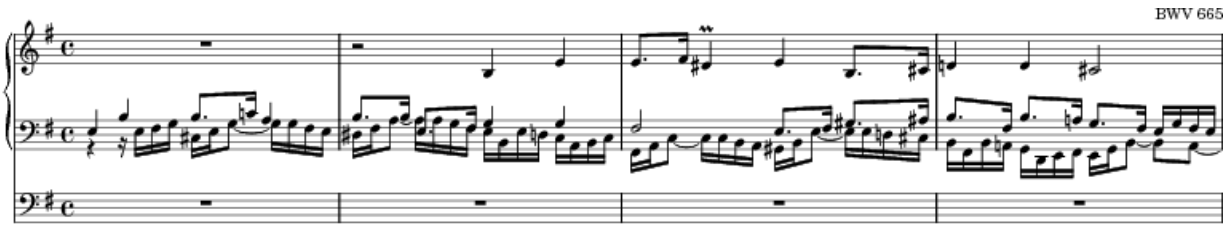
- **BWV 664 Trio super** ***Allein Gott in der Höh' sei Ehr*** [Alone to God on high be honour], a 2. Clav. e Pedale (chorale trio) play

  This is another chorale prelude similar to movements from the organ trio sonatas, inventive, scintillating, joyous and concerto-like; the two independent solo parts and the pedal continuo are based on elements from the cantus fermus, the first two phrases of which are only heard right at the end of the piece in the pedal before the final pedal point and coda. The chorale prelude is in three parts: six fugal statements of the ritornello; a series of brilliant violinistic episodes with suspensions, semiquavers and prolonged trills, punctuated twice by the ritornello in the minor mode; and a return of the ritornello over the cantus firmus ending in a long pedal point.



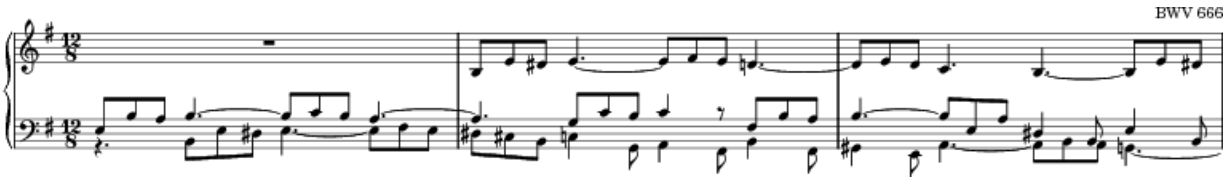
- **BWV 665** ***Jesus Christus, unser Heiland*** [Jesus Christ, our Saviour], sub Communione, Pedaliter (chorale motet) play

  In this choral prelude, each of the four lines of the cantus firmus passes through the four different voices, accompanied by a counter-subject giving the musical colour appropriate to that line: the carrying of the Cross; God's anger; Christ's bitter suffering; and resurrection from the torment of Hell, for which Bach provides the longest and most elaborate pedal point of the whole collection.



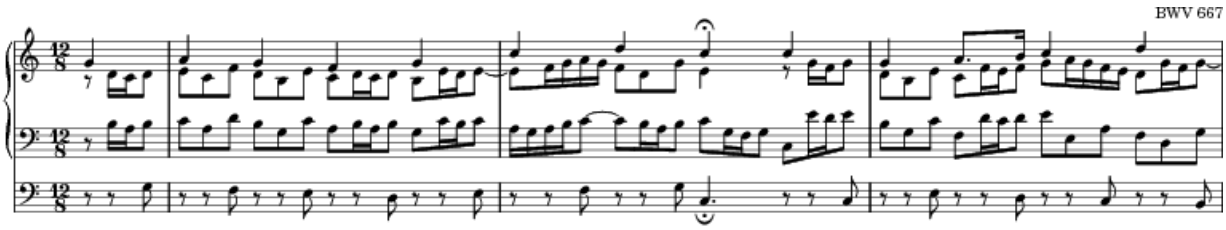
- **BWV 666** ***Jesus Christus, unser Heiland*** [Jesus Christ, our Saviour], alio modo (chorale motet) play

  This short chorale prelude for keyboard alone is a simple form of the chorale motet, with the cantus firmus again passed between parts and a different counter-subject for each of the four lines of the hymn.



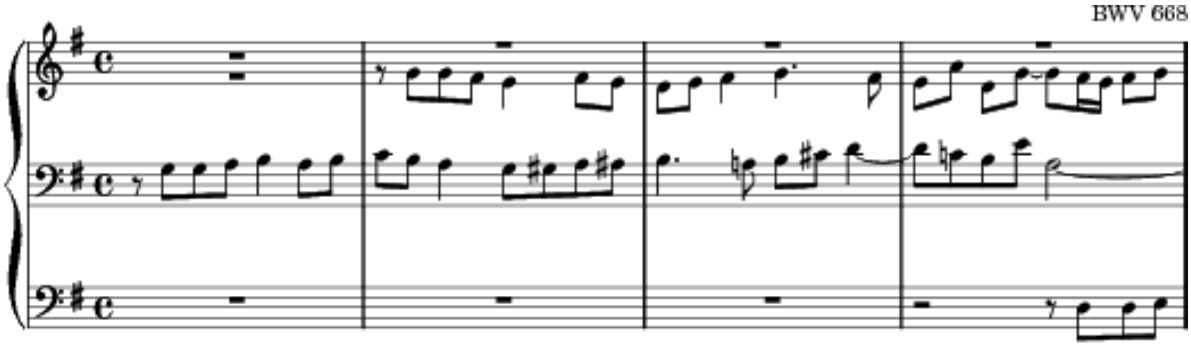
- **BWV 667** ***Komm, Gott, Schöpfer, heiliger Geist*** [Come, God, the Creator, Holy Ghost], in Organo pleno con Pedale obligato (chorale partita) play

  This chorale prelude consists of two variations linked by a bridging interlude: the first is a miniature chorale prelude similar to BWV 631 in the Orgelbüchlein, with an uninterrupted cantus firmus in the soprano line; in the second, the four lines of the cantus firmus are heard in the pedal, beneath a flowing imitative ritornello accompaniment on the keyboard.



- **BWV 668** ***Vor deinen Thron tret' ich*** [Before your throne I now appear] (fragment) (cantus firmus chorale) play

  The three part imitative accompaniment in the pedal and lower keyboard of this chorale prelude is based on figures derived from the 4 different lines of the melody and their inversions; each line of the cantus firmus itself is heard in the simple soprano line, stripped of any embellishment, after its pre-imitation in the ritornello parts.



Variants

The original chorale preludes composed in Weimar are numbered BWV 651a, 652a, etc. When there are two or three earlier versions, the numbering uses other letters of the alphabet, for example BWV 655a, 655b and 665c. The variant BWV 668a is the complete version of the chorale prelude that was published as an appendix to the Art of the Fugue, possibly to compensate for the unfinished final fugue, *Contrapunctus XIV*.[26]

Publication

The Great Eighteen were known throughout Germany by the turn of the nineteenth century, but only the last chorale prelude was available in print, in several editions, thanks to its reputation as the "deathbed chorale". Prior to the two Leipzig editions of Felix Mendelssohn in 1846 (which omitted BWV 664, 665, 666 and 668) and of Griepenkerl and Roitzsch in 1847 (which was complete), the only other published chorale prelude of the Great Eighteen was the

brilliant trio *Allein Gott* BWV 664, which appeared in 1803 as one of the 38 chorale preludes in J. G. Schicht's four-volume anthology. The two chorale preludes *Nun komm' der heiden Heiland*, BWV 659, and *Schmücke dich, o liebe Seele*, BWV 654, had nevertheless become favourites. Mendelssohn and Schumann both venerated *Schmücke dich*: Schumann recalled Mendelssohn confessing after one performance that, "If life were to deprive me of hope and faith, this single chorale would replenish me with them both."[27] Following Mendelssohn's popularization of these works, the definitive Bach-Gesellschaft edition, edited by Wilhelm Rust, was published in Leipzig in 1875.[28]

Transcriptions

Arranger and instrumentation	Published title	Original chorale prelude and BWV number
Carl Tausig (piano)	*Choralvorspiele für die Orgel von Johann Sebastian Bach: Für das Clavier übertragen von Carl Tausig*. Berlin (dedicated to Brahms)	O Lammes Gottes unschuldig, BWV 656
Ferruccio Busoni (piano)	*Orgelchoralvorspiele von Johann Sebastian Bach: Auf das Pianoforte im Kammerstyl übertragen von Ferruccio Benvenuto Busoni*, Leipzig, 1898	Nun komm, der Heiden Heiland, BWV 659; Jesus Christus, unser Heiland, BWV 665; Komm, Gott Schöpfer, Heiliger Geist, BWV 667
Max Reger (piano)	*Ausgewählte Choralvorspiele von Joh. Seb. Bach: Für Klavier zu 2 Händen übertragen von Max Reger*, Vienna, 1900	Komm Heiliger Geist, Herre Gott, BWV 651; An Wasserflüssen Babylon, BWV 653b; Schmücke dich, o liebe Seele, BWV 654; Nun danket alle Gott, BWV 657; Vor deinen Thron tret ich hiermit, BWV 668
Arnold Schoenberg (orchestra)	*Choralvorspiele von Joh. Seb. Bach instrumentiert von Arnold Schoenberg*, Vienna, 1925	Schmücke dich, o liebe Seele, BWV 654; Komm, Gott Schöpfer, Heiliger Geist, BWV 667
Wilhelm Kempff (piano)	*Musik des Barock und Rokoko, für Klavier übertragen von Wilhelm Kempff*, Berlin, 1932	Nun komm' der Heiden Heiland, BWV 659
Leopold Stokowski (orchestra)	unpublished, first performed on April 7, 1934	Nun komm' der Heiden Heiland, BWV 659
Ralph Vaughan Williams (cello and strings)	unpublished; first performed in London on December 28, 1956, in honour of the 80th birthday of Pablo Casals	Schmücke dich, o liebe Seele, BWV 654

Selected recordings

- Bernard Foccroulle, Leipzig Chorales, Ricercar, RIC212 (2 discs). Recorded in 2002 on the large Silbermann organ in Freiberg Cathedral, Germany, dating from 1714. The recording also includes the Preludes and Fugues BWV 546 and 547, and the Canonic Variations on "Vom Himmel hoch", BWV 769a.
- André Isoir, L'Oeuvre pour Orgue (15 discs), Calliope, CAL 3703–3717 (budget edition 2008). The chorale preludes, recorded in 1990 on the G. Westenfelder organ in Fère-en-Tardenois, are contained on the last 2 discs, which are available separately.
- Ton Koopman, Schübler and Leipzig Chorales, Teldec, 1999 (2 discs). Recorded on the Christian Müller organ in Leeuwarden, interspersed with a cappella versions of the chorales sung by the Amsterdam Baroque Choir.

Notes

[1] Stinson 2001
[2] Bach CPE, Agricola F. Nekrolog auf Johann Sebastian Bach. Vol 4, pt 1. Leipzig, Germany: LC Mizler Muzikalische Bibliothek; 1754.
[3] Williams 1980, p. 124
[4] Williams 2007, p. 79.
[5] Stinson 2002, pp. 55–58
[6] Stinson 2002, pp. 29–30
[7] Stinson 2002, p. 30
[8] Stinson 2002, pp. 36–37
[9] Yearsley 2002, pp. 2–6
[10] Wolff 1993
[11] Yearsley 2002, p. 4
[12] Stinson 2002, p. 56, Philipp Spitta
[13] Stinson 2002, p. 55, Manfred Bukofzer
[14] Stinson 2002, p. 56, Harvey Grace
[15] Stinson 2002, pp. 55–56, Albert Schweitzer
[16] Stinson 2002, pp. 4–5
[17] Stinson 2002, pp. 6–7
[18] Stinson 2002, pp. 6–8
[19] Stinson, pp. 8–15
[20] Stinson 2008, pp. 16–20
[21] Stinson 2002, pp. 20–28
[22] Stinson 2001, p. 39
[23] Acts 2:2
[24] Stinson 2001, p. 80, Harvey Grace
[25] Stinson 2001, p. 85, Philip Spitta
[26] Stinson 2002
[27] Stinson 2001, Chapter 5
[28] Bach 1970

References

- Bach, Johann Sebastian (1999), *Die Achtzehn Grossen Orgelchoräle BWV 651-668 und Canonische Veränderungen über "Vom Himmel Hoch" BWV 769. Faksimile der Originalhandschrift mit einem Vorwart herausgegeben von Peter Wollny. [Staatsbibliothek, Berlin, Bach P. 271]*, Laaber. Facsimile of original manuscript P 271 in the Berlin State Library
- Bach, Johann Sebastian (1970), *Organ Music. The Bach-Gesellschaft edition*, Dover, ISBN 0-486-22359-0
- Stinson, Russell (2001), *J.S. Bach's Great Eighteen Organ Chorales*, Oxford University Press, ISBN 0-19-516556-X
- Williams, Peter (1980), *The Organ Music of J.S. Bach, Volume II: BWV 599-771, etc.*, Cambridge Studies in Music, Cambridge University Press, ISBN 0-521-31700-2
- Williams, Peter (2007), *J.S. Bach: A Life in Music*, Cambridge University Press, ISBN 0-521-87074-7
- Wolff, Christoph (1993), *The Deathbed Chorale: Exposing a Myth*, Bach. Essays on his Life and Music, Harvard University Press
- Wolff, Christoph (2000), *Johann Sebastian Bach. The Learned Musician*, Oxford University Press
- Yearsley, David (2002), *Bach and the Meanings of Counterpoint*, Cambridge University Press, ISBN 0-521-80346-2

External links

- Great Eighteen Chorale Preludes: Free scores at the International Music Score Library Project.
- Free downloads of the complete Leipzig Chorales (“Great Eighteen”) (http://www.blockmrecords.org/bach) recorded by James Kibbie on the 1755 Gottfried Silbermann/Zacharias Hildebrandt organ in the Katholische Hofkirche: either search for individual works or download the whole collection
- Recordings of the *Great Eighteen Chorale Preludes* on a virtual organ (http://www.phantorg.net/leipzig.htm)

Great Fantasia and Fugue in G minor, BWV 542

The **Great Fantasia and Fugue in G minor**, BWV 542, is an organ prelude and fugue by Johann Sebastian Bach. It acquired that name to distinguish it from the earlier Little Fugue in G minor, which is shorter. This piece is not to be confused with the Prelude and Fugue in A minor, which is also for organ and also sometimes called "the Great."

It was transcribed for piano by Franz Liszt as S.463.

External links

- Fantasia and Fugue, BWV 542, G minor: Free scores at the International Music Score Library Project.
- Free download of BWV 542 [1] recorded by James Kibbie on the 1736 Erasmus Bielfeldt organ in St. Wilhadi, Stade, Germany

Inventions and Sinfonias

The ***Inventions and Sinfonias***, BWV 772–801, also known as the ***Two and Three Part Inventions***, are a collection of thirty short keyboard compositions composed by Johann Sebastian Bach (1685–1750), consisting of fifteen *inventions* (two-part contrapuntal pieces) and fifteen *sinfonias* (three-part contrapuntal pieces). They were originally written by Bach as exercises for the musical education of his students.

Bach titled the collection: "Honest method, by which the amateurs of the keyboard – especially, however, those desirous of learning – are shown a clear way not only (1) to learn to play cleanly in two parts, but also, after further progress, (2) to handle three obligate parts correctly and well; and along with this not only to obtain good inventions (ideas) but to develop the same well; above all, however, to achieve a *cantabile* style in playing and at the same time acquire a strong foretaste of composition." The two groups of pieces are both arranged in order of ascending key, each group covering eight major and seven minor keys.

The inventions were composed in Köthen; the sinfonias, on the other hand, were probably not finished until the beginning of the Leipzig period.

Media

Key	Invention		Sinfonia	
C major		No. 1, BWV 772		No. 1, BWV 787
C minor		No. 2, BWV 773		No. 2, BWV 788
D major		No. 3, BWV 774		No. 3, BWV 789
D minor		No. 4, BWV 775		No. 4, BWV 790
E-flat major		No. 5, BWV 776		No. 5, BWV 791
E major		No. 6, BWV 777		No. 6, BWV 792
E minor		No. 7, BWV 778		No. 7, BWV 793
F major		No. 8, BWV 779		No. 8, BWV 794
F minor		No. 9, BWV 780		No. 9, BWV 795
G major		No. 10, BWV 781		No. 10, BWV 796
G minor		No. 11, BWV 782		No. 11, BWV 797
A major		No. 12, BWV 783		No. 12, BWV 798
A minor		No. 13, BWV 784		No. 13, BWV 799
B-flat major		No. 14, BWV 785		No. 14, BWV 800
B minor		No. 15, BWV 786		No. 15, BWV 801
	To play the MIDI files (Inventions), click their titles. For information on the MIDI files, click the speaker icon. These are computer-generated representations of Bach's music, and do not convey how a human pianist would perform them.		All Sinfonias played by Randolph Hokanson	

External links

- Inventions, Sinfonias: Free scores at the International Music Score Library Project.
- Mutopia's editions of Bach's Inventions and Sinfonias [1]
- History and analysis of Bach's inventions [2]
- Bach – Inventions [3] (43:26 minutes) at BBC's Discovering Music: Listening Library [4]
- Overview of Inventions from Tim Smith's Website [5]
- Graphical Motif Extraction of the Inventions and Sinfonias [6]

Italian Concerto, BWV 971

The ***Italian Concerto***, BWV 971, original title: ***Concerto nach Italienischem Gusto*** (***Concerto after the Italian taste***), published in 1735 as the first half of Clavier-Übung II (the second half being the *French Overture*) is a three-movement concerto for two-manual harpsichord solo composed by Johann Sebastian Bach. The *Italian Concerto* has become popular among Bach's keyboard works, and has been widely recorded both on the harpsichord and the piano.

Movements:

1. Without tempo indication
2. Andante
3. Presto

The *Italian Concerto*'s two lively F major outer movements, in ritornello style, frame a florid arioso-style movement in D minor, the relative minor.

An Italian concerto relies upon the contrasting roles of different groups of instruments in an ensemble; Bach imitates this effect by creating contrasts using the *forte* and *piano* manuals of a two-manual harpsichord throughout the piece. In fact, along with the *French Overture* and some of the *Goldberg Variations*, this is one of the few works by Bach which specifically require a 2-manual harpsichord.

Bach also transcribed Italian concertos by Vivaldi and others for solo harpsichord (BWV 972-987), and for solo organ or pedal harpsichord (BWV 592-596).

External links

- Italian Concerto: Free scores at the International Music Score Library Project.

Jesu, meine Freude

Jesu, meine Freude is a motet composed by Johann Sebastian Bach. The full title of the work is Motet No. 3 in E minor, BWV 227.

The work

There are six authenticated funeral motets (BWV 225–230) written for St Thomas's Church, Leipzig, between 1723–7. A seventh has only recently been subjected to some scholarly doubt as to its authorship. This third is the earliest, longest, most musically complex and justifiably the most popular of the six, and was written in Leipzig in 1723 for the funeral (on 18 July 1723) of Johanna Maria Käsin, the wife of that city's postmaster. The 5th voice of the chorus is a second soprano part of harmonic richness, adding considerably to the tonal palette of the work as a whole.

The chorale melody on which it is based was by Johann Crüger (1653), and it first appeared in his *Praxis pietatis melica*. The German text is by Johann Franck, and dates from c. 1650. The words of the movement nos. 2, 4, 6, 8, and 10 are based on the Epistle to the Romans 8:1–2, 9–11. The scriptures here speak of Jesus Christ freeing man from sin and death. The chorale text is from the believer's point of view and praises the gifts of Jesus Christ as well as longing for his comforting spirit. It also abounds with stark contrasts between images of heaven and hell, often within a single section. Bach's vivid setting of the words heightens these dramatic contrasts resulting in a motet with an uncommonly wide dramatic range.

Movements

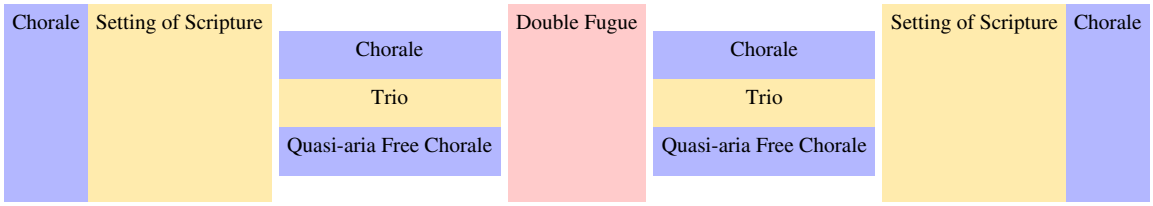
1. *Jesu, meine Freude* (1st stanza)
2. *Es ist nun nichts Verdammliche*s (based on Romans 8:1,4)
3. *Unter deinem Schirmen* (2nd stanza)
4. *Denn das Gesetz* (à 3, based on Romans 8:2)
5. *Trotz dem alten Drachen* (3rd stanza)
6. *Ihr aber seid nicht fleischlich* (fugue, based on Romans 8:9)
7. *Weg mit allen Schätzen* (4th stanza)
8. *So aber Christus in euch ist* (à 3, based on Romans 8:10)
9. *Gute Nacht, o Wesen* (à 4, 5th stanza)
10. *So nun der Geist* (based on Romans 8:11)
11. *Weicht, ihr Trauergeister* (6th stanza)

A brief guide to the eleven movements follows:

1. Chorale setting, four-part
2. Five-part dramatic chorus, florid variations on the chorale, in the manner of an instrumental *ripieno*
3. Chorale, with flourishes
4. Setting in the manner of a trio sonata (soprano, soprano, alto).
5. Five-part dramatic chorus, florid variations on the chorale, in the manner of an instrumental *ripieno*.
6. Five-part double fugue
7. Chorale, with florid variations.
8. Setting in the manner of a trio sonata (alto, tenor, bass)
9. Chorale prelude (soprano, soprano, alto, tenor. The cantus firmus is in the alto).
10. Five-part dramatic chorus (repeats much of #2 with different text)
11. Chorale setting (repeats #1 with different text)

An analysis would reveal a balanced musical symmetry around the 6th movement double fugue, with both #3–5 and #7–9 containing a chorale, a trio and a quasi-aria movement, and the work beginning and ending with the identical chorale, albeit to different words.

This can be expressed as a diagram:



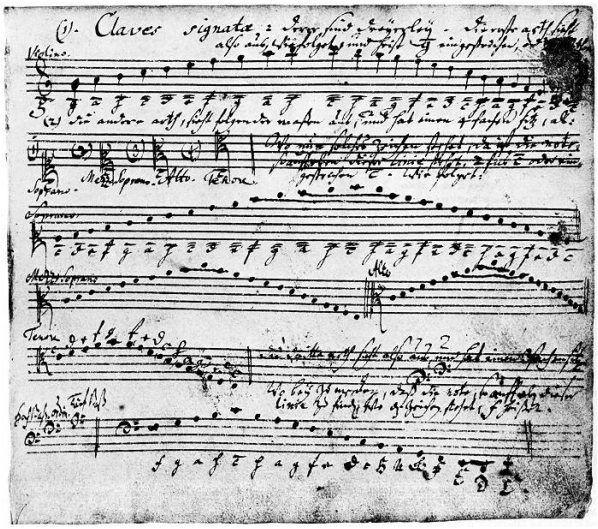
External links

- English Translation [1]
- Recording of *Jesu, meine Freude* [2] in MP3 format from Umeå Akademiska Kör [3]
- Jesu, meine Freude: Free scores at the International Music Score Library Project.

Klavierbüchlein für Wilhelm Friedemann Bach

Klavierbüchlein für Wilhelm Friedemann Bach (Bach's original spelling: *Clavier-Büchlein vor Wilhelm Friedemann Bach*) is a collection of keyboard music compiled by the German Baroque composer Johann Sebastian Bach for his eldest son Wilhelm Friedemann. It is frequently referred to simply as *Klavierbüchlein für Wilhelm Friedemann*.

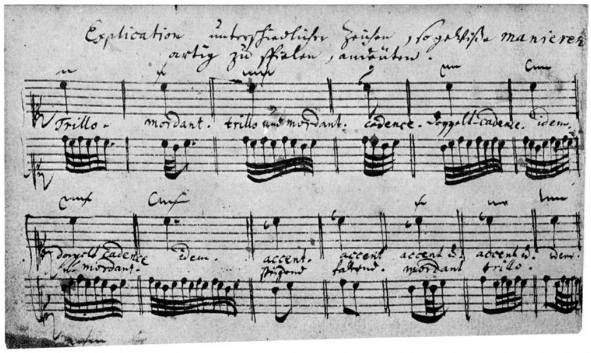
Johann Sebastian began compiling the collection in 1720. Most of the pieces included are better known as parts of the Well-Tempered Clavier and the Inventions and Sinfonias. The authorship of most other works is debated: particularly the famous Little Preludes BWV 924–932 are sometimes attributed to Wilhelm Friedemann Bach.



This is the explanation of clefs which begins the Wilhelm Friedemann *Klavierbüchlein*, in Johann Sebastian's hand.

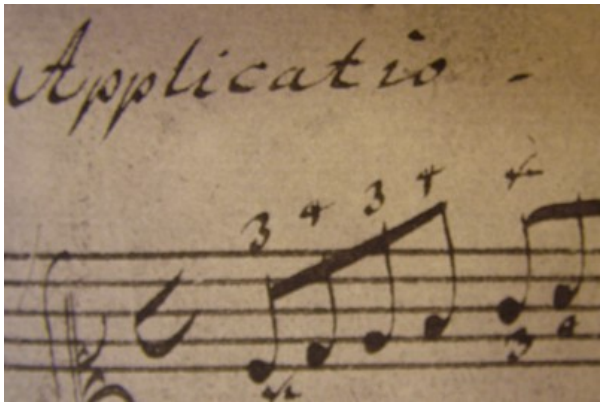
Contents

The book begins with a preface that contains an explanation of clefs and a guide to playing ornaments. The pieces of the collection are arranged by complexity, beginning with the most simple works. Of these, Applicatio in C major BWV 994 and Prelude in G minor BWV 930 are particularly notable because they are the only surviving works that feature the fingering in Bach's own hand (the only other Bach piece with fingering marks is the C major Prelude BWV 870a, however, the marks are not in Bach's hand. They were probably added by Johann Caspar Vogler, Bach's pupil and successor at Weimar[1]).



A guide to ornaments, written in Bach's hand and included in the *Klavierbüchlein für Wilhelm Friedemann Bach*.

Here is a complete list of pieces, in order of appearance in the manuscript:



Close-up of the first bar of Applicatio in C major, BWV 994. Bach's fingering marks are clearly visible.

- BWV 994, Applicatio in C major.
- BWV 924, Prelude in C major.
- BWV 691, Wer nur den lieben Gott lässt walten (4), chorale prelude for organ.
- BWV 926, Prelude in D minor.
- BWV 753, Jesu, meine Freude (2), chorale prelude for organ (incomplete).
- BWV 836, Allemande in G minor (1). Possibly composed by Wilhelm Friedemann Bach.
- BWV 837, Allemande in G minor (2). Possibly composed by Wilhelm Friedemann Bach.
- BWV 927, Prelude in F major.
- BWV 930, Prelude in G minor.
- BWV 928, Prelude in F major.
- BWV 841, Minuet in G major. Probably not by Johann Sebastian Bach. This piece was also included in the 1722 Notebook for Anna Magdalena Bach.
- BWV 842, Minuet in G minor.
- BWV 843, Minuet in G major.
- BWV 846a, Praeludium 1 in C major. Alternative version of the prelude from *Prelude and Fugue in C major* from the first book of the Well-Tempered Clavier.
- BWV 847/1, Praeludium 2 in C minor (Prelude in C minor from the first book of the Well-Tempered Clavier)
- BWV 851/1, Praeludium 3 in D minor (Prelude in D minor from the first book of the Well-Tempered Clavier)
- BWV 850/1, Praeludium 4 in D major (Prelude in D major from the first book of the Well-Tempered Clavier, incomplete)
- BWV 855a, Praeludium 5 in E minor. Alternative version of the prelude from *Prelude and Fugue in E minor* from the first book of the Well-Tempered Clavier. This was later arranged for pianoforte by Alexander Siloti and transposed into a Prelude in B minor.
- BWV 854/1, Praeludium 6 in E major (Prelude in E major from the first book of the Well-Tempered Clavier)
- BWV 856/1, Praeludium 7 in F major (Prelude in F major from the first book of the Well-Tempered Clavier)
- BWV 848/1, Praeludium [8] in C-sharp major (Prelude in C-sharp major from the first book of the Well-Tempered Clavier)

- BWV 849/1, Praeludium [9] in C-sharp minor (Prelude in C-sharp minor from the first book of the Well-Tempered Clavier)
- BWV 853/1, Praeludium [10] in E-flat minor (Prelude in E-flat minor from the first book of the Well-Tempered Clavier)
- BWV 857/1, Praeludium [11] in F minor (Prelude in F minor from the first book of the Well-Tempered Clavier)
- *Piéce pour le Clavecin*, harpsichord suite by J. C. Richter. Incomplete, only features two parts: Allemande and Courante.
- BWV 924a, Prelude in C major (alternative version of BWV 924).
- BWV 925, Prelude in D major.
- BWV 932, Prelude in E minor.
- BWV 931, Prelude in A minor.
- *Baß-Skizze* in G minor. Not included in the BWV catalogue.
- BWV 953, *Fuga a 3* in C major.
- BWV 772, Praeambulum 1 in C Major (Invention No. 1)
- BWV 775, Praeambulum 2 in D minor (Invention No. 4)
- BWV 778, Praeambulum 3 in E minor (Invention No. 7)
- BWV 779, Praeambulum 4 in F Major (Invention No. 8)
- BWV 781, Praeambulum 5 in G Major (Invention No. 10)
- BWV 784, Praeambulum 6 in A minor (Invention No. 13)
- BWV 786, Praeambulum 7 in B minor (Invention No. 15)
- BWV 785, Praeambulum 8 in Bb Major (Invention No. 14)
- BWV 783, Praeambulum 9 in A Major (Invention No. 12)
- BWV 782, Praeambulum 10 in G minor (Invention No. 11)
- BWV 780, Praeambulum 11 in F minor (Invention No. 9)
- BWV 777, Praeambulum 12 in E Major (Invention No. 6)
- BWV 776, Praeambulum 13 in Eb Major (Invention No. 5)
- BWV 774, Praeambulum 14 in D Major (Invention No. 3)
- BWV 773, Praeambulum 15 in C minor (Invention No. 2)
- BWV 824, Suite in A major by Georg Philipp Telemann. Three parts: Allemande, Courante and Gigue.
- *Partia di Signore Steltzeln*, harpsichord suite by Gottfried Heinrich Stölzel. Four parts: Ouverture, Air Italien, Bourrée, Minuet.
- BWV 787, Fantasia 1 in C Major (Sinfonia No. 1)
- BWV 790, Fantasia 2 in D minor (Sinfonia No. 4)
- BWV 793, Fantasia 3 in E minor (Sinfonia No. 7)
- BWV 794, Fantasia 4 in F Major (Sinfonia No. 8)
- BWV 796, Fantasia 5 in G Major (Sinfonia No. 10)
- BWV 799, Fantasia 6 in A minor (Sinfonia No. 13)
- BWV 801, Fantasia 7 in B minor (Sinfonia No. 15)
- BWV 800, Fantasia 8 in Bb Major (Sinfonia No. 14)
- BWV 798, Fantasia 9 in A Major (Sinfonia No. 12)
- BWV 797, Fantasia 10 in G minor (Sinfonia No. 11)
- BWV 795, Fantasia 11 in F minor (Sinfonia No. 9)
- BWV 792, Fantasia 12 in E Major (Sinfonia No. 6)
- BWV 791, Fantasia 13 in Eb Major (Sinfonia No. 5)
- BWV 789, Fantasia 14 in D Major (Sinfonia No. 3)
- BWV 788, Fantasia 15 in C minor (Sinfonia No. 2)

References

- Quentin Faulkner, *J.S.Bach's Keyboard Technique: A Historical Introduction*. St. Louis: Concordia Publishing House, 1984.

Notes

[1] Faulkner, 13.

External links

- Notebook for Wilhelm Friedemann Bach: Free scores at the International Music Score Library Project.

Komm, süsser Tod, komm selge Ruh

Komm, süßer Tod, komm selge Ruh (*Come, Sweet Death, Come Blessed Rest*) is a song for solo voice and basso continuo from the 69 Sacred Songs and Arias that Johann Sebastian Bach contributed to Georg Christian Schemelli's *Musicalisches Gesangbuch* (BWV 478) edited by Georg Christian Schemelli in 1736.[1] Bach, by means of melody and harmony, expresses the desire for death and heaven. It is among his most popular works and has been adapted and transformed by several composers, such as Max Reger, Leopold Stokowski,[2] Knut Nystedt and Virgil Fox.[3]

Lyrics

German original[4]	**English translation**
Komm, süßer Tod, komm selge Ruh!	Come, sweet death, come blessed rest!
Komm führe mich in Friede,	Come lead me to peace
weil ich der Welt bin müde,	for I am weary of the world,
ach komm! ich wart auf dich,	oh come! I wait for you,
komm bald und führe mich,	come soon and lead me,
drück mir die Augen zu.	close my eyes.
Komm, selge Ruh!	Come, blessed rest!
Komm, süßer Tod, komm, selge Ruh!	Come, sweet death, come blessed rest!
Im Himmel ist es besser,	It is better in heaven,
da alle Lust viel größer,	for there is all pleasure greater,
drum bin ich jederzeit	therefore I am at all times
schon zum Valet bereit,	prepared to say "Farewell,"
ich schließ die Augen zu.	I close my eyes.
Komm, selge Ruh!	Come, blessed rest!
Komm, süßer Tod, komm, selge Ruh!	Come, sweet death, come blessed rest!
O Welt, du Marterkammer,	Oh world, you torture chamber,
ach! bleib mit deinem Jammer	oh! stay with your lamentations
auf dieser Trauerwelt,	in this world of sorrow,
der Himmel mir gefällt,	it is heaven that I desire,
der Tod bringt mich darzu.	death shall bring me there.
Komm, selge Ruh!	Come, blessed rest!

Komm, süßer Tod, komm, selge Ruh!	Come, sweet death, come blessed rest!
O, dass ich doch schon wäre	Oh, that I were but already
dort bei der Engel Heere,	there among the hosts of angels,
aus dieser schwarzen Welt	out of this black world
ins blaue Sternenzelt,	into the blue, starry firmament,
hin nach dem Himmel zu.	up to heaven.
O: selge Ruh!	Oh, blessed rest!
Komm, süßer Tod, komm, selge Ruh!	Come, sweet death, come blessed rest!
Ich will nun Jesum sehen	I will now see Jesus
und bei den Engeln stehen.	and stand among the angels.
Es ist nunmehr vollbracht,	It is henceforth completed,
drum, Welt, zu guter Nacht,	so, world, good night,
mein Augen sind schon zu.	my eyes are already closed.
Komm, selge Ruh!	Come, blessed rest.

References

[1] Albert Schweitzer (1911). *J.S. Bach, Volume 2* (http://books.google.com/books?id=RTI5AAAAIAAJ&source=gbs_navlinks_s). Breitkopf & Härtel. . Retrieved 2010-01-05.

[2] "Bach Performance" (http://news.google.ca/newspapers?id=CzwdAAAAIBAJ&sjid=w1kEAAAAIBAJ&pg=5551,6255795&dq=komm+susser+tod+leopold-stokowski&hl=en). *Victoria Advocate*. June 28, 1999. . Retrieved May 28, 2010.

[3] "Organist Virgil Fox Master of Instrument" (http://news.google.ca/newspapers?id=38wPAAAAIBAJ&sjid=CY0DAAAAIBAJ&pg=7301,2614155&dq=komm+susser+tod+virgil-fox&hl=en). *Boca Raton News*. January 26, 1972. . Retrieved May 29, 2010.

[4] http://www.bach-cantatas.com/Texts/Chorale478-Eng3.htm

Magnificat

The **Magnificat** in D major, BWV 243, is a major vocal work of Johann Sebastian Bach. It was composed for orchestra, a five-part choir and four or five soloists. The text is the canticle of Mary, mother of Jesus, as told by Luke the Evangelist (see *Magnificat* for more).

Bach composed an initial version in E flat major in 1723 for Christmas Vespers in Leipzig. He later removed the Christmas-specific texts to make it suitable for year-round performance, as well as transposing it to D major, providing better sonority for the trumpets in particular. The new version, which is the one usually performed, had its premiere at the Thomaskirche on July 2, 1733, the fourth Sunday after Trinity Sunday, which was the Feast of the Visitation at the time. The Feast was later moved to the end of May.

The work is divided into twelve parts which can be grouped into three movements, each beginning with an aria and completed by the choir in a fugal chorus. Its performance lasts approximately thirty minutes. The indented parts below indicate the removed Christmas texts.

The five soloists are Soprano I, Soprano II, Alto, Tenor and Bass.

1. Choir — "Magnificat“
2. Aria (soprano II)[1] — "Et exsultavit spiritus meus“

   A. Choral motet — "Vom Himmel hoch“
3. Aria (soprano I) — "Quia respexit humilitatem“
4. Choir — "Omnes generationes“
5. Aria (bass) — "Quia fecit mihi magna“

   B. Choir — "Freut euch und jubiliert“

6. Duet (alto, tenor) — "Et misericordia“
7. Choir — "Fecit potentiam“

C. Choir — "Gloria in excelsis Deo“

8. Aria (tenor) — "Deposuit potentes“
9. Aria (alto) — "Esurientes implevit bonis“

D. Duet (soprano, bass) — "Virga Jesse floruit“

10. Trio (soprano I/II, alto) — "Suscepit Israel“
11. Choir or five soloists — "Sicut locutus est“
12. Choir — "Gloria Patri“

Notes

[1] *Mezzosopran* (mezzo-soprano) in Peters Edition

External links

- Magnificat: Free scores at the International Music Score Library Project.
- Magnificat – Omnes generationes – number symbolism (http://www.youtube.com/watch?v=pGh4qprQmX8) (YouTube Video)
- Magnificat (MIDI), with practice files (MP3) for choristers (http://www.impresario.ch/choral/bach243.htm)

Mass in B minor

The **Mass in B minor** (BWV 232) is a musical setting of the complete Latin Mass by Johann Sebastian Bach. The work was one of Bach's last, not completed in until 1749, the year before his death in 1750. Much of the Mass consisted of music that Bach had composed earlier: the *Kyrie* and *Gloria* sections had been composed as a Lutheran Missa in 1733 for the Elector of Saxony at Dresden. The *Sanctus* dates back to 1724, and the *Qui tollis* movement was based on an cantata chorus dating from 1714. To complete the work, however, in the 1740s Bach composed new sections of the *Credo* such as *Et incarnatus est*. The completed Mass was his last major composition.

Johann Sebastian Bach

It was unusual for composers working in the Lutheran tradition to compose a Missa tota and Bach's motivations remain a matter of scholarly debate. The Mass was most probably never performed in totality during Bach's lifetime, and the work largely disappeared in the 18th century. Several performances in the early 19th century, however, sparked a revival both of the piece and the larger rediscovery of Bach's music. Today, it is widely hailed as a monumental work of the late Baroque and is frequently performed.

Background and context

Bach did not give the work a title; instead, in the score four parts of the Latin Mass are each given their own title page—"Missa" (consisting of the Kyrie and Gloria), "Symbolum Nicenum" (the profession of faith or *Credo*), "Sanctus", and "Osanna, Benedictus, Agnus Dei et Dona nobis pacem"—and simply bundled together. Indeed, the different sections call for different numbers and arrangements of performers, giving rise to the theory that Bach did not ever expect the work to be performed in its entirety. On the other hand, the parts in the manuscript are numbered from 1 to 4, and Bach's usual closing formula (S.D.G = Soli Deo Gloria) is only found at the end of the *Dona Nobis Pacem*.

In 1733 Bach had composed a *Lutheran Missa* (*Kyrie* and *Gloria*) for the court of Dresden. Although he was a committed Lutheran, it is uncertain whether he composed it for the Lutheran liturgy or composed it for the Elector of Saxony who had just been elected king of Poland and therefore had to convert to Catholicism.

Early in 1733 Augustus II, King of Poland and Elector of Saxony, died. Five months of mourning followed, during which all public music-making was temporarily suspended. Bach used the opportunity to work on the composition of a Missa, a portion of the liturgy sung in Latin and common to both the Lutheran and Roman Catholic rites.

His aim was to dedicate the work to the new sovereign Augustus III, a Catholic, and by doing so to hope to improve his own standing. On its completion, Bach visited Augustus and presented him with a copy of the Missa, together with a petition to be given a court title, dated July 27, 1733. The petition did not meet with immediate success, but Bach did eventually get his title: he was made court composer to Augustus in 1736.

Some scholars have assumed that the Missa was first performed in Leipzig in April, 1733 during the festival of the Oath of Allegiance to Augustus III. It consisted of settings of the Kyrie and Gloria that now comprise the first part of the Mass in B minor. There is, however, no proof for this assumption and no manuscript parts for a performance in Leipzig exist.

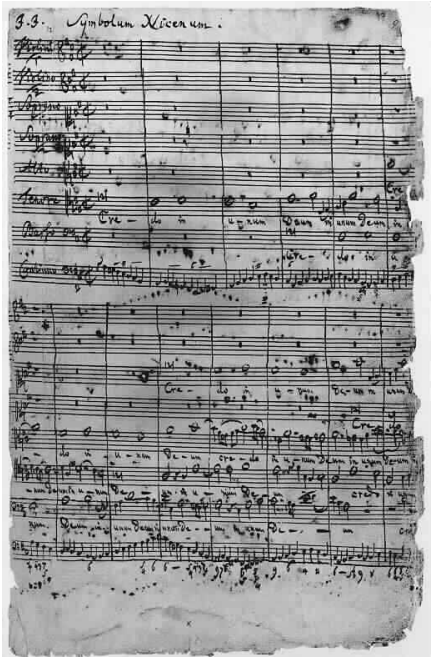
The performance material Bach submitted to Augustus on July 27, 1733 was written on Dresden-made paper, in the hand of Bach, his wife Anna Magdalena, sons Wilhelm Friedemann and Carl Philipp Emanuel, and a Dresden copyist. This suggests the piece was written out in Dresden by the Bach family for a July performance in the Sophienkirche (where Wilhelm Friedemann was organist), or perhaps the Hofkirche im Theater.[1]

Bach composed four *Missae* for liturgical use around 1738/39. At what point Bach decided to expand the 1733 Missa into a complete setting of the Catholic Mass is not known. Some researchers believe that parts of the Symbolum Nicenum (or the Credo) were composed between 1742 and 1745. The Sanctus was composed for Christmas 1724. The remaining parts were added in the late 1740s.[2] The last movement to be added was *Et incarnatus est*. The words had been included in the preceding duet, but then Bach treated them as a separate movement for the choir, giving them extra weight and improving the symmetry of the Credo.[3]

Wolfgang Osthoff and other scholars have suggested that Bach assembled the Missa Tota for performance at the dedication of the new Hofkirche in Dresden, which was begun in 1738 and was nearing completion by the late 1740s. However, the building was not completed until 1751, and Bach's death in July, 1750 prevented his Mass from being submitted for use at the dedication. Instead, Johann Adolph Hasse's Mass in D minor was performed, a work with many similarities to Bach's Mass (the Credo movements in both works feature chant over a walking bass line, for example.)[4]

Chronology

According to Mellers, the chronology of the sections of the Mass is obscure.[5]



Autograph of the first page of *Symbolum Nicenum*, beginning with the Gregorian chant *Credo* in the tenor

- The Sanctus was composed in 1724
- The Kyrie and Gloria were composed in 1733, the former as a lament for the decease of Elector Augustus the Strong (who had died on 1 February 1733) and the latter to celebrate the accession of his successor the Saxon Elector and later Polish King Augustus III of Poland, who converted to Catholicism in order to ascend the throne of Poland. Bach presented these as a Missa with a set of parts (Kyrie plus Gloria, BWV 232a) to Augustus with a note dated 27 July 1733, in the hope of obtaining the title, "Electoral Saxon Court Composer", complaining that he had "innocently suffered one injury or another" in Leipzig.[6] They were probably performed in 1733, perhaps at the Sophienkirche in Dresden, where Wilhelm Friedemann Bach had been organist since June,[7] though not in the presence of their dedicatees. However in 1734, Bach performed a secular cantata *dramma per musica* in honour of Augustus in the presence of the King and Queen whose first movement was the same music as the *Osanna*[8]
- The movements of the Credo were composed at different times, up to the late 1740s.
- In 1747 or 1748 Bach copied out, in noble calligraphy, the whole score.

Although only some movements of the work can be specifically identified as being reused from earlier music, some scholars such as Joshua Rifkin believe, on the basis of manuscript evidence and compositional models, that the majority of the music was reused.[9] Exceptions are the opening four bars of the first Kyrie,[10] and sections of the Credo, *Credo I*, *Et incarnatus est* and *Confiteor*. Erasures and corrections on the manuscript make this evident.[11] Details of the parodied movements and their sources are listed in the movement listing.

Status

The Mass in B minor is widely regarded as one of the supreme achievements of classical music. Alberto Basso summarizes the work as follows: "The Mass in B minor is the consecration of a whole life: started in 1733 for 'diplomatic' reasons, it was finished in the very last years of Bach's life, when he had already gone blind. This monumental work is a synthesis of every stylistic and technical contribution the Cantor of Leipzig made to music. But it is also the most astounding spiritual encounter between the worlds of Catholic glorification and the Lutheran cult of the cross.".[12]

Scholars have suggested that the Mass in B minor belongs in the same category as the Art of Fugue, as a summation of Bach's deep lifelong involvement with musical tradition—in this case, with choral settings and theology. Bach scholar Christoph Wolff describes the work as representing "a summary of his writing for voice, not only in its variety of styles, compositional devices, and range of sonorities, but also in its high level of technical polish...Bach's mighty setting preserved the musical and artistic creed of its creator for posterity."[13]

The Mass was announced in the 19th century by the editor Hans Georg Nägeli as "The Greatest Artwork of All Times and All People" ("Ankündigung des größten musikalischen Kunstwerkes aller Zeiten und Völker").[14] Even though it had never been performed, its importance was appreciated by some of Bach's greatest successors—by the beginning of the 19th century Forkel and Haydn possessed copies, and Beethoven made two attempts to acquire a

score.[15]

C. P. E. Bach made annotations and corrections to his father's manuscript of the Mass, while also adding emendations and revisions of his own.[16] For this and other reasons, the Mass in B minor poses a considerable challenge to prospective editors, and substantial variations can be noted in different editions. The manuscript is in the Staatsbibliothek zu Berlin[17]

Structure of the work

The work consists of 27 sections.

I. Kyrie

1. *Kyrie eleison* (1st). 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in B minor, marked Adagio, Largo, common time.[18]
2. *Christe eleison*. Duet (soprano I,II) in D major with obbligato violins, marked Andante, common time.
3. *Kyrie eleison* (2nd). 4-part chorus (Soprano, Alto, Tenor, Bass) in F# minor, marked Allegro moderato, cut-common time ("alla breve").

Note the 9 (trinitarian, 3 x 3) movements with the largely symmetrical structure, and Domine Deus in the centre.

1. *Gloria in excelsis*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Vivace, 3/8 time. The music appears also as the opening chorus of Bach's Cantata Gloria in excelsis Deo, BWV 191.
2. *Et in terra pax*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Andante, common time. Again the music also appears in the opening chorus of BWV 191.
3. *Laudamus te*. Aria (soprano II) in A major with violin obbligato, marked Andante, common time.
4. *Gratias agimus tibi*. 4-part chorus (Soprano, Alto, Tenor, Bass) in D major, marked Allegro moderato, cut-common time. The music is a reworking of the second movement of Bach's Ratswechsel cantata Wir danken dir, Gott, wir danken dir, BWV 29.
5. *Domine Deus*. Duet (soprano I, tenor) in G major, marked Andante common time. The music appears as a duet in BWV 191.
6. *Qui tollis peccata mundi*. 4-part chorus (Soprano II, Alto, Tenor, Bass) in B minor, marked Lento, 3/4 time. The chorus is a reworking of the first half of the opening movement of Cantata Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46.
7. *Qui sedes ad dexteram Patris*. Aria (alto) in B minor with oboe d'amore obbligato, marked Andante commodo, 6/8 time.
8. *Quoniam tu solus sanctus*. Aria (bass) in D major with corno da caccia obbligato, marked Andante lento, 3/4 time.
9. *Cum Sancto Spiritu*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Vivace, 3/4 time. The music appears also in modified form as the closing chorus of BWV 191.

II. Symbolum Nicenum, or Credo

Note the 9 movements with the symmetrical structure, and the crucifixion at the centre.

1. *Credo in unum Deum*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in A mixolydian, marked Moderato, cut-common time.
2. *Patrem omnipotentem*. 4-part chorus (Soprano, Alto, Tenor, Bass) in D major, marked Allegro, cut-common time. The music is a reworking of the opening chorus of Cantata Gott, wie dein Name, so ist auch dein Ruhm, BWV 171.
3. *Et in unum Dominum*. Duet (soprano I, alto) in G major, marked Andante, common time.
4. *Et incarnatus est*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in B minor, marked Andante maestoso, 3/4 time.

5. *Crucifixus*. 4-part chorus (Soprano II, Alto, Tenor, Bass) in E minor, marked Grave, 3/2 time. The music is a reworking of the opening chorus of the cantata Weinen, Klagen, Sorgen, Zagen, BWV 12.
6. *Et resurrexit*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Allegro, 3/4 time.
7. *Et in Spiritum Sanctum*. Aria (Bass) in A major with oboi d'amore obbligati, marked Andantino, 6/8 time.
8. *Confiteor*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in F# minor, marked Moderato, Adagio, cut-common time.
9. *Et expecto*. 5-part chorus (Soprano I, II, Alto, Tenor, Bass) in D major, marked Vivace ed allegro, cut-common time. The music is a reworking of the second movement of Bach's Ratswechsel cantata BWV 120 on the words *Jauchzet, ihr erfreute Stimmen*.

III. Sanctus

1. *Sanctus*. 6-part chorus (Soprano I, II, Alto I, II, Tenor, Bass) in D major, marked Largo, common time; Vivace, 3/8 time. Derived from an earlier, now lost, 3 soprano, 1 alto work written in 1724.

IV. Osanna, Benedictus, and Agnus Dei

1. *Osanna*. double chorus (both four parts) in D major, marked Allegro, 3/8 time. A reworking of the opening chorus of BWV 215 — although they may share a common lost model.
   1. *Benedictus*. Aria for tenor with flute obbligato (some later editions use violin obbligato) in B minor, marked Andante, 3/4 time.
   2. *Osanna (da capo)*. as above.
   3. *Agnus Dei*. Aria for alto in G minor with violin obbligato, marked Adagio, common time. Derives from an aria of a lost wedding cantata (1725) which Bach also re-used as the alto aria of his Ascension Oratorio Lobet Gott in seinen Reichen, BWV 11 but as the two different surviving versions are markedly different, it is thought they share a common model.
   4. *Dona nobis pacem*. 4-part chorus in D major, marked Moderato, cut-common time. The music is almost identical to "Gratias agimus tibi" from the *Gloria*.

Performances

In 1786, thirty-six years after Bach's death, his son Carl Philipp Emanuel Bach performed the Symbolum Nicenum section (under the title "Credo") at a charity concert in Hamburg.[19] Scholars believe the Mass was not performed in its entirety until the mid-19th century; according to Bach scholar John Butt, there is "no firm evidence of a complete performance before that of the *Riedel-Verein* in Leipzig in 1859".[20]

The Bach Choir of Bethlehem performed the American premiere of the complete Mass on March 27, 1900 in Bethlehem, Pennsylvania, though there is evidence that parts of the Mass had been performed in the United States as early as 1870.[21]

Recordings

For selected recordings on period instruments and modern instruments see Mass in B minor discography.

References

[1] George F. Stauffer, *Bach, the Mass in B Minor: The Great Catholic Mass*, Yale University Press, 2003, ISBN 0300099665, ISBN 9780300099669, p. 34.

[2] Aylesbury Choral Society, March 2004, *Mass in B Minor*.

[3] Christoph Wolff, *h-Moll-Messe* (http://www.berliner-philharmoniker.de/forum/programmhefte/details/heft/bachs-h-moll-messe/Bachs), Berlin Philharmonic 12 October 2006

[4] Stauffer, pp. 258–59.

[5] The following bases on Mellers, p. 161.

[6] An English translation of the letter is given in Hans T. David and Arthur Mendel, *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, W. W. Norton & Company, 1945, p. 128. (Also in "The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents" revised by Christoph Wolff, W. W. Norton & Co Inc, 1998, ISBN 9780393045581, p. 158.)
[7] The details added in this section are from Christoph Wolff "Bach", III, 7 (§8), *Grove Music Online* ed., L. Macy. Last accessed August 9, 2007.
[8] *The Bach Reader*, p. 132.
[9] John Butt, *Bach: Mass in B Minor* (Cambridge Music Handbooks), Cambridge University Press, 1991, ISBN 9780521387163, p. 42.
[10] Butt, p. 44.
[11] Butt, p. 56.
[12] "The 'Great Mass' in B minor" in the booklet to the recording by Philippe Herreweghe and Collegium Vocale Gent, released from Harmonia Mundi, HML5901614.15, 1999. (http://www.harmoniamundi.com/uk/album_fiche.php?album_id=1130)
[13] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, W. W. Norton & Company, 2000, ISBN 0393322564, pp. 441-42.
[14] 'Markus Rathey, 'Johann Sebastian Bach's Mass in B Minor: The Greatest Artwork of All Times and All People *The Tangeman Lecture delivered* (http://www.yale.edu/ism/colloq_journal/vol2/rathey1.html) *April 18, 2003*
[15] John Butt *Mass in B Minor—Bach's only complete setting of the latin ordinary of the Mass* (http://www.aam.co.uk/features/9709.htm)
[16] Butt, *Bach: Mass in B Minor*, p. 26.
[17] Facsimile Announcement (http://www.omifacsimiles.com/brochures/bach_bminor.html)
[18] Bach's notation C—common time—indicates the modern 4/4, and split C (letter C with vertical line through it) "alla breve", the modern 2/2. This notation was commonplace in that time.
[19] Butt, *Bach: Mass in B Minor*, p. 27.
[20] Butt, p. 29
[21] Butt, p. 31.

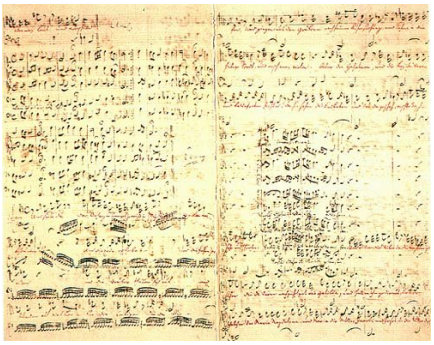
External links

- Bach-cantatas.com (http://www.bach-cantatas.com/IndexVocal.htm#BWV232) Text (and its translation in several languages), details, list of recordings, reviews, and wide-ranging discussions.
- Mass in B minor: Free scores at the International Music Score Library Project.
- Free scores of this work in the Choral Public Domain Library (ChoralWiki).
- Jsbach.org (http://www.jsbach.org/232.html) List of recommended recordings.
- Timothy A. Smith (Northern Arizona University), " Bach's Mass in B Minor as a Musical Icon (http://jan.ucc.nau.edu/~tas3/musicon.html)". Lecture at the Ball State University in 1995.
- Mass in B Minor (http://oregonbachfestival.com/digitalbach/cuepoints/) (Flash) at the Oregon Bach Festival.

Matthew Passion/NBA BWV table

Numbering schemes for the St Matthew Passion

Bach did not number the sections of the St Matthew Passion but twentieth century scholars have done so. The following table cross references the two main schemes in use today. Bach-Werke-Verzeichnis (BWV, Bach Works Catalog) divides the work into 78 numbers (vocal movements), but Neue Bach-Ausgabe (NBA, New Bach Edition) uses a 1 through 68 numbering system. Both use lettered subsections in some cases.[1] [2]



Fair copy in Bach's own hand of the revised version of the "St Matthew Passion", BWV 244, that is generally dated to the year 1736

Vocal movements of the St Matthew Passion

BWV	NBA	Type	Opening text
Part One			
1	1	Coro I & II & Chorale	*Kommt, ihr Töchter, helft mir klagen – O Lamm Gottes unschuldig*
2	2	Evangelist, Jesus	*Da Jesus diese Rede vollendet hatte*
3	3	Chorale	*Herzliebster Jesu, was hast du verbrochen*
4	4a	Evangelist	*Da versammleten sich die Hohenpriester und Schriftgelehrten*
5	4b	Coro I & II	*Ja nicht auf das Fest*
6	4c	Evangelist	*Da nun Jesus war zu Bethanien*
7	4d	Coro I	*Wozu dienet dieser Unrat?*
8	4e	Evangelist, Jesus	*Da das Jesus merkete, sprach er zu ihnen*
9	5	Recitativo (alto, flutes)	*Du lieber Heiland du*
10	6	Aria (alto, flutes)	*Buß und Reu*
11	7	Evangelist, Judas	*Da ging hin der Zwölfen einer mit Namen Judas Ischarioth*
12	8	Aria (soprano, flutes)	*Blute nur, du liebes Herz!*
13	9a	Evangelist	*Aber am ersten Tage der süßen Brot*
14	9b	Coro I	*Wo willst du, daß wir dir bereiten das Osterlamm zu essen?*
15a	9c	Evangelist, Jesus	*Er sprach*
15b	9d	Evangelist	*Und sie wurden sehr betrübt*
15c	9e	Coro I	*Herr, bin ich's?*
16	10	Chorale	*Ich bin's, ich sollte büßen*
17	11	Evangelist, Jesus	*Er antwortete und sprach*
18	12	Recitativo (soprano, oboe d'amore)	*Wiewohl mein Herz in Tränen schwimmt*
19	13	Aria (soprano, oboe d'amore)	*Ich will dir mein Herze schenken*

20	14	Evangelist, Jesus	*Und da sie den Lobgesang gesprochen hatten*
21	15	Chorale	*Erkenne mich, mein Hüter*
22	16	Evangelist, Peter, Jesus	*Petrus aber antwortete und sprach zu ihm*
23	17	Chorale	*Ich will hier bei dir stehen*
24	18	Evangelist, Jesus	*Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane*
25	19	Recitativo (tenor, flauti dolci, oboe da caccia) and Coro II	*O Schmerz! Hier zittert das gequälte Herz – Was ist die Ursach aller solcher Plagen?*
26	20	Aria (tenor, solo oboe, flutes) and Coro II	*Ich will bei meinem Jesu wachen – So schlafen unsre Sünden ein*
27	21	Evangelist	*Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete*
28	22	Recitativo (basso)	*Der Heiland fällt vor seinem Vater nieder*
29	23	Aria (basso)	*Gerne will ich mich bequemen, Kreuz und Becher anzunehmen*
30	24	Evangelist, Jesus	*Und er kam zu seinen Jüngern und fand sie schlafend*
31	25	Chorale	*Was mein Gott will, das gscheh allzeit*
32	26	Evangelist, Jesus, Judas	*Und er kam und fand sie aber schlafend*
33a	27a	Aria (soprano, alto, flutes, oboes) and Coro II	*So ist mein Jesus nun gefangen – Laßt ihn, haltet, bindet nicht!*
33b	27b	Coro I & II	*Sind Blitze, sind Donner in Wolken verschwunden?*
34	28	Evangelist, Jesus	*Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus*
35	29	Chorale	*O Mensch, bewein dein Sünde groß*
Part Two			
36	30	Aria (alto, flute) and Coro II	*Ach, nun ist mein Jesus hin! – Wo ist denn dein Freund hingegangen*
37	31	Evangelist	*Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphas*
38	32	Chorale	*Mir hat die Welt trüglich gericht'*
39	33	Evangelist, Witnesses, High Priest	*Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins.*
40	34	Recitativo (tenor, oboes, viola da gamba)	*Mein Jesus schweigt zu falschen Lügen stille*
41	35	Aria (tenor, viola da gamba)	*Geduld, Geduld! Wenn mich falsche Zungen stechen*
42a	36a	Evangelist, High Priest, Jesus	*Und der Hohenpriester antwortete*
42b	36b	Coro I & II	*Er ist des Todes schuldig!*
43a	36c	Evangelist	*Da speieten sie in sein Angesicht und schlugen ihn mit Fäusten*
43b	36d	Coro I & II	*Weissage uns, Christe, wer ists, der dich schlug?*
44	37	Chorale	*Wer hat dich so geschlagen*
45a	38a	Evangelist, Maid, Peter, Maid II	*Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd*
45b	38b	Coro II	*Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.*
46	38c	Evangelist, Peter	*Da hub er an sich zu verfluchen und zu schwören*
47	39	Aria (alto, violin solo I)	*Erbarme dich, mein Gott, um meiner Zähren Willen!*
48	40	Chorale	*Bin ich gleich von dir gewichen*
49a	41a	Evangelist, Judas	*Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat*
49b	41b	Coro I & II	*Was gehet uns das an? Da siehe du zu!*
50	41c	Evangelist, High Priests	*Und er warf die Silberlinge in den Tempel*

51	42	Aria (basso, violin solo II)	*Gebt mir meinen Jesum wieder!*
52	43	Evangelist, Pilate, Jesus	*Sie hielten aber einen Rat und kauften einen Töpfersacker*
53	44	Chorale	*Befiehl du deine Wege*
54a	45a	Evangelist, Pilate, Pilate's wife	*Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben*
54a (cont.)	54a (cont.)	Coro I & II	*Barrabam!*
54b	45b	Coro I & II	*Laß ihn kreuzigen!*
55	46	Chorale	*Wie wunderbarlich ist doch diese Strafe!*
56	47	Evangelist, Pilate	*Der Landpfleger sagte*
57	48	Recitativo (soprano, oboe da caccia)	*Er hat uns allen wohlgetan*
58	49	Aria (soprano, flute, oboe da caccia, no strings, no basso continuo)	*Aus Liebe will mein Heiland sterben*
59a	50a	Evangelist	*Sie schrieen aber noch mehr und sprachen*
59b	50b	Coro I & II	*Laß ihn kreuzigen!*
59c	50c	Evangelist, Pilate	*Da aber Pilatus sahe, daß er nichts schaffete*
59d	50d	Coro I & II	*Sein Blut komme über uns und unsre Kinder.*
59e	50e	Evangelist	*Da gab er ihnen Barrabam los*
60	51	Recitativo (alto)	*Erbarm es, Gott! Hier steht der Heiland angebunden.*
61	52	Aria (alto)	*Können Tränen meiner Wangen*
62a	53a	Evangelist	*Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich*
62b	53b	Coro I & II	*Gegrüßet seist du, Jüdenkönig!*
62c	53c	Evangelist	*Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.*
63	54	Chorale	*O Haupt, voll Blut und Wunden*
64	55	Evangelist	*Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus*
65	56	Recitativo (basso, flutes, viola da gamba)	*Ja, freilich will in uns das Fleisch und Blut zum Kreuz gezwungen sein*
66	57	Aria (basso, viola da gamba)	*Komm, süßes Kreuz, so will ich sagen*
67a	58a	Evangelist	*Und da sie an die Stätte kamen mit Namen Golgatha*
67b	58b	Coro I & II	*Der du den Tempel Gottes zerbrichst*
68a	58c	Evangelist	*Desgleichen auch die Hohenpriester spotteten sein*
68b	58d	Coro I & II	*Andern hat er geholfen und kann ihm selber nicht helfen.*
68c?	58e	Evangelist	*Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.*
69	59	Recitativo (alto, oboe da caccia)	*Ach Golgatha, unselges Golgatha!*
70	60	Aria (alto, oboe da caccia) and Coro II	*Sehet, Jesus hat die Hand uns zu fassen ausgespannt, kommt! – Wohin?*
71a	61a	Evangelist, Jesus	*Und von der sechsten Stunde an war eine Finsternis über das ganze Land*
71b	61b	Coro I	*Der rufet dem Elias!*
71c	61c	Evangelist	*Und bald lief einer unter ihnen, nahm einen Schwamm*
71d	61d	Coro II	*Halt! Laß sehen, ob Elias komme und ihm helfe.*

71e	61e	Evangelist	*Aber Jesus schriee abermal laut und verschied.*
72	62	Chorale	*Wenn ich einmal soll scheiden*
73a	63a	Evangelist	*Und siehe da, der Vorhang im Tempel zerriß in zwei Stück*
73b	63b	Coro I & II	*Wahrlich, dieser ist Gottes Sohn gewesen.*
73c	63c	Evangelist	*Und es waren viel Weiber da, die von ferne zusahen*
74	64	Recitativo (basso)	*Am Abend, da es kühle war*
75	65	Aria (basso, oboe da caccia)	*Mache dich, mein Herze, rein*
76a	66a	Evangelist	*Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand*
76b	66b	Coro I & II	*Herr, wir haben gedacht, daß dieser Verführer sprach*
76c	66c	Evangelist, Pilate	*Pilatus sprach zu ihnen*
77	67	Recitativo (basso, tenor, alto, soprano) and Coro II:	*Nun ist der Herr zur Ruh gebracht. – Mein Jesu, gute Nacht!*
78	68	Coro I & II	*Wir setzen uns mit Tränen nieder*

Notes

[1] Robert Greenberg. *Bach and the High Baroque: Course Guidebook* (http://www.teach12.com/tgc/courses/course_detail.aspx?cid=720). pp. 214–243. .

[2] "St Matthew Passion – German to English translation in interlinear format" (http://www.bach-cantatas.com/Texts/BWV244-Eng3.htm). . (uses NBA numbering)

Minuet in G major

The **Minuet in G major** is a keyboard piece included in the 1725 *Notebook for Anna Magdalena Bach*. Until 1970 it was attributed to Johann Sebastian Bach (BWV Anh. 114), it is now universally attributed to Christian Petzold.[1] [2] [3]

Provenance

The Minuet in G major is found in the 1725 *Notebook for Anna Magdalena Bach*, where it appears with its companion piece, Minuet in G minor, as a pair to be performed *da capo*. The notebook in question, which belonged to Johann Sebastian Bach's second wife Anna Magdalena, is a compilation of music by various composers of the late 17th and early 18th century, including François Couperin, Georg Böhm, Johann Sebastian Bach himself and possibly some of his sons (e.g. Carl Philipp Emanuel Bach). Most of the entries in the 1725 notebook were made by Anna Magdalena herself, and a few were contributed by Johann Sebastian and various friends of the Bach family. Only a few composers are identified in the notebook. The Minuet in G major and its companion are two of the many anonymous works included. In the 1970s the Minuet in G major was identified as a piece from a harpsichord suite by Dresden organist Christian Petzold.[4]

In popular culture

The melody from the 1965 pop song "A Lover's Concerto", written by American songwriters Sandy Linzer and Denny Randell, was based on the Minuet in G major. The song was recorded by the girl group The Toys and reached #2 in the U.S. and #5 in the U.K. Billboard Hot 100 list. Global sales of "A Lover's Concerto" exceeded 2 million copies and was awarded gold record by the R.I.A.A..[5]

In the 1984 film *Electric Dreams*, the piece is the basis for a duet, or a friendly musical duel, between cellist Madeline and Edgar, the computer. This song from the movie soundtrack, titled "The Duel," was composed and performed by Giorgio Moroder.

In the 1986 film *Adventures of the American Rabbit*, The song can be heard as Rob the Rabbit takes piano lessons and plays it.

The 1995 film *Mr. Holland's Opus* has a scene in which the title character, a high school music teacher, explains to his students the connection between "A Lover's Concerto" and the Minuet in G major.

References

[1] Wolff, Christoph. "Bach. III. 7. Johann Sebastian Bach. Works", *Grove Music Online*, ed. L. Macy (accessed 21 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).

[2] Williams, Peter F.. 2007. *J.S. Bach: A Life in Music*, p. 158. Cambridge University Press.

[3] Schulenberg, David. 2006. The Keyboard Music of J.S. Bach*, p. 448.*

[4] Schulze, Hans-Joachim. "Ein 'Dresdner Menuett' im zweiten Klavierbüchlien der Anna Magdalena Bach. Nebst Hinweisen zur Überlieferung einiger Kammermusikwerke Bachs." Bach-Jahrbuch 65 (1979 pp. 45-64), pp. 54-58, 64.

[5] Murrells, Joseph (1978). *The Book of Golden Discs* (2nd ed.). London: Barrie and Jenkins Ltd. p. 198. ISBN 0-214-20512-6.

External links

- Notebook for Anna Magdalena Bach: Free scores at the International Music Score Library Project.
- Minuet in G major (http://www.free-scores.com/PDF/bach-johann-sebastian-minuet-major-9802.pdf) from free-scores.com

Missa

A ***Missa*** (*Mass*) of Johann Sebastian Bach is in general a composition of the Latin Mass by the German Baroque composer.

More specifically, *Missa* (or ***Missa brevis*** or ***Lutheran Mass***) refers to one of his four short masses in F major, A major, G minor and G major, BWV 233 to 236. These masses consist of a Kyrie and a Gloria.

Bach's church music in Latin

Bach was a Lutheran church musician and devoted to the composition of sacred music in German. He wrote more than 200 cantatas for the liturgy, most of them in Leipzig. In 1724 he composed a Sanctus for Christmas, which he later integrated into his *Mass in B minor*. He composed a setting of the Magnificat in 1723, and then significantly revised it in 1733. In 1733 he composed a setting of Kyrie and Gloria for the court of Dresden, which would later form the first parts of his *Mass in B minor*, his only complete mass (or missa tota). He used three movements of this Gloria to compose his cantata *Gloria in excelsis Deo, BWV 191*, possibly for a performance in 1745.[1]

Bach's short masses

Bach wrote four other settings of Kyrie and Gloria, sometimes called *Missa brevis* (plural: *Missae breves*). The attribute *brevis* in this case means short in words, unlike the Missa brevis of the classical period which is short in duration. Sometimes the works are termed *Lutheran mass*, because the combination of only Kyrie and Gloria was used more frequently in the Lutheran liturgy.

They seem to have been intended for liturgical use, considering a performance time of about 20 minutes each, the average duration of a Bach cantata. They may have been composed around 1738/39.[2] Possibly they were written for Count Franz Anton von Sporck or performed by him in Lysá.[3]

Each *Missa* is in six movements, the *Kyrie* one choral movement in three sections, the *Gloria* in five movements. The first and last movement of the Gloria are also choral, framing three arias for different voice types. The music consists mostly of parodies of cantata movements.[1] He changed the music slightly to adjust to the Latin words, but kept the original instrumentation. The opening chorus of *Es wartet alles auf dich, BWV 187*, became the final movement of the *Missa in G minor*, *Cum sancto spiritu*. Occasionally he switched a voice part, for example he asked for a tenor in the *Quoniam* of that Missa, a parody of the soprano aria *Halt ich nur fest an ihm* of that cantata.

The four masses are

- Missa in F major, BWV 233, scored for horns, oboes, bassoon, strings, SATB, basso continuo[4]
- Missa in A major, BWV 234, scored for flute, strings, SATB, basso continuo
- Missa in G minor, BWV 235, scored for oboes, strings, SATB, basso continuo
- Missa in G major, BWV 236, scored for oboes, strings, SATB, basso continuo

Missa in F major

Movement	Title	for	from (or remark)
1	*Kyrie eleison – Christe eleison – Kyrie eleison*	Chorus	earlier version: BWV 233a
2	*Gloria in excelsis*	Chorus	
3	*Domine Deus*	bass	perhaps BWV Anh18[5]
4	*Qui tollis*	soprano	BWV 102
5	*Quoniam*	alto	BWV 102
6	*Cum sancto Spiritu*	Chorus	BWV 40

Missa in A major

Movement	Title	for	from (or remark)
1	*Kyrie eleison – Christe eleison – Kyrie eleison*	Chorus	
2	*Gloria in excelsis*	Chorus	BWV 67/4
3	*Domine Deus*	bass	
4	*Qui tollis*	soprano	BWV 179/5
5	*Quoniam*	alto	BWV 79
6	*Cum sancto Spiritu*	Chorus	Vivace part: BWV 136 (Opening chorus)

Missa in G minor

Movement	Title	for	from (or remark)
1	*Kyrie eleison – Christe eleison – Kyrie eleison*	Chorus	BWV 102
2	*Gloria in excelsis*	Chorus	BWV 72
3	*Gratias*	bass	BWV 187/4
4	*Domine Fili*	alto	BWV 187/3
5	*Qui tollis – Quoniam*	tenor	BWV 187/5
6	*Cum sancto Spritu*	Chorus	BWV 187

Missa in G major

Movement	Title	for	from (or remark)
1	*Kyrie eleison – Christe eleison – Kyrie eleison*	Chorus	BWV 179
2	*Gloria in excelsis*	Chorus	BWV 79
3	*Gratias*	bass	BWV 138
4	*Domine Deus*	soprano, alto	BWV 79
5	*Quoniam*	tenor	BWV 179
6	*Cum sancto Spritu*	Chorus	BWV 17

Recordings of all Missae breves

- *J.S. Bach: Missae Breves*, Hans Grischkat, Schwäbischer Singkreis Stuttgart, Ton-Studio Orchestra Stuttgart, Agnes Giebel, Lotte Wolf-Matthäus, Werner Hohmann, Franz Kelch, Renaissance / Baroque Music Club early 1950s?
- *J.S. Bach: Masses*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Elisabeth Speiser, Ingeborg Ruß, John van Kesteren, Gerhard Faulstich, Jakob Stämpfli, Intercord 1967
- *Bach: Messen BWV 233-236*, Martin Flämig, Dresdner Kreuzchor, Dresdner Philharmonie, Renate Krahmer, Annelies Burmeister, Peter Schreier, Theo Adam, Eterna 1972
- *The Great Choral Masterpieces*, Peter Schreier, RIAS Kammerchor, Kammerorchester Carl Philipp Emanuel Bach, Barbara Bonney, Birgit Remmert, Rainer Trost, Olaf Bär, Philips 1991
- *J.S. Bach: Missae Breves BWV 233-236*, Patrick Peire, Capella Brugensis, Collegium Instrumentale Brugense, Greta de Reyghere, Wilke te Brummelstroete, James Gilchrist, Jan van der Crabben, Eufoda 2000
- *J.S. Bach: Complete Cantatas Vol. 22*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Johannette Zomer, Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Antoine Marchand 2005
- *Bach: Lutheran Masses, BWV 233-236*, Thomas Folan, Publick Musick, Anne Harley, Andrea Folan, Miranda Loud, Pablo Bustos, Max van Egmond, Eufoda 2005[6]

References

[1] Margaret Steinitz. "Bach's Latin Church Music" (http://www.aucx96.dsl.pipex.com/Lbsdb/LBSDB_LC_INTRO.html). London Bach Society. . Retrieved 16 September 2010.

[2] Christoph Wolff: *Johann Sebastian Bach*, 2nd edition 2007. S. Fischer, Frankfurt, ISBN 978-3-596-16739-5

[3] "Count Frantisek Antonin von Sporck" (http://www.baroquemusic.org/bqxsporck.html). baroquemusic.org. . Retrieved 20 September 2010.

[4] Missae Breves & Sanctus BWV 233–242 (http://www.bach-cantatas.com/Vocal/BWV233-242.htm) on bach-cantatas

[5] Wolfgang Schmieder, *Thematisch-systematisches Verzeichnis der Werke Johann Sebastian Bachs*, Wiesbaden 1969

[6] "Missae Breves & Sanctus BWV 233-242 Recordings - Part 1" (http://www.bach-cantatas.com/Vocal/BWV233-242-Rec1.htm). bach-cantatas.com. . Retrieved 20 September 2010.

External links

- Missa (Bach): Free scores at the International Music Score Library Project.
- Missae Breves & Sanctus BWV 233-242 (http://www.bach-cantatas.com/Vocal/BWV233-242.htm) on bach-cantatas

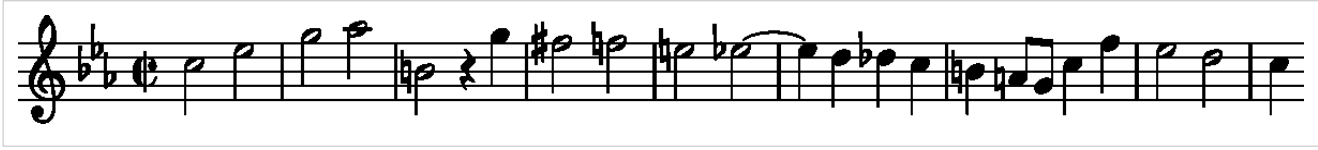
The Musical Offering

The Musical Offering (German title ***Musikalisches Opfer*** or ***Das Musikalische Opfer***), BWV 1079, is a collection of canons and fugues and other pieces of music by Johann Sebastian Bach, all based on a single musical theme given to him by Frederick II of Prussia (Frederick the Great), to whom they are dedicated. The *Ricercar a 6*, a six-voice fugue which is the highpoint of the entire work, was put forward by the musicologist Charles Rosen as the most significant piano composition in history (partly because it is one of the first).[1] This Ricercar is also occasionally called the *Prussian* Fugue, a name used by Bach himself.

The music

The King's theme

The collection has its roots in a meeting between Bach and Frederick II on May 7, 1747. The meeting, taking place at the King's residence in Potsdam, came about because Bach's son Carl Philipp Emanuel was employed there as court musician. Frederick wanted to show the elder Bach a novelty, the piano, which had been invented some years earlier. The King owned several of the experimental instruments being developed by Gottfried Silbermann [2].[2] During his anticipated visit to Frederick's palace in Potsdam, Bach, who was well known for his skill at improvising, received from Frederick a long and complex musical theme on which to improvise a three-voice fugue. He did so, but Frederick then challenged him to improvise a six-voice fugue on the same theme. The public present thought that just a malicious caprice by the King, intent upon humiliating philosophers and artists. Bach answered that he would need to work the score and send it to the King afterwards. He then returned to Leipzig to write out the *Thema Regium* ("theme of the king"):[3]



Two months after the meeting, Bach published a set of pieces based on this theme which we now know as *The Musical Offering*. Bach inscribed the piece "Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta" (the theme given by the king, with additions, resolved in the canonic style), the first letters of which spell out the word *ricercar*, a well-known genre of the time.

The "thema regium" appears as the theme for the first and last movements of the 7th Sonata in D Minor by Friedrich Wilhelm Rust, written in about 1788, and also as the theme for elaborate variations by Giovanni Paisiello in his "Les Adieux de la Grande Duchesse ds Russies," written in about 1784, upon his departure from the court of Catherine the Great.

Possible origin of the theme

Humphrey F. Sassoon has compared the theme issued by Frederick II to the theme of an A minor fugue (HWV 609) by George Frideric Handel, published in *Six fugues or voluntarys for organ or harpsichord*. Sassoon notes that "Handel's theme is much shorter than the King's, but its musical 'architecture' is uncannily similar: jumps followed by a descending chromatic scale." He also elaborates on their additional similarities, which lead Sassoon to suggest that Bach used Handel's A minor fugue as a structural model or guide for the *Musical Offering*'s Ricercar a 6, and that its musical concepts may also have influenced Bach's development of the Ricercar a 3.[4] Nevertheless, the Ricercar a 6 is longer and incomparably more complex than Handel's fugue.

Structure and instrumentation

In its finished form, *The Musical Offering* comprises:

- Two Ricercars, written down on as many staves as there are voices:
  - a Ricercar a 6 (a six-voice fugue)
  - a Ricercar a 3 (a three-voice fugue)
- Ten Canons:
  - Canones diversi super Thema Regium:
    - 2 Canons *a 2* (the first representing a notable example of a crab canon)
    - Canon a 2, per motum contrarium
    - Canon a 2, per augmentationem, contrario motu
    - Canon a 2, per tonos
  - Canon perpetuus
  - Fuga canonica
  - Canon a 2 "Quaerendo invenietis"
  - Canon a 4
  - Canon perpetuus, contrario motu
- A Sonata sopr'il Soggetto Reale – a trio sonata featuring the flute, an instrument which Frederick played, consisting of four movements:
  - Largo
  - Allegro
  - Andante
  - Allegro

Apart from the trio sonata, which is written for flute, violin and basso continuo, the pieces have few indications of which instruments are meant to play them, although there is now significant support for the idea that they are for solo keyboard, like most of Bach's other published works.

The ricercars and canons have been realised in various ways. The ricercars are more frequently performed on keyboard than the canons, which are often played by an ensemble of chamber musicians, with instrumentation comparable to that of the trio sonata.

As the printed version gives the impression to be organised for (reduction of) page turning when sight-playing the score, the order of the pieces intended by Bach (*if* there was an intended order) remains uncertain, although it is customary to open the collection with the *Ricercar a 3*, and play the trio sonata toward the end. The *Canones super Thema Regium* are also usually played together.

Musical riddles

Some of the canons of the Musical Offering are represented in the original score by no more than a short monodic melody of a few measures, with a more or less enigmatic inscription in Latin above the melody. These compositions are called the ***riddle fugues*** (or sometimes, more appropriately, the *riddle canons*). The performer(s) is/are supposed to interpret the music as a multi-part piece (a piece with several intertwining melodies), while solving the "riddle". Some of these riddles have been explained to have more than one possible "solution", although nowadays most printed editions of the score give a single, more or less "standard" solution of the riddle, so that interpreters can just play, without having to worry about the Latin, or the riddle.

One of these *riddle canons*, "in augmentationem" (i.e. augmentation, the length of the notes gets longer), is inscribed "Notulis crescentibus crescat Fortuna Regis" (may the fortunes of the king increase like the length of the notes), while a modulating canon which ends a tone higher than it starts is inscribed "Ascendenteque Modulationis ascendat Gloria Regis" (as the modulation rises, so may the King's glory).

Theological character

Among the theories about external sources of influence, Michael Marissen's[5] is the best-founded and the most plausible, drawing attention to the possibility of theological connotations. Marissen sees an incongruity between the official dedication to Frederick the Great and the affect of the music, which is often melancholy, even mournful. The trio sonata is a contrapuntal *sonata da chiesa*, whose style was at odds with Frederick's secular tastes. The inscription *Quaerendo invenietis*, found over Canon No. 9, alludes to the Sermon on the Mount ("Seek and ye shall find", Matthew 7:7, Luke 11:9). The main title, *Opfer* ("offering"), makes it possible for the cycle to be viewed as an Offertory in the religious sense of the word.

In a recent study[6] Zoltán Göncz has pointed out, the authorial injunction to seek (Quaerendo invenietis) does not only relate to the riddle canons but to the six-part *ricercar* as well, whose archaic title also means to *seek*. There are several Biblical citations hidden in this movement, and their discovery is made especially difficult by various compositional maneuvers. The unique formal structure of the fugue provides a clue: certain anomalies and apparent inconsistencies point to external, nonmusical influences.

Reception

Little is known about how Frederick would have received the score dedicated to him, and whether he tried to solve any riddle or played the flute part of the trio sonata. Frederick was reputedly not fond of *complicated* music, and soon after Bach's visit he was on his next war campaign, so it is possible it was not well received.

20th century adaptations and citations

The "Ricercar a 6" has been arranged on its own on a number of occasions, the most prominent arranger being Anton Webern, who in 1935 made a version for small orchestra, noted for its Klangfarbenmelodie style (i.e. melody lines are passed on from one instrument to another after every few notes, every note receiving the "tone color" of the instrument it is played on):

Bart Berman composed three new canons on the Royal Theme of the Musical Offering that were published in 1978 as a special holiday supplement to the Dutch music journal *Mens & Melodie* (publisher: Het Spectrum).

Sofia Gubaidulina used the Royal Theme of the *Musical Offering* in her violin concerto *Offertorium* (1980). Orchestrated in an arrangement similar to Webern's, the theme is deconstructed note by note through a series of variations and reconstructed as a Russian Orthodox hymn.

Leslie Howard produced a new realisation of the Musical Offering, which he orchestrated and conducted in Finland in 1990.

Notable recordings

- Milan Munclinger, Ars Rediviva: Stanislav Duchoň, Karel Bidlo, Jiří Baxa, Josef Vlach, Václav Snítil, Jaroslav Motlík, František Sláma, František Pošta, Viktorie Švihlíková (Supraphon, 1959)
- Karl Richter, Otto Büchner, Kurt Guntner, Siegfried Meinecke, Fritz Kiskalt, Hedwig Bilgram (DGG/Archiv Produktion, 1963)
- Milan Munclinger, Ars Rediviva: Stanislav Duchoň, Karel Bidlo, Václav Snítil, Jaroslav Motlík, František Sláma, František Pošta, Josef Hála (Supraphon, 1966)
- Nikolaus Harnoncourt, Concentus Musicus Wien (Teldec, 1970)
- Neville Marriner, Academy of St. Martin in the Fields (Philips, 1974)
- Reinhard Goebel, Musica Antiqua Köln (Archiv Bach Edition, 1979)
- Ensemble Sonnerie (Virgin, 1994)
- Barthold Kuijken (flute), Sigiswald Kuijken (violin), Wieland Kuijken (viola da gamba), Robert Kohnen (harpsichord) (Deutsche Harmonia Mundi, 1994)

- Jordi Savall, Le Concert des Nations (Alia Vox, 1999)

References

[1] *New York Times article by Charles Rosen* (http://www.nytimes.com/1999/04/18/magazine/best-piano-composition-six-parts-genius.html)

[2] David, Hans T.; Arthur Mendel, Christoph Wolff (1999). *The New Bach Reader*. W. W. Norton & Company. pp. 224. ISBN 0-393-31956-3.

[3] Gaines, James R. (2006). *Evening in the Palace of Reason: Bach meets Frederick the Great in the Age of Enlightenment*. Harper Perennial. pp. 9–11. ISBN 978-0007153923.

[4] Humphrey F. Sassoon (2003). *JS Bach's Musical Offering and the Source of Its Theme: Royal Peculiar.* The Musical Times, Vol. 144, No. 1885, pp. 38-39

[5] Michael Marissen (1995). Daniel R. Melamed. ed. *"The theological character of J. S. Bach's Musical Offering." in Bach Studies 2*. Cambridge University Press. pp. 85–106. ISBN 978-0-521-47067-4.

[6] "The Sacred Codes of the Six-Part Ricercar" *Bach. The Journal of the Riemenschneider Bach Institute* Vol. 42/1 (2011), 46–69. – online version: *Bach Studies* 11 (Hungarian Bach Society) (http://www.bachsociety.hu/pdf/Bach_tanulmanyok_11_1_English-2.pdf)

Further reading

- Reinhard Boess: Die Kunst des Raetselkanons im 'musikalischen Opfer', 1991, 2 vols., ISBN 3-7959-0530-3

External links

- "The Royal Theme's Hidden Symmetry: In Defense of the Concise Solution to the Augmentation Canon in J. S. Bach's 'Musical Offering'" (http://www.bw.edu/academics/libraries/bach/journal/), *Timothy D. Edwards, BACH: Journal of the Riemenschneider Bach Institute, Vol. 41, No. 1 (2010)* (http://www.bw.edu/academics/libraries/bach/journal/toc/).
- "Canons of the Musical Offering" (http://jan.ucc.nau.edu/~tas3/musoffcanons.html), *Tim Smith's homepage: The Canons and Fugues of J. S. Bach*
- "The Musical Offering: A Musical Pedagogical Workshop by J.S. Bach, or The Musical Geometry of Bach's Puzzle Canons" (http://schillerinstitut.dk/moweb/musical_offering.htm) [English], *Schillerinstituttet* [Danish].
- The Mutopia Project has some of the music of *The Musical Offering* (http://www.mutopiaproject.org/cgibin/make-table.cgi?preview=1&searchingfor=1079&Composer=BachJS&Instrument=&Style=&timelength=1&timeunit=week&lilyversion=)
- The Musical Offering: Free scores at the International Music Score Library Project.
- "Das Musikalisches Opfer" (http://www.pianosociety.com/cms/index.php?section=97), *PianoSociety.com*.
- Performance of Trio Sonata (http://traffic.libsyn.com/gardnermuseum/bach_trioinc.mp3) by The Chamber Music Society of Lincoln Center from the Isabella Stewart Gardner Museum in MP3 format
- Phillips, Tony (March 1, 1999). Feature Column: "Math and the Musical Offering" (http://www.ams.org/featurecolumn/archive/canons.html), *What's New in Mathematics: American Mathematical Society*.
- "Sound Recordings Library: Ars Rediviva - Milan Munclinger: J.S.Bach: The Art of Fugue, Contrapunctus VIII." (http://www.frantisekslama.com/en/sound-recordings-library): *FrantišekSláma.com*.
- "Johann Sebastian Bach (1685-1750), L'Offrande musicale - 'Musical Offering', 'Musikalisches Opfer' BWV 1079" (http://www.classicalacarte.net/Fiches/9817.htm), *ClassicalÀlacarte.com*.
- "J.S. Bach - Crab Canon on a Möbius Strip" (http://www.youtube.com/watch?v=xUHQ2ybTejU), *YouTube.com*.

Neumeister Chorales

Neumeister Chorales is the name commonly used for a recently discovered set of chorale preludes compiled by Johann Gottfried Neumeister (1757–1840). The manuscript was passed onto Christian Heinrich Rinck (1770–1846), whose library was bought by Lowell Mason in 1852. After Mason's death in 1873, his collection was acquired by Yale University, New Haven, Connecticut (USA), where it lay - ms. LM 4708 - until it was discovered by Wilhelm Krumbach..

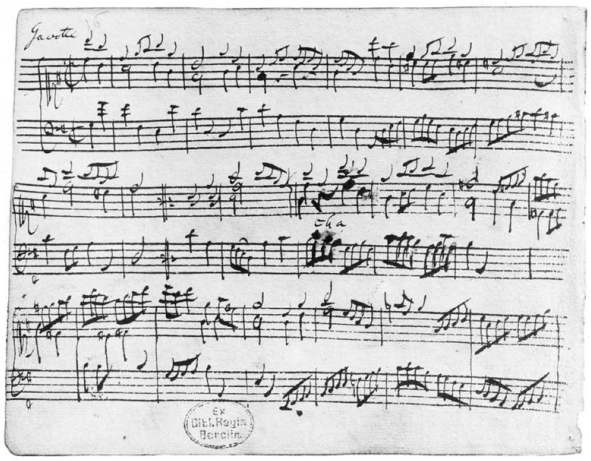
This set consists of 82 organ chorales (38 of which are believed to be by Johann Sebastian Bach). BWVs 1090–1120, and BWVs 714, 719, 737, 742 and 756 are believed to be some of Bach's earliest works, and display a great variety of techniques. Through this variety, one can witness Bach's initial development as a composer, partly through relying on existing models (by composers such as Johann Pachelbel, Johann Michael Bach and Johann Christoph Bach) and partly through original invention and experimentation.

External links

- WIMA [1] The Neumeister Collection, scores of organ chorale preludes, English and German language introduction [2]PDF by Patrick Roose.
- Free downloads of the complete Neumeister Chorales [3] recorded by James Kibbie on historic German baroque organs: either search for individual works or download the whole collection
- Neumeister Chorales by Bach performed on virtual organs, includes texts and translations [4]
- The Neumeister Collection of Chorale Preludes of the Bach Circle [5]PDF An Examination of the Chorale Preludes of J. S. Bach and their Usage as Service Music and Pedagogical Works, by Sara Ann Jones (2002).

Notebook for Anna Magdalena Bach

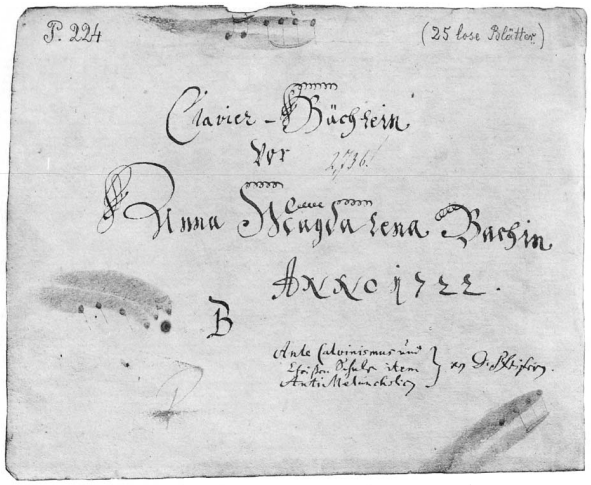
The title ***Notebook for Anna Magdalena Bach*** refers to either of two manuscript notebooks that the German Baroque composer Johann Sebastian Bach presented to his second wife Anna Magdalena. Keyboard music (minuets, rondeaux, polonaises, chorales, sonatas, preludes, musettes, marches, gavottes) makes up most of both notebooks, and a few pieces for voice (songs, and arias) are included.



This page of the 1722 notebook contains the gavotte from French Suite No. 5 (BWV 816).

The two notebooks are known by their title page dates of 1722 and 1725. The title "Anna Magdalena notebook" is commonly used to refer to the latter. The primary difference between the two collections is that the 1722 notebook contains works only by Johann Sebastian Bach (including most of the French Suites), while the 1725 notebook is a compilation of music by both Bach and other composers of the era. It provides a nearly unparalleled glimpse into the domestic music of the 18th century and the musical tastes of the Bach family.

The 1722 notebook: French Suites and miscellany



This is the title page of the first (1722) notebook for Anna Magdalena Bach. Note the titles of the three Pfeiffer books written by Bach in the lower right corner.

This notebook contains 25 unbound sheets (including two blank pages), which is estimated to be approximately a third of the original size. It is not known what happened to the other pages. The back and the corners are decorated with brown leather; greenish paper is used for the cover. The title page is inscribed *Clavier-Büchlein vor Anna Magdalena Bachin ANNO 1722* in Anna Magdalena's hand. For a reason so far unknown to researchers, Johann Sebastian wrote the titles of three books by theologian August Pfeiffer (died 1698) in the lower right corner of the title page:

- "Ante Calvinismus" is a shortened and misspelled title of *Anti-Calvinismus, oder Unterredungen von der Reformierten Religion* (literally "Anti-Calvinism, or Conversations about the reformed religion").
- "*Christen Schule* item" refers to Pfeiffer's *Evangelische Christen Schule* ("Evangelical Christian School").
- "AntiMelancholicus" refers to *Anti-melancholicus, oder Melancholey-Vertreiber* (literally "Anti-melancholy, or [something or someone used to drive out the melancholy]").

The notebook contains the following works, most in Johann Sebastian's hand:

- Five keyboard suites. The first three are fragments of the pieces that are now known as the first three French Suites, BWV 812–814. The next two are complete suites, French Suites Nos. 4 and 5, BWV 815–816. The minuets of suites 2 and 3 are separated from the rest of their respective suites and were most probably added at a later date by Anna Magdalena Bach (they are almost certainly in her hand), some time before 1725.
- *Fantasia pro organo*, unfinished, BWV 573. A short organ piece, 12 complete bars and the beginning notes of the 13th bar.
- *Air with variations in C minor*, unfinished, BWV 991. The first 10 bars feature coherent two-part writing, but the remaining 35 bars only have one voice written out.
- “Jesus, meine Zuversicht”, chorale prelude, BWV 728. A brief (9 bars) piece in three voices, features two sections with repeats for each.
- “Minuet in G major”, BWV 841 (not to be confused with Petzold's *Minuet in G Major* in the 1725 notebook). A short dance with simplistic two-part writing and two sections with repeats for each.

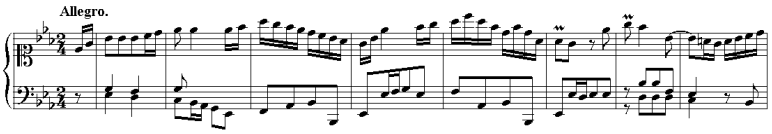
The 1725 notebook

Cover of the second (1725) notebook for Anna Magdalena Bach.

The 1725 notebook is bigger than the 1722 one, and more richly decorated. Light green paper is used for the front cover, Anna Magdalena's initials and the year number "1725" are printed in gold. All pages feature gilt edging. Most of the entries in the 1725 notebook were made by Anna Magdalena herself, with others written in the hand of Johann Sebastian, some by sons Johann Christian and Carl Philipp Emanuel, and a few by family friends such as Johann Gottfried Bernhard and Johann Gottfried Heinrich. Although the 1725 notebook does contain work composed by Johann Sebastian Bach, it also includes works by many other composers. The authorship of several pieces is identified in the notebook itself, while that of others was established by researchers. The composers of still others, including several popular songs of the time, remain unknown. Here is a complete list of the pieces included, in order of appearance in the notebook:

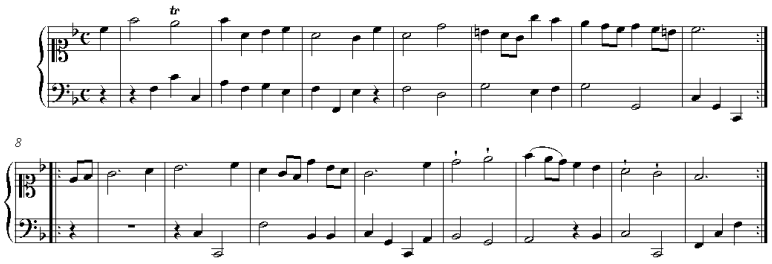
1. Keyboard partita in A minor, BWV 827. This is the third partita from Bach's set of Partitas for keyboard BWV 825–830, which was published in 1731 as the first volume of Clavier-Übung.
2. Keyboard partita in E minor, BWV 830. This is the sixth partita from Bach's set of Partitas for keyboard BWV 825–830.
3. Minuet in F major, BWV Anh. 113.
4. Minuet in G major, BWV Anh. 114. Usually attributed to Christian Petzold.[1] [2] [3]
5. Minuet in G minor, BWV Anh. 115. Usually attributed to Christian Petzold.
6. Rondeau in B-flat major, BWV Anh. 183. This piece is by François Couperin and is best known under the original title: Les Bergeries.
7. Minuet in G major, BWV Anh. 116.
8. Polonaise in F major, BWV Anh. 117a.
   Polonaise in F major, BWV Anh. 117b.
9. Minuet in B-flat major, BWV Anh. 118.
10. Polonaise in G minor, BWV Anh. 119.
11. Chorale prelude “Wer nur den lieben Gott läßt walten”, BWV 691.
12. Chorale setting “Gib dich zufrieden und sei stille” in F major, BWV 510.
13. Chorale setting “Gib dich zufrieden und sei stille” in D minor, BWV 511.
    Chorale setting “Gib dich zufrieden und sei stille” in E minor, BWV 512.
14. Minuet in A minor, BWV Anh. 120.
15. Minuet in C minor, BWV Anh. 121.
16. March in D major, BWV Anh. 122. Usually attributed to Carl Philipp Emanuel Bach.
17. Polonaise in G minor, BWV Anh. 123. Usually attributed to Carl Philipp Emanuel Bach.
18. March in G major, BWV Anh. 124. Usually attributed to Carl Philipp Emanuel Bach.
19. Polonaise in G minor, BWV Anh. 125. Usually attributed to Carl Philipp Emanuel Bach.
20. Aria “So oft ich meine Tobackspfeife” in D minor, BWV 515.
    Aria “So oft ich meine Tobackspfeife” in G minor, BWV 515a.
21. Menuet fait par Mons. Böhm, by Georg Böhm. Not included in the BWV catalogue.
22. Musette in D major, BWV Anh. 126.
23. March in E-flat major, BWV Anh. 127.

24. (Polonaise) in D minor, BWV Anh. 128.
25. Aria “Bist du bei mir”, BWV 508. This composition is probably the most well-known of the arias of the 1725 notebook. Its melody is by Gottfried Heinrich Stölzel.[4]
26. Keyboard aria in G major, BWV 988/1. Another well-known piece, this is the aria of the Goldberg Variations, BWV 988. Christoph Wolff has suggested that this Aria was entered into the two blank pages of this book by Anna Magdalena later, in 1740.
27. Solo per il cembalo in E-flat major, BWV Anh. 129. A harpsichord piece by Carl Phillip Emanuel Bach.
28. Polonaise in G major, BWV Anh. 130. Possibly composed by Johann Adolph Hasse.



Opening bars of *Solo per il cembalo* by C.P.E. Bach, piece number 27 from the 1725 Notebook for Anna Magdalena.

29. Prelude in C major, BWV 846/1. This is the first prelude from the Well-Tempered Clavier Book 1, with bars 16–20 omitted, most likely in order to make the piece fit in two pages.
30. Keyboard suite in D minor, BWV 812. This is the first French Suite.
31. Keyboard suite in C minor, BWV 813. This is an incomplete version of the second French Suite.
32. Movement in F major, BWV Anh. 131. The handwriting looks like that of a child, and apparently the piece is an attempt to create a bass line for a given melody.
33. Aria “Warum betrübst du dich”, BWV 516.
34. Recitative “Ich habe genug” and aria “Schlummert ein, ihr matten Augen” (solo), BWV 82/2,3.


Untitled movement in F major, piece number 32 from the 1725 Notebook for Anna Magdalena.

35. Chorale setting “Schaff's mit mir, Gott”, BWV 514.
36. Minuet in D minor, BWV Anh. 132.
37. Aria “Wilst du dein Herz mir schenken” (subtitled Aria di Giovannini), BWV 518.
38. Aria “Schlummert ein, ihr matten Augen”, unfinished, BWV 82/3.
39. Chorale setting “Dir, dir Jehova, will ich singen” (version for choir), BWV 299.
40. Chorale setting “Dir, dir Jehova, will ich singen” (solo), BWV 299.
41. Song “Wie wohl ist mir, o Freund der Seelen”, BWV 517.
42. Aria “Gedenke doch, mein Geist, zurücke”, BWV 509.
43. Chorale “O Ewigkeit, du Donnerwort”, BWV 513.

References

[1] Wolff, Christoph. "Bach. III. 7. Johann Sebastian Bach. Works", *Grove Music Online*, ed. L. Macy (accessed 21 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).
[2] Williams, Peter F.. 2007. *J.S. Bach: A Life in Music*, p. 158. Cambridge University Press.
[3] Schulenberg, David. 2006. The Keyboard Music of J.S. Bach, *p. 522 and elsewhere.*
[4] Andreas Glöckner in: Bach Jahrbuch 2002, pp. 172-174.

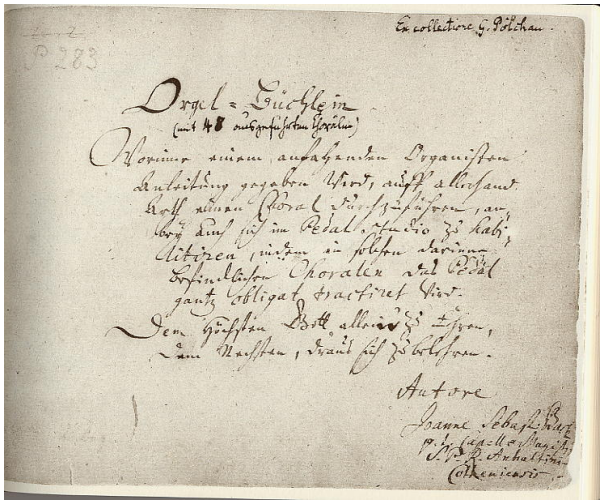
- Bach Gesamtausgabe (BGA), vol. 43/2 [B.W. XLIII(2)]: "Joh. Seb. Bach's Musikstücke in den Notenbüchern der Anna Magdalena Bach" (Johann Sebastian Bach's Music in the Anna Magdalena Bach notebooks). Originally published by the Bach-Gesellschaft.

External links

- Notebook for Anna Magdalena Bach: Free scores at the International Music Score Library Project.

Orgelbüchlein

The ***Orgelbüchlein*** ("Little Organ Book") was written by Johann Sebastian Bach during the period of 1708–1714, while he was court organist at the ducal court in Weimar. It was planned as a set of 164 chorale preludes (smaller-scale compositions based on chorale melodies) spanning the liturgical year; however, Bach only completed forty-six chorale preludes and left less than two measures of a forty-seventh. The chorale preludes in this collection constitute BWV 599–644 within Bach's total compositional output. The *Orgelbüchlein* is at the same time a collection of organ music for church services, a treatise on composition, a religious statement and a pedagogical manual.



Title page of the Orgelbüchlein.

> A further step towards perfecting this form was taken by Bach when he made the contrapuntal elements in his music a means of reflecting certain emotional aspects of the words. Pachelbel had not attempted this; he lacked the fervid feeling which would have enabled him thus to enter into his subject. And it is entering into it, and not a mere depicting of it. For, once more be it said, in every vital movement of the world external to us we behold the image of a movement within us; and every such image must react upon us to produce the corresponding emotion in that inner world of feeling.
>
> —Philipp Spitta, 1873, writing about the Orgelbüchlein in Volume I of his biography of Bach

> Here Bach has realised the ideal of the chorale prelude. The method is the most simple imaginable and at the same time the most perfect. Nowhere is the Dürer-like character of his musical style so evident as in these small chorale preludes. Simply by the precision and the characteristic quality of each line of the contrapuntal motive he expresses all that has to be said, and so makes clear the relation of the music to the text whose title it bears.
>
> —Albert Schweitzer, Jean-Sebastien Bach, le musicien-poête, 1905

History and purpose

Orgel-Büchlein
Worrine einem anfahenden Organisten
Anleitung gegeben wird, auff allerhand
Arth einen *Choral* durchzuführen, an-
bey auch sich im *Pedal studio* zu *habi-*
litiren, indem in solchen darinne
befindlichen *Choralen* das *Pedal*
gantz *obligat tractiret* wird.
Dem Höchsten Gott allein' zu Ehren,
Dem Nechsten, draus sich zu belehren.
Autore
Joanne Sebast. Bach
p. t. Capellae Magistri
S. P. R. Anhaltini-
Cotheniensis.

Title page of autograph of the Orgelbüchlein

The title page of the autograph score reads in English translation:[1]

> Little Organ Book
> In which a beginning organist receives given instruction as to performing a chorale in a multitude of ways while achieving mastery in the study of the pedal, since in the chorales contained herein the pedal is treated entirely obbligato.
> In honour of our Lord alone
> That my fellow man his skill may hone.
> Composed by Johann Sebastian Bach, Capellmeister to his Serene Highness the Prince of Anhalt-Cöthen

Planned content of the Orgelbüchlein as indicated in the autograph manuscript[2]

Number	Title	Liturgical significance	Page	BWV
1	Nun komm, der Heiden Heiland	Advent	1	599
2	Gott, durch dein Güte *or* Gottes Sohn ist kommen	Advent	2-3	600
3	Herr Christ, der ein'ge Gottessohn *or* Herr Gott, nun sei gepreiset	Advent	4	601
4	Lob sei dem allmächtigen Gott	Advent	5	602
5	Puer natus in Bethlehem	Christmas	6-7	603
6	Lob sei Gott in des Himmels Thron	Christmas	7	
7	Gelobet seist du, Jesu Christ	Christmas	8	604
8	Der Tag, der ist so freudenreich	Christmas	9	605
9	Von Himmel hoch, da komm ich her	Christmas	10	606
10	Von Himmel kam der Engel Schar	Christmas	11-10	607
11	In dulci jubilo	Christmas	12-13	608
12	Lobt Gott, ihr Christen, allzugleich	Christmas	14	609
13	Jesu, meine Freude	Christmas	15	610
14	Christum wir sollen loben schon	Christmas	16	611
15	Wir Christenleut	Christmas	17	612

16	Helft mir Gotts Güte preisen	New Year	18	613
17	Das alte Jahr vergangen ist	New Year	19	614
18	In dir ist Freude	New Year	20-21	615
19	Mit Fried und Freud ich fahr dahin [*Nunc dimittis*]	Purification	22	616
20	Herr Gott, nun schleuss den Himmel auf	Purification	23-23a	617
21	O Lamm Gottes, unschuldig	Passiontide	24-24a	618
22	Christe, du Lamm Gottes	Passiontide	25	619
23	Christus, der uns selig macht	Passiontide	26	620a/620
24	Da Jesu an dem Kreuze stund	Passiontide	27	621
25	O Mensch, bewein dein Sünde gross	Passiontide	28-29	622
26	Wir danken dir, Herr Jesu Christ, dass du für uns gestorben bist	Passiontide	30	623
27	Hilf Gott, das mir's gelinge	Passiontide	31-30a	624
28	O Jesu, wie ist dein Gestalt	Passiontide	32	
29	O Traurigkeit, o Herzeleid (fragment)	Passiontide	33	Anh. 200
30	Allein nach dir, Herr, allein nach dir, Herr Jesu Christ, verlanget mich	Passiontide	34-35	
31	O wir armen Sünder	Passiontide	36	
32	Herzliebster Jesu, was hast du verbrochen	Passiontide	37	
33	Nun gibt mein Jesus gute Nacht	Passiontide	38	
34	Christ lag in Todesbanden	Easter	39	625
35	Jesus Christus, unser Heiland, der den Tod überwand	Easter	40	626
36	Christ ist erstanden	Easter	41-43	627
37	Erstanden ist der heil'ge Christ	Easter	44	628
38	Erscheinen ist der herrliche Tag	Easter	45	629
39	Heut triumphieret Gottes Sohn	Easter	46-47	630
40	Gen Himmel aufgefahren ist	Ascension	48	
41	Nun freut euch, Gottes Kinder, all	Ascension	49	
42	Komm, Heiliger Geist, erfüll die Herzen deiner Gläubigen	Pentecost	50-51	
43	Komm, Heiliger Geist, Herre Gott	Pentecost	52-53	
44	Komm, Gott Schöpfer, Heiliger Geist	Pentecost	54	631a/631
45	Nun bitten wir den Heil'gen Geist	Pentecost	55	
46	Spiritus Sancti gratia *or* Des Heil'gen Geistes reiche Gnad	Pentecost	56	
47	O Heil'ger Geist, du göttlich's Feuer	Pentecost	57	
48	O Heiliger Geist, o heiliger Gott	Pentecost	58	
49	Herr Jesu Christ, dich zu uns wend	Pentecost	59	632
50	Liebster Jesu, wir sind hier	Pentecost	60	634
51	Liebster Jesu, wir sind hier (*distinctius*)	Pentecost	61	633
52	Gott der Vater wohn uns bei	Trinity	62-63	
53	Allein Gott in der Höh sei Ehr	Trinity	64	
54	Der du bist drei in Einigkeit	Trinity	65	

55	Gelobet sei der Herr, der Gott Israel [*Benedictus*]	St. John the Baptist	66	
56	Meine Seele erhebt den Herren [*Magnificat*]	Visitation	67	
57	Herr Gott, dich loben alle wir	St. Michael and All Angels	68	
58	Er stehn vor Gottes Throne	St. Michael and All Angels	69	
59	Herr Gott, dich loben wir	St. Simon and St. Jude, Apostles	70-71	
60	O Herre Gott, dein göttlich Wort	Reformation Festival	72	
61	Dies sind die heil'gen zehn Gebot	Ten Commandments	73	635
62	Mensch, willst du leben seliglich	Ten Commandments	74	
63	Herr Gott, erhalt uns für und für	Ten Commandments	75	
64	Wir glauben all an einem Gott	Creed	76-77	
65	Vater unser im Himmelreich	Lord's Prayer	78	636
66	Christ, unser Herr, zu Jordan kam	Holy Baptism	79	
67	Auf tiefer Not schrei ich zu dir [Psalm 130]	Confession, Penitence and Justification	80	
68	Erbarm dich mein, o Herre Gott	Confession, Penitence and Justification	81	
69	Jesu, der du meine Seele	Confession, Penitence and Justification	82	
70	Allein zu dir, Herr Jesu Christ	Confession, Penitence and Justification	83	
71	Ach Gott und Herr	Confession, Penitence and Justification	84	
72	Herr Jesu Christ, du höchstes Gut	Confession, Penitence and Justification	85	
73	Ach Herr, mich armen Sünder	Confession, Penitence and Justification	86	
74	Wo soll ich fliehen hin	Confession, Penitence and Justification	87	
75	Wir haben schwerlich	Confession, Penitence and Justification	88	
76	Durch Adams Fall ist ganz verderbt	Confession, Penitence and Justification	89	637
77	Es ist das Heil uns kommen her	Confession, Penitence and Justification	90	638
78	Jesus Christus, unser Heiland	Lord's Supper	91	
79	Gott sei gelobet und gebenedeiet	Lord's Supper	92-93	
80	Der Herr is mein getreuer Hirt [Psalm 23]	Lord's Supper	94	
81	Jetzt komm ich als ein armer Gast	Lord's Supper	95	
82	O Jesu, du edle Gabe	Lord's Supper	96	
83	Wir danken dir, Herr Jesu Christ, dass du das Lämmlein worden bist	Lord's Supper	97	
84	Ich weiss ein Blümlein hübsch und fein	Lord's Supper	98	
85	Nun freut euch, lieben Christen g'mein	Lord's Supper	99	
86	Nun lob, mein Seel, den Herren [Psalm 103]	Lord's Supper	100-101	
87	Wohl dem, der in Gottes Furcht steht	Christian Life and Conduct	102	
88	Wo Gott zum Haus nicht gibt sein Gunst [Psalm 127]	Christian Life and Conduct	103	
89	Was mein Gott will, das gescheh allzeit	Christian Life and Conduct	104	
90	Kommt her zu mir, spricht Gottes Sohn	Christian Life and Conduct	105	
91	Ich ruf zu dir, Herr Jesu Christ	Christian Life and Conduct	106-107	639
92	Weltlich Ehr und zeitlich Gut	Christian Life and Conduct	107	
93	Von Gott will ich nicht lassen	Christian Life and Conduct	108	

94	Wer Gott vertraut	Christian Life and Conduct	109	
95	Wie's Gott gefällt, so gefällt mir's auch	Christian Life and Conduct	110	
96	O Gott, du frommer Gott	Christian Life and Conduct	111	
97	In dich hab ich gehoffet, Herr [Psalm 31]	Christian Life and Conduct	112	
98	In dich hab ich gehoffet, Herr (*alia modo*)	Christian Life and Conduct	113	640
99	Mag ich Unglück nicht widertstahn	Christian Life and Conduct	114	
100	Wenn wir in höchsten Nöten sein	Christian Life and Conduct	115	641
101	An Wasserflüssen Babylon [Psalm 137]	Christian Life and Conduct	116-117	
102	Warum betrübst du dich, mein Herz	Christian Life and Conduct	118	
103	Frisch auf, mein Seel, verzage nicht	Christian Life and Conduct	119	
104	Ach Gott, wie manches Herzeleid	Christian Life and Conduct	120	
105	Ach Gott, erhör mein Seufzen und Wehklagen	Christian Life and Conduct	121	
106	So wünsch ich nun eine gute Nacht [Psalm 42]	Christian Life and Conduct	122	
107	Ach lieben Christen, seid getrost	Christian Life and Conduct	123	
108	Wenn dich Unglück tut greifen an	Christian Life and Conduct	124	
109	Keinen hat Gott verlassen	Christian Life and Conduct	125	
110	Gott ist mein Heil, mein Hülf und Trost	Christian Life and Conduct	126	
111	Wass Gott tut, das ist wohlgetan, kein einig Mensch ihn tadeln kann	Christian Life and Conduct	127	
112	Was Gott tut, das ist wohlgetan, es bleibt gerecht sein Wille	Christian Life and Conduct	128	
113	Wer nur den lieben Gott lässt walten	Christian Life and Conduct	129	642
114	Ach Gott, vom Himmel sieh darein [Psalm 12]	Psalm Hymns	130	
115	Es spricht der Unweisen Mund wohl [Psalm 14]	Psalm Hymns	131	
116	Ein feste Burg ist unser Gott [Psalm 46]	Psalm Hymns	132	
117	Es woll uns Gott genädig sein [Psalm 67]	Psalm Hymns	133	
118	Wär Gott nicht mit uns diese Zeit [Psalm 124]	Psalm Hymns	134	
119	Wo Gott der Herr nicht bei uns hält [Psalm 124]	Psalm Hymns	135	
120	Wie schön leuchtet der Morgernstern	Word of God and Christian Church	136-137	
121	Wie nach einer Wasserquelle [Psalm 42]	Word of God and Christian Church	138	
122	Erhalt uns, Herr, bei deinem Wort	Word of God and Christian Church	139	
123	Lass mich dein sein und bleiben	Word of God and Christian Church	140	
124	Gib Fried, o frommer, treuer Gott	Word of God and Christian Church	141	
125	Du Friedefürst, Herr Jesu Christ	Word of God and Christian Church	142	
126	O grosser Gott von Macht	Word of God and Christian Church	143	
127	Wenn mein Stündlein vorhanden ist	Death and Dying	144	
128	Herr Jesu Christ, wahr Mensch und Gott	Death and Dying	145	
129	Mitten wir im Leben sind	Death and Dying	146-147	
130	Alle Menschen müssen sterben	Death and Dying	148	
131	Alle Menschen müssen sterben (*alio modo*)	Death and Dying	149	643
132	Valet will ich dir geben	Death and Dying	150	

133	Nun lasst uns den Leib begraben	Death and Dying	151	
134	Christus, der ist mein Leben	Death and Dying	152	
135	Herzlich lieb hab ich dich, o Herr	Death and Dying	152-153	
136	Auf meinen lieben Gott	Death and Dying	154	
137	Herr Jesu Christ, ich weiss gar wohl	Death and Dying	155	
138	Mach's mit mir, Gott, nach deiner Güt	Death and Dying	156	
139	Herr Jesu Christ, meins Lebens Licht	Death and Dying	157	
140	Mein Wallfahrt ich vollendet hab	Death and Dying	158	
141	Gott hat das Evangelium	Death and Dying	159	
142	Ach Gott, tu dich erbarmen	Death and Dying	160	
143	Gott des Himmels und der Erden	Morning	161	
144	Ich dank dir, lieber Herre	Morning	162	
145	Aus Meines Herzens Grunde	Morning	163	
146	Ich dank dir schon	Morning	164	
147	Das walt mein Gott	Morning	165	
148	Christ, der du bist der helle Tag	Evening	166	
149	Christe, der du bist Tag und Licht	Evening	167	
150	Werde munter, mein Gemüte	Evening	168	
151	Nun ruhen alle Wälder	Evening	169	
152	Dankt dem Herrn, denn er ist sehr freundlich [Psalm 136]	After Meals	170	
153	Nun lasst uns Gott dem Herren	After Meals	171	
154	Lobet dem Herren, denn er ist sehr freundlich [Psalm 147]	After Meals	172	
155	Singen wir aus Herzensgrund	After Meals	173	
156	Gott Vater, der du deine Sonn	Good Weather	174	
157	Jesue, meines Herzens Freud	*Appendix*	175	
158	Ach, was soll ich Sűnder machen	*Appendix*	176	
159	Ach wie nichtig, ach wie flüchtig	*Appendix*	177	644
160	Ach, was ist doch unser Leben	*Appendix*	178	
161	Allenthalben, wo ich gehe	*Appendix*	179	
162	Hast du denn, Jesu, dein Angesicht gänzlich verborgen *or* Soll ich denn, Jesu, mein Leben in Trauern beschliessen	*Appendix*	180	
163	Sei gegrüsset, Jesu gütig *or* O Jesu, du edle Gabe	*Appendix*	181	
164	Schmücke dich, o liebe Seele	*Appendix*	182	

Compositional style

The chorale preludes of the *Orgelbüchlein* share several common stylistic features,[3] which are the distinguishing traits of what may be called the "Orgelbüchlein-style chorale:"

- The chorale melody, embellished to varying degrees or unembellished altogether, is in one voice (excepting BWV 615, *In dir ist Freude,* in which the melody is broken up into motives and bounces between several voices).
- The melody is in the soprano voice (except for BWV 611, *Christum, wir sollen loben schon,* in which it is in the alto voice, and the canonical preludes BWV 600, 608, 618, 619, 620, 624, 629 and 633/634).
- The pieces are written in four-voice counterpoint, except for BWV 599, *Nun komm, der Heiden Heiland,* and BWV 619, *Christe du Lamm Gottes*, which are written in five voices; and BWV 639, *Ich ruf' zu dir, Herr Jesu Christ*, which is written in three.
- The pieces span exactly the length of the chorale melody; there are no introductions or codas.

Contents

The chorale preludes of the Orgelbüchlein fall into the seasons of the liturgical year:

Advent:

- BWV 599 — Nun komm, der Heiden Heiland
- BWV 600 — Gott, durch deine Güte (*or* Gottes Sohn ist kommen)
- BWV 601 — Herr Christ, der einge Gottes-Sohn (*or* Herr Gott, nun sei gepreiset)
- BWV 602 — Lob sei dem allmächtigen Gott

Christmas:

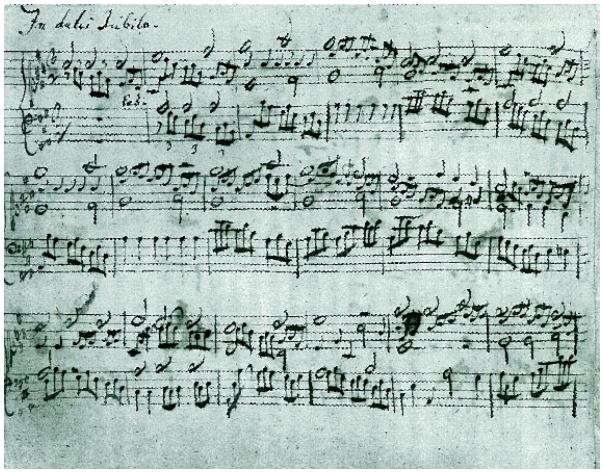
- BWV 603 — Puer natus in Bethlehem
- BWV 604 — Gelobet seist du, Jesu Christ
- BWV 605 — Der Tag, der ist so freudenreich
- BWV 606 — Vom Himmel hoch, da komm ich her
- BWV 607 — Vom Himmel kam der Engel Schar
- BWV 608 — In dulci jubilo
- BWV 609 — Lobt Gott, ihr Christen, allzugleich
- BWV 610 — Jesu, meine Freude
- BWV 611 — Christum wir sollen loben schon
- BWV 612 — Wir Christenleut

New Year:

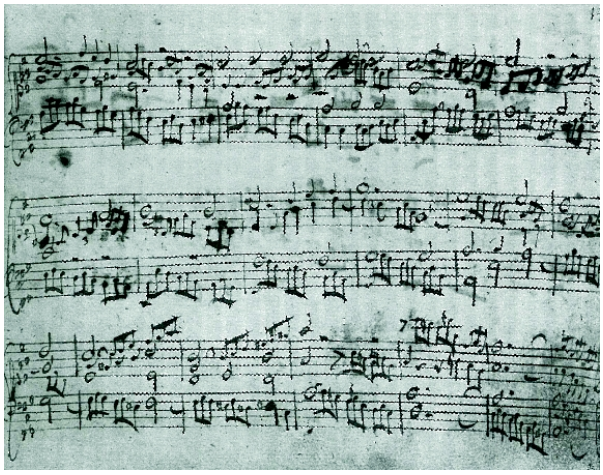
- BWV 613 — Helft mir Gotts Güte preisen
- BWV 614 — Das alte Jahre vergangen ist
- BWV 615 — In dir ist Freude

Feast of the Purification:

- BWV 616 — Mit Fried und Freud ich fahr dahin



First page of *In dulci jubilo* from autograph manuscript



Second page of *In dulci jubilo* from autograph manuscript

- BWV 617 — Herr Gott, nun schleuß den Himmel auf

Lent:

- BWV 618 — O Lamm Gottes, unschuldig

- BWV 619 — Christe, du Lamm Gottes
- BWV 620 — Christus, der uns selig macht
- BWV 621 — Da Jesus an dem Kreuze stund
- BWV 622 — O Mensch, bewein dein Sünde groß
- BWV 623 — Wir danken dir, Herr Jesu Christ
- BWV 624 — Hilf, Gott, daß mir's gelinge
- BWV Anhang 200 — O Traurigkeit, o Herzeleid (fragment)

Easter:

- BWV 625 — Christ lag in Todesbanden
- BWV 626 — Jesus Christus, unser Heiland, der den Tod überwand
- BWV 627 — Christ ist erstanden
- BWV 628 — Erstanden ist der heil'ge Christ
- BWV 629 — Erschienen ist der herrliche Tag
- BWV 630 — Heut triumphieret Gottes Sohn

Pentecost:

- BWV 631 — Komm, Gott Schöpfer, Heiliger Geist
- BWV 632 — Herr Jesu Christ, dich zu uns wend
- BWV 634 — Liebster Jesu, wir sind hier
- BWV 633 — Liebster Jesu, wir sind hier (*distinctius*)

Preludes based on catechism hymns:

- BWV 635 — Dies sind die heil'gen zehn Gebot
- BWV 636 — Vater unser im Himmelreich
- BWV 637 — Durch Adams Fall ist ganz verderbt
- BWV 638 — Es ist das Heil uns kommen her

Miscellaneous:

- BWV 639 — Ich ruf zu dir, Herr Jesu Christ
- BWV 640 — In dich hab ich gehoffet, Herr
- BWV 641 — Wenn wir in höchsten Nöten sein
- BWV 642 — Wer nur den lieben Gott läßt walten
- BWV 643 — Alle Menschen müssen sterben
- BWV 644 — Ach wie nichtig, ach wie flüchtig

Editions

The Orgelbüchlein was originally passed from teacher to student and was not published in its entirety until Felix Mendelssohn edited an edition. Notable editions have been made by Robert Clark and John David Peterson, Quentin Faulkner, Albert Riemenschneider, and Albert Schweitzer.

Notes

[1] Geck 2005, p. 91
[2] Stinson 1991, pp. 3–10
[3] Williams 2003, p. 236

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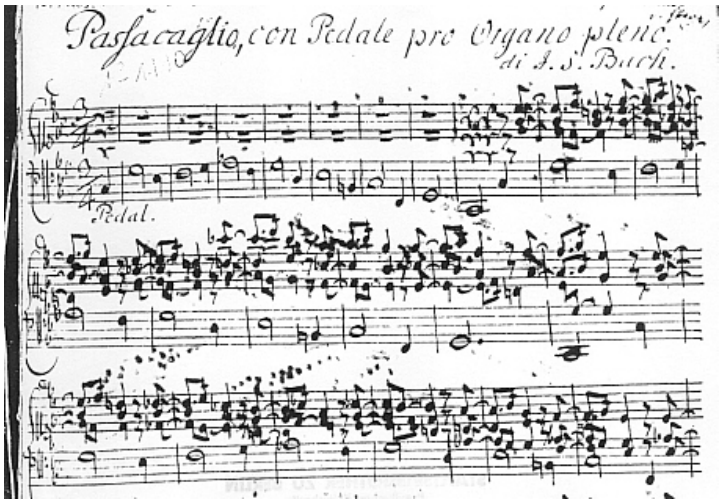
- Geck, Martin (2005), *Bach*, London: Haus Publishing, ISBN 1904341160
- Geck, Martin (2000) (in German). *Bach: Leben und Werk*. Reinbek: Rowohlt. ISBN 3498024833.
- Hiemke, Sven (2007), *Johann Sebastian Bach – Orgelbüchlein*, Kassel, ISBN 978-3-7618-1734-6 **(German)**
- *Orgelbüchlein: BWV 599-644: Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz*; mit einer Einführung von Sven Hiemke. Laabe: Laabe Verlag c2004 ISBN 3-89-007570-3
- Stinson, Russell (1999), *Bach: the Orgelbüchlein*, Oxford University Press, ISBN 978-0-19-386214-2
- Williams, Peter (2003), *The Organ Music of J. S. Bach* (2nd ed.), Cambridge University Press, pp. 227–316, ISBN 0-521-89115-9

External links

- Orgelbüchlein: Free scores at the International Music Score Library Project.
- WIMA Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php) of the Orgelbüchlein on the werner Icking Music Archive
- Free scores (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachorgel&preview=1) on Mutopia of the whole collection of 46 chorale preludes from the Orgelbüchlein.
- Free scores (http://www.arnorog.nl/index.php?option=downloads&catid=49&Itemid=50&order=0&otype=0&list=1) of the complete Orgelbüchlein on the Arno Rog website.
- Free downloads of the complete Orgelbüchlein (http://www.blockmrecords.org/bach) recorded by James Kibbie on historic German baroque organs: either search for individual works or download the whole collection

Passacaglia and Fugue in C minor, BWV 582

Passacaglia and Fugue in C minor (BWV 582) is an organ piece by Johann Sebastian Bach. Presumably composed early in Bach's career, it is one of his most important and well-known works, and an important influence on 19th and 20th century passacaglias:[1] Robert Schumann described the variations of the passacaglia as "intertwined so ingeniously that one can never cease to be amazed."[2]



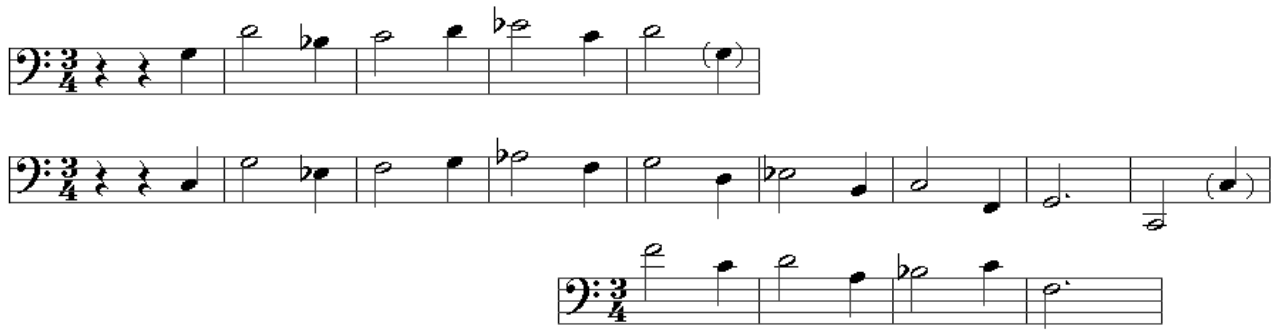
One of the manuscript copies of BWV 582, first page

General information

The autograph manuscript of BWV 582 is currently considered lost; the work, as is typical for Bach's and contemporary composers' works, is known only through a number of copies. There is some evidence that the original was notated in organ tablature.[3] It is not known precisely when Bach composed the work, but the available sources point to the period between 1706 and 1713. It is possible that BWV 582 was composed in Arnstadt soon after Bach's return from Lübeck[3] [4] (where he may have studied Buxtehude's ostinato works).

The first half of the passacaglia's ostinato, which also serves as the fugue's main subject, was most probably taken from a short work by the French composer André Raison, *Christe: Trio en passacaille* from *Messe du deuxieme ton* of the *Premier livre d'orgue*.[5] [6] It is possible that the second half of the ostinato was also taken from Raison, the

bass line of *Christe: Trio en chaconne* of *Messe du sixieme ton* of the same publication is very similar.[5] See *Example 1* for Bach's and Raison's themes.



Example 1. The ostinato of Bach's passacaglia is shown in the center; the corresponding theme from Raison's works are shown above (*Christe: Trio en passacaille*) and below (*Christe: Trio en chaconne*). Although the *Trio en chaconne* is not identical to Bach's theme, it shares with it a similar construction and the same fall of a fifth at the end.

However, some scholars dispute Raison's influence. Bach's work shares some features with north German ostinato works, most notably Buxtehude's two chaconnes (BuxWV 159–160) and a passacaglia (BuxWV 161), and there is clear influence of Pachelbel's chaconnes in several variations and the overall structure.[7]

Analysis

BWV 582/1: Passacaglia

The passacaglia is in 3/4 time typical of the form. Bach's ostinato comprises eight bars, which is unusual but not unheard of: an ostinato of the same length is used, for example, in Johann Krieger's organ passacaglia. The opening of the piece, which consists of the ostinato stated in the pedal with no accompaniment from the manuals, is slightly more unusual, although this idea also occurs elsewhere, and may even have been used by Buxtehude.[8]

There are 20 variations in BWV 582/1. The first begins with a typical C minor *affekt*, "a painful longing" according to Spitta, similar to the beginning of Buxtehude's *Chaconne in C minor* (BuxWV 159).[9] Numerous attempts have been made to figure out an overarching symmetrical structure of the work, but scholars have yet to agree on a single interpretation.[10] Particularly important attempts were made by Christoph Wolff and Siegfried Vogelsänder.[11] Some scholars have speculated that there is a symbolic component to the structure of the work: for instance, Martin Radulescu argues that BWV 582/1 is "in the form of a cross".[12]

There is agreement among most scholars that the Passacaglia builds up until its climax in variation twelve. This is followed by three quiet variations, forming a short intermezzo, and then the remaining five variations end the work.

Bach performer and scholar Marie-Claire Alain suggested that the 21 variations are broken down into 7 groups of 3 similar variations, each opening with a quotation from a Lutheran chorale, treated similarly to the Orgel-Buchlein written at a similar time:[13]

- Bars 8-12, the top part spells out the opening notes of "Nun komm' der Heiden Heiland"
- Bars 24-48, a cantilena spells out "Von Gott will ich nicht lassen"
- Bars 49-72, the scales are a reference to "Vom Himmel kam der Engel Schar"
- Bars 72-96, recalling the "star" motif from "Herr Christ, der Ein'ge Gottes-Sohn"
- Bars 96-120, ornamented figure similar to that in "Christ lag in Todesbanden" accompanies theme in the soprano then moving successively to alto and bass
- Bars 144-168 "Ascending intervals in bass recall the Easter chorale "Erstanden ist der heil'ge Christ".

Alain also points out that the numbers (21 repetitions of the Passacaglia ground and 12 statements of the fugue subjects) are inversions.

BWV 582/2: Fugue

The passacaglia is followed, without break, by a double fugue. The first half of the passacaglia ostinato is used as the first subject; a transformed version of the second half is used as the second subject.[14] Both are heard simultaneously in the beginning of the fugue. A countersubject enters immediately afterwards and is then used throughout the piece. When the three subjects appear simultaneously, they never do so in the same combination of voices twice; this therefore is a permutation fugue, possibly inspired by Johann Adam Reincken's works.[15]

As the fugue progresses, Bach ventures into major keys (Eb and Bb) and the time between the statements increases from 1-3 bars to 7-13. This expansion culminates in a Neapolitan sixth chord that leads into the 8 bar coda.

Transcriptions

The passacaglia has been transcribed for orchestra by Leopold Stokowski, Ottorino Respighi, Rene Leibowitz, Eugene Ormandy and Sir Andrew Davis, and for piano by numerous composer/pianists including Eugene d'Albert, Georgy Catoire, Max Reger (in a version for 2 pianos), Fazil Say, and Awadagin Pratt. It has also been arranged for a brass quintet by Neil Balm and performed by The Canadian Brass. A transcription for viol consort was recorded by the UK group Fretwork in 2005. In 2006, the passacaglia was transcribed for handbells by Kevin McChesney and recorded by Cast of Bronze from Dallas, Texas. The passacaglia was also transcribed by Donald Hunsberger for the Eastman Trombone Choir. In 2009, the work was transcribed for string quartet by Nicholas Kitchen for performance by the Borromeo String Quartet.

In Stokowski's orchestral transcription the whole of the coda is slow and fortissimo without the possibility of a final massive rallentando. He made six commercial recordings of it between 1928 and 1972.

In popular culture

- An arrangement of some initial parts of the passacaglia is present two times in the *Baptism sequence* of the movie *The Godfather*, together with other organ pieces and the ending of the Präludium from BWV 532, that concludes the *Baptism sequence*.
- The orchestral version of the passacaglia is played in the opening scene of the 1985 movie White Nights in which Mikhail Baryshnikov performs the ballet of Le Jeune Homme Et La Mort (The Young Man and Death).
- A small segment of a piano transcription is played in the Life Aquatic with Steve Zissou, performed by Angela Hewitt (transcription by Eugene d'Albert).
- A jazz interpretation of BWV 582 was recorded by flautist Hubert Laws for his 1973 live album *Carnegie Hall* (CTI Records). The studio version of this performance is also available on the 1970 album *Afro-Classic*.
- The passacaglia is featured on the Robert Fripp album, "The Bridge Between."

Notable recordings

- Virgil Fox, organ, Bach Live At Fillmore East, Decca (1971) - live recording from the Heavy Organ concert series
- Karl Richter, organ Freiberger Dom, Große Silbermann-Orgel zu Freiberg (1980)
- Peter Hurford, Casavant Frères tracker organ, Church of Our Lady of Sorrows, Toronto, Canada (1984)
- Andre Isoir, organ Basilika Weingarten, Calliope (1988) - including use of the 49 rank pedal mixture "la force" on the bottom pedal C throughout
- Hans-André Stamm, on the Trost-Organ in Waltershausen, Germany
- Ton Koopman, organ Basilika Ottobeuren, Novalis/Brilliant (1989)
- Christopher Herrick, organ Stadtkirche Zofingen, Hyperion (1990)
- Simon Preston, Sauer organ, St. Peter, Waltrop, Deutsche Grammophon (1991)
- Marie-Claire Alain, organ Stiftskirche Grauhof, Erato (1994)

- Ton Koopman, organ Grote Kerk, Maassluis, Teldec (1994)
- Kevin Bowyer, Marcussen organ Sct. Hans Kirche, Odense, Nimbus (1998)
- Michael Murray, The Great Organ At Methuen, Telarc (2002)
- Joseph Nolan, organ of Buckingham Palace ballroom, www.signumrecords.com (2007)
- Bernard Foccroulle, Schnitger organ van de Martinikerk te Groningen, Ricercar (2008)

References

- Peter F. Williams. *The Organ Music of J. S. Bach*. Cambridge University Press, 2003. ISBN 0521814162
- Christoph Wolff. *Johann Sebastian Bach: The Learned Musician*. Oxford University Press, 2000. ISBN 0199248842
- Yoshitake Kobayashi. *The variation principle in J. S. Bach's Passacaglia in C minor BWV 582*, in: Daniel R. Melamed (ed.) *Bach Studies 2*. Cambridge University Press, 1995. ISBN 0521470676
- Christoph Wolff. "Johann Sebastian Bach", *Grove Music Online*, ed. L. Macy (accessed 15 December 2006), grovemusic.com [16] (subscription access).
- H. Joseph Butler. "André Raison", *Grove Music Online*, ed. L. Macy (accessed 15 December 2006), grovemusic.com [16] (subscription access).
- Alexander Silbiger. "Passacaglia", *Grove Music Online*, ed. L. Macy (accessed 15 December 2006), grovemusic.com [16] (subscription access).
- Marie-Claire Alain - sleeve notes for CD recording Bach: Complete Organ Works vol.14. Erato, 1993. Cat. 4509-96747-2, (originally in French, translated by Stewart Spencer)

Notes

[1] Silbiger, Grove.
[2] Hans Theodore David, Arthur Mendel, Christoph Wolff. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, 503. W.W. Norton, 1998. ISBN 0393319563
[3] Williams, 182.
[4] Wolff, 94.
[5] Williams, 183.
[6] Butler, Grove.
[7] Williams, 184–5.
[8] Williams, 184.
[9] Williams, 185; includes the Spitta quotation and reference.
[10] Kobayashe, 62.
[11] Kobayashe, 62–3.
[12] Martin Radulescu. *On the form of Johann Sebastian Bach's Passacaglia in c minor*, The Organ Yearbook 1980: 95–103.
[13] Alain, 1993.
[14] Wolff, 97.
[15] Wolff, 97–8.

External links

- Free download of BWV 582 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0582) recorded by James Kibbie on the 1724–30 Trost organ in the Stadtkirche, Waltershausen, Germany
- Tim Smith's interactive hypermedia study (http://bach.nau.edu/BWV582/BWV582b.html) of BWV 582 with analysis by Smith, Parsons, and performance by James Pressler (Shockwave Player required)
- Passacaglia and Fugue in C minor: Free scores at the International Music Score Library Project.
- Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=741) at the Mutopia Project
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Prelude (Toccata) and Fugue in E major, BWV 566

Prelude (Toccata) and Fugue in (C or) E major, BWV 566 is an organ work written by Johann Sebastian Bach in 1708. It comprises four sections and is an early[1] work of Bach's.

Its form resembles the Preludes and Fugues of Buxtehude. The first section alternates manual or pedal cadenzas with dense suspended chords. The second is a charming fughetta with much repetition following the circle of fifths. The third section is a brief flourish for manuals ends with an even briefer pedal cadenza punctuated with 9-voice chords. The fourth section is in 3/4 time, and is a second fuga with a rhythmic subject resembling the thema of the first fughetta.

Bach also wrote a transposed version of this in C major, to play on organs tuned in meantone where E major would sound discordant due to the organ's temperament. Various recordings of the C major version exist mainly on historic instruments, for example Ton Koopman's recording on the Schnitger organ in Hamburg's Jacobikirche, and Marie-Claire Alain's recording on the Silbermann organ at Freiberg Cathedral. Both have a high pitch leaving the "concert" pitch up to a tone higher than modern pitch, where the temperament is significantly unequal to merit playing it away from E major. Modern organs or those tuned to a more equal temperament do not have this need.

References

[1] Jones, Richard D.P. (2007), *The creative development of Johann Sebastian Bach*, **1**, New York: Oxford University Press Inc., ISBN 0198164408, 9780198164401

External links

- Prelude (Toccata) and fugue in E major: Free scores at the International Music Score Library Project.
- Free download of BWV 566 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0566) recorded by James Kibbie on the 1736 Erasmus Bielfeldt organ in St. Wilhadi, Stade, Germany
- A few notes about temperament and the performance of BWV 566 (http://www.albany.edu/piporg-l/meantone.html)

Prelude and Fugue in A minor, BWV 543

"The Great" Prelude and Fugue in A minor, BWV 543 (an alternate version is numbered BWV 543a) is a piece of organ music written by Johann Sebastian Bach sometime around his years as court organist to the Duke of Saxe-Weimar (1708-1717). It is the final incarnation of Bach's harpsichord Fugue in A minor, BWV 944, written in 1708. This piece should not be confused with the Fantasia and Fugue in G minor, which is also called "the Great."

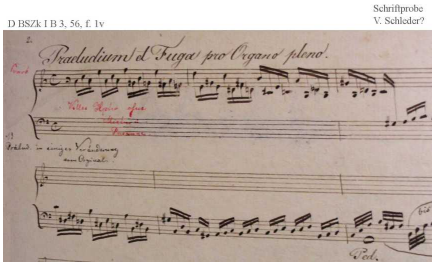
Score

Prelude

The Prelude starts out with a long introduction, introducing the chromatic, almost descending subject, then goes off into a flurry of intricate arpeggios over a long pedal point. The build up is then interrupted by a virtuoso run in the harmonic minor, then a grinding tremolo of a mix of the b diminished chord, and the c augmented chord. A stop and go pattern of chromatic runs, downward arpeggios, and pedal solos based on the opening sequence ensue. The Toccata-like prelude bears the marks of Bach's early, north German-influenced style, while the fugue could be considered a later product of Bach's maturity.

Fugue

The fugue is in 6/8 time, unlike the prelude, which is in 4/4 time. The Fugue ends in one of Bach's most Toccata-like, virtuosic cadenzas in the harmonic minor.



This is the first page of the Prelude BWV 543a

Liszt's Transcription

Because of the piece's overall rhapsodic nature, most organists can play this piece in any tempo they want, and it can be easily transcribed to a different instrument. Liszt transcribed this, and many of Bach's other works, for the piano.

The Sicilian Clan

Italian composer Ennio Morricone created a variation of *Prelude and Fugue in A minor* for the main theme of the French movie *The Sicilian Clan*.

External links

- Prelude and Fugue in A minor: Free scores at the International Music Score Library Project.
- Free download of BWV 543 [1] recorded by James Kibbie on the 1736 Erasmus Bielfeldt organ in St. Wilhadi, Stade, Germany
- PDF of Liszt's Piano transcription of BWV 543 [2]
- Musicmatch guide review on BWV 543. [3] Musicmatch Guide, classical edition has album reviews and musical reviews on almost all works of J.S. Bach and many other classical composers

Prelude and Fugue in D major, BWV 532

Johann Sebastian Bach's **Prelude and Fugue in D major (BWV 532)** is a prelude and fugue written for the organ in c.1710,[1] and lasts for an approximate duration of 11½ minutes.[2]

Johann Sebastian Bach, the composer of *Prelude and Fugue in D major*

Composition

Like with most of Bach's organ compositions, this piece was written during his tenure in Weimar between 1709 and 1717.[3] Many of his greatest and most well known organ works were written during this period, including, for example, the Prelude and Fugue in E major, BWV 566.[4] The composer was residing in Weimar after being hired by the ruling duke of Weimar, Wilhelm Erst, in 1709 as an organist and member of the court orchestra; he was particularly encouraged to make use of his unique talents with the organ by the duke.[5] Indeed, his fame on the instrument grew and he was visited by many students of the organ to hear him play and to try to learn from his technique.[6] The *Prelude and Fugue in D major* was probably composed in 1710, although this is not certain. However, it was definitely written before Bach codified the clear two-section prelude and fugue in the form of what is used in the *The Well-Tempered Clavier, BWV 846-893*, which was composed in 1722.[7] This is because BWV 532 features a lengthy, complex, self-contained fugue preceded by a multisectional prelude.[3]

Description

The piece is in two sections: a prelude and a fugue. Both the sections are in D major but, to begin with, there is no tempo marking given on either section . Both pieces are in 4/4.

Musical Analysis

The Prelude

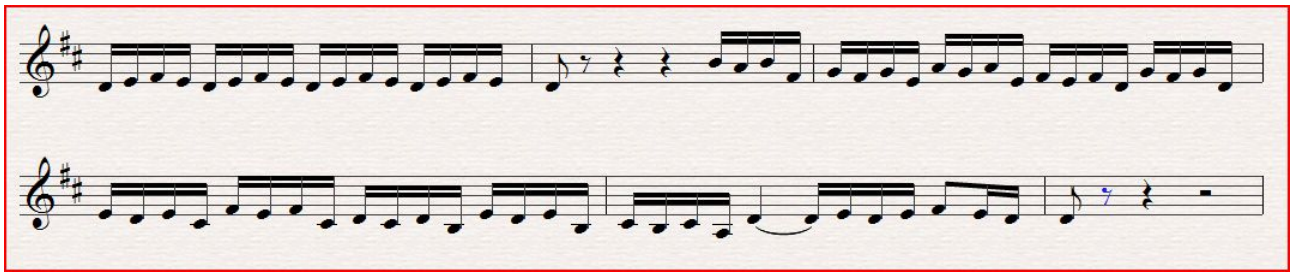
The prelude commences with a semi-quaver scale from the pedals and then, the manuels begin with an intricate quaver pattern between the hands. Another run from the pedals is then followed by a continuation of from the right-hand. The quaver then repeates one octave lower. The pedals then play arpeggiated patters which begin a repeated theme and slow down throughout. This lasts for four bars. A sustained pedal then accompanies the manuels, who have a dotted quaver, semi-quaver rhythm. This then turns into a repeated *G♯, B* demi-semi-quaver rhythm. This then slows to a series of repeated candences.

A new phrase then begins with an ascending scale in the manuels leading up to a large D major chord. A new tempo is then introduced: *Alla breve*, and then a large phrase is introduced with a very polyphonic texture and a prominent tune. A section then starts withy chords played in the manuels and the quavers played in the pedals. This continues for another large period of time until the left hand takes the tune and the right hand plays the quavers.

When this section finishes, a new tempo of *Adagio* begins. A new theme then arrives with slow quaver on the lower manuel and pedal and ascending scales in the upper manuel. The prelude then concludes with a slow theme, on broken arpeggios and some slow, elongated final chords.

The Fugue

The subject of this fugue is eight measures long that consist of tight figurations encompassing an entire octave. Bach takes this subject firstly through the relative minor and then mediant minor, and then to the minor harmony of the leading tone and the major harmony on the supertonic. After this progression we enter an episode of with a flurry of figures on the dominant and then a full entry of the subject on the tonic that works to resolve the preceding tension so well that the eventual coda almost has the nature of an afterthought. This fugue, because of its interesting harmonic progressions, is one of the most interesting ever written by Bach.[8]



The Fugue's subject, showing a turn-like motif followed by a falling sequence

Transcriptions

This work has been transcribed for solo piano by Ferruccio Busoni as BV B 20 in 1888, and by Eugen d'Albert in 1893.

References

[1] "Classical Archives" (http://www.classicalarchives.com/work/1988.html#tvf=tracks&tv=about). Classical Archives. . Retrieved 12 February 2010.

[2] "Decca Records Publication No. 443 485-2".

[3] "Classsical Archives" (http://www.classicalarchives.com/work/1988.html#tvf=tracks&tv=about). Classical Archives. . Retrieved 12 February 2010.

[4] "Classical Archives" (http://www.classicalarchives.com/work/1999.html#tvf=tracks&tv=about). Classical Archives. . Retrieved 12 February 2010.

[5] "JSBach.org" (http://www.let.rug.nl/Linguistics/diversen/bach/weimar2.html). jsbach.org. . Retrieved 12 February 2010.

[6] "Baroque music.org" (http://www.baroquemusic.org/bqxjsbach.html#W2). Baroque music.org. . Retrieved 12 February 2010.

[7] "qub.ac.uk" (http://www.mu.qub.ac.uk/tomita/essay/wtc1.html). qub.ac.uk. . Retrieved 12 February 2010.

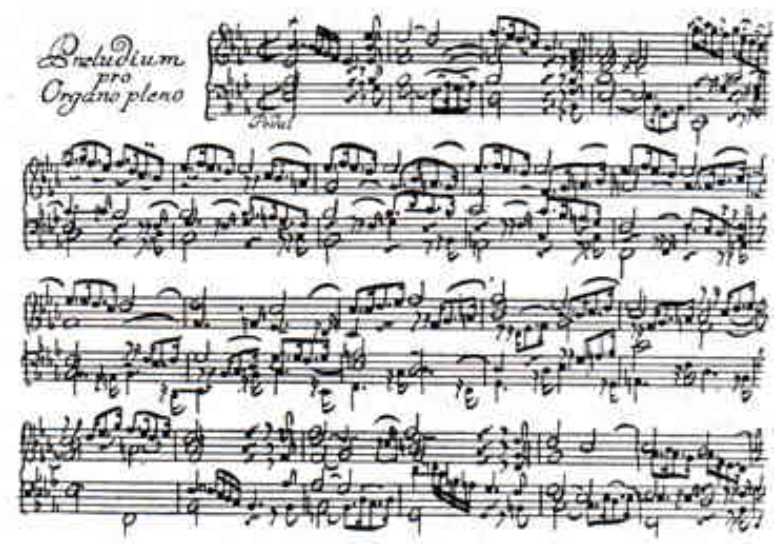
[8] "Classical Archives" (http://www.classicalarchives.com/work/1988.html#tvf=tracks&tv=about). Classical Archives. . Retrieved 13 May 2010.

External links

- Prelude and Fugue in D major, BWV 532: Free scores at the International Music Score Library Project.
- Free download of BWV 532 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0532) recorded by James Kibbie on the 1755 Gottfried Silbermann/Zacharias Hildebrandt organ in the Katholische Hofkirche, Dresden, Germany

Prelude and Fugue in E flat major, BWV 552

Johann Sebastian Bach's **Prelude and Fugue in E flat major 'St. Anne', BWV 552** is a substantial piece for the organ that is a prime example of the composer's use of religious symbolism.[1] The prelude and fugue form the opening and closing movements, respectively, of the *Clavier-Übung III*, which was published in September 1739. The fugue is known to English speakers as the St Anne fugue because its first few bars sound like the first line of the Anglican hymn tune **Saint Anne** (the tune to 'O God, Our Help in Ages Past').



The autograph page of the prelude; it was one of Bach's few pieces that were actually published during his lifetime

References

[1] Decca Publication No. 443 485-2

External links

- Prelude and Fugue in E flat major, BWV 552: Free scores at the International Music Score Library Project.
- Free download of the Prelude (http://www.blockmrecords.org/bach/detail.php?ID=BWV0552) and Fugue (http://www.blockmrecords.org/bach/detail.php?ID=BWV0552_2), BWV 552, recorded by James Kibbie on the 1724–30 Trost organ in the Stadtkirche, Waltershausen, Germany

Prelude in C minor, BWV 999

The **Prelude in C Minor** (BWV 999) is a musical work for solo lute written by the composer Johann Sebastian Bach.

Recordings

Recordings of this piece are rare unless it is performed as an introduction to BWV 1000, which is Bach's Fugue in G minor. It can be found as a stand-alone piece on the Andres Segovia & John Williams album, *The Art Of The Guitar* (track 18).

Date of composition

This prelude was probably written during the late 1710s or early 1720s.[1]

Editions

An edition of this work that is arranged for piano is available under the title J. S. Bach: Eighteen Little Preludes, edited by Keith Snell. Since the lute is a very rare and uncommon instrument today, most people perform this work on the piano or guitar.

References

[1] http://www.classicalarchives.com/work/2880.html#tvf=tracks&tv=about

Prelude, Fugue and Allegro in E-flat major, BWV 998

Prelude, Fugue, and Allegro in E-flat major, BWV 998, is a musical composition written by Johann Sebastian Bach.

Movements

The movements in this piece are:

- Prelude
- Fugue
- Allegro [1]

Date of composition

The piece was written in the first half of the 1740s.[1]

Prelude

The Prelude is similar to the Well-Tempered Clavier (the second book of which dates from around the same time as this work), in which there are many arpeggios.[1] There is a pause in the motion, when just before the coda, there is a fermata over a third-inversion seventh chord with a rich suspension.[1]

Fugue

The Fugue is one of only three that Bach wrote in ternary form, with an exact repetition of its contrapuntally active opening section framing a texturally contrasting central section.[2]

Allegro

The Allegro is a binary form dance with 16th notes.[1]

References

[1] http://www.classicalarchives.com/work/2875.html#tvf=tracks&tv=about
[2] http://www.humanities.mcmaster.ca/~mus701/macmacvol3/walker.html

Quodlibet, BWV 524

The **Quodlibet** or ***Wedding Quodlibet***, BWV 524, is a lighthearted composition by Johann Sebastian Bach which today exists only in fragmentary form. The line *In diesem Jahre haben wir zwei Sonnenfinsternissen* (In this year we have [seen] two solar eclipses) places the composition of the piece in or shortly after 1707, when central Germany was witness to two such celestial events. The extant source—a fair-copy autograph manuscript on three large, folded sheets—was not discovered until 1932.

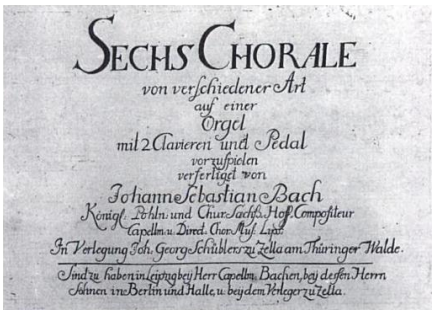
The work itself is a loosely structured quodlibet for SATB and continuo. Bach likely did not write the text, which some attribute to the Leipzig poet Johann Friedrich Gottsched. Though the cover sheet has been lost, the libretto of the remaining portion indicates that the quodlibet was to be performed at a wedding, possibly Bach's own.

References

- Bratz, Thomas. "BWV 524 Quodlibet (Fragment) 'Was seind das vor grosse Schlösser'". Retrieved 19 August 2007 from http://www.bach-cantatas.com/Articles/BWV524Quodlibet%5BBraatz%5D.htm.
- Bomba, Andreas. "O ye thoughts, why torment ye my spirit". Program Notes to *Bach: The Complete Works, Vol. 16*. Hänssler.

Schübler Chorales

Schübler Chorales is a name usually given to the *Sechs Chorale von verschiedener Art* ('Six Chorales of Various Kinds') for organ (BWV 645–650), a collection of six chorale preludes by Johann Sebastian Bach, issued around 1748. The title 'Schübler Chorales' derives from the engraver and publisher Johann Georg Schübler, who is named on the title page. All six of the preludes are for an organ with two manuals and pedal, at least five of them transcribed from movements in Bach's cantatas, as follows:


SECHS CHORALE
von verschiedener Art
auf einer
Orgel
mit 2 Clavieren und Pedal
vorzuspielen
verfertiget von
Johann Sebastian Bach
Königl. Pohln. und Chur-Sächs. Hof-Compositeur
Capellm. u. Dirig. Chor. Music. Lipsi.
In Verlegung Joh. Georg Schübler zu Zella am Thüringer Walde.
Sind zu haben in Leipzig bey Herr Capellm. Bachen, bey dessen Herrn
Söhnen in Berlin und Halle, u. bey dem Verleger zu Zella.

Title page of the Schübler Chorales, 1746

BWV	Chorale Name	Transcribed from
645	Wachet auf, ruft uns die Stimme ("Wake, Awake for Night is Passing")	Wachet auf, ruft uns die Stimme, BWV 140, movement 4 (tenor chorale)
646	Wo soll ich fliehen hin ("Whither shall I flee?")	? lost cantata (see below)
647	Wer nur den lieben Gott lässt walten ("Who allows God alone to rule him")	Wer nur den lieben Gott läßt walten, BWV 93, movement 4 (duet for soprano and alto)
648	Meine Seele erhebt den Herren ("My soul doth magnify the Lord")	Meine Seel erhebt den Herren, BWV 10, movement 5 (duet for alto and tenor, chorale instrumental)
649	Ach bleib bei uns, Herr Jesu Christ ("Lord Jesus Christ, with us abide")	Bleib bei uns, denn es will Abend werden, BWV 6, movement 3 (soprano chorale)
650	Kommst du nun, Jesu, vom Himmel herunter auf Erden ("Come thou, Jesu, from heaven to earth")	Lobe den Herren, den mächtigen König der Ehren, BWV 137, movement 2 (alto solo)

Since no source has been found for BWV 646, most scholars assume that the source cantata is one of the 100 or so believed to have been lost. The trio scoring of the movement suggests the original may have been for violin, or possibly violins and violas in unison (right hand), and continuo (left hand), with the chorale (pedal) sung by soprano or alto.

The fact that Bach had gone to the trouble and expense of securing the services of a master engraver to produce a collection of note-for-note transcriptions of this kind indicates that he did not regard the Schübler Chorales as a minor piece of hack-work, but as a significant public statement, worthy of the same serious consideration of his other engraved collections of keyboard music. These six chorales provide approachable character from his cantatas through the more marketable medium of keyboard transcriptions.[1]

References

[1] Boyd, Malcolm. *Oxford Composer Companions: J.S. Bach*, Oxford University Press, 1999, p. 441–442

External links

- Schübler Chorales: Free scores at the International Music Score Library Project.
- Free downloads of the Schübler Chorales (http://www.blockmrecords.org/bach) recorded by James Kibbie on the 1724–30 Trost organ in the Stadtkirche, Waltershausen, Germany: either search for individual works or download the whole collection
- Performances on virtual organs and harpsichords (http://www.virtuallybaroque.com/list6c.htm#Schübler)

Six Little Preludes

The **Six Little Preludes (BWV 933-938)** are a group of preludes written by the composer Johann Sebastian Bach for harpsichord. They are all short, pedagogical efforts written in or around the period of 1717-1720, but they were not published until 1802. These pieces are all short pieces that require a strong understanding of technique.[1] This is one of a series of 18 preludes Bach sporadically produced around 1717-1720, primarily for instructive purposes, and were not intended for performance.[1]

Little Prelude in C major, BWV 933

The C major prelude consists of two brief sections, repeated as a pair, followed by a variation on each section, again repeated as a pair.[1] The first segment demands complete independence of the right and left hands, with the left hand providing a busy accompaniment.[1] The bass material becomes more rudimentary in the second segment, as the treble indulges in hyperactive passagework.[1] The variation half of this prelude makes minimal changes to the basic material, mainly brightening it by lifting the slightly altered melody into a higher register.[1]

Little Prelude in C minor, BWV 934

This C minor effort is similar to a minuet, but it is a bit more complex than it sounds.[1] It features a lively theme whose accompanying leaps and long-breathed, angular manner impart a delightful sense of color through the adventurous twists and turns.[1] The theme and second subject are played through twice and vary considerably on their third appearance.[1] This piece generally lasts just over a minute.[1]

Note

Game composer Mike Morasky created a remixed version of this prelude named "Machiavellian Bach" that features in the *Portal 2* soundtrack; however this version has been transposed into F minor.

Little Prelude in D minor, BWV 935

The **Little Prelude in D minor** contains features that are similar to a two-part invention.[1] This work generally lasts about a minute and a half.[1]

Little Prelude in D major, BWV 936

This Prelude has features associated with a trio sonata: it contains two upper lines and a roving bass part underpinning them.[1] The work opens with a lively theme.[1] It is played through twice, then varied on its third appearance, showing much development.[1]

Little Prelude in E major, BWV 937

This E major Prelude follows a left hand staccato pattern which the right hand then follows along with. Which is why this is a common Bach pattern to drop by. Unlike, Prelude in E minor, this song is interpreting a more lively scenario indicating that it is major. Though Bach's frequently used mordents aren't as common in this beautiful prelude.

Little Prelude in E minor, BWV 938

This E minor prelude contains features similar to the composer's inventions.[1] Bach follows a pattern used in many of the pieces in the set, in presenting the main thematic material twice in more or less the same form, then developing it.[1] This piece is approximately one-and-a-half minutes long.

References

[1] http://www.classicalarchives.com/work/174041.html#tvf=tracks&tv=about

External links

- Little Prelude in E Minor: Free scores at the International Music Score Library Project.

Sonata in A major for flute or recorder and harpsichord

Sonata in A major for flute or recorder and harpsichord by J. S. Bach (BWV 1032) is a sonata in 3 movements:

- *Vivace*
- *Largo e dolce*
- *Allegro*

External links

- Sonatas for Flute and Clavier, BWV 1030-32: Free scores at the International Music Score Library Project.

Sonata in B minor for flute or recorder and harpsichord

Sonata in B minor for flute or recorder and harpsichord by Johann Sebastian Bach (BWV 1030) is a sonata in 3 movements:

- *Andante*
- *Largo e dolce*
- *Presto*

The existing autograph manuscript dates from after 1735, when Bach led the Leipzig Collegium. There are errors in the manuscript, and another harpsichord part in G minor that is otherwise the same though transposed, that suggests that this, like the G minor and D major harpsichord concertos, may be among the works Bach transcribed from earlier works originally for other instrumental combinations and in other keys to be playable by performers at hand.[1]

References

[1] Berryman, Brian (2000) (PDF). *Program Notes to Wilbert Hazelzet's Recording of the Bach Flute Sonatas* (http://www.glossamusic.com/downloads/pdf/920807_1.pdf). Glossa Records. . Retrieved 2007-12-18.

External links

- Sonatas for Flute and Clavier, BWV 1030-32: Free scores at the International Music Score Library Project.

Sonata in C major for flute or recorder and basso continuo

The **Sonata in C major for flute or recorder and basso continuo** may have been written by Johann Sebastian Bach (BWV 1033) is a sonata in 4 movements:

- *Andante – Presto*
- *Allegro*
- *Adagio*
- *Menuet 1 – Menuet 2*

The basso continuo can be provided by a variety of instruments. For example in complete Bach recordings, Stephen Preston on Brilliant Classics (originally recorded by CRD UK) is accompanied by harpsichord and viola da gamba while on Hänssler Classic Jean-Claude Gérard is accompanied by piano and bassoon.

External links

- Sonatas for Flute and Basso Continuo, BWV 1033-1035: Free scores at the International Music Score Library Project.

Sonata in E major for flute or recorder and basso continuo

Sonata in E major for flute or recorder and basso continuo by J. S. Bach (BWV 1035) is a sonata in 4 movements:

- *Adagio ma non tanto*
- *Allegro*
- *Siciliano*
- *Allegro assai*

The basso continuo can be provided by a variety of instruments. For example in complete Bach recordings, Stephen Preston on Brilliant Classics (originally recorded by CRD UK) is accompanied by harpsichord and viola da gamba while on Hänssler Classic Jean-Claude Gérard is accompanied by piano and bassoon. This sonata is different because of its frequent use of accidentals, which is unusual for a Bach Sonata. There is also a frequent use of terrace dynamics, which is another trademark of Bach. Also, the 2nd and 4th movement follow a binary form with an A and B section that each repeat. In addition, although in E major, the Siciliano movement is in C# minor. In most music notations of this piece, there are few articulation markings because they would be added on when performed. So, this is open to interpretation. Also, trills in the Baroque era start on the upper neighboring tone.

External links

- Sonatas for Flute and Basso Continuo, BWV 1033-1035: Free scores at the International Music Score Library Project.

Sonata in E minor for flute or recorder and basso continuo

Sonata in E minor for flute or recorder and basso continuo by J. S. Bach (BWV 1034) is a sonata in 4 movements:

- *Adagio ma non tanto*
- *Allegro*
- *Andante*
- *Allegro*

The basso continuo can be provided by a variety of instruments. For example in complete Bach recordings, Stephen Preston on Brilliant Classics (originally recorded by CRD UK) is accompanied by harpsichord and viola da gamba while on Hänssler Classic Jean-Claude Gérard is accompanied by piano and bassoon.

External links

- Sonatas for Flute and Basso Continuo, BWV 1033-1035: Free scores at the International Music Score Library Project.

Sonata in E-flat major for flute or recorder and harpsichord

Sonata in E-flat major for flute or recorder and harpsichord, probably by J. S. Bach (BWV 1031), is a sonata in 3 movements:

- *Allegro moderato*
- *Siciliano*
- *Allegro*

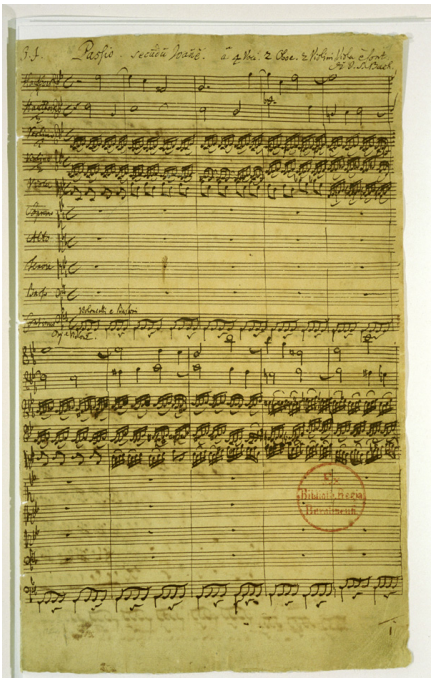
External links

- Sonatas for Flute and Clavier, BWV 1030-32: Free scores at the International Music Score Library Project.
- Sonata for flute & keyboard in E flat major, BWV 1031 [1]: Allmusic description

St John Passion

For other musical settings of the passion after St John with similar names, see St John Passion (disambiguation).

The ***St John Passion*** (in German: ***Johannes-Passion***), BWV 245, is a sacred oratorio of Johann Sebastian Bach[1] from the *Passions*. The original Latin title ***Passio secundum Johannem*** translates to "The Suffering According to John" and is rendered in English also as ***St. John Passion*** and in German as ***Johannespassion***. During the first winter that Bach was responsible for church music at the St. Thomas Church, Leipzig and the St. Nicholas Church, he composed the *St John Passion* for the Good Friday Vespers service of 1724.[2]



First page of the autograph:
Paßio secudu Joane

The *St John Passion* is a dramatic representation of the Passion, as told in the Gospel of John, constructed of dramatically presented recitatives and choruses, commented by reflective chorales, ariosos, and arias, framed by an opening chorus and a final one, followed by a last chorale.[3] Compared to the *St Matthew Passion*, the *St John Passion* has been described as more extravagant, with an expressive immediacy, at times more unbridled and less "finished."[4]

First performance

Originally Bach intended that the *St. John Passion* would be first performed in the St. Thomas Church in Leipzig, but due to a last-minute change by the music council, it was first performed in 1724 in the St. Nicholas Church.[5] Bach quickly agreed to their desire to move the service to St Nicholas Church, “but pointed out that the booklet was already printed, that there was no room available and that the harpsichord needed some repair, all of which, however, could be attended to at little cost; but he requested that a little additional room be provided in the choir loft of St Nicholas Church, where he planned to place the musicians needed to perform the music. He also asked that the harpsichord be repaired.”[5] The council agreed and sent a flyer announcing the new location to all the people around Leipzig. The council made the arrangements requested by Bach regarding the harpsichord and space needed for the choir.[5]

Architecture and sources

Bach followed chapters 18 and 19 of the Gospel of John in the Luther Bible, and the tenor Evangelist follows exactly the words of that bible. The compiler of the additional poetry is unknown. Models are the Brockes Passion and a Johannes-Passion by Christian Heinrich Postel. The first scene is in the Kidron Valley, and the second in the palace of the high priest Kaiphas. Part Two shows three scenes, one with Pontius Pilate, one at Golgatha, and the third finally at the burial site. The dramatic argument between Pilate, Jesus, and the crowd is not interrupted by reflective elements but a single central "chorale" (#22).

Part One

1. Coro: *Herr, unser Herrscher, dessen Ruhm in allen Landen herrlich ist!*

    2a. Evangelist, Jesus: *Jesus ging mit seinen Jüngern über den Bach Kidron*

    2b. Coro: *Jesum von Nazareth*

    2c. Evangelist, Jesus: *Jesus spricht zu ihnen*

2d. Coro: *Jesum von Nazareth*

2e. Evangelist, Jesus: *Jesus antwortete: Ich hab's euch gesagt, daß ich's sei*

3. Chorale: *O große Lieb, o Lieb ohn alle Maße*

4a. Evangelist, Jesus: *Auf daß das Wort erfüllet würde*

5. Chorale: *Dein Will gescheh, Herr Gott, zugleich*

6. Evangelist: *Die Schar aber und der Oberhauptmann*

7. Aria (alto, oboes): *Von den Stricken meiner Sünden*

8. Evangelist: *Simon Petrus aber folgete Jesu nach*

9. Aria (soprano, flutes): *Ich folge dir gleichfalls mit freudigen Schritten*

10. Evangelist, Maid, Peter, Jesus, Servant: *Derselbige Jünger war dem Hohenpriester bekannt*

11. Chorale: *Wer hat dich so geschlagen*

12a. Evangelist: *Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas*

12b. Coro: *Bist du nicht seiner Jünger einer?*

12c. Evangelist, Peter, Servant: *Er leugnete aber*

13. Aria (tenor): *Ach, mein Sinn*

14. Chorale: *Petrus, der nicht denkt zurück*

Part Two

15. Chorale: *Christus, der uns selig macht*

16a. Evangelist, Pilate: *Da führeten sie Jesum von Kaiphas vor das Richthaus*

16b. Coro: *Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.*

16c. Evangelist, Pilate: *Da sprach Pilatus zu ihnen*

16d. Coro: *Wir dürfen niemand töten.*

16e. Evangelist, Pilate, Jesus: *Auf daß erfüllet würde das Wort Jesu*

17. Chorale: *Ach großer König, groß zu allen Zeiten*

18a. Evangelist, Pilate, Jesus: *Da sprach Pilatus zu ihm*

18b. Coro: *Nicht diesen, sondern Barrabam!*

18c. Evangelist, Pilate, Jesus: *Barrabas aber war ein Mörder.*

19. Arioso (bass, viole d'amore, lute): *Betrachte, meine Seel, mit ängstlichem Vergnügen*

20. Aria (tenor, viole d'amore): *Erwäge, wie sein blutgefärbter Rücken*

21a. Evangelist: *Und die Kriegsknechte flochten eine Krone von Dornen*

21b. Coro: *Sei gegrüßet, lieber Jüdenkönig!*

21c. Evangelist, Pilate: *Und gaben ihm Backenstreiche.*

21d. Coro: *Kreuzige, kreuzige!*

21e. Evangelist, Pilate: *Pilatus sprach zu ihnen*

21f. Coro: *Wir haben ein Gesetz, und nach dem Gesetz soll er sterben*

21g. Evangelist, Pilate, Jesus: *Da Pilatus das Wort hörete, fürchtet' er sich noch mehr*

22. Chorale: *Durch dein Gefängnis, Gottes Sohn muß uns die Freiheit kommen*

23a. Evangelist: *Die Jüden aber schrieen*

23b. Coro: *Lässest du diesen los, so bist du des Kaisers Freund nicht*

23c. Evangelist, Pilate: *Da Pilatus da Wort hörete, führete er Jesum heraus*

23d. Coro: *Weg, weg mit dem, kreuzige ihn!*

23e. Evangelist, Pilate: *Spricht Pilatus zu ihnen*

23f. Coro: *Wir haben keinen König denn den Kaiser.*

23g. Evangelist: *Da überantwortete er ihn daß er gekreuziget würde.*

24. Aria (bass) e coro: *Eilt, ihr angefochtnen Seelen*

25a. Evangelist: *Allda kreuzigten sie ihn*

25b. Coro: *Schreibe nicht: der Jüden König*

25c. Evangelist, Pilate: *Pilatus antwortet*

26. Chorale: *In meines Herzens Grunde*

27a. Evangelist: *Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider*

27b. Coro: *Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll.*

27c. Evangelist, Jesus: *Auf daß erfüllet würde die Schrift*

28. Chorale: *Er nahm alles wohl in acht*

29. Evangelist, Jesus: *Und von Stund an nahm sie der Jünger zu sich.*

30. Aria (alto, viola da gamba): *Es ist vollbracht!*

31. Evangelist: *Und neiget das Haupt und verschied.*

32. Aria (bass) e coro: *Mein teurer Heiland, laß dich fragen*

33. Evangelist: *Und siehe da, der Vorhang im Tempel zeriß in zwei Stück*

34. Arioso (tenor, flutes, oboes): *Mein Herz, in dem die ganze Welt bei Jesu Leiden gleichfalls leidet*

35. Aria (soprano, flute, oboe da caccia): *Zerfließe, mein Herze, in Fluten der Zähren*

36. Evangelist: *Die Jüden aber, dieweil es der Rüsttag war*

37. Chorale: *O hilf, Christe, Gottes Sohn*

38. Evangelist: *Darnach bat Pilatum Joseph von Arimathia*

39. Coro: *Ruht wohl, ihr heiligen Gebeine*

40. Chorale: *Ach Herr, lass dein lieb Engelein*

Bach followed the Gospel of John but added two lines from the Gospel of Matthew, the crying of Peter and the tearing of the curtain in the temple.

He chose the chorales "Herzliebster Jesu, was hast du verbrochen" of Johann Heermann (1630), verse 6 for movement 3, verses 7 & 8 for 17, "Vater unser im Himmelreich" of Martin Luther (1539), verse 4 for movement 5, "O Welt, sieh hier dein Leben" of Paul Gerhardt (1647), verses 3 & 4 for movement 11, "Jesu Leiden, Pein und Tod" of Paul Stockmann (1633), verse 10 for movement 14, verse 20 for 28, the last verse for 32, "Christus, der uns selig macht" of Michael Weiße (1531), verse 1 for movement 15, verse 8 for 37, "Valet will ich dir geben" of Valerius Herberger (1613), verse 3 for movement 26, "Herzlich lieb hab ich dich, o Herr" of Martin Schalling (1571), verse 3 for movement 40.

For the central chorale (#22) "Durch dein Gefängnis, Gottes Sohn muß uns die Freiheit kommen" ("Through Your prison, Son of God, must freedom come to us) Bach adapted the words of an Aria from the Johannes-Passion of Christian Heinrich Postel (1700) and used the melody of "Mach's mit mir, Gott, nach deiner Güt" of Johann Hermann Schein. The architecture of Part Two shows symmetry around this movement, the music of the preceding chorus #21f "Wir haben ein Gesetz" corresponds to #23b "Lässest du diesen los", the demand #21d "Kreuzige ihn!" is repeated in an intensified way in #23d "Weg, weg mit dem, kreuzige ihn!", #21b "Sei gegrüßet, lieber Jüdenkönig" reappears as #25b "Schreibe nicht: der Jüden König".[6] [7]

Scoring

The *St John Passion* is written for an intimate ensemble of soloists, four-part choir, strings and basso continuo and pairs of *flauti traversi* and oboes, the later both doubling on oboe da caccia. For special colours Bach also used lute, viola d'amore and viola da gamba, instruments that were already old-fashioned at the time. In present day performances the part of Jesus is given to one bass soloist, Pilate and the bass arias to another. Some tenors sing the Evangelist - a very demanding part - and the arias. The smaller parts (Peter, Maid, Servant) are sometimes performed by choir members.

Versions

Researchers have discovered that Bach revised his *St John Passion* several times before producing a final version in the 1740s.[8] Alternate numbers that Bach introduced in 1725 but later removed can be found in the appendix to scores of the work, such as that of the Neue Bach-Ausgabe (and heard in the recording by Emmanuel Music directed by Craig Smith, cited below).[9]

The *St John Passion* was not Bach's first passion. While he was working as organist in 1708 and Konzertmeister in 1714 in Weimar, Bach possibly wrote a Passion, but it is now lost.[1] Sometimes while listening to the *St John Passion* today one can sense an older feel to some of the music, and some scholars believe that those portions are the surviving parts of the Weimar Passion.[1] Unlike the *St Matthew Passion*, to which Bach made very few and insignificant changes, the *St John Passion* was subject to several major revisions.[10] The original version from 1724 is the one most familiar to us today.[11]

In 1725, Bach replaced the opening and closing choruses and added three arias (BWV 245a-c) while cutting one (*Ach, mein Sinn*) from the original version.[9] The opening chorus was replaced by *O Mensch, bewein dein Sünde groß*, which was later transposed and reused at the end of part one of the *St. Matthew Passion*.[9] The closing chorale was replaced by a setting of *Christe, Du Lamm Gottes*, taken from the cantata *Du wahrer Gott und Davids Sohn, BWV 23*.[9] The three new arias are not known to have been reused.[12]

In the 1730s, Bach revised the *St John Passion* again, restoring the original opening chorus and final chorale, and removing the three new arias.[12] He also excised the two interpolations from the Gospel of Matthew that appeared in the work, probably due to objections by the ecclesiastical authorities.[9] The first of these he simply removed; he composed a new instrumental sinfonia in lieu of the second.[13] He also inserted an aria to replace the still-missing *Ach, mein Sinn*.[14] Neither the aria nor the sinfonia has been preserved.[15] Overall, Bach chose to keep the biblical text, and inserted Lutheran hymn verses so that he could return the work to its liturgical substance.[16]

We can infer that Bach had in mind an orchestra composed of no more than 15 to 17 musicians.[17] In 1749, he reverted more or less to the original of 1724, making only slight changes to the orchestration, most notably replacing the by-then almost obsolete viola d'amore with muted violins.[9] Also, Bach's orchestra for this piece would have been very delicate in nature because he called for many gamba strings.[18]

In the summer of 1815, Bach's Passions began to be studied once again. Parts of the *St. John Passion* were being rehearsed and the *St. Matthew Passion* was soon to follow.[19] Fred Wolle, with his Choral Union of 1888 at the Moravian town of Bethlehem, Pennsylvania, was the first to perform the *St. John Passion* in the Americas. This spurred a revival of Bach's choral music in the New World.[20]

Congregational use

While writing the *St. John Passion*, Bach intended to retain the congregational spirit of the worship service.[16] The text for the body of the work is taken from the Gospel of John chapters 18 and 19.[16] To augment these chapters, which he summarized in the music, Bach used an elaborate body of commentary consisting of hymns, which were often called chorales, and arias.[21] He used Martin Luther's translation of the Bible with only slight modifications.[22]

Bach proved that the sacred opera as a musical genre did not have to become shallow in liturgical use by remaining loyal to the *cantus firmus* and the scriptural word.[16] He did not want the *Passion* taken as a lesser sacred concert.[16] The text for the opening prayer, *"Herr, unser Herrscher, dessen Ruhm"*, as well as the arias, chorales and the penultimate chorus *"Ruht wohl, ihr heiligen Gebeine"*, come from various other sources.[23] The first part of the score, which makes up about one-third of the entire piece, dramatically takes us through Peter's walk and his betrayal of Jesus.[14] It is interesting to note also that the two recitative passages, dealing with Peter's crying after his betrayal and the temple veil's ripping during the crucifixion, do not appear in the Gospel of John, but the Gospel of Matthew.[12] In the *Passion*, one hears Peter deny Jesus three times, and at the third time, John tells us that the cock crew immediately.

There is a recent historical example for the congregational character of *St. John Passion*. In the early 1950s in Hungary (then under Communist rule), congregational musicians were allowed to play church music only in the frame of liturgy. However, the *St. John Passion* is an almost complete liturgy from the Lutheran point of view, since the focus is exactly on the evangelium (Bach was a deep Lutheran believer). Hence, the solution was to insert the four missing features of a Lutheran liturgy. Congregational musicians could then perform the whole Passion, as if it were part of the liturgy.

- (1) Each year the concert begins with *"In the name of the Father, the Son and the Holy Spirit."*, announced by the priest; this is the start of a Lutheran liturgy.
- (2) Between the first and second part of the Passion, the priest gives a very short sermon, intended to be understood even by non-believers.
- (3) The congregation prays the *Pater noster* together, a chief prayer of Christianity, between the *"Es ist vollbracht!"* aria with the short *"Und neiget das Haupt und verschied."* recitative, and the *"Mein teurer Heiland, lass dich fragen"* chorale.
- (4) At the end, the Aaron blessing is given by the priest: *"The LORD bless you, and keep you; the LORD make His face shine on you, and be gracious to you; the LORD lift up His countenance on you, and give you peace."* (Numbers 6:24-26).

There is no applause, either at the beginning or at the end. The Passion contains quite a few choruses that are in regular use in worship. The congregation and the audience are to remain silent, as no one is supposed to sing along with the professionals. [24] [25]

Popular sections

- **opening chorus**: *Herr, unser Herrscher ...* (*Lord, our master, whose glory fills the whole earth, show us by your Passion that you, the true eternal Son of God, triumph even in the deepest humiliation.* Listen: [26]). There is an orchestral intonation of 36 bars before the imploding entrance of the chorus. Each of these bars is a single stress of lower tones, weakening till the end of the bar. These bass beats are accompanied by the remaining instruments of higher tunes, by legato singing the prospective theme. The last six bars of the orchestral intro produce a robust crescendo, arriving to shouting forte initial three bars of the chorus, where the chorus joins to the long sequence of deep stresses by *Herr, Herr, Herr*. Soon, after the first portion of the theme, comes the triple *Herr, Herr, Herr* again, but this time, at the end of the bars, as a contra answer for the corresponding orchestral deep stresses at the beginning of the bars. Just before the composer's ideas could dry out, the full beginning is repeated. But this time

our illusion is, as if we heard 36 *Herr*s.

"Herr, unser Herrscher" and "O Mensch bewein" are very different in character.[14] "O Mensch bewein'" is full of torment in its text. It is a serenely majestic piece of music. "Herr, unser Herrscher" sounds as if it has chains of dissonance between the two oboes and the turmoil of the roiling sixteenth notes in the strings. Especially when they invade the bass it is full of anguish and therefore it characterizes the *St. John Passion* more so.[14]

- **commenting arias**: The first part of the *St. John Passion* includes three commenting arias. There is an alto aria called "Von den Stricken meiner Sünden" (From the tangle of my transgressions). This includes an intertwined oboe line that brings back many characteristics of the opening chorus.[14] Another aria is an enchanting flute and soprano duet, "Ich folge dir gleichfalls". In this piece the verbs "ziehen" (to pull) and "schieben" (to push) stimulate Bach's delight in musical illustration.[14] The third aria is a passionate tenor solo that is accompanied by all the instruments. This piece is called "Ach, mein Sinn" (O my soul)[14]
- **the death of Jesus**: *Es ist vollbracht! ...* (*It is accomplished; what comfort for suffering human souls! I can see the end of the night of sorrow. The hero from Judah ends his victorious fight. It is accomplished!* Listen: [27]). The central part is essentially a viola da gamba solo and an alto aria. The theme is introduced by a single viola da gamba gently accompanied in a usual basso continuo setting. Then comes the solo vocal interpretation. There is a habit — at least in Hungary —, that if the performance is in a church with living congregational live, then the performance is suspended just after this section, in order to pray the Pater Noster together.
- **closing chorale**: *Ach Herr, lass dein lieb Engelein ...* (*O Lord, send your cherub in my last hour to bear my soul away to Abraham's bosom; ...* Listen: [28]). This chorale — with alternative lyrics — is still in regular use in the congregations, see the score [29] of the Evangelical-Lutheran Church in Hungary. The beginning of the theme is a descending sequence, but in overall the theme is full of emotion as well.[13] Singing this chorale standalone does not sound a closing chorale, except if it is sung at the end of a real ceremony.

Criticism

The text Bach set to music has been criticized as anti-Semitic.[26] This accusation is closely connected to a wider controversy regarding the tone of the New Testament's Gospel of John with regards to Judaism.[27]

Having come to the United States in 1937 as a Jewish refugee from Nazi Germany, Lukas Foss changed the text from "Juden" to "Leute" (People) when he directed performances of the work.[26] This has been the trend of numerous mainline Christian denominations since the late 20th century as well, for instance, the Episcopal Church, when they read the gospel during Lenten Good Friday services. Michael Marissen's *Lutheranism, Anti-Judaism, and Bach's 'St. John's Passion'* examines the controversy in detail. He concludes that Bach's *St. John Passion* and *St. Matthew Passion* contain fewer statements derogatory toward Jews than many other contemporary musical settings of the Passion. He also noted that Bach used words for the commenting arias and hymns that tended to shift the blame for the death of Jesus from "the Jews" to the congregation of Christians.[27]

Recordings

For selected recordings see St John Passion discography

Notes

[1] Steinberg, Michael. *Choral Masterworks: A Listener's Guide*, 19. New York: Oxford University Press. 2005.
[2] Williams, Peter. *The Life of Bach*, 114. Cambridge: Cambridge University Press. 2004.
[3] Daw, Stephen. *The Music of Johann Sebastian Bach: The Choral Works*, 107. Canada: Associated University Presses, Inc. 1981.
[4] Steinberg, 22.
[5] Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*, 291. New York: WW Norton & Company. 2000.
[6] The Passion of Saint John, BWV 245 (http://www.bach-cantatas.com/Articles/SJP-Steinberg.htm) commentary of Michael Steinberg (2004)
[7] Architecture and Sources of the St. John Passion (http://www.nbk-basel.ch/programm060401.pdf) Neuer Basler Kammerchor (in German)
[8] Wolff, 293-4.
[9] Wolff, 294.
[10] Wolff, 297.
[11] Melamed, Daniel R. *Hearing Bach's Passions*, 72. New York: Oxford University Press. 2005.
[12] Melamed, 75.
[13] Steinberg, 25.
[14] Steinberg, 21.
[15] Bach, 237.
[16] Herz, Gerhard. *Essays on J.S. Bach*, 58. Ann Arbor, MI: UMI Research Press. 1985.
[17] Bach, vi.
[18] Hochreither, Karl. *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach*, 11. Maryland, The Scarecrow Press. 2002.
[19] Herz, 94.
[20] Herz, 199.
[21] Steinberg, 20.
[22] Wolff, 292.
[23] Wolff, 293.
[24] http://tajkep.blog.hu/2009/04/10/bwv_245
[25] http://www.evangelikus.hu/interju/a-deak-teri-janos-passio-eloadasok-kulisszatitkaibol-i
[26] Steinberg, 23.
[27] Steinberg, 26.

Further reading

- Alfred Dürr. *Johann Sebastian Bach, St. John Passion: Genesis, Transmission, and Meaning*. Oxford: Oxford University Press, 2000. ISBN 0198162405.
- Michael Marissen. *Lutheranism, Anti-Judaism, and Bach's "St. John's Passion"*. NY: Oxford University Press, 1998. ISBN 0-19-511471-X

External links

- Johannes Passion: Free scores at the International Music Score Library Project.
- St. John Passion (http://www.bach-cantatas.com/IndexVocal.htm#BWV245) on the "Bach cantatas" website, Text (in many languages), details, recordings, reviews, discussions
- Emmanuel Music (http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv245.htm#pab1_7) translation to English
- List of recordings, details and reviews on jsbach.org (http://www.jsbach.org/245.html)

St Luke Passion

The ***St Luke Passion*** (German: ***"Lukas-Passion***"), BWV 246, is a Passion setting formerly attributed to Johann Sebastian Bach. It is included in the BWV catalog under the number 246. Now it appears in the catalogues under the epigraph of apocryphal[1] or anonymous.

History

A surviving manuscript of the *St Luke Passion* from about 1730 is partly in Bach's hand, though scholars believe that the music is certainly not his own. Presumably Bach performed it, or intended to perform it, in Leipzig. C. P. E. Bach and Agricola may have mistaken it for a work of Bach's and thus included it in their census. Of course, given his delight in exhaustive cycles, Bach should have composed a *St Luke Passion*. Apparently J. S. Bach took the anonymous *St Luke Passion* and arranged it for four voices, chorus, orchestra, and continuo to meet an urgent deadline for Good Friday in 1730.

References

[1] Amazon item (http://www.amazon.com/dp/B000001RYV)

External links

- Structure and Gospel texts (http://www.cs.ualberta.ca/~wfb/cantatas/246.html)
- Music sheets (http://www.cpdl.org/wiki/index.php/St._Luke_Passion,_BWV_246_(Anonymous))
- St Luke Passion: Free scores at the International Music Score Library Project.

St Mark Passion

The ***St Mark Passion*** (German: ***Markus-Passion***), BWV 247, is a lost Passion setting by Johann Sebastian Bach, first performed in Leipzig on Good Friday, 23 March 1731 and again on Good Friday 1744 in a revised version. Though Bach's music is lost, the libretto by Picander is still extant, and from this, the work can to some degree be reconstructed.

History

Unlike Bach's earlier existing passions (*St John Passion* and *St Matthew Passion*), the *Markus-Passion* is probably a parody — it recycles movements from other pre-existing works. The *St Mark Passion* seems to reuse virtually the whole of the Trauer Ode *Laß, Fürstin, laß noch einen Strahl, BWV 198*, along with the two arias from *Widerstehe doch der Sünde, BWV 54*. In addition, two choruses from the *St Mark Passion* were reused in the *Christmas Oratorio*. This leaves only a couple of arias missing, which are taken from other Bach works when reconstructions are attempted. However, since Bach's recitative is lost, most reconstructions use the recitatives composed for a *Markus-Passion* by Reinhard Keiser, a work which Bach himself performed on at least two occasions, which gives a certain authenticity to things, although it could be viewed as somewhat disrespectful to Keiser's work. However, Keiser's setting starts slightly later than Bach's, which requires a small amount of composition on the part of the reconstructor.

Johann Sebastian Bach's *St. Mark Passion* was first performed in Leipzig on Good Friday, 23 March 1731. Written under the pseudonym Picander, Christian Friedrich Henrici's libretto survives in a 1732 poetry collection. The *Markus-Passion* is a modest setting, adding to Mark chapters 14 and 15 only eight free verse arias and 16 hymn stanzas. The chorales assume greater weight due to their higher proportional use: 16 of the 46 movements are

chorales in the *St Mark Passion*, whereas only 13 of 68 are chorales in the *St Matthew Passion.* Five of the *Markus-Passion* texts appear to match the 1727 *Trauer Ode*, other likely parodies include BWV 54 and BWV 120a. However, no musical material remains for the Gospel texts or turba choruses. Further, we have no knowledge of the keys and orchestration which Bach used. While the libretto specifies which chorale melodies were used, Bach's harmonizations remain uncertain.

Reconstructions

Several reconstructions exist. Andor Gomme edited a 1997 reconstruction published by Bärenreiter that utilizes BWV 198 and choruses from BWV 204, 216, 120a, and 54. The recitatives and turba choruses are drawn from Reinhard Keiser's (1674–1739) *St. Mark Passion*, which Bach himself adapted for use in Weimar in 1713.

Diethard Hellmann completed a reconstruction in 1964 based on parodies and chorale harmonization choices only. A 1976 edition includes additional choruses to be used with a spoken delivery of the gospel text. Carus-Verlag published Hellmann's work with newly composed recitatives and arias by Johannes Koch in 1999. The orchestration for the work matches that of BWV 198.

In 1998 Rudolf Kelber reconstructed the *St. Mark Passion* as a pasticcio: He completed Bach's fragments using arias from cantatas by Bach, recitatives by Keiser, motives by Telemann and own additions.

In 1999, Ton Koopman presented a reconstruction that does not utilize BWV 198, but instead draws on *Es ist nichts Gesundes an meinem Leibe, BWV 25* (opening chorus) and *Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179* (turba choruses) and his own freely composed recitatives.

In 2010, Alexander Ferdinand Grychtolik made a first edition of the late version of the St. Mark Passion (from 1744) as a stylistically consistent reconstruction, published by Edition Peters. The text of this unknown later version was discovered 2009 in Saint Petersburg. In this version, Bach added two arias and he made small changes in Picander's text.[1]

Recordings

In 2009 a performance and live recording of the reconstructed version by Diethard Hellmann and Andreas Glöckner, in the Frauenkirche Dresden with the augmented ensemble amarcord and the Kölner Akademie was conducted by Michael Alexander Willens. The lost recitatives were replaced by recitation.[2]

Further reading

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References

[1] Schablina, Tatjana. "Texte zur Music" in St. Petersburg - Weitere Funde, in: *Bach-Jahrbuch 2009*, p. 11–48.

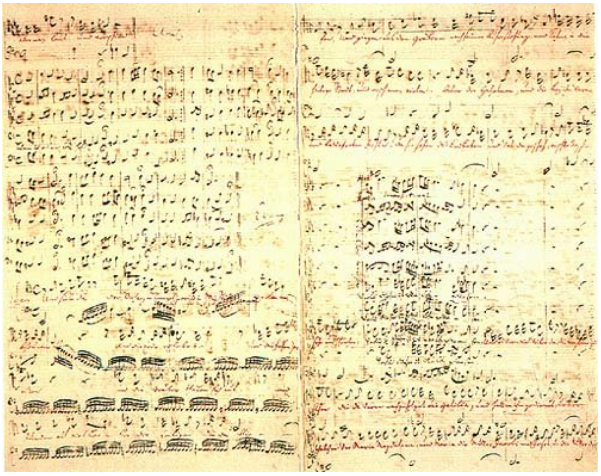
[2] Michael Cookson (2010). "Johann Sebastian BACH (1685-1750) St. Mark Passion, BWV 247" (http://www.musicweb-international.com/classrev/2010/Apr10/Bach_carus83244.htm). musicweb-international.com. . Retrieved 2010-07-03.

External links

- Markus-Passion BWV 247 (http://www.bach-cantatas.com/Vocal/BWV247.htm) on bach-cantatas.com

St Matthew Passion

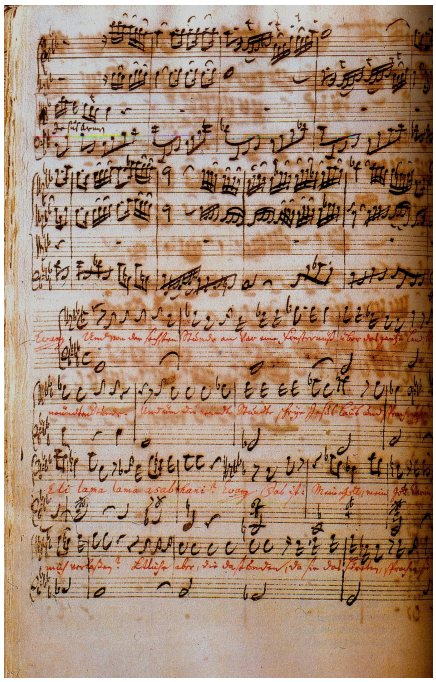
The ***St Matthew Passion***, BWV 244, (**German: *Matthäus-Passion***), is a musical composition from the *Passions* written by Johann Sebastian Bach in 1727 for solo voices, double choir and double orchestra, with libretto by Picander (Christian Friedrich Henrici). It sets chapters 26 and 27 of the Gospel of Matthew to music, with interspersed chorales and arias. It is widely regarded as one of the masterpieces of classical sacred music. The original Latin title ***Passio Domini Nostri J.C. Secundum Evangelistam Matthaeum*** translates to "The Passion of our Lord J[esus] C[hrist] according to the Evangelist Matthew." It is also rendered in English as ***St. Matthew Passion*** and in German as ***Matthäuspassion***.



Fair copy in Bach's own hand of the revised version of the "St Matthew Passion", BWV 244, that is generally dated to the year 1743-1746

Although Bach wrote four (or five) settings of the *Passions* only two have survived; the other is the *St John Passion*. The *St Matthew Passion* was probably first performed on Good Friday (11 April) 1727[1] in the Thomaskirche in Leipzig, where Bach was the Kantor of the School and *Directoris Chori musici* of Leipzig. He revised it by 1736, performing it again on 30 March 1736, this time including two organs in the instrumentation. He further revised and performed it again on 24 March 1742. Possibly due to the second organ being under repair, he switched the continuo instrument to harpsichord in Coro II, reinforced the continuo group in Coro II with a viola da gamba, and inserted a ripieno soprano in both movements 1 and 29. There is evidence of a further revision in 1743-1746, when the score as we know it originated, but no performance.

Composition



Beginning of a recitative (No. 61), the Bible words written in red

Many composers wrote musical settings of the Passion in the late 17th century. Like other Baroque oratorio passions, Bach's setting presents the Biblical text of Matthew 26-27 in a relatively simple way, primarily using recitative, while aria and arioso movements set newly written poetic texts which comment on the various events in the Biblical narrative and present the characters' states of mind in a lyrical, monologue-like manner.

Two distinctive aspects of Bach's setting spring from his other church endeavors. One is the double-choir format, which stems from his own double-choir motets and those of many other composers with which he routinely started Sunday services. The other is the extensive use of chorales, which appear in standard four-part settings, as interpolations in arias, and as a cantus firmus in large polyphonic movements. This is notable in "O Mensch, bewein dein' Sünde groß", the conclusion of the first half – a movement which Bach also used as an opening chorus for the second version (1725) of his *St John Passion* (later – ca. 1730 – he reverted to the originally composed "Herr, unser Herrscher" there).[2] The opening chorus, "Kommt, ihr Töchter, helft mir klagen" is also notable for the use of chorale cantus firmus, in which the *soprano in ripieno* crowns a colossal buildup of polyphonic and harmonic tension, singing a verse of "O Lamm Gottes, unschuldig." This was sung in only in 1742 and 1743–1746 and had been played on the organ before.

The surviving manuscripts consist of twelve *concertato* scores, used for eight soloists who also served in the two choirs, additional parts for one soprano and two basses who perform "bit parts" such as the Wife of Pilate, Peter, Judas, High Priests, etc., and a part for the *soprano in ripieno* (stemming from 1742 and 1743–1746). It is believed that Bach wrote and performed the *St. Matthew Passion* using one voice per part, rather than the two conventional choirs (plus ripienists and soloists) which is common for performances and recordings today.[3] This concept is still being hotly debated. In 1730 (in response to his perceived harassment by the officials and out of concern for the deteriorating condition in religious music), Sebastian Bach wrote a treatise he entitled “Kurtzer, iedoch höchstnöthiger Entwurff einer wohlbestallten Kirchen Music; nebst einigem unvorgreiflichen Bedenkken von dem Verfall derselben." (“Short, but most Necessary Draft on a well-regulated Church Music, with some modest Thoughts on the Decline of the same”). In it, he outlines both what he thinks would be a well-regulated Church music and also the current circumstances he faced in Leipzig. For the vocal ensembles he states that in the main churches (Hauptkirchen) of St. Thomas, St. Nicholas, and the New Church (Neukirche), each would use three voices per part, meaning three sopranos, three altos, three tenors, and three basses, with the residual (2 per part) for the Petruskirche (University Church). This residual would also act as the Concertists (soloists) in the Cantatas and other Vocal works.[4] So in this work, therefore, it would require two 12-16-voice Choirs with a 3-voice Ripieno Soprano Choir (for Movements 1 and 29 in versions 1742 and 1743–1746).

The narration of the Gospel texts are sung by the tenor Evangelist in *secco* recitative accompanied only by continuo. Soloists sing the words of various characters, also in recitative; in addition to Jesus, there are named parts for Judas, Peter, two high priests, Pontius Pilate, Pilate's wife, two witnesses and two *ancillae* (maids). These are not always sung by all different soloists. The "character" soloists are also often assigned arias and sing with the choirs, a practice not always followed by modern performances. Two duets are sung by a pair of soloists' representing two simultaneous speakers. A number of passages for several speakers, called *turba* (crowd) parts, are sung by one of the

two choirs or both.

The words of Jesus, also termed *Vox Christi* (voice of Christ), usually receive special treatment. Bach created particularly distinctive accompagnato recitatives in this work: they are accompanied not only by continuo but by the entire string section of the first orchestra using long, sustained notes and "highlighting" certain words, thus creating an effect often referred to as Jesus's "halo". Only his final words, written in Aramaic, *Eli, eli, lama sabachthani* (My God, my God, why have you forsaken me?), are sung without this "halo". In the revision of 1743-1746, it is also these words (the Vox Christi) that receive a sustained continuo part. In all prior versions (1727/1729, 1736, and 1742), the continuo part was sustained in all recitatives.

Some arias and choruses of the *St Matthew Passion* have a parody connection to the lost funeral cantata *Klagt, Kinder, klagt es aller Welt, BWV 244a*, composed for the memorial service for Leopold, Prince of Anhalt-Köthen (1729).

Instrumentation

The *St Matthew Passion* is set for two choirs and two orchestras. Both include 2 flutes dolce, 2 transverse flutes, 2 oboes, in certain movements instead oboe d'amore or oboe da caccia, 2 violins, viola, viola da gamba, and basso continuo. For practical reasons the continuo organ is often shared and played with both orchestras. In many arias a solo instrument or more create a specific mood, such as the central soprano aria #49, "Aus Liebe will mein Heiland sterben", where the absence of strings and basso continuo mark a desperate loss of security.

Compositional style

Bach's recitatives often set the mood for the particular passages by highlighting emotionally charged words such as "crucify", "kill", or "mourn" with chromatic melodies. Diminished seventh chords and sudden modulations accompany Jesus's apocalyptic prophecies.

In the turba parts, the two choruses sometimes alternate in cori spezzati style (e.g. "Weissage uns, Christe") and sometimes sing together ("Herr, wir haben gedacht"). Other times only one chorus sings (chorus I always takes the parts of the disciples) or they alternate, for example when "some bystanders" say "He's calling for Elijah", and "others" say "Wait to see if Elijah comes to help him."

In the arias, obbligato instruments are equal partners with the voices, as was customary in late Baroque arias. Bach often uses madrigalisms, as in "Buß und Reu", where the flutes start playing a raindrop-like staccato as the alto sings of drops of his tears falling. In "Blute nur", the line about the serpent is set with a twisting melody.

Interpolated texts

The arias, set to texts by Picander, are interspersed between sections of the Gospel text. They are sung by soloists with a variety of instrumental accompaniments, typical of the oratorio style. The interpolated texts theologically and personally interpret the Gospel texts. Many of them include the listener into the action, such as the chorale #10, "Ich bin's, ich sollte büßen" ("It is I who should suffer"), after eleven disciples asked "Herr, bin ich's?" (Lord, is it I?) – meaning: Am I the one going to betray? The alto aria #6, "Buß und Reu", portrays a desire to anoint Jesus with her tears out of remorse. The bass aria #65, "Mache dich, mein Herze, rein", offers to bury Jesus himself. Jesus is often referred to as "my Jesus". The chorus alternates between participating in the narrative and commenting on it.

As is typical of settings of the Passion (and originating in its liturgical use on Palm Sunday), there is no mention of the Resurrection in any of these texts. Following the concept of Anselm of Canterbury, the crucifixion is the endpoint and the source of redemption; the emphasis is on the suffering of Jesus. The chorus sings, in the final chorale #62, "tear me from my fears / through your own fear and pain." The bass, referring to the "sweet cross" expresses in #56, "Yes, of course this flesh and blood in us / want to be forced to the cross; / the better it is for our soul, / the more bitter it feels."

The #1, "O Lamm Gottes" chorale compares Jesus' crucifixion to the ritual sacrifice of an Old Testament lamb, as an offering for sin. This theme is reinforced by the concluding chorale of the first part, *O Mensch, bewein dein' Sünde groß* (O man, bewail your great sin).

Structure

The work is divided in two parts to be performed before and after the sermon of the Good Friday service.

Part One is opened by the chorus *Kommt, ihr Töchter, helft mir klagen*. Choir I and II act separately, at times in question and answer, choir I *Seht ihn (Behold Him)*, choir II interrupting *Wie? (How?)*, choir I *als wie ein Lamm. (as a Lamb)*. The image of the lamb slaughtered on the cross is prominent also in the cantus firmus of the third choir, like a heading of the whole work.

The first scenes are in Jerusalem: Jesus announces his death (#2), on the other hand the intention to get rid of him is expressed (#4). A scene in Bethany (#4c) shows a woman treating his head with valuable water. The next scene (#7) has Judas Iscariot deal about the price for delivering Jesus. In a great contrast of mood the preparation for the "Easter meal" (Osterlamm) is described (#9) and the Passover meal itself, the Last Supper, foreshadowed by the announcement of betrayal. After the meal they go together to the Mount of Olives (#14) where Jesus predicts that Peter will deny him three times before the cock will crow. At the garden of Gethsemane (#18) Jesus asks his followers several times to support him but they fall asleep while he is praying in agony. It is there (#26) that he his betrayed by Judas' kiss and arrested.

Part I is closed by a four-part Chorale Fantasia (both choirs) on the chorale *O Mensch, bewein dein Sünde groß* (O mankind, mourn your great sins), recapitulating that Jesus was born of the Virgin to "become the intercessor". The sopranos sing the cantus firmus, the other voices interpret aspects of the narration. In the 1727/1729 version, this part is concluded by a four-part setting of verse 6 of the Chorale "Meinen Jesum lass ich nicht" (Jesum lass ich nicht von mir").

Part Two is opened by a dialog between the alto soloist deploring her lost Jesus and choir II offering help in searching for him, quoting Song of Songs 6:1. In the 1727/1729 version, the soloist is a bass.

The first scene of Part Two is an interrogation at the High Priest Caiaphas (#37) where two witnesses report Jesus having spoken about destroying the Temple and building it again in three days. Jesus is silent to this, but his answer to the question if he is the Son of God is considered a sacrilege calling for his death. Outside in the court (#38) Peter is three times told that he belongs to Jesus and denies it three times – then the cock crows. In the morning (#41) Jesus is sent to Pontius Pilate responsible for the jurisdiction, Judas regrets and kills himself. Pilate interrogates Jesus (#43), is impressed and tends to release him, as it was customary to release one prisoner for the holiday, supported in this by his wife. But the crowd, given the choice to have Jesus released or Barabbas, a thief, insurrectionist, and murderer, asks with one voice "Barrabam!". They vote to crucify Jesus, Pilate gives in, washing his hands claiming his innocence, and delivers Jesus to torture and crucifixion. On the way to the crucifixion site (#55) Simon of Cyrene is forced to carry the cross. At Golgatha (#58) Jesus and two others are crucified and mocked by the crowd. Even his last words are misunderstood. Where he cites Psalm 22, "Eli, Eli" (My God, my God, why have you forsaken me?), he is supposed to have called Elijah. – He dies. St. Matthew describes the tearing of the Temple curtain and an earthquake – set to music by Bach. In the evening (#63c) Joseph of Arimathea asks Pilate for the corpse for burial. The following day (#66) officials remind Pilate of the talk of resurrection and ask for guards and a seal for the grave to prevent fraud.

The work is closed by a grand scale chorus in da capo form, choir I and II mostly in unison for the first part *Wir setzen uns mit Tränen nieder* (We sit down in tears), but in dialog in the middle section, choir II repeating "Ruhe sanfte, sanfte ruh!" ("Rest gently, gently rest!"), choir I reflecting: "Your grave and headstone shall, for the anxious conscience, be a comfortable pillow and the resting place for the soul. Highly contented, there the eyes fall asleep." These are the last words (before the recapitulation), marked by Bach himself: p pp ppp (soft, very soft, extremely soft).

Movements

Note: The numbering system, 1 through 68, used here is from the Neue Bach-Ausgabe (New Bach Edition). The traditional BWV numbering uses a different scheme of 78 numbers. Obviously, neither sets of numbers are explicit in the autograph. See the comparison table.

Part One

1. Coro I & II & Chorale: *Kommt, ihr Töchter, helft mir klagen – O Lamm Gottes unschuldig* (Chorale sung only in 1742 and 1743–1746 versions)

    2a. Evangelist, Jesus: *Da Jesus diese Rede vollendet hatte*

3. Chorale: *Herzliebster Jesu, was hast du verbrochen*

    4a. Evangelist: *Da versammleten sich die Hohenpriester und Schriftgelehrten*

    4b. Coro I & II: *Ja nicht auf das Fest*

    4c. Evangelist: *Da nun Jesus war zu Bethanien*

    4d. Coro I: *Wozu dienet dieser Unrat?*

    4e. Evangelist, Jesus: *Da das Jesus merkete, sprach er zu ihnen*

        5. Recitativo (alto, flutes): *Du lieber Heiland du*

        6. Aria (alto, flutes): *Buß und Reu*

    7. Evangelist, Judas: *Da ging hin der Zwölfen einer mit Namen Judas Ischarioth*

        8. Aria (soprano, flutes): *Blute nur, du liebes Herz!*

    9a. Evangelist: *Aber am ersten Tage der süßen Brot*

    9b. Coro I: *Wo willst du, daß wir dir bereiten das Osterlamm zu essen?*

    9c. Evangelist, Jesus: *Er sprach*

    9d. Evangelist: *Und sie wurden sehr betrübt*

    9e. Coro I: *Herr, bin ich's?*

10. Chorale: *Ich bin's, ich sollte büßen*

    11. Evangelist, Jesus: *Er antwortete und sprach*

        12. Recitativo (soprano, oboe d'amore): *Wiewohl mein Herz in Tränen schwimmt*

        13. Aria (soprano, oboe d'amore): *Ich will dir mein Herze schenken*

    14. Evangelist, Jesus: *Und da sie den Lobgesang gesprochen hatten*

15. Chorale: *Erkenne mich, mein Hüter*

    16. Evangelist, Peter, Jesus: *Petrus aber antwortete und sprach zu ihm*

17. Chorale: *Ich will hier bei dir stehen* (1727/1729 version without music and text "Es dient zu meinem Freude")

    18. Evangelist, Jesus: *Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane*

        19. Recitativo (tenor, flauti dolci, oboe da caccia, [1727/1729 version: flutes instead of flauti dolci]) and Coro II: *O Schmerz! Hier zittert das gequälte Herz – Was ist die Ursach aller solcher Plagen?*

        20. Aria (tenor, solo oboe, flutes) and Coro II: *Ich will bei meinem Jesu wachen – So schlafen unsre Sünden ein*

    21. Evangelist: *Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete*

        22. Recitativo (basso): *Der Heiland fällt vor seinem Vater nieder*

        23. Aria (basso): *Gerne will ich mich bequemen, Kreuz und Becher anzunehmen*

24. Evangelist, Jesus: *Und er kam zu seinen Jüngern und fand sie schlafend*

25. Chorale: *Was mein Gott will, das gscheh allzeit*

26. Evangelist, Jesus, Judas: *Und er kam und fand sie aber schlafend*

27a. Aria (soprano, alto, flutes, oboes) and Coro II: *So ist mein Jesus nun gefangen – Laßt ihn, haltet, bindet nicht!*

27b. Coro I & II: *Sind Blitze, sind Donner in Wolken verschwunden?*

28. Evangelist, Jesus: *Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus*

29. Chorale: *O Mensch, bewein dein Sünde groß* (1727/1729 version: "Jesum lass ich nicht von mir"; 1742 and 1743–1746 versions: Ripieno Soprano choir added to Soprano line)

Part Two

30. Aria (alto (1727/1729: bass), flute) and Coro II: *Ach, nun ist mein Jesus hin! – Wo ist denn dein Freund hingegangen*

31. Evangelist: *Die aber Jesum gegriffen hatten, führeten ihn zu dem Hohenpriester Kaiphas*

32. Chorale: *Mir hat die Welt trüglich gericht'*

33. Evangelist, Witnesses, High Priest: *Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins.*

34. Recitativo (tenor, oboes, viola da gamba): *Mein Jesus schweigt zu falschen Lügen stille (Viola da gamba only in 1742 version [due to repair of 2nd organ, Harpsichord substituted as Keyboard Continuo instrument in Coro II, hence the Viola da gamba as further reinforcement)*

35. Aria (tenor, viola da gamba): *Geduld, Geduld! Wenn mich falsche Zungen stechen* (see #34)

36a. Evangelist, High Priest, Jesus: *Und der Hohenpriester antwortete*

36b. Coro I & II: *Er ist des Todes schuldig!*

36c. Evangelist: *Da speieten sie in sein Angesicht und schlugen ihn mit Fäusten*

36d. Coro I & II: *Weissage uns, Christe, wer ists, der dich schlug?*

37. Chorale: *Wer hat dich so geschlagen*

38a. Evangelist, Maid, Peter, Maid II: *Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd*

38b. Coro II: *Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.*

38c. Evangelist, Peter: *Da hub er an sich zu verfluchen und zu schwören*

39. Aria (alto, violin solo I): *Erbarme dich, mein Gott, um meiner Zähren Willen!*

40. Chorale: *Bin ich gleich von dir gewichen*

41a. Evangelist, Judas: *Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat*

41b. Coro I & II: *Was gehet uns das an? Da siehe du zu!*

41c. Evangelist, High Priests: *Und er warf die Silberlinge in den Tempel*

42. Aria (basso, violin solo II): *Gebt mir meinen Jesum wieder!*

43. Evangelist, Pilate, Jesus: *Sie hielten aber einen Rat und kauften einen Töpfersacker*

44. Chorale: *Befiehl du deine Wege*

45a. Evangelist, Pilate, Pilate's wife: *Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben*

Coro I & II: *Barrabam!*

45b. Coro I & II: *Laß ihn kreuzigen!*

46. Chorale: *Wie wunderbarlich ist doch diese Strafe!*

47. Evangelist, Pilate: *Der Landpfleger sagte*

48. Recitativo (soprano, oboe da caccia): *Er hat uns allen wohlgetan*

49. Aria (soprano, flute, oboe da caccia, no strings, no basso continuo): *Aus Liebe will mein Heiland sterben*

50a. Evangelist: *Sie schrieen aber noch mehr und sprachen*

50b. Coro I & II: *Laß ihn kreuzigen!*

50c. Evangelist, Pilate: *Da aber Pilatus sahe, daß er nichts schaffete*

50d. Coro I & II: *Sein Blut komme über uns und unsre Kinder.*

50e. Evangelist: *Da gab er ihnen Barrabam los*

51. Recitativo (alto): *Erbarm es, Gott! Hier steht der Heiland angebunden.*

52. Aria (alto): *Können Tränen meiner Wangen*

53a. Evangelist: *Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich*

53b. Coro I & II: *Gegrüßet seist du, Jüdenkönig!*

53c. Evangelist: *Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.*

54. Chorale: *O Haupt, voll Blut und Wunden*

55. Evangelist: *Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus*

56. Recitativo (basso, flutes, viola da gamba): *Ja, freilich will in uns das Fleisch und Blut zum Kreuz gezwungen sein* (1727/1729 version: Lute instead of Viola da gamba)

57. Aria (basso, viola da gamba): *Komm, süßes Kreuz, so will ich sagen* (see #56)

58a. Evangelist: *Und da sie an die Stätte kamen mit Namen Golgatha*

58b. Coro I & II: *Der du den Tempel Gottes zerbrichst*

58c. Evangelist: *Desgleichen auch die Hohenpriester spotteten sein*

58d. Coro I & II: *Andern hat er geholfen und kann ihm selber nicht helfen.*

58e. Evangelist: *Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.*

59. Recitativo (alto, oboe da caccia): *Ach Golgatha, unselges Golgatha!*

60. Aria (alto, oboe da caccia) and Coro II: *Sehet, Jesus hat die Hand uns zu fassen ausgespannt, kommt! – Wohin?*

61a. Evangelist, Jesus: *Und von der sechsten Stunde an war eine Finsternis über das ganze Land*

61b. Coro I: *Der rufet dem Elias!*

61c. Evangelist: *Und bald lief einer unter ihnen, nahm einen Schwamm*

61d. Coro II: *Halt! Laß sehen, ob Elias komme und ihm helfe.*

61e. Evangelist: *Aber Jesus schriee abermal laut und verschied.*

62. Chorale: *Wenn ich einmal soll scheiden*

63a. Evangelist: *Und siehe da, der Vorhang im Tempel zerriß in zwei Stück*

63b. Coro I & II: *Wahrlich, dieser ist Gottes Sohn gewesen.*

63c. Evangelist: *Und es waren viel Weiber da, die von ferne zusahen*

64. Recitativo (basso): *Am Abend, da es kühle war*

65. Aria (basso, oboe da caccia): *Mache dich, mein Herze, rein*

66a. Evangelist: *Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand*

66b. Coro I & II: *Herr, wir haben gedacht, daß dieser Verführer sprach*

66c. Evangelist, Pilate: *Pilatus sprach zu ihnen*

67. Recitativo (basso, tenor, alto, soprano) and Coro II: *Nun ist der Herr zur Ruh gebracht. – Mein Jesu, gute Nacht!*

68. Coro I & II: *Wir setzen uns mit Tränen nieder*

Sources for the text

- Matthew 26 (Part One) and 27 (Part Two)
- Texts for recitatives and arias by Christian Friedrich Henrici (Picander)
- Song of Songs 6:1 #30
- Chorales
  - *O Lamm Gottes unschuldig*, N. Decius (1541), verse 1 for #1 cantus firmus
  - *Herzliebster Jesu*, Johann Heermann (1630), verse 1 for #3, 3 for #19 coro II in tenor rec., 4 for #46
  - *O Welt, sieh hier dein Leben*, Paul Gerhardt (1647), verse 5 for #10, 3 for #37
  - *O Haupt voll Blut und Wunden*, Paul Gerhardt (1656), verse 5 for #15, 6 for #17, 1 & 2 for #54, 9 for #62
  - *Was mein Gott will, das g'scheh allzeit*, Markgraf Albrecht von Brandenburg (1547), verse 1 for #25
  - *O Mensch, bewein dein Sünde groß*, Sebald Heyden (1525), verse 1 for #29 cantus firmus
  - *In dich hab ich gehoffet, Herr*, Adam Reusner (1533), verse 5 for #32
  - *Werde munter, mein Gemüte*, Johann von Rist (1642), verse 6 for #40
  - *Befiehl du deine Wege*, Paul Gerhardt 1656, verse 1 for #44

Performance history

The *St Matthew Passion* was probably first performed on 11 April 1727 in the St. Thomas Church, and again on 15 April 1729, 30 March 1736, and 23 March 1742. He then again revised it between 1743 and 1746 (the version most commonly performed is this version). The work was not heard in more or less its entirety outside of Leipzig until 1829, when Felix Mendelssohn performed an abbreviated and modified version in Berlin to great acclaim. Mendelssohn's revival brought the music of Bach, particularly the large-scale works, to public and scholarly attention (although the *St John Passion* had been performed in 1822). Appreciation, performance and study of Bach's composition have persisted into the present era. Notably, in the Netherlands a tradition has grown where many professional and amateur orchestras perform the *St. Matthew Passion* every year on Palm Sunday.

Meanwhile William Sterndale Bennett formed the Bach Society in 1849 with the intention of introducing the work to the English public. Helen Johnston (a student at Queen's College London) translated the libretto, and Bennett conducted the first performance at the Hanover Square Rooms London on 6 April 1854 (the same year that it appeared in print by the Old Bach Society (Alte Bach-Gesellschaft). The soloists included Charlotte Helen Sainton-Dolby. The Sterndale Bennett edition was to be the first of many, the latest being by Neil Jenkins (1997) and Nicholas Fisher and John Russell (2008). The Bach Society was reformed in 1876 as The Bach Choir in London.

Excerpts of the work were performed on the American television program *Omnibus* on 31 March 1957 in the episode "The Music of J.S. Bach." The presenter and explicator was Leonard Bernstein, who introduced the *St Matthew Passion* as "that glorious work that started me off on my own private passion for Bach."[5]

References

[1] Robin A. Leaver, "St Matthew Passion" *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd. Oxford: Oxford University Press (1999): 430. "Until 1975 it was thought that the *St Matthew Passion* was originally composed for Good Friday 1729, but modern research strongly suggests that it was performed two years earlier."

[2] Wolff, Christoph. Johann Sebastian Bach: The Learned Musician, 294. New York: WW Norton & Company. 2000

[3] Rifkin, Joshua (1982). "Bach's Chorus: A Preliminary Report." *The Musical Times* 123(377), 747-754. (http://www.jstor.org/stable/961592)

[4] David, Hans T. and Arthur Mendel. The Bach Reader. New York: W. W. Norton & Company, 1966. P. 124.

[5] Bernstein, Leonard. *Omnibus: The Historic TV Broadcasts on 4 DVDs.* E1 Entertainment, 2010. ISBN 141723265X. Bernstein's lecture on Bach was also published in 1959. Bernstein, Leonard. *The Joy of Music.* Pompton Plains, NJ: Amadeus Press, Hal Leonard Corp., 2004 (reprint). ISBN 1574671049. The "glorious work" quotation is on page 254.

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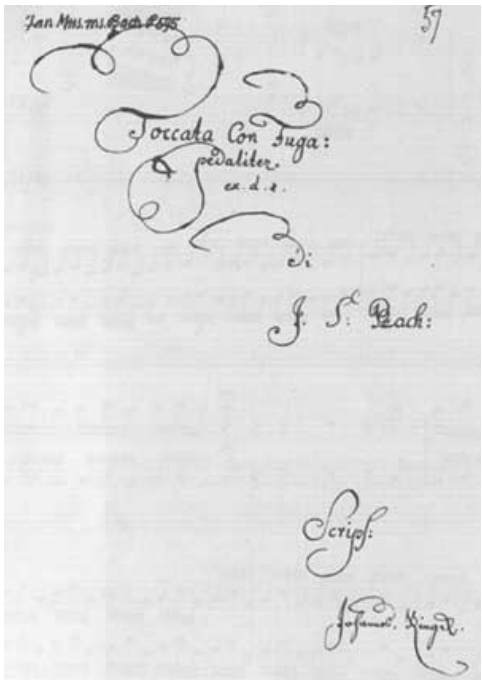
- Rifkin, Joshua. "The Chronology of Bach's Saint Matthew Passion". In *Musical Quarterly*, lxi (1975). 360–87
- Werker, W. *Die Matthäus-Passion*. Leipzig, 1923.

External links

- The Passion according to Saint Matthew BWV 244 (http://www.bach-cantatas.com/Articles/SMP[Rifkin].htm) by Joshua Rifkin, on the bach-cantatas website
- Translation to many languages, commentary, musical examples, list of recordings (http://www.bach-cantatas.com/Vocal/BWV244.htm) on the bach-cantatas website
- Emmanuel music (http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv244.htm#pab1_7) Text and translation to English
- The St. Matthew Passion (http://music.minnesota.publicradio.org/features/0104_passion/index.shtml) Minnesota Public Radio, text and translation, commentary, 2001
- Matthäuspassion: Free scores at the International Music Score Library Project.
- Matthäuspassion, early edition (BWV 244b): Free scores at the International Music Score Library Project.

Toccata and Fugue in D minor, BWV 565

The ***Toccata and Fugue in D minor***, BWV 565, is a piece of organ music attributed to Johann Sebastian Bach. It is one of the most famous works in the organ repertoire, and has been used in a variety of popular media ranging from film, video games, to rock music, and ringtones. The attribution of the piece to Bach is doubtful and it has been challenged since the 1980s by a number of scholars.

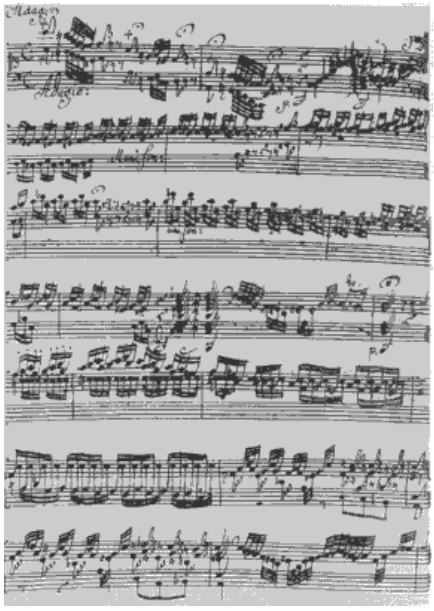


Title page of BWV 565 in Johannes Ringk's handwriting. Bach's autograph does not survive, and this is the only known near-contemporary source.

Analysis

Provenance

As with most Bach organ works, no autograph manuscript of BWV 565 survives. The only near-contemporary source is a copy by Johannes Ringk, which is undated. Ringk was a pupil of Johann Peter Kellner. Several compositions by him survive, and he is also notable today for his copies of numerous keyboard works by Georg Böhm, Johann Pachelbel, Johann Heinrich Buttstett, Dieterich Buxtehude, and other important masters.[1] The title of the piece is given in Ringk's manuscript as *Toccata Con Fuga*, which is rendered as *Toccata and Fugue* today. It is most probably a later addition, similar to the title of *Toccata, Adagio and Fugue*, BWV 564, because in the Baroque era such organ pieces would most commonly be called simply *Prelude* (*Praeludium*, etc.) or *Prelude and Fugue*. Ringk's copy abounds in Italian tempo markings, fermatas (a characteristic feature of Ringk's copies) and staccato dots, all very unusual for pre-1740 German music. The piece also survives in several 19th-century copies, all of which originate directly or indirectly with Ringk's manuscript.



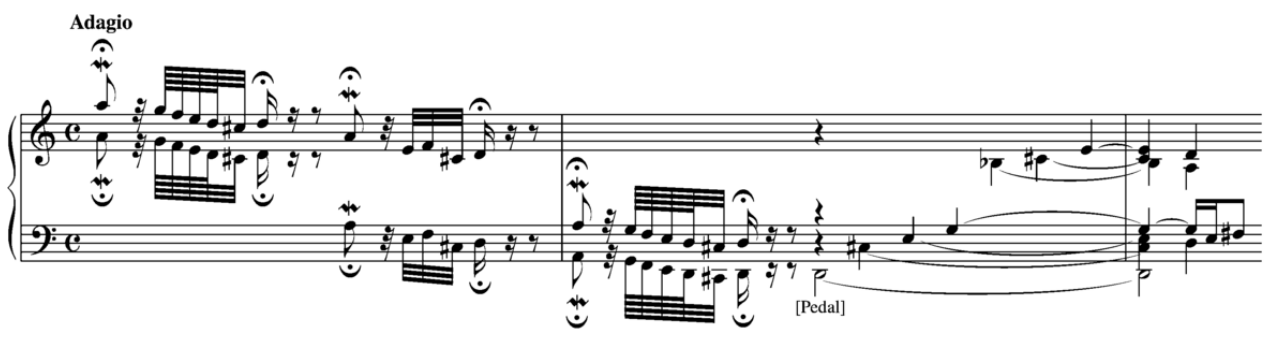
First page of BWV 565 in Ringk's copy

Historical background

BWV 565 exhibits a typical simplified north German structure with a free opening (Toccata), a fugal section (Fugue), and a short free closing section. The connection to the north German organ school was noted early by Bach biographer Philipp Spitta in 1873. However, the numerous recitative stretches are rarely found in the works of northern composers and may have been inspired by Johann Heinrich Buttstett,[1] whose few surviving free works, particularly *Prelude and Capriccio in D minor*, exhibit similar features. In addition, a passage from the fugue of BWV 565 (bars 36–37) closely resembles one of the sections from Johann Pachelbel's *Fantasia in D minor*, Perreault 125. Pachelbel's work also may have been the inspiration behind Bach's fugue subject. It was common practice at the time to create fugues on other composers' themes, and a number of such pieces by Bach are known (BWV 574, 579, 950, etc.); moreover, the bass pattern of the *Passacaglia and Fugue in C minor*, BWV 582, is borrowed from André Raison's organ passacaglia.

Toccata

As indicated by the accepted title of the piece, the *Toccata and Fugue* is in D minor. The Toccata begins with a single-voice flourish in the upper ranges of the keyboard, doubled at the octave. It then spirals toward the bottom, where a diminished seventh chord appears (which actually implies a dominant chord with a minor 9th against a tonic pedal), built one note at a time. This resolves into a D major chord, taken from the parallel major mode.



The opening of J.S. Bach's Toccata and Fugue in D minor, BWV 565. Listen

This is followed by three short passages, each reiterating a short motif, and each doubled at the octave. The section ends with a diminished seventh chord which resolved, through a flourish, into the tonic, D minor. The second section of the Toccata a number of loosely connected figurations and flourishes; the pedal switches to the dominant key, A minor. This section segues into the third and final section of the Toccata, which consists almost entirely of a passage doubled at the sixth and comprising reiterations of the same three-note figure, similar to doubled passages in the first section. After a brief pedal flourish, the piece ends with a D minor chord.

Fugue

The subject of the four-voice fugue is made up entirely of sixteenth notes, with an implied pedal point set against a brief melodic subject that first falls, then rises. The second entry starts in the sub-dominant key rather than the dominant key. Although unusual for a Bach fugue, this is a real answer and is appropriate following a subject that progresses from V to I and then to V below I by a leap. A straightforward dominant answer would sound odd in a Baroque piece.

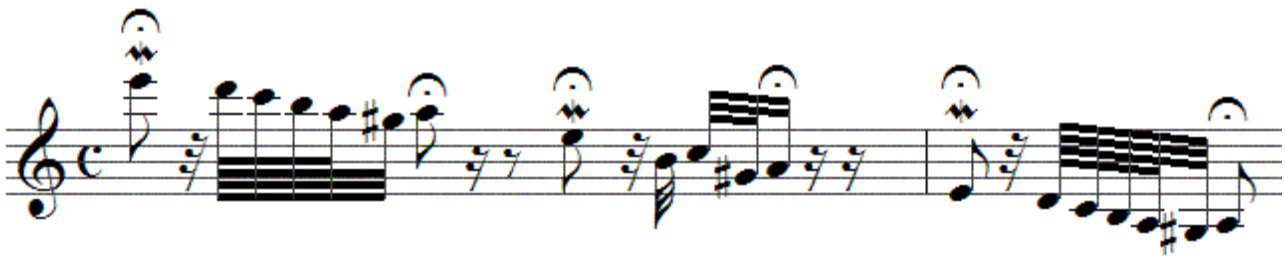
After the final entry of the fugal melody, the composition resolves to a held B♭ major chord. From there, a coda is played as a cadenza much like the Toccata itself, resolving to a series of chords followed by arpeggios that progress to other paired chords, each a little lower than the one preceding, leading to the signature finale that is as recognizable as the Toccata's introduction.

Attribution

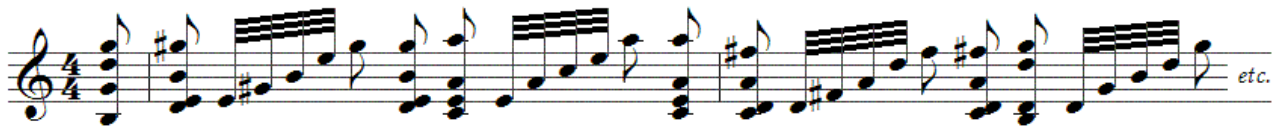
In a 1981 paper, musicologist Peter Williams outlined a number of stylistic problems present in BWV 565.[2] These included, but were not limited to, the following, all either unique or extremely rare for organ music of the period the toccata is allegedly from:

- Parallel octaves throughout the opening of the toccata (unique)
- True subdominant answers in the fugue (extremely rare)
- A pedal statement of the subject, unaccompanied by other voices (unique)
- Primitive harmonies throughout the piece, with countersubjects in the fugue frequently moving through thirds and sixths only (extremely rare in Bach)
- Conclusion of the piece on a minor plagal cadence (extremely rare)

Because some of these features (simplistic harmonies, or the solo pedal statement of a theme, etc.) are typical for post-1750 music, Williams suggested that the work may be an exercise by a later composer, who tried to imitate Baroque idioms. Or, because other features (parallel octaves, for instance) are sometimes encountered in Bach's transcriptions—although in a more limited way—the piece may have been a (badly transmitted) transcription by Bach of a lost violin piece. This is corroborated by the fact that the subject of the fugue, and certain passages (such as bars 12–15), are evidently inspired by string music. Williams places this original violin work a fifth higher, in the key of A minor, so that the work begins on a high E and descends almost to the lowest note on the instrument:



The opening, in Peter Williams's reconstruction of a conjectured earlier violin version



A passage of the fugue, in Peter Williams's reconstruction of a conjectured earlier violin version.

Williams put his theory into practice by writing a reconstruction of the conjectured original violin work, which has been performed (by violinists Jaap Schröder and Simon Standage) and published.[3] The violinist Andrew Manze subsequently produced his own reconstruction, also in A minor, which he has performed widely and recorded. Finally, yet another violin version was suggested by scholar Bruce Fox-Lefriche.[4] Bach is known to have transcribed solo violin works for organ at least twice. The Prelude first movement of the Partita in E major for solo violin, BWV 1006, was converted by Bach into the solo organ part of the opening movement of the Cantata *Wir danken dir, Gott, wir danken dir, BWV 29*. Bach also transcribed the Fugue movement of his Sonata in G minor for solo violin BWV 1001 as the second half of the Prelude and Fugue in D minor for organ, BWV 539.

Williams's views have been endorsed by a substantial number of scholars. The theory has been expanded into a book-length study by the musicologist Rolf-Dietrich Claus.[5] Among the numerous examples of scholars referring to the work as one of doubtful attribution are the 1997 *Cambridge Companion to Bach*, edited by scholar and performer John Butt[6] and aimed at the wider public, as well as recent monographs on Bach's music by harpsichordist and musicologist David Schulenberg[7] and Richard Douglas Jones.[8] Since Williams, other scholars have put forward

different theories about the piece. For example, David Humphreys suggested that BWV 565 originated with Johann Peter Kellner, who had close ties with Bach.[9] The designation of BWV 565 as a work of doubtful attribution is not supported by the renowned Bach scholar Christoph Wolff, who, writing about BWV 565 in his seminal Bach biography, *Johann Sebastian Bach - The Learned Musician*, does not address most of the specific problems of the piece, instead maintaining that any and all problematic passages are explained by the fact that BWV 565 must be an early work. The parallel octaves, Wolff writes, must be explained by the deficiencies of Bach's Arnstadt organ, which the composer sought to rectify.[10] However, although numerous composers throughout the centuries played on small organs, the parallel octaves of the opening of BWV 565 remain unique in organ literature, including the entire Bach oeuvre.[11]

Arrangements and transcriptions

This popular work has been transcribed many times. Around the end of the 19th century a "second wave" Bach revival occurred (the first having been the one launched earlier in the 19th century by Felix Mendelssohn among others). In the second wave, much of Bach's instrumental music was adapted to resources that were available in *salon* settings (for example solo piano, or chamber ensembles). The composer and pianist Ferruccio Busoni was a leader of this movement, and wrote many piano transcriptions of Bach compositions, which often radically alter the original. Among them was a virtuosic version of the *Toccata and Fugue*, which tries to replicate the spirit of the original organ sound. An earlier virtuoso piano transcription also once much in vogue was by Carl Tausig; pianist Marie Novello chose it for what one source claims to be the *Toccata and Fugue*'s first recording.[12] Among other arrangements that have appeared on record are those by Percy Grainger, Ignaz Friedman and Louis Brassin.

The wind organ medium translates readily to the concert band and wind ensemble. Such band versions include transcriptions by Donald Hunsberger (Alfred Publ.), Mark Hindsley (Hindsley Publ.), and Erik Leidzen (Carl Fischer).

Stokowski's first 78rpm disc of 1927 was an international best-seller which introduced the music to many record collectors. He recorded it several more times in subsequent years. Others who have transcribed the Toccata and Fugue for orchestra include Lucien Cailliet, René Leibowitz, Leonidas Leonardi, Alois Melichar, Eugene Ormandy, Fabien Sevitzky, Stanisław Skrowaczewski, and Sir Henry Wood.

The Canadian Brass ensemble performed an arrangement of BWV 565 arranged by former member Fred Mills, which appeared on the album **The Pachelbel Canon and Other Great Baroque Hits**, released in 1980.[13] In 1993, Salvatore Sciarrino made an arrangement for solo flute of BWV 565. This transcription was recorded in the early 21st century by Mario Caroli.[14] [15] A version for solo horn was made by Zsolt Nagy[16] and has been performed by Frank Lloyd and others.

In popular culture

The piece was used prominently in the 1975 film *Rollerball* (as mentioned above) to establish a foreboding mood at the beginning of the film and reinforce the dystopic emotions of the end of the film. The Disney film *Fantasia*, released in 1940, opens with Leopold Stokowski's 1927 transcription for large orchestra of the *Toccata and Fugue*.

The piece has also been used multiple times in popular music and cultural settings: Keith Emerson performed the Toccata section as part of the song Rondo performed by The Nice and later in live shows with Emerson, Lake & Palmer. Emerson would play this on his Hammond organ upside down.

The English classical/rock fusion band Sky (featuring renowned classical guitarist John Williams and classical percussionist Tristan Fry) scored a Top 10 pop hit with their 1980 arrangement of BWV 565. It reached number 24 on the Billboard charts.[17] English Hard rock band Deep Purple has used the piece as an introduction to their song "Highway Star" at various live shows.

English alternative rock band Muse has used toccata of this song in their guitar riff for the song "Plug in Baby", which Total Guitar readers voted as the 13th best of all-time. The song "Bach Onto This", an instrumental rock track on ex-Deep Purple keyboardist Jon Lord's 1982 album "Before I Forget", uses extensive sections of both the Toccata and the Fugue. The intro is also used in part for the introduction of Last Rites/Loved to Deth by the American thrash metal group Megadeth. American glam metal band Mötley Crüe has used the piece as an introduction to their gigs at their three first world tours. Blondie interpolated BWV 565 with rock and rap music for the track "No Exit" on a 1999 album of the same name. Norwegian music group Ulver incorporated parts of BWV 565 into the song "It Is Not Sound" featured on their 2005 album *Blood Inside*.

This piece in played in various video games such as *Battle Arena Toshinden* (the theme of Sho) or *Phoenix Wright: Ace Attorney: Justice for All* (prologue), as well as movies like *7 Faces of Dr. Lao* (during the destruction of Woldercan). It is also played along with the "wonder movie" for J.S. Bach's Cathedral in the computer game Civilization II.

Lady Gaga played the beginning of the piece as an interlude in the song "Born This Way" at the 53rd Grammy Awards and during her Monster Ball Tour.

Notes

[1] Williams 2003, p. 155.
[2] This paragraph and the next are a summary of Williams 1981.
[3] Rockwell, John (1984-09-13). "review of a Standage performance: "It sounded disconcertingly effective"" (http://query.nytimes.com/gst/fullpage.html?res=9C06E6D71038F930A2575AC0A962948260). New York Times. . Retrieved 2011-09-29.
[4] See Fox-Lefriche 2004.
[5] See Claus 1998.
[6] Butt 1997, p. 43 and elsewhere.
[7] Schulenberg 2006, p. 458 and elsewhere.
[8] Jones 2007, p. 160.
[9] Humphreys 1982, pp.216–217.
[10] Wolff 2002a, p. 72.
[11] Williams 1981.
[12] "Bach-Tausig - Piano Transcriptions of Bach's Works - Recordings" (http://www.bach-cantatas.com/NVD/PT-Tausig-Rec.htm). Bach-cantatas.com. . Retrieved 2011-09-29.
[13] Canadian Brass - ABOUT US - REVIEWS (http://www.canbrass.com/reviews/reviews-10.html)
[14] "Zig Zag Territoires: ZZT 040802" (http://www.zigzag-territoires.com/ZZT040802.html). .
[15] A review by Peter Grahame Woolf of this interpretation may be found at "Salvatore Sciarrino: Stories of Other Stories" (http://www.musicalpointers.co.uk/reviews/cddvd/SciarrinoBachCaroli.htm). Musical Pointers. .
[16] "RM Williams Publishing, Catalog" (http://www.rmwpublishing.com/catalog.html). .
[17] "allmusic (((Vanessa-Mae > Charts & Awards > Billboard Singles)))" (http://www.allmusic.com/artist/p141756). .

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  A comprehensive text dealing with authorship issues. See Yo Tomita's review (http://www.music.qub.ac.uk/tomita/bachbib/review/bb-review_Claus-Echtheit565.html).
- Fox-Lefriche, Bruce. 2004. *The Greatest Violin Sonata That J.S. Bach Never Wrote*. *Strings* xix/3:122, October 2004, 43-55.
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External links

- "A haunting tune, but is it really Bach's?" (http://www.post-gazette.com/pg/05303/597490.stm) (Andrew Druckenbrod, October 30, 2005) from *Pittsburgh Post-Gazette*. Summary of the authorship issue for the layperson.

Sheet music

- BWV 565 (http://icking-music-archive.org/ByComposer/J.S.Bach.php#bach565) at the Werner Icking Music Archive.
- Free sheet music (http://cantorion.org/pieces/477/Toccata_and_Fugue) of Toccatta and Fugue - original and Busoni piano arrangement from *Cantorion.org*
- Toccata and Fugue in D minor: Free scores at the International Music Score Library Project. - with a Solo Piano Transcription by Busoni.

Recordings

- Free download of BWV 565 (http://www.blockmrecords.org/bach/detail.php?ID=BWV0565) recorded by James Kibbie on the 1724–30 Trost organ in the Stadtkirche, Waltershausen, Germany
- Free download of BWV 565 (http://www.magle.dk/music-forums/23-bach-toccata-fugue-d.html) recorded by Frederik Magle on the 1882-83 Walcker organ in Riga Cathedral, Latvia.
- Animated version on YouTube (http://www.youtube.com/watch?v=ipzR9bhei_o)
- Fantasia (1940), Stokowski's Transcription (http://www.youtube.com/watch?v=a1z12_Ps-gk)

Compilations

- Free-content sheet music, audio and video of BWV 565 (http://wikipiano.wikidot.com/archive:toccata-and-fugue-in-d-minor-bwv-565)

Toccata and Fugue in D minor, BWV 538

The **Toccata and Fugue in D minor, BWV 538**, is an organ piece by Johann Sebastian Bach. Like the better-known BWV 565, BWV 538 also bears the title Toccata and Fugue in D minor, although it is often referred to by the nickname **Dorian** - a reference to the fact that the piece is written with a key signature (zero flats) that is not normally used for the key of D minor, and would instead seem to indicate the Dorian mode.

However, the two pieces are quite different musically. Like the Fantasia and Fugue in C minor, BWV 562, it is nearly monothematic. It opens with a motoric, sixteenth-note motif that continues almost uninterrupted to the end of the piece, and includes unusually elaborate concertato effects. Bach even notates manual changes for the organist, an unusual practice in the day as well as in Bach's organ output.

The fugue, written in aeolian rather than dorian mode, is long and complex, and involves a rather archaic-sounding subject which prominently features syncopations and three upward leaps of a perfect fourth. The strict contrapuntal development is only broken in the final four bars, when a few massive chords bring the piece to an impressive close. The fugue of BWV 538 is very similar to the fugue of BWV 540. They both imply an alla breve time signature; they both use subjects with semibreves and syncopated minims, with a rhythm of constant quavers, rather than constant semi-quavers seen in most of Bach's fugues; they both use chromaticism, harmonic suspensions, and uninterrupted succession of subjects and answers.

External links

- Toccata and Fugue in D minor: Free scores at the International Music Score Library Project.
- Free scores [1] by J.S. Bach (of BWV 538) in the Werner Icking Music Archive (WIMA)
- Free download of BWV 538 [2] recorded by James Kibbie on the 1736 Erasmus Bielfeldt organ in St. Wilhadi, Stade, Germany
- Audio of the Dorian Toccata and Fugue played on virtual organs [3]

Toccata and Fugue in F major, BWV 540

The **Toccata and Fugue in F Major, BWV 540** is an organ work written by Johann Sebastian Bach. The toccata is thought to be written after 1714, and the fugue before 1731. It is thought by some that Bach joined together two previously separate pieces to create this work.

Score

Toccata

The toccata starts with a large linear canon (imitation theme, one hand imitating the other) over a pedal point in F major. It is then followed by a pedal solo vamping material from the canon. The canon is reiterated with some variations in the dominant in C major. This time the hands are switched, and the left hand leads the right. This is again followed by a long pedal solo. The two large canon flourishes cover 108 measures of the composition. The pedal solos cover 60 measures. The concerto movement exhibits a seven-part structure. The canons and pedal solos effect the departure from the home key of F to the dominant C, and the entire rest of the movement, with its *concertante* 3-part imitation and striking "proto-waltzes", constitute the harmonic return. This formal pattern is unique within Bach's *œuvre*. Bach has even included his own family name within the music: at one point in the pedal part may be successively found the notes (in the German language, on the first beat of four consecutive bars) B - A - C - H. In English, these notes are B flat, A, C and B natural. Rightly so Hermann Keller expresses his rapture as follows: " At the beginning the extensive linear construction of the two voices in canon, the proud calmness of the solos in the pedal, the piercing chord strokes, the fiery upswing of the second subject, the bold modulatory shifts, the inwardness of the three minor movements, the splendour of the end with the famous third inversion of the seventh chord, who would not be enthralled by that?"

Because of the range of the pedal parts, the organ at Weißenfels, with a pedal compass of f1, may be the organ the composition was written on. The Toccata (as a prelude) is proportionally the largest of all Bach's works in the format of prelude-fugue. It is often treated as a show piece, with the ensuing fugue omitted. The Toccata's rhythmic signature suggests a *passepied* or a *musette*, although the monumental scale of the movement does not support these characterizations.

Nor does the harmonic adventurousness: 45 measures after the second pedal solo there is a dominant chord which resolves deceptively to the third-inversion dominant applied to the neapolitan. In particular, the doubled root is found to move outward in contrary chromatic motion to a major 9th; in the bass is a descending augmented unison, which *absolutely* could not be farther from the expected fifth. Bach implements this powerful deceptive cadence three times in the piece; it would not become idiomatic until Chopin and Tchaikovsky.

Fugue

The first subject in the fugue is chromatic and ornamental. The second subject has a lot of modulation shifts and is sometimes initially presented as the counter-subject of the first. The Fugue is Bach's only thorough-going double fugue, where two subjects are exposed in separate sections and then combined. The effect is enhanced by the increasing rhythmic activity of the second subject and by the more frequent use of modulation in the final section of the fugue. The bravura of the F-Major toccata, with its pedal solos and manual virtuosity, contrasts sharply with the rather sober opening of the Fugue. Both represent two diverse aspects of Italian influence: the motoric rhythms and sequential passagework of the Toccata, and the traditional alla breve counterpoint of the Fugue, with its chromaticism, harmonic suspensions, and uninterrupted succession of subjects and answers. These techniques are very similar to those used in the "Dorian" Toccata and Fugue in D minor, BWV 538.

Aria in F major, BWV 587, is believed to be a middle movement of this composition, thereby debunking the idea that Toccata, Adagio and Fugue in C major, BWV 564 is Bach's only 3-movement organ composition apart from the six trio sonatas.

External links

- Toccata and Fugue in F major: Free scores at the International Music Score Library Project.
- A Study of J.S. Bach's Toccata in F Major [1]
- Free download of BWV 540 [2] recorded by James Kibbie on the 1755 Gottfried Silbermann/Zacharias Hildebrandt organ in the Katholische Hofkirche, Dresden, Germany

Toccata, Adagio and Fugue in C major, BWV 564

Toccata, Adagio, and Fugue in C major (BWV 564) is an organ composition by Johann Sebastian Bach. Similar to most other organ works by Bach, the autograph score does not survive. The earliest manuscript copies were probably made in 1719–1727. The title of the piece in these copies is given, as expected of organ literature of the time, simply as *Toccata in C major* (or more precisely, *Toccata ped: ex C* in one source and *Toccata ex C♮ pedaliter*, referring to the obbligato pedal part).[1] The piece is an early work, probably composed in mid-to-late Weimar years, i.e. 1710–1717. It shares some similarities with other toccatas composed around the same time, such as BWV 538, BWV 540, and others: all show influence of concerto style and form.[2]

The work begins with an updated and extended form of the old prelude-type, manual *passaggio* followed by a pedal solo, and a motivic-contrapuntal section. Bach's extended *passaggio* which opens BWV 564 may have been inspired by Buttstett's preludes; both the rhetorical rests followed by returns to the tonic and the single pedal notes are part of the older tradition as well.[3] The following pedal solo, however, is unique in organ literature: it is the longest known pedal introduction,[4] reaching far beyond the scope of Bach's models (Buxtehude, Böhm, and others) or his own earlier works (e.g. the pedal solo in BWV 549). The full-voiced section that follows elaborates on motives first introduced in the pedal solo. Various scholars have noted how the construction of this first movement is reminiscent of that of a concerto, if the opening manual and pedal passages are taken as "solos" and the closing contrapuntal section as a "tutti".[2]

The second movement is again in two sections, one marked Adagio and another marked Grave. The insertion of a middle slow movement in an organ work was unusual for Bach, although traces of this idea can be found in other works from the same period: for example, a surviving early version of *Prelude and Fugue in C Major*, BWV 545, contains a slow *Trio*, which was removed from the final version, but found its way into one of the late organ trio sonatas, BWV 529.[5] The Adagio is a melody made of short phrases, characteristic of early Bach, over what may be seen as a realized continuo part. The music has been compared to Giuseppe Torelli's *Concerto in C major* Op. 8 No. 1; but in Bach's oeuvre, this Adagio stands alone and has no parallels. The abundance of Neapolitan sixths and quasi-pizzicato pedal suggests Italian influence.[6] The Adagio flows seamlessly into the short Grave section, which, through italiante *durezze* chromatic progressions, enlarged with several instances of diminished seventh chords suspended over the next chord, leads back to the tonic.[7]

The third movement is a four-voice fugue in 6/8. It includes a countersubject typical of permutation fugues, which, unusually, engages in dialogue with the subject. Several features of the fugue suggest that it represented a considerable advance for Bach, especially considering that there are middle entries as far as the mediant and the dominant of the dominant.[8] Somewhat unusually for Bach, the fugue includes very few episodes, the longest being the coda of the piece, which is based on various style brisé figures.

BWV 564 influenced a number of composers both during Bach's lifetime and after his death. Bach's pupil Johann Ludwig Krebs imitated the work in his *Prelude and Fugue in C major* (leaving out, however, the slow movement),

while in the 20th century, Ferruccio Busoni published a transcription of BWV 564 for the piano (1900; one of many Bach transcriptions by the same author), and the work influenced Busoni's own *Toccata for Piano* (1920).

Notes

[1] Williams 2003, 150.
[2] Jones 2007, 160.
[3] Williams 2003, 151–52.
[4] Williams 2003, 151.
[5] Wolff, Grove.
[6] Williams 2003, 153.
[7] Williams 2003, 153–54.
[8] Williams 2003, 154.

References

- Jones, Richard Douglas. 2007. *The Creative Development of Johann Sebastian Bach: Music to Delight the Spirit. Volume 1: 1695-1717*. Oxford University Press. ISBN 0198164408
- Williams, Peter F.. 2003. *The Organ Music of J. S. Bach*. Cambridge University Press. ISBN 0521814162

External links

- Free sheet music (http://www.classical-scores.com/free/bach-Toccata, Adagio et Fugue en Do majeur BWV 564-idparteng-980.html) from classical-scores.com
- Toccata, Adagio and Fugue in C major: Free scores at the International Music Score Library Project.
- Free download of BWV 564 recorded by [[James Kibbie (http://www.blockmrecords.org/bach/detail.php?ID=BWV0564)] on the 1724–30 Trost organ in the Stadtkirche, Waltershausen, Germany
- Example of Toccata, Adagio (http://www.youtube.com/watch?v=62PdfQP2Vvo) by Nariné Simonian

Vox Christi

Vox Christi, Latin for **Voice of Christ**, is a term for the bass voice representing Jesus in the music of Johann Sebastian Bach and others. This part appears prominently in Bach's Passions. In the *St John Passion*, the *St Matthew Passion* and the lost *St Mark Passion* the singer renders the exact words of the Bible, translated by Martin Luther.

In contrast, the Evangelist in music of Bach is always a tenor, who narrates the Bible words in recitative, in the Passions, the *Christmas Oratorio*, and also in the *Ascension Oratorio Lobet Gott in seinen Reichen, BWV 11*. The Evangelist really is an Evangelist, a teller of good news, whereas the bass singer is not Jesus Christ. Therefore his part is traditionally called *Vox Christi*, voice of Christ. The words of Jesus in the *St John Passion* are recitatives leaning toward arioso, in the *St Matthew Passion* they are additionally highlighted by an accompanying string quartet.

Vox Christi singers

Some basses and baritones are especially known for singing the words of Jesus in Bach's Passions, including:

- Dietrich Fischer-Dieskau
- Kieth Engen
- Franz Kelch
- Max van Egmond
- Klaus Mertens
- Peter Kooy

Vox Christi in cantatas

The Vox Christi is present in several Bach cantatas.

1714

In *Himmelskönig, sei willkommen, BWV 182*, (25 March 1714), Bach's first cantata in Weimar, for Palm Sunday coinciding with Annunciation, verses from a Psalm are treated as if Jesus said them, set as the only recitative of the cantata, expanding to an Arioso: "Siehe, ich komme, im Buch ist von mir geschrieben" ("Lo, I come: in the volume of the book [it is] written of me, I delight to do thy will." Psalms 40:7—8).

In *Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172* (20 May 1714) for Pentecost the bass sings the words of Christ from the Gospel of John: "Wer mich liebet, der wird mein Wort halten" ("If a man love me, he will keep my words: and my Father will love him, and we will come unto him, and make our abode with him." John 14:23).

In *Nun komm, der Heiden Heiland, BWV 61*, (2 December 1714) the bass sings the words of Christ from the Book of Revelation: "Siehe, ich stehe vor der Tür und klopfe an. So jemand meine Stimme hören wird und die Tür auftun, zu dem werde ich eingehen und das Abendmahl mit ihm halten und er mit mir." ("Behold, I stand at the door, and knock: if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me. " Revelation 3:20).

1715

In *Barmherziges Herze der ewigen Liebe, BWV 185*, (14 July 1715), the bass summarizes admonitions from the Sermon on the Mount, all introduced by the keywords "Das ist der Christen Kunst" (That is the Christian *art).*

In *Bereitet die Wege, bereitet die Bahn! BWV 132*, (22 December 1715) the question *Wer bist du?* (Who are you), posed to St. John in the Gospel, is given to the bass, as if Jesus asked the listener this question.

1716

In *Mein Gott, wie lang, ach lange? BWV 155*, (19 January 1716) serious questions get answered by words of consolation, sung by the bass as the Vox Christi, almost as an arioso on the words "Damit sein Gnadenlicht dir desto lieblicher erscheine" (so that the light of His grace might shine on you all the more brightly).

1723

In *O Ewigkeit, du Donnerwort, BWV 60*, (7 November 1723) the bass as the voice of Christ answers in dialogue a recitative of the tormented Fear three times with *Selig sind die Toten*.

1724

In *Schau, lieber Gott, wie meine Feind, BWV 153*, (2 January 1724) the Bible word from Isaiah 41:10, "Fürchte dich nicht, ich bin mit dir" ("Fear not, I am with you"), is given to the bass as the Vox Christi, as if Jesus said it himself.

In *Mein liebster Jesus ist verloren, BWV 154*, (9 January 1724) the bass sings in an arioso the answer of Jesus, found in the temple 12 years old, to the questioning of his desperate parents: "Wisset ihr nicht, daß ich sein muß in dem, das meines Vaters ist?" ("Do you not know that I must be in that which is My Father's?", Luke 2:49).

In *Jesus schläft, was soll ich hoffen? BWV 81*, (30 January 1724) the bass sings in an arioso, central within the cantata, the question of Jesus: "Ihr Kleingläubigen, warum seid ihr so furchtsam?" (Why are ye fearful, O ye of little faith?), Matthew 8:26).

Cantata *Wo gehest du hin? BWV 166*, (7 May 1724) is opened by the bass singing a quote from the gospel, the third Farewell discourse, but turned into a general question about the direction of life.

In the cantate *Wahrlich, wahrlich, ich sage euch, BWV 86*, (14 May 1724) the bass sings in the opening movement three times the promise from the farewell discourse of Jesus: "Verily, verily, I say unto you, whatsoever ye shall ask the Father in my name, he will give you" (John 16:23).

In *Jesu, der du meine Seele, BWV 78*, (10 September 1724) a bass recitative is accompanied by strings, *Die Wunden, Nägel, Kron und Grab* (*The wounds, nails, crown and grave*), reminiscent of the Vox Christi in Bach's *St. Matthew Passion*.

Selig ist der Mann, BWV 57, (26 December 1724) is a dialogue of the Anima and Jesus.

1725

In the first movement of *Sie werden euch in den Bann tun, BWV 183*, (13 May 1725) the announcement of Jesus from the second Farewell discourse is set as a recitative of only five measures, accompanied by long chords of the four oboes, two oboi da caccia and two oboi d'amore on a pedal point of the continuo, creating a "sepulchral" sound.

1726

The central movement of *Brich dem Hungrigen dein Brot, BWV 39*, (23 June 1726) is a line from the Epistle to the Hebrews 13:16, *Wohlzutun und mitzuteilen vergesset nicht* (*To do good and to share, forget no*). Bach treats it, as if Jesus said the words himself, between arioso and aria.

In *Siehe, ich will viel Fischer aussenden, BWV 88* (21 July 1726, 5th Sunday after Trinity), the Evangelist begins part 2 with a recitative on Luke 5:10, "Jesus sprach zu Simon" (Jesus said to Simon), the following direct speech of Jesus, calling Peter as his disciple, is sung by the bass: "Fürchte dich nicht; den von nun an wirst du Menschen fahen" (Fear not, from henceforth thou shalt catch men).

In the central movement of *Es ist dir gesagt, Mensch, was gut ist, BWV 45*, (11. August 1726) beginning Part II, the voice of Christ appears in a "highly virtuosic aria, half Vivaldian concerto, half operatic scena", according to John Eliot Gardiner.

The central movement of *Es wartet alles auf dich, BWV 187*, (4 August 1726) is *Darum sollt ihr nicht sorgen* (*Therefore do not be anxious*) from the sermon on the mount. The words of Jesus are sung by the bass, accompanied by the violins in unison and the continuo, which also takes part in their motifs.

In *Herr, deine Augen sehen nach dem Glauben, BWV 102*, (25 August 1726) Bach himself marked movement 4 for bass *Arioso* on words from the Epistle to the Romans 2:4—5, *Verachtest du den Reichtum seiner Gnade* (*Do you*

scorn the riches of His mercy).[1]

1731

In *Wachet auf, ruft uns die Stimme, BWV 140*, (25 November 1731) Jesus "appears" with the "Soul" in movement 3, a duet for soprano and bass, *Wann kommst du, mein Heil?* (*When will you come, my salvation?*).[1]

1732?

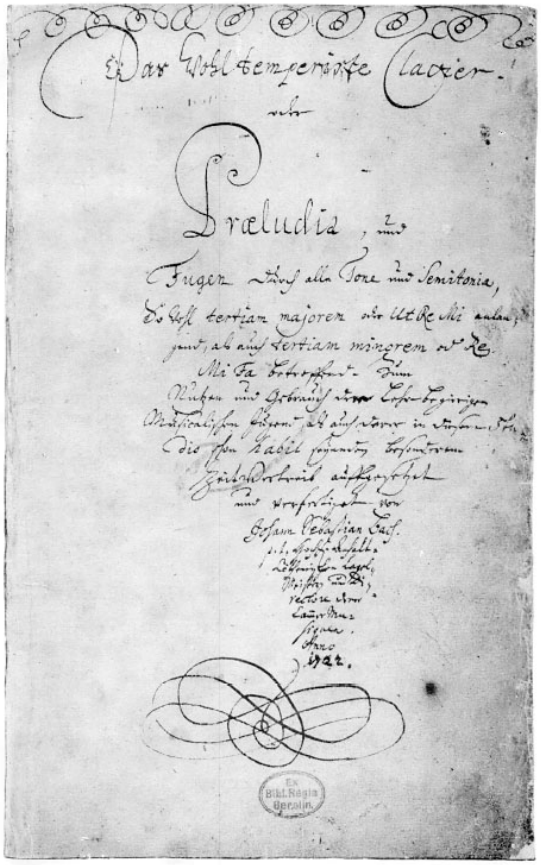
In *Es ist das Heil uns kommen her, BWV 9*, three bass recitatives based on stanzas of the chorale can be considered a sermon on the Lutheran creed, based on the Sermon on the Mount.

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

The Well-Tempered Clavier

The Well-Tempered Clavier (German: ***Das Wohltemperierte Klavier***),[2] BWV 846–893, is a collection of solo keyboard music composed by Johann Sebastian Bach. He first gave the title to a book of preludes and fugues in all 24 major and minor keys, dated 1722, composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study." Bach later compiled a second book of the same kind, dated 1742, but titled it only "Twenty-four Preludes and Fugues." The two works are now usually considered to make up a single work, *The Well-Tempered Clavier*, and are referred to respectively as Books I and II.[3] *The Well-Tempered Clavier* is generally regarded as one of the most influential works in the history of Western classical music.[3]



Title page of *Das Wohltemperierte Clavier*[1]

Composition history

The first book was compiled in the year 1722 during Bach's appointment in Köthen; the second book followed it 20 years later in 1742 while he was in Leipzig. Both were widely circulated in manuscript, but printed copies were not made until 1801, by three publishers almost simultaneously in Bonn, Leipzig and Zurich.[4] Bach's style went out of favour in the time around his death, and most music in the early Classical period had neither contrapuntal complexity nor a great variety of keys. But, with the maturing of the Classical style in the 1770s, the *Well-Tempered Clavier* began to influence the course of musical history, with Haydn and Mozart studying the work closely.

Each book contains twenty-four pairs of preludes and fugues. The first pair is in C major, the second in C minor, the third in C-sharp major, the fourth in C-sharp minor, and so on. The rising chromatic pattern continues until every key has been represented, finishing with a B-minor fugue.

Bach recycled some of the preludes and fugues from earlier sources: the 1720 *Klavierbüchlein für Wilhelm Friedemann Bach*, for instance, contains versions of eleven of the preludes. The C-sharp major prelude and fugue in book one was originally in C major - Bach added a key signature of seven sharps and adjusted some accidentals to convert it to the required key. The far-reaching influence of Bach's music is evident in that the fugue subject in Mozart's Prelude and Fugue in C Major K. 394 is isomorphic to that of the A-flat major Fugue in Book II of the Well-Tempered Clavier. This pattern is found also in the C Major fugue subject of Book II. Another similar theme is the third movement fugue subject in the Concerto for Two Harpsichords, BWV 1061.

Bach's title suggests that he had written for a (12-note) well-tempered tuning system in which all keys sounded in tune (also known as "circular temperament"). The opposing system in Bach's day was meantone temperament in which keys with many accidentals sound out of tune. (See also musical tuning). It is sometimes assumed that Bach intended equal temperament, the standard modern keyboard tuning which became popular after Bach's death, but modern scholars suggest instead a form of well temperament.[5] There is debate whether Bach meant a range of similar temperaments, perhaps even altered slightly in practice from piece to piece, or a single specific "well-tempered" solution for all purposes.

Precursors

Although the *Well-Tempered Clavier* was the first collection of fully worked keyboard pieces in all 24 keys, similar ideas had occurred earlier. Before the advent of modern tonality in the late 17th century, numerous composers produced collections of pieces in all eight modes: Johann Pachelbel's magnificat fugues (composed 1695–1706), Georg Muffat's *Apparatus Musico-organisticus* of 1690 and Johann Speth's *Ars magna* of 1693 are but a few examples. Furthermore, some two hundred years before Bach's time, equal temperament was realized on plucked string instruments, such as the lute and the theorbo, resulting in several collections of pieces in all keys (although the music was not yet tonal in the modern sense of the word):

- a cycle of 24 passamezzo–saltarello pairs (1567) by Giacomo Gorzanis (c.1520–c.1577)[6]
- 24 groups of dances, "clearly related to 12 major and 12 minor keys" (1584) by Vincenzo Galilei (c.1528–1591)[7]
- 30 preludes for 12-course lute or theorbo by John Wilson (1595–1674)[8] [9]

One of the earliest keyboard composers to realize a collection of organ pieces in successive keys was Daniel Croner (1656–1740), who compiled one such cycle of preludes in 1682.[10] [11] His contemporary Johann Heinrich Kittel (1652–1682) also composed a cycle of 12 organ preludes in successive keys.[12]

Ariadne musica neo-organoedum, by J.C.F. Fischer (1656–1746) was published in 1702 and reissued 1715. It is a set of 20 prelude-fugue pairs in ten major and nine minor keys and the Phrygian mode, plus five chorale-based ricercars. Bach knew the collection and borrowed some of the themes from Fischer for *Well-Tempered Clavier*.[13] Other contemporary works include the treatise *Exemplarische Organisten-Probe* (1719) by Johann Mattheson (1681–1764), which included 48 figured bass exercises in all keys,[14] *Partien auf das Clavier* (1718) by Christoph Graupner (1683–1760) with eight suites in successive keys,[15] and Friedrich Suppig's *Fantasia* from *Labyrinthus Musicus* (1722), a long and formulaic sectional composition ranging through all 24 keys which was intended for an enharmonic keyboard with 31 notes per octave and pure major thirds.[14] [16] Finally, a lost collection by Johann Pachelbel (1653–1706), *Fugen und Praeambuln über die gewöhnlichsten Tonos figuratos* (announced 1704), may have included prelude-fugue pairs in all keys or modes.[17]

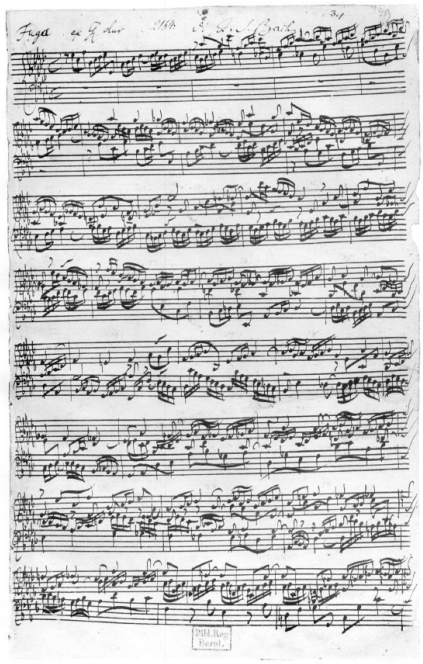
Bach's example inspired numerous composers of the 19th century, however, in his own time no similar collections were published, except one by Johann Christian Schickhardt (1681–1762), whose Op. 30 *L'alphabet de la musique*, contained 24 sonatas for recorder/flute/violin, in all keys.[18]

Musical style and content

Musically, the structural regularities of the *Well-Tempered Clavier* encompass an extraordinarily wide range of styles, more so than most pieces in the literature. The Preludes are formally free, although many individual numbers exhibit typical Baroque melodic forms, often coupled to an extended free coda (e.g. Book I preludes in C minor, D Major, and B-flat major).

Each fugue is marked with the number of voices, from two to five. Most are three- and four-voiced fugues. The fugues employ a full range of contrapuntal devices (fugal exposition, thematic inversion, stretto, etc.), but are generally more compact than Bach's fugues for organ.

The best-known piece from either book is the first prelude of Book I, a simple progression of arpeggiated chords. The technical simplicity of this C Major prelude has made it one of the most commonly studied piano pieces for students completing their introductory training. This prelude also served as the basis for the *Ave Maria* of Charles Gounod.



A flat major (As-dur) fugue from the second part of *Das Wohltemperierte Clavier* (manuscript)

Later significance and influence

Although the *Well-Tempered Clavier* was not the first pantonal (using all keys) composition, it was by far the most influential. The very nature of the piece (as implied by its title page) established a tuning requirement for harmonies which were to become the basis for all Western music developed through the early 20th century. The *Well-Tempered Clavier* does not include very remote modulations, but instead demonstrates the ability of a single instrument in tempered tuning to play in all 24 keys without having to be tuned to new fundamentals. Beethoven, who made remote modulations central to his music, was heavily influenced by the *Well-Tempered Clavier*, since performing it in concerts in his youth was part of his star attraction and reputation. Further reaching modulations to remote harmonic regions were mostly associated with later Romantic and post-Romantic music, ultimately leading to the functional extension in jazz harmony. The atonal system of the 20th century, although still taking the 12-tone chromatic scale (that Bach used) as a foundation, effectively did away with musical keys altogether.

In addition to its use of all keys, the *Well-Tempered Clavier* was unusual in the very wide range of techniques and modes of expression used by Bach in the fugues. No other composer had produced such vividly characterised and compelling pieces in the fugal form, which was often regarded as a theoretical exercise. Many later composers studied Bach's work in an effort to improve their own fugal writing: Verdi even found it useful for his last work, Falstaff.

The first complete recording of the *Well-Tempered Clavier* was made by Edwin Fischer between 1933 and 1936. Other notable recordings have been made by Wanda Landowska, Rosalyn Tureck, Glenn Gould, Friedrich Gulda, Gustav Leonhardt, Sviatoslav Richter, Ralph Kirkpatrick, Angela Hewitt and Andras Schiff.

Intended tuning

During much of the 20th century it was assumed that Bach wanted equal temperament, which had been described by theorists and musicians for at least a century before Bach's birth. Internal evidence for this may be seen in the fact that in Book 1 Bach paired the E-flat minor prelude (6 flats) with its enharmonic key of D-sharp minor (6 sharps) for the fugue. This represents an equation of the most tonally remote enharmonic keys where the flat and sharp arms of the circle of fifths cross each other opposite to C major. Any performance of this pair would have required both of these enharmonic keys to sound identically tuned, thus implying equal temperament in the one pair, as the entire work implies as a whole. However, research has continued into various unequal systems contemporary with Bach's career. Accounts of Bach's own tuning practice are few and inexact. The three most cited sources are Forkel, Bach's first biographer, Friedrich Wilhelm Marpurg, who received information from Bach's sons and pupils, and Johann Kirnberger, one of those pupils.

Forkel reports that Bach tuned his own harpsichords and clavichords and found other people's tunings unsatisfactory; his own allowed him to play in all keys and to modulate into distant keys almost without the listeners noticing it. Marpurg and Kirnberger, in the course of a heated debate, appear to agree that Bach required all the major thirds to be sharper than pure—which is in any case virtually a prerequisite for any temperament to be good in all keys.

Johann Georg Neidhardt, writing in 1724 and 1732, described a range of unequal and near-equal temperaments (as well as equal temperament itself), which can be successfully used to perform some of Bach's music, and were later praised by some of Bach's pupils and associates. J.S. Bach's son Carl Philipp Emanuel Bach himself published a rather vague tuning method which was close to but still not equal temperament: having only "most of" the fifths tempered, without saying which ones or by how much.

Since 1950 there have been many other proposals and many performances of the work in different and unequal tunings, some derived from historical sources, some by modern authors. Whatever their provenances, these schemes all promote the existence of subtly different musical characters in different keys, due to the sizes of their intervals. However, they disagree as to what key receives what character:

- Herbert Anton Kellner argued from the mid-1970s until his death that esoteric considerations such as the pattern of Bach's signet ring, numerology, and more could be used to determine the correct temperament. His result is somewhat similar to Werckmeister's most familiar "correct" temperament. Kellner's temperament, with seven pure fifths and five 1/5 comma fifths, has been widely adopted worldwide for the tuning of organs. It is especially effective as a moderate solution to play 17th century music, shying away from tonalities that have more than two flats.
- John Barnes analyzed the *Well-Tempered Clavier's* major-key preludes statistically, observing that some major thirds are used more often than others. His results were broadly in agreement with Kellner's and Werckmeister's patterns. His own proposed temperament from that study is a 1/6 comma variant of both Kellner (1/5) and Werckmeister (1/4), with the same general pattern tempering the naturals, and concluding with a tempered fifth B-F#.
- Mark Lindley, a researcher of historical temperaments, has written several surveys of temperament styles in the German Baroque tradition. In his publications he has recommended and devised many patterns close to those of Neidhardt, with subtler gradations of interval size. Since a 1985 article where he addressed some issues in the *Well-Tempered Clavier*, Lindley's theories have focused more on Bach's organ music than the harpsichord or clavichord works.

Title page tuning interpretations

More recently there has been a series of proposals of temperaments derived from the handwritten pattern of loops on Bach's 1722 title page. These loops (though truncated by a later clipping of the page) can be seen at the top of the title page image at the beginning of the article.

- Andreas Sparschuh, in the course of studying German Baroque organ tunings, assigned mathematical and acoustic meaning to the loops. Each loop, he argued, represents a fifth in the sequence for tuning the keyboard, starting from A. From this Sparschuh devised a recursive tuning algorithm resembling the Collatz Conjecture in mathematics, subtracting one beat per second each time Bach's diagram has a non-empty loop. In 2006 he has retracted his 1998 proposal based on A =420 Hz, and replaced it with another at A = 410.
- Michael Zapf in 2001 reinterpreted the loops as indicating the rate of beating of different fifths in a given range of the keyboard in terms of seconds-per-beat, with the tuning now starting on C.
- John Charles Francis in 2004 performed a mathematical analysis of the loops using Mathematica under the assumption of beats per second. In 2004, he also distributed several temperaments derived from BWV 924.[19]
- Bradley Lehman in 2004 proposed[20] a 1/6 and 1/12 comma layout derived from Bach's loops, which he published in 2005 in articles of three music journals. Reaction to this work has been both vigorous and mixed, with other writers producing further speculative schemes or variants.
- Daniel Jencka in 2005 proposed[21] a variation of Lehman's layout where one of the 1/6th commas is spread over three 5ths (G#-D#-A#/Bb), resulting in a 1/18th comma division. Motivations for Jencka's approach involve an analysis of the possible logic behind the figures themselves and his belief that a wide 5th (Bb-F) found in Lehman's interpretation is unlikely in a well-temperament from the time.
- Graziano Interbartolo &. others in 2006 proposed [22] a tuning system deduced from the WTK title page. Their work was also published in a book: BACH 1722

Il temperamento di Dio Le scoperte e i significati del “Wohltemperirte Clavier" Pag 136 – Edizioni Bolla, Finale Ligure, ISBN 8033064290935

Despite this recent research, however, many musicologists say it is insufficiently proven that Bach's looped drawing signifies anything reliable about a tuning method. Bach may have tuned differently per occasion, or per composition, throughout his career.

Media

Book 1 - Prelude No. 8 in E-flat minor (BWV 853)

Performed on a piano by Carlos Gardels . Courtesy of Musopen [23]

Book 1 - Prelude and Fugue No. 13 in F sharp major (BWV 858)

performed on a piano by Raymond Smullyan

Book 1 - Prelude and Fugue No. 15 in G major (BWV 860)

performed on a piano by Kristian Cvetković

Book 1 - Prelude and Fugue No. 18 in G sharp minor (BWV 863)

performed on a piano by Raymond Smullyan

Book 1 - Prelude & Fugue No. 20 in A minor (BWV 865)

performed on a piano by Samuel Cormier-Iijima

Book 1 - Prelude No. 21 in B-flat major (BWV 866)

performed on a Flemish harpsichord by Martha Goldstein

Book 1 - Fugue No. 21 in B-flat major (BWV 866)

performed on a Flemish harpsichord by Martha Goldstein

Book 1 Prelude and Fugue No. 22 in B flat minor (BWV 867)

performed on a piano by Raymond Smullyan

Book 1 Prelude and Fugue No. 23 in B major (BWV 868)

performed on a piano by Raymond Smullyan

Book 2 - Prelude and Fugue No. 3 in C sharp major (BWV 872)

performed on a piano by Raymond Smullyan

Book 2 - Prelude and Fugue No. 9 in E major (BWV 878)

Performed on a piano by Randolph Hokanson

- *Problems listening to the files? See media help.*

References

[1] Title page translated (http://www.geocities.jp/imyfujita/index.html)

[2] In the German of Bach's time the *"Clavier"* was a generic name meaning "keyboard instrument," most typically the harpsichord or clavichord — but not excluding the organ, either. Bach's Clavier compositions are now usually played on the piano or harpsichord. The modern German spelling is *Das Wohltemperierte Klavier*.

[3] http://books.google.com/books?id=ERMVEiSl1ZkC&pg=PT1

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External links

Sheet music

- Well-Tempered Clavier, Book I, Book II: Free scores at the International Music Score Library Project.
- Fugues of the Well-Tempered Clavier (http://www2.nau.edu/tas3/wtc.html): Interactive scores calibrated to recordings by David Korevaar and analysis by Tim Smith.
- Scores of some of the Preludes and Fugues of the Well-Tempered Clavier through the Mutopia Project. (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachwtk&preview=1)

Recordings

- Complete, free midi recordings of books I & II by John Sankey (http://www.jsbach.net/midi/midi_johnsankey.html)
- Free midi recording of book II by Prof. Yo Tomita of The Queen's University, Belfast (http://www.music.qub.ac.uk/~tomita/midi.html)
- Complete, free midi recordings of books I and II by Alan Kennington (http://www.topology.org/midi/wtk/)
- Piano Society - Free Audio Records of WTC, MP3 files + Video (http://pianosociety.com/cms/index.php?section=101)

Websites

- J.S. Bach's Well-Tempered Clavier / In-depth Analysis and Interpretation (http://www-personal.umich.edu/~siglind/text.htm) by Siglind Bruhn. Full text of the 1993 book.
- Animated visualizations of the music (http://www2.nau.edu/tas3/wtc.html) by Dr. Tim Smith of Northern Arizona University
- Music of Sacred Temperament (http://www.geocities.jp/imyfujita/index.html)
- Graphical motif extraction for The Well-Tempered Clavier 1 (http://www.djtascha.de/music/htm/index_wtc1.htm) and The Well-Tempered Clavier 2 (http://www.djtascha.de/music/htm/index_wtc2.htm)
- Unequal Temperaments by Claudio Di Veroli (http://temper.braybaroque.ie/)
- Essay by Yo Tomita about Book I of the *Well-Tempered Clavier* (http://www.music.qub.ac.uk/~tomita/essay/wtc1.html)
- Program notes (http://www.laco.org/performances/127/?program=1) from the Los Angeles Chamber Orchestra

Proposed 'Bach' tunings derived from the title page

- How tuned Bach? (http://launch.groups.yahoo.com/group/bach_tunings) - Discussion group
- Keyboard Tuning of Johann Sebastian Bach (http://bach.tuning.googlepages.com/) - interpreted by John Charles Francis
- Larips.com - "Bach" tuning resources (http://www.larips.com) - interpreted by Bradley Lehman
- Temperament derived from the 1722 title page (2007) (http://www.bach1722.com/) - interpreted by Graziano Interbartolo(in Italian)

Wo Gott der Herr nicht bei uns hält

Wo Gott der Herr nicht bei uns hält is an organ chorale fantasia written by the composer Johann Sebastian Bach, BWV 1128. The manuscript was recently discovered on 15 March 2008 at an auction of items from the collection of Wilhelm Rust (1822–92).[1] The first public record of this chorale fantasia is 1845, almost 100 years after Bach's death, listed among organ pieces by "Sebastian Bach" in the estate auction for Johann Nicolaus Julius Kötschau, once organist at St. Mary's in Halle (Saale).[1] According to public record, he acquired the pieces in an 1814 auction along with the "Clavier-Büchlein of Wilhelm Friedemann", Bach's son and once an organist in Halle, who had passed the scores on to his distant relative and student Johann Christian. Kötschau, who apparently was reluctant to share his prize collection, eventually relented, first loaning it to Felix Mendelssohn, and then to the Leipzig publishers C. F. Peters.[1] However, there is no evidence that anyone recognized the significance of what they saw.[1]

History

In the 1845 auction of Kötschau's estate, the manuscript, along with other Bach works, was acquired by Friedrich August Gotthold.[1] In 1852, to preserve his collection, he donated it to the Königsberg Library, but it only drew attention 25 years later when Joseph Müller, in spite of opposition from superiors, prepared a catalogue, which on p. 93 lists "24 books of organ compositions by J. S. Bach," of which fascicle No. 5 lists "Fantasia Sopra il Corale 'Wo Gott der Herr nicht bey uns hält' pro Organo à 2 Clav. e Pedale."[1]

This got the attention of Wilhelm Rust, who had it sent on a library loan to Berlin, where he copied it.[1] This transcription of 8 September 1877 has become "Source A" of this edition, and it is unknown whether Rust, as editor of 26 volumes of the 46-volume Bach Gesamtausgabe, intended to include it.[1] He resigned over conflicts, particularly with Philipp Spitta, but got even in 1878, in a sense, by sharing the composition with Spitta's rival Carl Hermann Bittner, whose Vol. IV of his second edition of "J. S. Bach" (Dresden 1880 / Berlin 1881) includes "141. Wo Gott der Herr nicht bey uns hält. Fantasia sopra il Chorale G-moll.[1] (Königsberger Bibliothek.)" For whatever reason the chorale fantasia was not included in the Gesamtausgabe, so Wolfgang Schmieder in his Bach-Werke-Verzeichnis (Leipzig 1950) put a fragment of it in an appendix (BWV Anh. II 71).[1]

After Rust's death in 1892, a large part of his collection went to his student, Erich Prieger, who wrote an extensive essay in 1885 on "Wilhelm Rust and His Bach Edition."[1] Prieger's collection in turn was put up for auction after World War I in three sections, one of which went in 1924 to the Cologne book dealer M. Lempertz and refers to many copies of "Bachiana" from the 18th and 19th centuries, including in Lot No. 157 with Rust's collection of manuscripts.[1]

Discovery

On 15 March 2008, the Leipzig auction firm of Johannes Wend offered Lot No. 153 with "manuscripts from the estate of Wilhelm Rust. Mostly compositions of his own or arrangements of works by Bach . . . ," no one could have anticipated that this included parts of Prieger's collection and the chorale fantasia BWV Anh. II 71.[1] The Rust items were acquired by the University-State Museum of Halle/Salle, and finally due to the work of two editors, Stephan Blaut and Michael Pacholke of Halle University, the chorale fantasia was authenticated.[1]

This edition is based on two 19th-century manuscripts: "Source A" by Rust and "Source B," a copy made by Ernst Naumann sometime after 1890 in the collection of the Bach-Archiv Leipzig.[1] Researchers, according to Schulze, are still hopeful that Kötschau's copy survived World War Two and is still to be found, perhaps in a Russian library.[1]

First performance

On 13 June 2008, Ullrich Böhme played the first Leipzig performance of BWV 1128 at the opening concert of the Bachfest Leipzig (de), which included Bach's cantata BWV 178 on the same chorale, sung by the Thomanerchor.[1] The same day a CD by Rondeau Production with both compositions and works by Rust was released.[1] The score by Ortus was published on 10 June.[1]

Description

The chorale still exists in German hymnals, but apparently has not survived in American Lutheran usage.[1] The work, a large-scale fantasia believed to date from 1705–1710, is of moderate difficulty in four contrapuntal voices scored for Rückpositiv, Oberwerk and Pedal.[1] After an introductory section, the ornamented chorale appears in the right hand beginning with bar 12, proceeding verse by verse with interludes, chromaticism and echo sections.[1] It concludes with a coda in a flurry typical of stylus phantasticus, all of which should make this “new work” very exciting indeed for Bach fans.[1]

References

[1] http://thediapason.com/BWV-1128-A-recently-discovered-Bach-organ-work--article9863

External links

- Sheet Music of BWV 1128 (http://icking-music-archive.org/scores/bach/bwv1128/Bach-WoGott1128.pdf) at the Icking Music Archive
- Free download of BWV 1128 (http://www.blockmrecords.org/bach/detail.php?ID=BWV1128) recorded by James Kibbie on the 1736 Erasmus Bielfeldt organ in St. Wilhadi, Stade, Germany
- http://thediapason.com/BWV-1128-A-recently-discovered-Bach-organ-work--article9863

Concertos

Brandenburg concertos

The **Brandenburg concertos** by Johann Sebastian Bach (BWV 1046–1051, original title: ***Six Concerts à plusieurs instruments***)[1] are a collection of six instrumental works presented by Bach to Christian Ludwig, margrave of Brandenburg-Schwedt,[2] in 1721 (though probably composed earlier). They are widely regarded as among the finest musical compositions of the Baroque era.

Johann Sebastian Bach

History

The inscription of 24 March 1721 on the dedication manuscript to the Margrave, attests for the date of composition for the Brandenburg Concerti, but most likely they had been written over a number of years during Bach's tenure as Kapellmeister at Köthen and possibly even extending back to the period of his employment at Weimar (1708–17).

Christian Ludwig of Brandenburg-Schwedt (1710, Antoine Pesne)

The dedication page Bach wrote for the collection indicates they are *Concerts avec plusieurs instruments* (Concertos with several instruments). Bach used the "widest spectrum of orchestral instruments... in daring combinations," as Christoph Wolff has commented.[3] "Every one of the six concertos set a precedent in scoring, and every one was to remain without parallel." Heinrich Besseler has noted that the overall forces required (leaving aside the first concerto, which was rewritten for a special occasion) tallies exactly with the 17 players Bach had at his disposal in Köthen.[4]

Here is the first sentence of his dedication to Margrave Christian Ludwig of Brandenburg-Schwedt, its tone, if not its rather remarkable length, typical of dedications of the period:

"As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him."

Because King Frederick William I of Prussia was not a significant patron of the arts, Christian Ludwig seems to have lacked the musicians in his Berlin ensemble to perform the concertos. The full score was left unused in the Margrave's library until his death in 1734, when it was sold for 24 groschen (as of 2008, about US$22.00 of silver). The autograph manuscript of the concertos was only rediscovered in the archives of Brandenburg by Siegfried Wilhelm Dehn in 1849; the concertos were first published in the following year.[5]

In the modern era these works have been performed by orchestras with the string parts each played by a number of players, under the batons of, for example, Karl Richter and Herbert von Karajan. They have also been performed as chamber music, with one instrument per part, especially by (but not limited to) groups using baroque instruments and (sometimes more, sometimes less) historically-informed techniques and practice. There is also an arrangement for four-hand piano duet by composer Max Reger.

The first two bars of the sixth concerto's third movement (transposed in C major) are often used as a lead-in for radio programs distributed by American Public Media.

The individual concertos

Brandenburg Concerto No. 1 in F major, BWV 1046

Title on autograph score: ***Concerto 1mo à 2 Corni di Caccia, 3 Hautb: è Bassono, Violino Piccolo concertato, 2 Violini, una Viola è Violoncello, col Basso Continuo.***[1]

1. (Allegro moderato)
2. Adagio
3. Allegro
4. Menuet - Trio I - Menuet *da capo* - Polacca - Menuet *da capo* - Trio II - Menuet *da capo*

Instrumentation: two corni da caccia, three oboes, bassoon, violino piccolo, and two violins, viola, cello, and basso continuo

This concerto is the only one in the collection with four movements. An earlier version (Sinfonia, BWV 1046a) which does not use the violino piccolo was used for the opening of cantata BWV 208. This version lacks the third movement entirely, and the Polacca from the final movement, leaving Menuet - Trio I - Menuet - Trio II - Menuet. The first movement can also be found as the sinfonia of the cantata *Falsche Welt, dir trau ich nicht, BWV 52*. The third movement was used as the opening chorus of cantata BWV 207.

Brandenburg Concerto No. 2 in F major, BWV 1047

Title on autograph score: ***Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino, concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo.***[1]

1. (Allegro moderato)
2. Andante
3. Allegro assai

Concertino: natural trumpet in F, recorder, oboe, violin

Ripieno: two violins, viola, violone, and basso continuo (including harpsichord)

The trumpet part is still considered one of the most difficult in the entire repertoire, and was originally written for a clarino specialist, almost certainly the court trumpeter in Köthen, Johann Ludwig Schreiber.[6] After clarino playing skills were lost in the eighteenth century and before the rise of the historically informed performance movement of the late twentieth century, the part was usually played on the valved trumpet.

The trumpet does not play in the second movement, as is common practice in baroque era concerti due to the construction of the natural trumpet, which allows it to play only in one key. Because concerti often move to a different key in the second movement, concerti that include a trumpet in their first movement and are from the period before the valved trumpet was commonly used, exclude the trumpet from the second movement.

This piece served as the theme song for William F. Buckley, Jr.'s *Firing Line*. It was also chosen as the first to be played on the "golden record", a phonograph record containing a broad sample of Earth's common sounds, languages, and music sent into outer space with the two Voyager probes.

Brandenburg Concerto No. 3 in G major, BWV 1048

Title on autograph score: ***Concerto 3^zo^ a tre Violini, tre Viole, è tre Violoncelli col Basso per il Cembalo.***[1]

1. (Allegro moderato)
2. Adagio
3. Allegro

Instrumentation: three violins, three violas, three cellos, and basso continuo (including harpsichord)

The second movement consists of a single measure with the two chords that make up a 'Phrygian half cadence'[7] and—although there is no direct evidence to support it—it was likely that these chords are meant to surround or follow a cadenza improvised by a harpsichord or violin player. Modern performance approaches range from simply playing the cadence with minimal ornamentation (treating it as a sort of "musical semicolon"), to inserting movements from other works, to cadenzas varying in length from under a minute to over two minutes. Wendy Carlos's three electronic performances (from *Switched-On Bach*, *Switched-On Brandenburgs*, and *Switched-On Bach 2000*) have second movements that are completely different from each other.

Occasionally, the third movement from Bach's "*Sonata for Violin and Continuo in G , BWV. 1021*" (marked *Largo*) is substituted for the second movement as it contains an identical 'Phrygian cadence' as the closing chords. The Largo from the Violin Sonata in G, BWV 1019, has also been used. It has a flourish of different notes.

The outer movements use the ritornello form found in many instrumental and vocal works of the time. The first movement can also be found in reworked form as the sinfonia of the cantata BWV 174, "Ich liebe den Höchsten von ganzem Gemüte", with the addition of three oboes and two horns.

Brandenburg Concerto No. 4 in G major, BWV 1049

Title on autograph score: ***Concerto 4ta à Violino Principale, due Fiauti d'Echo, due Violini, una Viola è Violone in Ripieno, Violoncello è Continuo.***[1]

1. Allegro
2. Andante
3. Presto

Concertino: violin and two recorders

Ripieno: two violins, viola, cello, violone and basso continuo

The violin part in this concerto is extremely virtuosic in the first and third movements. In the second movement, the violin provides a bass when the concertino group plays unaccompanied.

Bach adapted the 4th Brandenburg concerto as the last of his set of 6 harpsichord concertos, the concerto for harpsichord, two recorders and strings in F major, BWV 1057. As well as taking on most of the solo violin's role, the harpsichord also takes over some of the recorders' parts in the *andante*, plays a basso continuo role at times and occasionally adds a fourth contrapuntal part to an originally three-part texture (something which Bach occasionally did while improvising). The harpsichord concerto is thus more than a mere transcription.

Brandenburg Concerto No. 5 in D major, BWV 1050

Title on autograph score: ***Concerto Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato.***[1]

1. Allegro
2. Affettuoso
3. Allegro

Concertino: harpsichord, violin, flute

Ripieno: violin, viola, cello, violone, (harpsichord)

The harpsichord is both a concertino and a ripieno instrument: in the concertino passages the part is obbligato; in the ripieno passages it has a figured bass part and plays continuo.

This concerto makes use of a popular chamber music ensemble of the time (flute, violin, and harpsichord), which Bach used on their own for the middle movement. It is believed that it was written in 1719, to show off a new harpsichord by Michael Mietke which Bach had brought back from Berlin for the Cöthen court. It is also thought that Bach wrote it for a competition at Dresden with the French composer and organist Louis Marchand; in the central movement, Bach uses one of Marchand's themes. Marchand fled before the competition could take place, apparently scared off in the face of Bach's great reputation for virtuosity and improvisation.

The concerto is well suited throughout to showing off the qualities of a fine harpsichord and the virtuosity of its player, but especially in the lengthy solo 'cadenza' to the first movement. It seems almost certain that Bach, considered a great organ and harpsichord virtuoso, was the harpsichord soloist at the premiere. Scholars have seen in this work the origins of the solo keyboard concerto as it is the first example of a concerto with a solo keyboard part.[8] [9]

An earlier version, BWV 1050a, has innumerable small differences from its later cousin, but only two main ones: there is no part for cello, and there is a shorter and less elaborate (though harmonically remarkable) harpsichord cadenza in the first movement. (The cello part in BWV 1050, when it differs from the violone part, doubles the left hand of the harpsichord.)

Brandenburg Concerto No. 6 in B flat major, BWV 1051

Title on autograph score: ***Concerto 6to à due Viole da Braccio, due Viole da Gamba, Violoncello, Violone e Cembalo.***[1]

1. (Allegro)
2. Adagio ma non troppo
3. Allegro

Instrumentation: two viole da braccio, two viole da gamba, cello, violone, and harpsichord

The absence of violins is unusual. *Viola da braccio* means the normal viola, and is used here to distinguish it from the "viola da gamba". When the work was written in 1721, the viola da gamba was already an old-fashioned instrument: the strong supposition that one viola da gamba part was taken by his employer, Prince Leopold, also points to a likely reason for the concerto's composition—Leopold wished to join his *Kapellmeister* playing music. Other theories speculate that, since the viola da braccio was typically played by a lower socioeconomic class (e.g., servants), the work sought to upend the musical status quo by giving an important role to a "lesser" instrument. This is supported by knowledge that Bach wished to end his tenure under Prince Leopold. By upsetting the balance of the musical roles, he would be released from his servitude as *Kapellmeister* and allowed to seek employ elsewhere.

The two violas start the first movement with a vigorous subject in close canon, and as the movement progresses, the other instruments are gradually drawn into the seemingly uninterrupted steady flow of melodic invention which shows the composer's mastery of polyphony. The two violas da gamba are silent in the second movement, leaving

the texture of a trio sonata for two violas and continuo, although the cello has a decorated version of the continuo bass line. In the last movement, the spirit of the gigue underlies everything, as it did in the finale of the fifth concerto.

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External links

Scores

- Brandenburg concertos: Free scores at the International Music Score Library Project.

Essays

- The Brandenburg Concertos: A New Interpretation (http://www.recorderhomepage.net/brandenburgs.html) - Essay on rhetoric and symbolism in the concertos by early music expert Philip Pickett
- classicalnotes.net: Brandenburg Concertos (http://www.classicalnotes.net/classics2/brandenburg.html) - Comprehensive discussion by Peter Gutmann including assessment of recordings
- Inkpot: The Brandenburg Concertos (http://inkpot.com/classical/bachbrandenburg.html) - An introduction by Benjamin Chee
- good-music-guide.com: Brandenburg Concertos (http://www.good-music-guide.com/reviews/079_bach_brandenburg.htm) - Introductory survey

Recordings

- List of recordings, with reviews, from jsbach.org (http://www.jsbach.org/1046.html)
- Free MP3 Recording (http://www.classicistranieri.com/johann-sebastian-bach-sei-concerti-brandeburghesi-1949-fritz-reiner.html) with Creative Commons License
- Czech Radio recording (http://www.rozhlas.cz/d-dur/download_eng) free download - in MP3 or FLAC (Retrieved 22 Mar 2009.)
- Johann Sebastian Bach - The six Brandenburg concertos - BVW 1046-1051 (http://www.classicalacarte.net/Fiches/9871.htm), Le Concert des Nations, La Capella Reial de Catalunya, Jordi Savall - Alia Vox AVSA 9871 A+B
- An animated version of the Third Concerto on YouTube. (http://www.youtube.com/watch?v=lhXHMzSOK5c)
- Free midi recordings of all concertos by various artists (http://www.classicalmidiconnection.com/cmc/bach.html)
- Free midi recordings of the concertos 3 and 5 by Alan Kennington. On piano only. (http://www.topology.org/midi/brand/README.html)

- The Six Brandenburg Concertos for Piano Four Hands, transcribed by Max Reger,on Itunes (http://itunes.apple.com/us/album/bach-reger-brandenburg-concertos/id396356937)
- Streaming audio of the complete first, third and fourth concertos performed by the Amsterdam Baroque Orchestra. (http://www.bachleeft.nl/page/audiodetail/19960/beluister/#beluister)
- Streaming audio of the complete second, third and sixth concertos performed by the Combattimento Consort Amsterdam. (http://www.bachleeft.nl/page/audiodetail/19953/beluister/#beluister)

Concerto for Two Violins

The **Concerto for 2 Violins, Strings and Continuo in D Minor**, BWV 1043, also known as the **Double Violin Concerto** or "**Bach Double**", is perhaps one of the most famous works by J. S. Bach and considered among the best examples of the work of the late Baroque period. Bach wrote it between 1730 and 1731 when he was the cantor at Thomasschule, in Leipzig, Germany.[1] Later in 1739, in Leipzig, he created an arrangement for two harpsichords, transposed into C minor, BWV 1062.[1] In addition to the two soloists, the concerto is scored for strings and basso continuo.

The concerto is characterized by the subtle yet expressive relationship between the violins throughout the work. The musical structure of this piece uses fugal imitation and much counterpoint.

The concerto comprises three movements:

1. Vivace
2. Largo ma non tanto
3. Allegro

In 1940, George Balanchine made a ballet of this music called *Concerto Barocco*.

The first movement is featured in the Woody Allen film *Hannah and her Sisters*, Music of the Heart, *"21"*, and *Pirates of Silicon Valley*. The second movement is featured in the film *Children of a Lesser God*.

References

[1] Steinberg, M. *The Concerto: A Listener's Guide*, p. 17-19, Oxford (1998) ISBN 0-19-513931-3

External links

- The Mutopia project has information about the composition *Concerto for Two Violins (Bach)* (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=3)
- Grove Music Online entry on J.S. Bach (http://www.grovemusic.com/shared/views/article.html?section=music.40023.3.7.8#music.40023.3.7.8)
- Double Violin Concerto: Free scores at the International Music Score Library Project.

Harpsichord concertos

The **harpsichord concertos**, BWV 1052-1065, are concertos for harpsichord, strings and continuo by Johann Sebastian Bach. There are seven complete concertos for a single harpsichord, (BWV 1052-1058), three concertos for 2 harpsichords (BWV 1060-1062), two concertos for 3 harpsichords (BWV 1063-1064), and one concerto for 4 harpsichords, (BWV 1065). Two other concertos include solo harpsichord parts: the concerto BWV 1044, which has solo parts for harpsichord, violin and flute, and Brandenburg concerto no.5, BWV 1050, with the same scoring. In addition there is a single 9-bar concerto fragment for a single harpsichord (BWV 1059) which adds an oboe to the strings and continuo.

All of Bach's harpsichord concertos (with the exception of the Brandenburg concerto) are thought to be arrangements made from earlier concertos for melodic instruments probably written in Köthen. In many cases, only the harpsichord version has survived.

Compositional history

From 1729 to 1741, Bach was director of the *Collegium musicum* in Leipzig, a student musical society, founded by Georg Philipp Telemann in 1703 and run before Bach by Balthasar Schott. The *Collegium musicum* often gave performances at Zimmermann's coffee-house. It was for these occasions that Bach produced his harpsichord concertos, among the first concertos for keyboard instrument ever written. It is thought that the multiple harpsichord concertos were heard earlier than those for one harpsichord, perhaps because his sons C. P. E. Bach and W. F. Bach (both excellent harpsichord players) were living at home until 1733 and 1734, respectively. It is likely that Johann Ludwig Krebs, who studied with Bach until 1735, also played harpsichord in the *Collegium musicum*.

The concertos for one harpsichord, BWV 1052-1059, survive in an autograph score (now in the Staatsbibliothek Berlin, *Mus. ms. Bach P 234*) which is not a fair copy but a draft, or working score, and has been dated to about 1738. Bach may of course have played the works much earlier, using the parts from an original melody-instrument concerto and extemporising a suitable harpsichord version while playing.

The works BWV 1052-1057 were intended as a set of six, shown in the manuscript in Bach's traditional manner beginning with 'J.J.' (*Jesu Juva*) and ending with 'Finis. S. D. Gl.' (*Soli Deo Gloria*). Aside from the Brandenburg concertos, it is the only such collection of concertos in Bach's oeuvre. The concerto BWV 1058 and fragment BWV 1059 are contained at the end of the score, and are an earlier attempt at a set of (headed J.J.) which was abandoned for one reason or another.

Bach's harpsichord concertos were, until recently, often underestimated by scholars, who did not have the convenience of hearing the benefits that historically informed performance has brought to works such as these: for instance Albert Schweitzer wrote 'The transcriptions have often been prepared with almost unbelievable cursoriness and carelessness. Either time was pressing or he was bored by the matter.' Recent research has demonstrated quite the reverse to be true; he transferred solo parts to the harpsichord with typical skill and variety. Bach's interest in the harpsichord concerto form can be inferred from the fact that he arranged every suitable melody-instrument concerto as a harpsichord concerto, and while the harpsichord versions have been preserved the same is not true of the melody-instrument versions.

Concertos for single harpsichord

The set of 6 harpsichord concertos

Concerto I in D minor, BWV 1052

1. Allegro
2. Adagio
3. Allegro

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 22 minutes

This harpsichord concerto is thought to be based on a lost violin concerto in D minor which was later arranged as an organ concerto in 1728 for use in two of Bach's cantatas; the first two movements for the sinfonia and first choral movement of *Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146* and the last movement is in *Ich habe meine Zuversicht, BWV 188*. The original is probably one of Bach's earliest concertos and is very virtuosic, in a similar manner to Antonio Vivaldi's *Grosso Mogul* violin concerto, RV 208, which Bach knew and transcribed for solo organ, BWV 594.

The harpsichord transcription was made by transferring the ripieno string parts without alteration and considerably augmenting the solo part for harpsichord to make it as comparatively virtuosic as the original must have been, as well as adding chords to fill in the harmony and figurative developments in the left hand. This is particularly notable in the first and third movements; in the second movement, however, the left hand almost exactly duplicates the ripieno continuo part, and the right hand plays a melody that is probably taken directly from the original violin part.

The first and third movements share a similar harmonic structure based upon which the movements can be divided into four sections. The opening section of both movements gives the theme in the tonic (D minor) followed by a statement of the theme in the relative major (F major). The second section modulates to the dominant (A minor) and then its relative major (C major). The third section modulates to the subdominant (G minor) and its relative major (B flat major). Finally, the fourth section gives a recapitulation of the theme in the tonic, with no subsequent major key statement.

This concerto has remained the most popular of the collection from the 19th century onwards; Felix Mendelssohn played it and Johannes Brahms wrote a cadenza for it; the first publication of it was in 1838 by the Kistner Publishing House. It was often played and recorded with the piano in the 20th century, though with the rise of historically informed performance from the 1960s, it is now regularly played on the harpsichord again.

There also exists a version of this harpsichord concerto transcribed by C. P. E. Bach in 1733 or 1734, listed as BWV 1052a; it is not executed particularly well but shows that the process was studied in Bach's household.

Concerto II in E major, BWV 1053

1. Allegro
2. Siciliano
3. Allegro

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 19 minutes

This harpsichord concerto is thought to be based on a concerto for a wind instrument, probably oboe or oboe d'amore, and from stylistic considerations, it may have dated from Bach's time in Leipzig. It exists, like BWV 1052, in a later transcription in his cantatas *Gott soll allein mein Herze haben, BWV 169* and *Ich geh und suche mit Verlangen, BWV 49*, from which further inferences can be made about the original concerto.

Bach changed his method of arrangement with this work, significantly altering the ripieno parts from the original concerto for the first time, limited much more to the tutti sections. The lower string parts were much reduced in scope, allowing the harpsichord bass to be more prominent, and the upper strings were likewise modified to allow the harpsichord to be at the forefront of the texture.

Concerto III in D major, BWV 1054

1. Allegro
2. Adagio e piano sempre
3. Allegro

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 17 minutes

The surviving violin concerto in E major, BWV 1042 was the model for this work, which was transposed down a tone to allow the top note e''' to be reached as d''', the common top limit on harpsichords of the time. The transcription process was based on the same principles as BWV 1053.

Concerto IV in A major, BWV 1055

1. Allegro
2. Larghetto
3. Allegro ma non tanto

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

Probably based on a lost concerto for oboe d'amore, this is a mature and formally concentrated work. There exists a figured bass continuo part for this concerto, which was added later, probably for a particular occasion at which a second harpsichord, chamber organ or theorbo filled out the harmony of the continuo bass.

Concerto V in F minor, BWV 1056

1. Allegro moderato
2. Largo
3. Presto

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 10 minutes

The outer movements probably come from a violin concerto which was in G minor, and the middle movement is probably from an oboe concerto in F major; this movement is also the sinfonia to the cantata *Ich steh mit einem Fuß im Grabe*, BWV 156.

Concerto VI in F major, BWV 1057

1. Allegro
2. Andante
3. Allegro assai

Scoring: harpsichord solo, flauto dolce (recorder) I/II, violin I/II, viola, continuo (cello, violone)

Length: c. 17 minutes

A transcription of Brandenburg concerto no.4, BWV 1049; because it also involves parts for two solo recorders, this is a concerto grosso. The harpsichord mainly plays the original violin part, but also takes on the material of the recorders-violin trio in the slow movement, plays with the recorders in four-part harmony, plays a reduction of the fugal material with the strings in the last movement, and, when doing nothing else, plays a lavishly written-out

continuo. Bach probably placed this concerto as the last of the set intentionally, as the pinnacle of the series, due to the richness of instrumental color produced by the three families of instruments, and the extraordinarily varied and effective harpsichord part.

The abandoned first set

Concerto in G minor, BWV 1058

1. Allegro
2. Andante
3. Allegro assai

Scoring: harpsichord solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

Probably Bach's first attempt at writing out a full harpsichord concerto, this is a transcription of the violin concerto in A minor, BWV 1041. It seems Bach was dissatisfied with this work, the most likely reason being that he did not alter the ripieno parts very much, so the harpsichord was swamped by the orchestra too much to be an effective solo instrument.

Bach did not continue the intended set which he had marked with a 'J.J.' at the start of this work; he abandoned the next harpsichord concerto, the fragment BWV 1059, which was to be based on an oboe concerto, after 10 incomplete bars.

Concerto in D minor, BWV 1059

1. No Tempo Indication

Scoring: harpsichord solo, oboe, violin I/II, viola, continuo (cello, violone)

Length: c. 20 seconds

Fragment consisting of 9 bars. Taken from the opening Sinfonia of the Cantata, BWV 35 “Geist und Seele wird verwirret” (1726) In the cantata, Bach uses an obbligato organ not only in the two sinfonias (which evidently form the first and last movements of a lost instrumental concerto, possibly for oboe) but also in the aria No. 1, whose siciliano character likewise points to its original function as a concerto movement. Bach intended to write this out as a harpsichord concerto but abandoned the endeavor after only 9 bars. Some modern scholars have constructed a proposed harpsichord or oboe concerto from BWV 35.

Concerto for harpsichord, flute, and violin

Concerto in A minor, BWV 1044

1. Allegro
2. Adagio ma non tanto e dolce
3. Alla breve

Scoring: harpsichord solo, violin solo, flute solo, violin I/II, viola, continuo (cello, violone)

Length: c. 22 minutes

Though this is a concerto for three instruments (hence it is occasionally called Bach's triple concerto), the harpsichord has the most prominent role and greatest quantity of material; there are several cadenzas and virtuosic passages for the instrument; the scoring is identical to that of Brandenburg concerto no.5, BWV 1050, though the character is quite different. The first and third movements are adapted from the prelude and fugue in A minor for solo harpsichord, BWV 894, which have been developed with added tutti sections. The middle movement is from the trio sonata for organ in D minor, BWV 527, which has been expanded to four voices; only the solo instruments play, and the flute and violin share the melody and accompaniment, switching roles on the repeat of each half.

Concertos for multiple harpsichords

Concertos for two harpsichords

Concerto in C minor, BWV 1060

1. Allegro
2. Adagio
3. Allegro

Scoring: harpsichord I/II solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

While the existing score is in the form of a concerto for harpsichord and strings, Bach scholars believe it to be a transcription of a lost double concerto in D minor; a reconstructed arrangement of this concerto for two violins or violin and oboe is classified as BWV 1060R.[1] The subtle and masterful way in which the solo instruments blend with the orchestra marks this out as one of the most mature works of Bach's years at Köthen. The middle movement is a cantabile for the solo instruments with orchestral accompaniment.

Concerto in C major, BWV 1061

1. Allegro
2. Adagio ovvero Largo
3. Fuga

Scoring: harpsichord I/II solo, violin I/II, viola, continuo (cello, violone)

Length: c. 19 minutes

Of all Bach's harpsichord concertos, this is probably the only one that originated as a harpsichord work, though not in an orchestral guise. The work originated as a concerto for two harpsichords unaccompanied (in the manner of the *Italian Concerto, BWV 971*), and the addition of the orchestral parts may not have been by Bach himself. The string orchestra does not fulfil an independent role, and only appears to augment cadences; it is silent in the middle movement. The harpsichords have much dialogue between themselves and play in an antiphonal manner throughout.

Concerto in C minor, BWV 1062

1. —
2. Andante
3. Allegro assai

Scoring: harpsichord I/II solo, violin I/II, viola, continuo (cello, violone)

Length: c. 15 minutes

The well-known concerto for two violins in D minor, BWV 1043 is the basis of this transcription. It was transposed down a tone for the same reason as BWV 1054, so that the top note would be d'''.

Concertos for three harpsichords

Concerto in D minor, BWV 1063

1. Ohne Satzbezeichnung
2. Alla Siciliana
3. Allegro

Scoring: harpsichord I/II/III solo, violin I/II, viola, continuo (cello, violone)

Length: c. 14 minutes

Scholars have yet to settle on the probable scoring and tonality of the concerto on which this was based, though they do think it is, like the others, a transcription.

Bach's sons may have been involved in the composition of this work. Bach's sons may have also been involved in the performances of this particular concerto, as Friedrich Konrad Griepenkerl wrote in the foreward to the first edition that was published in 1845 that the work owed its existence "presumably to the fact that the father wanted to give his two eldest sons, W. Friedemann and C.Ph. Emanuel Bach, an opportunity to exercise themselves in all kinds of playing." It is believed to have been composed by 1733 at the latest.[2]

Concerto in C major, BWV 1064

1. Allegro
2. Adagio
3. Allegro assai

Scoring: harpsichord I/II/III solo, violin I/II, viola, continuo (cello, violone)

Length: c. 17 minutes

This concerto was probably based on an original in D major for three violins, and shows some similarity with that for two violins/harpsichords, BWV 1043/1061, in the interaction of the concertino group with the ripieno and the cantabile slow movement.

Concerto for four harpsichords

Concerto in A minor, BWV 1065

1. Allegro
2. Largo
3. Allegro

Scoring: harpsichord I/II/III/IV solo, violin I/II, viola, continuo (cello, violone)

Length: c. 10 minutes

Bach made a number of transcriptions from Antonio Vivaldi's concertos, especially from his op.3 set, entitled *L'estro Armonico*; he adapted them for solo harpsichord and solo organ, and for the concerto for 4 violins in B minor, op.3 no.10, RV 580, he decided upon the unique solution of using four harpsichords and orchestra. This is thus the only harpsichord concerto by Bach which was not an adaptation of his own material. The middle movement has the four harpsichords playing differently-articulated arpeggios in a very unusual tonal blend, while Bach provided some additional virtuosity and tension in the other movements.

Notes

[1] Oxford Composer Companions guide to Bach (ed. Boyd)

[2] Bach: The Concertos for 3 and 4 Harpsichords - Trevor Pinnock and the English Concert, from the CD booklet written by Dr. Werner Brieg, 1981, Archive Produktion (bar code 3-259140-004127)

References

- Werner Breig, Bach: Concertos for Harpsichord, ISMN: M-006-20451-9 (1999, Bärenreiter)
- Werner Breig, notes to recordings of the complete harpsichord concertos by Trevor Pinnock and The English Concert (1981, Archiv Produktion); lengths also taken from these recordings

External links

- Harpsichord Concerto No.1, BWV 1052: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.2, BWV 1053: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.3, BWV 1054: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.4, BWV 1055: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.5, BWV 1056: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.6, BWV 1057: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.7, BWV 1058: Free scores at the International Music Score Library Project.
- Harpsichord Concerto No.8, BWV 1059: Free scores at the International Music Score Library Project.
- Concerto for Flute, Violin and Harpsichord, BWV 1044: Free scores at the International Music Score Library Project.
- Concerto for 2 Harpsichords, BWV 1060: Free scores at the International Music Score Library Project.
- Concerto for 2 Harpsichords, BWV 1061: Free scores at the International Music Score Library Project.
- Concerto for 2 Harpsichords, BWV 1062: Free scores at the International Music Score Library Project.
- Concerto for 3 Harpsichords, BWV 1063: Free scores at the International Music Score Library Project.
- Concerto for 3 Harpsichords, BWV 1064: Free scores at the International Music Score Library Project.
- Concerto for 4 Harpsichords, BWV 1065: Free scores at the International Music Score Library Project.
- Program notes (http://www.laco.org/performances/127/?program=1) from the Los Angeles Chamber Orchestra

Violin Concerto in A minor

The **Violin Concerto in A minor**, BWV 1041, was composed by Johann Sebastian Bach in 1748.

Bach, the composer of the *Violin Concerto in A minor* in 1748

Structure and analysis

The piece has three movements:

1. *Allegro moderato*
2. *Andante* — with an ostinato style theme
3. *Allegro assai*

The motifs of the theme of the Allegro moderato appear in changing combinations and are separated and intensified throughout the movement.

In the Andante Bach uses an insistent pattern in the bass part that is repeated constantly in the movement. He focuses the variation in the harmonic relations.

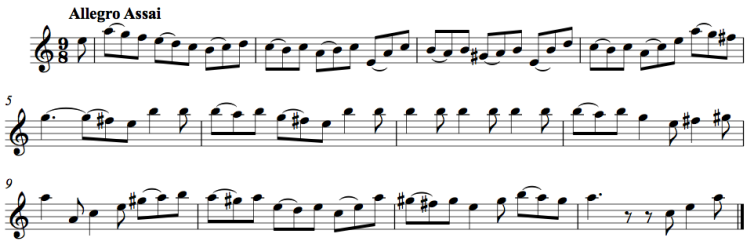
In the final movement Bach relies on bariolage figures to generate striking acoustic effects.

Instrumentations and transcriptions

The Clavier Concerto in G minor, BWV 1058, is an arrangement of this concerto with piano or harpsichord.

External links

- Violin Concerto in A minor: Free scores at the International Music Score Library Project.



The first twelve bars of the third movement

Violin Concerto in E major

The **Violin Concerto in E major**, BWV 1042, by Johann Sebastian Bach is a concerto for violin, strings and continuo in 3 movements:

1. Allegro with ritornello, with an overall structure like that of a da capo aria.
2. Adagio with a ground bass.
3. Allegro assai with an overall structure of a rondo

External links

- The Mutopia project has information about the composition *Violin Concerto in E major (Bach)* [1]
- Violin Concerto in E major: Free scores at the International Music Score Library Project.

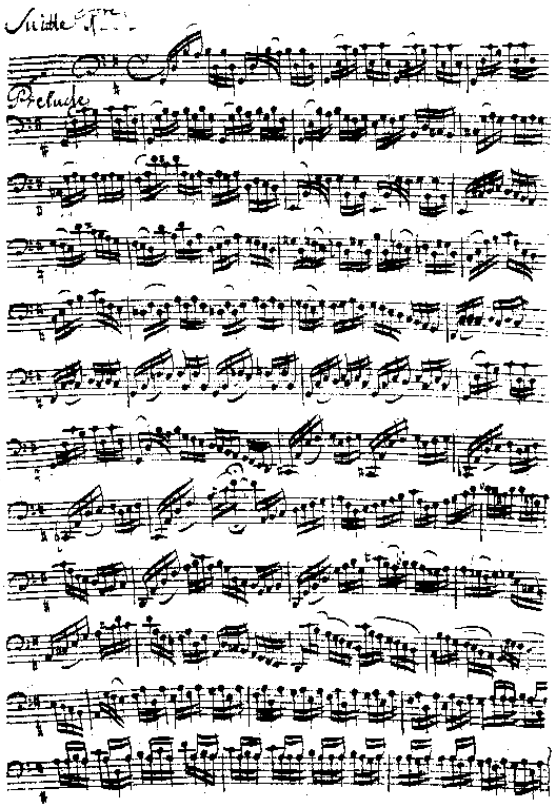
Suites

Cello Suites

The ***Six Suites for Unaccompanied Cello*** by Johann Sebastian Bach are some of the most performed and recognizable solo compositions ever written for cello. They were most likely composed during the period 1717–1723, when Bach served as a Kapellmeister in Cöthen.

The suites contain a great variety of technical devices, a wide emotional range, and some of Bach's most compelling voice interactions and conversations. It is their intimacy, however, that has made the suites amongst Bach's most popular works today, resulting in their different recorded interpretations being fiercely defended by their respective advocates.

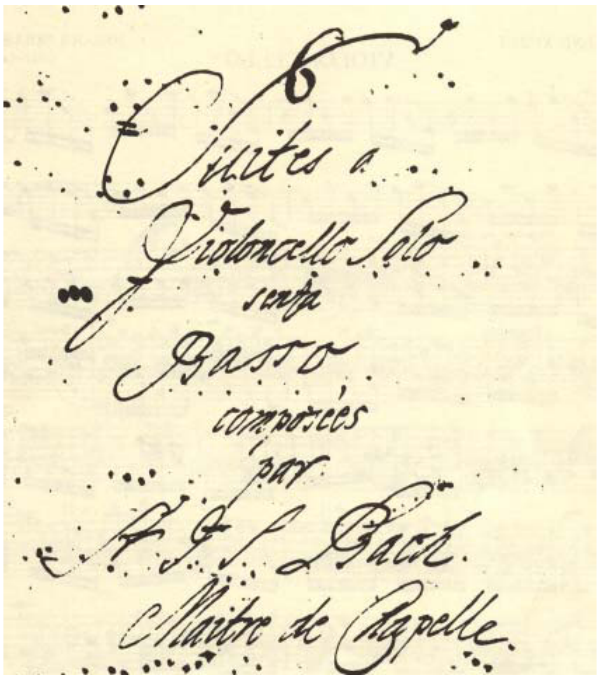
The suites have been transcribed for numerous instruments, including the violin, viola, double bass, viola da gamba, mandolin, piano, marimba, classical guitar, recorder, electric bass, horn, saxophone, bass clarinet, bassoon, trumpet, trombone, euphonium, tuba, ukulele, and charango.



The first page from the manuscript by Anna Magdalena Bach of Suite No. 1 in G major, BWV 1007

History

An exact chronology of the suites (regarding both the order in which the suites were composed and whether they were composed before or after the solo violin sonatas) cannot be completely established. However, scholars generally believe that—based on a comparative analysis of the styles of the sets of works—the cello suites arose first, effectively dating the suites pre-1720, the year on the title page of Bach's autograph of the violin sonatas.



Title page of Anna Magdalena Bach's manuscript

The suites were not widely known before the 1900s, and for a long time it was generally thought that the pieces were intended to be études. However, after discovering Grützmacher's edition in a thrift shop in Barcelona, Spain at age 13, Pablo Casals began studying them. Although he would later perform the works publicly, it was not until 1925, when he was 48, that he agreed to record the pieces, becoming the first to record all six suites. Their popularity soared soon after, and Casals' original recording is still widely available today.

Attempts to compose piano accompaniments to the suites include a notable effort by Robert Schumann. In 1923, Leopold Godowsky realised suites 2, 3 and 5 in full counterpoint for solo piano.

Unlike Bach's violin sonatas, no autographed manuscript survives, thus ruling out the use of an urtext performing edition. However, analysis of secondary sources—including a hand-written copy by Bach's second wife, Anna Magdalena—has produced presumably authentic editions, although critically deficient in the placement of slurs and other articulation. As a result, many interpretations of the suites exist, with no sole accepted version.

Recent research has suggested that the suites were not written for the familiar cello played between the legs (da gamba), but an instrument played rather like a violin, on the shoulder (da spalla). Variations in the terminology used to refer to musical instruments during this period have led to modern confusion, and the discussion continues regarding the instrument "that Bach intended", or even if a particular instrument was indeed intended. Sigiswald Kuijken and Ryo Terakado have both recorded the complete suites on this "new" instrument, known today as a violoncello or viola da spalla;[1] reproductions of the instrument have been made by luthier Dmitry Badiarov.[2] [3]

Sigiswald Kuijken playing a violoncello da spalla.

Recent speculation by Professor Martin Jarvis of Charles Darwin University School of Music, in Darwin, Australia, holds that Anna Magdalena may have been the composer of several musical pieces attributed to her husband.[4] Jarvis proposes that Anna Magdalena wrote the six Cello Suites, and was involved with the composition of the aria from the *Goldberg Variations* (BWV 988). Musicologists and performers, however, pointing to the thinness of evidence of this proposition, remain skeptical of the claim.[4]

The Suites

The suites are in six movements each, and have the following structure and order of movements.

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Galanteries – (Minuets for Suites 1 and 2, Bourrées for 3 and 4, Gavottes for 5 and 6)
6. Gigue

Scholars believe that Bach intended the works to be considered as a systematically conceived cycle, rather than an arbitrary series of pieces: Compared to Bach's other suite collections, the cello suites are the most consistent in order of their movements. In addition, to achieve a symmetrical design and go beyond the traditional layout, Bach inserted *intermezzo* or *galanterie* movements in the form of pairs between the Sarabande and the Gigue.

It should also be noticed that only five movements in the entire set of suites are completely non-chordal: that means they consist only of a single melodic line. These are the second Minuet of the 1st Suite, the second Minuet of the 2nd suite, the second Bourrée of the 3rd suite, the Gigue of the 4th suite, and the Sarabande of the 5th Suite. It should be noted that the 2nd Gavotte of the 5th Suite has but one prim-chord (the same note played on two strings at the same time), but only in the original scordatura version of the suite — in the standard tuning version it is completely free from chords.

The Suites have been performed and recorded by many renowned cellists such as Pablo Casals, Janos Starker, Pierre Fournier, Mstislav Rostropovich, Yo-Yo Ma and Mischa Maisky. Ma won the 1985 Best Instrumental Soloist Grammy Award for his best selling album "*Six Unaccompanied Cello Suites*".

Suite No. 1 in G major, BWV 1007

The Prelude, mainly consisting of arpeggiated chords, is probably the best known movement from the entire set of suites and is regularly heard on television and in films. Most students begin with this suite as it is assumed to be easier to play than the others in terms of the technique required.

Suite No. 2 in D minor, BWV 1008

The Prelude consists of two parts, the first of which has a strong recurring theme that is immediately introduced in the beginning. The second part is a scale-based cadenza movement that leads to the final, powerful chords. The subsequent Allemande contains short cadenzas that stray away from this otherwise very strict dance form. The first Minuet contains demanding chord shiftings and string crossings.

Suite No. 3 in C major, BWV 1009

The Prelude of this suite consists of an A-B-A-C form, with A being a scale-based movement that eventually dissolves into an energetic arpeggio part; and B, where the cellist is introduced to thumb position, which is needed to reach the demanding chords. It then returns to the scale theme, and ends with a powerful and surprising chord movement.

The Allemande is the only movement in the suites that has an up-beat consisting of three semiquavers instead of just one, which is the standard form.

The second Bourrée, though in C minor, has a 2-flat (or G minor) key-signature. This notation, common in pre-Classical music, is sometimes known as a partial key-signature. The first and second Bourrée of the 3rd suite is sometimes used as solo material for other bass instruments such as tuba, euphonium, and trombone.

Suite No. 4 in E-flat major, BWV 1010

Suite No. 4 is one of the most technically demanding of the suites since E-flat is an uncomfortable key to intonate on the cello and requires many extended left hand positions. The Prelude primarily consists of a difficult flowing quaver movement that leaves room for a cadenza before returning to its original theme. The very peaceful Sarabande is quite obscure about the stressed second beat, which is the basic characteristic of the 3/4 dance, since, in this particular Sarabande, almost every first beat contains a chord, whereas the second beat most often doesn't.

Suite No. 5 in C minor, BWV 1011

Suite No. 5 was originally written in scordatura with the A-string tuned down to G, but nowadays a version for standard tuning is included in almost every edition of the suites along with the original version. Some chords must be simplified when playing with standard tuning, but some melodic lines become easier as well.

The Prelude is written in an A-B form, and is a French overture. It begins with a slow, emotional movement that explores the deep range of the cello. After that comes a fast and very demanding single-line fugue that leads to the powerful end.

This suite is most famous for its intimate Sarabande, which is the second of only four movements in all six suites that doesn't contain any chords. Rostropovich describes it as the essence of Bach's genius; Tortelier, as an extension of silence. Yo-Yo Ma played this movement on September 11, 2002 at the site of the World Trade Center, while the first of the names of the dead were read in remembrance on the first anniversary of the attack. The fifth suite is also exceptional as its Courante and Gigue are in the French style, rather than the Italian form of the other five suites.

An autograph manuscript [5] of Bach's lute version of this suite exists as BWV 995.[5]

Suite No. 6 in D major, BWV 1012

It is widely believed that the sixth suite was composed specifically for a five-stringed violoncello piccolo, a smaller cello, roughly the size of a 7/8 normal cello that has a fifth upper string tuned to E, a perfect fifth above the otherwise top string. However, some say there is no substantial evidence to support this claim: whilst three of the sources inform the player that it is written for an instrument "*a cinq cordes*", only Anna Magdalena Bach's manuscript indicates the tunings of the strings and the other sources do not mention any intended instrument at all.

Other possible instruments for the suite include a version of the violoncello piccolo played on the arm like a viola, as well as a viola with a fifth string tuned to E, called a viola pomposa. As the range required in this piece is very large, the suite was probably intended for a larger instrument, although it is conceivable that Bach—who was fond of the viola—may have performed the work himself on an arm-held violoncello piccolo. However, it is equally likely that beyond hinting the number of strings, Bach did not intend any specific instrument at all as the construction of instruments in the early 18th century was highly variable.

Cellists wishing to play the piece on a modern four-string cello encounter difficulties as they are forced to use very high positions to reach many of the notes, though modern cellists regularly perform the suite on the 4-string instrument. Performers specialising in early music and using authentic instruments generally use the 5-string cello for this suite, including Anner Bylsma, Pieter Wispelwey, Jaap ter Linden and Josephine van Lier.[6]

This suite is written in much more free form than the others, containing more cadenza-like movements and virtuosic passages. It is also the only one of the suites that is partly notated in the Tenor C clef, which is not needed for the others since they never go above the note G4 (G above middle C).

Mstislav Rostropovich called this suite "a symphony for solo cello" and characterised its D major tonality as evoking joy and triumph.

References

[1] Sigiswald Kuijken explain (http://www.preludeklassiekemuziek.nl/kuijken_spalla.html) s how he came to choose the violoncello da spalla for recording Bach. Retrieved 2010-07-27.
[2] http://violoncellodaspalla.blogspot.com/2009/01/violoncello-da-spalla-on-cd-sigiswald.html
[3] http://67.15.250.3/~violadab/index.php/content/view/19/70/lang,en/
[4] Dutter, Barbie and Nikkhah, Roya (2006-04-22). "Bach works were written by his second wife, claims academic" (http://www.telegraph.co.uk/news/uknews/1516423/Bach-works-were-written-by-his-second-wife-claims-academic.html). The Telegraph. .
[5] *BWV995* at jsbach.org (http://jsbach.org/bwv995.html)
[6] www.josephinevanlier.com/instruments.html#violoncellopiccolo (http://www.josephinevanlier.com/instruments.html#violoncellopiccolo)

External links

- Cello Suites: Free scores at the International Music Score Library Project.
- Anna Magdalena's manuscript (http://www.wimmercello.com/bachs1ms.html)
- MIDI Sequences (http://www.jsbach.net/midi/midi_solo_cello.html)
- MP3 Creative Commons Recording (http://www.classicistranieri.org/dblog/articolo.asp?articolo=360)
- Transcriptions of The Suites For Trombone (http://www.yeodoug.com/publications/pdf/pdf.html)
- Transcription of the 4th Suite for Violoncello Piccolo (http://www.icking-music-archive.org/scores/bach/bwv1010/BWV1010_5_String.pdf) at the Werner Icking Music Archive (http://www.icking-music-archive.org/)
- Musical scores and MIDI files (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachcello&preview=1) at the Mutopia Project
- *That Tune Clutches My Heart*: novel in which the Cello Suites are prominent (http://www.gaspereau.com/1554470641.shtml)
- Navigating Bach™ (http://navigatingbach.blogspot.com/) - Performance-lecture exploring the interrelationships of the Six Suites as one unified set.

English Suites, BWV 806-811

The ***English Suites***, BWV 806–811, are a set of six suites written by the German composer Johann Sebastian Bach for harpsichord and generally thought to be the earliest of Bach's 19 suites for keyboard, the others being the 6 French Suites, BWV 812-817, the 6 Partitas, BWV 825-830 and the Overture in the French style, BWV 831.

History

These six suites for keyboard are thought to be the earliest set that Bach composed. Originally, their date of composition was thought to have been between 1718 and 1720, but more recent research suggests that the composition was likely earlier, around 1715, while the composer was living in Weimar..

Bach's English Suites display less affinity with Baroque English keyboard style than the French Suites do to French Baroque keyboard style; the name "English" is thought to date back to a claim made by the nineteenth-century Bach biographer Johann Nikolaus Forkel that these works might have been composed for an English nobleman. No evidence has emerged to substantiate this claim. It has also been suggested that the name is a tribute to Charles Dieupart, whose fame was greatest in England, and on whose *Six Suittes de clavessin* Bach's English Suites were in part based.[1]

Surface characteristics of the English Suites strongly resemble those of Bach's French Suites and Partitas, particularly in the sequential dance-movement structural organization and treatment of ornamentation. These suites also resemble the Baroque French keyboard suite typified by the generation of composers including Jean-Henri d'Anglebert, and the dance-suite tradition of French lutenists that preceded it.

In the English Suites especially, Bach's affinity with French lute music is demonstrated by his inclusion of a prelude for each suite, departing from an earlier tradition of German derivations of French suite (those of Johann Jakob Froberger and Georg Boehm are examples), which saw a relatively strict progression of the dance movements (Allemande, Courante, Sarabande and Gigue) and which did not typically feature a Prelude. Unlike the unmeasured preludes of French lute or keyboard style, however, Bach's preludes in the English Suites are composed in strict meter.

The six English Suites

- *1st Suite in A major, BWV 806*

  Prelude, Allemande, Courante I, Courante II, Sarabande, Bourrée I, Bourrée II, Gigue
- *2nd Suite in A minor, BWV 807*

  Prelude, Allemande, Courante, Sarabande, Bourrée I, Bourrée II, Gigue
- *3rd Suite in G minor, BWV 808*

  Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue
- *4th Suite in F major, BWV 809*

  Prelude, Allemande, Courante, Sarabande, Menuet I, Menuet II, Gigue
- *5th Suite in E minor, BWV 810*

  Prelude, Allemande, Courante, Sarabande, Passepied I, Passepied II, Gigue
- *6th Suite in D minor, BWV 811*

  Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue

Note that the key sequence follows the same series of notes as the chorale 'Jesu, meine Freude'; this is unlikely to be accidental.

Notable recordings

On harpsichord

- Kenneth Gilbert (Harmonia Mundi, 1981)
- Gustav Leonhardt (Virgin, 1984)
- Huguette Dreyfus (Archiv Produktion, 1974, 1990)
- Colin Tilney (Music&Arts, 1993)
- Trevor Pinnock (Archiv Production, 1992)

On piano

- Glenn Gould (Sony, 1977)
- Ivo Pogorelić (Nos. 2 & 3 on Deutsche Grammophon, 1985)
- András Schiff (Decca, 1988)
- Murray Perahia, (Sony Classics, 1999)
- Sviatoslav Richter, (Delos, 2004)

Media

English Suite No. 3 in G minor - Prelude

Performed by Martha Goldstein

English Suite No. 3 in G minor - Allemande

Performed by Martha Goldstein

English Suite No. 3 in G minor - Courante

Performed by Martha Goldstein

English Suite No. 3 in G minor - Sarabande

Performed by Martha Goldstein

English Suite No. 3 in G minor - Gavotte I and II

Performed by Martha Goldstein

English Suite No. 3 in G minor - Gigue

Performed by Martha Goldstein

- *Problems listening to the files? See media help.*

References

External links

- English Suites: Free scores at the International Music Score Library Project.

French Suites, BWV 812-817

The ***French Suites***, BWV 812-817, are six suites which Johann Sebastian Bach wrote for the clavier (harpsichord or clavichord) between the years of 1722 and 1725.[1] The suites were later given the name 'French' (first recorded usage by Friedrich Wilhelm Marpurg in 1762) as a means of contrast with the *English Suites* (whose title is likewise a later appellation). The name was popularised by Bach's biographer Johann Nikolaus Forkel, who wrote in his 1802 biography of Bach, "One usually calls them French Suites because they are written in the French manner."[2] This claim, however, is inaccurate: like Bach's other suites, they follow a largely Italian convention.[3]

There is no surviving definitive manuscript of these suites, and ornamentation varies both in type and in degree across manuscripts.[4]

Two additional suites, one in A minor (BWV 818), the other in E-flat Major (BWV 819), are linked to the familiar six in some manuscripts. The *Overture in the French style*, BWV 831, which Bach published as the second part of Clavier-Übung, is a suite in the French style but not connected to the *French suites*.[5]

The French suites

Suite No. 1 in D minor, BWV 812

1. Allemande
2. Courante
3. Sarabande
4. Menuet I/II
5. Gigue

Although Suites 1-4 are typically dated to 1722, it is possible that this suite was written somewhat earlier [6]

Suite No. 2 in C minor, BWV 813

1. Allemande
2. Courante
3. Sarabande
4. Air
5. Menuet
6. Menuet - Trio (in BWV 813a)
7. Gigue

Suite No. 3 in B minor, BWV 814

1. Allemande
2. Courante
3. Sarabande
4. Anglaise -- Bach originally titled this movement Gavotte (a dance type very similar to the Angloise). He may have changed the name because this movement lacks the gavotte's characteristic two quarter-note upbeat.[7]
5. Menuet - This was used as "Theme C" in the popular game Tetris
6. Trio.
7. Gigue

Suite No. 4 in E-flat major, BWV 815

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Menuet
6. Air
7. Gigue

Suite No. 5 in G major, BWV 816

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Bourrée
6. Loure
7. Gigue

The first few bars of this suite were written in 1722, but it was not completed until 1723.

Suite No. 6 in E major, BWV 817

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Polonaise
6. Bourrée
7. Menuet
8. Gigue

Notes and references

[1] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[2] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[3] Christophe Rousset, notes to the recording of the *French Suites*, Ambroisie AMB9942
[4] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[5] Although see the discussion of French influences in Hans-Joachim Schulze, *The French Influence in Bach's Instrumental Music*, Early Music, 13:2, 1985 (*J. S. Bach Tercentenary Issue*, 180-184.
[6] Bach. *The French Suites: Embellished version*. Barenreiter Urtext
[7] Bach. *The French Suites: Embellished version*. Barenreiter Urtext

External links

- French Suites: Free scores at the International Music Score Library Project.
- French suites in Mutopia Project (free sheet music) (http://www.mutopiaproject.org/cgibin/make-table.cgi?collection=bachfr&preview=1)
- liner notes (http://www.music.qub.ac.uk/~tomita/essay/FrSuites-e.html) for recording by Masaaki Suzuki

Lute Suite in E minor, BWV 996

Suite in E minor, BWV 996, is a musical composition written by Johann Sebastian Bach. It is probable that this suite was intended for lute-harpsichord.[1] This piece is often performed on the guitar because of the rarity of the instrument. The movements in this piece are:

1. Präludium: Presto
2. Allemande
3. Courante
4. (Sarabande)
5. Bourrée
6. (Gigue)

References

[1] Ripin, Edwin M., and Wraight, Denzil. "Lute-harpsichord", *Grove Music Online*, ed. L. Macy (accessed 11 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).

Lute Suite in G minor, BWV 995

Suite in G minor BWV 995, is a piece written by the composer Johann Sebastian Bach. It is a transcription of Cello Suite No. 5, BWV 1011, which is written by the same composer. Written between the spring of 1727 and the winter of 1731, this extraordinary Lute Suite exists in another version, as the Cello Suite No. 5, in C minor.[1] It appears that the cello version came first, though experts agree that Bach was profoundly attached to the lute, invariably introducing religious symbolism into his compositions for that instrument.[1] For example, the Sarabande quotes the et incarnatus est from the Credo of the Mass in B minor.[1] In both versions, the melody line is derived from a chord, but the lute version is more idiomatic, as the chordal origin of the melody is more transparent in the lutenist's style brisé, whereby a chord seems literally broken into its tonal components.[1] Incorporating the ornateness of the French lute tradition, as well as the simplicity and directness of the German style, this suite demonstrates Bach's ability to create a powerful personal idiom by effectively fusing different national styles.[1] For example, the Prelude, which opens with a stately, deliberate, almost verbose introduction is followed by a brisk, laconic fugue.[1] Seemingly different in spirit, the two sections nevertheless easily coalesce in the listener's mind, constituting a logical and aesthetically convincing entity.[1] Similarly, the Gavotte I, which features plain and broken chords, combines an idiomatic directness and simplicity with rich, and emotionally powerful, chordal accompaniment.[1]

References

[1] http://wiki.answers.com/Q/What_are_the_notes_of_the_G_minor_scale&src=ansTT

Orchestral Suites

The four **Orchestral Suites** or ***Ouvertures*** BWV 1066–1069 are a set of compositions by Johann Sebastian Bach. The word overture refers to an opening movement in which a section of slow dotted-note rhythm is followed by a fugue; at the time, this name was also used to refer to a whole suite of dance-pieces in the French baroque style.

Suite No. 1 in C major, BWV 1066

1. Ouverture
2. Courante
3. Gavotte I/II
4. Forlane
5. Minuet I/II
6. Bourrée I/II
7. Passepied I/II

Instrumentation: Oboe I/II, bassoon, violin I/II, viola, basso continuo

Suite No. 2 in B minor, BWV 1067

1. Ouverture
2. Rondeau
3. Sarabande
4. Bourrée I/II
5. Polonaise (Lentement) - Double
6. Minuet
7. Badinerie

Instrumentation: Solo flute, violin I/II, viola, basso continuo

The *badinerie* has become a show-piece for solo flautists, due to its quick pace and difficulty.

Suite No. 3 in D major, BWV 1068

1. Ouverture
2. Air
3. Gavotte I/II
4. Bourrée
5. Gigue

Instrumentation: Trumpet I/II/III, timpani, oboe I/II, violin I/II, viola, basso continuo

The *Air* is one of the most famous pieces of baroque music. An arrangement of the piece by German violinist August Wilhelmj (1845–1908) has come to be known as Air on the G String.

Suite No. 4 in D major, BWV 1069

1. Ouverture
2. Bourrée I/II
3. Gavotte
4. Menuet I/II
5. Réjouissance

Instrumentation: Trumpet I/II/III, timpani, oboe I/II/III, bassoon, violin I/II, viola, basso continuo

The opening movement of this suite was reused by Bach as the choral opening to his cantata *Unser Mund sei voll Lachens, BWV 110. The voices come in at the opening of the fugal gigue, so that their singing of* Lachen *(laughter) sounds like "ha ha ha", a technique Bach used a few times in his vocal works.*

External links

- Orchestral Suite No. 1: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 2: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 3: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 4: Free scores at the International Music Score Library Project.
- Orchestral Suite No. 1 [1], Orchestral Suite No. 2 [2], Orchestral Suite No. 3 [3] and Orchestral Suite No. 4 [4] Werner Icking Music Archive directories for MIDIs, PDFs of the Orchestral suites
- Orchestral Suites for piano four hands (Max Reger), mp3 [5]

Overture in the French style, BWV 831

The ***Overture in the French style***, BWV 831, original title ***Ouvertüre nach Französischer Art***, also known as the ***French Overture*** and published as the second half of Clavier-Übung II in 1735 (along with the *Italian Concerto*), is a suite in B minor for two-manual harpsichord written by Johann Sebastian Bach. An earlier version of this work exists, in the key of C minor (BWV 831a)

The term 'Overture' refers to the fact that this suite starts with an Ouverture movement, and was a common generic name for French suites (his orchestral suites were similarly named).

Movements:

1. Ouverture
2. Courante
3. Gavotte I/II
4. Passepied I/II
5. Sarabande
6. Bourrée I/II
7. Gigue
8. Echo

The length of the piece is approximately 30 minutes, depending on repeats.

The style of this work refers to composers like François Couperin who had published compositions in this suite format. Such suites had been composed for both solo instruments and for orchestral settings. Bach's composition, though a work for solo harpsichord, employs a fuller sound than was customary for the French composers to whom he referred.[1]

Notes and references

[1] Book Review by Yo Tomita (http://www.music.qub.ac.uk/tomita/bachbib/review/bb-review_CU2facs.html)

External links

- French Overture: Free scores at the International Music Score Library Project.
- Recording by pianist Ido Bar-Shai (http://www.jmc.co.il/musicfile.asp?mid=13)

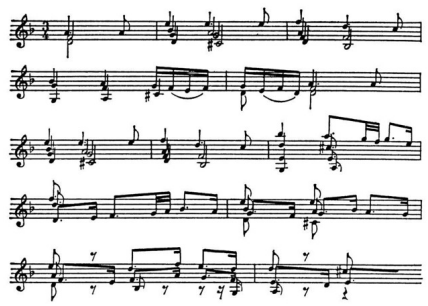
Partita for Violin No. 2

The **Partita in D minor for solo violin** (BWV 1004) by Johann Sebastian Bach was written during the period 1717–1723 and one scholar, Professor Helga Thoene, suggests this partita, and especially its last movement, was a tombeau, written in memory of Bach's first wife, Maria Barbara Bach (who died in 1720), though this theory is controversial. The partita contains five movements, given in Italian as:[1]

1. Allemanda
2. Corrente
3. Sarabanda
4. Giga
5. Ciaccona

The Ciaccona

The Ciaccona (commonly known as *Chaconne* in French), the concluding movement of the partita, lasts some 13 to 15 minutes, surpassing the duration of the previous movements combined (depending on whether any repeats in the five movements may be omitted). The theme, presented in the first four measures in typical chaconne rhythm with a chord progression based on the repeated bass note pattern D D C♯ D B♭ G A D, begets the rest of the movement in a series of variations. The overall form is a triptych, the middle section of which is in major mode.



Ciaccona

This ciaccona is considered a pinnacle of the solo violin repertoire in that it covers every aspect of violin-playing known during Bach's time and thus it is among the most difficult pieces to play for that instrument. Since Bach's time, several transcriptions of the piece have been made for other instruments, particularly for the piano by Ferruccio Busoni and Alexander Siloti and piano/left-hand by Brahms, and for full orchestra by Leopold Stokowski and Joachim Raff, as well as for the guitar, first transcribed by Spanish guitarist and composer Andres Segovia. At least three transcriptions have been published for organ solo. Recently, a bassoon transcription by Arthur Weisberg was written to highlight the capabilities of his new key systems for the bassoon. The Chaconne was also transcribed for Flute by Danish flautist Toke Lund Christensen, then re-transcribed by Denis Bouriakov.There is also a transcription for choral and piano by Luiz Antonio V Penteado with lyrics in Portuguese and a version in German, besides a version in English only as a poem.

The Ciaccona is commonly included as a required repertoire piece in violin competitions all over the world.

Violinist Joshua Bell has said the Chaconne is "not just one of the greatest pieces of music ever written, but one of the greatest achievements of any man in history. It's a spiritually powerful piece, emotionally powerful, structurally perfect."[2] Johannes Brahms, in a letter to Clara Schumann, said about the ciaccona:

> On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.[3]

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- Thoene, Helga. 2003. "Verborgener Klang und verschlüsselte Sprache in den Werken für Violine solo von Johann Sebastian Bach". In *AnsBACHwoche, Almanach: 25 Juli bis 3. August 2003*, 22–35. Ansbach: Bachwoche Ansbach GmbH.

Notes

[1] These movements are more frequently listed by their French names on recordings and in some references, as Allemande, Courante, Sarabande, Gigue, and Chaconne.

[2] Weingarten, Gene. "Pearls Before Breakfast". Washington Post Magazine, Sunday, April 8, 2007. Accessed online on 9/18/2011 at http://www.washingtonpost.com/wp-dyn/content/article/2007/04/04/AR2007040401721_pf.html

[3] Litzman, Berthold (editor). "Letters of Clara Schumann and Johannes Brahms, 1853-1896". Hyperion Press, 1979, p. 16.

External links

- Solo violin partita No. 2: Free scores at the International Music Score Library Project.
- Bach's Chaconne in D minor for solo violin: An application through analysis (http://solomonsmusic.net/bachacon.htm) by Larry Solomon
- Nathan Milstein playing the Chaconne (http://www.youtube.com/watch?v=yv5HmKomT7Y)
- Recording of Busoni's transcription of the Chaconne (http://www.jmc.co.il//music/10-1.mp3) by Boris Giltburg in MP3 format
- Partita No. 2 (complete) (http://www.jsbach.net/bass/recordings.html), played on electric bass by Dave Grossman (Audio and Video)
- Violinist and author Arnold Steinhardt discusses his lifelong quest to master the chaconne; interesting interview, good links (http://www.radioopensource.org/bachs-chaconne)
- Audio of Joshua Bell playing at L'Enfant Plaza in January 2007 (http://www.washingtonpost.com/wp-dyn/content/video/2007/04/09/VI2007040900536.html) for largely oblivious commuters; includes 2 performances of the complete chaconne
- Partita No. 2 performed on guitar by Yaron Hasson (http://www.jmc.co.il/musicfile.asp?mid=18)
- http://www.scoreexchange.com/scores/95424.html Bach Chaconne Coral and Piano Transcription - Portuguese Version (score, audio and details) by Luiz Antonio V Penteado.
- http://www.scoreexchange.com/scores/97010.html Bach Chaconne Choral and Piano Transcription - German Version (score, audio and details) by Luiz Antonio V Penteado.
- http://www.scoreexchange.com/scores/95427.html Bach Chaconne Piano Transcription (score, audio and details) by Luiz Antonio V Penteado.
- http://www.youtube.com/watch?v=Ee3o8wTR8RI Bach Chaconne Choral and Piano Transcription (audio and video) by Luiz Antonio V Penteado.

Partita for Violin No. 3

The **Partita No. 3 in E major BWV 1006** by Johann Sebastian Bach for solo violin consists of the following movements:

1. Preludio
2. Loure
3. Gavotte en Rondeau
4. Menuets (I and II)
5. Bourrée
6. Giga

It takes approximately 20 minutes to perform.

The whole partita was transcribed by Bach for lute solo, cataloged as BWV 1006a.[1]

The most commonly found recordings are usually of the Preludio. The Preludio demands advanced bowing technique and consists almost entirely of semiquavers (i.e. sixteenth notes). The Preludio was also transcribed by Bach for solo organ, oboes, trumpets and strings in the opening sinfonia of the cantata *Wir danken dir, Gott, wir danken dir, BWV 29* in D major, and was as well used as an introduction to the second part of the cantata *Herr Gott, Beherrscher aller Dinge, BWV 120a*.

The "Gavotte en Rondeau" is famously included on the Voyager Golden Record and often heard in TV or radio programs.

In 1933 Sergei Rachmaninoff transcribed for piano (and subsequently recorded) the Preludio, Gavotte, and Giga from this partita (as TN 111/1).

References

[1] Koonce, Frank. Johann Sebastian Bach - The Solo Lute Works. Kjos West.

External links

- Manuscript (fair copy) in Bach's hand of the Partita at the Bach Digital project (http://www.bach-digital.de/receive/BachDigitalSource_source_00001955)
- Sonatas and Partitas for Solo Violin: Free scores at the International Music Score Library Project.
- Performance by violinist Karen Gomyo (http://traffic.libsyn.com/gardnermuseum/bach_bwv1006.mp3) from the Isabella Stewart Gardner Museum in MP3 format

Partita in A minor for solo flute

Partita in A minor for solo flute by Johann Sebastian Bach (BWV 1013) is a partita in 4 movements, probably composed around 1718.[1] The title, however, is the work of 20th-century editors. The title in the only surviving 18th-century manuscript is "Solo p[our une] flûte traversière par J. S. Bach". The movements are marked:

- *Allemande*
- *Corrente*
- *Sarabande*
- *Bourrée angloise*

Notes

[1] "BWV 1013" (http://www.jsbach.org/bwv1013.html). .

External links

- Partita for solo Flute: Free scores at the International Music Score Library Project.
- Short description (http://www.answers.com/topic/partita-for-solo-flute-in-a-minor-bwv-1013) by Blair Johnston.

Partitas, BWV 825-830

The ***Partitas***, BWV 825–830, are a set of six keyboard suites written by Johann Sebastian Bach, published from 1726 to 1730 as *Clavier-Übung I*, and the first of his works to be published under his direction. They were, however, among the last of his keyboard suites to be composed, the others being the 6 English Suites, BWV 806-811 and the 6 French Suites, BWV 812-817.

History

These six suites for keyboard are the last set that Bach composed and the most technically demanding of the three. They were composed between 1725 and 1730 or 1731. As with the French and English Suites, the manuscript of the Partitas is no longer extant.

In keeping with a nineteenth century naming tradition that labelled Bach's first set of Suites *English* and the second *French,* the Partitas are often referred to as the *German* Suites. This title, however, is a publishing convenience; there is nothing particularly German about the Partitas. In comparison with the two earlier sets of suites, the Partitas are by far the most free-ranging in terms of structure. Unlike the English Suites, for example, which open with a strict prelude, the Partitas feature a number of different opening styles including an ornamental Overture and a Toccata.

While each of the Partitas was published separately, they were collected into a single volume (1731), known as the ***Clavier-Übung I*** (Keyboard Practice), which Bach himself chose to label his Opus 1. Unlike the earlier sets of suites, Bach originally intended to publish seven Partitas, advertising in the Spring of 1730 upon the publication of the fifth Partita that the promised collected volume would contain two more such pieces. This intention is further signalled by the spread of keys, which follows a clear structure, B-Flat - c, a - D, G - e, leaving F as the logical conclusion. The Italian Concerto, which is in the key of F and was published in the ***Clavier-Übung II***, likely originated therefore as one of the Partitas before expanding beyond the dictates of the Suite form.

Contents

- *Partita No.1 in B flat Major, BWV 825*

  Prelude, Allemande, Courante, Sarabande, Menuett I, Menuett II, Gigue
- *Partita No.2 in C minor, BWV 826*

  Sinfonia, Allemande, Courante, Sarabande, Rondeau, Capriccio
- *Partita No.3 in A minor, BWV 827*

  Fantasia, Allemande, Corrente, Sarabande, Burlesca, Scherzo, Gigue
- *Partita No.4 in D Major, BWV 828*

  Ouverture, Allemande, Courante, Aria, Sarabande, Menuett, Gigue
- *Partita No.5 in G Major, BWV 829*

  Preambulum, Allemande, Corrente, Sarabande, Tempo di Minuetto, Passepied, Gigue
- *Partita No.6 in E minor, BWV 830*

  Toccata, Allemande, Corrente, Air, Sarabande, Tempo di Gavotta, Gigue

Notable recordings

On harpsichord

- Wanda Landowska, (?, 1935 or 1936)
- Blandine Verlet, (Philips, 1978)
- Kenneth Gilbert, (Harmonia Mundi, 1985)
- Trevor Pinnock, (Archiv, 1985)
- Huguette Dreyfus, (Denon, 1986)
- Gustav Leonhardt, (Virgin, 1986)
- Scott Ross, (Erato, 1988)
- Christophe Rousset, (L'Oiseau-Lyre, 1992)
- Andreas Staier, (Deutsche Harmonia Mundi, 1993)
- Pieter-Jan Belder, (Brilliant Classics, 1999)

On piano

- Dinu Lipatti (EMI Classics, 1999)
- Glenn Gould (Sony, 1957, 1980)
- András Schiff (Decca, 1985 and ECM 2009)
- Angela Hewitt (Hyperion, 1997)
- Gianluca Luisi (OnClassical, 2005–07)
- Murray Perahia (Sony, 2008 and 2009)
- Vladimir Ashkenazy (Decca, 2010)
- Martha Argerich (Verbier Festival, 2008)

On guitar

- Judicael Perroy Partita no.2 (Naxos Records, 2011)

External links

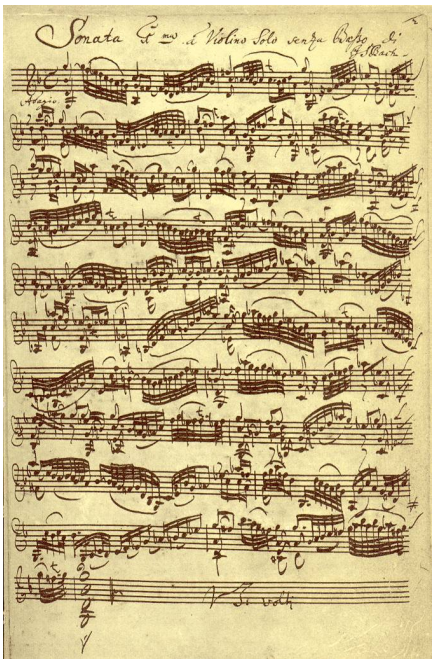
- Partitas for keyboard: Free scores at the International Music Score Library Project.
- Essay by Yo Tomita about Bach's Partitas [1]

Sonatas and partitas for solo violin

The **Sonatas and Partitas for solo violin** (BWV 1001–1006) are a set of six works composed by Johann Sebastian Bach. They consist of three sonatas da chiesa, in four movements, and three partitas, in dance-form movements.

The set was completed by 1720, but was only published in 1802 by Nicolaus Simrock in Bonn. Even after publication, it was largely ignored until the celebrated violinist Josef Joachim started performing these works. Today, Bach's *Sonatas and Partitas* are an essential part of the violin repertoire, and they are frequently performed and recorded.

The *Sei Solo – a violino senza Basso accompagnato*, as Bach titled them, firmly established the technical capability of the violin as a solo instrument. The pieces often served as an archetype for solo violin pieces for the following generations of composers including Eugène Ysaÿe, Béla Bartók.



First Sonata for Solo Violin: Adagio (Autograph 1720)

History of composition

Bach started composing these works around 1703, while at Weimar, and the set was completed by 1720, when Bach was a Kapellmeister in Köthen.[1] He was almost certainly inspired by Johann Paul von Westhoff's *partitas for solo violin*, since he worked alongside Westhoff at Weimar, and the older composer's pieces share some stylistic similarities with Bach's. Solo violin repertoire was actively growing at the time: Heinrich Ignaz Biber's celebrated solo passacaglia appeared c.1676, Westhoff's collections of solo violin music were published in 1682 and 1696, Johann Joseph Vilsmayr's *Artificiosus Concentus pro Camera* in 1715, and finally, Johann Georg Pisendel's solo violin sonata was composed around 1716. The tradition of writing for solo violin did not die after Bach, either; Georg Philipp Telemann published *12 Fantasias for solo violin* in 1735.

The tradition of polyphonic violin writing was already well-developed in Germany, particularly by Biber, Johann Heinrich Schmelzer, and the composers of the so-called Dresden school - Johann Jakob Walther and Westhoff. Bach's Weimar and Köthen periods were particularly suitable times for composition of secular music, for he worked as a court musician. Bach's cello and orchestral suites date from the Köthen period, as well as the famous Brandenburg concertos and many other well-known collections of instrumental music.

It is not known whether Bach's works were performed during his lifetime or, if they were, who the performer was. Johann Georg Pisendel and Jean-Baptiste Volumier, both talented violinists in the Dresden court, have been suggested as possible performers, as was Joseph Speiss, leader of the orchestra in Köthen. Friedrich Wilhelm Rust, who would later become part of the Bach family circle in Leipzig, also became a likely candidate.[2] Bach himself

also possibly gave the first performance. According to his son Carl Philipp Emanuel Bach, "in his youth, and until the approach of old age, he played the violin cleanly and powerfully".

Manuscripts and major editions

Upon Bach's death in 1750, the original manuscript passed into the possession, possibly through his second wife Anna Magdalena, of Johann Christoph Friedrich Bach. It was inherited by the last male descendant of J.C.F. Bach, Wilhelm Friedrich Ernst, who passed it on to his sister Louisa of Bückeburg.

Two other early manuscripts also exist. One, originally identified as an authentic Bach autograph from his Leipzig period, is now identified as being a 1726 copy by Bach's second wife Anna Magdalena Bach, and is the companion to the earliest surviving handwritten copy of the six suites Bach wrote for solo cello. The other, a copy made by one of Bach's students Johann Peter Kellner, is well preserved, despite the fact that the B minor Partita was missing from the set and that there are numerous errors and omissions. All three manuscripts are in the Berlin State Museum and have been in the possession of the Bach-Gesellschaft since 1879, through the efforts of Alfred Dörffel.

The first edition was printed in 1802 by Nicolaus Simrock of Bonn. It is clear that from errors in it that it was not made with reference to Bach's own manuscript, and it has many mistakes that were frequently repeated in later editions of the 19th century.

Musical structure

The sonatas each consist of four movements, in the typical slow-fast-slow-fast pattern of the sonata da chiesa. The first two movements are coupled in a form of prelude and fugue. The third (slow) movement is lyrical, while the final movement shares the similar musical structure as a typical binary suite movement. Unlike the sonatas, the partitas are of more unorthodox design. Although still making use of the usual baroque style of allemande, courante, sarabande, and gigue, with some omissions and the addition of galanteries, new elements were introduced into each partita to provide variety.

The Chaconne (Ciaccona) in D minor

The ciaccona (commonly known as *Chaconne*), the concluding movement of Partita No. 2 in D minor, BWV 1004, surpasses the duration of the previous four movements combined. Along with its disproportional relationship to the rest of the suite, it merits the emphasis given it by musicians and composers alike. The theme, presented in the first four measures in typical chaconne rhythm with a chord progression based on the repeated bass note pattern D D C♯ D B♭ G A D, begets the rest of the movement in a series of variations. The overall form is a triptych, the middle section of which is in major mode. It represents the pinnacle of the solo violin repertoire in that it covers every aspect of violin playing known during Bach's time. It is still one of the most technically and musically demanding pieces for the instrument.

Since Bach's time, several different transcriptions of the piece have been made for other instruments, particularly for the piano (by Ferruccio Busoni) and for the piano left-hand (by Brahms), as well as for the guitar, first transcribed by Argentinian guitarist and composer Antonio Sinopoli. At least three transcriptions have been published for organ solo. An arrangement for full orchestra (1930) was famously recorded by Leopold Stokowski. Recently, a bassoon transcription by Arthur Weisberg was written to highlight the capabilities of his new key systems for the bassoon.

Johannes Brahms, in a letter to Clara Schumann, said about the ciaccona:

> On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind.

Movements

Sonata No. 1 in G minor, BWV 1001

1. Adagio
2. Fuga (Allegro)
3. Siciliana
4. Presto

Though the key signature of the manuscript suggests D minor, such was a notational convention in the baroque period, and therefore does not necessarily imply that the piece is in the Dorian mode. The second movement, the fugue, would later be reworked for the organ (in the Prelude and Fugue, BWV 539) and the lute (Fugue, BWV 1000), with the latter being two bars longer than the violin version.

Partita No. 1 in B minor, BWV 1002

1. Allemanda – *Double*
2. Corrente – *Double (Presto)*
3. Sarabande – *Double*
4. Tempo di Borea – *Double*

This partita substitutes a Bourrée (marked *Tempo di Borea*) for the gigue, and each movement is followed by variations called *double* in French.

Sonata No. 2 in A minor, BWV 1003

1. Grave
2. Fuga
3. Andante
4. Allegro

This sonata was later transcribed for harpsichord by the composer, catalogued as BWV 964

Partita No. 2 in D minor, BWV 1004

1. Allemanda
2. Corrente
3. Sarabanda
4. Giga
5. Ciaccona

In the original manuscript, Bach marked 'Segue la Corrente' at the end of Allemanda.

Sonata No. 3 in C major, BWV 1005

1. Adagio
2. Fuga
3. Largo
4. Allegro assai

The opening movement of the work introduced a peaceful, slow stacking up of notes, a technique once thought to be impossible on bowed instruments. The fugue is the most complex and extensive out of the three, with the subject derived from the chorale Komm, heiliger Geist, Herre Gott or perhaps London Bridge is Falling Down, its being almost identical to the latter. Bach employed every element imaginable on this fugue, which included a stretto, an inversion, as well as diverse sorts of double counterpoint.

Partita No. 3 in E major, BWV 1006

1. Preludio
2. Loure
3. Gavotte en rondeau

4. Menuet I
5. Menuet II
6. Bourrée
7. Gigue

A transcription for lute was also made by the composer, catalogued as BWV 1006a.

Notes

[1] Wolff 2002, 133.
[2] Rust's grandson, Wilhelm Rust, eventually became one of the editors of the Bach-Gesellschaft

References

- Bachmann, Alberto (1925) *An Encyclopedia of the violin*, Da Capo, ISBN 0306800047.
- Lester, Joel (1999) *Bach's works for solo violin: style, structure, performance*. Oxford University Press US, ISBN 9780195120974.
- Menuhin, Yehudi and William Primrose (1976) *Violin and viola*. MacDonald and Jane's, ISBN 0356047164.
- Wolff, Christoph (2002) *Johann Sebastian Bach: The Learned Musician*. Oxford University Press, ISBN 0199248842.

Recordings:

- Shlomo Mintz (Deutsche Grammophon 1983/1984 445 526 2GMA2)

External links

- Manuscript (fair copy) in Bach's hand of the sonatas and partitas for solo violin at the Bach Digital project (http://www.bach-digital.de/receive/BachDigitalSource_source_00001955)
- Free scores (http://icking-music-archive.org/ByComposer/J.S.Bach.php) by Johann Sebastian Bach in the Werner Icking Music Archive (WIMA)
- Free sheet music (http://cantorion.org/piecesearch/cycle/Sonatas and partitas for solo violin (1001â1006)) of all six works from *Cantorion.org*
- MIDI Sequences (http://www.jsbach.net/midi/midi_solo_violin.html) of Bach's Violin Sonatas/Partitas
- Sonatas and Partitas for solo violin (http://www.magnatune.com/artists/paternoster) Vito Paternoster – MP3 Creative Commons Recording, played on cello
- Musical score and MIDI file (http://www.mutopiaproject.org/cgibin/piece-info.cgi?id=180) at the Mutopia Project
- violinists talk about their approach to Sonatas and Partitas for Solo Violin (http://www.stringsmagazine.com/article/145/145,3865,Feature-1.asp)
- From liner notes of a Benedict Cruft recording (http://www.tononirecords.com/jsbach2.cfm)
- Discussion of recording history (http://www.classicalnotes.net/classics/partitas.html)
- Recordings of the Sonatas and Partitas in the 1950s at Enesco's Profile at The Remington Site (http://www.soundfountain.org/rem/remenes.html#SCHNEID)
- Discussion of publishing history and Second Sonata (http://www.gotomidori.com/english/musicnote-200302/musicnote-49bach.html)
- Sonatas and partitas for solo violin: Free scores at the International Music Score Library Project.
- *Music for Glass Orchestra* by Grace Andreacchi, a novel that contains an extensive analysis of the Sonatas and partitas for Solo Violin.
- The New York Times. April 28 2000. By Anthony Tommasini. "A Violin Virtuoso and Total Bach" (http://query.nytimes.com/gst/fullpage.html?res=9804EEDB1E30F93BA15757C0A9669C8B63&sec=&spon=&

pagewanted=all)

- Bach's Chaconne in D minor for solo violin: An application through analysis (http://solomonsmusic.net/bachacon.htm) by Larry Solomon
- Violinist and author Arnold Steinhardt discusses his lifelong quest to master the chaconne; interesting interview, good links (http://www.radioopensource.org/bachs-chaconne)
- In the BBC Discovering Music: Listening Library (http://www.bbc.co.uk/radio3/discoveringmusic/listeninglibrary.shtml)

Cantatas

List of Bach cantatas by liturgical function

This is a list of sacred **Bach cantatas**, cantatas composed for use in the Lutheran church by Johann Sebastian Bach, in the order of their intended use in the **liturgical calendar**. The prescribed readings for each occasion are listed first, then the cantata(s) for the occasion, including their BWV number, and the date of their first performance, if known.

Background

Throughout his life as a musician, Bach composed cantatas for both secular and sacred use. In Weimar, he was from 1714 to 1717 commissioned to compose one church cantata a month. In the course of almost four years there he thus covered most occasions of the liturgical year.

As cantor in Leipzig Bach was responsible for the Thomasschule and for the church music at the main churches, where a cantata was required for the service on Sundays and additional church holidays of the liturgical year. When Bach took up his office in 1723, he started to compose new cantatas for most occasions, beginning with *Die Elenden sollen essen, BWV 75*, first performed in the Nikolaikirche on 30 May 1723, the first Sunday after Trinity. He collected them in annual cycles, five are mentioned in obituaries, three are extant.[1] Bach started a second annual cycle on the first Sunday after Trinity of 1724, composing only chorale cantatas, each based on a single church hymn, first *O Ewigkeit, du Donnerwort, BWV 20*, then works such as *Wachet auf, ruft uns die Stimme, BWV 140*, *Nun komm, der Heiden Heiland, BWV 61*, and *Wie schön leuchtet der Morgenstern, BWV 1*.

Leipzig observed tempus clausum, quiet time, in Advent and Lent, when no cantatas were performed. All cantatas for these occasions date from Bach's earlier time. He reworked some cantatas from this period for different occasions. The high holidays Christmas, Easter and Pentecost were each celebrated on three days. Additionally, feasts were celebrated on fixed dates, the feasts of Mary, Purification (Mariae Reinigung, 2 February), Annunciation (Mariae Verkündigung, 2 March) and Visitation (Mariae Heimsuchung, 2 July), and the Saint's days of St. John the Baptist (Johannis, 24 June), St. Michael (Michaelis, 29 September), St. Stephen (Stephanus, 26 December, the second day of Christmas) and St. John the Evangelist (Johannes, 27 December, the third day of Christmas). Further feasts on fixed days were New Year's Day (Neujahr, 1 January), Epiphany (Epiphanias, 6 January) and Reformation Day (Reformationsfest, 31 October). Sacred cantatas were also performed for the inauguration of a new city council (Ratswechsel, in Leipzig in August), consecration of church and organ, weddings, confession, funerals, and functions of the University of Leipzig.

The Lutheran church of Bach's time prescribed the same readings every year, a section from a Gospel and, recited before, a corresponding section from an Epistle. A connection between the cantata text and the readings was desired. The readings are listed for each occasion, Epistle and Gospel, and linked to the Bible text in the King James version, an English translation contemporary to Bach's time, which read the translation of Martin Luther.

The church year begins with the first Sunday in Advent, but Bach started his annual cycles on the first Sunday after Trinity, as John Eliot Gardiner points out:

> It also marked the beginning of the second half of the Lutheran liturgical year: the Trinity season or "Era of the Church" in which core issues of faith and doctrine are explored, in contrast to the first half, known as the "Temporale" which, beginning in Advent and ending on Trinity Sunday, focuses on the life of Christ, His incarnation, death and resurrection.[2]

Roman numerals refer to the position of the given Sunday with respect to a feast day or season. For example, "Advent III" is the third Sunday in Advent and "Trinity V" is the fifth Sunday after Trinity. The number of Sundays after Epiphany and Trinity varies with the position of Easter in the calender. There can be between 22 and 27 Sundays after Trinity. The maximum number of Sundays after Epiphany did not occur while Bach wrote cantatas.

Advent

Advent is celebrated on the four Sundays before Christmas. In Leipzig, only on the first Sunday a cantata was performed, because it was a Fastenzeit (season of abstinence).

Advent I

Romans 13:11–14, night is advanced, day will come

Matthew 21:1–9, the Entry into Jerusalem

- Nun komm, der Heiden Heiland, BWV 61, 2 December 1714
- Nun komm, der Heiden Heiland, BWV 62, 3 December 1724
- Schwingt freudig euch empor, BWV 36, c 1725–1730

Advent II

Romans 15:4–13, call of the Gentiles

Luke 21:25–36, coming of the Son of man

- Wachet! betet! betet! wachet! BWV 70a, 6 December 1716 (expanded in 1723 to BWV 170 for Trinity XXVI)

Advent III

1 Corinthians 4:1–5, the ministry of faithful apostles

Matthew 11:2–10, John the Baptist in prison

- Ärgre dich, o Seele, nicht, BWV 186a, 13 December 1716 (expanded in 1723 to BWV 186 for Trinity VII)

Advent IV

Philippians 4:4–7, Be joyful in the Lord

John 1:19–28, testimony of John the Baptist

- Bereitet die Wege, bereitet die Bahn! BWV 132, 22 December 1715
- Herz und Mund und Tat und Leben, BWV 147a, 20 December 1716 (expanded in 1723 to BWV 147 for Visitation)

Christmas

The Christmas season was celebrated from Christmas Day through Epiphany. For the Christmas season of 1734 Bach composed the *Christmas Oratorio* in six parts, to be performed as the cantata in the service on the six feast days, three days of Christmas, New Year, the Sunday after New Year and Epiphany.

Christmas Day

Titus 2:11–14, God's mercy appeared (or

Isaiah 9:2–7, Unto us a child is born)

Luke 2:1–14, Nativity, Annunciation to the shepherds and the angels' song

- Christen, ätzet diesen Tag, BWV 63, c. 1714/15
- Gelobet seist du, Jesu Christ, BWV 91, 25 December 1724
- Unser Mund sei voll Lachens, BWV 110, 25 December 1725
- Ehre sei Gott in der Höhe, BWV 197a, 25 December ?1728 (partly lost)
- Jauchzet, frohlocket 25 December 1734 (Christmas Oratorio Part I)
- Gloria in excelsis Deo, BWV 191, 25 December 1745

Second Day of Christmas

On this day Leipzig celebrated Christmas and St. Stephen's Day in alternating years, with different readings.

For Christmas:

Titus 3:4–7, God's mercy appeared in Christ

Luke 2:15–20, the shepherds at the manger

for St. Stephen's Day:

Acts 6:8–15 and 7:55–60, Martyrdom of Stephen

Matthew 23:35–39, Jerusalem killing her prophets

- Darzu ist erschienen der Sohn Gottes, BWV 40, 26 December 1723
- Christum wir sollen loben schon, BWV 121, 26 December 1724
- Selig ist der Mann, BWV 57, 26 December 1725
- Und es waren Hirten in derselben Gegend 26 December 1734 (Christmas Oratorio Part II)

Third Day of Christmas

Hebrews 1:1–14, Christ is higher than the angels

John 1:1–14, prologue, also called Hymn to the Word

- Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64, 27 December 1723
- Ich freue mich in dir, BWV 133, 27 December 1724
- Süßer Trost, mein Jesus kömmt, BWV 151, 27 December 1725
- Herrscher des Himmels, erhöre das Lallen 27 December 1734 (Christmas Oratorio Part III)

Christmas I

Depending on the position of Christmas, there is a Sunday before or after the new year.

Galatians 4:1–7, Through Christ we are free from the law

Luke 2:33–40, Simeon and Hannah talking to Mary

- Tritt auf die Glaubensbahn, BWV 152, 30 December 1714
- Das neugeborne Kindelein, BWV 122, 31 December 1724
- Gottlob! nun geht das Jahr zu Ende, BWV 28, 30 December 1725

New Year's Day

On 1 January, the New Year was celebrated as well as the Naming and Circumcision of Jesus.

Galatians 3:23–29, By faith we inherit

Luke 2:21 Circumcision and naming of Jesus

- Singet dem Herrn ein neues Lied, BWV 190, 1 January 1724 (instrumental parts lost)
- Jesu, nun sei gepreiset, BWV 41, 1 January 1725
- Herr Gott, dich loben wir, BWV 16, 1 January 1726
- Gott, wie dein Name, so ist auch dein Ruhm, BWV 171, 1 January ?1729
- Fallt mit Danken, fallt mit Loben 1 January 1735 (Christmas Oratorio Part IV)

New Year I

1 Peter 4:12–19, Suffering of Christians

Matthew 2:12–23, the Flight into Egypt

- Schau, lieber Gott, wie meine Feind, BWV 153, 2 January 1724
- Ach Gott, wie manches Herzeleid, BWV 58, 5 January 1727
- Ehre sei dir, Gott, gesungen 2 January 1735 (Christmas Oratorio Part V)

Epiphany

Isaiah 60:1–6, the heathen will convert

Matthew 2:1–12, the Wise Men From the East

- Sie werden aus Saba alle kommen, BWV 65, 6 January 1724
- Liebster Immanuel, Herzog der Frommen, BWV 123, 6 January 1725
- Herr, wenn die stolzen Feinde schnauben 6 January 1735 (Christmas Oratorio Part VI)

After Epiphany

Depending on the date of Easter, a variable number (none up to four) of Sundays occurs between Epiphany and Septuagesima, the third Sunday before Ash Wednesday.

Epiphany I

Romans 12:1–6, the duties of a Christian

Luke 2:41–52, the finding in the Temple

- Mein liebster Jesus ist verloren, BWV 154, 9 January 1724
- Meinen Jesum laß ich nicht, BWV 124, 7 January 1725
- Liebster Jesu, mein Verlangen, BWV 32, 13 January 1726

Epiphany II

Romans 12:6–16, we have several gifts

John 2:1–11, the Marriage at Cana

- Mein Gott, wie lang, ach lange? BWV 155, 19 January 1716
- Ach Gott, wie manches Herzeleid, BWV 3, 14 January 1725
- Meine Seufzer, meine Tränen, BWV 13, 20 January 1726
- Ich steh mit einem Fuss im Grabe, BWV 156, ?23 January 1729

Epiphany III

Romans 12:17–21, rules for life

Matthew 8:1–13, the healing of a leper

- Herr, wie du willt, so schicks mit mir, BWV 73, 23 January 1724
- Was mein Gott will, das g'scheh allzeit, BWV 111, 21 January 1725
- Alles nur nach Gottes Willen, BWV 72, 27 January 1726

Epiphany IV

Romans 13:8–10, love completes the law

Matthew 8:23–27, Jesus calming the storm

- Jesus schläft, was soll ich hoffen? BWV 81, 30 January 1724
- Wär Gott nicht mit uns diese Zeit, BWV 14, 30 January 1735

Septuagesima

Septuagesima is the third Sunday before Ash Wednesday.

1 Corinthians 9:24–10:5, race for victory

Matthew 20:1–16, parable of the Workers in the Vineyard

- Nimm, was dein ist, und gehe hin, BWV 144, 6 February 1724
- Ich hab in Gottes Herz und Sinn, BWV 92, 28 January 1725
- Ich bin vergnügt mit meinem Glücke, BWV 84, 9 February 1727

Sexagesima

Sexagesima is the second Sunday before Ash Wednesday.

2 Corinthians 11:19–12:9, God's power is mighty in the week,

Luke 8:4–15, parable of the Sower

- Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18, ?24 February 1715 or ?1713–14
- Leichtgesinnte Flattergeister, BWV 181, 13 February 1724
- Erhalt uns, Herr, bei deinem Wort, BWV 126, 4 February 1725

Estomihi

Estomihi or Quinquagesima is the Sunday before Ash Wednesday.

1 Corinthians 13:1–13, praise of love

Luke 18:31–43, Healing the blind near Jericho

- Jesus nahm zu sich die Zwölfe, BWV 22, 7 February 1723
- Du wahrer Gott und Davids Sohn, BWV 23, 7 February 1723
- Herr Jesu Christ, wahr' Mensch und Gott, BWV 127, 11 February 1725
- Sehet, wir gehn hinauf gen Jerusalem, BWV 159, ?27 February 1729

Lent

During Lent, the Sundays between Ash Wednesday and Easter, "quiet time" was observed in Leipzig. Only the feast of Annunciation was celebrated with a cantata, even if it fell in that time. On Good Friday, a Passion was performed in Leipzig in a Vespers service.

Oculi

Ephesians 5:1–9

Luke 11:14–28

- Widerstehe doch der Sünde, BWV 54, 4 March 1714 (or for Trinity VII)
- Alles, was von Gott geboren, BWV 80a, 15 March 1716 (music lost)

Palm Sunday

Philippians 2:5–11, everyone be in the spirit of Christ (or

1 Corinthians 11:23–32), of the Last Supper

Matthew 21:1–9, Entry into Jerusalem

- Himmelskönig, sei willkommen, BWV 182, 25 March 1714

Easter

The Easter season comprises the time up to Pentecost, starting with three days of Easter.

Easter Sunday

1 Corinthians 5:6–8, Christ is our Easter lamb

Mark 16:1–8, Resurrection

- Christ lag in Todes Banden, BWV 4, probably 1707
- Der Himmel lacht! Die Erde jubilieret, BWV 31, 21 April 1715

Easter Monday

Acts 10:34–43, sermon of St. Peter

Luke 24:13–35, the road to Emmaus

- Erfreut euch, ihr Herzen, BWV 66, 10 April 1724
- Bleib bei uns, denn es will Abend werden, BWV 6, 2 April 1725

Easter Tuesday

Acts 13:26–33, sermon of St. Paul in Antiochia

Luke 24:36–47, the appearance of Jesus to the Apostles in Jerusalem

- Der Friede sei mit dir, BWV 158, after 1723
- Ein Herz, das seinen Jesum lebend weiß, BWV 134, 11 April 1724
- Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145, ?1729

Easter I

The Sundays between Easter and Pentecost have Latin names, derived from the beginning of the prescribed readings. The first Sunday after Easter is called Quasimodogeniti.

1 John 5:4–10, our faith is the victory

John 20:19–31, the appearance of Jesus to the Disciples, first without then with Thomas, in Jerusalem

- Halt im Gedächtnis Jesum Christ, BWV 67, 16 April 1724
- Am Abend aber desselbigen Sabbats, BWV 42, 8 April 1725

Easter II

The second Sunday after Easter is called Misericordias Domini.

1 Peter 2:21–25, Christ as a model

John 10:12–16, the Good Shepherd

- Du Hirte Israel, höre, BWV 104, 23 April 1724
- Ich bin ein guter Hirt, BWV 85, 15 April 1725
- Der Herr ist mein getreuer Hirt, BWV 112, 8 April 1731

Easter III

The third Sunday after Easter is called Jubilate.

1 Peter 2:11–20

John 16:16–23, Farewell discourse, announcement of the Second Coming

- Weinen, Klagen, Sorgen, Zagen, BWV 12, 22 April 1714
- Ihr werdet weinen und heulen, BWV 103, 22 April 1725
- Wir müssen durch viel Trübsal, BWV 146, ?12 May 1726 or ?18 April 1728

Easter IV

The forth Sunday after Easter is called Cantate.

James 1:17–21

John 16:5–15, Farewell discourse, announcement of Comforter

- Wo gehest du hin? BWV 166, 7 May 1724
- Es ist euch gut, daß ich hingehe, BWV 108, 29 April 1725

Easter V

The fifth Sunday after Easter is called Rogate.

James 1:22–27, doers of the word, not only listeners

John 16:23–30, Farewell discourse, prayers will be fulfilled

- Wahrlich, wahrlich, ich sage euch, BWV 86, 14 May 1724
- Bisher habt ihr nichts gebeten, BWV 87, 6 May 1725

Ascension

Acts 1:1–11, farewell and Ascension

Mark 16:14–20, Ascension

- Wer da gläubet und getauft wird, BWV 37, 18 May 1724
- Auf Christi Himmelfahrt allein, BWV 128, 10 May 1725
- Gott fähret auf mit Jauchzen, BWV 43, 30 May 1726
- Lobet Gott in seinen Reichen, BWV 11, 19 May 1735

Ascension I

The Sunday after Ascension is called Exaudi.

1 Peter 4:8–11, serve each other

John 15:26–16:4, Farewell discourse, announcement of the Spirit of Truth and persecution

- Sie werden euch in den Bann tun, BWV 44, 21 May 1724
- Sie werden euch in den Bann tun, BWV 183, 13 May 1725

Pentecost

Pentecost Sunday

Pentecost Sunday (1. Pfingsttag) is also called Whit Sunday.

Acts 2:1–13 the Holy Spirit

John 14:23–31, Farewell discourse, announcement of the Spirit who will teach

- Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172, 20 May 1714
- Wer mich liebet, der wird mein Wort halten, BWV 59, 28 May 1724
- Wer mich liebet, der wird mein Wort halten, BWV 74, 20 May 1725
- O ewiges Feuer, o Ursprung der Liebe, BWV 34, c 1746–1747

Pentecost Monday

Pentecost Monday (2. Pfingsttag) is also called Whit Monday.

Acts 10:42–48, sermon of St. Peter for Cornelius

John 3:16–21, God loved the world so much ...

- Erhöhtes Fleisch und Blut, BWV 173, ?29 May 1724
- Also hat Gott die Welt geliebt, BWV 68, 21 May 1725
- Ich liebe den Höchsten von ganzem Gemüte, BWV 174, 6 June 1729

Pentecost Tuesday

Pentecost Tuesday (3. Pfingsttag) is also called Whit Tuesday.

Acts 8:14–17, the Holy Spirit in Samaria

John 10:1–10, the Good Shepherd

- Erwünschtes Freudenlicht, BWV 184, 30 May 1724
- Er rufet seinen Schafen mit Namen, BWV 175, 22 May 1725

Trinity

On Trinity Sunday, the Sunday after Pentecost, the Trinity is celebrated.

Romans 11:33–36, depth of wisdom

John 3:1–15, the meeting of Jesus and Nicodemus

- O heilges Geist- und Wasserbad, BWV 165, 16 June 1715?
- Es ist ein trotzig, und verzagt Ding, BWV 176, 27 May 1725
- Gelobet sei der Herr, mein Gott, BWV 129, 16 June 1726?, also for Reformation Day

Sundays after Trinity

A variable number of Sundays occurs between Trinity and The first Sunday in Advent, a maximum of 27, if Easter is extremely early.

Trinity I

1 John 4:16–21, God is Love

Luke 16:19–31, the parable of the Rich man and Lazarus

- Die Elenden sollen essen, BWV 75, 30 May 1723
- O Ewigkeit, du Donnerwort, BWV 20, 11 June 1724
- Brich dem Hungrigen dein Brot, BWV 39, 23 June 1726

Trinity II

1 John 3:13–18, Whoever doesn't love, remains in Death

Luke 14:16–24, parable of the great banquet

- Die Himmel erzählen die Ehre Gottes, BWV 76, 6 June 1723
- Ach Gott, vom Himmel sieh darein, BWV 2, 18 June 1724

Trinity III

1 Peter 5:6–11, Cast thy burden upon the Lord

Luke 15:1–10, parable of the Lost Sheep and parable of the Lost Coin

- Ich hatte viel Bekümmernis, BWV 21, 17 June 1714
- Ach Herr, mich armen Sünder, BWV 135, 25 June 1724

Trinity IV

Romans 8:18–23, "For the earnest expectation of the creature waiteth for the manifestation of the sons of God."

Luke 6:36–42, Sermon on the Mount: be merciful, judge not

- Barmherziges Herze der ewigen Liebe, BWV 185, 14 July 1715
- Ein ungefärbt Gemüte, BWV 24, 20 June 1723
- Ich ruf zu dir, Herr Jesu Christ, BWV 177, 6 July 1732

Trinity V

1 Peter 3:8–15 "Sanctify the Lord God in your hearts"

Luke 5:1–11, Peter's great catch of fish

- Wer nur den lieben Gott läßt walten, BWV 93, 9 July 1724
- Siehe, ich will viel Fischer aussenden, BWV 88, 21 July 1726

Trinity VI

Romans 6:3–11, "By Christ's death we are dead for sin"

Matthew 5:20–26, Sermon on the Mount: better justice

- Vergnügte Ruh, beliebte Seelenlust, BWV 170, 28 July 1726
- Es ist das Heil uns kommen her, BWV 9, c 1732–1735

Trinity VII

Romans 6:19–23, "the wages of sin is death; but the gift of God is eternal life"

Mark 8:1–9, The Feeding of the 4000

- Widerstehe doch der Sünde, BWV 54, 15 July 1714 (perhaps for Oculi)
- Ärgre dich, o Seele, nicht, BWV 186, 11 July 1723 (adapted from BWV 186a for Advent III)
- Was willst du dich betrüben, BWV 107, 23 July 1724
- Es wartet alles auf dich, BWV 187, 4 August 1726

Trinity VIII

Romans 8:12–17, "For as many as are led by the Spirit of God, they are the sons of God"

Matthew 7:15–23, Sermon on the Mount: warning of false prophets

- Erforsche mich, Gott, und erfahre mein Herz, BWV 136, 18 June 1723
- Wo Gott der Herr nicht bei uns hält, BWV 178, 30 July 1724
- Es ist dir gesagt, Mensch, was gut ist, BWV 45, 11 August 1726

Trinity IX

1 Corinthians 10:6–13, warning of false gods, consolation in temptation

Luke 16:1–9, parable of the Unjust Steward

- Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105, 25 July 1723
- Was frag ich nach der Welt, BWV 94, 6 August 1724
- Tue Rechnung! Donnerwort, BWV 168, 29 July 1725

Trinity X

1 Corinthians 12:1–11, different gifts, but one spirit

Luke 19:41–48, Jesus announces the destruction of Jerusalem, Cleansing of the Temple

- Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46, 1 August 1723
- Nimm von uns, Herr, du treuer Gott, BWV 101, 13 August 1724
- Herr, deine Augen sehen nach dem Glauben, BWV 102, 25 August 1726

Trinity XI

1 Corinthians 15:1–10, on the gospel of Christ and his (Paul's) duty as an apostle

Luke 18:9–14, parable of the Pharisee and the Tax Collector

- Mein Herze schwimmt im Blut, BWV 199, 12 August 1714
- Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179, 8 August 1723
- Herr Jesu Christ, du höchstes Gut, BWV 113, 20 August 1724

Trinity XII

2 Corinthians 3:4–11, the ministration of the Spirit

Mark 7:31–37, the healing of a deaf mute man

- Lobe den Herrn, meine Seele, BWV 69a, 15 August 1723
- Lobe den Herren, den mächtigen König der Ehren, BWV 137, 19 August 1725
- Geist und Seele wird verwirret, BWV 35, 8 September 1726

Trinity XIII

Galatians 3:15–22, law and promise

Luke 10:23–37, parable of the Good Samaritan

- Du sollt Gott, deinen Herren, lieben, BWV 77, 22 August 1723
- Allein zu dir, Herr Jesu Christ, BWV 33, 3 September 1724
- Ihr, die ihr euch von Christo nennet, BWV 164, 26 August 1725

Trinity XIV

Galatians 5:16–24, works of the flesh, fruit of the Spirit

Luke 17:11–19, Cleansing ten lepers

- Es ist nichts Gesundes an meinem Leibe, BWV 25, 29 August 1723
- Jesu, der du meine Seele, BWV 78, 10 September 1724
- Wer Dank opfert, der preiset mich, BWV 17, 22 September 1726

Trinity XV

Galatians 5:25–6:10, admonition to "walk in the Spirit"

Matthew 6:23–34, Sermon on the Mount: don't worry about material needs, but seek God's kingdom first

- Warum betrübst du dich, mein Herz, BWV 138, 5 September 1723
- Was Gott tut, das ist wohlgetan, BWV 99, 17 September 1724
- Jauchzet Gott in allen Landen, BWV 51, 17 September 1730

Trinity XVI

Ephesians 3:13–21, Paul praying for the strengthening of faith in the congregation of Ephesus

Luke 7:11–17, Raising of the Young man from Nain

- Komm, du süße Todesstunde, BWV 161, 6 October 1715
- Christus, der ist mein Leben, BWV 95, 12 September 1723
- Liebster Gott, wenn werd ich sterben? BWV 8, 24 September 1724
- Wer weiß, wie nahe mir mein Ende? BWV 27, 6 October 1726

Trinity XVII

Ephesians 4:1–6, admonition to keep the unity of the Spirit

Luke 14:1–11, Healing a man with dropsy on the Sabbath

- Bringet dem Herrn Ehre seines Namens, BWV 148, ?19 September 1723
- Ach, lieben Christen, seid getrost, BWV 114, 1 October 1724
- Wer sich selbst erhöhet, der soll erniedriget werden, BWV 47, 13 October 1726

Trinity XVIII

1 Corinthians 1:4–8, Paul's thanks for grace of God in Ephesus

Matthew 22:34–46, the Great Commandment

- Herr Christ, der einge Gottessohn, BWV 96, 8 October 1724
- Gott soll allein mein Herze haben, BWV 169, 20 October 1726

Trinity XIX

Ephesians 4:22–28, "put on the new man, which after God is created"

Matthew 9:1–8, Healing the paralytic at Capernaum

- Ich elender Mensch, wer wird mich erlösen, BWV 48, 3 October 1723
- Wo soll ich fliehen hin, BWV 5, 15 October 1724
- Ich will den Kreuzstab gerne tragen, BWV 56, 27 October 1726

Trinity XX

Ephesians 5:15–21, "walk circumspectly, ... filled with the Spirit"

Matthew 22:1–14, parable of the great banquet

- Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162, 3 November 1715 or 25 October 1716
- Schmücke dich, o liebe Seele, BWV 180, 22 October 1724
- Ich geh und suche mit Verlangen, BWV 49, 3 November 1726

Trinity XXI

Ephesians 6:10–17, "take unto you the whole armour of God"

John 4:46–54, healing the nobleman's son

- Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109, 17 October 1723
- Aus tiefer Not schrei ich zu dir, BWV 38, 29 October 1724
- Was Gott tut, das ist wohlgetan, BWV 98, 10 November 1726
- Ich habe meine Zuversicht, BWV 188, ?17 October 1728

Trinity XXII

Philippians 1:3–11, Thanks and prayer for the congregation in Philippi

Matthew 18:23–35, parable of the unforgiving servant

- Was soll ich aus dir machen, Ephraim, BWV 89, 24 October 1723
- Mache dich, mein Geist, bereit, BWV 115, 5 November 1724
- Ich armer Mensch, ich Sündenknecht, BWV 55, 17 November 1726

Trinity XXIII

Philippians 3:17–21, "our conversation is in heaven"

Matthew 22:15–22, the question about paying taxes, answered by *Render unto Caesar...*

- Nur jedem das Seine, BWV 163, 24 November 1715
- Wohl dem, der sich auf seinen Gott, BWV 139, 12 November 1724
- Falsche Welt, dir trau ich nicht, BWV 52, 24 November 1726

Trinity XXIV

Colossians 1:9–14, prayer for the Colossians

Matthew 9:18–26, the story of Jairus' daughter

- O Ewigkeit, du Donnerwort, BWV 60, 7 November 1723
- Ach wie flüchtig, ach wie nichtig, BWV 26, 19 November 1724

Trinity XXV

1 Thessalonians 4:13–18, the coming of the Lord

Matthew 24:25–28, the Tribulation

- Es reißet euch ein schrecklich Ende, BWV 90, 14 November 1723
- Du Friedefürst, Herr Jesu Christ, BWV 116, 26 November 1724

Trinity XXVI

2 Peter 3:3–13, look for new heavens and a new earth

Matthew 25:31–46, the Second Coming of Christ

- Wachet! betet! betet! wachet! BWV 70, 21 November 1723 (adapted from Advent II)

Trinity XXVII

1 Thessalonians 5:1–11, be prepared for the day of the Lord

Matthew 25:1–13, parable of the Ten Virgins

- Wachet auf, ruft uns die Stimme, BWV 140, 25 November 1731

Fixed festivals within the Liturgical Year

Purification

The Purification of Mary (Mariae Reinigung) and the Presentation of Jesus at the Temple are celebrated on 2 February.

Malachi 3:1–4, the Lord will come to his temple

Luke 2:22–32, the purification of Mary and and the presentation of Jesus in the temple, including Simeon's canticle *Nunc dimittis*

- Erfreute Zeit im neuen Bunde, BWV 83, 2 February 1724
- Mit Fried und Freud ich fahr dahin, BWV 125, 2 February 1725
- Ich habe genug, BWV 82, 2 February 1727

Annunciation

The Annunciation (Mariae Verkündigung) is celebrated on 25 March.

Isaiah 7:10–16, prophecy of the birth of the Messiah

Luke 1:26–38, the angel Gabriel announces the birth of Jesus

- Himmelskönig, sei willkommen, BWV 182, 25 March 1724 – first on Palm Sunday 25 March 1714
- Wie schön leuchtet der Morgenstern, BWV 1, 25 March 1725

St. John's Day

The day of John the Baptist (Johannis) is celebrated on 24 June.

Isaiah 40:1–5, the voice of a preacher in the desert

Luke 1:57–80, the birth of John the Baptist and the *Benedictus of Zechariah*

- Ihr Menschen, rühmet Gottes Liebe, BWV 167, 24 June 1723
- Christ unser Herr zum Jordan kam, BWV 7, 24 June 1724
- Freue dich, erlöste Schar, BWV 30, 24 June 1738 or later

Visitation

Visitation, the visit of Mary with Elizabeth, including her song of praise, the Magnificat, is celebrated on 2 July.

Isaiah 11:1–5, prophecy of the Messiah

Luke 1:39–56, Visitation

- Herz und Mund und Tat und Leben, BWV 147, 2 July 1723 (adapted from BWV 147a for Advent IV)
- Meine Seel erhebt den Herren, BWV 10, 2 July 1724

St. Michael's Day

St. Michael's Day (Michaelis) is celebrated on 29 September.

Revelation 12:7–12, fight of Michael with the dragon

Matthew 18:1–11, heaven belongs to the children, the angels see the face of God

- Herr Gott, dich loben alle wir, BWV 130, 29 September 1724
- Es erhub sich ein Streit, BWV 19, 29 September 1726
- Man singet mit Freuden vom Sieg, BWV 149, ?29 September 1728 or ?1729
- Nun ist das Heil und die Kraft, BWV 50, year unknown (movement of incomplete or lost cantata)

Reformation Day

Reformation Day is celebrated on 31 October.

2 Thessalonians 2:3–8, be steadfast against adversaries

Revelation 14:6–8, fear God and honour him

- Gott der Herr ist Sonn und Schild, BWV 79, 31 October 1725
- Ein feste Burg ist unser Gott, BWV 80, 1727–31
- Gelobet sei der Herr, mein Gott, BWV 129, originally 16 June 1726?, Trinity Sunday

Occasions outside of the liturgical year

Consecration of church and organ

Revelation 21:2–8, the new Jerusalem

Luke 19:1–10, conversion of Zacchaeus

- Höchsterwünschtes Freudenfest, BWV 194, 2 November 1723 (consecration of Störmthal church and organ, adapted from BWV 194a, also Trinity Sunday)

Ratswechsel

The Inauguration of a town council was celebrated with a service. In Leipzig this was held at the Nikolaikirche on the Monday or Friday following Bartholomew (Bartholomäus), 24 August.

- Gott ist mein König, BWV 71, 4 February 1708 (inauguration of Mühlhausen town council)
- Preise, Jerusalem, den Herrn, BWV 119, 30 August 1723 (inauguration of Leipzig town council)
- Ihr Tore zu Zion, BWV 193, 25 August 1727
- Gott, man lobet dich in der Stille, BWV 120, ?29 August 1729
- Wir danken dir, Gott, wir danken dir, BWV 29, 27 August 1731
- Lobe den Herrn, meine Seele, BWV 69, 1742–48 (adapted from BWV 69a)

Wedding

- Der Herr denket an uns, BWV 196, ?1707–08
- O ewiges Feuer, o Ursprung der Liebe, BWV 34a, 1726 (partly lost, probably for a wedding)
- Dem Gerechten muss das Licht, BWV 195, 1727–31?
- Herr Gott, Beherrscher aller Dinge, BWV 120a, ?1729 (adapted from BWV 120, partly lost)
- Gott ist unsre Zuversicht, BWV 197, 1736/37 (partly based on 197a)

Funeral

- Gottes Zeit ist die allerbeste Zeit, BWV 106 (*Actus tragicus*), ?1707–08 (funeral)
- Ich lasse dich nicht, du segnest mich denn, BWV 157, 6 February 1727 (funeral)
- Laß, Fürstin, laß noch einen Strahl, BWV 198, 17 October 1727 (funeral)
- Klagt, Kinder, klagt es aller Welt, BWV 244a, 24 March 1729 (music lost, funeral of Prince Leopold of Anhalt-Köthen)
- O Jesu Christ, meins Lebens Licht, BWV 118, ca. 1736/1737 (funeral procession)

Different occasions

- Nach dir, Herr, verlanget mich, BWV 150, ?before 1707 (Bußgottesdienst [Confession Service])
- Aus der Tiefen rufe ich, Herr, zu dir, BWV 131, 1707 (Bußgottesdienst [Confession service])
- Sei Lob und Ehr dem höchsten Gut, BWV 117, c. 1728–1731 (use unknown)
- Gott, man lobet dich in der Stille, BWV 120b, 26 June 1730 (second day of 200th anniversary of Augsburg Confession)
- Nun danket alle Gott, BWV 192, Autumn 1730 (partly lost, Reformation Day or wedding)
- Was Gott tut, das ist wohlgetan, BWV 100, c. 1732–1735 (use unknown)
- In allen meinen Taten, BWV 97, 25 July 1734 (5th Sunday after Trinity)
- Bekennen will ich seinen Namen, BWV 200, c. 1742 (fragment of lost cantata, possibly for Epiphany or Purification, arrangement of the Aria "Dein Kreuz, o Bräutgam meiner Seele" from the Passion Oratorio "Ein Lämmlein geht und trägt die Schuld" of Gottfried Heinrich Stölzel by Johann Sebastian Bach (Source: BJ 2008, p. 123, Peter Wollny))
- Tilge, Höchster, meine Sünden, BWV 1083, c. 1745–1747 (Bußgottesdienst [Confession service])

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Ach Gott, vom Himmel sieh darein, BWV 2

Ach Gott, vom Himmel sieh darein (Oh God, look down from heaven), BWV 2, is a church cantata composed by Johann Sebastian Bach. Bach composed the chorale cantata in Leipzig for the second Sunday after Trinity and first performed it on 18 June 1724. The cantata is based on Martin Luther's chorale *Ach Gott, vom Himmel sieh darein*, published in 1524 in the first Lutheran hymnal.

History and words

Bach composed the cantata for the Second Sunday after Trinity in Leipzig as the second cantata of his second annual cycle of chorale cantatas and first performed it on 18 June 1724.[1] The prescribed readings for the Sunday were from the First Epistle of John, 1 John 3:13–18, "Whoever doesn't love, remains in Death", and from the Gospel of Luke, Luke 14:16–24, the parable of the great banquet. The cantata is based on the chorale *Ach Gott, vom Himmel sieh darein*, published by Martin Luther in 1524[2] , which paraphrases Psalm 12. The words are used unchanged in movements 1 and 6. An unknown poet transcribed the ideas of verses 2 to 5 to recitatives and arias.

Scoring and structure

The work is scored for three vocal soloists (alto, tenor, and bass), a four-part choir, four trombones, two oboes, two violins, viola, and basso continuo, The trombones play colla parte with the choir.

1. Coro: *Ach Gott, vom Himmel sieh darein*
2. Recitativo (teor, bass): *Sie lehren eitel falsche List*
3. Aria (alto, violin solo): *Tilg, o Gott, die Lehren*
4. Recitativo (bass, strings): *Die Armen sind verstört*
5. Aria (tenor): *Durchs Feuer wird das Silber rein*
6. Chorale: *Das wollst du, Gott, bewahren rein*

Music

In the first and last movement on the original words of the hymn the style of the music is "archaic", the instruments doubling the voices. In the first movement the melody of the choral is sung by the alto in long notes, each line is prepared by fugal entrances of the other parts on the same theme.[1] Movement 2 is a secco recitative, changing to arioso in two lines similar to the words of the choral, marked adagio. The alto aria is written in "modern" style with a solo violin in lively figuration. The bass recitative is accompanied by the strings. The tenor aria is contrasted by a concerto of the oboes and strings, which are silent in the middle section until its transition to the da capo.[1]

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Paul Esswood, Kurt Equiluz, Max van Egmond, Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger), Concentus Musicus Wien, conductor Nikolaus Harnoncourt, Teldec 1971
- *Die Bach Kantate Vol. 39*, Helen Watts, Aldo Baldin, Walter Heldwein, Gächinger Kantorei, Bach-Collegium Stuttgart, conductor Helmuth Rilling, Hänssler 1979
- *J.S. Bach: Complete Cantatas Vol. 10*, Michael Chance, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Erato/Antoine Marchand 1998
- *Bach Edition Vol. 12 - Cantatas Vol. 6*, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Holland Boys Choir, Netherlands Bach Collegium, conductor Pieter Jan Leusink, Brilliant Classics 1999
- *Bach Cantatas Vol. 2: Paris/Zürich*, Daniel Taylor, James Gilchrist, Stephen Varcoe, Monteverdi Choir, English Baroque Soloists, conductor John Eliot Gardiner, Brilliant Classics 1999
- *J.S. Bach: Cantatas for the First and Second Sundays After Trinity*, Susan Trout, William Hite, Paul Guttry, Orchestra and Chorus of Emmanuel Music (Chorus Master: Michael Beattie), conductor Craig Smith, Koch International 2001
- *J.S. Bach: "O Ewigkeit du Donnerwort" - Cantatas BWV 2, 20 & 176*, Ingeborg Danz, Jan Kobow, Peter Kooy, Collegium Vocale Gent, conductor Philippe Herreweghe, Harmonia Mundi France 2002
- *J.S. Bach: Cantatas Vol. 29 - Cantatas from Leipzig 1724*, Pascal Bertin, Gerd Türk, Peter Kooy, Bach Collegium Japan & Concerto Palatino Brass Ensemble, conductor Masaaki Suzuki, BIS 1461 2004
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 7 Cantatas BWV 20 · 2 · 10*, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2007

References

[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] Luther, Martin. *The Hymns of Martin Luther: Set to their original melodies; with an English version* (http://www.archive.org/details/thehymnsofmartin00417gut). ed. Bacon, Leonard Woolsey and Allen, Nathan H. Publisher Unknown, Year published, Unknown.

Sources

- Craig Smith, Programme notes - BWV 2 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv002.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 2 (http://www.cs.ualberta.ca/~wfb/cantatas/2.html), Bach Cantatas, University of Alberta.

External links

- Cantata BWV 2 Ach Gott, vom Himmel sieh darein (http://www.bach-cantatas.com/BWV2.htm) on the *bach-cantatas* website
- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv002.htm) Emmanuel Music, Boston
- BWV 2 Ach Gott, vom Himmel sieh darein (http://www.bach.de/werk/bwv/2.html) on the *Bach* website (in German)
- Entries for BWV 2 (http://www.worldcat.org/search?q="BWV+2"&qt=results_page) on WorldCat

Ach Gott, wie manches Herzeleid, BWV 3

Ach Gott, wie manches Herzeleid (*Oh God, how much heartache*), BWV 3, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig at the end of 1724 for the second Sunday after Epiphany of 1725, which occurred that year on 14 January, date of the work's first performance.

The prescribed readings [1] for the day are Romans 12: 6-16 and John 2: 1-11.

The cantata is a chorale cantata based on the chorale (1587), attributed to Martin Moller.[1] The words of the chorale are left unchanged in movements 1, 2 and 6, and transformed by an unknown author in the other movements.

The chorale theme (Zahn 533a) is the melodic line of *Herr Jesu Christ, meins Lebens Licht II*, which first appeared in Wolflin Lochamer's 1455 *Liederbuch*, printed in Nürnberg (a comprehensive discussion of the melody's origin can be found at bach-cantatas.com [3]).

Scoring and structure

The piece is scored for corno, trombone, oboe d'amore I/II, violins I/II , viola, and basso continuo, four vocal soloists (soprano, altus, tenor, and bass) and four-part choir. It is in six movements:

1. (Coro): "Ach Gott, wie manches Herzeleid" for choir, oboe d'amore I/II and trombone *col Basso*, violin I/II, viola, and continuo.
2. Recitativo: "Wie schwerlich lässt sich Fleisch und Blut" for soloists and continuo.
3. Aria: "Empfind ich Höllenangst und Pein" for bass and continuo.
4. Recitativo: "Es mag mir Leib und Geist verschmachten" for tenor and continuo.
5. Aria (Duetto): "Wenn Sorgen auf mich dringen" for sopranus and altus, oboes d'amore in unison, violin I, and continuo.
6. Chorale: "Erhalt mein Herz im Glauben rein" for choir, violin I, corno and oboes d'amore I/II *col Soprano*, violin II *coll'Alto*, viola *col Tenore*, and continuo.

Recordings

- *Bach Aria Group - Cantatas, Arias & Choruses* - Sop.: Lois Marshall; Alt.: Maureen Forrester; Ten.: Richard Lewis; Bass-Bar.: Norman Farrow; Bach Aria Group Chorus & Orchestra; Brian Priestman, conductor. Label: Vox
- *Bach Cantatas Vol. 19: Greenwich/Romsey* - Sop.: Joanne Lunn; Alt.: Richard Wyn Roberts; Ten.: Julian Podger; Bass: Gerald Finley; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Edition Vol. 12 - Cantatas Vol. 6* - Sop.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Die Bach Kantate Vol. 22* - Sop.: Arleen Augér; Alt.: Gabriele Schreckenbach; Ten.: Lutz-Michael Harder; Bass: Philippe Huttenlocher; Gächinger Kantorei Stuttgart / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Complete Cantatas Vol. 15* - Sop.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1* - Boy Sop.: unnamed soloist of the Wiener Sängerknaben; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 3 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv003.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 3 (http://www.cs.ualberta.ca/~wfb/cantatas/3.html), Bach Cantatas, University of Alberta.

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Cantata BWV 3 Ach Gott, wie manches Herzeleid I (http://www.bach-cantatas.com/BWV3.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv003.htm), Emmanuel Music
- Ach Gott, wie manches Herzeleid (http://www.bach.de/werk/bwv/3.html) on the *Bach* website (in German)
- BWV 3 Ach Gott, wie manches Herzeleid (http://www.uvm.edu/~classics/faculty/bach/BWV3.html) on uvm.edu

Ach Gott, wie manches Herzeleid, BWV 58

Ach Gott, wie manches Herzeleid (*Oh God, how much heartache*), BWV 58, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig at the end of 1726 for the Sunday after New Year's Day of 1727, which occurred that year on 5 January, date of the work's first performance. During Bach's lifetime, the cantata was performed again on 7 January 1733.

The prescribed readings [1] for the day are 1 Peter 4: 12-19 and Matthew 2: 13-23. The text of the cantata comprises the words of the hymn published by Martin Moller in 1587[1] , in movement 1, as well as, for the chorale, poetry published by Martin Behm in the second volume (1610) of the *Centuria precationum rhythmicarum*. Authorship of verses 2-4 is unknown.

The chorale theme (Zahn 533a) is the melodic line of *Herr Jesu Christ, meins Lebens Licht II*, which first appeared in Wolflin Lochamer's 1455 *Liederbuch*, printed in Nürnberg (a comprehensive discussion of the melody's origin can be found at bach-cantatas.com [3]).

Scoring and structure

The piece is scored for oboes I/II, oboe da caccia (identified in some scores as *"taille"*), violins I/II , viola, basso continuo, and two vocal soloists (soprano and bass). There are no choral interventions. It is in five movements:

1. Duetto: "Ach Gott, wie manches Herzeleid" for soprano & bass soloists, oboes, strings, and continuo.
2. Recitativo: "Verfolgt dich gleich die arge Welt" for bass and continuo.
3. Aria: "Ich bin vergnügt in meinem Leiden" for soprano, violino solo, and continuo.
4. Recitativo: "Kann es die Welt nicht lassen" for soprano and continuo.
5. Chorale: "Ich hab für mir ein schwere Reis" for soprano & bass soloists, oboes, strings, and continuo.

Recordings

- *Bach Aria Group*, Frank Brieff, Bach Aria Group, Bach Aria Group orchestra, Eileen Farrell, Norman Farrow, Decca 1960
- *Bach Cantatas Vol. 1 - Advent and Christmas*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Sheila Armstrong, Dietrich Fischer-Dieskau, Archiv Produktion 1970
- *Die Bach Kantate Vol. 20*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Ingeborg Reichelt, Wolfgang Schöne, Hänssler 1971
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloists of the Tölzer Knabenchor, Ruud van der Meer, Teldec 1976
- *Bach Cantatas*, Michel Corboz, Ensemble Vocal de Lausanne, Orchestre de Chambre de Lausanne, Christiane Baumann, Philippe Huttenlocher, Erato 1976
- *J.S. Bach: Dialogue Cantatas - Nos. 57, 58, 59 & 152*, Pál Németh, Savaria Vocal Ensemble, Capella Savaria, Mária Zádori, László Polgár, Hungaroton 1988
- *J.S. Bach: Cantatas BWV 82 · 49 · 58*, Sigiswald Kuijken, La Petite Bande, Nancy Argenta, Klaus Mertens Accent 1993
- *Bach Cantatas Vol. 17: Berlin*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Ruth Holton, Peter Harvey, Soli Deo Gloria 2000
- *Bach Edition Vol. 18 - Cantatas Vol. 9*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Bas Ramselaar, Brilliant Classics 2000
- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Johannette Zomer, Klaus Mertens, Antoine Marchand 2003
- *J.S. Bach: Cantatas Vol. 38 (Solo Cantatas)*, Masaaki Suzuki, Bach Collegium Japan, Carolyn Sampson, Peter Kooy, BIS 2006

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 58 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv058.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 58 (http://www.cs.ualberta.ca/~wfb/cantatas/58.html), Bach Cantatas, University of Alberta.

External links

- Piano & vocal score of BWV 58 (http://www.bh2000.net/score/sacrbach/bwv058.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV58-D.htm) on bach-cantatas.com

Ach wie flüchtig, ach wie nichtig, BWV 26

Ach wie flüchtig, ach wie nichtig (*Ah! how fleeting, ah! how futile*), BWV 26, is a church cantata composed by Johann Sebastian Bach.

The chorale cantata was composed in Leipzig in 1724 for the 24th Sunday after Trinity, which fell that year on 19 November, the date of the work's premiere.

Scoring and structure

The piece is scored for corno, oboes I/II/III, flauto traverso, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Ach wie flüchtig, ach wie nichtig" for choral and orchestral tutti.
2. Aria: "So schnell ein rauschend Wasser schießt" for tenor, flauto, solo violin, and continuo.
3. Recitativo: "Die Freude wird zur Traurigkeit" for altus and continuo.
4. Aria: "An irdische Schätze das Herze zu hängen" for bass, oboes, and continuo.
5. Recitativo: "Die höchste Herrlichkeit und Pracht" for soprano and continuo.
6. Chorale: "Ach wie flüchtig, ach wie nichtig" for choral and orchestral tutti (*colle parti*).

Recordings

- *Bach Cantatas Vol. 19: Greenwich/Romsey* - Sopr.: Joanne Lunn; Alt.: William Towers; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Cantatas Vol. 5 - Sundays after Trinity II* - Sopr.: Ursula Buckel; Alt.: Hertha Töpper; Ten.: Ernst Haefliger; Bass: Theo Adam; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Edition Vol. 11 - Cantatas Vol. 5* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Made in Germany Vol. 4 - Cantatas V* - Sopr.: Regina Werner; Alt.: Rosemarie Lang; Ten.: Peter Schreier; Bass: Hermann Christian Polster; Thomanerchor, Gewandhausorchester Leipzig; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- *Die Bach Kantate Vol. 59* - Sopr.: Arleen Augér; Alt.: Doris Soffel; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas Vol. 28 - Cantatas from Leipzig 1724* - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Makoto Sakurada; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1451
- *J.S. Bach: Complete Cantatas Vol. 14* - Sopr.: Lisa Larsson; Alt.: Annette Markert; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Boy soprano soloist; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Kantaten/Cantatas BWV 80, BWV 26, BWV 116* - Sopr.: Edith Mathis; Alt.: Trudeliese Schmidt; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor, Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Les Grandes Cantates de J.S. Bach Vol. 10* - Sopr.: Friederike Sailer; Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Erich Wenk; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner,

conductor. Label: Erato/MHS

References

Sources

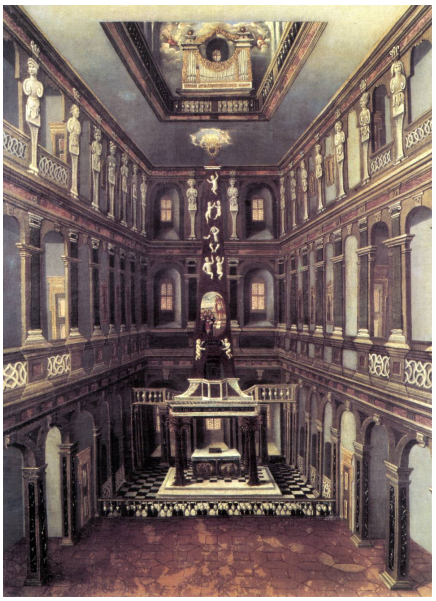
- Craig Smith, Programme notes - BWV 26 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv026.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 26 (http://www.cs.ualberta.ca/~wfb/cantatas/26.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 26 (http://www.bach-cantatas.com/Scores/BWV026-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV26-D.htm) on bach-cantatas.com

Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162

Ach! ich sehe, itzt, da ich zur Hochzeit gehe (*Ah! I see, now, when I go to the wedding*), BWV 162, is a church cantata written by Johann Sebastian Bach in Weimar for the 20th Sunday after Trinity.



Schlosskirche in Weimar

History and words

Bach wrote the cantata in Weimar, as the court organist of Johann Ernst von Sachsen-Weimar, for the 20th Sunday after Trinity, first performed in the Schlosskirche (court chapel) on 3 November 1715 (according to the musicologist Alfred Dürr) or on 25 October 1716.[1]

The prescribed readings for the Sunday were from the Epistle to the Ephesians, Ephesians 5:15–21, "walk circumspectly, ... filled with the Spirit", and from the Gospel of Matthew, Matthew 22:1–14, the parable of the great banquet. The cantata text is based on the chorale *Schmücke dich, o liebe Seele* (de) (1649) by Johann Franck,[2] thus connecting the "great banquet" from the Gospel to the Abendmahl

(Eucharist). The cantata text was provided by the court poet Salomon Franck, published in *Evangelisches Andachts-Opffer* (1715). He refers to the gospel and reflects how essential it is to follow the loving invitation of the Lord. Franck's language is rich in contrasts, such as *Seelengift und Himmelsbrot* (poison for the soul and bread of heaven), and of images derived from the Bible, such as *Der Himmel ist sein Thron* (Heaven is his throne) after Isaiah 66:1. The closing chorale is verse 7 of *Alle Menschen müssen sterben* [3] of Johann Rosenmüller (1652).

Bach performed the cantata again on 10 October 1723 in his first year in Leipzig in a revised version, including a corno da tirarsi, a baroque wind instrument mentioned only in Bach's music and thought to have been similar to the slide trumpet or *tromba da tirarsi*. Bach's score is lost, and some parts seem to be missing as well.[3]

Scoring and structure

Like other cantatas written during this period in Weimar, the cantata is scored for a small ensemble, four soloists, corno da tirarsi (likely added in Leipzig), two violins, viola, and basso continuo, including bassoon in movement 1. Only the chorale is set for four voices.[3]

1. Aria (bass): *Ach! ich sehe, itzt, da ich zur Hochzeit gehe*
2. Recitativo (tenor): *O großes Hochzeitfest*
3. Aria (soprano): *Jesu, Brunnquell aller Gnaden*
4. Recitativo (alto): *Mein Jesu, laß mich nicht*
5. Aria Duetto (alto, tenor): *In meinem Gott bin ich erfreut*
6. Chorale: *Ach, ich habe schon erblicket*

Music

The cantata opens with a bass aria, accompanied by three instruments in a polyphonic setting, the two violins and the viola (with the corno). The motif for the first words is present most of the time. The soprano aria seems to lack a part for an obbligato instrument.[3] For the Bach Cantata Pilgrimage of the Monteverdi Choir, Robert Levin reconstructed a version for flute and oboe d'amore.[4] The duet is also accompanied only by the continuo, but seems complete. The melody of the closing chorale is rare elsewhere, but appeared in Weimar not only in this work, but also in a chorale prelude of Johann Gottfried Walther.[3]

Recordings

- *Die Bach Kantate Vol. 54*, Helmuth Rilling, Frankfurter Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Alyce Rogers, Kurt Equiluz, Wolfgang Schöne, Hänssler 1976
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Vienna Boys Choir, Concentus Musicus Wien, boy soprano, Paul Esswood, Kurt Equiluz, Robert Holl, Teldec 1986
- *J.S. Bach: Complete Cantatas Vol. 3*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Antoine Marchand 1995
- *J.S. Bach: Cantatas Vol. 3*, Masaaki Suzuki, Bach Collegium Japan, Yumiko Kurisu, Yoshikazu Mera, Makoto Sakurada, Peter Kooy, BIS 1996
- *Bach Cantatas Vol. 11*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Magdalena Kožená, Sara Mingardo, Christoph Genz, Peter Harvey, Soli Deo Gloria 2000[4]

References

[1] Thomas Braatz (2005). "Bach's Weimar Cantatas" (http://www.bach-cantatas.com/Topics/Weimar-Cantatas.htm). bach-cantatas. . Retrieved 4 October 2010.

[2] "Schmücke dich, o liebe Seele" (http://www.bach-cantatas.com/Texts/Chorale014-Eng3.htm). 2005. . Retrieved 26 September 2011.

[3] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[4] John Eliot Gardiner (2000). "Cantatas for the Twentieth Sunday after Trinity San Lorenzo, Genoa" (http://www.solideogloria.co.uk/resources/sdg168_gb.pdf). solideogloria.co.uk. . Retrieved 4 October 2010.

External links

- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.
- Cantata BWV 162 Ach! ich sehe, itzt, da ich zur Hochzeit gehe (http://www.bach-cantatas.com/BWV162.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv162.htm), Emmanuel Music
- Ach! ich sehe, itzt, da ich zur Hochzeit gehe (http://webdocs.cs.ualberta.ca/~wfb/cantatas/162.html) University of Alberta
- Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162 (http://www.bach.de/werk/bwv/162.html) on the *Bach* website (in German)
- Entries for BWV 162 (http://www.worldcat.org/search?q=BWV+162&qt=results_page) on WorldCat

Allein zu dir, Herr Jesu Christ, BWV 33

Allein zu dir, Herr Jesu Christ (Towards you alone, Lord Jesus Christ), BWV 33, is a church cantata composed by Johann Sebastian Bach. He composed the chorale cantata in Leipzig in 1724 for the thirteenth Sunday after Trinity and first performed it on 3 September 1724.

The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 3:15–22, Paul's teaching on law and promise, and from the Gospel of Luke, Luke 10:23–37, the parable of the Good Samaritan.

Most of the texts are of unknown authorship[1] , with the exception of the opening and closing movements, for which Bach used verses 1 and 4 of Konrad Hubert's original hymn[2] .

The chorale theme *Allein zu dir, Herr Jesu Christ* (Zahn 7292b) is of unknown authorship and was first documented in a 1541 Wittenberg publication, but had been used extensively by Bach's time[3] , for example by Sethus Calvisius and Michael Praetorius[4] .

Scoring and structure

The piece is scored for oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Allein zu dir, Herr Jesu Christ" for choral and orchestral tutti.
2. Recitativo: "Mein Gott und Richter" for bass and continuo.
3. Aria: "Wie furchtsam wankten meine Schritte" for altus, strings, and continuo.
4. Recitativo: "Mein Gott, verwirf mich nicht" for tenor and continuo.
5. Aria (Duetto): "Gott, der du die Liebe heißt" for tenor and bass, oboes, and continuo.
6. Chorale: "Ehr sei Gott in dem höchsten Thron" for choral and orchestral tutti *colle parti*.

Recordings

- *Bach Cantatas Vol. 4 - Sundays after Trinity I* - Alt.: Julia Hamari; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor, Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Cantatas Vol. 6: Köthen/Frankfurt* - Alt.: Nathalie Stutzmann; Ten.: Christoph Genz; Bass: Jonathan Brown; Monteverdi Choir, English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Edition Vol. 4 - Cantatas Vol. 1* - Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Die Bach Kantate Vol. 49* - Alt.: Helen Watts; Ten.: Frieder Lang; Bass: Philippe Huttenlocher; Gächinger Kantorei, Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas BWV 33 & BWV 95* - Alt.: Eva Bornemann; Ten.: Georg Jelden; Bass: Roland Kunz; Domchor & Bremer Bach-Orchester; Hans Heintze, conductor. Label: Cantate/Vanguard
- *J.S. Bach: Cantatas Vol. 24 - Cantatas from Leipzig 1724* - Alt.: Robin Blaze; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1351
- *J.S. Bach: Complete Cantatas Vol. 13* - Alt.: Franziska Gottwald; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: René Jacobs; Ten.: Marius van Altena; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec

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- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.

- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 33 (http://www.bach-cantatas.com/Scores/BWV033-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV33-D.htm) on bach-cantatas.com

Alles nur nach Gottes Willen, BWV 72

Alles nur nach Gottes Willen (*Everything following God's will alone*), BWV 72, is a church cantata composed by Johann Sebastian Bach in Leipzig in 1726 for the third Sunday after Epiphany, first performed on 27 January 1726. Bach used the opening chorus for the *Gloria* of his *Missa in G minor*, BWV 235.

History and text

Bach composed the cantata in his third annual cycle for the third Sunday after Epiphany and first performed it on 27 January 1726. The prescribed readings [1] for the day are Romans 12: 17-21 and Matthew 8: 1-13. The cantata text was written by Salomon Franck in Weimar, published in *Evangelisches Andachts-Opffer* in 1715. Bach composed it much later, similar to *Ihr, die ihr euch von Christo nennet, BWV 164*. The closing chorale *Was mein Gott will, das g'scheh allzeit* was written by Albrecht of Brandenburg in 1547.[1] The chorale theme (Zahn 7568) by Claudin de Sermisy first appeared in print in the collection of secular songs *Trente et quatre chansons* in 1528. Bach had used the chorale before for his chorale cantata *Was mein Gott will, das g'scheh allzeit, BWV 111* for the same Sunday in 1725.

Bach later used the opening chorus for the *Gloria* of his *Missa in G minor*, BWV 235.[2]

Scoring and structure

The cantata is scored for soprano, alto and bass soloists, a four-part choir, two oboes, two violins, viola and basso continuo.

1. Chorus: *Alles nur nach Gottes Willen*
2. Recitativo and Arioso (alto, violins): *O selger Christ, der allzeit seinen Willen*
3. Aria (alto, violins): *Mit allem, was ich hab und bin*
4. Recitativo (bass): *So glaube nun*
5. Aria (soprano, oboe, strings): *Mein Jesus will es tun, er will dein Kreuz versüßen*
6. Chorale: *Was mein Gott will, das g'scheh allzeit*

Music

Although Franck had marked the first movement as an aria, Bach composed it as a chorus, opened by a ritornello dominated by runs of two measures in the violins, finally also in the continuo. The voices pick up the runs on the word *alles* (*all*), soprano first, and imitate each other one measure after the other, resulting in a complex image of *all*. A rather quiet middle section on the words *Gottes Wille soll mich stillen* (*God's will shall calm me*) in canonic imitaton is accompanied by the orchestra, the following words *bei Gewölk und Sonnenschein* (*among clouds or sunshine*) are illustrated by runs as in the beginning, but starting in a low range by the bass. The first and last section end with the choir embedded in the ritornello.

In his arrangement for the *Gloria* of the Missa, Bach drops the first ritornello, adapts the words *Gloria in excelsis Deo* to the first section, *Et in terra pax* to the middle section, and *Laudamus te* to the last section.

The first recitative begins as a secco, but develops to an arioso on the words *Herr, so du willt* (*Lord, as you will*), which are repeated nine times with a different continuo line, culminating in *so sterb ich nicht* (*I will not die*) the following line is again secco.

The following aria begins immediately with the voice, to ensure a connection between recitative and aria, then follows an unusual ritornello, a fugue with the two violins and the continuo.

In the second aria, more like a song and dance, the instruments play a ritornello and repeat it after a short sung passage: *Mein Jesus will es tun, er will dein Kreuz versüßen* (*My Jesus will do it, He will sweeten Your cross*). In the following main section the voice is embedded in the ritornello. The words of the middle section *Obgleich dein Herze liegt in viel Bekümmernissen* (*Although your heart lies in many troubles*) are sung in the minor mode. After the following ritornello the soloist repeats once more as a final statement, *mein Jesus will es tun*.

The closing chorale is a four-part setting.

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas III*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, boy soloists, Hans Hauptmann, Leipzig Classics 1956
- *Die Bach Kantate Vol. 24*, Helmuth Rilling, Figuralchor der Gedächtniskirche Stuttgart, Bach-Collegium Stuttgart, Arleen Augér, Hildegard Laurich, Wolfgang Schöne, Hänssler 1972
- *Les Grandes Cantates de J.S. Bach Vol. 29*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Ingeborg Reichelt, Barbara Scherler, Bruce Abel, Erato 1973
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, boy soprano Wilhelm Wiedl, Paul Esswood, Ruud van der Meer, Teldec 1977
- *Bach Edition Vol. 4 - Cantatas Vol. 1*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Bas Ramselaar, Brilliant Classics 1999
- *J.S. Bach: Cantatas for the 3rd Sunday of Epiphany*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Sara Mingardo, Stephen Varcoe, Archiv Produktion 2000
- *J.S. Bach: Complete Cantatas Vol. 19*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Klaus Mertens, Antoine Marchand 2002

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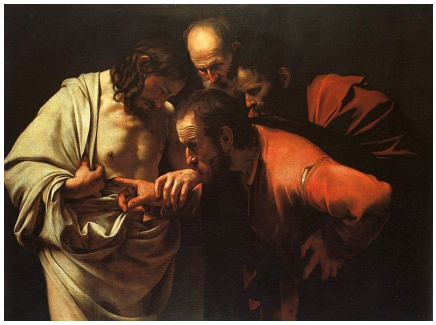
3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Bach-Gesellschaft Ausgabe (1851-1899) Full Score (http://imslp.org/wiki/Cantatas_BWV_71-80_(Bach,_Johann_Sebastian))
- Cantata BWV 72 Alles nur nach Gottes Willen, BWV 72 (http://www.bach-cantatas.com/BWV72.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv072.htm), Emmanuel Music
- Alles nur nach Gottes Willen (http://webdocs.cs.ualberta.ca/~wfb/cantatas/72.html) University of Alberta
- Alles nur nach Gottes Willen, BWV 72 (http://www.bach.de/werk/bwv/72.html) on the *Bach* website (in German)
- Entries for BWV 72 (http://www.worldcat.org/search?q=BWV+72&qt=results_page) on WorldCat

Am Abend aber desselbigen Sabbats, BWV 42

Am Abend aber desselbigen Sabbats (On the evening of that very same Sabbath), BWV 42, is a church cantata by Johann Sebastian Bach. Bach composed the cantata for the first Sunday after Easter in Leipzig and first performed it on 8 April 1725.



The Incredulity of Thomas by Caravaggio, 1601-02

History and words

Bach composed the cantata in Leipzig for the first Sunday after Easter, called Quasimodogeniti, and first performed it on 8 April 1725. He composed it in his second annual cycle, which consisted of chorale cantatas since the first Sunday after Trinity of 1724. But this cantata is the first cantata of the cycle which is not a chorale cantata, it is also the only cantata in the second cycle to begin with an extended Sinfonia.[1]

The prescribed readings for the Sunday were 1 John 5:4–10 and John 20:19–31, the appearance of Jesus to the Disciples, first without then with Thomas, in Jerusalem.[2] The unknown poet included verse 19 from the Gospel to begin the cantata, later as movement 4 the first stanza of the chorale *Verzage nicht, o Häuflein klein* (1632) of Jakob Fabricius, which had been attributed also to Johann Michael Altenburg, and as the closing chorale two stanzas which had appeared added to Martin Luther's *Erhalt uns, Herr, bei deinem Wort*: *Verleih uns Frieden gnädiglich* Luther's German version of *Da pacem Domine* (Give peace, Lord, 1531), and *Gib unsern Fürsten und all'r Obrigkeit* (Give our rulers and all lawgivers), a stanza of Johann Walter paraphrasing 1 Tim 2:2 (1566), concluded with a final Amen.[3] [4] Werner Neumann suggested that Bach himself may have been the anonymous poet,[5] while Charles Sanford Terry proposed Christian Weiss.[4] Bach scholar Alfred Dürr supposed that it is the same author who wrote *Bleib bei uns, denn es will Abend werden, BWV 6*, first performed six days earlier on Easter Monday of 1725.[2]

After the quote from the Gospel of John, the poet paraphrases in movement 3 words of Jesus from the Gospel of Matthew, Matthew 18:20, "Wo zwei oder drei versammelt sind in meinem Namen, da bin ich mitten unter ihnen" (For where two or three are gathered together in my name, there am I in the midst of them).

Bach performed the cantata again in Leipzig at least twice, on 1 April 1731 and either on 1 April 1742 or on 7 April 1743.

Scoring and structure

The cantata is scored for soprano, alto, tenor, and bass soloists, a four-part choir only in the closing chorale, two oboes, bassoon, two violins, viola and basso continuo.[2] The reason for the choir appearing only in the closing chorale may have been, that the Thomanerchor had been in high demand during the Holy Week and Easter, performing *Wie schön leuchtet der Morgenstern, BWV 1*, the *St John Passion* and *Christ lag in Todes Banden, BWV 4*, among others.[1]

1. Sinfonia
2. Recitativo (tenor, bassoon): *Am Abend aber desselbigen Sabbats*
3. Aria (alto, oboes, bassoon): *Wo zwei und drei versammlet sind*
4. Aria (soprano, tenor, bassoon): *Verzage nicht, o Häuflein klein*
5. Recitativo (bass, bassoon): *Man kann hiervon ein schön Exempel sehen*
6. Aria (bass, violins, bassoon): *Jesus ist ein Schild der Seinen*
7. Chorale: *Verleih uns Frieden gnädiglich*

Music

Possibly Bach took the opening Sinfonia from earlier music. Dürr believes that it is a movement from an instrumental concerto. It is a kind of "concerto a due cori", the strings interacting with a concertino of the woodwinds, oboes and bassoon. The two group first introduce their own lively themes, which are distinct but related to each other. Then they also exchange their themes and play together. The middle section begins with a surprising new motif for oboe and bassoon, which Bach himself marked "cantabile".[2] Julian Mincham sees a close resemblance to the opening movements to concerti such as those for violin, BWV 1042, and keyboard, BWV 1053.[1] According to John Eliot Gardiner, this movement and the first aria are both taken from Bach's congratulatory cantata *Der Himmel dacht auf Anhalts Ruhm und Glück, BWV 66a*, celebrating the 24th birthday of Leopold, Prince of Anhalt-Köthen on 10 December 1718.[6]

The Bible quote is sung in recitative by the tenor as the Evangelist, accompanied by the continuo in repeated fast notes, possibly illustrating the anxious heart beat of the disciples, when Jesus appears, "On the evening, however, of the same Sabbath, when the disciples had gathered and the door was locked out of fear of the Jews, Jesus came and walked among them".

In movement 3, an aria marked adagio, the repetition is kept in the bassoon, but the strings hold long chords and the oboes play extended melodic lines. According to Dürr, it may have been another movement from the same concerto movement 1 relies on.

Bach composed the chorale text of movement 4, "Do not despair, o little flock", as a duet, accompanied only by the continuo including bassoon. Fragments of the usual chorale theme, *Kommt her zu mir, spricht Gottes Sohn*, can be detected occasionally. Terry interprets that the bassoon obbligato was intended to accompany a chorale melody which "never actually sounded", conveying the "hiddenness" of the church in the world.[6]

The bass prepares in a recitative, ending as an Arioso, the last aria, which is accompanied by the divided violins and the continuo. The theme is again a contrast between the "Unruhe der Welt" (restlessness of "the world") and "Friede bei Jesus" (peace with Jesus). Whereas the instruments play in wild motion, the bass sings a calm expressive melody, only accenting the word "Verfolgung" (persecution) by faster motion in long melismas.[2] According to Mincham, this aria might go back to a different movement from the same concerto as the Sinfonia.[1]

The chorale theme of Luther's chorale was published by Martin Luther in the *Kirchē gesenge, mit vil schönen Psalmen unnd Melodey* (edited by Johann Walter), published in Nürnberg (1531), and then in the *Geistliche Lieder*

by Joseph Klug (Wittenberg, 1535).[7] The melody of the additional stanza (*Gieb unsern Fürsten*) was first published in *Das christlich Kinderlied D. Martini Lutheri* in Wittenberg, 1566. Bach set it for four parts.[2]

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas IV*, Günther Ramin, Thomanerchor, Gewandhausorchester, Marianne Basner, Gerda Schriever, Gert Lutze, Otto Siegl, Berlin Classics 1953
- *Bach Aria Group - Cantatas & Cantata Movements*, Robert Shaw, Bach Aria Group Orchestra, Robert Shaw Chorale & Orchestra, Eileen Farrell, Carol Smith, Jan Peerce, Norman Farrow, RCA Victor 1954
- *J.S. Bach: Cantatas No. 42, No. 35*, Hermann Scherchen, Wiener Akademie Kammerchor, Vienna Radio Orchestra, Teresa Stich-Randall, Maureen Forrester, Alexander Young, John Boyden, Westminster/Baroque Music Club 1964
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Nikolaus Harnoncourt, Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien, soloist of the Wiener Sängerknaben, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1974
- *Die Bach Kantate Vol. 31*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Julia Hamari, Peter Schreier, Philippe Huttenlocher, Hänssler 1981
- *J.S. Bach: Ich hatte viel Bekümmernis*, Philippe Herreweghe, Collegium Vocale Gent, La Chapelle Royale, Barbara Schlick, Gérard Lesne, Howard Crook, Peter Kooy, Harmonia Mundi France 1990
- *Bach Edition Vol. 4 - Cantatas Vol. 1*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Brilliant Classics 1999
- *Bach Cantatas Vol. 23: Arnstadt/Echternach*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Gillian Keith, Daniel Taylor, Charles Daniels, Stephen Varcoe, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 14*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Deborah York, Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Antoine Marchand 2001
- *J.S. Bach: Cantatas Vol. 36 (Cantatas from Leipzig 1725)*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, James Gilchrist, Dominik Wörner, BIS 2006

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[1] Julian Mincham (2010). "Chapter 42 BWV 4 & BWV 42, each commencing with a sinfonia." (http://www.jsbachcantatas.com/documents/chapter-42-bwv-4--42.htm). jsbachcantatas.com. . Retrieved 16 April 2011.

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

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[4] C. S. Terry: "Bach's Chorals. Part I: 2 The Hymns and Hymn Melodies of the Cantatas and Motetts", Cambridge University Press, 1915-1921.

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[6] John Eliot Gardiner (2007). "Cantatas for the First Sunday after Easter (Quasimodogeniti) Johann-Sebastian-Bach-Kirche, Arnstadt" (http://www.monteverdiproductions.co.uk/resources/sdg131_gb.pdf). Soli Deo Gloria. . Retrieved 26 April 2011.

[7] Dr. Martin Luther's Deutsche Geistliche Lieder. *The Hymns of Martin Luther set to their original Melodies with an English version*, ed. Leonard Woolsey Bacon and Nathan H. Allen (London: Hodder and Stoughton, 1884).

External links

- Cantatas, BWV 41–50: Free scores at the International Music Score Library Project.
- Cantata BWV 42 Am Abend aber desselbigen Sabbats (http://www.bach-cantatas.com/BWV42.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv042.htm), Emmanuel Music
- Am Abend aber desselbigen Sabbats (http://www.bach.de/werk/bwv/42.html) on the *Bach* website **(German)**
- BWV 42 Am Abend aber desselbigen Sabbats (http://www.uvm.edu/~classics/faculty/bach/BWV42.html) University of Vermont
- Brian Robins: Cantata No. 42, "Am Abend aber desselbigen Sabbaths," BWV 42 (http://www.allmusic.com/work/cantata-no-42-am-abend-aber-desselbigen-sabbaths-bwv-42-bc-a63-c42080/description) Allmusic

Angenehmes Wiederau, BWV 30a

Angenehmes Wiederau, freue dich in deinen Auen! (*Pleasant Wiederau, rejoice in your meadows!*), BWV 30a, is a secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1737 as an homage to Johann Christian von Hennickes, who had acquired an estate including the Wiederau manor. The only performance of the work occurred on 28 September at Gut Wiederau manor near Leipzig.

The text of the cantata was most likely written by Bach's trusted librettist Christian Friedrich Henrici (Picander).[1] .

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for oboe d'amore, oboes I/II, flauto traverso I/II, timpani, trombe I/II/III, violins I/II, viola, and basso continuo (including fagotto), along with four vocal soloists (soprano as *Zeit*, altus as *Glück*, tenor as *Elster*, bass as *Schicksal*) and four-part choir. It is in thirteen movements:

1. Coro: "Angenehmes Wiederau" for choir and orchestral tutti.
2. Recitativo: "So ziehen wir" for soloists and continuo.
3. Aria: "Willkommen im Heil, willkommen in Freuden" for bass, strings, and continuo.
4. Recitativo: "Da heute dir, gepriesner Hennicke" for altus and continuo.
5. Aria: "Was die Seele kann ergötzen" for flauto traverso, strings, and continuo.
6. Recitativo: "Und wie ich jederzeit bedacht" for bass, oboes and continuo.
7. Aria: "Ich will dich halten" for bass, oboe, violino concertante, strings, and continuo.
8. Recitativo: "Und obwohl sonst der Unbestand" for soprano and continuo.
9. Aria: "Eilt, ihr Stunden, wie ihr wollt" for soprano, violins, and continuo.
10. Recitativo: "So recht! ihr seid mir werte Gäste" for tenor, and continuo.
11. Aria: "So, wie ich die Tropfen zolle" for tenor, flauto traverso, oboe d'amore, strings, and continuo.
12. Recitativo: "Drum, angenehmes Wiederau" for soprano, altus and bass soloists, strings, and continuo.
13. Coro: "Angenehmes Wiederau" for choir, orchestral tutti, and continuo.

Recordings

- *Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas* - Sopr.: Christiane Oelze; Alt.: Ingeborg Danz; Ten.: Marcus Ullmann; Bass: Andreas Schmidt; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Complete Cantatas Vol. 22* - Sopr.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Weltliche Kantaten BWV 30a & 207 (Integrale delle Cantate profane Vol. 5)* - Sopr.: Monika Frimmer; Alt.: Robin Blaze; Ten.: Markus Schäfer; Bass: Stephan MacLeod; Les Chantres du Centre de Musique Baroque de Versailles (Chorus Master: Olivier Schneebeli)/Café Zimmermann (Leader: Pablo Valetti); Gustav Leonhardt, conductor. Label: Alpha 118
- *Kantate "Angenehmes Wiederau" BWV 30a* - Sopr.: Ursula Reinhardt-Kiss; Alt.: Gertrud Lahusen-Oertel; Ten.: Eberhard Büchner; Bass: Gothart Stier; Leipziger Universitätschor/Neues Bachisches Collegium Musicum; Max Pommer, conductor. Label: Eterna/Berlin Classic

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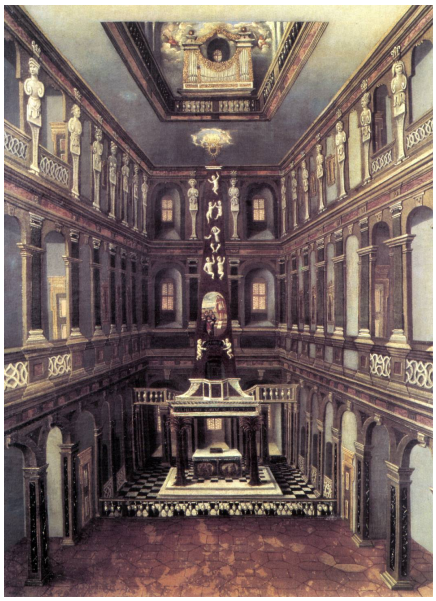
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Discussion of the work (http://bach-cantatas.com/BWV30-D2.htm) on bach-cantatas.com

Ärgre dich, o Seele, nicht, BWV 186

Ärgre dich, o Seele, nicht (Do not be confounded, o soul), BWV 186, is a church cantata by Johann Sebastian Bach. It was written originally in Weimar in 1716 for Advent, **BWV 186a**, and expanded in 1723 in Leipzig for the seventh Sunday after Trinity, where it was first performed on 11 July 1723.[1] [2]



Schlosskirche in Weimar

History and words

Weimar

The cantata is based on a cantata text written by Salomo Franck for the Third Sunday of Advent, published in *Evangelische Sonn- und Fest-Tages-Andachten* in 1717. His lyrics contained movements 1, 3, 5, 8, 10 of the later work and a different closing chorale of Ludwig Helmbold. Bach composed the music, BWV 186a, in 1716 in Weimar, where it was first performed 13 December 1716.

1. Chorus: *Ärgre dich, o Seele, nicht* (1. of BWV 186)
2. Aria: *Bist du, der da kommen soll* (3.)
3. Aria: *Messias läßt sich merken* (5.)
4. Aria: *Die Armen will der Herr umarmen* (8.)
5. Aria: *Laß Seele, kein Leiden* (10.)
6. Chorale: *Darum, ob ich schon dulde*

A reconstruction of the cantata by Diethard Hellmann was published in 1963.[1]

Leipzig

As Leipzig observed tempus clausum (time of silence, literally: closed time) from Advent II to Advent IV, Bach could not perform the cantata there in Advent and expanded it to a cantata in two parts for the seventh Sunday after Trinity, as he had expanded *Herz und Mund und Tat und Leben, BWV 147* just before for 2 July 1723. He added recitatives, changed the words of the arias slightly, replaced the closing chorale by verse 11 of the chorale *Es ist das Heil uns kommen her* (1523) of Paul Speratus, and added verse 12 of that chorale to close part 1 of the cantata.[1]

The prescribed readings for the Sunday are from the Epistle to the Romans, Romans 6:19–23, "the wages of sin is death; but the gift of God is eternal life", and from the Gospel of Mark, Mark 8:1–9, the feeding of the 4000. The recitatives mention that by stressing terms as *Hunger* or *schmecket und sehet* (taste and see).[1]

Scoring and structure

The cantata is scored for four soloists and a four-part choir, two oboes, taille (tenor oboe), two violins, viola and basso continuo including bassoon. Its eleven movements are in two parts, movements 1 to 6 to be performed before the sermon, the others after the sermon.

1. Chorus: *Ärgre dich, o Seele, nicht*
2. Recitativo (bass): *Die Knechtsgestalt, die Not, der Mangel*
3. Aria (bass): *Bist du, der mir helfen soll*
4. Recitativo (tenor): *Ach, daß ein Christ so sehr*
5. Aria (tenor, oboe and violins): *Mein Heiland läßt sich merken*
6. Chorale: *Ob sichs anließ, als wollt er nicht*

   after the sermon:

7. Recitativo (tenor): *Es ist die Welt die große Wüstenei*
8. Aria (soprano, violins): *Die Armen will der Herr umarmen*
9. Recitativo (alto): *Nun mag die Welt mit ihrer Lust vergehen*
10. Aria (soprano, alto, violins, oboes and taille): *Laß, Seele, kein Leiden*
11. Chorale: *Die Hoffnung wart' der rechten Zeit*

Music

The opening chorus is in rondo form, A B A B A. Section A treats the first line of the poem, section B lines 2 to 4. Section A is a complex combination of instrumental and vocal composition. The instruments open with a sinfonia of 8 measures, followed by a short vocal "Devise" (statement) which is repeated by the orchestra, and only then a fugal development begins, the vocal parts sometimes embedded in material from the sinfonia. The first repeat of section A is shortened in the sinfonia, the second repeat starts with the fugal part right away. In great contrast section B is set a cappella (only accompanied by the continuo) and partly homophonic.

The scoring of the four arias shows increasing complexity and also a rise from the lowest voice to the higher one, soprano and alto coming in only in the second part. The first aria is accompanied only by the continuo, the two next ones in a trio setting, and the final aria is a duet with orchestra. It resembles a Gigue, and the voices, saying *Laß, Seele, kein Leiden von Jesu dich scheiden* (My soul, let no sorrow separate you from Jesus), illustrate the meaning by mostly parallel movement.

The four recitatives all end as an arioso.

The chorale movements 6 and 11, ending the two parts of the cantata, are the same music, a *chorale fantasy*. The chorale is embedded in a concerto of the orchestra, the cantus firmus is given to the soprano, whereas the lower voices sing counterpoint in faster movement, sometimes in imitation.[1]

Recordings

- *Die Bach Kantate Vol. 43*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Kurt Equiluz, Philippe Huttenlocher, Hänssler 1977
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 10*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Helmut Wittek (soloist of the Tölzer Knabenchor), Paul Esswood, Kurt Equiluz, Robert Holl, Teldec 1989
- *J.S. Bach: Complete Cantatas Vol. 6*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Ruth Ziesak, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Antoine Marchand 1997

- *J.S. Bach: Cantatas Vol. 10 - Cantatas from Leipzig 1723 III*, Masaaki Suzuki, Bach Collegium Japan, Miah Persson, Robin Blaze, Makoto Sakurada, Peter Kooy, BIS 1999
- *Bach Edition Vol. 12 - Cantatas Vol. 6*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Brilliant Classics 1999
- *J.S. Bach: Cantatas Vol. 4*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Richard Wyn Roberts, Kobie van Rensburg, Stephan Loges, Soli Deo Gloria 2000

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] John Eliot Gardiner (2009). "For the Seventh Sunday after Trinity St. Mary's, Haddington" (http://www.solideogloria.co.uk/resources/sdg156_gb.pdf). Soli Deo Gloria. p. 11. . Retrieved 2010-07-06.

External links

- Cantata BWV 186 Ärgre dich, o Seele, nicht (http://www.bach-cantatas.com/BWV186.htm) on the *bach cantatas* website
- Cantata BWV 186a Ärgre dich, o Seele, nicht (http://www.bach-cantatas.com/BWV186a.htm) on the *bach cantatas* website
- Cantatas, BWV 181–190: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv186.htm), Emmanuel Music
- Ärgre dich, o Seele, nicht (http://www.bach.de/werk/bwv/186.html) on the *Bach* website (in German)
- Entries for BWV 186 (http://www.worldcat.org/search?q=BWV+186&qt=results_page) on WorldCat

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

Aus der Tiefen rufe ich, Herr, zu dir (*From the depths I call, Lord, to thee*), BWV 131, is a sacred cantata composed by Johann Sebastian Bach. It was composed in either 1707 or 1708 in Mühlhausen and belongs to Bach's earliest cantatas.[1]

1. Chorus: Aus der Tiefen rufe ich, Herr, zu dir (Psalm 130:1 - From the depths I call, Lord, to thee)
2. Arioso: So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen ? (Psalm 130:3 - If thou, LORD, shouldest mark iniquities, O Lord, who shall stand ?)
3. Chorus: Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort. (Psalm 130:5 - I wait for the LORD, my soul doth wait, and in his word do I hope.)
4. Aria: Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern. (Psalm 130:6 - My soul waiteth for the Lord more than they that watch for the morning)
5. Chorus: Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm. (Psalm 130:7 - Let Israel hope in the LORD: for with the LORD there is mercy, and with him is plenteous redemption.)

Recording

- **J.S. Bach: Complete Cantatas Vol. 1** - Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

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External links

- Walter F. Bischof, Text and orchestration for BWV 131 (http://www.cs.ualberta.ca/~wfb/cantatas/131.html), Bach Cantatas, University of Alberta.

Aus tiefer Not schrei ich zu dir, BWV 38

Not to be confused with the organ preludes of the same name from Bach's Clavier-Übung III

Aus tiefer Not schrei ich zu dir (Out of deep distress I cry to you), BWV 38, is a church cantata by Johann Sebastian Bach. Bach composed the chorale cantata in Leipzig in 1724 in his second annual cycle for the twenty-first Sunday after Trinity and first performed it on 19 October 1724. The cantata is based on the Martin Luther's chorale *Aus tiefer Not schrei ich zu dir*, a paraphrase of Psalm 130.[1] [2]

The prescribed readings for the Sunday were from Paul's Epistle to the Ephesians, "take unto you the whole armour of God" (Ephesians 6:10–17), and from the Gospel of John, the healing of the nobleman's son (John 4:46–54). The texts of the chorale is unchanged for the first and last movements. An unknown poet paraphrased the other three stanzas of the chorale for movements 2 to 5.[3]

Scoring and structure

The piece is scored for oboes I/II, tromboni I/II/III/IV, violins I/II, viola, and basso continuo (specifically including fagotto, violone, violoncello, and organ), along with four vocal soloists (soprano, alto, tenor, bass) and four-part choir.

It is in six movements:

1. Coro (Chorale): "Aus tiefer Not schrei ich zu dir" for choral and orchestral tutti *colle parti*.
2. Recitativo: "In Jesu Gnade wird allein" for altus and continuo.
3. Aria: "Ich höre mitten in den Leiden" for tenor, oboes, and continuo.
4. Recitativo: "Ach! Dass mein Glaube noch so schwach" for soprano and continuo (chorale theme).
5. Aria (Terzetto): "Wenn meine Trübsal als mit Ketten" for soprano, altus, bass, and continuo.
6. Chorale: "Ob bei uns ist der Sünden viel" for choral and orchestral tutti *colle parti*.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Nikolaus Harnoncourt, Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien, soloist of the Wiener Sängerknaben, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1974
- *Bach Cantatas Vol. 5 - Sundays after Trinity II*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Trudeliese Schmidt, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1978
- *Die Bach Kantate Vol. 56*m Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Lutz-Michael Harder, Philippe Huttenlocher, Hänssler 1980
- *Deutsche Barock Kantaten (VIII): Aus der Tiefe*, Erik Van Nevel, Capella Sancti Michaelis Vocal Ensemble, Ricercar Consort, Greta de Reyghere, James Bowman, Guy de Mey, Max van Egmond, Ricercar 1991
- *Bach Edition Vol. 18 - Cantatas Vol. 9*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Nico van der Meel, Bas Ramselaar, Brilliant Classics 2000
- *Bach Cantatas Vol. 11: Genova/Greenwich / For the 20th Sunday after Trinity / For the 21st Sunday after Trinity*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, William Towers, Paul Agnew, Gotthold Schwarz, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 13*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Deborah York, Franziska Gottwald, Paul Agnew, Klaus Mertens, Antoine Marchand 2000
- *J.S. Bach: Weinen, Klagen…*, Philippe Herreweghe, Collegium Vocale Gent, Carolyn Sampson, Daniel Taylor, Mark Padmore, Peter Kooy, Harmonia Mundi France 2003
- *J.S. Bach: Cantatas Vol. 29 - Cantatas from Leipzig 1724*, Masaaki Suzuki, Bach Collegium Japan & Concerto Palatino Brass Ensemble, Dorothee Mields, Pascal Bertin, Gerd Türk, Peter Kooy, BIS 2004

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[2] "Chorale Melodies used in Bach's Vocal Works / Aus tiefer Not schrei ich zu dir" (http://www.bach-cantatas.com/CM/Aus-tiefer-Not.htm). bach-cantatas.com. 2006. . Retrieved 1 July 2011.

[3] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

Sources

- Craig Smith, Programme notes - BWV 38 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv038.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 38 (http://www.cs.ualberta.ca/~wfb/cantatas/38.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
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- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.

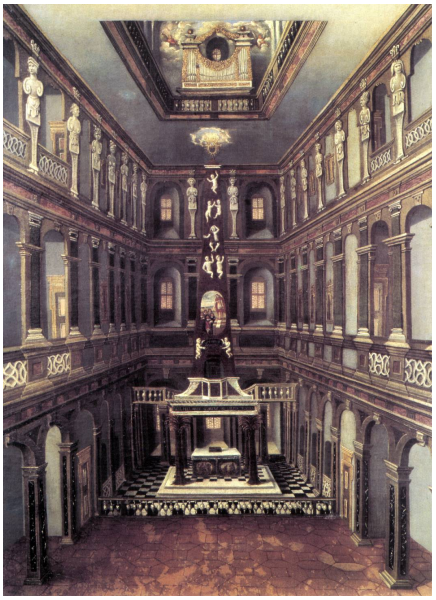
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 38 (http://www.bach-cantatas.com/Scores/BWV038-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV38-D.htm) on bach-cantatas.com

Bereitet die Wege, bereitet die Bahn! BWV 132

Bereitet die Wege, bereitet die Bahn! (Prepare the paths, prepare the road!), BWV 132, is a church cantata by Johann Sebastian Bach. He wrote it in Weimar in 1715 for the fourth Sunday in Advent and first performed it on 22 December 1715.



Schlosskirche in Weimar

History and words

In Weimar, Bach was the *Konzertmeister* of Johann Ernst von Sachsen-Weimar. It was part of his duty to perform a monthly church cantata. He wrote this cantata for the fourth Sunday in Advent and first performed it on 22 December 1715 in the Schlosskirche (ducal chapel).[1] He dated this cantata himself.

The prescribed readings [2] for the Sunday are Philippians 4:4–7, "Rejoice in the Lord alway", and John 1:19–28, the testimony of John the Baptist. The cantata text was written by the court poet Salomon Franck and included the fifth verse of the chorale *Herr Christ, der einig Gotts Sohn* [3] (1524) of Elisabeth Cruciger. The cantata text was published in 1715 in *Evangelisches Andachts-Opffer*. Franck paraphrases in the first aria Isaiah 401:3, mentioned in the Gospel, *Bereitet dem Herrn den Weg* (*Prepare the path for the Lord*), the same words which open Handel's *Messiah*. Franck also refers to the baptism. The individual Christian is addressed as a limb of Christ.[2]

Scoring and structure

As in several other cantatas on words of Franck, the cantata is scored for a small ensemble, here soprano, alto, tenor, and bass, two oboes, two violins, viola and basso continuo. A choir is only needed for the chorale, if at all. The music of the chorale is lost, it may have been noted in a simple setting on a separate sheet, as in the similar case of *Nur jedem das Seine, BWV 163*, composed four weeks earlier. For practical purposes the same verse, closing *Ihr, die ihr euch von Christo nennet, BWV 164* in 1725, may be used.[2] [3]

1. Aria (soprano): *Bereitet die Wege, bereitet die Bahn!*
2. Recitativo (tenor): *Willst du dich Gottes Kind und Christi Bruder nennen*
3. Aria (bass): *Wer bist du? Frage dein Gewissen*
4. Recitativo (alto, strings): *Ich will, mein Gott, dir frei heraus bekennen*
5. Aria (alto, violin): *Christi Glieder, ach bedenket*

6. Chorale: *Ertöt uns durch deine Güte*

Music

The first aria is in da capo form in a swinging 6/8 time signature, accompanied by the full ensemble.[4] The soprano calls in melismas of several measures of semiquavers.[1] The oboe adds virtuoso figuration and trills, reminiscent of Bach's secular music. The aria is concluded by rejoicing calls: *Messias kömmt an* (*Messiah arrives!*)[2]

The tenor recitative contains extended arioso passages, to stress "der Christen Kron und Ehre" ("the Christians' crown and glory") and "Wälz ab die schweren Sündensteine" ("back the heavy stones of sin"). The voice and the continuo are at times set in imitation, an image for the Nachfolge (following), they go together to express the unity achieved, on the words "daß er mit dir im Glauben sich vereine" ("so that He may unite Himself to you in faith").[1]

In the bass aria the question *Wer bist du?* (*Who are you?*), posed by the priests to St. John in the Gospel, is given to the bass as the Vox Christi, as if Jesus asked the listener this question. The first motive in the cello expresses the question and is repeated throughout the movement, the vocal line is derived from it.[2]

The expressive declamation of the alto recitative is highlighted by chords of the strings. A solo violin accents the following aria, possibly inspired by the words "Christus gab zum neuen Kleide roten Purpur, weiße Seide" ("Christ gave as new garments crimson robes, white silk").[2] Gardiner interprets it as "the cleansing effect of baptismal water".[1] Mincham supports that, stating: "Bach seldom neglects opportunities of creating musical images of cleansing water when mention is made of the act of baptism. This is the starting point of his invention of the violin obbligato melody".[4]

The four-part setting of the closing chorale [7] can be taken from *Ihr, die ihr euch von Christo nennet, BWV 164*.[2]

Recordings

- *J.S. Bach: Cantatas BWV 61 & BWV 132*, Helmut Kahlhöfer, Kantorei Barmen-Gemarke, Deutsche Bachsolisten, Ingeborg Reichelt, Hildegard Rütgers, Theo Altmeyer, Eduard Wollitz, Cantate 1966
- *Bach Cantatas Vol. 1 - Advent and Christmas*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Peter Schreier, Theo Adam, Archiv Produktion 1972
- *Die Bach Kantate Vol. 60*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Kurt Equiluz, Wolfgang Schöne, Hänssler 1977
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 7*, Gustav Leonhardt, Knabenchor Hannover, Collegium Vocale Gent, Leonhardt-Consort, Sebastian Hennig (soloist of the Knabenchor Hannover), René Jacobs, Marius van Altena, Max van Egmond, Teldec 1983
- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1995
- *J.S. Bach: Cantatas Vol. 7*, conductor Masaaki Suzuki, Bach Collegium Japan, Ingrid Schmithüsen, Yoshikazu Mera, Makoto Sakurada, Peter Kooy, BIS 1997
- *Bach Cantatas Vol. 13: Köln/Lüneburg*, conductor John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Brigitte Geller, Michael Chance, Jan Kobow, Dietrich Henschel, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 9*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

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[1] John Eliot Gardiner (2009). "Cantatas for the Fourth Sunday in Advent Michaeliskirche, Lüneburg" (http://www.solideogloria.co.uk/resources/sdg162_gb.pdf). solideogloria.co.uk. . Retrieved 11 December 2010.
[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)
[3] James Leonard. "Cantata No. 132, "Bereitet die Wege, bereitet die Bahn," BWV 132" (http://www.allmusic.com/work/cantata-no-132-bereitet-die-wege-bereitet-die-bahn-bwv-132-bc-a6-c3944/description). allmusic.com. . Retrieved 11 December 2010.
[4] Julian Mincham (2010). "Chapter 57 BWV 132 Bereitet die Wege, bereitet die Bahn" (http://www.jsbachcantatas.com/documents/chapter-67-bwv-132.htm). jsbachcantatas.com. . Retrieved 11 December 2010.

External links

- Cantatas, BWV 131–140: Free scores at the International Music Score Library Project.
- Cantata BWV 132 Bereitet die Wege, bereitet die Bahn (http://www.bach-cantatas.com/BWV132.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv132.htm), Emmanuel Music
- Bereitet die Wege, bereitet die Bahn (http://www.bach.de/werk/bwv/132.html) on the *Bach* website (in German)
- BWV 132 Bereitet die Wege, bereitet die Bahn! (http://www.uvm.edu/~classics/faculty/bach/BWV132.html) on uvm.edu

Bleib bei uns, denn es will Abend werden, BWV 6

Bleib bei uns, denn es will Abend werden (*Stay with us, for evening falls*), BWV 6, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for Easter Monday, and was first performed on 2 April 1725. It is based on chorales by Nikolaus Selnecker and Martin Luther. The text of the first movement comes from Luke 24:29.

The piece is written for two oboes, oboe da caccia, strings (violins, violas and basso continuo), vocal soloists and choir. It is in six movements:

1. Chorus: "Bleib bei uns, denn es will Abend werden" - a freely polyphonic movement in ternary form for the entire ensemble. The middle section is fugal in texture (C minor).
2. Aria: "Hochgelobter Gottessohn" ("Highly-praised Son of God") - for alto, oboe da caccia and continuo (E-flat major).
3. Chorale: "Ach bleib bei uns, Herr Jesu Christ" ("Ah, stay with us, Lord Jesus Christ") - a setting of Hermann's chorale for solo soprano, piccolo cello and continuo (B-flat major). Bach later arranged this movement for organ as one of the Schübler Chorales, BWV 649.
4. Recitative: "Es hat die Dunkelheit an vielen Orten" ("The darkness has [taken over] in many places") - for bass and continuo (G minor).
5. Aria: "Jesu, laß uns auf dich sehen" ("Jesus, let us look upon you") - for tenor, strings and continuo (G minor).
6. Chorale: "Beweis dein Macht, Herr Jesu Christ" ("Reveal your strength, Lord Jesus Christ") - the last verse of the chorale, sung and played by the whole ensemble (G minor).

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 7*, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Marga Höffgen, Helmut Krebs, Franz Kelch, conductor Fritz Werner, Erato 1960 (reissued)[1]
- *J.S. Bach: Complete Cantatas Vol. 14* - Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Vocal score of the piece (http://www.bach-cantatas.com/IndexScores.htm)
- German text with an English translation (http://www.bach-cantatas.com/Texts/BWV6-Eng3.htm)
- Various comments on the piece (http://www.bach-cantatas.com/BWV6-D.htm)
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv006.htm)

Brich dem Hungrigen dein Brot, BWV 39

Brich dem Hungrigen dein Brot (*Break your bread for the hungry*), BWV 39, is a church cantata composed by Johann Sebastian Bach.

It was written in Leipzig in 1726 for the first Sunday after Trinity, which fell that year on 23 June, date of the work's premiere.

Theme

The prescribed readings for the feast were John 4:16–21 and Luke 16:19–31, the parable of the Rich man and Lazarus. The theme is to share God's gifts with the needy and to be grateful. It is developed from the Old Testament in the first movement to the central New Testament words in the fourth movement.

The libretto is of mixed authorship, as follows[1] [2] :

- the Book of Isaiah, chapter 58, verses 7 and 8, as text for the first movement
- the Epistle to the Hebrews, chapter 13, verse 16, as text for the fourth movement
- David Denicke for the final chorale (specifically, verse 6 of the hymn *Kommt, laßt euch den Herren lehren*, 1648)
- an anonymous poet for the remaining movements (W. Blankenburg[3] suggests Christoph Helm).

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The work is scored for flauti dolci I/II, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, alto, bass) and four-part choir. The recorders (flauti dolci) describe humility and hunger.[4]

The cantata in seven movements is divided in two parts, 1-3 to be performed before the sermon, 4-7 after the sermon:

1. Coro: *Brich dem Hungrigen dein Brot*
2. Recitativo (bass): *Der reiche Gott*
3. Aria (alto, violin and oboe obbligato): *Seinem Schöpfer noch auf Erden*
4. (bass): *Wohlzutun und mitzuteilen vergesset nicht*
5. Aria (soprano, recorders): *Höchster, was ich habe*
6. Recitativo (alto, strings): *Wie soll ich dir, o Herr*
7. Chorale: *Selig sind, die aus Erbarmen*

Music

The cantata is part of Bach's third annual cantata cycle in Leipzig. It is symmetrically centered around the fourth movement. Movements 1 and 7 are choral, movements 2 and 6 recitatives, 3 and 5 arias in two sections each, both not in da capo form.

The opening chorus follows the words in a complex architecture of three sections, the first and the third section further composed of three parts. Program notes of Seth Lachterman explain in detail: "The text of the movement is a paraphrase of Isaiah 58:7-8 in which the giving of food, shelter, and clothing to the needy is seen as a divine, transforming act of charity. This lengthy, complex movement is cast in two main sections separated by a brief transitional section. The first section, further divided into three sections (A-B-A'), literally depicts the distribution of bread to the hungry by "distributing" staccato chords to differing musical forces (recorders, oboes, then strings). Those who are "miserable" are reflected by the descending, chromatic harmonic wailings that contrast against the steady punctuations of "food distribution." After this exposition, Bach engages the same text to an entirely different fugal setting (B) against the backdrop of the same staccato "distribution" motif. A recapitulation (A'), which reworks the material of the opening, concludes this first section. After a brief transitional section, the second main section - musically and metrically distinct from what has been heard thus far - consists of a pair of fugues using almost identical subjects but set to different texts. The setting of differing texts to the same music balances the setting of differing music to the same text offered earlier, and further suggests the way in which previously bound matter can be loosened and redistributed."[4]

The fourth movement is sung by a bass, the Vox Christi (voice of Jesus), as if Jesus said the words himself which Paul wrote to the Hebrews. The style is typical for Bach's treatment of such words, between arioso and aria.

Recordings

- *J.S. Bach: Cantatas BWV 39, BWV 79*, Fritz Lehmann, Berliner Motettenchor, Berliner Philharmoniker, Gunthild Weber, Lore Fischer, Hermann Schey, American Decca/Deutsche Grammophon - Archiv 1952
- *J.S. Bach: Cantatas BWV 32 & BWV 39*, Wolfgang Gönnenwein, Süddeutscher Madrigalchor, Consortium Musicum, Edith Mathis, Sybil Michelow, Franz Crass, EMI Electrola late 1960s?
- *Kodaly: Harry-Janos Suite for Orchestra; Bach: Cantata Brich dem Hungrigen dein Brot BWV 39*, Diethard Hellmann, Bachchor und Bachorchester Mainz, Nobuko Gamo-Yamamoto, Martha Kessler, Jakob Stämpfli, SWF late 1960s?
- *Les Grandes Cantates de J.S. Bach Vol. 28*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Ingeborg Reichelt, Barbara Scherler, Bruce Abel, Erato 1973

- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Dietrich Fischer-Dieskau, Archiv Produktion 1975
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Gustav Leonhardt, Knabenchor Hannover, Leonhardt-Consort, René Jacobs, Max van Egmond, Teldec 1975
- *Die Bach Kantate Vol. 40*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Gabriele Schreckenbach, Franz Gerihsen, Hänssler 1982
- *J.S. Bach: Cantatas*, Philippe Herreweghe, Collegium Vocale Gent, Agnès Mellon, Charles Brett, Peter Kooy, Virgin Classics 1991
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- *Bach Cantatas Vol. 1: City of London*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Gillian Keith, Wilke te Brummelstroete, Dietrich Henschel, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas for the First and Second Sundays After Trinity*, Craig Smith, Emmanuel Music, Jayne West, Pamela Dellal, Mark McSweeney, Koch International 2001
- *J.S. Bach: Complete Cantatas Vol. 16*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Johannette Zomer, Bogna Bartosz, Klaus Mertens, Antoine Marchand 2002
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- *Bach Arias, Duets and Chamber Music*, Dale Higbee, Carolina Baroque, Teresa Radomski, John Williams, Carolina Baroque 2003

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[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] W. Blankenburg, Johann Sebastian Bach. Wege der Forschung. Darmstadt, 1970.

[4] "Program Notes: Nov. 2000 Brich dem Hungrigen dein Brot, S.39" (http://www.berkshirebach.org/ProgNotes/1100prognotes2.htm). berkshirebach.org. 2000. . Retrieved 2010-05-27.

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- Cantatas, BWV 31-40: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv039.htm) Emmanuel Music, Boston
- Entries for Brich dem Hungrigen dein Brot, BWV 39 (http://www.worldcat.org/search?q=Brich+dem+Hungrigen+dein+Brot,+BWV+39&qt=results_page) on WorldCat

Bringet dem Herrn Ehre seines Namens, BWV 148

Bringet dem Herrn Ehre seines Namens (Bring to the Lord honour of His name), BWV 148, is a church cantata written by Johann Sebastian Bach probably in 1723 in Leipzig for the 17th Sunday after Trinity.

History and words

Bach probably wrote the cantata in 1723 in his first year in Leipzig for the 17th Sunday after Trinity, the 19 September 1723. The prescribed readings [1] for the Sunday were Ephesians 4:1–6 and Luke 14:1–11, the healing of the man with dropsy on Sabbath. The words of the cantata do not refer to the healing, but to the honour due to God on Sabbath. The words for the opening chorus are Psalm 29:2. The lyrics of the cantata are based on a poem in six verses of Picander, *Weg, ihr irdischen Geschäfte*, published in 1725 in his first spiritual book *Erbauliche Gedanken*. The musicologist Alfred Dürr has nevertheless reason to date the cantata in 1723 already, suggesting that the cantata text may have preceded the poem, but there is no certain evidence that the cantata was not composed some years later.

The first recitative describes the desire for God as in Psalm 42:1. Only the melody of the closing chorale *Auf meinen lieben Gott* (Lübeck, 1603) is known. Some musicologists including Neumann suggested the words of the fourth verse of that chorale, others such as Philipp Spitta and the edition of the Bach Gesellschaft preferred the final verse of *Wo soll ich fliehen hin* of Johann Heermann (1630) which was sung on the same melody in Leipzig.[1]

Scoring and structure

In accord with the festive theme, the cantata is scored for alto and tenor soloists, a four-part choir, trumpet, three oboes, two violins, viola, and basso continuo.[1]

1. Chorus: *Bringet dem Herrn Ehre seines Namens*
2. Aria (tenor, violin): *Ich eile, die Lehren des Lebens zu hören*
3. Recitativo (alto, strings): *So wie der Hirsch nach frischem Wasser schreit*
4. Aria (alto, oboes): *Mund und Herze steht dir offen*
5. Recitativo (tenor): *Bleib auch, mein Gott, in mir*
6. Chorale: *Amen zu aller Stund*

Music

The opening chorus begins with as instrumental sinfonia, presenting the themes. The choir sings two fugues on different themes, but both derived from the beginning of the sinfonia. The trumpet plays a fifth part in the fugues. The movement concludes with the voices embedded in the sinfonia.[1]

The solo violin in the first aria illustrates both the joy in God and the *Eilen* (running) mentioned in the words. The alto recitative is accompanied by the strings. In the following aria the mystical unity of the soul with God is expressed in the unusual scoring for two oboe d'amore and oboe da caccia.[2] [3] The closing chorale is set for four parts.[1]

Recordings

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- *Die Bach Kantate Vol. 52*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Watts, Kurt Equiluz, Hänssler 1977
- *J.S. Bach: Das Kantatenwerk – Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Leonhardt-Consort, Paul Esswood, Kurt Equiluz, Teldec 1985
- *J.S. Bach: Complete Cantatas Vol. 7*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Gerd Türk, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 14 – Cantatas from Leipzig 1723*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, BIS 2000
- *Bach Cantatas Vol. 4*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Frances Bourne, Mark Padmore, Soli Deo Gloria 2000[2]

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External links

- Cantatas, BWV 141–150: Free scores at the International Music Score Library Project.
- Cantata BWV 148 Bringet dem Herrn Ehre seines Namens, BWV 148 (http://www.bach-cantatas.com/BWV148.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv148.htm), Emmanuel Music
- Bringet dem Herrn Ehre seines Namens (http://webdocs.cs.ualberta.ca/~wfb/cantatas/148.html) University of Alberta
- Bringet dem Herrn Ehre seines Namens, BWV 148 (http://www.bach.de/werk/bwv/148.html) on the *Bach* website (in German)
- Entries for BWV 148 (http://www.worldcat.org/search?q=BWV+148&qt=results_page) on WorldCat

Christ lag in Todes Banden, BWV 4

Christ lag in Todes Banden (Christ lay in death's bonds), also written ***Christ lag in Todesbanden***, BWV 4, is a church cantata by Johann Sebastian Bach. He composed it for Easter, probably in 1707, and it is likely related to his move from Arnstadt to Mühlhausen. The chorale cantata is based on the chorale of the same name by Martin Luther. In this early work Bach used in all seven different vocal movements the unchanged words of the seven stanzas of the chorale and its tune as a cantus firmus.

Resurrection of Jesus
on the title of a Luther Bible, 1769

History and words

Bach composed the chorale cantata on Luther's chorale for Easter Sunday early in his career, between 1707 und 1713 based on the style of the composition. He possibly composed it already as a part of his application for the post of the organist in Mühlhausen for Easter of 1707. He was then still in his twenties, seven years prior to his sequence of Weimar cantatas, begun in 1714 with *Himmelskönig, sei willkommen, BWV 182*, and 15 years before he started a complete annual cycle of chorale cantatas in Leipzig mid of 1724. As only copies from the Leipzig period are preserved, the date of the first performances is unknown. The cantata shows similarities to a composition of Johann Pachelbel based on the same chorale.[1]

The prescribed readings for the day were 1 Corinthians 5:6–8, and Mark 16:1–8, the Resurrection of Jesus. Luther's chorale is an important Easter hymn in German Lutheranism, similar to *Gelobet seist du, Jesu Christ* for Christmas. It stresses the struggle between Life and Death. The third stanza refers to the "Sting of Death", as mentioned in 1 Corinthians 15. The fifth stanza relates to the "Osterlamm", the Paschal Lamb. The final stanza reminds of the tradition of baking and eating Easter Bread.

Different from the Leipzig chorale cantatas, the text of the chorale is left unchanged. Introduced by an instrumental Sinfonia, the seven stanzas are set in seven movements.[1]

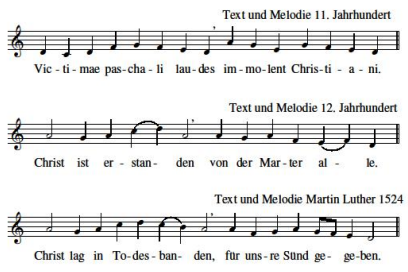
Scoring and structure

The cantata is scored for soprano, alto, tenor, and bass, two violins, two violas and basso continuo. The 1725 version has a choir of cornet and three trombones playing colla parte with the voices. The voice parts can be sung by soloists or a choir, as the work is a "Choralkonzert" (chorale concerto) in the style of the 17th century, whereas Bach composed recitatives and arias for church cantatas only later, starting in 1714.[1]

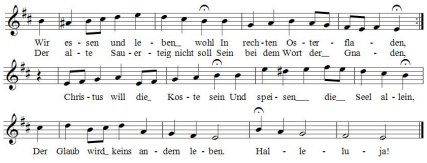
1. Sinfonia: strings and continuo
2. *Christ lag in Todes Banden*
3. *Den Tod niemand zwingen kunnt*
4. *Jesus Christus, Gottes Sohn*
5. *Es war ein wunderlicher Krieg*
6. *Hier ist das rechte Osterlamm*
7. *So feiern wir das hohe Fest*
8. *Wir essen und leben wohl*

Music

Luther's tune is based on the early Easter hymn from the 12th century *Christ ist erstanden* (Christ is risen) which relies both in text and melody on the sequence for Easter, Victimae paschali laudes.[2] A new version was published by Luther in 1524 and adapted by Johann Walter in his "Wittembergisch Geistlisch Gesangbuch" (1524). Bach's version includes passing notes and modification to conform rhythmic patterns to a regular time signature.[2]



Comparison: *Victimae Paschali Laudes*, *Christ ist erstanden* and *Christ lag in Todes Banden*



Tune of stanza seven

The cantata begins with an instrumental Sinfonia, which introduces the first line of the melody. The seven stanzas are treated in seven movements as chorale variations "per omnes versus" (for all stanzas) with the melody always present as a cantus firmus. The strings are in five parts, two violins, two violas and continuo. The sequence of the seven stanzas shows symmetry: chorus – duet – solo – chorus – solo – duet – chorus. Different from Bach's later cantatas, all movements are in E minor. All stanzas end on the word Halleluja. [1] John Eliot Gardiner called Bach's setting of Luthers hymn "a bold, innovative piece of musical drama" and observes "Bach drawing on medieval musical roots (the hymn tune derives from the eleventh-century plainsong Victimae paschali laudes) and of his total identification with the spirit and letter of Luther's fiery, dramatic hymn".[3] Bach could follow "Luther's ideal in which music brings the text to life". Julian Mincham remarks: "The variety of ideas and range of inventiveness is incredible but never disguises the presence of the chorale."[4]

The first stanza is treated as a chorale fantasia. The soprano sings the cantus firmus in unadorned, long notes, while the lower voices sing free counterpoint. A figure in the violins is known as "suspiratio", sighs which reflect "Christ's suffering in the grip of death".[3]

The second stanza is a duet of soprano and alto, *Den Tod niemand zwingen kunnt* (No one could defeat death) deals with "humanity helpless and paralysed as it awaits God's judgement against sin". Bach has the music almost freeze on the first words "den Tod" (death), the word "gefangen" (imprisoned) is marked by a sharp dissonance of soprano and alto.[3]

In the third stanza the tenors are accompanied by two obbligato violins. The violins illustrate first how Christ slashes at the enemy. The music stops complete on the word "nichts" (naught remained ...) The violins then present in four notes the outline of the cross and finally show in a festive concerto prowess, to which the tenors add their joyful "Halleluja".[3]

The central fourth stanza *Es war ein wunderlicher Krieg, da Tod und Leben rungen* (It was an awesome war when death and life struggled) is sung by four voices, accompanied only by the continuo. The contest between Life and Death is depicted similar to a scene of Hieronymus Bosch, according to Gardiner: Bach has the altos sing the cantus firmus, whereas the other voices first follow each other in a "fugal stretto" with entries just a beat apart, but peter out one by one, "devoured and silenced". In the final Halleluja of all four voices, the bass descends nearly two octaves.[3]

Stanza five is sung by the basses alone, first accompanied by a descending chromatic line in the continuo. The chorale is resumed in the strings, the basses finally declare victory in the final "Hallelujas", spanning two octaves.[3]

Stanza six is a duet for soprano and tenor, accompanied only by the continuo. It is a dance of joy, the word "Wonne" (joy) is rendered in figuration reminiscent of Purcell, the concluding Halleluja in alternating triplets and duplets.[3]

Bach's first four-part setting of the final stanza is lost, but the one he added in 1724 is "superbly rousing", "Halleluja" sung differently each time.[3]

Recordings

In keeping with the special importance of this cantata as an early composition of Bach for Easter, it was frequently recorded, sometimes without soloists, sometimes with soloists forming the choir, also mixed. Robert Shaw recorded the cantata already in 1946 and again in 1959, Günther Ramin conducted the Thomanerchor in 1950, Fritz Lehmann conducted the choir of the Staatliche Hochschule für Musik Frankfurt with soloists Helmut Krebs and Dietrich Fischer-Dieskau, also in the Bach Year 1950, the anniversary of Bach's death. Karl Richter and his Münchener Bach-Chor recorded it first in 1958 and again in 1968. A second recording of the Thomanerchor was conducted by Kurt Thomas, with the Gewandhausorchester and soloists Agnes Giebel, Marga Höffgen, Hans-Joachim Rotzsch and Theo Adam in 1959.

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- *Bach Cantatas Vol. 2 - Easter*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Dietrich Fischer-Dieskau, Archiv Produktion 1968
- *J.S. Bach: Cantatas*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Stephen Varcoe, Erato 1980
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External links

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- On CPDL/ChoralWiki (http://www.cpdl.org/wiki/index.php/Cantata_BWV_4_-_Christ_lag_in_Todesbanden_(Johann_Sebastian_Bach))
- Cantata BWV 4 Christ lag in Todesbanden (http://www.bach-cantatas.com/BWV4.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv004.htm), Emmanuel Music
- Christ lag in Todes Banden (http://www.bach.de/werk/bwv/4.html) on the *Bach* website (in German)
- BWV 4 Christ lag in Todes Banden (http://www.uvm.edu/~classics/faculty/bach/BWV4.html) on uvm.edu
- Cantata BWV 4 "Christ lag in Todes Banden" (http://www.bach.org/bach101/cantatas/cantata4.html) Bach Choir of Bethlehem
- Cantata No. 4, "Christ lag in Todes Banden," BWV 4 (http://www.allmusic.com/work/cantata-no-4-christ-lag-in-todes-banden-bwv-4-bca-54-c59973/description) Allmusic

Christ unser Herr zum Jordan kam, BWV 7

Christ unser Herr zum Jordan kam (*Christ our Lord came to the Jordan*), BWV 7, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for the Feast of John the Baptist, and was first performed on 24 June 1724. It is based on a chorale of the same name by Martin Luther.

The piece is written for two oboes d'amore, solo violins, ripieno strings (violins, violas and basso continuo), vocal soloists and choir. It is in seven movements, in E minor unless otherwise noted:

1. Chorus: "Christ unser Herr zum Jordan kam" - a gapped chorale setting of the tune. The soprano, alto, and bass voices sing free counterpoint, while the tenor voices sing the chorale unadorned in long notes.
2. Aria: "Merkt und hört, ihr Menschenkinder" ("Mark and hear, you sons of mankind") - for basso and continuo (G major).
3. Recitative: "Dies hat Gott klar mit Worten" ("This God has clearly [provided] with words") - for tenor and continuo (D minor).
4. Aria: "Des Vaters Stimme ließ sich hören" ("The Father's voice could be heard") - for tenor, two solo violins and continuo (A minor).
5. Recitative: "Als Jesus dort nach seinen Leiden" ("As Jesus there, after his Passion") - for bass, strings and continuo (B minor).
6. Aria: "Menschen, glaubt doch dieser Gnade" ("People, believe this grace now") - for alto, oboes d'amore, strings and continuo.
7. Chorale: "Das Aug allein das Wasser sieht" ("The eye sees only water") - the last verse of the chorale, sung and played by the whole ensemble.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 22*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Barbara Scherler, Georg Jelden, Jakob Stämpfli, Erato 1966
- *J.S. Bach: Complete Cantatas Vol. 11*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1999

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Cantata BWV 7 Christ unser Herr zum Jordan kam [1] on the *bach cantatas* website
- German text and English translation [2], Emmanuel Music
- Christ unser Herr zum Jordan kam [3] on the *Bach* website **(German)**
- BWV 7 Christ unser Herr zum Jordan kam [4] text, structure, instrumentation, University of Alberta
- BWV 7 Ach Herr, mich armen Sünder [5] English text, University of Vermont
- Smith, Tim (2008-08-31). "Bach fan thrills to discovery of lost 1724 pages" [6]. *Baltimore Sun*. Retrieved 2008-09-02.

Darzu ist erschienen der Sohn Gottes, BWV 40

Darzu ist erschienen der Sohn Gottes (*For this purpose is the son of God manifested*), BWV 40, is a church cantata composed by Johann Sebastian Bach. The title also appears in more modern German as ***Dazu ist erschienen der Sohn Gottes***.

It was composed in Leipzig in 1723 for the second day of Christmastide, also known as Christmas Monday or St. Stephen's Day, which falls on 26 December. The work was thus premiered on 26 December 1723 and performed once more in Bach's lifetime, in either 1746 or 1747.

The prescribed readings [1] for the day are Titus 3: 4-7 or Acts 6: 8-15 & 7: 55-60 and Matthew 23: 35-39 or Luke 2: 15-20.

The libretto is of mixed authorship, as follows[1] [2] :

- the Gospel of John, chapter 3, verse 8, as text for the first movement
- Kaspar Füger's poetry for the third movement (specifically, verse 3 of *Wir Christenleut*, 1592)
- Paul Gerhardt's poetry for the sixth movement (specifically, verse 2 of *Schwing dich auf zu deinem Gott*, 1648)
- Christian Keymann for the final chorale (from *Freuet euch, ihr Christen alle*, 1646)
- an anonymous poet for the remaining movements (W. Blankenburg[3] proposes either Christian Weiss, Sr. or Bach himself).

The chorale theme for movement 3 is *Wir Christenleut hab'n jetzund Freud* (Zahn 2072)[4] , of unknown authorship.
The chorale theme for movement 6 is *Schwing dich auf zu deinem Gott* (Zahn 4870)[5] , of unknown authorship.
The chorale theme for movement 8 is *Freuet euch, ihr Christen alle* (Zahn 7880a)[5] by Andreas Hammerschmidt, who published it in his *Vierter Theill Musicalischer Andachten* (1646), in Freiberg.

Bach re-used (parodied) the first movement of this cantata for the *Cum Sancto Spiritu* fugue in his 1738 *Missa in F major*, BWV 233.

Scoring and structure

The piece is scored for corni I/II, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir.

It is in eight movements:

1. (Coro): *Darzu ist erschienen* for choral and orchestral *tutti*.
2. Recitativo: *Das Wort ward Fleisch und wohnet in der Welt* for tenor and continuo.
3. Chorale: *Die Sünd macht Leid* for choral and orchestral *tutti colle parti*.
4. Aria: *Höllische Schlange, wird dir nicht bange* for bass, oboes, strings, and continuo.
5. Recitativo: *Die Schlange, so im Paradies* for altus, strings, and continuo.
6. Chorale: *Schüttle deinen Kopf und sprich* for choral and orchestral *tutti colle parti*.
7. Aria: *Christenkinder, freuet euch!* for tenor, corni, oboes, and continuo.
8. Chorale: *Jesu, nimm dich deiner Glieder* for choral and orchestral *tutti colle parti*.

Recordings

- *Bach Cantatas Vol. 14: New York* - Alt.: Robin Tyson; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Christmas Cantatas* - Alt.: Gloria Raymond; Ten.: Frank Kelley (tenor); Bar.: Mark McSweeney; Orchestra and Chorus of Emmanuel Music; Craig Smith, conductor. Label: Koch International
- *Bach Edition Vol. 15 - Cantatas Vol. 8* - Alt.: Sytse Buwalda; Ten.: Marcel Beekman; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Made in Germany Vol. 4 - Cantatas IX* - Alt.: Ortrun Wenkel; Ten.: Peter Schreier; Bass: Siegfried Lorenz; Thomanerchor Leipzig/Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- *Bach: Cantata Advent/Cantata Christmas* - Alt.: Reiner Schneider-Waterberg; Ten.: Kobie van Rensburg; Bass: Christian Hilz; Heinrich-Schütz-Ensemble München/Monteverdi-Orchester München; Wolfgang Kelber, conductor. Label: Calig-Verlag
- *Die Bach Kantate Vol. 62* - Alt.: Verena Gohl; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Figuralchor der Gedächtniskirche Stuttgart/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas Vol. 15 - Cantatas from Leipzig 1723* - Alt.: Robin Blaze; Ten.: Gerd Türk; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1111
- *J.S. Bach: Complete Cantatas Vol. 8* - Alt.: Bogna Bartosz; Ten.: Jörg Dürmüller; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3* - Alt.: René Jacobs; Ten.: Marius van Altena; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec
- *Les Grandes Cantatas de J.S. Bach Vol. 20* - Alt.: Claudia Hellmann; Ten.: Georg Jelden; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] W. Blankenburg, Johann Sebastian Bach. Wege der Forschung. Darmstadt, 1970.

[4] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

[5] *Die Melodien der deutschen evangelischen Kirchenlieder*, cit.

Sources

- Craig Smith, Programme notes - BWV 40 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv040.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 40 (http://www.cs.ualberta.ca/~wfb/cantatas/40.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 40 (http://www.bach-cantatas.com/Scores/BWV040-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV40-D.htm) on bach-cantatas.com

Denn du wirst meine Seele nicht in der Hölle lassen, BWV 15

Denn du wirst meine Seele nicht in der Hölle lassen (*For you shall not leave my soul in hell*), BWV 15, is a church cantata spuriously attributed to Johann Sebastian Bach but most likely composed by Johann Ludwig Bach[1] .

It was likely composed in Meiningen in 1704 for the first day of Eastertide, known as Easter Sunday. There is some evidence that the piece may have been performed again under the aegis of Johann Sebastian Bach on 21 April 1726 in Leipzig. The prescribed readings for the day are 1 Corinthians 5: 6-8 and Mark 16: 1-8.

It has been proposed that the text may have been authored by Christoph Helm (as suggested by W. Blankenburg) or by Herzog Ernst Ludwig von Sachsen-Meinigen (as suggested by K. Kuester).

The piece is scored for two corni da caccia, two oboes, timpani, one oboe da caccia, violins, violas and viola da gamba, and basso continuo, four vocal soloists (soprano, altus, tenor, and bassus) and four-part choir.

It is in two parts, totalling ten movements:

Part one

1. Arioso: "Denn du wirst meine Seele nicht in der Hölle lassen" for bass.
2. Recitativo: "Mein Jesus ware tot" for soprano.
3. Aria (Duetto): "Weichet, weichet, Furcht und Schrecken" for soprano & altus.
4. Aria: "Entsetzet euch nicht" for tenor.
5. Aria: "Auf, freue dich, Seele, du bist nun getröst'" for soprano.

Part two

1. Terzetto: "Wo bleibet dein Rasen du höllischer Hund" for soprano, tenor & bass.
2. Aria (Duetto): "Ihr klaget mit Seufzen, ich jauchze mit Schall" for soprano & altus.
3. Sonata for instrumental *tutti*.
4. Recitativo for tenor & bass - Quartet: "Drum danket dem Höchsten, dem Störer des Krieges".
5. Choral: "Weil du vom Tod erstanden bist" for choral and instrumental *tutti*.

References

[1] The Authorship of Bach's Cantata No. 15, by Angela Maria Owen © 1960 Oxford University Press

External links

- Vocal score of the piece (http://www.bach-cantatas.com/Scores/BWV015-V&P.pdf)
- Various comments on the piece (http://www.bach-cantatas.com/BWV15-D.htm)
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv015.htm)

Der Himmel lacht! Die Erde jubilieret, BWV 31

Der Himmel lacht! Die Erde jubilieret (The Heaven laughs! The Earth rejoices), BWV 31, is a church cantata by Johann Sebastian Bach.

Origin

The work was composed in Weimar for 21 April 1715, the first day of Easter, and was later performed several times in Leipzig in a slightly modified form. There is proof to these performances for the years 1724 and 1731; a further performance in the 1735 is probable as well.

Theme

The text originates from the *"Evangelisches Andachts-Opffer"* (Evangelical Offering of Prayers) by Weimar poet Salomon Franck, author of nine cantata texts for Bach. The verses consist purely of free poetry and interpret - in accordance with the cause - the Easter message, connected to the request to believers to let Jesus also be resurrected within their souls. The final movement, the last verse of the death choral *"Wenn mein Stündlein vorhanden ist"* (When my Hour is come) by Nikolaus Herman constitutes a reference to the afterlife of the Christians after their resurrection by Jesus.

Content

- Vocal soloists: Soprano, tenor, bass,
- Choir: Soprano I/II, Alto, Tenor, Bass
- Orchestra: trumpet I-III, bass drum, oboe I-III, Baroque oboe, violin I/II, viola I/II, violoncello I/II, Basso continuo

Characteristics

Although Bach was probably more than busy around such an important holiday as Easter, the composition of this work with 3 trumpets and 5 reed instruments is remarkable: not less than 17 different instruments are needed to perform this Cantata.

From the beginning, the festive character of the work is demonstrated by a sonata with a fanfare-like introduction. After that, a chorus of five voices joins in and takes up and develops the carolling theme. Next come two recitatives, which frame a bass aria, only accompanied by basso continuo. The following tenor aria is introduced by a ritornello for strings. In the last aria, soprano and solo oboe contrast with low-lying unison strings, which already anticipate the choral's melody of the final movement.

Since the Weimar ecclesiastic tuning of the organ, which served as a reference for the string instruments, was probably a third higher than the standard tuning tone in Leipzig, Bach had to either leave out the voices of the reed instruments completely or rewrite them for the Leipzig re-performances or he even had them played by other instruments than originally intended.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens - J.S. Bach: Complete Cantatas Vol. 1, Antoine Marchand CC72231

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 31-40: Free scores at the International Music Score Library Project.
- http://www.bach-cantatas.com/BWV31.htm

This article incorporates information from Himmel lacht! Die Erde jubilieret this version [1] *of the equivalent article on the German Wikipedia.*

Die Freude reget sich, BWV 36b

Die Freude reget sich (*Joy awakens*), BWV 36b, is a secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig, most likely in 1735 as an homage to Johann Florens Rivinius, on his appointment to the Rectorship of Leipzig University, which occurred in October 1735.

The text is likely by Christian Friedrich Henrici (Picander).[1] [2] [3]

Scoring and structure

The piece is scored for oboes d'amore I/II, flauto traverso, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, altus, and tenor) and four-part choir. It is in eight movements:

1. Coro: "Die Freude reget sich" for choral and orchestral tutti.
2. Recitativo: "Ihr seht, wie sich das Glücke" for tenor and continuo.
3. Aria: "Aus Gottes milden Vaterhänden" for tenor, oboe d'amore, and continuo.
4. Recitativo: "Die Freunde sind vergnügt" for altus, strings, and continuo.
5. Aria: "Das Gute, das dein Gott beschert" for altus, flauto traverso, strings, and continuo.
6. Recitativo: "Wenn sich die Welt mit deinem Ruhme trägt" for soprano and continuo.
7. Aria: "Auch mit gedämpften" for soprano, flauto traverso, violino solo, and continuo.
8. Coro & Recitativi: "Was wir dir vor Glücke gönnen" for tenor, altus and soprano soloists, choir, and orchestral tutti.

Recordings

- *Bach Kantaten* - Sopr.: Linda Perillo; Alt.: Matthias Koch; Ten.: Nils Giesecke; Leipziger Universitätschor/Pauliner Barockensemble; Wolfgang Unger, conductor. Label: Thorofon
- *Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas* - Sopr.: Christiane Oelze; Alt.: Ingeborg Danz; Ten.: Marcus Ullmann; Gächinger Kantorei, Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler

References

[1] Finlay, I. (1950). Bach's Secular Cantata Texts. Music and Letters, 189-195.
[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 36b (http://www.cs.ualberta.ca/~wfb/cantatas/36b.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV36b.htm) on bach-cantatas.com

Die Zeit, die Tag und Jahre macht, BWV 134a

Die Zeit, die Tag und Jahre macht (*Time, which day and year doth make*), BWV 134a, is a secular cantata or *serenata* by Johann Sebastian Bach. It was written for the court of Leopold, Prince of Anhalt-Köthen as a congratulatory cantata for the New Year of 1719, the day of its first performance.[1]

History and words

The cantata is based on words of Christian Friedrich Hunold,[1] one of the notable novelists of his time, published in *Auserlesene und theils noch nie gedruckte Gedichte unterschiedener Berühmten und geschickten Männer*, part 2, Halle, 1719. Bach used the cantata as a basis for the Easter cantata *Ein Herz, das seinen Jesum lebend weiß, BWV 134* in Leipzig in 1724. The music of the former work was lost because he had used the sheets for his Leipzig performance. Therefore, only a fragment of the cantata appeared in the Bach Gesellschaft edition under the title *Mit Gnade bekröne der Himmel die Zeiten*. Philipp Spitta, who wrote a three-volume biography of Bach in 1881,[2] found the printed text, however, making reconstruction possible.

The text of the *Serenata* is, for most of the movements, a dialogue of two allegorical figures, *Time*, representing the past, and *Divine Providence* for the future.[3]

Scoring and structure

The cantata is scored for two soloists, a four-part choir, two oboes, two violins, viola and basso continuo. *Time* is sung by a tenor, *Divine Providence* by an alto,[1] only the final of eight movements employs the choir.

1. Recitativo (tenor, alto): *Die Zeit, die Tag und Jahre macht*
2. Aria (tenor, strings): *Auf, Sterbliche, lasset ein Jauchzen ertönen*
3. Recitativo (tenor, alto, oboes): *So bald, als dir die Sternen hold*
4. Aria (alto, tenor, strings): *Es streiten, es siegen, die künftigen Zeiten*
5. Recitativo (alto, tenor): *Bedenke nur, beglücktes Land*
6. Aria (alto): *Der Zeiten Herr hat viel vergnügte Stunden*
7. Recitativo (tenor, alto): *Hilf, Höchster, hilf, daß mich die Menschen preisen*
8. Chorus: *Ergetzet auf Erden, erfreuet von oben*[3]

Music

Different from most of Bach's church cantatas, the cantata develops from a sequence of recitatives and arias to a final chorus.

The dialog recitatives are mostly secco recitatives, accompanied only by the continuo. The first aria of the *Time* is dominated by the first oboe. The second aria is a duet talking about the competition of the times, illustrated by figurations in the first violins. In the last aria, the voice of the *Divine Providence* is accompanied only by the continuo in ostinato motives and can freely express the *Harmonie der Seelen* (harmony of the souls).[3]

The cantata culminates in a choral movement opened by the tenor's *Ergetzet auf Erden* (Give pleasure terrestrial), followed by the alto's *erfreuet von oben* (give gladness celestial), then all voices sing together in homophony *Glückselige Zeiten, vergnüget dies Haus!* (O fortunate ages, bring joy to this house). The pattern is repeated two more times, increasing in richness. The middle section of the movement is again started by alto and tenor, but this time together. On the following words, *sie blühen, sie leben* (they flourish, they live), a fugal development of all voices begins, quite similar to the opening chorus of *Herz und Mund und Tat und Leben, BWV 147*, a fast succession of the voices and a long melisma on the word *leben*, creating lively music. Alto and tenor start a fugue part twice more, singing increasingly embellished lines on *durchlauchtigsten Seelen* (most illustrious spirits). Close to the end

of the middle section all voices shout together the word "ruft" (shout) twice, accented by a following rest. Then, the complete first part is repeated da capo.[3] [4]

Recordings

- *J.S. Bach: Complete Cantatas Vol. 10*, conductor Ton Koopman, Amsterdam Baroque Orchestra & Choir, Michael Chance, Paul Agnew, Erato/Antoine Marchand 1998
- *Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas*, conductor Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Ingeborg Danz, Marcus Ullmann, Hänssler 2000

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[1] Christoph Wolff. "Complete Cantatas Ton Koopman Vol. 10" (http://www.tonkoopman.nl/bach). tonkoopman.nl. . Retrieved 2010-07-07.
[2] "Johann Sebastian Bach: A Listener's Guide to the Cantatas" (http://www.classical.net/~music/comp.lst/works/bachjs/cantatas.php) Classical Net, official website. Retrieved July 12, 2010
[3] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter **(German)**
[4] English translation of BWV 134a *Die Zeit, die Tag und Jahre macht* (http://www.uvm.edu/~classics/faculty/bach/BWV134a.html) University of Vermont, official website. College of Arts and Sciences, Department of Classics. Retrieved July 12, 2010

External links

- Cantata BWV 134a Die Zeit, die Tag und Jahre macht (http://www.bach-cantatas.com/BWV134a.htm) on bach-cantatas
- Cantatas, BWV 131–140: Free scores at the International Music Score Library Project.
- Die Zeit, die Tag und Jahre macht (http://www.bach.de/werk/bwv/134a.html) on the *Bach* website **(German)**
- Entries for BWV 134a (http://www.worldcat.org/search?q=BWV+134a&qt=results_page) on WorldCat

Du Friedefürst, Herr Jesu Christ, BWV 116

Du Friedefürst, Herr Jesu Christ (*Thou Prince of Peace, Lord Jesus Christ*), BWV 116, is a church cantata written by Johann Sebastian Bach in 1724 in Leipzig for the 25th Sunday after Trinity.

History and text

Bach wrote the cantata in 1724 for the 25th Sunday after Trinity as part of his second annual cycle of mostly chorale cantatas. He performed it first on 26 November 1724, which was that year the last Sunday of the liturgical year.

The prescribed readings [1] for the Sunday were 1 Thessalonians 4:13–18 and Matthew 24:15–28, the Tribulation. The cantata text of an unknown author is based exclusively on the chorale [2] in seven verses of Jacob Ebert (1601). The first and last verse in their original wording are movements 1 and 6 of the cantata, verses 2 to 4 were transformed to movements 2 to 4 of the cantata, and verses 5 and 6 were reworded for movement 5. The chorale is in a general way related to the Gospel.[1]

Scoring and structure

The cantata is scored for soprano, alto, tenor and bass soloists, a four-part choir, horn, two oboe d'amore, two violins, viola, and basso continuo.[1]

1. Chorus: *Du Friedefürst, Herr Jesu Christ*
2. Aria (alto): *Ach, unaussprechlich ist die Not*
3. Recitativo (tenor): *Gedenke doch, o Jesu*
4. Terzetto (soprano, tenor, bass): *Ach, wir bekennen unsre Schuld*
5. Recitativo (alto): *Ach, laß uns durch die scharfen Ruten*
6. Chorale: *Erleucht auch unser Sinn und Herz*

Music

The opening chorus is a chorale fantasia, the soprano singing the cantus firmus and a horn playing the melody [4] along. It is embedded in an orchestral concerto with Ritornells and interludes, dominated by the concertante solo violin. The treatment of the lower voices differs within the movement. In lines 1 and 2 and the final 7 they are set in homophonic block chords, in lines 3 and 4 they show vivid imitation, in lines 5 and 6 their faster movement contrasts to the melody.

The alto aria is accompanied by an oboe d'amore, equal to the voice part, expressing the soul's terror imagining the judgement .[2] The following recitative begins as a secco, but the idea *Gedenke doch, o Jesu, daß du noch ein Fürst des Friedens heißest!* (*Yet consider, o Jesus, that you are still called a Prince of Peace!*), close to the theme of the cantata, is accompanied by a quote of the chorale melody in the continuo.

Rare in Bach's cantatas, three voices sing a trio, illustrating the *wir* (*we*) of the text *Ach, wir bekennen unsre Schuld* (*Ah, we recognize our guilt*), confessing and asking forgiveness together.[2] [3] It is accompanied only by the continuo. The following recitative is a prayer for lasting peace, accompanied by the strings and ending as an arioso.

The closing chorale is a four-part setting for the choir, horn, oboes and strings.[1]

Recordings

- *Bach Cantatas Vol. 5 - Sundays after Trinity II*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Trudeliese Schmidt, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1978
- *Die Bach Kantate Vol. 58*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Lutz-Michael Harder, Philippe Huttenlocher, Hänssler 1980
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 6*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, boy soprano, Paul Esswood, Kurt Equiluz, Philippe Huttenlocher, Teldec 1981
- *J.S. Bach: Complete Cantatas Vol. 12*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 2000
- *Bach Cantatas Vol. 9*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Nathalie Stutzmann, Christoph Genz, Gotthold Schwarz, Soli Deo Gloria 2000[3]
- *J.S. Bach: Cantatas Vol. 28*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Makoto Sakurada, Peter Kooy, BIS 2004

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)
[2] Simon Thompson (2009). "Bach: Cantatas Vol 9 / Gardiner, English Baroque Soloists" (http://www.arkivmusic.com/classical/album.jsp?album_id=259829). arkivmusic.com. . Retrieved 9 November 2010.
[3] John Eliot Gardiner (2009). "Cantatas for the Eighteenth Sunday after Trinity Thomaskirche, Leipzig" (http://www.solideogloria.co.uk/resources/sdg159_gb.pdf). solideogloria.co.uk. p. 9ff. . Retrieved 1 November 2010.

External links

- Cantatas, BWV 111-120: Free scores at the International Music Score Library Project.
- Cantata BWV 116 Du Friedefürst, Herr Jesu Christ (http://www.bach-cantatas.com/BWV116.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv116.htm), Emmanuel Music
- Du Friedefürst, Herr Jesu Christ (http://webdocs.cs.ualberta.ca/~wfb/cantatas/116.html) University of Alberta
- Du Friedefürst, Herr Jesu Christ, BWV 116 (http://www.bach.de/werk/bwv/116.html) on the *Bach* website (in German)
- Entries for BWV 116 (http://www.worldcat.org/search?q=BWV+116&qt=results_page) on WorldCat

Du sollt Gott, deinen Herren, lieben, BWV 77

Du sollt Gott, deinen Herren, lieben (You shall love God, your Lord), BWV 77, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the thirteenth Sunday after Trinity and first performed it on 22 August 1723.

History and words

Bach wrote the cantata in 1723 in his first year in Leipzig for the 13th Sunday after Trinity and first performed it on 22 August 1723. The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 3:15–22, Paul's teaching on law and promise, and from the Gospel of Luke, Luke 10:23–37, the parable of the Good Samaritan.[1] According to Christoph Wolff, the cantata text of Johann Oswald Knauer appeared in Gotha in 1720 in "Gott-geheiligtes Singen und Spielen" (Holy singing and playing to God).[2] The text relates closely to the readings, even to the situation in which the parable was told, referring to the question of a lawyer what needs to be done to achieve eternal life. The answer, which the lawyer had to give himself, was the commandment to love God and your neighbour. This, the Great Commandment, is the text of the first movement. Accordingly, the following text is divided in two parts, one recitative and aria dealing with the love of God, and a symmetrical part handling the love of the neighbour. The text of the closing chorale is lost. Karl Friedrich Zelter suggested the eighth stanza of David Denicke's chorale *Wenn einer alle Ding verstünd* (1657).[3] Werner Neumann suggested the eighth stanza of Denicke's *O Gottes Sohn, Herr Jesu Christ* (1657).[4]

Scoring and structure

The cantata is scored for four soloists, soprano, alto, tenor and bass soloists, four part choir, tromba da tirarsi (Baroque slide trumpet), two oboes, two violins, viola, and basso continuo including bassoon.

1. Coro: *Du sollt Gott, deinen Herren, lieben*
2. Recitativo (bass): *So muss es sein!*
3. Aria (soprano): *Mein Gott, ich liebe dich von Herzen*
4. Recitativo (tenor): *Gib mir dabei, mein Gott! ein Samariterherz*
5. Aria (alto): *Ach, es bleibt in meiner Liebe*
6. Chorale: *Herr, durch den Glauben wohn in mir*[5]

Music

The first movement carries Bach's statement on the most important law, on which, according to the parallel Matthew 22:34–40, "hang all the law and the prophets".[1] [6] The words translate to "You shall love God, your Lord, with all your heart, with all your soul, with all your strength and with all your mind, and your neighbor as yourself". Bach had enlarged on the "dualism of love of God and brotherly love" already in his monumental cantata in 14 movements, *Die Himmel erzählen die Ehre Gottes, BWV 76*, at the beginning of his first cycle.[6] In order to show the law's universality, Bach introduces Martin Luther's chorale *Dies sind die heilgen zehn Gebot* (These are the holy ten commandments), referring to the commandments of the Old Testament, as a foundation of the movement's structure.[2] [6] The tune is played in a strict canon,[2] the most rigid musical law as one more symbol. The canon is performed by the trumpet in the highest range, and the continuo, representing the lowest range. The tempo of the trumpet is twice as fast as the tempo of the continuo, therefore the trumpet has time to repeat first single lines and finally the complete melody of the chorale. The trumpet enters 10 times, to symbolize once more the completeness of the law.[1] The voices, representing the law of the New Testament, engage in imitation of a theme which is derived from the chorale tune and first played by the instruments.[6] John Eliot Gardiner, who provides an extended analysis of the movement, concludes: "The end result is a potent mixture of modal and diatonic harmonies, one which leaves an unforgettable impression in the mind's ear, and in context propels one forward to the world of Brahms' *German Requiem* and beyond, to Messiaen's *Quartet for the End of Time*.[6]

A short secco recitative leads to an aria, accompanied by two obbligato oboes which frequently play in tender third parallels. The second recitative is a prayer, intensified by the strings.[1]

In the last aria for alto, taking the form of a Sarabande, Bach conveys the "Unvollkommenheit" (imperfection) of human attempt to live by the law of love, by choosing an obbligato trumpet and composing "awkward intervals" and "wildly unstable notes" which would sound imperfect on the period's valveless instruments.[6] In contrast, Bach wrote in the middle section a long trumpet solo of "ineffable beauty", as a "glorious glimpse of God's realm".[6]

The closing chorale is a four-part setting of the tune of *Ach Gott, vom Himmel sieh darein* (1524).[1]

Selected recordings

Additional recordings are listed on the *bach-cantatas* entry of the cantata.

- *Die Bach Kantate Vol. 47*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Donath, Helen Watts, Adalbert Kraus, Wolfgang Schöne, Hänssler 1983
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Gustav Leonhardt, Knabenchor Hannover, Collegium Vocale Gent, Leonhardt-Consort, soloist of the Knabenchor Hannover, Paul Esswood, Adalbert Kraus, Max van Egmond, Teldec 1978
- *J.S. Bach: Complete Cantatas Vol. 8*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Dorothea Röschmann, Elisabeth von Magnus, Jörg Dürmüller, Klaus Mertens, Antoine Marchand 1998

- *J.S. Bach: Cantatas Vol. 13 - Cantatas from Leipzig 1723*, Masaaki Suzuki, Bach Collegium Japan, Yoshie Hida, Kirsten Sollek-Avella, Makoto Sakurada, Peter Kooy, BIS 1999
- *Bach Edition Vol. 21 - Cantatas Vol. 12*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Nico van der Meel, Bas Ramselaar, Brilliant Classics 2000
- *Bach Cantatas Vol. 6: Köthen/Frankfurt / For the 12th Sunday after Trinity / For the 13th Sunday after Trinity*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Gillian Keith, Nathalie Stutzmann, Christoph Genz, Jonathan Brown, Soli Deo Gloria 1990

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[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] Christoph Wolff (2008). "On the first annual cycle of Bach's Cantatas for the Leipzig liturgy (1723–1724)" (http://www.bach-cantatas.com/Pic-Rec-BIG/Koopman-C08-1c[Erato-3CD].pdf). bach-cantatas.com. p. 16. . Retrieved 12 September 2011.

[3] "Wenn einer alle Ding verstünd / Text and Translation of Chorale" (http://www.bach-cantatas.com/Texts/Chorale029-Eng3.htm). bach-cantatas.com. 2005. . Retrieved 12 September 2011.

[4] "O Gottes Sohn, Herr Jesu Christ / Text and Translation of Chorale" (http://www.bach-cantatas.com/Texts/Chorale028-Eng3.htm). bach-cantatas.com. 2005. . Retrieved 12 September 2011.

[5] Walter F. Bischof. "Du sollt Gott, deinen Herren, lieben" (http://webdocs.cs.ualberta.ca/~wfb/cantatas/77.html). University of Alberta. . Retrieved 29 March 2010.

[6] John Eliot Gardiner (2007). "Cantatas for the Thirteenth Sunday after Trinity / Dreikönigskirche, Frankfurt" (http://www.bach-cantatas.com/Pic-Rec-BIG/Gardiner-P06c[sdg134_gb].pdf). bach-cantatas.com. p. 10. . Retrieved 12 September 2011.

Sources

The first source is the score.

- Cantatas, BWV 71–80: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several data bases provide additional information on each single cantata:

- Cantata BWV 77 Du sollt Gott, deinen Herren, lieben (http://www.bach-cantatas.com/BWV77.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 77 - "Du sollt Gott, deinen Herren, lieben" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv077.htm) English translation, discussion, Emmanuel Music
- Du sollt Gott, deinen Herren, lieben (http://www.bach.de/werk/bwv/77.html) history, scoring, *Bach* website **(German)**
- BWV 77 Du sollt Gott, deinen Herren, lieben (http://www.uvm.edu/~classics/faculty/bach/BWV77.html) English translation, University of Vermont
- BWV 77 Du sollt Gott, deinen Herren, lieben (http://webdocs.cs.ualberta.ca/~wfb/cantatas/77.html) text, scoring, University of Alberta

Du wahrer Gott und Davids Sohn, BWV 23

Du wahrer Gott und Davids Sohn (*You true God and son of David*), BWV 23, is a sacred cantata composed by Johann Sebastian Bach.

It was likely composed in Köthen between 1717 and 1723 for Quinquagesima Sunday (also known as *Estomihi*), but was revised to be included as Bach's other test piece (with *Jesus nahm zu sich die Zwölfe, BWV 22*) for the position of Thomaskantor in Leipzig. The work was premiered on 7 February 1723 (after the sermon), and performed again on 20 February 1724. It is unclear whether a "test" performance of the 1723 revised version took place in Köthen before Bach's audition at the Thomaskirche.

The prescribed readings [1] for the day are 1 Corinthians 13: 1-13; and Luke 18: 31-43.

Authorship of the poetry is unknown.

The chorale theme *Christe, du Lamm Gottes* first appeared in printing in Johannes Bugenhagen's Braunschweig church order, published in Wittenberg in 1525[1] . The theme is an adaptation of Luther's setting of the *Kyrie eleison* in his 1525 *Deutsche Messe*[2] [3] .

Scoring and structure

The piece is scored for cornetto, tromboni (or trombe) I/II/III, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, altus, and tenor) and four-part choir. It is in four movements:

1. Aria (Duetto): "Du wahrer Gott und Davids Sohn" for soprano & altus, oboes, and continuo.
2. Recitativo: "Ach! gehe nicht vorüber" for tenor, oboes, violins, and continuo.
3. (Coro): "Aller Augen warten, Herr" for choir, oboes, strings and continuo.
4. Chorale: "Christe, du Lamm Gottes" for choir, cornetto *col Soprano*, trombone I *coll'Alto*, trombone II *col Tenore*, trombone III *col Basso*, oboes, strings, and continuo.

Recordings

- *J.S. Bach: Cantatas BWV 23 & BWV 159*, Kurt Thomas, Frankfurter Kantorei, Deutsche Bachsolisten, Ursula Buckel, Eva Bornemann, Johannes Hoefflin, Cantate 1962
- *Bach Cantatas Vol. 2 - Easter*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Peter Schreier Archiv 1974
- *Les Grandes Cantates de J.S. Bach Vol. 29*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Ingeborg Reichelt, Barbara Scherler, Friedrich Melzer, Erato 1973
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Gustav Leonhardt, Tölzer Knabenchor, King's College Choir, Leonhardt Consort, boy soloist, Paul Esswood, Marius van Altena, Teldec 1973
- *Die Bach Kantate Vol. 28*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Aldo Baldin, Niklaus Tüller, Hänssler 1977
- *J.S. Bach: Complete Cantatas Vol. 3*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Elisabeth von Magnus, Paul Agnew, Antoine Marchand 1995
- *J.S. Bach: Cantatas Vol. 8 - Leipzig Cantatas*, Masaaki Suzuki, Bach Collegium Japan, Midori Suzuki, Yoshikazu Mera, Gerd Türk, BIS 1998
- *Bach Edition Vol. 5 - Cantatas Vol. 2*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Nico van der Meel, Brilliant Classics
- *Bach Cantatas Vol. 21: Cambridge/Walpole St Peter*, John Eliot Gardiner, Monteverdi Choir, the Choirs of Clare and Trinity Colleges, English Baroque Soloists, Ruth Holton, Claudia Schubert, James Oxley, Soli Deo Gloria 2000

- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 6 (Sexagesima and Estomihi Sundays)*, Sigiswald Kuijken, La Petite Bande, Siri Thornhill, Petra Noskaiová, Marcus Ullmann, Jan van der Crabben, Accent 2007
- *J.S. Bach: Jesus, deine Passion*, Philippe Herreweghe, Collegium Vocale Gent, Dorothee Mields, Petra Noskaiova, Matthew White, Jan Kobow, Harmonia Mundi France 2007

References

[1] Robin A. Leaver. *Luther's Liturgical Music: Principles and Implications*, Wm. B. Eerdmans Publishing, 2007, ISBN 0-80-283221-0, ISBN 978-0-802-83221-4

[2] Charles Sanford Terry. *Bach's Chorals*, The University Press, 1921

[3] Eric Chafe. *Analyzing Bach Cantatas*, Oxford University Press US, 2003, ISBN 0-19-516182-3, ISBN 978-0-195-16182-3

Sources

- Craig Smith, Programme notes - BWV 23 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv023.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 23 (http://www.cs.ualberta.ca/~wfb/cantatas/23.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 21–30: Free scores at the International Music Score Library Project.
- Cantata BWV 23 Du wahrer Gott und Davids Sohn (http://www.bach-cantatas.com/BWV23.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv023.htm), Emmanuel Music
- Du wahrer Gott und Davids Sohn (http://www.bach.de/werk/bwv/23.html) on the *Bach* website (in German)
- BWV 23 Du wahrer Gott und Davids Sohn (http://www.uvm.edu/~classics/faculty/bach/BWV23.html) on uvm.edu

Ein feste Burg ist unser Gott, BWV 80

Ein feste Burg ist unser Gott (A mighty fortress is our God), BWV 80, is a church cantata by Johann Sebastian Bach. He composed the chorale cantata in Leipzig for Reformation Day, 31 October, first performed between 1727 and 1731. It is based on Martin Luther's chorale *Ein feste Burg ist unser Gott*.

History and words

Bach wrote the cantata in Leipzig for Reformation Day.[1] The text of this cantata is by Salomo Franck (1659–1725) and is based on the text of Luther's chorale.

Scoring and structure

The cantata is scored for four soloists, soprano, alto, tenor, and bass, a four part choir, two oboes, two oboe d'amore, oboe da caccia, two violins, viola, violoncello and basso continuo.[1]

1. Coro: *Ein feste Burg ist unser Gott*: choral chorale fugue; voices ornament and paraphrase tune (text: first verse of the chorale), while it appears as cantus firmus in oboes (also in trumpets added later by Wilhelm Friedemann Bach)
2. Aria (bass): *Alles, was von Gott geboren – Mit unsrer Macht ist nichts getan, with new melody and text, entwined with chorale melody and second verse in soprano*
3. Recitativo (bass): *Erwäge doch, Kind Gottes*, recitative followed by arioso (continuo only)
4. Aria (soprano): *Komm in mein Herzens Haus*, aria with continuo
5. Chorale: *Und wenn die Welt voll Teufel wär*: choir in unison sing third verse of chorale to full ensemble's elaborate accompaniment
6. Recitativo (tenor): *So stehe denn bei Christi blutgefärbten Fahne*, recitative followed by arioso (continuo only)
7. Duetto (alto, tenor): *Wie selig sind doch die, die Gott im Munde tragen*, with continuo and obbligato violin, oboe a caccia (in F)
8. Chorale: *Das Wort sie sollen lassen stahn*: Choir in four-part setting sing last two verses of chorale.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 5*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Ingeborg Reichelt, Hertha Töpper, Helmut Krebs, Franz Kelch, Erato 1959 (reissued)[2]
- *J.S. Bach: Complete Cantatas Vol. 22*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Nathalie Stutzmann, James Gilchrist, Klaus Mertens, Antoine Marchand

References

[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- (http://www.bach-cantatas.com/) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/), Emmanuel Music
- (http://www.bach.de/werk/bwv/) on the *Bach* website **(German)**
- BWV 80 Ein feste Burg ist unser Gott (http://www.uvm.edu/~classics/faculty/bach/BWV80.html) University of Vermont

Sources

The first source is the score.

- Cantatas, BWV 71-80: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several databases provide additional information on each single cantata:

- Cantata BWV 80 Ein' feste Burg ist unser Gott (http://www.bach-cantatas.com/BWV80.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 80 - "Ein feste Burg ist unser Gott" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv080.htm) English translation, discussion, Emmanuel Music
- Eine feste Burg ist unser Gott (http://www.bach.de/werk/bwv/80.html) history, scoring, *Bach* website **(German)**
- BWV 80 Ein feste Burg ist unser Gott (http://www.uvm.edu/~classics/faculty/bach/BWV80.html) English translation, University of Vermont
- BWV 80 Ein feste Burg ist unser Gott (http://webdocs.cs.ualberta.ca/~wfb/cantatas/80.html) text, scoring, University of Alberta
- BWV 80 Ein feste Burg ist unser Gott (http://www.bach.org/bach101/cantatas/cantata80.html) analysis, Bach Choir of Bethlehem

Ein ungefärbt Gemüte, BWV 24

Ein ungefärbt Gemüte (*An unstained spirit*), BWV 24, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1723 for the fourth Sunday after Trinity, which fell that year on 20 June, date of the work's premiere.

The prescribed readings for the Sunday were from the Epistle to the Romans, Romans 8:18–23, "For the earnest expectation of the creature waiteth for the manifestation of the sons of God." and from the Sermon on the Mount: Luke 6:36–42, the admonition to "be merciful", "judge not". The texts are of mixed authorship, with Erdmann Neumeister responsible for those of movements 1, 2, 4 and 5, Johann Heermann for that of the final chorale, and the Gospel of Matthew, chapter 7, verse 12, for that of the third movement.

The chorale theme *O Gott, du frommer Gott* (Zahn 5148) is of unknown authorship, but it was used by Heermann to set his hymn to music in 1630 and appeared in virtually all hymnals by the end of the following decade.

Scoring and structure

The piece is scored for clarino, oboes I/II, oboes d'amore I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in six movements:

1. Aria: "Ein ungefärbt Gemüte" for altus, strings, and continuo.
2. Recitativo: "Die Redlichkeit ist eine von den Gottesgaben" for tenor and continuo.
3. (Coro): "Alles nun, das ihr wollet" for choir, clarino, oboes, strings, and continuo.
4. Recitativo: "Die Heuchelei ist eine Brut" for bass, strings and continuo.
5. Aria: "Treu und Wahrheit sei der Grund" for tenor, oboes d'amore, and continuo.
6. Chorale: "O Gott, du frommer Gott" for choir, clarino, oboes, strings, and continuo.

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas VI*, Günther Ramin, Thomanerchor, Gewandhausorchester, Eva Fleischer, Gert Lutze, Hans Hauptmann, Leipzig Classics 1952
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Nikolaus Harnoncourt, Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien, boy soloist, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1973
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Anna Reynolds, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1975
- *Die Bach Kantate Vol. 41*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Adalbert Kraus, Wolfgang Schöne, Hänssler 1978
- *J.S. Bach: Complete Cantatas Vol. 7*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Gerd Türk, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 9 - Leipzig Cantatas*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, Chiyuki Urano, BIS 1998
- *Bach Cantatas Vol. 3: Tewkesbury/Mühlhausen*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Nathalie Stutzmann, Paul Agnew, Nicolas Testé, Soli Deo Gloria 2000
- *Bach Edition Vol. 21 - Cantatas Vol. 12*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Sytse Buwalda, Marcel Beekman, Bas Ramselaar, Brilliant Classics 2000

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- Walter F. Bischof, Text and orchestration for BWV 24 (http://www.cs.ualberta.ca/~wfb/cantatas/24.html), Bach Cantatas, University of Alberta.
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- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.
- Cantata BWV 24 Ein ungefärbt Gemüte (http://www.bach-cantatas.com/BWV24.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv24.htm), Emmanuel Music
- Ein ungefärbt Gemüte (http://www.bach.de/werk/bwv/24.html) on the *Bach* website **(German)**
- BWV 24 Ein ungefärbt Gemüte (http://webdocs.cs.ualberta.ca/~wfb/cantatas/24.html) text, structure, instrumentation, University of Alberta
- BWV 24 Ein ungefärbt Gemüte (http://www.uvm.edu/~classics/faculty/bach/BWV24.html) English text, University of Vermont

Entfernet euch, ihr heitern Sterne, BWV Anh9

Entfernet euch, ihr heitern Sterne (English: ***Disperse yourselves, ye stars, serenely!***), BWV Anh 9, is a birthday cantata by Johann Sebastian Bach.[1] It was written to celebrate the birthday of King Augustus II the Strong,[2] and was performed for him on his birthday, May 12, 1727, on the Marktplatz of Leipzig, by students of the University of Leipzig,[3] with Bach directing.[2] The king was also presented with the work's libretto, written by Christian Friedrich Haupt.[2]

The music to this secular birthday cantata by Bach is lost.[1] [2] It has been speculated from the surviving libretto, however, that several movements from the *Mass in B minor* are derived from it, and a reconstruction has been created using the Mass in lieu of this.

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Entfliehet, verschwindet, entweichet, ihr Sorgen, BWV 249a

Entfliehet, verschwindet, entweichet, ihr Sorgen (Fly, vanish, flee, o worries), BWV 249a, is a secular cantata by Johann Sebastian Bach, first performed in 1725, also known as Shepherd cantata. Bach reworked the music in his *Easter Oratorio*.

History

The cantata was written in 1725 for the 43rd birthday of Christian, Duke of Saxe-Weissenfels and first performed at Schloss Neu-Augustusburg on 23 February 1725. The text was written by Picander and published. The music is lost but was reworked in the Easter Oratorio. Friedrich Smend researched that the order of movements was not changed, and that therefore the music could be reconstructed. The missing recitatives were added by Hermann Keller. It is not known if the two instrumental movements opening the oratorio were already part of the cantata.

Scoring and movements

The simple story shows four shepherds leaving their flock to congratulate. The shepherds are Doris (soprano), Sylvia (alto), Damoetas (tenor) and Menalcas (bass). The orchestra is festively scored for three trumpets, timpani, two oboes, oboe d'amore, bassoon, two recorders, transverse flute, violins, and basso continuo.

1. Sinfonia Allegro - Adagio
2. Aria à Duetto (tenor, bass, Dacapo: soprano, alto) *Entfliehet, verschwindet, entweichet, ihr Sorgen*
3. Rezitativo (soprano, alto, tenor, bass) *Was hör ich da? Wer unterbricht uns hier*
4. Aria (soprano) *Hundertausend Scheicheleien*
5. Rezitativo (soprano, alto, tenor, bass) *Wie aber, schönste Schäferin*
6. Aria (tenor) *Wieget euch, ihr satten Schafe*

7. Rezitativo (alto, bass) *Wohlan! Geliebte Schäferinnen*
8. Aria (alto) *Komm doch, Flora, komm geschwinde*
9. Rezitativo (bass) *Was sorgt ihr viel, die Flora zu beschweren*
10. Aria à Quartetto (soprano, alto, tenor, bass) *Glück und Heil bleibe dein beständig Teil*

The tenor aria *Wieget euch, ihr satten Schafe* is accompanied by muted violins doubled by recorders, suggesting a lullaby as well as pastoral music.

Recording

J.S. Bach: Schäferkantate BWV 249a · Doppelkonzert nach BWV 1060, Edith Mathis, Hetty Plümacher, Theo Altmeyer, Jakob Stämpfli, Gächinger Kantorei & Figuralchor der Gedächtniskirche Stuttgart, Bach-Collegium Stuttgart, conductor Helmuth Rilling, Cantate-Musicaphon 1967

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999 (in German)
- Christoph Wolff, Ton Koopman: *Die Welt der Bach-Kantaten*. Verlag J. B. Metzler, Stuttgart, Weimar 2006 (in German)

External links

- Cantata BWV 249a Entfliehet, verschwindet, entweichet, ihr Sorgen [1] on bach-cantatas
- Entfliehet, verschwindet, entweichet, ihr Sorgen [2] on the *Bach* website (in German)
- Entries for BWV 249a [3] on WorldCat

Erforsche mich, Gott, und erfahre mein Herz, BWV 136

Erforsche mich, Gott, und erfahre mein Herz (*Examine me, God, and discover my heart*), BWV 136, is a church cantata written by Johann Sebastian Bach in 1723 in Leipzig for the eighth Sunday after Trinity, first performed on 18 July 1723.[1]

History and words

The cantata was first performed in Leipzig on the eighth Sunday of Bach's cantorate.[2] The sources show, however, that only the middle section of movement 3 and the chorale were composed then with certainty.[1] The other parts may rely on a former unknown secular or church cantata.[2] The opening chorus is based on Psalm 139:23. The prescribed readings for the Sunday are from the Epistle to the Romans, Romans 8:12–17, "For as many as are led by the Spirit of God, they are the sons of God", and from the Gospel of Matthew, Matthew 7:15–23, a passage from the Sermon on the Mount, the warning of false prophets. The poet of the recitatives and arias, which are closely connected to the Sunday's gospel, is unknown. The chorale is verse 9 of Johann Heermann's *Wo soll ich fliehen hin* (1630) on the melody of *Auf meinen lieben Gott*, which Bach used again in 1724 as the base for his chorale cantata *Wo soll ich fliehen hin, BWV 5*.[1]

Scoring and structure

The cantata is scored for three soloists and a four-part choir, horn, oboe, oboe d'amore, two violins, viola and basso continuo.

1. Chorus: *Erforsche mich, Gott, und erfahre mein Herz*
2. Recitativo (tenor): *Ach, daß der Fluch, so dort die Erde schlägt*
3. Aria (alto, oboe d'amore): *Es kömmt ein Tag*
4. Recitativo (bass): *Die Himmel selber sind nicht rein*
5. Aria (tenor, bass, violins): *Uns treffen zwar der Sünden Flecken*
6. Chorale (violin): *Dein Blut, der edle Saft*

Music

The opening chorus is mainly in two parts A and A', choral fugues on the same themes, both presenting the complete text. An extended instrumental ritornello, dominated by the horn, is heard before, between and after the choral sections. The first fugue is preceded by a choral "Devise" (statement). Throughout the movement the two oboes never play independently but double the violins in the ritornellos and the soprano in the vocal sections.[1] Bach used this movement later for the *Cum Sancto Spiritu* of his *Missa in A major*.[2]

The two recitatives are mostly secco, only the last measures of movement 4 tend to an arioso.

The aria is accompanied by the oboe d'amore, the middle section (certainly composed in 1723) is marked *presto*. The two violins in unison accompany the duet, while the voices sing sometimes in imitation, sometimes in homophony, in the style of duets Bach wrote in Köthen.

The chorale is expanded to five parts by an independent violin, similar to the chorale of *Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172*.[1]

Recordings

- *Die Bach Kantate Vol. 44*, conductor Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Watts, Kurt Equiluz, Niklaus Tüller, Hänssler 1978
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 7*, conductor Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Walter Heldwein, Teldec 1983
- *J.S. Bach: Complete Cantatas Vol. 7*, conductor Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Gerd Türk, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 11 - Cantatas from Leipzig 1723 IV*, conductor Masaaki Suzuki, Bach Collegium Japan, Kai Wessel, Makoto Sakurada, Peter Kooy, BIS 1998[3]
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- *J.S. Bach: Cantatas Vol. 5*, conductor John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Robin Tyson, Christoph Genz, Brindley Sherratt, Soli Deo Gloria 2000[4]

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External links

- Cantata BWV 136 Erforsche mich, Gott, und erfahre mein Herz (http://www.bach-cantatas.com/BWV136.htm) on the *bach cantatas* website
- Cantatas, BWV 131–140: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv136.htm), Emmanuel Music
- Erforsche mich, Gott, und erfahre mein Herz (http://www.bach.de/werk/bwv/136.html) on the *Bach* website (in German)
- English translation of BWV 136 Erforsche mich, Gott, und erfahre mein Herz (http://www.uvm.edu/~classics/faculty/bach/BWV136.html) University of Alberta
- Entries for BWV 136 (http://www.worldcat.org/search?q=BWV+136&qt=results_page) on WorldCat

Erfreut euch, ihr Herzen, BWV 66

Erfreut euch, ihr Herzen (Rejoice, you hearts), BWV 66, is a church cantata for Easter by Johann Sebastian Bach. Bach composed the cantata for the Second Day of Easter in Leipzig and first performed it on 10 April 1724. He based it on his congratulatory cantata ***Der Himmel dacht auf Anhalts Ruhm und Glück***, BWV 66a, first performed in Köthen on 10 December 1718.

History and words

The cantata is Bach's first composition for Easter in Leipzig. The day before, on Easter Sunday of 1724, he had performed *Christ lag in Todes Banden, BWV 4*. He derived the cantata for the Second Day of Easter ("den zweiten Osterfesttag") from his earlier secular work, the Serenata *Der Himmel dacht auf Anhalts Ruhm und Glück* composed in Köthen. On the Third Day of Easter of 1724 he performed *Ein Herz, das seinen Jesum lebend weiß, BWV 134*, which he derived in a similar way from *Die Zeit, die Tag und Jahre macht, BWV 134a*, a cantata to celebrate the New Year's Day of 1719 in Köthen.

The prescribed readings for the feast day were Acts 10:34–43 and Luke 24:13–35, the Road to Emmaus. The unknown poet faced the problem that Bach's congratulatory cantata was written as a dialogue of tenor and alto. He kept the dialogue in three movements, in the middle section of the opening chorus and two duets, assigning the "roles" Hope ("Zuversicht", later "Hoffnung") and Fear ("Schwachheit", later "Furcht") to the voices. The text reflects these different reactions to the news of the Resurrection of Jesus, which might be attributed both, to the two disciples, discussing the events on their walk, and to the listener of the cantata.[1]

Bach performed the cantata again in Leipzig on 26 March 1731 and probably on 11 April 1735.

Scoring and structure

The cantata is festively scored for alto, tenor, and bass soloists, a four-part choir, trumpet, two oboes, two violins, viola and basso continuo including bassoon.[1]

1. Coro (and alto, tenor): *Erfreut euch, ihr Herzen*
2. Recitativo (bass, oboes, strings): *Es bricht das Grab und damit unsre Not*
3. Aria (bass): *Lasset dem Höchsten ein Danklied erschallen*
4. Recitativo, Arioso (alto, tenor): *Bei Jesu Leben freudig sein*
5. Aria (alto, tenor, solo violin): *Ich furchte zwar/nicht des Grabes Finsternissen*
6. Chorale: *Alleluja*

Bach used the final movement of the early work for the opening movement of the Easter cantata, the following four movements remained in the same sequence, the other movements were replaced by a closing chorale.

Music

The exuberant first movement was derived from the final movement of the secular cantata.[2] It opens with a virtuoso orchestral introduction of 24 measures, depicting vital joy.[3] First the alto shouts: "Erfreut, ihr Herzen" (Rejoice, you hearts), the tenor continues "Entweichet, ihr Schmerzen" (fade away, you sorrows), all voices proclaim in homophony: "Es lebet der Heiland und herrschet in euch" (the Savior lives and rules within you). The middle section is given mostly to alto and tenor, who illustrate mourning and fear in a sorrowful "series of poignant descending chromatic passages and suspensions",[3] although the words speak of the chasing away these moods: "Ihr könnet verjagen das Trauren, das Fürchten, das ängstliche Zagen" (You can drive away mourning, fear, anxious despair). The continuo plays repeated "trembling" notes, a "heartbeat" as Bach used later in the tenor recitative of his *St Matthew Passion*, "O Schmerz! Hier zittert das gequälte Herz" (O pain! Here trembleth the tormented heart). Finally the choir enters, one voice after the other building a chord, gently adding words of consolation: "Der Heiland erquicket sein geistliches Reich" (the Savior revives his spiritual kingdom). The instruments throw in motifs of the introduction, leading to the recapitulation of the first section. The movement has been termed "one of the longest and most exhilarating of Bach's early works".[3]

After a short recitative the bass continues with a general request to thank God in song, in an aria in dancing motion. The middle section juxtaposes a long note over six measures on "Frieden" (peace) and coloraturas on "leben" (live).

Movement four is begun by the tenor (Hope), who also wants to sing of victory and thanks ("ein Sieg- und Danklied"). He starts it "Mein Auge sieht den Heiland auferweckt" (My eye beholds the Savior reawakened), with a long melisma showing the reawakening. But already after one measure the alto (Fear) imitates the phrase on the words "Kein Auge sieht ..." (No eye beholds ...). After singing together extendedly, the two different viewpoints are rendered in an argument, termed "a linear discourse as in conventional conversation", ended by the alto trying to believe: "Ich glaube, aber hilf mir Schwachen" (I believe, but help my weakness).[3]

In the following duet the voices are homophonic for most of the time, but with little rhythmical differences, showing their different attitude to the darkness of the grave (des Grabes Finsternissen): the alto expresses "ich furchte zwar" (I truly fear) on steady long notes, whereas the tenor tells in ornamented figuration "ich furchte nicht" (I do not fear). In the continuation they also deviate only on one word, "klagete" (lamented) in the alto, "hoffete" (hoped) in the tenor. The flowing 12/8 time signature of the duet and a virtuoso solo violin are reminiscent of the original purpose of the music in the congratulatory cantata. It is most fitting for the middle section of the da capo form, when both voices agree: "Nun ist mein Herze voller Trost" (Now my heart is full of comfort).

The cantata is closed by the second part of the chorale *Christ ist erstanden*, starting with a threefold Alleluja.[1] It was derived in the 12th century from the Easter sequence *Victimae paschali laudes*, originally codified by Wipo of Burgundy around 1040. The verses underwent a substantial transformation by Martin Luther with the help of Johann Walter and were printed by Joseph Klug, Wittenberg, 1533. This is the only time that Bach used the ancient hymn in

a vocal work.[4]

Recordings

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- *J.S. Bach Cantatas: Erfreut euch, ihr Herzen BWV 66; Ein Herz, das seinen Jesum lebend weiss BWV 134; Halt im Gedächtnis Jesum Christ BWV 67*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Makoto Sakurada, Peter Kooy, BIS
- *J.S. Bach: Vol. 22*, English Baroque Soloists, Monteverdi Choir, Daniel Taylor, James Gilchrist, Stephen Varcoe, Soli Deo Gloria 2000

Der Himmel dacht auf Anhalts Ruhm und Glück, BWV 66a

Bach composed the secular cantata or Serenata *Der Himmel dacht auf Anhalts Ruhm und Glück* (Since heaven cared for Anhalt's fame and bliss / Heaven thought on Anhalt's fame and fortune) in 1718 in Köthen to celebrate the twenty-fourth birthday of Leopold, Prince of Anhalt-Köthen on 10 December. To date, this is the first known cantata that Bach wrote for this new post. The music is lost, but the text survived, printed in Christian Friedrich Hunold's "Auserlesene und theils noch nie gedruckte Gedichte" (Selected and partly never printed poems) in Halle in 1719. Two allegorical figures appear, called "Die Glückseeligkeit Anhalts" (Fortune of Anhalt) and "Fama" (Fame). Bach used several movements for his cantata for Easter Monday of 1724.

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[2] John Quinn (2007). "Johann Sebastian Bach (1685-1750) / The Bach Cantata Pilgrimage - Volume 22 / Cantatas for Easter" (http://www.musicweb-international.com/classrev/2007/mar07/Bach_vol22_SDG128.htm). musicweb-international.com. . Retrieved 19 April 2011.

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Sources

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- David Hurwitz, *J.S. Bach Cantatas: BWV 66; BWV 134; BWV 67*, Bach Collegium Japan (http://www.classicstoday.com/review.asp?ReviewNum=6170) (recording review), classicstoday.com

External links

BWV 66

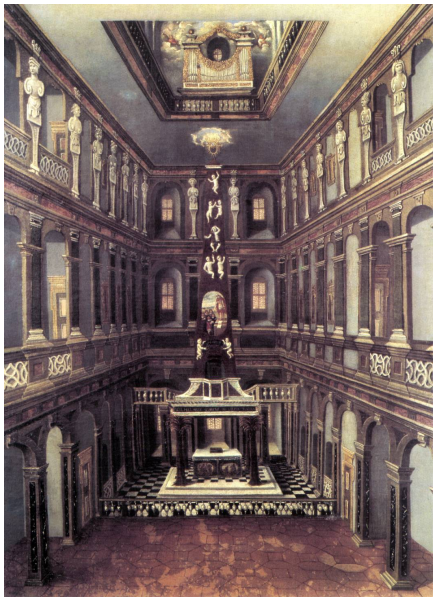
- Cantatas, BWV 61–70: Free scores at the International Music Score Library Project.
- Cantata BWV 66 Erfreut euch, ihr Herzen (http://www.bach-cantatas.com/BWV66.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv066.htm), Emmanuel Music
- Erfreut euch, ihr Herzen (http://www.bach.de/werk/bwv/66.html) on the *Bach* website **(German)**
- BWV 66 Erfreut euch, ihr Herzen (http://webdocs.cs.ualberta.ca/~wfb/cantatas/66.html) text, structure, instrumentation, University of Alberta
- BWV 66 Erfreut euch, ihr Herzen (http://www.uvm.edu/~classics/faculty/bach/BWV66.html) English text, University of Vermont
- James Leonard: Cantata No. 66, "Erfreut euch, ihr Herzen," BWV 66 (http://www.allmusic.com/work/cantata-no-66-erfreut-euch-ihr-herzen-bwv-66-bc-a56-c65222) Allmusic

BWV 66a

- Cantata BWV 66a Der Himmel dacht auf Anhalts Ruhm und Glück (http://www.bach-cantatas.com/BWV66a.htm) on the *bach cantatas* website
- Der Himmel dacht auf Anhalts Ruhm und Glück (http://www.bach.de/werk/bwv/66a.html) on the *Bach* website **(German)**
- BWV 66a Der Himmel dacht auf Anhalts Ruhm und Glück (Serenata) (http://www.uvm.edu/~classics/faculty/bach/BWV66a.html) German and English text University of Vermont

Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172

Erschallet, ihr Lieder, erklinget, ihr Saiten! (Resound, ye songs, ring out, ye strings!), BWV 172, is a church cantata of Johann Sebastian Bach, written for Pentecost Sunday in Weimar, first performed there in the Schlosskirche (court chapel) on 20 May 1714.



Schlosskirche in Weimar

History

In Weimar, Bach was the court organist of Johann Ernst von Sachsen-Weimar. On 2 March 1714, he was promoted to *Konzertmeister*, an honour which included a monthly performance of a church cantata in the Schlosskirche. *Erschallet, ihr Lieder* is the third of the series, following *Weinen, Klagen, Sorgen, Zagen, BWV 12*.[1] The poetry is attributed to Salomon Franck, although the work is not found in his printed editions, but his known preferences in style – such as Bible words in a recitative second movement rather than in a first choral movement, arias following each other without a recitative in between, and dialog in duets – all appear here.[2] Performing material has survived and shows that the cantata was performed again in Leipzig in 1724 where the instrumentation was slightly changed and the work transposed from C Major to D Major.[3] Bach revised it in 1731, again in C Major. A part for obbligato organ replacing oboe and cello in movement 5 exists for an even later performance. Bach seems to have loved this work especially.[2]

Scoring, words and structure

The cantata is written for soprano, alto, tenor and bass soloists, choir and a festive orchestra of three trumpets and timpani, two violins, two violas, cello, oboe (or, in later versions, oboe d'amore or organ), bassoon and basso continuo. The words for movements 1 and 3 to 5 are attributed to Salomon Franck. The words for the recitative are taken from the Gospel of John 14:23: *Wer mich liebet, der wird mein Wort halten* (Whoever loves Me will keep My Word, and My Father will love him, and We will come to him and make Our dwelling with him). Movement 5 is a duet of the Soul (soprano) and the Spirit (alto), underlined by an instrumental quote of the Martin Luther chorale *Komm, Heiliger Geist, Herre Gott*, based on *Veni Creator Spiritus*. The final chorale is verse four of Philipp Nicolai's *Wie schön leuchtet der Morgenstern*.[2]

1. Coro: *Erschallet, ihr Lieder, erklinget, ihr Saiten*
2. Recitativo (bass): *Wer mich liebet, der wird mein Wort halten*
3. Aria (bass, trumpets & timpani): *Heiligste Dreieinigkeit*
4. Aria (tenor, strings): *O Seelenparadies*
5. Aria (soprano – Soul, alto – Spirit, oboe, cello): *Komm, laß mich nicht länger warten*
6. Chorale (violin): *Von Gott kömmt mir ein Freudenschein*
7. optional: repeat of the opening chorus

Music

1. The first movement is a festive concerto, words and music possibly based on an earlier lost secular "Glückwunschkantate". A print of Franck's works contains a cantata for New Year's Day "Erschallet nun wieder, glückwünschende Lieder" (Sound again, congratulating songs) that may have served as a model.[4] The movement is in *da capo* form. The first part is opened by trumpets fanfares, alternating with flowing coloraturas in the strings. The voices enter as a third homophonic choir, repeating the fanfare motives, echoed by the trumpets, and imitating the string lines, culminating in the long first syllable of "seligste Zeiten" (blessed times) during which the instruments play the fanfares. In the middle section the trumpets rest, the voices expand in polyphon imitation the idea that God will prepare the souls to be his temple, starting from the lowest to the highest voice in the first sequence with entrances after three or two measures, from the highest to the lowest in the second, the entrances in faster succession after one or two measures.
2. The recitative refers to the gospel reading of the day and expands the idea of "making dwelling with him" in melismatic lines, counterpointed by motives in the cello similar to motives in movement five. Bach gave the words of Jesus to the bass as the Vox Christi (voice of Christ). He describes the final rest in God by ending the solo line on a whole note low C (C2), the lowest note he demanded of a soloist.
3. The aria about the Holy Trinity is accompanied by a choir of three trumpets and basso continuo, a rare combination expressing the idea of the words. The theme is composed of the three notes of the major chord.
4. In great contrast, in the tenor aria *O Seelenparadies* (O paradise of the soul) flowing continuous waves in the unison strings illustrate the spirit that was present at the Creation, worded *O Seelenparadies, das Gottes Geist durchwehet, der bei der Schöpfung blies ...* (O paradise of the soul, fanned by the Spirit of God, which blew at creation).
5. The last solo movement, termed Aria by Bach, is a complex structure uniting four "voices", two singers, solo oboe and solo cello. Soprano and alto are singing of their unity ("I shall die, if I have to be without you" the one; "I am yours, and you are mine!" the other), the oboe plays the richly ornamented melody of a chorale for Pentecost *Komm, Heiliger Geist, Herre Gott*[5] ("Come, Holy Spirit, Lord God, fill with the goodness of Your grace the hearts, wills, and minds of Your faithful. Ignite Your burning love in them."), and the cello plays an intricate counterpoint line throughout.
6. The words of the final chorale, translated "A joyful radiance reaches me from God", are illustrated by an added lively violin part to the four-part choir.[2]
7. In the first performances until 1724 the opening chorus was repeated after the chorale, marked "chorus repetatur ab initio" in the manuscript.[6]

Recordings

- *J.S. Bach: Cantatas BWV 68 & BWV 172*, Klaus Martin Ziegler (Klaus Martin Ziegler (in German)), Kassel Vocal Ensemble, Deutsche Bachsolisten, Ursula Buckel, Irma Keller, Theo Altmeyer, Jakob Stämpfli, Cantate / Nonesuch, Mid 1960s?
- *Cantatas BWV 172 & BWV 78*, Erhard Mauersberger, Thomanerchor, Gewandhausorchester Leipzig, Adele Stolte, Annelies Burmeister, Peter Schreier, Theo Adam, Eterna, 1970
- *Cantatas. Selections (BWV 172–175)*, Helmuth Rilling, Frankfurter Kantorei, Bach-Collegium Stuttgart, Eva Csapò, Doris Soffel, Adalbert Kraus, Wolfgang Schöne, Hänssler, 1975
- *J.S. Bach Das Kantatenwerk*, Hans-Joachim Rotzsch, Thomanerchor, Gewandhausorchester Leipzig, Arleen Augér, Ortrun Wenkel, Peter Schreier, Theo Adam, Berlin Classics 1981[7]
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 9*, Gustav Leonhardt, Knabenchor Hannover (chorus master Heinz Hennig), Collegium Vocale Gent, Leonhardt Consort, Matthias Echternach (soloist of the Knabenchor Hannover), Paul Esswood, Marius van Altena, Max van Egmond, Teldec 1987

- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1995
- *Bach Cantatas Vol. 26*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Lisa Larsson, Derek Lee Ragin, Christoph Genz, Panajotis Iconomou, Soli Deo Gloria 2000 review classical net [8]
- *Thomanerchor Leipzig*, conductor Georg Christoph Biller, St. Thomas, 2009[8]

References

[1] Cantata No. 172, "Erschallet, ihr Lieder," BWV 172 (http://www.allmusic.com/work/c181937) allmusic
[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)
[3] Complete Cantatas Vol. 2 (http://www.antoinemarchand.nl/vol02.pdf) Christoph Wolff about Vol 2 of the Koopman recording
[4] Dürr, Alfred. 1951. "Studien über die frühen Jahre Bachs" (in German)
[5] "Chorale Melodies used in Bach's Vocal Works / Komm, Heiliger Geist, Herre Gott" (http://www.bach-cantatas.com/CM/Komm-Heiliger-Geist-Herre-Gott.htm). bach-cantatas.com. 2006. . Retrieved 1 June 2011.
[6] Kilian, Dietrich. 1965. "Bach Erschallet, ihr Lieder", Vocal Score based on the Urtext of the New Bach Edition (in German)
[7] Johann Sebastian Bach - Legendary Recordings (http://www.musicweb-international.com/classrev/2007/Feb07/Bach_0183942BC.htm) review including BWV 172, 2007
[8] Thomanerchor Leipzig (http://www.thomaskirche.org/shop/product_info.php?products_id=609) on the website of St. Thomas Church

External links

- Cantata BWV 172 Erschallet, ihr Lieder, erklinget, ihr Saiten (http://www.bach-cantatas.com/BWV172.htm) on the *bach-cantatas* website
- Cantatas, BWV 171-180: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv172.htm), Emmanuel Music
- Erschallet, ihr Lieder, erklinget, ihr Saiten (http://www.bach.de/werk/bwv/172.html) on the *Bach* website (in German)
- Entries for BWV 172 (http://www.worldcat.org/search?q=BWV+172&qt=results_page) on WorldCat

Es wartet alles auf dich, BWV 187

Es wartet alles auf dich (Everything waits for You), BWV 187, is a church cantata written by Johann Sebastian Bach in 1726 in Leipzig for the seventh Sunday after Trinity. Bach later used the music from four movements of this cantata for his *Missa in G minor*, BWV 235.

History and words

Bach wrote the cantata in 1726 for the Seventh Sunday after Trinity as part of his third annual cycle. He performed it three times, first on 4 August 1726, a second time between 1735 and 1740, and a third time on 26 July 1749. The prescribed readings for the Sunday are from the Epistle to the Romans, Romans 6:19–23, "the wages of sin is death; but the gift of God is eternal life", and from the Gospel of Mark, Mark 8:1–9, the feeding of the 4000. The opening chorus is based on Psalm 104:27–28, directly related to the reading. Part two is opened by a bass aria on Matthew 6:31–32 from the sermon on the mount. The cantata is closed by verses 4 and 6 of Hans Vogel's chorale *Singen wir aus Herzensgrund* (1563). The poet of the other movements is unknown; Walther Blankenburg suggested Christoph Helm. The poet paraphrased in movement more lines from Psalm 104 and in movement 3 Psalm 65:12.[1]

Bach used the music of four movements, the opening chorus and the arias, for movements of the *Gloria* of his *Missa in G minor*, BWV 235.[2]

Scoring and structure

The cantata is scored for soprano, alto and bass soloists, a four-part choir, two oboes, two violins, viola, and basso continuo.[1]

Part I

1. Chorus: *Es wartet alles auf dich*
2. Recitativo (bass): *Was Kreaturen hält, das große Rund der Welt*
3. Aria (alto, oboe): *Du, Herr, du krönst allein das Jahr*

Part II

4. Aria (bass, violins): *Darum sollt ihr nicht sorgen*
5. Aria (soprano, oboe): *Gott versorget alles Leben*
6. Recitativo (soprano, strings): *Halt ich nur fest an ihm*
7. Chorale: *Gott hat die Erde zugericht*

Music

In the opening chorus Bach achieves a unity of form, but at the same time an individual handling of the four ideas of the text, as in a motet. The motifs of the instrumental sinfonia of 28 measures are continued through most of the movement, creating unity. *Es wartet alles auf dich* (a) is expressed in free polyphony embedded in the instrumental music, then repeated together with *daß du ihnen Speise gibest* (b) in free polyphony with canonic imitation on two themes, with the instruments playing mostly colla parte, then a and b are repeated within a part of the sinfonia, which is continued instrumentally. In the following second section, *Wenn du ihnen gibest* ... (c) is the theme of a choral fugue, *Wenn du deine Hand auftust* ... (d) is the countersubject. The instruments play colla parte first, then add motifs from the sinfonia. In the third concluding section the complete text is repeated within a part of the sinfonia.

The first aria praises God as the sustainer of life, accompanied by the full orchestra in a dance-rhythm with irregular grouping of measures in the ritornellos.

In movement 4 the bible word from the sermon of the mount is given to the bass as the Vox Christi (voice of Christ), accompanied by the violins in unison and the continuo, which also takes part in their motifs.

The soprano aria is in two contrasting parts, the first one accompanied by festive dotted rhythms and a broad melody of the solo oboe, the second, marked *un poco allegro*, again like a dance. Only the instruments repeat the dotted rhythm of the beginning. The last words of the soloist in the recitative are enriched by the strings, like the vox Christi in Bach's *St Matthew Passion*.

The final chorale is a four-part setting for the choir and all instruments.[1]

Recordings

- *J.S. Bach: Cantatas BWV 187 & BWV 34*, Diethard Hellmann, Kantorei & Kammerorchester der Christuskirche Mainz, Lotte Wolf-Matthäus, Hans-Joachim Rotzsch, Olaf Erksen, Cantate 1958
- *Die Bach Kantate Vol. 44*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Maria Friesenhausen, Hildegard Laurich, Wolfgang Schöne, Hänssler 1971
- *Bach Cantatas Vol. 4 - Sundays after Trinity I*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Julia Hamari, Dietrich Fischer-Dieskau, Archiv Produktion 1977
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 10*, Gustav Leonhardt, Knabenchor Hannover, Collegium Vocale Gent, Leonhardt-Consort, boy soprano of the Knabenchor Hannover, Paul Esswood, Max van Egmond, Teldec 1989
- *Bach Cantatas Vol. 4*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Richard Wyn Roberts, Stephan Loges, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 18*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Klaus Mertens, Antoine Marchand 2002

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[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

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External links

- Cantatas, BWV 181-190: Free scores at the International Music Score Library Project.
- Cantata BWV 187 Es wartet alles auf dich, BWV 187 (http://www.bach-cantatas.com/BWV187.htm) on bach-cantatas
- Es wartet alles auf dich (http://webdocs.cs.ualberta.ca/~wfb/cantatas/187.html) University of Alberta
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv187.htm), Emmanuel Music
- Es wartet alles auf dich, BWV 187 (http://www.bach.de/werk/bwv/187.html) on the *Bach* website (in German)
- Entries for BWV 187 (http://www.worldcat.org/search?q=BWV+187&qt=results_page) on WorldCat

Es erhub sich ein Streit, BWV 19

Es erhub sich ein Streit (*There arose a war*), BWV 19, is a sacred cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the for the Feast of Saint Michael and All Angels (known in the Lutheran calendar as Michaelmas Day), which occurs yearly on 29 September, date of the work's first performance.

The prescribed readings [1] for the day are Revelations 12: 7-12 and Matthew 18: 1-11. The text of the cantata was written by Christian Friedrich Henrici (*Picander*)[1] , with the exception of verse 7, whose author is Christoph Demantius.

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for trombe I/II/III, timpani, oboes I//II, oboe da caccia, oboes d'amore I/II, violins I/II , viola, and basso continuo, three vocal soloists (soprano, tenor, and bass) and four-part choir. It is in seven movements:

1. (Coro): "Es erhub sich ein Streit" for choir, trombe I-III, tamburi, violin I & oboe I in unison, violin II & oboe II in unison, viola, and continuo.
2. Recitativo: "Gottlob! der Drache liegt" for bass and continuo.
3. Aria: "Gott schickt uns Mahanaim zu" for soprano, oboes d'amore, and continuo
4. Recitativo: "Was ist der schnöde Mensch, das Erdenkind?" for tenor, strings and continuo.
5. Aria & Chorale: "Bleibt, ihr Engel, bleibt bei mir!" for tenor, tromba, strings, and continuo.
6. Recitativo: "Laßt uns das Angesicht" for bass and continuo.
7. Chorale: "Laß dein' Engel mit mir fahren" for choir, trombe I-III, tamburi, violin I & oboe I *col Soprano*, violin II & oboe II *coll'Alto*, viola *col Tenore*, and continuo.

Text

1. (Coro)
Es erhub sich ein Streit.
Die rasende Schlange, der höllische Drache
Stürmt wider den Himmel mit wütender Rache.
Aber Michael bezwingt,
Und die Schar, die ihn umringt
Stürzt des Satans Grausamkeit.

2. Recitativo (bass)
Gottlob! der Drache liegt.
Der unerschaffne Michael
Und seiner Engel
Heer Hat ihn besiegt.
Dort liegt er in der Finsternis
Mit Ketten angebunden,
Und seine Stätte wird nicht mehr
Im Himmelreich gefunden.
Wir stehen sicher und gewiss,
Und wenn uns gleich sein Brüllen schrecket,
So wird doch unser Leib und Seel
Mit Engeln zugedecket.

3. Aria (soprano)
Gott schickt uns Mahanaim zu;
Wir stehen oder gehen,
So können wir in sichrer Ruh
Vor unsern Feinden stehen.
Es lagert sich, so nah als fern,
Um uns der Engel unsers Herrn
Mit Feuer, Roß und Wagen.

4. Recitativo (tenor)
Was ist der schnöde Mensch, das Erdenkind?
Ein Wurm, ein armer Sünder.
Schaut, wie ihn selbst der Herr so lieb
gewinnt,
Dass er ihn nicht zu niedrig schätzet
Und ihm die Himmelskinder,
Der Seraphinen Heer,
Zu seiner Wacht und Gegenwehr,
Zu seinem Schutze setzet.

5. Aria & Chorale (tenor)
Bleibt, ihr Engel, bleibt bei mir!
Führet mich auf beiden Seiten,
Dass mein Fuß nicht möge gleiten!
Aber lernt mich auch allhier
Euer großes Heilig singen
Und dem Höchsten Dank zu singen!

6. Recitativo (bass)
Laßt uns das Angesicht
Der frommen Engel lieben
Und sie mit unsern Sünden nicht
Vertreiben oder auch betrüben.
So sein sie, wenn der Herr
gebeut,
Der Welt Valet zu sagen,
Zu unsrer Seligkeit
Auch unser Himmelswagen.

7. Chorale
Laß dein' Engel mit mir fahren
Auf Elias Wagen rot
Und mein Seele wohl bewahren,
Wie Lazrum nach seinem Tod.
Laß sie ruhn in deinem Schoß,
Erfüll sie mit Freud und Trost,
Bis der Leib kommt aus der
Erde
Und mit ihr vereinigt werde.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1* - Unnamed boy soprano soloist of the Wiener Sängerknaben; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Complete Cantatas Vol. 17* - Sopr.: Sandrine Piau; Ten.: Jörg Dürmüller; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Cantatas BWV 6 & BWV 19 [A-5]* - Sopr.: Agnes Giebel; Ten.: Klaus Stemann; Bass: Bruno Müller; Stuttgart Choral Society / Bach-Orchester Stuttgart; Hans Grischkat, conductor. Label: Renaissance
- *J.S. Bach: Cantatas BWV 1 & BWV 19* - Sopr.: Gunthild Weber; Ten.: Helmut Krebs; Bass: Hermann Schey; Berliner Motettenchor / Berliner Philharmoniker; Fritz Lehmann, conductor. Label: American Decca / Deutsche Grammophon - Archiv
- *J.S. Bach Kantaten* - Sopr.: Edith Mathis; Ten.: Hans Peter Blochwitz; Bass: Thomas Quasthoff; Windsbacher Knabenchor / Münchner Bachsolisten; Karl-Friedrich Beringer, conductor. Label: Bayer Records
- *Die Bach Kantate Vol. 18* - Sopr.: Barbara Rondelli; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Gächinger Kantorei / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *Bach Edition Vol. 21 - Cantatas Vol. 12* - Sopr.: Ruth Holton; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Cantates Saint-Michel* - Sopr.: Monika Mauch; Alt.: David DQ Lee; Ten.: Jan Kobow; Bass: Stephan MacLeod; Montréal Baroque; Eric J. Milnes, conductor. Label: ATMA Classique
- *Bach Cantatas: Volume 2* - Sopr.: Edith Selig; Ten.: Georg Jelden; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn / Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS
- *Bach Cantatas Vol. 7: Ambronay/Bremen* - Sopr.: Malin Hartelius; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 19 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv019.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 19 (http://www.cs.ualberta.ca/~wfb/cantatas/19.html), Bach Cantatas, University of Alberta.

External links

- Piano & vocal score of BWV 19 (http://www.bh2000.net/score/sacrbach/bwv019.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV19-D.htm) on bach-cantatas.com

Es ist das Heil uns kommen her, BWV 9

Es ist das Heil uns kommen her (It is our salvation come here to us), BWV 9, is a church cantata by Johann Sebastian Bach. He composed the chorale cantata in Leipzig for the sixth Sunday after Trinity between 1732 and 1735.

History and words

Bach composed the chorale cantata in Leipzig for the Sixth Sunday after Trinity between 1732 and 1735. In 1724, when he composed his second annual cycle of chorale cantatas, he was in Köthen that Sunday, therefore left the text for later completion. The cantata is based on a chorale *Es ist das Heil uns kommen her* by Paul Speratus, which was published in 1524 in the Achtliederbuch, the first Lutheran hymnal. The theme of the chorale is the Lutheran creed of salvation from sin by God's grace alone, summarized in the first stanza: "Deeds can never help, ... faith beholds Jesus Christ, ... He has become the Intercessor".[1]

The prescribed readings for the Sunday are from the Epistle to the Romans, Romans 6:3–11, "By Christ's death we are dead for sin", and from the Gospel of Matthew a passage from the Sermon on the Mount, Matthew 5:20–26, about better justice than the justice of merely observing laws and rules. An unknown poet transformed the 14 stanzas of the chorale to seven cantata movements. He dropped the last two stanzas, kept stanza 1 as the first and stanza 12 as the last movement, rephrased stanzas 2–4 to a recitative (2), stanzas 5–7 to a recitative (4), stanzas 9–11 to a third recitative (6).[1] Ideas from stanza 8 were made an aria (5), and movement 3 is not derived directly from the chorale, but intensifies the conclusion of the first recitative.[1] [2] The three recitatives can be considered a sermon, according among others to Julian Mincham, who comments: "All three speak of God's Laws; their bestowal, their fulfillment (or lack of it) and our attitudes towards them", and who summarizes: "The three recitatives were clearly planned as a cognate group and encapsulate the fundamental Lutheran creed. The two intervening arias, and finally the chorale, reflect upon and extend their statements."[3]

Bach had used already in 1716 stanza 12 of the chorale to conclude *Mein Gott, wie lang, ach lange? BWV 155*, in 1723 both stanza 12 and 11 to conclude the two parts of *Ärgre dich, o Seele, nicht, BWV 186*, and in 1724 stanza 11 to conclude *Wahrlich, wahrlich, ich sage euch, BWV 86*.

Scoring and structure

The cantata is scored for a chamber music ensemble of four soloists, soprano, alto, tenor, and bass, a four-part choir, flauto traverso, oboe d'amore, two violins, viola and basso continuo.[1] [3]

1. Coro: *Es ist das Heil uns kommen her*
2. Recitativo (bass): *Gott gab uns ein Gesetz*
3. Aria (tenor): *Wir waren schon zu tief gesunken*
4. Recitativo (bass): *Doch mußte das Gesetz erfüllet werden*
5. Aria (soprano, alto): *Herr, du siehst statt guter Werke*
6. Recitativo (bass): *Wenn wir die Sünd aus dem Gesetz erkennen*
7. Chorale: *Ob sichs anließ, als wollt er nicht*

Music

The opening chorus is a chorale fantasia, the vocal part embedded in a concerto of the instruments. The cantus firmus of the chorale melody is in the soprano in unadorned long notes, while the lower voices engage in imitation. The scoring with the obbligato instruments flute and oboe d'amore in contrast to the strings is unusual, sometimes the first violin takes also part in the concerto.[1] [2] All three recitatives are sung by the bass as the Vox Christi, almost like one sermon, which is only deepened by the two arias in between. The recitatives are secco with the only exception of the final line of movement 4, "... und fest um Jesu Arme schlingt" (... embrace the arms of Jesus), which is rendered arioso,[1] in "an enlightening major key, a tender vocal phrase and the late semi-quaver continuo line".[3] The tenor aria depicts the "sinking" of "Wir waren schon zu tief gesunken" (We were already too deeply sunk) in downward motifs and an irregular rhythm of syncopes, observed by Dürr as an image of “a giddy descent into the abyss of sin”.[1] [4] The duet "Herr, du siehst statt guter Werke" (Lord, you see, instead of good works) for soprano and alto is made a quintet of also flute, oboe d'amore and continuo. It is set in intricate canonic counterpoint in da capo form. The closing chorale is set for four parts, but with the lower voices in unusual polyphony.[1] [2]

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Gustav Leonhardt, King's College Choir, Leonhardt-Consort, soloist of the Regensburger Domspatzen, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Bach Cantatas Vol. 4 - Sundays after Trinity I*, conductor Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Julia Hamari, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1977
- *Die Bach Kantate Vol. 8*, Helmuth Rilling, Gächinger Kantorei, Württembergisches Kammerorchester Heilbronn, Ulrike Sonntag, Gabriele Schreckenbach, Adalbert Kraus, Wolfgang Schöne, Hänssler 1984
- *J.S. Bach: Cantatas BWV 9, 94 & 187*, Sigiswald Kuijken, La Petite Bande, Midori Suzuki, Magdalena Kožená, Knut Schoch, Jan van der Crabben, Deutsche Harmonia Mundi 1999
- *Bach Edition Vol. 14 - Cantatas Vol. 7*, conductor Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Marjon Strijk, Sytse Buwalda, Nico van der Meel, Bas Ramselaar, Brilliant Classics 2000
- *J.S. Bach: Cantatas Trinity Cantatas 4 Ansbach/Haddinton For the 6th Sunday after Trinity For the 7th Sunday after Trinity*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Michael Chance, James Gilchrist, Stephen Varcoe, Archiv Produktion 2000
- *J.S. Bach: Complete Cantatas Vol. 20*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens, Antoine Marchand 2002

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[2] James Leonard (2011). "Cantata No. 9, "Es ist das Heil uns kommen her," BWV 9" (http://www.allmusic.com/work/cantata-no-9-es-ist-das-heil-uns-kommen-her-bwv-9-bc-a107-c4294/description). Allmusic. . Retrieved 25 July 2011.
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[4] John Quinn (2009). "Bach: Cantatas Vol 4 / Gardiner, English Baroque Soloists" (http://www.arkivmusic.com/classical/album.jsp?album_id=226638). MusicWeb International. . Retrieved 25 July 2011.

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Cantata BWV 9 Es ist das Heil uns kommen her (http://www.bach-cantatas.com/BWV9.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv009.htm), Emmanuel Music
- Es ist das Heil uns kommen her (http://www.bach.de/werk/bwv/9.html) on the *Bach* website **(German)**
- BWV 9 Es ist das Heil uns kommen her (http://webdocs.cs.ualberta.ca/~wfb/cantatas/9.html) text, structure, instrumentation, University of Alberta
- BWV 9 Es ist das Heil uns kommen her (http://www.uvm.edu/~classics/faculty/bach/BWV9.html) English text, University of Vermont
- Bach among the Conservatives / The Quest for Theological Truth (http://weblearn.ox.ac.uk/site/human/music/staff_rooms/acstaff/ldreyfus/bach/R Lloyd PhD thesis.pdf) Thesis for the degree of Doctor of Philosophy by Rebecca Joanne Lloyd, King's College London, p. 84 (of 200)

Es ist nichts Gesundes an meinem Leibe, BWV 25

Es ist nichts Gesundes an meinem Leibe (There is no soundness in my body), BWV 25, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the 14th Sunday after Trinity and first performed it on 29 August 1723.

History and words

Bach wrote the cantata in 1723 in his first year in Leipzig for the 14th Sunday after Trinity and first performed it on 29 August 1723. The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 5:16–24, Paul's teaching on "works of the flesh" and "fruit of the Spirit", and from the Gospel of Luke, Luke 17:11–19, Cleansing ten lepers. According to Christoph Wolff, the cantata text was written by Johann Jacob Rambach and published in 1720 in Halle in *Geistliche Poesien*.[1] The poet relates to the Gospel and compares the situation of man in general to that of the lepers. The sickness is first expressed in words from Psalm 38, Psalms 38:4.[2] As Julian Mincham observes, "sin, decay, God's fury and the rotting of bones permeate much Lutheran theology in general and this opening chorus in particular".[3] At the end of movement 3 Jesus is asked to heal. The last aria expressed the hope to sing thanks for it in the choir of the angels.[2] The cantata is closed by the 12th and final stanza of Johann Heermann's chorale *Treuer Gott, ich muss dir klagen* (1630).[4]

Scoring and structure

The cantata is scored for three soloists, soprano, tenor and bass soloists, four part choir, and a colourful orchestra of cornetto, three trombones, three recorders, two oboes, two violins, viola, and basso continuo.[2]

1. Coro: *Es ist nichts Gesundes an meinem Leibe*
2. Recitativo (tenor): *Die ganze Welt ist nur ein Hospital*
3. Aria (bass): *Ach, wo hol ich Armer Rat?*
4. Recitativo (soprano): *O Jesu, lieber Meister*.
5. Aria (soprano): *Öffne meinen schlechten Liedern*
6. Chorale: *Ich will alle meine Tage*

Music

Similar to *Du sollt Gott, deinen Herren, lieben, BWV 77*, composed a week before, Bach creates the opening chorus as a chorale fantasia on a complete instrumental quotation of a chorale tune.[3] The melody is known as *Herzlich tut mich verlangen nach meinem selgen End*. But probably Bach had in mind the words of *Ach Herr, mich armen Sünder* which he used later in his chorale cantata *Ach Herr, mich armen Sünder, BWV 135*, a paraphrase of Psalm 6 which begins in stanza 2 "Heil du mich, lieber Herre, denn ich bin krank und schwach" (Heal me, dear Lord, because I am sick and weak). In a complex structure, Bach combines an instrumental introduction with the chorale tune in long notes in the continuo with figuration of strings and oboes, a choral double fugue, and the presentation of the choral by a choir of trombones with the cornetto as the soprano instrument, reinforced by three recorders which play an octave higher.[2] [3] John Eliot Gardiner regards the unusual use of the trombones, playing the chorale tune independent of the voices, as an "anticipation of the finale to Beethoven's Fifth Symphony".[5]

The following three movements are all only accompanied by the continuo. A new perspective is opened in movement 5 in a dancing music as a concerto of strings and oboes, echoed by the recorders. The music relates to the text "im höhern Chor werde mit den Engeln singen" (in the exalted choir I shall sing with the angels). The closing chorale is set for four parts.[2]

Selected recordings

Additional recordings are listed on the *bach-cantatas* entry of the cantata.

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Nikolaus Harnoncourt, Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien, soloists of the Wiener Sängerknaben, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Die Bach Kantate Vol. 48*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Adalbert Kraus, Philippe Huttenlocher, Hänssler 1978
- *J.S. Bach: Complete Cantatas Vol. 7*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Gerd Türk, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 13 - Cantatas from Leipzig 1723*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Gerd Türk, Peter Kooy, BIS 1999
- *Bach Edition Vol. 19 - Cantatas Vol. 10*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Marjon Strijk, Knut Schoch, Bas Ramselaar, Brilliant Classics 2000
- *Bach Cantatas Vol. 7: Ambronay / Bremen / For the 14th Sunday after Trinity / For the Feast of St Michael and All Angels*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Malin Hartelius, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000

References

[1] Christoph Wolff (2008). "On the first annual cycle of Boch's cantatas for the Leipzig liturgy (1723-24)" (http://www.bach-cantatas.com/Pic-Rec-BIG/Koopman-C07-1c[Erato-3CD].pdf). bach-cantatas.com. p. 14. . Retrieved 20 September 2011.

[2] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[3] Julian Mincham (2010). "Chapter 17 BWV 25 Es ist nichts Gesundes an meinem Leibe" (http://www.jsbachcantatas.com/documents/chapter-17-bwv-25.htm). jsbachcantatas.com. . Retrieved 20 September 2011.

[4] "Treuer Gott, ich muss dir klagen / Text and Translation of Chorale" (http://www.bach-cantatas.com/Texts/Chorale032-Eng3.htm). bach-cantatas.com. 2005. . Retrieved 20 September 2011.

[5] John Eliot Gardiner (2008). "Cantatas for the Fourteenth Sunday after Trinity / Abbaye d'Ambronay" (http://www.bach-cantatas.com/Pic-Rec-BIG/Gardiner-P07c[sdg124_gb].pdf). bach-cantatas.com. p. 1. . Retrieved 20 September 2011.

Sources

The first source is the score.

- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several data bases provide additional information on each single cantata:

- Cantata BWV 25 Es ist nichts Gesundes an meinem Leibe (http://www.bach-cantatas.com/BWV25.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 25 - "Es ist nichts Gesundes an meinem Leibe" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv025.htm) English translation, discussion, Emmanuel Music
- Es ist nichts Gesundes an meinem Leibe (http://www.bach.de/werk/bwv/25.html) history, scoring, *Bach* website **(German)**
- BWV 25 Es ist nichts Gesundes an meinem Leibe (http://www.uvm.edu/~classics/faculty/bach/BWV25.html) English translation, University of Vermont
- BWV 25 Es ist nichts Gesundes an meinem Leibe (http://webdocs.cs.ualberta.ca/~wfb/cantatas/25.html) text, scoring, University of Alberta

Falsche Welt, dir trau ich nicht, BWV 52

Falsche Welt, dir trau ich nicht (*False world, I don't trust you*), BWV 52, is a church cantata written by Johann Sebastian Bach in Leipzig for the 23nd Sunday after Trinity, first performed on 24 November 1726.

History and words

Bach wrote the cantata, a solo cantata for a soprano, in 1726 in Leipzig for the 23nd Sunday after Trinity and performed it first on 24 November 1726.

The prescribed readings [1] for the Sunday were Philippians 3:17–21 and Matthew 22:15–22, the question about paying taxes, answered by *Render unto Caesar....* The unknown poet takes from the gospel the idea that the world is false and man should concentrate on God. He refers to the murder of Abner by Joab, described in 2 Samuel 3:27, as an example for the world's falseness. The closing chorale is the first verse of *In dich hab ich gehoffet, Herr* [2] of Adam Reusner (1533).[1] The line is the last idea of the Te Deum. Bach used verse 4 of the chorale, *Mir hat die Welt trüglich gericht't*, in his *St Matthew Passion*.

Scoring and structure

The cantata is scored for a soprano soloist, a four-part choir (only for the final chorale), two horns, three oboes, bassoon, two violins, viola, and basso continuo.[1]

1. Sinfonia
2. Recitativo: *Falsche Welt, dir trau ich nicht*
3. Aria: *Immerhin, immerhin, wenn ich gleich verstoßen bin*
4. Recitativo: *Gott ist getreu*
5. Aria: *Ich halt es mit dem lieben Gott*
6. Chorale: *In dich hab ich gehoffet, Herr*

Music

The cantata is set for just one singer, but the instrumentation is rich. Similar to other cantatas of the later Leipzig period, Bach used an instrumental movement from an earlier period as a Sinfonia, in this case the opening movement of his first *Brandenburg Concerto*, dominated by horns and oboes, in its early version without a violino piccolo.[2] [3] In the first aria the soprano is accompanied by two violins, in the second aria of dance character, by three oboes.

The two horns of the Sinfonia return in the closing chorale, horn 1 supporting the soprano, horn 2 playing a fifth part.[1]

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Gustav Leonhardt, Knabenchor Hannover, Leonhardt-Consort, boy soprano, Teldec 1976
- *Die Bach Kantate Vol. 59*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Hänssler 1983
- *Bach: Kantaten BWV 52, BWV 84 & BWV 209*, Raymond Leppard, English Chamber Orchestra, Elly Ameling, Philips Early 1980s ?
- *Bach Cantatas Vol. 12*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Gillian Keith, Soli Deo Gloria 2000[2]

- *J.S. Bach: Complete Cantatas Vol. 18*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Antoine Marchand 2003
- *J.S. Bach: Cantatas Vol. 38 (Solo Cantatas)*, Masaaki Suzuki, Bach Collegium Japan, Carolyn Sampson, BIS 2006
- *J.S. Bach: Geistliche Solokantaten für Sopran*, Helmut Müller-Brühl, Bach Vokalensemble Köln, Kölner Kammerorchester, Siri Thornhill, Naxos 2007[3]

References

[1] Alfred Dürr (2006), *The cantatas of J.S. Bach*, Oxford University Press, ISBN 0-19-929776-2

[2] John Eliot Gardiner (2000). "Cantatas for the Twenty-third Sunday after Trinity Winchester Cathedral" (http://www.solideogloria.co.uk/resources/sdg171_gb.pdf). solideogloria.co.uk. . Retrieved 1 November 2010.

[3] "Bach, J.S.: Cantatas for Solo Soprano" (http://www.naxos.com/catalogue/item.asp?item_code=8.570453). Naxos. 2000. . Retrieved 2 November 2010.

External links

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- Cantata BWV 52 Falsche Welt, dir trau ich nicht (http://www.bach-cantatas.com/BWV52.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv052.htm), Emmanuel Music
- Falsche Welt, dir trau ich nicht (http://webdocs.cs.ualberta.ca/~wfb/cantatas/52.html) University of Alberta
- Falsche Welt, dir trau ich nicht, BWV 52 (http://www.bach.de/werk/bwv/52.html) on the *Bach* website (in German)
- Entries for BWV 52 (http://www.worldcat.org/search?q=BWV+52&qt=results_page) on WorldCat

Freue dich, erlöste Schar, BWV 30

Freue dich, erlöste Schar (*Rejoice, ransomed throng*), BWV 30, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in or around 1738 for the feast of St. John the Baptist, which falls yearly on 24 June, date of the work's premiere. The underlying secular cantata, BWV 30a, was composed in 1737 in Leipzig to celebrate the acquisition of the manor and estate at Wiederau by Johann Christian von Hennickes, who was one of Graf Brühl's protégés.

The prescribed readings [1] for the day are Isaiah 40: 1-5 and Luke 1: 57-80.

The text of the chorale movement is by Johann Olearius; Christian Friedrich Henrici (Picander)[1] has been proposed as the author of the remaining poetry.

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for oboe d'amore, oboes I/II, flauto traverso I/II, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in twelve movements, divided in two parts:

1. Coro: "Freue dich, erlöste Schar" for choir, flauti traversi, oboes, strings, and continuo.
2. Recitativo: "Wir haben Rast" for bass and continuo.
3. Aria: "Gelobet sei Gott, gelobet sein Name" for bass, strings, and continuo.
4. Recitativo: "Der Herold kömmt und meldt den König an" for altus and continuo.
5. Aria: "Kommt, ihr angefochtnen Sünder" for altus, flauto traverso, strings, and continuo.
6. Chorale: "Eine Stimme lässt sich hören" for choir and orchestral tutti *colle parti*.
7. Recitativo: "So bist du denn, mein Heil, bedacht" for bass, oboes and continuo.
8. Aria: "Ich will nun hassen" for bass, oboe d'amore, violino solo, strings, and continuo.
9. Recitativo: "Und obwohl sonst der Unbestand" for soprano and continuo.
10. Aria: "Eilt, ihr Stunden, kommt herbei" for soprano, violins, and continuo.
11. Recitativo: "Geduld, der angenehme Tag" for tenor, and continuo.
12. Coro: "Freude dich, geheilgte Schar" for choir, orchestral tutti, and continuo.

Recordings

- *Bach Cantatas Vol. 1: City of London* - Sopr.: Joanne Lunn; Alt.: Wilke te Brummelstroete; Ten.: Paul Agnew; Bass: Dietrich Henschel; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity* - Sopr.: Edith Mathis; Alt.: Anna Reynolds; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Cantates De Saint-Jean Baptiste* - Sopr.: Suzie LeBlanc; Alt.: Daniel Taylor; Ten.: Charles Daniels; Bass: Stephan MacLeod; Montréal Baroque; Eric J. Milnes, conductor. Label: ATMA Classique
- *Bach Edition Vol. 15 - Cantatas Vol. 8* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics

- *Die Bach Kantate Vol. 9* - Sopr.: Costanza Cuccaro; Alt.: Mechthild Georg; Ten.: Aldo Baldin; Bass: Philippe Huttenlocher; Gächinger Kantorei/Württembergisches Kammerorchester Heilbronn; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantata No. 30* - Sopr.: Benita Valente; Alt.: Mary Burgess; Ten.: Seth McCoy; Bass: Leslie Guinn; Brattleboro Bach Festival Chorus & Orchestra; Blanche Honegger Moyse, conductor. Label: Ars Nova/Ars Antigua
- *J.S. Bach: Complete Cantatas Vol. 22* - Sopr.: Sandrine Piau; Alt.: Bogna Bartosz; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Kantaten* - Sopr.: Edith Mathis; Alt.: Cornelia Kallisch; Ten.: Hans Peter Blochwitz; Bass: Thomas Quasthoff; Windsbacher Knabenchor/Münchner Bachsolisten; Karl-Friedrich Beringer, conductor. Label: Bayer Records
- *Les Grandes Cantates de J.S. Bach Vol. 26* - Sopr.: Emiko Iiyama; Alt.: Barbara Scherler; Ten.: Theo Altmeyer; Bass: Bruce Abel; Heinrich-Schütz-Chor Heilbronn/Württembergisches Kammerorchester Heilbronn; Fritz Werner, conductor. Label: Erato

References

[1] C. S. Terry and D. Litti, "Bach's Cantata Libretti", *Journal of the Royal Musical Association* 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 30 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv30.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 30 (http://www.cs.ualberta.ca/~wfb/cantatas/30.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 30 (http://www.bach-cantatas.com/Scores/BWV030-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV30-D.htm) on bach-cantatas.com

Der Friede sei mit dir, BWV 158

Der Friede sei mit dir (Peace be with you) (BWV 158) is a cantata for bass soloist believed to have been composed around 1730 by Johann Sebastian Bach. Only fragments of the work survive; these were found among Bach's papers after his death. They suggest that initially there were more parts extant than simply that for bass.

Recordings

- *J.S. Bach: Complete Cantatas Vol. 21*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Josef Loibl, 1984
- *Cantata BWV 158*, Hans Stadlmair, a Munich Vocal Ensemble, Münchener Kammerorchester, Klaus Mertens, Antoine Marchand
- *Bach: Kantaten · Cantatas BWV 82, BWV 158, BWV 56*, Michael Schneider, Thomanerchor, La Stagione, Gotthold Schwarz, Capriccio 2006

External links

- Cantatas, BWV 151-160: Free scores at the International Music Score Library Project.
- Cantata BWV 158 Der Friede sei mit dir [1] on bach-cantatas.com
- German text and English translation [2], Emmanuel Music
- Der Friede sei mit dir BWV 158 [3] on the *Bach* website (in German)
- BWV 158 Der Friede sei mit dir [4] University of Vermont
- BWV 158 Der Friede sei mit dir [5], Walter F. Bischof, University of Alberta
- Entries for BWV 158 [6] on WorldCat

Geist und Seele wird verwirret, BWV 35

Geist und Seele wird verwirret (*Spirit and soul become confused*), BWV 35, is a church cantata composed by Johann Sebastian Bach. He composed it in Leipzig in 1726 for the twelfth Sunday after Trinity and first performed it on 8 September 1726.

The prescribed readings for the Sunday were from the Epistle to the Corinthians, 2 Corinthians 3:4–11, the ministration of the Spirit, and from the Gospel of Mark, Mark 7:31–37, the healing of a deaf mute man. The texts are entirely drawn from Georg Christian Lehms' *Gottgefälliges Kirchen-Opffer* (1711).[1] [2]

Because of the requirements that "new music" be composed as often as possible, Bach seldom chose older poems for his cantatas;[3] consequently, conductor Craig Smith has suggested that parts of this work may have been composed earlier than the first recorded Leipzig performance.[4] The cantata is one of three Bach cantatas written in Leipzig in the summer and fall of 1726, in which an alto soloist is the only singer, the others being *Gott soll allein mein Herze haben, BWV 169* and *Vergnügte Ruh, beliebte Seelenlust, BWV 170*. It seems likely that Bach had a capable alto singer at his disposal during this period.

Furthermore, the work has two large concerto movements for organ and orchestra, probably from a lost keyboard, oboe or violin concerto,[5] perhaps indicating that the cantata was composed for a seasonal choral *absentia* at Thomaskirche[6] : the first nine bars of the opening Sinfonia are identical to the fragment BWV 1059.

There appear to be no underlying chorale theme in the work, perhaps because of the absence of choral numbers.

Scoring and structure

The piece is scored for oboes I/II/III, oboe da caccia (*taille*), obbligato organ, violins I/II, viola, and basso continuo, with one alto soloist. It is in seven movements, divided in two parts, each preceded by a sinfonia:

1. Sinfonia (*tutti*)
2. Aria: *Geist und Seele wird verwirret* (*tutti*).
3. Recitativo: *Ich wundre mich* with continuo.
4. Aria: *Gott hat alles wohlgemacht* with organo obbligato and continuo.
5. Sinfonia (*tutti*)
6. Recitativo: *Ach, starker Gott* with continuo.
7. Aria: *Ich wünsche nur bei Gott zu leben* (*tutti*).

Recordings

- *Bach Alto Cantatas* - Alt.: Monica Groop; Ostrobothnian Chamber Orchestra; Juha Kangas, conductor. Label: Finlandia
- *Bach Cantatas Vol. 6: Köthen/Frankfurt* - Alt.: Robin Tyson; English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Edition Vol. 8 - Cantatas Vol. 3* - Alt.: Sytse Buwalda; Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Kantaten BWV 35, BWV 169, BWV 49 (Sinfonia)* - Alt.: Jochen Kowalski; Kammerorchester Carl Philipp Emanuel Bach; Hartmut Haenchen, conductor. Label: Berlin Classics
- *Bach: Cantatas BWV 35 & 170* - Alt.: Jard van Nes; Amsterdam Bach Soloists; Leo van Doeselaar, conductor. Label: Ottavo
- *Bach: Cantatas pour alto* - Alt.: René Jacobs; Ensemble 415; Chiara Banchini, conductor. Label: Harmonia Mundi France
- *Bach: Solo Cantatas BWV 35, 169, 170* - Alt.: Bernarda Fink; Freiburger Barockorchester; Petra Müllejans, conductor. Label: Harmonia Mundi France
- *Cantatas for Alto* - Alt.: Jadwiga Rappé; Concerto Avenna; Andrzej Mysiński, conductor. Label: Accord
- *Die Bach Kantate Vol. 49* - Alt.: Julia Hamari; Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *G.F. Händel: Admetus, king of Tessaley* - Alt.: Janet Baker; English Chamber Orchestra; Benjamin Britten, conductor. Label: Ponto
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5* - Alt.: Petra Noskaiová; La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent
- *J.S. Bach: Cantatas No. 42, No. 35* - Alt.: Maureen Forrester; Vienna Radio Orchestra; Hermann Scherchen, conductor. Label: Westminster / Baroque Music Club
- *J.S. Bach: Cantatas Vol. 37* - Alt.: Robin Blaze; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1621
- *J.S. Bach: Cantates pour alto* - Alt.: Andreas Scholl; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: 0
- *J.S. Bach: Complete Cantatas Vol. 3*, Nathalie Stutzmann, Amsterdam Baroque Orchestra, conductor Ton Koopman, Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: Paul Esswood; Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Geistliche Solokantaten für Alt - Tenor* - Alt.: Marianne Beate Kielland; Kölner Kammerorchester; Helmut Müller-Brühl, conductor. Label: Naxos

- *J.S. Bach: Magnificat, Kantaten 78, 137, 35* - Alt.: Christopher Robson; Orchester ad fontes; Wilfried Schnetzler, conductor. Label: Bach-Kantorei
- *J.S. Bach: Solokantaten* - Alt.: Birgit Finnilä; Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Cantate

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71
[3] David R. M. Irving. Bach cantata cycles. Early Music 2008 36(1):150-152.
[4] C. Smith Geist und Seele wird verwirret at www.emmanuelmusic.org (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv035.htm)
[5] Laurence Dreyfus. The metaphorical soloist: Concerted organ parts in Bach's cantatas. Early Music 1985 13(2):237-247
[6] Robert Fuchs; Oliver Hahn; Doris Oltrogge: "Geist und Seele sind verwirret...". Die Tintenfraß-Problematik der Autographen Johann Sebastian Bachs. In: Restauro Heft 2/2000, S. 116-121

Sources

- Craig Smith, Programme notes - BWV 35 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv035.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 35 (http://www.cs.ualberta.ca/~wfb/cantatas/35.html), Bach Cantatas, University of Alberta.
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- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Cantata BWV 35 Geist und Seele wird verwirret (http://www.bach-cantatas.com/BWV35.htm) on *bach-cantatas*
- Cantatas, BWV 31-40: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv035.htm) Emmanuel Music, Boston
- Geist und Seele wird verwirret (http://www.bach.de/werk/bwv/035.html) on the *Bach* website (in German)
- Entries for BWV 35 (http://www.worldcat.org/search?q=BWV+35&qt=results_page) on WorldCat

Gelobet seist du, Jesu Christ, BWV 91

Gelobet seist du, Jesu Christ (*Praise be to You, Jesus Christ*), BWV 91, is a church cantata by Johann Sebastian Bach. It was written in Leipzig in 1724 for Christmas Day and first performed on 25 December 1724.

History and words

The chorale cantata from Bach's second annual cycle is based on the main chorale for Christmas Day, *Gelobet seist du, Jesu Christ* (1524) of Martin Luther. The beginning summarizes Christmas in two lines: "Gelobet seist du, Jesu Christ, daß du Mensch geboren bist" ("Praise be to You, Jesus Christ, since You were born a man"). All verses end with the acclamation Kyrieleis. The cantata was Bach's first composed for Christmas Day in Leipzig; in his first year in Leipzig 1723 he had chosen to perform again *Christen, ätzet diesen Tag, BWV 63*, written in 1714 in Weimar.[1]

The prescribed readings for the day are Titus 2:11–14 and Luke 2:1–14, the birth of Jesus and its announcement to the shepherds. The unknown poet of the cantata text kept the first and the last verse, expanded verse 2 by recitatives, transformed verses 3 and 4 to movement 3, an aria, verse 5 to a recitative, and verse 6 again to an aria.[2]

Bach performed the cantata again four more times on 25 December, in 1731, in 1732 or 1733, and twice in the 1740s, even after his *Christmas Oratorio* had been first performed in 1734, which also uses two verses of the Luther chorale.

Scoring and structure

The cantata is festively scored for soprano, alto, tenor, and bass, a four-part choir, two horns, timpani, three oboes, two violins, viola and basso continuo.[2] He would later use the pair of horns in Part IV of his *Christmas Oratorio*.

1. Coro: *Gelobet seist du, Jesu Christ*
2. Recitativo (+ chorale, soprano): *Der Glanz der höchsten Herrlichkeit*
3. Aria (tenor, oboes): *Gott, dem der Erden Kreis zu klein*
4. Recitativo (bass, strings): *O Christenheit! Wohlan*
5. Aria (soprano, alto): *Die Armut, so Gott auf sich nimmt*
6. Chorale: *Das hat er alles uns getan*

Music

The opening chorus makes use of four choirs: the voices, the horns, the oboes and the strings. The material from the Ritornellos is present also in interludes between the five lines and as accompaniment for the vocal parts. The choral melody [3] is sung by the soprano. The lower voices are set in imitation for the first and the last line, in chords for the second and fourth line, and in a combination in the central line "Von einer Jungfrau, das ist wahr" ("from a virgin, this is true").

In movement 2, the recitative is contrasted with chorale phrases, which are accompanied by a repetition of the first line of the chorale in double tempo. The tenor aria is accompanied by three oboes, whereas the strings illuminate the following recitative. The last aria is a duet, contrasting "Armut" (poverty) and "Überfluss" (abundance), "Menschlich Wesen" (human being), rendered in chromatic upward lines, and "Engelsherrlichkeiten" (angelic splendours), shown in coloraturas and triadic melodies.

At times the horns have independent parts in the closing chorale and embellish especially the final Kyrieleis.[2] [3]

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 5*, Gustav Leonhardt, Knabenchor Hannover, Collegium Vocale Gent, Leonhardt-Consort, Detlef Bratschke (soloist of the Knabenchor Hannover), Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1979
- *J.S. Bach: Complete Cantatas Vol. 12*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 2000
- *Bach Cantatas Vol. 14: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Robin Tyson, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Christmas Cantatas from Leipzig*, Philippe Herreweghe, Collegium Vocale Gent, Dorothee Mields, Ingeborg Danz, Mark Padmore, Peter Kooy, Harmonia Mundi Franc 2001
- *J.S. Bach: Cantatas Vol. 31*, conductor Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2004

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[1] Julian Mincham (2010). "Chapter 28 BWV 91 Gelobet seist du, Jesu Christ" (http://www.jsbachcantatas.com/documents/chapter-28-bwv-91.htm). jsbachcantatas.com. . Retrieved 12 December 2010.

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[3] John Eliot Gardiner (2009). "Christmas Day St Bartholomew's, New York" (http://www.monteverdiproductions.co.uk/resources/sdg113_gb.pdf). solideogloria.co.uk. . Retrieved 12 December 2010.

External links

- Cantatas, BWV 91–100: Free scores at the International Music Score Library Project.
- Cantata BWV 91 Gelobet seist du, Jesu Christ (http://www.bach-cantatas.com/BWV91.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv091.htm), Emmanuel Music
- Gelobet seist du, Jesu Christ (http://www.bach.de/werk/bwv/91.html) on the *Bach* website (in German)
- BWV 91 Gelobet seist du, Jesu Christ (http://www.uvm.edu/~classics/faculty/bach/BWV91.html) on uvm.edu

Gleichwie der Regen und Schnee vom Himmel fällt, BWV 18

Gleichwie der Regen und Schnee vom Himmel fällt (English: "Just like the rain and snow falling from the sky" (the German "Himmel" also means heaven)), BWV 18 is a church cantata by Johann Sebastian Bach. It was composed for Sexagesima Sunday, based on text by Erdmann Neumeister written in 1711 for the Eisenach court, which cites Isaiah and Psalm 118.

The work falls relatively early in Bach's chronology of cantata compositions — it was possibly composed for 24 February 1715, but more probably a year or two earlier. The work is scored for an SATB choir, two recorders, a bassoon, violas I-IV, violoncello and continuo. It can be noted that the instrumentation is similar to Brandenburg Concerto n°6, which also omits violins. Furthermore, the second (Leipzig) version of this cantata only uses the middle and low strings, without the recorders.

Movements

It is divided into 5 parts (see Wikisource for text):

1. Sinfonia,

   Composed in 6/4 time in G-minor. Like several of Bach's cantatas — especially the earlier ones — this work begins with an instrumental sinfonia. The form is that of a flexible chaconne, broken into episodes, in a *da capo* form.
2. Recitativo (Bass): Gleichwie der Regen und Schnee vom Himmel fällt
3. Recitativo & Chorale (Litany) (Soprano, Tenor, Bass, Chorus): Mein Gott, hier wird mein Herze sein
4. Aria (Soprano): Mein Seelenschatz ist Gottes Wort
5. Chorale: Ich bitt, o Herr, aus Herzens Grund

Recordings

- *Cantatas*, Adele Stolte, Gerda Schriever, Peter Schreier, Theo Adam, Thomanerchor, Gewandhausorchester, conductor Erhard Mauersberger, Eterna, 1967
- *J.S. Bach: Complete Cantatas Vol. 2*, Barbara Schlick, Kai Wessel, Christoph Prégardien, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 6*, Siri Thornhill, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2007

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Full text in German and English [1]
- Programme notes by Craig Smith [2]

Gloria in excelsis Deo, BWV 191

Gloria in excelsis Deo (Glory to God in the Highest), BWV 191, is a sacred cantata written by the German Baroque composer Johann Sebastian Bach, and the only one of his church cantatas set to a Latin text. It was likely first performed in Leipzig at Christmas of 1745 to celebrate the end of the Second Silesian War.[1] The composition's three movements all derive from the *Gloria* of an earlier Lutheran Mass written by Bach in 1733, which the composer would later use as the *Gloria* of his *Mass in B minor*.[2]

History

Gloria in excelsis Deo was written in Leipzig for Christmas Day, as indicated by the heading on the manuscript in Bach's own handwriting, "J.J. Festo Nativit: Xsti." (Jesu Juva Festo Nativitatis Christi - Celebration for the birth of Christ), to be sung around the sermon. Recent archival and manuscript evidence suggest the cantata was first performed not in 1743, but in 1745 at a special Christmas Day service to celebrate the Peace of Dresden, which brought to an end the hardships imposed on the region by the Second Silesian War.[1] [2] Unlike Bach's other church cantatas, the words are not in German, taken from the bible, a chorale or contemporary poetry, but in Latin, taken from the *Gloria* and the Doxology. This late work is the only Latin cantata among around 200 surviving sacred cantatas in German.[3] It is based on an earlier composition, the *Missa* (*Kyrie* and *Gloria*) which Bach had composed in 1733 and that would, in 1748, become part of his monumental *Mass in B minor*. The first movement (Gloria) is an almost identical copy of the earlier work, while the second and third movements are close parodies. Parts, for instance, of the fugal section of *Sicut erat in principio*, taken from the *Cum sancto spiritu* of the 1733 setting, are moved from a purely vocal to an instrumentally accompanied setting.[2] The modifications Bach made to the last two movements of BWV 191, however, were not carried over into the final manuscript compilation of the Mass in B minor, leaving it a matter of speculation whether or not these constitute "improvements" to Bach's original score.[4]

Scoring, words and structure

The Cantata bears the heading *::J.J. Festo Nativit: Xsti. Gloria in excelsis Deo. à 5 Voci. 3 Trombe Tymp. 2 Trav 2 Hautb. 2 Violini Viola e Cont. Di J.S.B.* in Bach's own handwriting. The cantata is festively scored for soprano and tenor soloists and an unusual five-part choir (with a dual Soprano part), 3 trumpets, timpani, 2 flutes, 2 oboes, strings, and continuo. Its only link to Christmas is the opening chorus on Luke 2:14, to be performed before the sermon. The other two movements after the sermon (marked "post orationem") divide the general words of the Doxology in a duet *Gloria Patri et Filio et Spiritui sancto* (corresponding to the *Domine Deus*, the central piece of the *Gloria* of the Mass in B minor) and a final chorus *Sicut erat in principio* (corresponding to *Cum sancto spiritu* of the *Gloria*). The final movement may contain ripieno markings (to accompany the chorus) similar to the ripieni found in *Unser Mund sei voll Lachens, BWV 110*, which was also a nativity cantata.[2]

1. Coro: *Gloria in excelsis Deo*
2. Duetto (soprano/tenor): *Gloria Patri et Filio et Spiritui sancto*
3. Coro: *Sicut erat in principio*

Movements, text and translation

1. Coro (Tromba I-III, Tamburi, Flauto traverso I e Oboe I all' unisono, Flauto traverso II e Oboe II all' unisono, Violino I/II, Viola, Continuo)[5]

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax hominibus	And peace on earth to men
bonae voluntatis.	of good will.

2. Duetto (soprano/tenor) (Flauto traverso I/II, Violino I/II, Viola, Continuo)

Gloria Patri et Filio et Spiritui sancto.	Glory to the Father and the Son and the Holy Spirit.

3. Coro (Tromba I-III, Tamburi, Flauto traverso I/II, Oboe I/II, Violino I/II, Viola, Continuo)

Sicut erat in principio et nunc et semper	As it was in the beginning and now and always
et in saecula saeculorum, amen.	and in the age of ages, amen.

Recordings

- *Die Bach Kantate Vol. 16*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Nobuko Gamo-Yamamoto, Adalbert Kraus, Hänssler (1971)
- *J.S. Bach: Weihnachtsoratorium*, Ludwig Güttler, Concentus Vocalis Wien, Virtuosi Saxoniae, Christiane Oelze, Hans Peter Blochwitz, Dresden Classics (1995)
- *J.S. Bach: Complete Cantatas Vol. 21*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Caroline Stam, Paul Agnew, Antoine Marchand (1999)

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[1] Butler, Gregory (1992). "Johann Sebastian Bachs Gloria in excelsis Deo BWV 191: Musik für ein Leipziger Dankfest [Johann Sebastian Bach's Gloria in excelsis Deo BWV 191: Music for a Leipzig Celebration]" (in German). *Bach-Jahrbuch* **78**: 65–71.

[2] Butt, John (1991). *Bach, Mass in B minor*. Cambridge: Cambridge University Press. pp. 12–13. doi:10.2277/0521387167. ISBN 9780521387163.

[3] The Bach Choir of Bethlehem (https://www.analekta.com/en/news?id=95) 2009

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External links

- Cantata BWV 191 Gloria in excelsis Deo (http://www.bach-cantatas.com/BWV191.htm) on the *bach cantatas* website
- Cantatas, BWV 191-200: Free scores at the International Music Score Library Project.
- Latin text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv191.htm), Emmanuel Music

- Entries for Gloria in excelsis Deo, BWV 191 (http://www.worldcat.org/search?q=Gloria+in+excelsis+Deo,+BWV+191&qt=results_page) on WorldCat

Gott der Herr ist Sonn und Schild, BWV 79

Johann Sebastian Bach's cantata **Gott der Herr ist Sonn und Schild** *(The Lord God is sun and shield)*, BWV 79, was composed in 1725 for Reformation Sunday. The text is by Martin Rinkart and Ludwig Helmbold.[1]

Instrumentation

The cantata is scored for 2 horns in G, 2 oboes (or flutes), timpani, 2 violins, viola, basso continuo, and voices.

Movements

- I. Coro: Gott, der Herr, ist Sonn und Schild
- II. Aria: Gott ist unser Sonn und Schild
- III. Choral: Nun danket alle Gott
- IV. Recitativo: Gottlob! Wir wissen den rechten Weg zur Seligkeit
- V. Aria: Gott, ach Gott, verlaß die Deinen nimmermehr
- VI. Choral: Erhalt uns in der Wahrheit

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 19*, Edith Selig, Claudia Hellmann, Jakob Stämpfli, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, conductor Fritz Werner, Erato/MHS 1964
- *J.S. Bach: Complete Cantatas Vol. 16*, Sandrine Piau, Bogna Bartosz, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand 2001

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[1] "Cantata BWV 79 Gott der Herr ist Sonn und Schild" (http://www.bach-cantatas.com/BWV79.htm). . Retrieved 9 April 2010.

External links

- Gott der Herr ist Sonn und Schild (http://www.bach-cantatas.com/BWV79.htm) from bach-cantatas.com
- full score of BWV 79 (http://www.bh2000.net/score/sacrbach/bwv079.pdf) from www.bh2000.net
- German text and translation (http://www.emmanuelmusic.org/notes_translations/translations_cantata/t_bwv079.htm) from Emmanuel Music
- Notes on BWV 79 (http://www.emmanuelmusic.org/notes_translations/notes_cantata/n_bwv079.htm) from Emmanuel Music

Gott fähret auf mit Jauchzen, BWV 43

Gott fähret auf mit Jauchzen (*God has gone up with a shout*), BWV 43, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the Feast of Ascension of Jesus, which fell that year on May 30, date of the work's premiere.

The prescribed readings [1] for the day are Acts 1: 1-11 and Mark 16: 14-20.

The libretto is of mixed authorship[1] , as follows[2] :

- Psalm 47, verses 6 and 7, as text for the first movement
- the gospel of Mark, chapter 16, verse 19, as text for the fourth movement
- Johann Schop for the text of the final chorale *Du Lebensfürst, Herr Jesu Christ*
- an anonymous poet for the remaining movements (R. Wustmann and W. Neumann[3] suggest J. S. Bach may be this anonymous poet, while C. S. Terry[4] proposes it may have been Christian Weiss, Sr.).

The chorale theme is *Ermuntre dich, mein schwacher Geist* (Zahn 5741)[5] , composed by Johann Schop in 1641.

Scoring and structure

The piece is scored for oboes I/II, timpani (*tamburi* in the autograph[6]), trombe I/II/III, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir.

It is in eleven movements, divided in two parts (to be performed before and after the sermon):

1. (Coro): *Gott fähret auf mit Jauchzen* for choral and orchestral tutti.
2. Recitativo: *Es will der Höchste sich ein Siegsgepräng bereiten* for tenor and continuo.
3. Aria: *Ja tausend mal tausend begleiten den Wagen* for tenor, violins in unison and continuo.
4. Recitativo: *Und der Herr, nachdem er mit ihnen geredet hatte* for soprano and continuo.
5. Aria: *Mein Jesus hat nunmehr* for soprano, oboes, strings, and continuo.
6. Recitativo: *Es kommt der Helden Held* for bass, strings, and continuo.
7. Aria: *Er ists, der ganz allein* for tromba and continuo.
8. Recitativo: *Der Vater hat ihm ja* for altus and continuo.
9. Aria: *Ich sehe schon im Geist* for altus, oboes, and continuo.
10. Recitativo: *Er will mir neben sich* for soprano and continuo.
11. Chorale: *Du Lebensfürst, Herr Jesu Christ* for choir and tutti colla parte.

Recordings

- **J.S. Bach: Kantaten 9. Folge** - Sopr.: Gertrud Birmele; Alt.: Eva Fleischer; Ten.: Gert Lutze; Bass: Johannes Oettel; Harpsichord: Karl Richter; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- **Les Grandes Cantates de J.S. Bach Vol. 9** - Sopr.: Friederike Sailer; Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS
- **J.S. Bach: Das Kantatenwork (1) [B-1]** - Sopr.: Csilla Zentai; Alt.: Erika Schmidt; Ten.: Kurt Huber; Bass: Michael Schopper; Schwäbischer Singkreis Stuttgart/Bach-Orchester Stuttgart; Hans Grischkat, conductor. Label: FSM 43101/Corona
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - Sopr.: Peter Jelosits; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

- **Die Bach Kantate Vol. 34** - Sopr.: Arleen Augér; Alt.: Julia Hamari; Ten.: Lutz-Michael Harder; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Himmelfahrts-Oratorium [C-7]** - Sopr.: Barbara Schlick; Alt.: Catherine Patriasz; Ten.: Christoph Prégardien; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- **J.S. Bach: Ascension Cantatas [C-4]** - Sopr.: Nancy Argenta; Alt.: Michael Chance; Ten.: Anthony Rolfe Johnson; Bass: Stephen Varcoe; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- **Bach Edition Vol. 19 - Cantatas Vol. 10** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- **J.S. Bach: Complete Cantatas Vol. 16** - Sopr.: Johannette Zomer; Alt.: Bogna Bartosz; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand

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[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

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[3] R. Wustmann and W. Neumann. *Johann Sebastian Bach. Sämtliche* Kantatentexte. Unter Mitbenutzung von Rudolf Wustmanns - Ausgabe der Bachschen Kantatentexte herausgegeben von Werner Neumann. *Leipzig: VEB Breitkopf & Härtel.* 1956. xxiv, 634 p.; 1967, xxiv, 643 p.

[4] Bach's Chorals. Part I: 2 The Hymns and Hymn Melodies of the Cantatas and Motetts

[5] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes* Zahn *(6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim,* New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-487-09319-7]

[6] Marshall, R. L.: *The compositional process of J. S. Bach: A study of the autograph scores of the vocal works*. Princeton: Princeton University Press, 1972, volume 1 of 2, p. 134 (of 271).

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- Walter F. Bischof, Text and orchestration for BWV 43 (http://www.cs.ualberta.ca/~wfb/cantatas/43.html), Bach Cantatas, University of Alberta.
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- J. C. J. Day. "The texts of Bach's Church cantatas: some observations". *German Life and Letters*, volume 13 (1960), num. 2, pages 137-144.

- Harald Streck. *Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs*. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 43 (http://www.bach-cantatas.com/Scores/BWV043-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV43-D.htm) on bach-cantatas.com

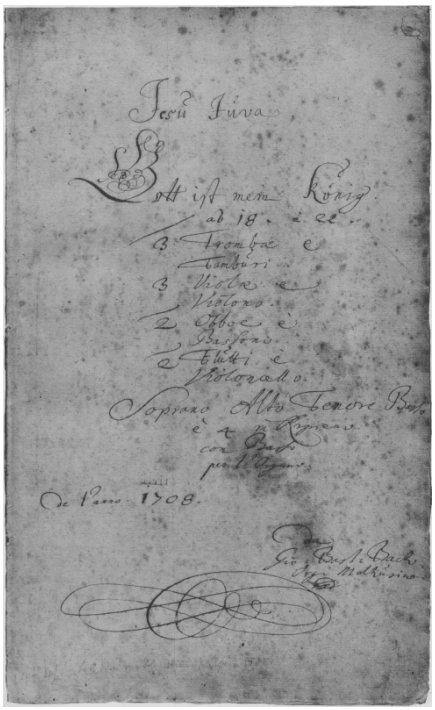
Gott ist mein König, BWV 71

Gott ist mein König (*God is My King*), BWV 71, is a cantata by Johann Sebastian Bach.

It was performed for the first time at the inauguration of the new city council at Mühlhausen on 1708-02-04. The librettist is unknown. There has been speculation, but no evidence, that it was written by minister Georg Christian Eilmar, who had commissioned Bach to compose the cantata *Aus der Tiefen rufe ich, Herr, zu dir, BWV 131* which was written around the same time.

In 1708, Bach was the organist of the *Divi Blasii* church. He composed few works at this time; his works from this period prominently featured the organ. BWV 71 was his first cantata for festive orchestra, including trumpets and timpani. Since Bach was instructed by the council to compose this work, it is also one of his very few works to fulfil a specific paid commission: most of his compositions were written as part of the normal duties of his employment.

It was so positively received that Bach was commissioned to compose another cantata for the next year's council inauguration; there is evidence that the piece was composed and even printed, but no copies are known to survive.


Autograph title page from BWV 71, Mühlhausen

Theme

Even though the cantata was composed for a secular occasion, it is counted under Bach's religious cantatas. Fittingly for the occasion, the texts can be interpreted as a meditation on the transition from old to new, together with freely-composed congratulations for the "new regiment" of office bearers.

The text mostly consists of Bible passages: the text of the first and fourth movements is taken from Psalm 74, the rest from 2 Samuel, Genesis, and Deuteronomy.

The second movement, *Ich bin nun achtzig Jahr* ("I am now eighty years old"), probably refers to Adolf Strecker, the former mayor who had just left office aged 83 years, and was written for solo organ. In the second movement, the Bible quotes are complemented by the sixth verse of Johann Heermann's hymn *O Gott, du frommer Gott*. In the final chorus, there is a reference to the Holy Roman Emperor and King of Germany, Joseph I (1705–1711), as Mühlhausen was an imperial free city, and thus subject immediately to the emperor.

Scoring

- Vocal soloists: Soprano, Alto, Tenor, Bass
- Choir: Soprano, Alto, Tenor, Bass
- Instruments (in the non-standard order used by Bach in the score):
  - 3 Trumpets, Timpani
  - 2 Violins, Viola, Violone
  - 2 Oboes, Bassoon
  - 2 Recorders, Cello
  - Organ obbligato

Importance

Gott ist mein König is a significant early work of Bach. With its lack of recitatives, its arias and the short movements that flow into each other, it shows typical characteristics of traditional 17th-century cantatas. It differs from the other extant cantatas from Bach's time in Mühlhausen by its elaborate instrumentation. Very few of the formal characteristics of Bach's Leipzig cantatas (still some fifteen years in the future) are found in this early work. It is the first of Bach's works to be printed (an unusual event paid for by the city council); it is the only cantata to have been printed before the composer's death.

Recordings

- Amsterdam Baroque Orchestra & Choir, dir. Ton Koopman, Soloists: Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens – J.S. Bach: Complete Cantatas Vol. 1, Antoine Marchand CC72231

External links

- Cantatas, BWV 71-80: Free scores at the International Music Score Library Project.
- Text (in German) and instrumentation of individual movements [1]
- English translation of the text [2]

Gott soll allein mein Herze haben, BWV 169

Gott soll allein mein Herze haben (God alone shall have my heart), BWV 169, is a church cantata by Johann Sebastian Bach. He composed the cantata for an alto soloist in Leipzig for the 18th Sunday after Trinity and first performed it on 20 October 1726.

History and words

Bach wrote the cantata in his fourth year Bach in Leipzig for the 18th Sunday after Trinity and first performed it on 20 October 1726.[1] It is regarded as part of his third annual cycle of cantatas. The prescribed readings for the Sunday were from the First Epistle to the Corinthians, 1 Corinthians 1:4–8, Paul's thanks for grace of God in Ephesus, and from the Gospel of Matthew, Matthew 22:34–46, the Great Commandment.

The unknown author of the text concentrated on the love of God in movements 2 to 5 and added one movement about the love of your neighbour in movement 6, continued in the concluding chorale, the third stanza of Martin Luther's *Nun bitten wir den Heiligen Geist*. The poet connected the first recitative to the following aria by starting the two thoughts in the recitative by a related line from the aria as a motto, and ending both with the a recapitulation of the first line. The second recitative is a paraphrase of 2 Kings 2:1, Elijah lifted to heaven. The second aria is a paraphrase of 1 John 2:15–16, which sets the love of God apart from the love of the world.[1]

The only other extant cantata for the Sunday is the chorale cantata *Herr Christ, der einge Gottessohn, BWV 96*, composed in 1724.[2] Like three other cantatas, the early *Widerstehe doch der Sünde, BWV 54* (1714), and the 1726 works *Geist und Seele wird verwirret, BWV 35* and *Vergnügte Ruh, beliebte Seelenlust, BWV 170*, Bach wrote *Gott soll allein mein Herze haben* for a single alto soloist, but unlike those works a choir sings the chorale. The three later cantatas, written within a few months, employ the organ as an obbligato instrument, possibly because Bach liked the combination of alto voice and organ registrations.[2] A week later, Bach composed the famous cantata for bass solo, *Ich will den Kreuzstab gerne tragen, BWV 56*, also concluded by a chorale. It is not known if Bach looked for texts suitable for a solo voice, or if texts were "clerically imposed on him", which stessed individual piety and therefore suggested to be treated as solo cantatas.[3]

Scoring and structure

The cantata is scored for alto, a four part choir only for the closing chorale, two oboes, taille (tenor oboe), two violins, viola, organ obbligato and basso continuo.[1]

1. Sinfonia
2. Arioso: *Gott soll allein mein Herze haben*
3. Aria: *Gott soll allein mein Herze haben*
4. Recitativo: *Was ist die Liebe Gottes*
5. Aria: *Stirb in mir, Welt, und alle deine Liebe*
6. Recitativo: *Doch meint es auch dabei*
7. Chorale: *Du süße Liebe, schenk uns deine Gunst*

Music

As with a number of other works, Bach reused some of his earlier works. The first movement, Sinfonia, and movement 5 rely on a lost concerto, perhaps for oboe or flute, possibly written during his time in Köthen (1717–23).[1] That same concerto is the source of Bach's *Harpsichord Concerto* BWV 1053, composed around 1739. According to John Eliot Gardiner, it may have also served as an organ concerto for the new Silbermann organ in Dresden's Sophienkirche in 1725.[3] Bach used the first movement of the concerto, in da capo form, as an extended

instrumental introduction, assigning the solo part to the organ, the tutti to the strings and three oboes which he added for the cantata. The first vocal movement is an arioso, accompanied only by the continuo. Bach followed the careful wording of the poet by setting the lines from the following aria as a motto and conclusion of each thought as an arioso, the reflection which they frame as a secco recitative.[1] The repeat of the essential line "Gott soll allein mein Herze haben" "acts like a rondo motif", according to Gardiner.[3] In the aria, this line appears reminiscent of the arioso, but in reverse movement. As Gardiner observes: "It is a perfect example of Bach's skill in following admonitions by contemporary music theorists to 'grasp the sense of the text' (Mauritius Vogt, 1719) with the goal of 'refined and text-related musical expression ... the true purpose of music' (Johann David Heinichen, 1711)." The accompaniment of the virtuoso organ adds weight to the statement. Julian Mincham interpretes the "richly embroidered organ melody", which continues throughout the movement, as a "virtually continuous stream of goodness".[2] A simple secco recitative leads to the second aria, which is again, like the Sinfonia, taken from the concerto, with the voice woven into the fabric of the solo organ and the strings. According to Dürr, the aria is an example of "how a piece can gain rather than lose from its adaptation in the context of a new work". Another example is the Agnus Dei from Bach's *Mass in B minor*.[2] The text marks a farewell to love in the world: "Stirb in mir, Welt und alle deine Liebe" (Die in me, world and all your love). The music of the aria, marked "Siciliano" as the slow movement of the harpsichord concerto, has been regarded as a "farewell to worldly life",[3] in "a mood of heart-stopping intensity",[2] also as a mystic contemplation of a heavenly love.[1] The aria has been compared in character to the aria of the repenting Peter "Erbarme dich" from Bach's *St Matthew Passion*.[4]

After the love of God has been expanded in great detail in five movements, the commandment to also love one's neighbour is expressed in a short recitative, leading to the chorale, which asks the Holy Spirit to assist in doing so, "so that we might love each other from our hearts and remain of one mind in peace".[1]

Selected recordings

Additional recordings are listed on the *bach-cantatas* entry of the cantata.

- *J.S. Bach: Cantatas BWV 157 & BWV 169*, Diethard Hellmann, Kantorei & Kammerorchester der Christuskirche Mainz, Lotte Wolf-Matthäus, Cantate 1958
- *Maureen Forrester sings Bach & Handel*, Antonio Janigro, I Solisti di Zagreb, Maureen Forrester, Vanguard 1964
- *J.S. Bach & Handel: Solo Cantatas & Vocal Works*, Yehudi Menuhin, Bath Festival Orchestra, Janet Baker, EMI 1966
- *J.S. Bach: Cantates BWV 161 & BWV 169*, Frigyes Sándor, Chamber Choir and Orchestra of the Franz Liszt Academy of Music, Julia Hamari, Hungaroton 1966
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 9*, Nikolaus Harnoncourt, Tölzer Knabenchor, Paul Esswood, Teldec 1987
- *Bach Kantaten BWV 35, BWV 169, BWV 49 (Sinfonia)*, Hartmut Haenchen, RIAS Kammerchor, Kammerorchester Carl Philipp Emanuel Bach, Jochen Kowalski, Berlin Classics 1994
- *Bach Edition Vol. 9 - Cantatas Vol. 4*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Sytse Buwalda, Brilliant Classics 1999
- *Bach Cantatas Vol. 9*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Nathalie Stutzmann, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Antoine Marchand 2002

As a solo cantata, the work has attracted many conductors and singers who are not specialized in Baroque music, to record it. Conductors have also included Rudolf Barshai and Ludwig Güttler, singers Birgit Finnilä, Jadwiga Rappé and Monica Groop. Andreas Scholl recorded it in 2010 with Julia Schröder conducting the Kammerorchester Basel and Junko Takamaya, Michael Feyfar and Raitis Grigalis singing the chorale.[5] [6]

References

[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] Julian Mincham (2010). "Chapter 28 BWV 169 Wer sich selbst erhöhet" (http://www.jsbachcantatas.com/documents/chapter-28-bwv-169.htm). jsbachcantatas.com. . Retrieved 10 October 2011.

[3] John Eliot Gardiner (2009). "Cantatas for the Eighteenth Sunday after Trinity / Thomaskirche, Leipzig" (http://www.bach-cantatas.com/Pic-Rec-BIG/Gardiner-P09c[sdg159_gb].pdf). bach-cantatas.com. p. 13. . Retrieved 21 October 2011.

[4] David Vernier (2009). "Bach: Solo Cantatas Bwv 35, 169, 170 / Fink, Mullejans, Freiburg Baroque Orchestra" (http://www.arkivmusic.com/classical/album.jsp?album_id=211240). ClassicsToday.com. . Retrieved 21 October 2011.

[5] Stephen Eddins (2011). "Bach: Cantatas / Andreas Scholl" (http://www.allmusic.com/album/bach-cantatas-w273422). Allmusic. . Retrieved 21 October 2011.

[6] "Bach: Cantatas / Andreas Scholl, Kammerorchester Basel" (http://www.arkivmusic.com/classical/album.jsp?album_id=612052). arkivmusic.com. 2011. . Retrieved 21 October 2011.

Sources

The first source is the score.

- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several databases provide additional information on each single cantata:

- Cantata BWV 169 Gott soll allein mein Herze haben (http://www.bach-cantatas.com/BWV169.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 169 - "Gott soll allein mein Herze haben" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv169.htm) English translation, discussion, Emmanuel Music
- Gott soll allein mein Herze haben (http://www.bach.de/werk/bwv/169.html) history, scoring, *Bach* website **(German)**
- BWV 169 Gott soll allein mein Herze haben (http://www.uvm.edu/~classics/faculty/bach/BWV169.html) English translation, University of Vermont
- BWV 169 Gott soll allein mein Herze haben (http://webdocs.cs.ualberta.ca/~wfb/cantatas/169.html) text, scoring, University of Alberta
- BWV 169 Gott soll allein mein Herze haben (http://www.bach.org/bach101/cantatas/cantata169.html) analysis, Bach Choir of Bethlehem

Gott, man lobet dich in der Stille, BWV 120

Gott, man lobet dich in der Stille (*God, You are praised in the stillness*), BWV **120**, is a sacred cantata written by the German Baroque composer Johann Sebastian Bach for the occasion of Ratswahl, the inauguration of a new town council of Leipzig in a church service. Parts of the cantata were used for a wedding cantata **BWV 120a** and a cantata **BWV 120b** commemorating the Augsburg Confession in 1730. Bach reworked the choral second movement for the *Symbolum Nicaenum* of his *Mass in B minor*.

History

Gott, man lobet dich in der Stille was written in Leipzig for the inauguration of the newly elected town council, which took place in a festive service on the Monday following St. Bartholomäus (24 August). A first performance in 1728 or 1729 seems likely. The cantata was performed again in 1742; the autographed score of that revision is preserved, with the heading "J. J. Concerto à 4 Voci. due Hautb. due Violini, Viola, 3 Trombe, Tamburi è | Continuo".[1] Parts of the cantata were also used for the wedding cantata *Herr Gott, Beherrscher aller Dinge*, BWV 120a and a cantata *Gott, man lobet dich in der Stille*, BWV 120b for the 200th anniversary of the Augsburg Confession in 1730. The latter work's music is lost.

Bach reworked the first part of the second movement *Jauchzet, ihr erfreuten Stimmen* for the *Et expecto resurrectionem mortuorum* in the *Symbolum Nicaenum* (Credo) of his Mass in B minor.[2]

Scoring, text and structure

The instrumentation reflects the festive occasion for which it was written: four soloists, four-part choir, 3 trumpets, timpani, 2 oboes d'amore, 2 violins, viola, and basso continuo.

1. Alto solo: *Gott, man lobet dich in der Stille*
2. Coro: *Jauchzet, ihr erfreuten Stimmen*
3. Recitativo (bass): *Auf, du geliebte Lindenstadt*
4. Aria (soprano): *Heil und Segen*
5. Recitativo (tenor): *Nun, Herr, so weihe selbst das Regiment*
6. Chorale: *Nun hilf uns, Herr, den Dienern dein*

The first movement is based on Psalm 65:2. It is unusual for Bach to open a cantata with a solo voice, but the words "aus der Stille" (out of silence) may have prompted him to write it for alto and two oboe d'amore. The first part of the jubilant second movement, a chorus dominated by the full orchestra, was adapted for the *Mass in B minor*. The soprano aria with solo violin is probably based on an earlier work from Bach's time in Köthen that served as a model also for a movement of a violin sonata BWV 1019a. The tenor recitative is accompanied by strings to underline its character as a prayer for justice and future blessings. The words for the final chorale are taken from the German *Te Deum* "Herr Gott, dich loben wir" of Martin Luther.

Herr Gott, Beherrscher aller Dinge, BWV 120a

Parts of the cantata were used in 1729, in a different order, for a wedding cantata, that also contained two pieces to be played after the wedding: a sinfonia similar to the opening movement of the cantata *Wir danken dir, Gott, wir danken dir, BWV 29* and a final chorale similar to the one closing the cantata *Lobe den Herren, den mächtigen König der Ehren, BWV 137*.[2]

1. Coro: *Herr Gott, Beherrscher aller Dinge* (*Lord God, Ruler of All Things*) (parody of BWV 120/2)
2. Recitativo (tenor, bass, e coro): *Wie wunderbar, o Gott, sind deine Werke*
3. Aria (soprano): *Leit, o Gott, durch deine Liebe* (parody of BWV 120/4)
4. Sinfonia (similar to the Sinfonia of BWV 29/1, a parody of BWV 1006/1)
5. Recitativo (tenor, e coro): *Herr Zebaoth, Herr, unsrer Väter Gott*
6. Aria (alto, tenor): *Herr, fange an und sprich den Segen* (parody of BWV 120/1)
7. Recitativo (bass): *Der Herr, Herr unser Gott, sei mit euch*
8. Chorale: *Lobe den Herren, der deinen Stand sichtbar gesegnet* (parody of BWV 137/5)

Gott, man lobet dich in der Stille, BWV 120b

Parts of the cantata were used for a cantata to celebrate the anniversary of the Augsburg Confession, performed 26 June 1730 in the St. Thomas Church, Leipzig. The words are found in Picanders "Ernst-Scherzhaffte und Satyrische Gedichte. Dritter Theil", Leipzig, 1732. The music is lost but could be partly reconstructed according to BWV 120, parts 1, 2 and 4.

1. Arioso: *Gott, man lobet dich in der Stille (parody of BWV 120/1)*
2. Aria: *Zahle, Zion, die Gelübde* (parody of BWV 120/2)
3. Recitativo: *Ach! du geliebte Gottesstadt*
4. Aria: *Treu im Glauben* (parody of BWV 120/4)
5. Recitativo: *Wohlan, du heilige Gemeinde*
6. Choral: *Du heilige Brunst, süßer Trost* (Martin Luther)

Recordings

- *Cantatas, BWV 119-120*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Markus Huber (boy soprano), Paul Esswood, Kurt Equiluz, Robert Holl, Philippe Huttenlocher, Teldec 1971
- *Die Bach Kantate Vol. 67*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Donath, Hildegard Laurich, Adalbert Kraus, Wolfgang Schöne, Hänssler 1973
- *J.S. Bach Cantatas BWV 29 "Wir danken dir, Gott"; BWV 119 "Preise, Jerusalem, den Herrn"; BWV 120 "Gott, man lobet dich in der Stille"*, Philippe Herreweghe, Collegium Vocale Gent, Deborah York, Ingeborg Danz, Mark Padmore, Peter Kooy, Harmonia Mundi 1999 review by David Hurwitz [3]
- *J.S. Bach: Complete Cantatas Vol. 20* containing both BWV 120 and BVW 120a, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz (120) - Nathalie Stutzmann (120a), James Gilchrist, Klaus Mertens, Antoine Marchand 2003

References

[1] Cantata BWV 120 Provenance (http://www.bach-cantatas.com/Ref/BWV120-Ref.htm)
[2] Zu den Kantaten des Picander-Jahrjangs und der frühen 1730er Jahre (http://www.antoinemarchand.nl/vol20.pdf) Christoph Wolff for the Koopman recording of both BWV 120 and 120a (in German)

Bibliography

- Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantata BWV 120 Gott, man lobet dich in der Stille (http://www.bach-cantatas.com/BWV120.htm) on the *bach cantatas* website, Cantata BWV 120a (http://www.bach-cantatas.com/BWV120a.htm), Cantata BWV 120b (http://www.bach-cantatas.com/BWV120b.htm)
- Cantatas, BWV 111-120: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv120.htm), Emmanuel Music
- Gott, man lobet dich in der Stille (http://www.bach.de/werk/bwv/120.html) on the *Bach* website (in German), BWV 120a (http://www.bach.de/werk/bwv/120a.html), BWV 120b (http://www.bach.de/werk/bwv/120b.html)
- Entries for Gott, man lobet dich in der Stille, BWV 120 (http://www.worldcat.org/search?q=Gott+man+lobet+dich+in+der+Stille,+BWV+120&qt=results_page) on WorldCat

Gott, wie dein Name, so ist auch dein Ruhm BWV 171

Gott, wie dein Name, so ist auch dein Ruhm (*According to Thy name, O God, so is Thy praise*), BWV 171, is a church cantata of Johann Sebastian Bach, written for New Year's Day, probably first performed on 1 January 1729.

Scoring, words and structure

The cantata is written for soprano, alto, tenor and bass soloists, choir, 3 trumpets, timpani, 2 oboes, 2 violins, viola and basso continuo. The words for the first movement are taken from Psalm 48:11, movements 2 to 5 were written by Picander (published 1728), and the final chorale is by Johann Herman, the second verse of "Jesu, nun sei gepreiset".[1]

1. Coro: *Gott, wie dein Name, so ist auch dein Ruhm*
2. Aria (tenor): *Herr, so weit die Wolken gehn*
3. Recitativo (alto): *Du süßer Jesus-Name du*
4. Aria (soprano): *Jesus soll mein erstes Wort*
5. Recitativo (bass): *Und da du, Herr, gesagt*
6. Chorale: *Laß uns das Jahr vollbringen*

The first movement dealing with the universal praise of God's name is a choral fugue with independent trumpets, the first trumpet also playing the fugue theme.[1] Bach reworked this music to the *Patrem omnipotentem, factorem coeli et terrae* of his *Mass in B minor*. The reflection of the name of Jesus is close to the reading of the day and similar to part IV of Bach's *Christmas Oratorio*, written for the New Year's Day of 1734. The tenor aria is accompanied by two instruments not specified in the manuscript score, perhaps violins. The soprano aria is a parody of an aria from *Zerreißet, zersprenget, zertrümmert die Gruft, BWV 205* with a virtuoso violin solo. The bass recitativo begins as an

arioso, only accompanied by the continuo, leading to prayer, recitativo accompanied by two oboes, concluding in an arioso with the oboes. The final chorale is taken from *Jesu, nun sei gepreiset, BWV 41*, its instrumentation is similar to the opening chorus here.[1]

Recordings

- *Bach Cantatas Vol. 1 - Advent and Christmas*, Edith Mathis, Hertha Töpper, Peter Schreier, Dietrich Fischer-Dieskau, Münchener Bach-Chor, Münchener Bach-Orchester, conductor Karl Richter, Archiv Produktion 1971
- *J.S. Bach: Complete Cantatas Vol. 19*, Sandrine Piau, Bogna Bartosz, Christoph Prégardien, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand 2003

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantata BWV 171 Gott, wie dein Name, so ist auch dein Ruhm (http://www.bach-cantatas.com/BWV171.htm) on the *bach cantatas* website
- Cantatas, BWV 171-180: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv171.htm), Emmanuel Music
- Gott, wie dein Name, so ist auch dein Ruhm (http://www.bach.de/werk/bwv/171.html) on the *Bach* website (in German)
- Entries for BWV 171 (http://www.worldcat.org/search?q=BWV+171&qt=results_page) on WorldCat

Gottes Zeit ist die allerbeste Zeit, BWV 106

Gottes Zeit ist die allerbeste Zeit (*God's Time is the very best Time*), BWV 106, also known as ***Actus Tragicus***, is a sacred cantata composed by Johann Sebastian Bach in Mühlhausen, intended for a funeral.

History

The work is one of the earliest Bach cantatas. It was probably composed in 1708 in Mühlhausen, possibly as a cantata for the funeral of Mayor Strecker.

Theme

The text consists of different Bible verses of the Old and New Testament, as well as individual verses of old church songs by Martin Luther and Adam Reusner, which all together refer to finiteness and dying. There are two distinct parts to the cantata: the view of the Old Testament on death shown in the first part is confronted by the second part, representing the view of the New Testament; the separation of the old by the new determines the symmetrical structure of the cantata.

Voices, instrumentation, and structure

The cantata is written for a small ensemble:

- voices: soprano, alto, tenor, bass;
- instruments: two alto recorders, two viola da gambas, and basso continuo.

The sections comprising the cantata are traditionally grouped into four movements.

Movement 1

Sonatina (instrumental), molto adagio

Movement 2

a. Chorus, andante/allegro/adagio assai: *Gottes Zeit ist die allerbeste Zeit* (God's time is the best time of all)
b. Arioso (tenor), lento: *Ach, Herr, lehre uns bedenken* (Lord, teach us to consider)
c. Aria (bass), vivace: *Bestelle dein Haus* (Put your house in order)
d. Chorus & Arioso (soprano), andante: *Es ist der alte Bund* (It is the old covenant) & *Ja, komm, Herr Jesu, komm!* (Yes, come, Lord Jesus, come!)

Movement 3

a. Aria (alto), andante: *In deine Hände befehl ich meinen Geist* (Into Your hands I commit my spirit)
b. Arioso (bass) & Chorale (duet alto & bass), andante: *Heute wirst du mit mir im Paradies sein* (Today you will be with Me in Paradise) & *Mit Fried und Freud ich fahr dahin* (With peace and joy I depart)

Movement 4

Chorus, andante/allegro: *Glorie, Lob, Ehr und Herrlichkeit* (Glory, praise, honour and majesty)

Characteristics

Bach was probably only 22 years old when he composed the opening sonatina, in which two obbligato alto recorders mournfully echo each other over a sonorous background of viola da gambas and continuo. The cantata ranks among his most important works. Inspired directly by its biblical text, it exhibits a great depth and intensity. Alfred Dürr[1] called the cantata "a work of genius such as even great masters seldom achieve. ... The *Actus Tragicus* belongs to the great musical literature of the world".

Recordings

- *Cantata BWV 106*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, soloists of the Thomanerchor, Hans-Joachim Rotzsch, Johannes Oettel, Eterna 1953
- *Les Grandes Cantates de J.S. Bach Vol. 19*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Edith Selig, Claudia Hellmann, Georg Jelden, Jakob Stämpfli, Erato/MHS 1964
- *J.S. Bach: Complete Cantatas Vol. 1*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens, Antoine Marchand CC72231 1994
- *Bach, J. S.: Cantatas Vol 2*, Masaaki Suzuki, Bach Collegium Japan, Aki Yanagisawa, Yoshikazu Mera, Gerd Türk, Peter Kooy, BIS-CD-781 1995

Notes

[1] Dürr, Alfred (2006), *The Cantatas of J.S. Bach*, Oxford University Press, ISBN 0-19-929776-2

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.
- BWV 106 (http://www.bach-cantatas.com/BWV106.htm) on bach-cantatas

Gottlob! nun geht das Jahr zu Ende, BWV 28

Gottlob! nun geht das Jahr zu Ende (*Praise God! The year now draws to a close*), BWV 28, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1725 for the first Sunday after Christmas, which fell that year on December 30, date of the work's premiere.

The prescribed readings [1] for the day are Galatians 4: 1-7 and Luke 2: 33-40. The texts are of mixed authorship, with Erdmann Neumeister responsible for the text of movements 1, 4 and 5, Johann Gramann for that of movement 2, Paul Eber for the final chorale, and the book of Jeremiah, chapter 32, verse 41, for the third movement.[1]

The chorale theme *Helft mir Gotts Güte preisen* (Zahn 5267) is of unknown authorship.

Scoring and structure

The piece is scored for cornetto, oboes I/II/III, trombe I/II/III, taille, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. Aria: "Gottlob! nun geht das Jahr zu Ende" for soprano, oboes I/II, taille, strings, and continuo.
2. (Coro): "Nun lob, mein Seel, den Herren" for cornetto, oboes, trombe, taille, strings, and continuo.
3. Recitativo (arioso): "So spricht der Herr" for bass and continuo.
4. Recitativo: "Gott ist ein Quell" for tenor, strings, and continuo.
5. Aria (duetto): "Gott hat uns im heurigen Jahre gesegnet" for altus & tenor, and continuo.
6. Chorale: "All solch dein Güt wir preisen" for choir and orchestral tutti *colle parti*.

Recordings

- *Bach Cantatas Vol. 19: Greenwich/Romsey* - Sopr.: Joanne Lunn; Alt.: William Towers; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Cantatas Vol. 5 - Sundays after Trinity II* - Sopr.: Ursula Buckel; Alt.: Hertha Töpper; Ten.: Ernst Haefliger; Bass: Theo Adam; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Edition Vol. 11 - Cantatas Vol. 5* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Nico van der Meel; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Made in Germany Vol. 4 - Cantatas V* - Sopr.: Regina Werner; Alt.: Rosemarie Lang; Ten.: Peter Schreier; Bass: Hermann Christian Polster; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics
- *Die Bach Kantate Vol. 59* - Sopr.: Arleen Augér; Alt.: Doris Soffel; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas Vol. 28 - Cantatas from Leipzig 1724* - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Makoto Sakurada; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1451
- *J.S. Bach: Complete Cantatas Vol. 14* - Sopr.: Lisa Larsson; Alt.: Annette Markert; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Boy soprano soloist; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

- *J.S. Bach: Kantatan/Cantatas BWV 80, BWV 26, BWV 116* - Sopr.: Edith Mathis; Alt.: Trudeliese Schmidt; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor/Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Les Grandes Cantates de J.S. Bach Vol. 10* - Sopr.: Friederike Sailer; Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Erich Wenk; Heinrich-Schütz-Chor Heilbronn/Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 28 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv28.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 28 (http://www.cs.ualberta.ca/~wfb/cantatas/28.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 28 (http://www.bach-cantatas.com/Scores/BWV028-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV28-D.htm) on bach-cantatas.com

Halt im Gedächtnis Jesum Christ, BWV 67

Halt im Gedächtnis Jesum Christ (*Hold in remembrance Jesus Christ*), BWV 67, is a cantata by Johann Sebastian Bach.

History

The work was written for performance on April 16, 1724, the first Sunday after Easter (Quasimodogeniti). It thus belongs to the first cycle of cantatas Bach wrote during his time in Leipzig. Except where noted below, the author of the text is unknown.

Structure and scoring

The work in seven movements is scored for trumpet, flute, two oboes d'amore, strings, basso continuo, vocal soloists and choir.

1. Chorus: *Halt im Gedächtnis Jesum Christ* - a lively chorus with words taken from 2 Timothy, 2:8.
2. Aria: *Mein Jesus ist erstanden* (My Jesus is arisen) - a tenor aria with obbligato oboe d'amore
3. Recitative: *Mein Jesu, heißest du des Todes Gift* (My Jesus, you are known as the bane of death) - an alto recitative that leads straight into:
4. Chorale: *Erschienen ist der herrlich Tag* (The glorious day is appeared) - Nikolaus Herman's 1560 chorale. The final *Alleluja* leads straight into:
5. Recitative: *Doch scheinet fast* (Yet it seems) - a reprise of the recitative before the chorale. This recitative-chorale-recitative structure can easily be considered a single movement. This idea of a solo singer alternating with a chorus is extended in the following movement:
6. Aria and chorus: *Friede sei mit euch!* (Peace be with you!) - An unusual movement with sharply contrasting sections: after a quick string introduction, piano sections in 3/4 time featuring a bass soloist solemnly intoning the words *Friede sei mit euch!* (taken from John, 20:19) accompanied by woodwind alternate with much livelier forte passages in 4/4 time for the choir without basses accompanied by strings. In the closing pages of the movement, these two contrasting elements are combined: the bassist sings his part over the tumult of the choir, and then the strings slip in beneath the winds in the final section. This movement was adapted for the Gloria of Bach's *Missa in A major*, BWV 234.
7. Chorale: *Du Friedefürst, Herr Jesu Christ* (Thou Prince of Peace, Lord Jesus Christ) - the first verse of Jakob Ebert's 1601 chorale.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 7*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Marga Höffgen, Helmut Krebs, Franz Kelch, conductor , Erato 1960 (reissued)[1]
- *J.S. Bach: Complete Cantatas Vol. 7* - Elisabeth von Magnus, Gerd Türk, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 11*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2009

References

[1] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- Cantatas: Free scores at the International Music Score Library Project.
- Downloadable vocal score of the piece (http://www.bach-cantatas.com/IndexScores2.htm)
- German text with English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv067.htm)
- Various comments on the work (http://www.bach-cantatas.com/Guide/BWV67-Guide.htm)
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv067.htm)

Herr Christ, der einge Gottessohn, BWV 96

Herr Christ, der einge Gottessohn (Lord Christ, the only Son of God), BWV 96, is a church cantata written by Johann Sebastian Bach in 1724 in Leipzig for the 18th Sunday after Trinity.

History and text

Bach wrote the cantata in 1724 for the 18th Sunday after Trinity as part of his second annual cycle of mostly chorale cantatas. He performed it three times, first on 8 October 1724, a second time probably on 24 October 1734, and a third time probably on 1 October 1740. Musicologists have suggested different dates for the later performances.

The prescribed readings for the Sunday were from the First Epistle to the Corinthians, 1 Corinthians 1:4–8, Paul's thanks for grace of God in Ephesus, and from the Gospel of Matthew, Matthew 22:34–46, the Great Commandment. The cantata text of an unknown author is based exclusively on the chorale Herr Christ, der einig Gottessohn [7] in five verses of Elisabeth Cruciger (1524). The first and last verse in their original wording are movements 1 and 6 of the cantata, verses 2 and 3 were transformed to movements 2 and 3 of the cantata, and verse 4 was reworded for movements 4 and 5. The chorale was originally associated with Epiphany, but also with the 18th Sunday after Trinity. The gospel asks how Jesus of David's descent, as said in 2 Samuel 7, can also be David's Lord, as claimed in Psalm 110:1. The chorale tries to answer this question, comparing Jesus to the Morning star, an image also used in the chorale *Wie schön leuchtet der Morgenstern*, the base for Bach's cantata *Wie schön leuchtet der Morgenstern, BWV 1*.[1]

Scoring and structure

The cantata is scored for soprano, alto, tenor and bass soloists, a four-part choir, flauto traverso, flauto piccolo or (later) violino piccolo, two oboes, horn or (later) trombone, two violins, viola, and basso continuo.[1]

1. Chorus: *Herr Christ, der einge Gottessohn*
2. Recitativo (alto): *O Wunderkraft der Liebe*
3. Aria (tenor, flute): *Ach, ziehe die Seele mit Seilen der Liebe*
4. Recitativo (soprano): *Ach, führe mich, o Gott, zum rechten Wege*
5. Aria (bass, oboes, strings): *Bald zur Rechten, bald zur Linken*
6. Chorale: *Ertöt uns durch dein Güte*

Music

In the opening chorus Bach has the alto sing the cantus firmus and a horn play along (in later performance replaced by trombone). An unusual flauto piccolo or sopranino recorder is used to illustrate the sparkling of the morning star.[2] [3] In a later performance (probably 1734) it was replaced by a violino piccolo. The choral setting is polyphonic in the three other voices and embedded in instrumental music base on similar motifs.

The tenor aria is accompanied by the transverse flute, probably played by the flauto piccolo player of the first movement. As for *Was frag ich nach der Welt, BWV 94*, written some weeks before, Bach seems to have had an excellent flute player.

The bass aria illustrates the words *Bald zur Rechten, bald zur Linken lenkte sich mein verirrter Schritt* (*Soon to the right, soon to the left my erring steps lean*) in jagged motifs and a frequent switch between winds and strings. In the middle section steady steps picture *Gehe doch, mein Heiland, mit* (*Yet go with me, my Savior*). The final part combines both elements.

The closing chorale is a four-part setting for the choir, horn, oboes and strings.[1]

Recordings

- *Die Bach Kantate Vol. 52*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Donath, Marga Höffgen, Adalbert Kraus, Siegmund Nimsgern, Hänssler 1973
- *Bach Cantatas Vol. 5 - Sundays after Trinity II*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Trudeliese Schmidt, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1978
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 5*, Gustav Leonhardt, Tölzer Knabenchor, Concentus Musicus Wien, boy soprano, Paul Esswood, Kurt Equiluz, Philippe Huttenlocher, Teldec 1979
- *Bach Cantatas Vol. 9*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Nathalie Stutzmann, Christoph Genz, Gotthold Schwarz, Soli Deo Gloria 2000[2]
- *J.S. Bach: Complete Cantatas Vol. 13*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Deborah York, Franziska Gottwald, Paul Agnew, Klaus Mertens, Antoine Marchand 2000
- *J.S. Bach: Cantatas Vol. 26*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Timothy Kenworthy-Brown, Makoto Sakurada, Peter Kooy, BIS 2003

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[2] "Herr Christ, der ein'ge Gottessohn (Lord Christ, the only Son of God)" (http://www.arkivmusic.com/classical/album.jsp?album_id=259829). arkivmusic.com. 2010. . Retrieved 27 September 2010.

[3] "Bach: Cantatas Vol 9 / Gardiner, English Baroque Soloists" (http://www.classical.net/music/comp.lst/works/bachjs/cantatas/096.php). classical.net. 1998. . Retrieved 27 September 2010.

External links

- Cantatas, BWV 91-100: Free scores at the International Music Score Library Project.
- Cantata BWV 96 Herr Christ, der einge Gottessohn (http://www.bach-cantatas.com/BWV96.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv096.htm), Emmanuel Music
- Herr Christ, der einge Gottessohn (http://webdocs.cs.ualberta.ca/~wfb/cantatas/96.html) University of Alberta
- Herr Christ, der einge Gottessohn, BWV 96 (http://www.bach.de/werk/bwv/96.html) on the *Bach* website (in German)
- Entries for BWV 96 (http://www.worldcat.org/search?q=BWV+96&qt=results_page) on WorldCat

Herr Gott, dich loben wir, BWV 16

Herr Gott, dich loben wir (German: *Lord God, we praise You*), BWV 16, is a cantata by Johann Sebastian Bach, first performed in Leipzig on January 1, 1726. The orchestration calls for two oboes, corno da caccia, oboe da caccia, and strings (two violins, viola, violetta, and basso continuo).

The work is in six movements, in C Major except as noted:

1. Chorus: Herr Gott, dich loben wir
2. Recitative (Bass): So stimmen wir
3. Aria (Bass) & Chorus: Laßt uns jauchzen, lasst uns freuen
4. Recitative (Alto): Ach treuer Hort (E Minor)
5. Aria (Tenor): Geliebter Jesu, du allein (F Major)
6. Chorale: All solch dein Güt wir preisen (A minor)

Recordings

- **J.S. Bach: Complete Cantatas Vol. 16** - Bogna Bartosz, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- German text with an English translation [1]
- Programme notes by Craig Smith [2]
- Commentary about the work [3]

Herr, deine Augen sehen nach dem Glauben, BWV 102

Herr, deine Augen sehen nach dem Glauben (Lord, Your eyes look for faith), BWV 102, is a church cantata written by Johann Sebastian Bach in 1726 in Leipzig for the tenth Sunday after Trinity, first performed on 25 August 1726.

History and text

The cantata of Bach's third annual cycle in Leipzig was written for the tenth Sunday after Trinity, first performed on 25 August 1726 and again around 1737.[1]

The prescribed readings for the Sunday were from the First Epistle to the Corinthians, 1 Corinthians 12:1–11, different gifts, but one spirit, and from the Gospel of Luke, Luke 19:41–48, Jesus announcing the destruction of Jerusalem and cleansing of the Temple. The words of the cantata are only generally connected to the readings, asking the soul to return immediately to God's ways. Two movements are based on Bible words, the opening chorus on Jeremiah 5:3, movement 4 on Romans 2:4—5. The cantata is closed by verses 6 and 7 of the chorale *So wahr ich lebe, spricht dein Gott* of Johann Heermann (1630).[1] The words of the free poetry have been attributed to different authors: C.S. Terry suggests Christian Weiss Sr, Werner Neumann suggests Christiana Mariana von Ziegler, and Walther Blankenburg suggests Christoph Helm.

Scoring and structure

The cantata is scored for alto, tenor and bass soloists and a four-part choir, flauto traverso, two oboes, two violins, viola, and basso continuo. It is in two parts, part two to be performed after the sermon, in an unusual way not opened by the Bible words of movement 4.

1. Chorus: *Herr, deine Augen sehen nach dem Glauben*
2. Recitativo (bass): *Wo ist das Ebenbild, das Gott uns eingepräget*
3. Aria (alto, oboe): *Weh der Seele, die den Schaden nicht mehr kennt*
4. Arioso (bass): *Verachtest du den Reichtum seiner Gnade*

   Parte seconda
5. Aria (tenor, flute): *Erschrecke doch, du allzu sichre Seele*
6. Recitativo (alto, oboes): *Beim Warten ist Gefahr*
7. Chorale: *Heut lebst du, heut bekehre dich*[1]

Music

The opening chorus is a mature work containing an intricate combination of instrumental and vocal parts and a variety of expressive devices depicting the words. The opening sinfonia is in two parts which are repeated separately and together throughout the movement. The words *Herr, deine Augen* are repeated three times.[2] Bach used the music for the *Kyrie* of his *Missa in G minor*.[2]

The bass voice in movement 4, marked *Arioso* by Bach himself, is treated similar to the Vox Christi, the voice of Jesus in Bach's Passions and cantatas.[1] The bass part has been recorded by singers who do not specialise in Baroque music, such as Dietrich Fischer-Dieskau with conductor Benjamin Britten at the Aldeburgh Festival.[3] [4]

Recordings

- *Britten at Aldeburgh (BBC) - Bach: Cantatas 102 & 151*, conductor Benjamin Britten, Aldeburgh Festival Singers, English Chamber Orchestra, Janet Baker, Peter Pears, Dietrich Fischer-Dieskau, Decca 1965
- *Die Bach Kantate Vol. 47*, conductor Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Eva Randova, Kurt Equiluz, Wolfgang Schöne, Hänssler 1972
- *Les Grandes Cantates de J.S. Bach Vol. 27*, conductor Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Barbara Scherler, Theo Altmeyer, Bruce Abel, Erato 1973
- *Bach Cantatas Vol. 4 - Sundays after Trinity I*, conductor Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Julia Hamari, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1977
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 6*, conductor Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Philippe Huttenlocher, Teldec 1980
- *Bach Cantatas Vol. 5: Rendsburg/Braunschweig*, conductor John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Daniel Taylor, Christoph Genz, Gotthold Schwarz, Soli Deo Gloria 2000[2]
- *J.S. Bach: Complete Cantatas Vol. 11*, conductor Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, James Gilchrist, Klaus Mertens, Antoine Marchand 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 3*, conductor Sigiswald Kuijken, La Petite Bande, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2003
- *J.S. Bach: Cantatas Vol. 46*, conductor Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2009

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] McHugh, Dominic (23 November 2008). "The Monteverdi Choir, The English Baroque Soloists/Sir John Eliot Gardiner (Soli Deo Gloria 147/150)" (http://www.musicalcriticism.com/recordings/cd-bach-7-1108.shtml). musicalcriticism.com. . Retrieved 3 August 2010.

[3] "Benjamin Britten Bach Cantatas & Other Vocal Works" (http://www.bach-cantatas.com/Performers/Britten.htm). bach-cantatas.com. 2006. . Retrieved 3 August 2010.

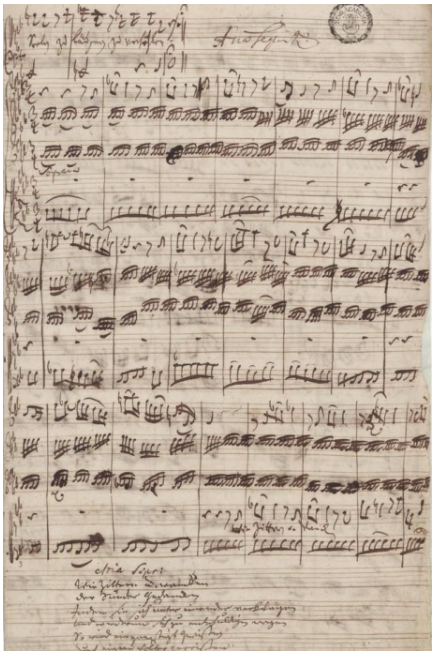
[4] "A Bach Christmas" (http://www.bbc.co.uk/radio3/abachchristmas/pip/fugnu/). BBC. 2005. . Retrieved 3 August 2010.

External links

- Cantata BWV 102 Herr, deine Augen sehen nach dem Glauben! (http://www.bach-cantatas.com/BWV102.htm) on bach- cantatas
- Cantatas, BWV 101–110: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv102.htm), Emmanuel Music
- Herr, deine Augen sehen nach dem Glauben (http://www.bach.de/werk/bwv/102.html) on the *Bach* website (in German)
- English translation of BWV 102 Herr, deine Augen sehen nach dem Glauben (http://www.uvm.edu/~classics/faculty/bach/BWV102.html) University of Alberta
- Entries for BWV 102 (http://www.worldcat.org/search?q=BWV+102&qt=results_page) on WorldCat

Herr, gehe nicht ins Gericht mit deinem Knecht, BWV 105

Herr, gehe nicht ins Gericht mit deinem Knecht (Lord, do not pass judgment on Your servant), BWV 105, is a church cantata composed by Johann Sebastian Bach. Bach composed the cantata in Leipzig for the ninth Sunday after Trinity and first performed it on 25 July 1723. It is a work of his first Leipzig cantata cycle.



Autograph manuscript of soprano aria from cantata

History and words

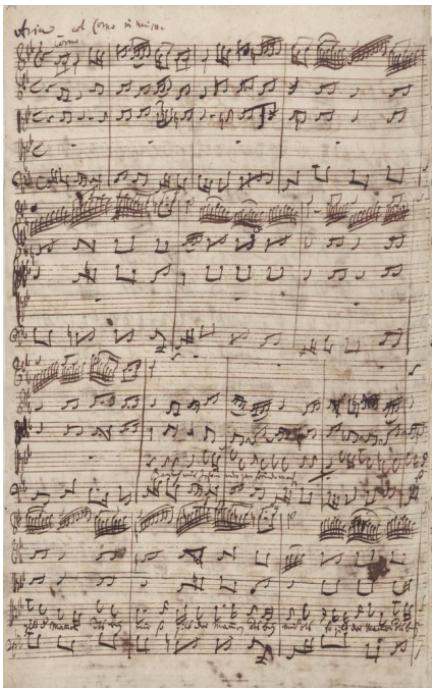
Bach composed the cantata for the Ninth Sunday after Trinity and first performed it on 25 July 1723. The prescribed readings for the Sunday are from the Epistle to the Romans, 1 Corinthians 10:6–13, a warning of false gods and consolation in temptation, and from the Gospel of Luke, Luke 16:1–9, the parable of the Unjust Steward.The opening lines of the cantata, by an unknown librettist, come from Psalm 143. The theme of the cantata is derived from the Gospel: since mankind cannot survive before God's judgement, he should forswear earthly pleasures, the mammon of unrighteousness, for the friendship of Jesus alone; for by His death mankind's guilt was absolved, opening up the everlasting habitations.

Scoring and structure

The cantata is scored for four soloists, soprano, alto, tenor and bass, a four-part choir, corno, two oboes, two violins, viola, and basso continuo.

- 1. Coro: *Herr, gehe nicht ins Gericht*
- 2. Recitative (alto): *Mein Gott, verwirf ich nicht*
- 3. Aria (soprano, oboe and strings, without continuo): *Wie zittern und wanken, der Sünder Gedanken*
- 4. Recitative (bass, strings): *Wohl aber dem, der seinen Bürgen weiß*
- 5. Aria (tenor, corno, strings): *Kann ich nur Jesum mir zum Freunde machen*
- 6. Chorale: *Nun, ich weiß, du wirst mir stillen*

Characteristics



Autograph manuscript of tenor aria from cantata

The cantata opens with a sombre harmonically complex orchestral prelude (adagio), with tortured chromatic modulations, suspended sevenths and a sighing, mournful motif in the violins and oboes. Similar chromaticism has been used elsewhere by Bach as an affective device[1] to illustrate the crucifixion, for example for the *Crucifixus* section of the Credo in the *Mass in B minor*[2] and for the last stanza, "trug uns'rer Sünden schwere Bürd' wohl an dem Kreuze lange", in the choral prelude *O Mensch, bewein dein Sünde groß*, BWV 622.[3] The chorus enters independently in polyphonic motet style over this rich orchestral texture. This is followed by a measured permutation fugue (allegro), initially for only the concertante singers and continuo, but eventually taken up by the whole ripieno choir, doubled by the orchestra. The short but expressive alto recitative is followed by one of Bach's most original and striking arias, depicting in musical terms the anxiety and restless desperation of the sinner. Over a background of repeated tremolo notes in the upper strings, the obbligato oboe and then the soprano interweave two highly ornate but tortuous melodic lines, their melismas and disturbing dissonances representing the troubled soul. The mood becomes hopeful in the following accompanied bass recitative, leading to the ecstatic and animated concerto-like aria for tenor, corno and strings, with rapid passagework for the first violins. The tremolo string motif returns in the final chorale. With each successive stanza, the tremolo gradually becomes less rapid, echoing the calming of man after conciliation with his Maker and bringing to an end what the musicologst Alfred Dürr described as one of "the most sublime descriptions of the soul in baroque and Christian art".

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 16*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Agnes Giebel, Claudia Hellmann, Helmut Krebs, Erich Wenk, Erato 1963
- *J.S. Bach Kantaten: BWV 73, 105 and 131*, Philippe Herreweghe, Collegium Vocale, Barbara Schlick, Gerard Lesne, Howard Crook, Peter Kooy, Virgin records 1990
- *J.S. Bach: Complete Cantatas Vol. 7*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Elisabeth von Magnus, Gerd Türk, Klaus Mertens, Antoine Marchand 1997

Notes

[1] Chafe, Eric (2003), *Analyzing Bach Cantatas*, Oxford University Press, ISBN 0195161823, page 28. According to the iconography of the Lutheran canon, chromaticism symbolized *Christus Coronobit Crucigeros*.

[2] Butt, John (1991), *Bach: Mass in B minor*, Cambridge University Press, SBN 0521387167, page 85.

[3] Williams, Peter (1980), *The Organ Music of J.S. Bach, Vol. II*, Cambridge University Press, ISBN 0521317002, pages 61-62.

References

- Alfred Dürr (2006), *The cantatas of J.S. Bach*, Oxford University Press, ISBN 0-19-929776-2
- Marshall, Robert L. (1989), *The Music of Johann Sebastian Bach: the Sources, the Style, the Significance*, Schirmer Books, pp. 131–142, ISBN 978-0028717821 This essay analyses Bach's compositional methods by examining alterations in the autograph manuscript of BWV 105.

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.
- Cantata BWV 105 Herr, gehe nicht ins Gericht mit deinem Knecht (http://www.bach-cantatas.com/BWV105.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv105.htm) Emmanuel Music, Boston
- Herr, gehe nicht ins Gericht mit deinem Knecht (http://www.bach.de/werk/bwv/105.html) on the *Bach* website (in German)* BWV 105 Herr, gehe nicht ins Gericht mit deinem Knecht (http://webdocs.cs.ualberta.ca/~wfb/cantatas/105.html) text, structure, instrumentation, University of Alberta
- BWV 105 Herr, gehe nicht ins Gericht mit deinem Knecht (http://www.uvm.edu/~classics/faculty/bach/BWV105.html) English text, University of Vermont

Herr, wie du willt, so schicks mit mir, BWV 73

Herr, wie du willt, so schicks mit mir (Lord, do with me as You will), BWV 73, is a church cantata by Johann Sebastian Bach. He wrote it in 1724 in Leipzig for the Third Sunday after Epiphany and first performed it on 23 January 1724.

History and words

Bach wrote the cantata in his first year in Leipzig for the Third Sunday after Epiphany and first performed it on 23 January 1724. The prescribed readings for the day are Romans 12:17–21 and Matthew 8:1-13, the Healing of a leper. The unknown poet takes the words of the leper "Lord, if thou wilt, thou canst make me clean" as a starting point and recommends their attitude of trust for the situation of facing death. In the first movement he contrasts lines of Kaspar Bienemann's chorale *Herr, wie du willst, so schick's mit mir* [1] with three sections of recitative. Movement 3 paraphrases Jeremiah 17:9. The words of movement 4 are the leper's words from the Gospel. The closing chorale is the final stanza of Ludwig Helmbold's chorale *Von Gott will ich nicht lassen*.[1]

Bach performed the cantata again in a revised version on 21 January 1748 or 26 January 1749.

Scoring and structure

The cantata is scored for soprano, tenor and bass soloists, a four-part choir, horn (replaced by organ in the revised version), two oboes, two violins, viola, and basso continuo.[1]

1. Chorale e recitativo (tenor, bass, soprano): *Herr, wie du willt, so schicks mit mir*
2. Aria (tenor, oboe): *Ach senke doch den Geist der Freuden*
3. Recitativo (bass): *Ach, unser Wille bleibt verkehrt,*
4. Aria (bass): *Herr, so du willt*
5. Chorale: *Das ist des Vaters Wille*

Music

The opening chorus is based on the first stanza of the chorale *Herr, wie du willt, so schicks mit mir*, which is expanded by recitatives of the three soloists. A four-note motif on the words "Herr, wie du willt" is introduced by the horn and repeated throughout the movement. The accompagnato recitatives for all soloists are accompanied by the oboes with material from the ritornell, while the horn and the strings continue the motif. In the final repeat of the ritornell the choir sings the motif, and repeats it in a final "cadenza".

In movement 3 the will of man is described as "bald trotzig, bald verzagt" (quickly contrary, quickly dashed), illustrated in the melody. Movement 4 begins without a ritornell. The unusual three stanzas, all beginning with the words "Herr, so du willt", are delivered as free variations and closed by a coda. Similar to movement 1, a motif on "Herr, so du willt" opens and is repeated throughout the movement, finally in the coda.[1] This motiv is the beginning of the famous aria *Bist du bei mir* from the Notebook for Anna Magdalena Bach, long attributed to Bach, but written by Gottfried Heinrich Stölzel.[2]

The closing chorale [4] is set for four parts.[1]

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas II*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, soprano soloist of the Thomanerchor, Hans-Joachim Rotzsch, Hans Hauptmann, Eterna 1954
- *Die Bach Kantate Vol. 23*, Helmuth Rilling, Figuralchor der Gedächtniskirche Stuttgart, Bach-Collegium Stuttgart, Magdalene Schreiber, Adalbert Kraus, Wolfgang Schöne, Hänssler 1971
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Gustav Leonhardt, Knabenchor Hannover, Collegium Vocale Gent, Gewandhausorchester Leipzig, soprano soloist of the Knabenchor Hannover, Kurt Equiluz, Max van Egmond, Teldec 1977
- *J.S. Bach: Cantatas*, Philippe Herreweghe, Collegium Vocale Gent, Barbara Schlick, Howard Crook, Peter Kooy, Virgin Classics 1990
- *J.S. Bach: Complete Cantatas Vol. 10*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Caroline Stam, Paul Agnew, Klaus Mertens, Antoine Marchand 1998
- *J.S. Bach: Cantatas for the 3rd Sunday of Epiphany*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Julian Podger, Stephen Varcoe, Archiv Produktion 2000
- *J.S. Bach: Cantatas Vol. 17*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Gerd Türk, Peter Kooy, BIS 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 8*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

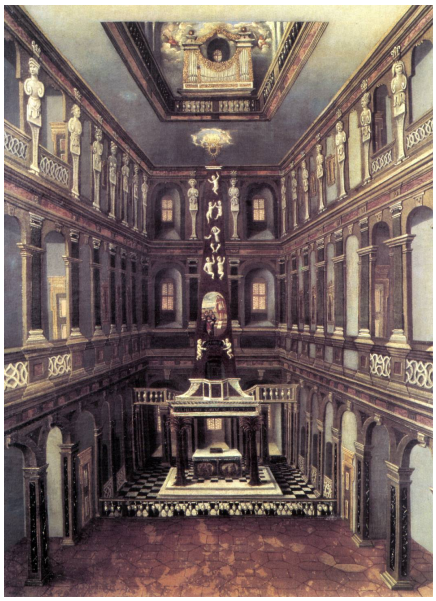
[2] Julian Mincham (2010). "Chapter 38 BWV 73 Mein Gott, wie lang, ach lange" (http://www.jsbachcantatas.com/documents/chapter-38-bwv-73.htm). jsbachcantatas.com. . Retrieved 18 January 2011.

External links

- Cantatas, BWV 71–80: Free scores at the International Music Score Library Project.
- Cantata BWV 73 Herr, wie du willt, so schick's mit mir (http://www.bach-cantatas.com/BWV73.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv073.htm), Emmanuel Music
- Herr, wie du willt, so schick's mit mir (http://www.bach.de/werk/bwv/73.html) on the *Bach* website (in German)
- BWV 73 Herr, wie du willt, so schicks mit mir (http://www.uvm.edu/~classics/faculty/bach/BWV73.html) on uvm.edu
- Entries for BWV 73 (http://www.worldcat.org/search?q=BWV+73&qt=results_page) on WorldCat

Herz und Mund und Tat und Leben, BWV 147

Herz und Mund und Tat und Leben (*Heart and Mouth and Deed and Life*), BWV 147, is a cantata by Johann Sebastian Bach. It was written originally in Weimar in 1716 (**BWV 147a**) for Advent and expanded in 1723 for the feast of the Visitation in Leipzig, where it was first performed on 2 July 1723.[1]



Schlosskirche in Weimar

History and words

Weimar

The cantata is based on a cantata text written by Salomo Franck for the fourth Sunday of Advent. The lyrics contained only movements 1, 3, 7, 5, 9 and a different closing chorale, Bach composed the music, BWV 147a, in 1716 in Weimar but possibly did not finish nor perform it then.

1. Chorus: *Herz und Mund und Tat und Leben* (1. of BWV 147)
2. Aria: *Schäme dich, o Seele nicht* (3.)
3. Aria: *Hilf, Jesu, hilf, dass ich auch dich bekenne* (7.)
4. Aria: *Bereite dir, Jesu, noch heute die Bahn* (5.)
5. Aria: *Laß mich der Rufer Stimme hören* (9.)
6. Chorale: *Dein Wort laß mich bekennen*

Leipzig

As Leipzig observed tempus clausum (time of silence) from Advent II to Advent IV, Bach could not perform the cantata there in Advent and rewrote it for the feast of the Visitation. The original words were suitable for a feast celebrating Mary in general, more specific recitatives were added, the order of the arias changed, the closing chorale was replaced and repeated on a different verse to expand the cantata to two parts. The words are the verses 6 and 16 of the chorale *Jesu, meiner Seelen Wonne* (1661) by Martin Jahn.[1]

The prescribed readings [2] for the day are Isaiah 11: 1—5 and Luke 1: 39—56.

Scoring and structure

The cantata is scored for four soloists and a four-part choir, a festive trumpet, two oboes (oboe d'amore, oboe da caccia), two violins, viola and basso continuo including bassoon. Its ten movements are in two parts, movements 1 to 6 to be performed before the sermon, the others after the sermon.

1. Chorus: *Herz und Mund und Tat und Leben*
2. Recitativo (tenor): *Gebenedeiter Mund!*
3. Aria (alto, oboe d'amore): *Schäme dich, o Seele nicht*
4. Recitativo (bass): *Verstockung kann Gewaltige verblenden*
5. Aria (soprano, violin): *Bereite dir, Jesu, noch itzo die Bahn*
6. Chorale: *Wohl mir, daß ich Jesum habe*

Parte seconda

7. Aria (tenor): *Hilf, Jesu, hilf, daß ich auch dich bekenne*

8. Recitativo (alto): *Der höchsten Allmacht Wunderhand*

9. Aria (bass, trumpet, oboes): *Ich will von Jesu Wundern singen*

10. Chorale: *Jesus bleibet meine Freude*

Music

The opening chorus renders the complete words in three section, the third one a reprise of the first one and even the middle section not different in character. An instrumental sinfonia is heard in the beginning and in the end as well as, slightly changed, in all three sections with the choir woven into it. In great contrast all three sections conclude with a part accompanied only by basso continuo. Sections one and three begin with a fugue with colla parte instruments. The fugue subject stresses the word Leben (life) by a melisma extended over three measures. The soprano starts the theme, the alto enters just one measure later, tenor after two more measures, bass one measure later, the fast succession resulting in a lively music as a good image of life. In section three the pattern of entrances is the same, but building from the lowest voice to the highest.

The three recitatives are scored differently, the first accompanied by chords of the strings, the second by continuo, the third as an accompagnato of two oboes da caccia which add a continuous expressive motive, interrupted only when the child's leaping in the womb (in German: Hüpfen) is mentioned which they illustrate.

The three arias of the original cantata are scored for voice and solo instruments (3., 5.) or only continuo, whereas the last aria, speaking of the miracles of Jesus, is accompanied by the full orchestra.

The chorale movements 6 and 10, ending the two parts of the cantata, are the same music based on a melody by Johann Schop, *Werde munter, mein Gemüthe*, a melody which Bach also used in his *St Matthew Passion* on the words *Bin ich gleich von dir gewichen* (#40). The simple four-part choral part is embedded in a setting of the full orchestra dominated by a motive in pastoral triplets derived from the first line of the chorale melody.[1]

Jesu, Joy of Man's Desiring

The music of the chorale movements is now best known for the piano transcription by Dame Myra Hess of Hugh P. Allen's choral version of Bach's arrangement, and is notable under the title *Jesu, Joy of Man's Desiring* which approximately relates to "Jesus bleibet meine Freude", more closely translated as "Jesus shall remain my gladness".[2]

Recordings

- *J.S. Bach Fritz Werner*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Ingeborg Reichelt, Margarethe Bence, Helmut Krebs, Franz Kelch, Erato 1957[3]
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Ursula Buckel, Hertha Töpper, John van Kesteren, Kieth Engen, Archiv Produktion 1961
- *Bach Cantata BWV 147, Motets BWV 226, BWV 228, BWV 230*, David Willcocks, King's college choir, Academy of St Martin in the Fields, Elly Ameling, Janet Baker, Ian Partridge, John Shirley-Quirk, EMI 1970
- *Bach: 13 Sacred Cantatas & 13 Sinfonias*, Helmut Winschermann, Nederlands Vocaal Ensemble, Deutsche Bachsolisten, Ileana Cotrubas, Julia Hamari, Kurt Equiluz, William Reimer, Philips 1972
- *Die Bach Kantate Vol. 12*, Helmuth Rilling, Frankfurter Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Helen Watts, Kurt Equiluz, Wolfgang Schöne, Hänssler 1977
- *J.S. Bach: 6 Favourite Cantatas*, Joshua Rifkin, One voice per part, The Bach Ensemble, Jane Bryden, Drew Minter, Jeffrey Thomas, Jan Opalach, L'Oiseau-Lyre 1985

- *J.S. Bach: Cantatas*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Ruth Holton, Michael Chance, Anthony Rolfe Johnson, Stephen Varcoe, Archiv Produktion 1990
- *J.S. Bach: Complete Cantatas Vol. 7*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Lisa Larsson, Bogna Bartosz, Gerd Türk, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 12 - Cantatas from Leipzig 1723*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooy, BIS 1999

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)
[2] Arnold, Denis (1983), *The New Oxford Companion to Music*, Oxford University Press, ISBN 0193113163
[3] J.S. Bach Fritz Werner (http://www.musicweb-international.com/classrev/2005/Apr05/Bach_Werner_2564614032.htm) volume 3 reissued 2005, review

External links

- Cantatas, BWV 141–150: Free scores at the International Music Score Library Project.
- Cantata BWV 147 Herz und Mund und Tat und Leben (http://www.bach-cantatas.com/BWV147.htm) on the *bach cantatas* website
- Cantata BWV 147a Herz und Mund und Tat und Leben (http://www.bach-cantatas.com/BWV147a.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv147.htm), Emmanuel Music
- Herz und Mund und Tat und Leben (http://www.bach.de/werk/bwv/147.html) on the *Bach* website (in German)
- BWV 147 Herz und Mund und Tat und Leben (http://webdocs.cs.ualberta.ca/~wfb/cantatas/147.html) text, structure, instrumentation, University of Alberta
- BWV 147 Herz und Mund und Tat und Leben (http://www.uvm.edu/~classics/faculty/bach/BWV147.html) English text, University of Vermont
- Video of the Bach Collegium Japan singing Herz und Mund und Tat und Leben (http://youtube.com/watch?v=SrC17VtAjOA)

Ich geh und suche mit Verlangen, BWV 49

Ich geh und suche mit Verlangen (*I go and seek with longing*), BWV 49, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the 20th Sunday after Trinity Sunday and first performed it 3 November 1726.[1]

The prescribed readings for the Sunday were from the Epistle to the Ephesians, Ephesians 5:15–21, "walk circumspectly, ... filled with the Spirit", and from the Gospel of Matthew, Matthew 22:1–14, the parable of the great banquet.

References

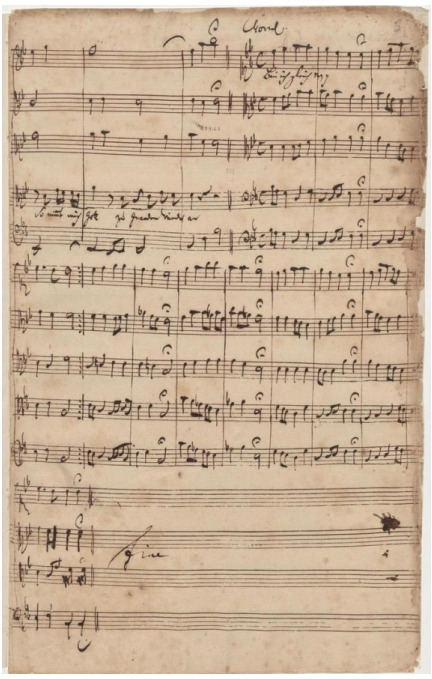
[1] "Cantata BWV 49 Ich geh' und suche mit Verlangen" (http://www.bach-cantatas.com/BWV49.htm). . Retrieved 23 March 2010.

External links

- Cantatas, BWV 41-50: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv049.htm) Emmanuel Music, Boston
- Ich geh und suche mit Verlangen (http://www.bach.de/werk/bwv/49.html) on the *Bach* website (in German)
- Entries for BWV 49 (http://www.worldcat.org/search?q=BWV+49&qt=results_page) on WorldCat

Ich armer Mensch, ich Sündenknecht, BWV 55

Ich armer Mensch, ich Sündenknecht (*I, wretched man, a servant to sin*), BWV 55, is a church cantata written by Johann Sebastian Bach in Leipzig for the 22nd Sunday after Trinity, first performed on 17 November 1726.



The final page from the original manuscript of BWV 55, with the concluding four-part chorale

History and words

Bach wrote the cantata, a solo cantata for a tenor, in 1726 in Leipzig for the 22nd Sunday after Trinity and performed it first on 17 November 1726. It is Bach's only extant cantata for tenor.[1]

The prescribed readings for the Sunday were from the Epistle to the Philippians, thanks and prayer for the congregation in Philippi (Philippians 1:3–11), and from the Gospel of Matthew, the parable of the unforgiving servant (Matthew 18:23–35). The unknown poet of the cantata text stressed the opposites of the gospel, God's justice versus unjust men, in the words of the first aria "Er ist gerecht, ich ungerecht" (*He is just, unjust am I*). In the first two movements the singer reflects his sinful condition, in the following two he askes God for mercy, beginning both with *Erbarme dich* (*Have mercy*). The following closing chorale is verse 6 of *Werde munter mein Gemüte* [2] of Johann Rist (1642). Bach used the same verse later in his *St Matthew Passion*, again following *Erbarme dich*, the aria of Peter, regretting his denial of Jesus.[1] [2]

Scoring and structure

The cantata is scored for a tenor soloist, a four-part choir (only for the final chorale), flauto traverso, oboe d'amore, two violins, viola, and basso continuo.[2]

1. Aria: *Ich armer Mensch, ich Sündenknecht* (*I, wretched man, a servant to sin*)[3]
2. Recitativo: *Ich habe wider Gott gehandelt* (*I have offended against God*)
3. Aria: *Erbarme dich! Laß die Tränen dich erweichen* (*Have mercy! Let my tears move Thee*)
4. Recitativo: *Erbarme dich! Jedoch nun tröst ich mich* (*Have mercy! However, I console myself*)
5. Chorale: *Bin ich gleich von dir gewichen, stell ich mich doch wieder ein* (*Though I have turned aside from Thee, Yet shall I return*)

Music

A rich polyphonic setting for flute, oboe d'amore and two violins, without viola, accompanies the opening aria. The motifs seem to illustrate the faltering steps and a despairing heart of the steward summoned before his master.[1] The second aria is as expressive, accompanied by a virtuoso flute. The first recitative is secco, but the second one accompanied by string chords.

The closing chorale is the same text and melody [5] as in the *St Matthew Passion*, here in a simpler four-part setting.[2] Those two occurrences are the only ones of the text, whereas the melody was used frequently in other contexts, best known in *Wohl mir, dass ich Jesum habe* closing in two verses both parts of *Herz und Mund und Tat und Leben, BWV 147*.

Commentators have concluded from the autograph that the last three movements were originally part of an earlier untraced composition for Passiontide, possibly the lost 1717 Weimar Passion.[1] [2]

Recordings

- *Bach Cantatas Vol. 5*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Ernst Haefliger, Archiv Produktion 1959
- *Bach Made in Germany Vol. 3 - Cantatas II*, Erhard Mauersberger, Thomanerchor, Gewandhausorchester Leipzig, Peter Schreier, Eterna 1968
- *Bach: Solokantaten*, Hans-Martin Linde, Schola Cantorum Basiliensis, Nicolai Gedda, EMI 1971
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Gustav Leonhardt, Knabenchor Hannover, Leonhardt-Consort, Kurt Equiluz, Telefunken 1975
- *Die Bach Kantate Vol. 57*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Adalbert Kraus, Hänssler 1982
- *J.S. Bach: Solo-Kantaten und Arien*, Peter Schreier, RIAS Kammerchor, Kammerorchester Carl Philipp Emanuel Bach, Peter Schreier, Philips 1994
- *J.S. Bach: Kantate BWV 55 · Concerto a-Moll*, Matthias Eisenberg, Thomanerchor Leipzig, Leipziger Barockorchester, Martin Petzold, RAM 1998
- *Cantatas, Arias & Motet*, Ludwig Güttler, Virtuosi Saxoniae, Christoph Genz, Dresden Classics 1999
- *Bach Cantatas Vol. 12*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, James Gilchrist, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 18*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Christoph Prégardien, Antoine Marchand 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 1*, Sigiswald Kuijken, La Petite Bande, Sophie Karthäuser, Petra Noskaiová, Christoph Genz, Dominik Wörner, Accent 2004
- *J.S. Bach: Cantatas Vol. 38 (Solo Cantatas)*, Masaaki Suzuki, Bach Collegium Japan, Gerd Türk, BIS 2006

References

[1] John Eliot Gardiner (2000). "Cantatas for the Twenty-second Sunday after Trinity All Saints, Tooting" (http://www.solideogloria.co.uk/resources/sdg171_gb.pdf). solideogloria.co.uk. . Retrieved 25 October 2010.

[2] Alfred Dürr (2006), *The cantatas of J.S. Bach*, Oxford University Press, pp. 616–619, ISBN 0-19-929776-2

[3] Stokes, Richard (2004), *J.S. Bach: The complete cantatas in German-English translation*, Scarecrow Press, pp. 91–92, ISBN 0810839334, the original German texts of all Bach's sacred and secular cantatas, accompanied by English translations

External links

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- Cantata BWV 55 Ich armer Mensch, ich Sündenknecht (http://www.bach-cantatas.com/BWV55.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv055.htm), Emmanuel Music
- Ich armer Mensch, ich Sündenknecht (http://webdocs.cs.ualberta.ca/~wfb/cantatas/55.html) University of Alberta
- Ich armer Mensch, ich Sündenknecht, BWV 55 (http://www.bach.de/werk/bwv/55.html) on the *Bach* website (in German)
- Entries for BWV 55 (http://www.worldcat.org/search?q=BWV+55&qt=results_page) on WorldCat

Ich elender Mensch, wer wird mich erlösen, BWV 48

Ich elender Mensch, wer wird mich erlösen (*Wretched man that I am, who shall deliver me*), BWV 48, is a church cantata written by Johann Sebastian Bach in 1723 in Leipzig for the 19th Sunday after Trinity.

History and words

Bach wrote the cantata in 1723 for the 19th Sunday after Trinity as part of his first annual cycle, first performed on 3 October 1723. The prescribed readings for the Sunday were from Paul's Epistle to the Ephesians, Ephesians 4:22–28, "put on the new man, which after God is created", and from the Gospel of Matthew, Matthew 9:1–8, Healing the paralytic at Capernaum.[1] The first movement is written on words from Romans 7:24, stressing the need of the sinner for redemption. The unknown poet saw the soul more in need of rescue than the body, affirmed by a chorale as movement 3, verse 4 of *Ach Gott und Herr* [2] (1604) of Martin Rutilius. After contemplating ideas based on Psalm 88:11 and 2 Corinthians 12:9, he concludes the cantata in hope, expressed in the closing chorale *Herr Jesu Christ, einiger Trost* (*Lord Jesus Christ, only trust*), verse 12 of *Herr Jesu Christ, ich schrei zu dir* [3] (Freiburg 1620).[1]

Scoring and structure

The cantata is scored for alto and tenor soloists, a four-part choir, trumpet, two oboes, two violins, viola, and basso continuo.[1]

1. Coro: *Ich elender Mensch, wer wird mich erlösen*
2. Recitativo (alto, strings): *O Schmerz, o Elend, so mich trifft*
3. Chorale: *Solls ja so sein*
4. Aria (alto): *Ach, lege das Sodom der sündlichen Glieder*
5. Recitativo (tenor): *Hier aber tut des Heilands Hand*
6. Aria (tenor, strings, oboe): *Vergibt mir Jesus meine Sünden*
7. Chorale: *Herr Jesu Christ, einiger Trost*

Music

An instrumental chorale melody is present in the opening chorus. It may refer to the words *Herr Jesus Christ, du höchstes Gut*, but also creates a connection to the closing chorale, which was sung on the same tune, and therefore may also quote its first verse. This chorale cantus firmus is played by the trumpet in canon with the oboes .[2] The strings present themes in the instrumental introduction which are later used as a countersubject to the lamentative theme of the voices.

A recitative of the alto, accompanied by the strings, leads to a chorale, surprising at this point, concluding the ideas of the first section in expressive harmonization.

A different mood prevails in the following aria, the voice and the oboe being equal partners in the innocent request to spare the soul. In the last aria the tenor is accompanied by the strings with oboe, music dominated by a swinging rhythm changing between 3/4 time and 3/2 time.[1]

Recordings

- *Die Bach Kantate Vol. 51*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Marga Höffgen, Aldo Baldin, Hänssler 1973
- *J.S. Bach: Das Kantatenwerk – Sacred Cantatas Vol. 5*, Nikolaus Harnoncourt, Vienna Boys Choir, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Teldec 1974
- *J.S. Bach: Complete Cantatas Vol. 9*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bernhard Landauer, Christoph Prégardien, Antoine Marchand 1998
- *Bach Cantatas Vol. 10*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, William Towers, James Gilchrist, Soli Deo Gloria 2000

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[2] Craig Smith. "Bach Cantata Notes BWV 48" (http://www.emmanuelmusic.org/notes_translations/notes_cantata/n_bwv048.htm). Emmanuel Music. . Retrieved 4 October 2010.

External links

- Cantatas, BWV 41–50: Free scores at the International Music Score Library Project.
- Cantata BWV 48 Ich elender Mensch, wer wird mich erlösen (http://www.bach-cantatas.com/BWV48.htm) on bach-cantatas

- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv048.htm), Emmanuel Music
- Ich elender Mensch, wer wird mich erlösen (http://webdocs.cs.ualberta.ca/~wfb/cantatas/48.html) University of Alberta
- Ich elender Mensch, wer wird mich erlösen, BWV 48 (http://www.bach.de/werk/bwv/48.html) on the *Bach* website (in German)
- Entries for BWV 48 (http://www.worldcat.org/search?q=BWV+48&qt=results_page) on WorldCat

Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109

Ich glaube, lieber Herr, hilf meinem Unglauben (I believe, dear Lord, help my unbelief), BWV 109, is a church cantata written by Johann Sebastian Bach in Leipzig for the 21st Sunday after Trinity, first performed on 17 October 1723.

History and words

Bach wrote the cantata in 1723 during his first year in Leipzig for the 21st Sunday after Trinity and performed it first on 17 October 1723.

The prescribed readings for the Sunday were from Paul's Epistle to the Ephesians, "take unto you the whole armour of God" (Ephesians 6:10–17), and from the Gospel of John, the healing of the nobleman's son (John 4:46–54). The unknown poet of the cantata text stressed the faith, which made the healing possible. The cantata opens with a quote from Mark 9:24, the comparable context *The possessed boy*. The following movements almost form a dialogue between fear and hope, or belief and doubt, such as Bach would compose three weeks later in *O Ewigkeit, du Donnerwort, BWV 60* and again for Easter of 1724 in *Erfreut euch, ihr Herzen, BWV 66*. Movement 2 is a dialogue, movement 3 the expression of fear, movements 4 and 5 turn to hope. The closing chorale is verse 7 of *Durch Adams Fall ist ganz verderbt* [1] of Lazarus Spengler (1524).[1]

Scoring and structure

The cantata is scored for alto and tenor soloists, a four-part choir, *Cor de Chasse* (*corno da caccia* or corno da tirarsi), two oboes, two violins, viola, and basso continuo. The *Cor du Chasse* is possibly the same instrument as the slide trumpet used a week before in the performance in Leipzig of the cantata *Ach! ich sehe, itzt, da ich zur Hochzeit gehe, BWV 162*, written in Weimar. Its added part is not in the score. In the opening chorus it plays mostly colla parte with the first violin, in movement 6 the cantus firmus with the soprano.[1]

1. Coro: *Ich glaube, lieber Herr, hilf meinem Unglauben*
2. Recitativo (tenor): *Des Herren Hand ist ja noch nicht verkürzt*
3. Aria (tenor, strings): *Wie zweifelhaftig ist mein Hoffen*
4. Recitativo (alto): *O fasse dich, du zweifelhafter Mut*
5. Aria (alto, oboes): *Der Heiland kennet ja die Seinen*
6. Chorale: *Wer hofft in Gott und dem vertraut*

Music

The opening chorus shows many elements of a concerto grosso. In the instrumental ritornell oboe 1 and violin 1 form the concertino. The vocal parts appear sometimes as a solo or duet, expressing belief in an upward theme derived from the ritornell theme, doubt in a downward line.

The inner dialogue in movement 2 is marked *forte* and *piano*, rather than giving the words to two different singers, as John Eliot Gardiner points out: "Bach reinforces the dichotomy between faith and doubt by assigning two opposing *voices* sung by the same singer, one marked forte, the other piano, alternating phrase by phrase and surely unique in Bach's recitatives".[2] The final question *Ach Herr, wie lange?* (*Ah, Lord, how long?*) is intensified as an arioso, marked adagio. In the following aria fear is expressed, according to Gardiner, in "jagged melodic shapes, unstable harmonies headed towards anguished second inversion chords, and persistent dotted rhythmic figures".[2] It has been compared to the tenor aria from Bach's *St John Passion*, *Ach, mein Sinn*.[3]

The closing chorale is not a four-part setting, but a complex chorale fantasia with an independent orchestral part, in which the choral part is embedded. The lines of the chorale melody *Durch Adams Fall ist ganz verderbt* [5], interspersed by interludes, are sung in long notes by the soprano (with the corno) on a foundation of faster movement in the lower voices.[1] This movement is the first chorale fantasia written in a Bach cantata in Leipzig, to be followed by many such movements opening chorale cantatas of the second annual cycle.

Recordings

- *Die Bach Kantate Vol. 56*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Gabriele Schreckenbach, Kurt Equiluz, Hänssler (LP) 1971
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 6*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Teldec 1980
- *Die Bach Kantate Vol. 56*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Hildegard Laurich, Kurt Equiluz, Hänssler (CD) 1981
- *J.S. Bach: Complete Cantatas Vol. 8*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Jörg Dürmüller, Antoine Marchand 1994
- *J.S. Bach: Cantatas Vol. 14 - Cantatas from Leipzig 1723*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, BIS 2000
- *Bach Cantatas Vol. 11*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, William Towers, Paul Agnew, Soli Deo Gloria 2000[2] [3]

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[2] John Eliot Gardiner (2000). "Cantatas for the Twentieth Sunday after Trinity San Lorenzo, Genoa" (http://www.solideogloria.co.uk/resources/sdg168_gb.pdf). solideogloria.co.uk. . Retrieved 16 October 2010.

[3] John Quinn (2010). "Johann Sebastian Bach (1685-1750) The Bach Cantata Pilgrimage - Volume 11" (http://www.musicweb-international.com/classrev/2010/July10/Bach_Cantatas_SDG168.htm). musicweb-international.com. . Retrieved 17 October 2010.

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.
- Cantata BWV 109 Ich glaube, lieber Herr, hilf meinem Unglauben (http://www.bach-cantatas.com/BWV109.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv109.htm), Emmanuel Music
- Ich glaube, lieber Herr, hilf meinem Unglauben (http://webdocs.cs.ualberta.ca/~wfb/cantatas/109.html) University of Alberta

- Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109 (http://www.bach.de/werk/bwv/109.html) on the *Bach* website (in German)
- Entries for BWV 109 (http://www.worldcat.org/search?q=BWV+109&qt=results_page) on WorldCat

Ich habe genug, BWV 82

Ich habe genug (original: ***Ich habe genung***, English: I have enough) is a cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works, it is BWV 82.

Hanna and Simeon behold Christ. Painting by Rembrandt in the Kunsthalle Hamburg

It was written in Leipzig for the Feast of the Purification on 2 February 1727. The Purification commemorates an incident recorded by St. Luke in which Mary takes the baby Jesus to the temple in Jerusalem to offer ritual sacrifices, encountering the aged Simeon on whose canticle the libretto is based.

The piece is written for oboe, strings, basso continuo and bass soloist. Other versions exist for soprano (as BWV 82a) transposed from C minor to E minor with the oboe part replaced by flute and slightly altered. In modern practice, the bass part is sometimes replaced by an alto and the soprano is sometimes replaced by a tenor.

The piece is in five movements:

1. Aria: "Ich habe genug"
2. Recitative: "Ich habe genug"
3. Aria: "Schlummert ein, ihr matten Augen" ("Fall asleep, you weary eyes")
4. Recitative: "Mein Gott! wenn kömmt das schöne: Nun!" ("My God, when will the lovely word come: 'Now!'")
5. Aria: "Ich freue mich auf meinen Tod" ("I look forward to my death")

The first recitative and most of "Schlummert ein" (with a simple bass accompaniment) are found transcribed in the Notebook for Anna Magdalena Bach, transposed up a tenth so that they are singable by a low soprano, presumably done by Anna Magdalena Bach for her own use.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 18*, Fritz Werner, Pforzheim Chamber Orchestra, Barry McDaniel, Erato 1964
- *Kreuzstab & Ich Habe Genug*, Frans Bruggen, Max van Egmond, Sony 1977[1]
- *J.S. Bach: Complete Cantatas Vol. 16*, Ton Koopman, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Antoine Marchand
- *Bach Cantatas BWV 82 and 199*, Craig Smith, Emmanuel Music, Lorraine Hunt Lieberson, Nonesuch, 2002
- *Bach: Kantaten · Cantatas BWV 82, BWV 158, BWV 56*, Michael Schneider, Thomanerchor, La Stagione, Gotthold Schwarz, Capriccio 2006

References

[1] review (http://www.jsbach.org/vanegmondkantatenkreuzstabichhabegenug.html) by Ehud Shiloni 1998

External links

- Cantatas, BWV 81-90: Free scores at the International Music Score Library Project.
- German text with an English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv082.htm)
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv082.htm)

Ich hatte viel Bekümmernis, BWV 21

Ich hatte viel Bekümmernis (I had much affliction), BWV 21, is a church cantata by Johann Sebastian Bach. Bach probably composed the cantata in Weimar in 1713 for the third Sunday after Trinity, but first performed it after revision on 17 June 1714. A further revision occurred in the Köthen years, specifically in 1720 (a performance is thought to have occurred by 1722); a Leipzig performance occurred on 13 June 1723, and a final revision took place in Leipzig in 1731. Bach's own catalogue of his works notes *e per ogni tempo*, indicating that the cantata could be suited for any occasion, as the readings and the texts are quite generic.

Theme

The prescribed readings [1] for the day are 1 Peter 5: 6-11 and Luke 15: 1-10. The text of the work draws on the work of several authors[1] , namely:

- Psalm 94, verse 19 (movement 2)
- probably Salomo Franck (movements 3-5)
- Psalm 42, verse 5 (movement 6)
- probably Salomo Franck (movements 7-8)
- Psalm 116, verse 7 (movement 9)
- probably Salomo Franck (movement 10)
- Book of Revelation, chapter 5, verses 12-13 (movement 11)

The chorale theme *Wer nur den lieben Gott läßt walten* was written by Georg Neumark in his 1657 *Fortgepflantzter Musikalisch-Poetischer Lustwald*, published in Jena.

The cantata features themes of deep suffering, pain and mourning, which dominate the music in the first part of the cantata, starting with the opening sinfonia, with solo oboe and violin. A sighing motif, the picture of a storm of tears, and the flood image conjured by the upwelling music characterizes the dark and oppressive feeling. In the second

part of the cantata, the mood changes: through the trust of sinners in the grace of God, the mood transforms into curls of joy, with the final movement forming a strong hymn of praise.

Scoring and structure

The piece is scored for trombe I//II/III, timpani, trombone I//II/III/IV, oboe, bassoon, violins I/II, viola, and basso continuo (fagotto and organo are explicitly indicated), three vocal soloists (soprano, tenor, and bass) and four-part choir. It is in eleven movements, divided in two parts (1–6 to be performed before, and 7–11 after the sermon):

1. Sinfonia
2. Coro: *Ich hatte viel Bekümmernis in meinem Herzen*
3. Aria (soprano): *Seufzer, Tränen, Kummer, Not*
4. Recitativo (tenor): *Wie hast du dich, mein Gott*
5. Aria (tenor): *Bäche von gesalznen Zähren*
6. Coro: *Was betrübst du dich*
7. Recitativo (*Dialogus* soprano, bass): *Ach Jesu, meine Ruh*
8. Aria (soprano, bass): *Komm, mein Jesu, und erquicke/Ja, ich komme und erquicke*
9. Coro: *Sei nun wieder zufrieden, meine Seele*
10. Aria (tenor): *Erfreue dich, Seele, erfreue dich, Herze*
11. Coro: *Das Lamm, das erwürget ist*

Music

The cantata is opened by a Sinfonia similar to the one of the cantata *Weinen, Klagen, Sorgen, Zagen, BWV 12*, possibly the slow movement of a concerto for oboe and violin.

The music for this early cantata is using motet style in the choral movements. Bible words are used in a prominent way. They are treated in choral movements, different from other cantatas of the Weimar period where they were typically composed as recitatives.

Similar to other cantatas of that time, ideas are expressed in dialog: in movements 7 and 8 the soprano portrays the *Seele* (soul), the bass, as the Vox Christi, *Jesus*. The style of the poetry suggests Salomo Franck as the author, as in *Erschallet, ihr Lieder, erklinget, ihr Saiten! BWV 172*.

Movement 9 for choir combines Bible words from Psalm 116:7 with verses 2 and 5 of the chorale *Wer nur den lieben Gott lässt walten*, the only chorale of the cantata. Possibly the cantata originally ended with that movement. In a Leipzig performance Bach had four trombones double the voices in this movement only.[2]

Recordings

- *J.S. Bach: Kantaten BWV 21, 110 (Ramin Edition Vol. 1)*, Günther Ramin, Thomanerchor, Gewandhausorchester, boy soloist of the Thomanerchor, Elisabeth Meinel-Asbahr, Gert Lutze, Friedrich Härtel, organ: Diethard Hellmann, Fidelio 1947
- *J.S. Bach: Cantata BWV 21*, Jonathan Sternberg, Wiener Kammerchor, Wiener Symphoniker, Rosl Schwaiger, Hugues Cuénod, Alois Pernerstorfer, Bach Guild 1950
- *J.S. Bach: Cantata BWV 21*, Fritz Lehmann, Berliner Motettenchor, Berliner Philharmoniker, Gunthild Weber, Helmut Krebs, Hermann Schey, Deutsche Grammophon 1952
- *J.S. Bach: Cantata BWV 21*, Marcel Couraud, Stuttgarter Chor & Orchester, Friederike Sailer, Fritz Wunderlich, Robert Titze, Les Discophiles 1955
- *J.S. Bach: Cantata BWV 21*, Jonathan Sternberg, Vienna Conservatory Chorus, orchestra of the Vienna State Opera, Teresa Stich-Randall, Nathalie Narischkine, Helmut Loeffler (actually Waldemar Kmentt), Paul Schöffler, Le Club Francaix du Disque 1950s

- *Les Grandes Cantates de J.S. Bach Vol. 11*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Edith Selig, Georg Jelden, Erich Wenk, Erato 1962
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Ernst Haefliger, Dietrich Fischer-Dieskau, Archiv Produktion 1969
- *J.S. Bach: Kantate No. 21 Ich hatte viel Bekümmernis*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Nancy Burns, Friedrich Melzer, Günter Reich, Supraphon 1970
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Nikolaus Harnoncourt, Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien, boy soloist of the Wiener Sängerknaben, Kurt Equiluz, Walker Wyatt, Teldec 1973
- *Die Bach Kantate Vol. 14*, Helmuth Rilling, Indiana University Chamber Singers, Bach-Collegium Stuttgart, Arleen Augér, Adalbert Kraus, Wolfgang Schöne, Hänssler 1976
- *Bach Made in Germany Vol. 4 - Cantatas IV*, Hans-Joachim Rotzsch, Thomanerchor, Neues Bachisches Collegium Musicum, Arleen Augér, Peter Schreier, Siegfried Lorenz, Eterna 1983
- *J.S. Bach: Magnificat BWV 243 · Cantata BWV 21*, Sigiswald Kuijken, Nederlands Kamerkoor, La Petite Bande, Greta de Reyghere, Christoph Prégardien, Peter Lika, Virgin Classics 1983
- *J.S. Bach: Ich hatte viel Bekümmernis*, Philippe Herreweghe, Collegium Vocale Gent, La Chapelle Royale, Barbara Schlick, Howard Crook, Peter Harvey, Harmonia Mundi 1990
- *J.S. Bach: Cantatas Ich hatte viel Bekümmernis BWV 21 & Wo soll ich fliehen hin BWV 5*, Jacques Vanherenthals, Chapelle des Minimes, Diane Verdoodt, Dina Grossberger, Ludwig Van Gijsegem, Dirk Snellings, La Chapelle des Minimes Français 1991
- *J.S. Bach: Complete Cantatas Vol. 1*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Guy de Mey, Klaus Mertens, Antoine Marchand 1994
- *J.S. Bach: Cantatas Vol. 6*, Masaaki Suzuki, Bach Collegium Japan, Monika Frimmer, Gerd Türk, Peter Kooy, BIS 851 1997

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[2] Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3

External links

- Cantata BWV 21 Ich hatte viel Bekümmernis (http://www.bach-cantatas.com/BWV21.htm) on the *bach-cantatas* website
- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv021.htm) Emmanuel Music, Boston
- Ich hatte viel Bekümmernis (http://www.bach.de/werk/bwv/21.html) on the *Bach* website (in German)
- BWV 21 Ich hatte viel Bekümmernis (http://webdocs.cs.ualberta.ca/~wfb/cantatas/21.html) text, structure, instrumentation, University of Alberta
- BWV 21 Ich hatte viel Bekümmernis (http://www.uvm.edu/~classics/faculty/bach/BWV21.html) English text, University of Vermont

Ich ruf zu dir, Herr Jesu Christ, BWV 177

Ich ruf zu dir, Herr Jesu Christ (I call to Thee, Lord Jesus Christ), BWV 177, is a church cantata of Johann Sebastian Bach He composed the chorale cantata in Leipzig for the fourth Sunday after Trinity and first performed it on 6 July 1732.

History and words

Bach composed the cantata in Leipzig as late as 1732 in order to complete his second annual cycle of chorale cantatas of 1724, which lacked a cantata for the Fourth Sunday after Trinity because that Sunday had been the Feast of Visitation in 1724, celebrated then by *Meine Seel erhebt den Herren, BWV 10*. The cantata was first performed on 6 July 1732.

The prescribed readings for the Sunday were from the Epistle to the Romans, Romans 8:18–23, "For the earnest expectation of the creature waiteth for the manifestation of the sons of God." and from the Sermon on the Mount: Luke 6:36–42, the admonition to "be merciful", "judge not". The cantata text are the unchanged five stanzas of Johann Agricola's chorale (ca. 1530), a main hymn for the Sunday, used also in Bach's cantata *Barmherziges Herze der ewigen Liebe, BWV 185*, written in Weimar. In *Gelobet sei der Herr, mein Gott, BWV 129*, also composed to complete the second annual cycle of chorale cantatas, Bach also used the unchanged words of the chorale, different from the cantatas first composed for the cycle.[1]

Scoring and structure

The cantata is written for soprano, alto and tenor soloists, a four-part choir, a pair of oboes and oboe da caccia, two violins, viola, basso continuo, an obbligato violin and an obbligato bassoon. [1]

1. Coro: *Ich ruf zu dir, Herr Jesu Christ*
2. Aria (alto): *Ich bitt noch mehr, o Herre Gott*
3. Aria (soprano): *Verleih, daß ich aus Herzensgrund*
4. Aria (tenor): *Laß mich kein Lust noch Furcht von dir*
5. Chorale: *Ich lieg im Streit und widerstreb*

Music

Similar to most chorale cantatas, the opening chorus presents the chorale line by line, the cantus firmus here sung by the soprano. Most of the lines are preceded by entries of the other voice parts in imitation of motifs independent of the chorale. In line 6 the imitation motive is taken from the chorale, in the two last lines 8 and 9 the lower voices enter together with the soprano. The vocal structure is embedded in a concerto of solo violin, two oboes which play the cantus firmus colla parte with the soprano, strings and continuo.

The three arias for the following verses show increasing instrumental complexity. Verse 2 is accompanied by continuo only, verse 3 by oboe da caccia, verse 4 by the rare combination of violin and bassoon.

In the finale chorale Bach used ornamentation for expressiveness.

Recordings

- *Die Bach Kantate Vol. 41*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Julia Hamari, Peter Schreier, Hänssler 1981
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 9*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloists of the Tölzer Knabenchor, Kurt Equiluz, Teldec 1988
- *Bach Cantatas Vol. 3*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Magdalena Kožená, Nathalie Stutzmann, Paul Agnew, conductor Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 21*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Christoph Prégardien, Antoine Marchand 2003
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 2*, Sigiswald Kuijken, La Petite Bande, Siri Thornhill, Petra Noskaiová, Christoph Genz, Accent 2005

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantatas, BWV 171-180: Free scores at the International Music Score Library Project.
- Cantata BWV 177 Ich ruf zu dir, Herr Jesu Christ (http://www.bach-cantatas.com/BWV177.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv177.htm), Emmanuel Music
- Ich ruf zu dir, Herr Jesu Christ (http://www.bach.de/werk/bwv/177.html) on the *Bach* website (in German)
- BWV 177 Ich ruf zu dir, Herr Jesu Christ, BWV 177 (http://webdocs.cs.ualberta.ca/~wfb/cantatas/177.html) text, structure, instrumentation, University of Alberta
- BWV 177 Ich ruf zu dir, Herr Jesu Christ, BWV 177 (http://www.uvm.edu/~classics/faculty/bach/BWV177.html) English text, University of Vermont

Ich will den Kreuzstab gerne tragen, BWV 56

Ich will den Kreuzstab gerne tragen (I will the cross-staff gladly carry), BWV 56, is a solo cantata for bass by Johann Sebastian Bach. He composed it in Leipzig for the 19th Sunday after Trinity Sunday and first performed it on 27 October 1726.

History and words

Bach wrote the cantata in his fourth year Bach in Leipzig for the 19th Sunday after Trinity and first performed it on 27 October 1726. It is regarded as part of his third annual cycle of cantatas. The original score has Bach's handwritten comment *"Cantata à Voce Sola e Stromenti"* (Cantata for solo voice and instruments). This is one of the few examples in which Bach uses the generic musical term cantata in his own writing.

The prescribed readings for the Sunday were from Paul's Epistle to the Ephesians, Ephesians 4:22–28, "put on the new man, which after God is created", and from the Gospel of Matthew, Matthew 9:1–8, Healing the paralytic at Capernaum. The text by an unknown poet but of exceptional quality, refers indirectly to the Gospel. Although there is no explicit reference to the sick man in the text, he is customarily represented as the follower of Christ who bears his cross and suffers torment until his sins are forgiven by Christ, so that, in the words of Revelation 7:17 "God shall wipe away the tears from their eyes". The cantata accordingly takes as its starting point the torment that the faithful must endure. The image of life as a sea voyage to the Kingdom of Heaven in the first recitative comes from the opening of the Gospel reading: "There He went on board a ship and passed over and came into His own city" (Matthew 9:1). Affirmations that God will not forsake the faithful on this journey and will lead them out of tribulation come from Hebrews 13:5 and Revelation 7:14.

The third movement expresses the joy at being united with the Saviour; the text comes from Isaiah 40:31: "Those that wait upon the Lord shall gain new strength so that they mount up with wings like an eagle, so that they run and do not grow weary."

This joy is coupled with a yearning for death, a theme that is present until the very end of the work. The concluding chorale is the sixth verse of the hymn *Du, o schönes Weltgebäude* by Johann Franck (1653). Before the chorale, the final lines of the opening aria taken from Revelation 7:17 are heard once more; this unusual device appears several times in the third cycle of cantatas.

One week before, Bach had also concluded a solo cantata by a chorale, the cantata for alto *Gott soll allein mein Herze haben, BWV 169*.

Voices and instrumentation

Bass solo, four voice chorus in the final chorale.

Orchestra: Oboe I/II, Taille or Oboe da caccia, Violin I/II, Viola, Violoncello, Basso Continuo. Except for obligato oboe in the third aria, the three oboes double the violins and viola *colla parte*.

Movements

1. Aria for bass and full orchestra, *Ich will den Kreuzstab gerne tragen*
2. Recitative for bass, violoncello and continuo, *Mein Wandel auf der Welt / ist einer Schiffahrt gleich*
3. Aria for bass, obligato oboe and continuo, *Endlich wird mein Joch / wieder von mir weichen müssen*
4. Recitative for bass, strings and continuo, *Ich stehe fertig und bereit*
5. Chorale for four part choir and orchestra, *Komm, o Tod, du Schlafes Bruder*

Characteristics

Of moderate length (around 21 minutes), this is one of the more popular of Bach's cantatas. Both the text and the music are masterly and complement each other perfectly.

The opening aria is in *bar form* AAB, with two *stollen* (A) followed by an *abgesang* (B). The first stollen starts off with a ritornello for full orchestra, anticipating in counterpoint the rising and then falling motif of the bass soloist, mounting to an anguished augmented second marking the word Kreuzstab (Cross), followed by descending sighing figures signalling the bearing of the Cross. After the entry of the soloist, with its long and highly expressive melismatic lines, the three groups of strings and oboes accompany in counterpoint and echoing responses drawn from motifs of the opening ritornello. The ritornello is then taken up in the second stollen, but with significant variations because of the differing text: "It leads me after my torments to God in the Promised Land". After a repeat of the opening ritornello, the final *abgesang* illustrates the words, "There into my grave shall I place all my grief, Then shall my Saviour wipe the tears from my eyes". Highly charged declamatory triplets, dramatically spanning the whole bass register, are responded to by sighing motifs in the accompaniment. A reprise of the orchestral ritornello brings the aria to a close.

In the second movement, the undulation of the sea is depicted in the accompaniment by flowing semiquavers in the violoncello over repeated quavers in the basso continuo. The joyous third movement is a da capo aria, illustrating the passage from Isiah. It is a lively concertante duet for solo oboe, bass soloist and basso continuo, full of elaborate coloraturas in the solo parts. The fourth movement starts as a declamatory recitative for bass with sustained string accompaniment which after seven bars changes time signature from 4/4 to 3/4, resuming a simplified and becalmed version of the second half of the *abgesang* from the first movement.

The final four part chorale, with the orchestra doubling the vocal parts, is an inspired masterpiece. Based on a melody by Crüger from 1646, it takes as metaphor a ship being brought safely to port, marking the end of the metaphorical journey in the cantata. Bach introduces dramatic syncopation for each declamation in "Come, O Death, you brother of sleep"; and it is only at the end of the penultimate line that torment and dissonance are transformed into glory and harmony, echoing the words *Denn durch dich komm ich herein / zu dem schönsten Jesulein* (For through thee I'll come inside / tTo the fairest Jesus-child). .

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 18*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Barry McDaniel, Erato 1964
- *Kreuzstab & Ich Habe Genug*, Frans Bruggen, Max van Egmond, Sony 1977 [1]
- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Klaus Mertens, Antoine Marchand
- *Bach: Kantaten · Cantatas BWV 82, BWV 158, BWV 56*, Michael Schneider, Thomanerchor, La Stagione, Gotthold Schwarz, Capriccio 2006

References

[1] review (http://www.jsbach.org/vanegmondkantatenkreuzstabichhabegenug.html) by Ehud Shiloni 1998

- Alfred Dürr (2006), *The Cantatas of J. S. Bach*, Oxford University Press, pp. 580–584, ISBN 0-19-929776-2, translated from German and revised by Richard D. P. Jones
- Stokes, Richard (2000), *The complete church and secular cantatas by Johann Sebastian Bach*, Scarecrow Press, ISBN 0810839334, complete German texts and parallel translations into English
- **(German)** Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- **(German)** Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th edition 1984, ISBN 3-7651-0054-4
- **(German)** Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- **(German)** Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

Sources

The first source is the score.

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several databases provide additional information on each single cantata:

- Cantata BWV 56 Ich will den Kreuzstab gerne tragen (http://www.bach-cantatas.com/BWV56.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 56 - "Ich will den Kreuzstab gerne tragen" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv056.htm) English translation, discussion, Emmanuel Music
- Ich will den Kreuzstab gerne tragen (http://www.bach.de/werk/bwv/56.html) history, scoring, *Bach* website **(German)**
- BWV 56 Ich will den Kreuzstab gerne tragen (http://www.uvm.edu/~classics/faculty/bach/BWV56.html) English translation, University of Vermont
- BWV 56 Ich will den Kreuzstab gerne tragen (http://webdocs.cs.ualberta.ca/~wfb/cantatas/56.html) text, scoring, University of Alberta
- BWV 56 Ich will den Kreuzstab gerne tragen (http://www.bach.org/bach101/cantatas/cantata56.html) analysis, Bach Choir of Bethlehem

This article incorporates information from the revision as of October 16, 2007 of the equivalent article on the German Wikipedia.

Ihr werdet weinen und heulen, BWV 103

Ihr werdet weinen und heulen (BWV 103) is a sacred cantata by Johann Sebastian Bach, composed for *Jubilate* (the third Sunday after Easter) in 1725.

The work, to a text by German poetess Christiana Mariana von Ziegler (1695–1760), is scored for bass, tenor and alto soloists, plus choir and trumpet, descant recorder in D (*sixth flute*), two oboe d'amore, strings, and basso continuo. It begins in B minor, but in the fourth of its six movements shifts to the relative major key of D major, illustrating the theme of consolation in Ziegler's text.

The first movement is a six minute choral fugue , with an arioso passage for the bass voice just over halfway through. The second is a secco recitative for tenor, concluding in an arioso section. The third movement is an aria for alto, violin, piccolo and continuo. The fourth movement is another recitative, also for alto, while the fifth is a tenor aria accompanied by the orchestra and a prominent trumpet part. The sixth movement is the concluding chorale.

Text

First movement

Choir: Ihr werdet weinen und heulen, aber die Welt wird sich freuen.

Bass: Ihr aber werdet traurig sein. Doch eure Traurigkeit soll in Freude verkehret werden.

Second movement

Wer sollte nicht in Klagen untergehn, Wenn uns der Liebste wird entrissen? Der Seelen Heil, die Zuflucht kranker Herzen Acht nicht auf unsre Schmerzen.

Third movement

Kein Arzt ist außer dir zu finden, Ich suche durch ganz Gilead; Wer heilt die Wunden meiner Sünden, Weil man hier keinen Balsam hat? Verbirgst du dich, so muss ich sterben. Erbarme dich, ach, höre doch! Du suchest ja nicht mein Verderben, Wohlan, so hofft mein Herze noch.

Fourth movement

Du wirst mich nach der Angst auch wiederum erquicken; So will ich mich zu deiner Ankunft schicken, Ich traue dem Verheißungswort, Dass meine Traurigkeit In Freude soll verkehret werden.

Fifth movement

Erholet euch, betrübte Sinnen, Ihr tut euch selber allzu weh. Laßt von dem traurigen Beginnen, Eh ich in Tränen untergeh, Mein Jesus lässt sich wieder sehen, O Freude, der nichts gleichen kann! Wie wohl ist mir dadurch geschehen, Nimm, nimm mein Herz zum Opfer an!

Sixth movement

Ich hab dich einen Augenblick, O liebes Kind, verlassen; Sieh aber, sieh, mit großem Glück Und Trost ohn alle Maßen Will ich dir schon die Freudenkron Aufsetzen und verehren; Dein kurzes Leid soll sich in Freud Und ewig Wohl verkehren.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 28*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Barbara Scherler, Georg Jelden, Jakob Stämpfli, Erato 1966
- *J.S. Bach: Complete Cantatas Vol. 14*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Heinrich-Schütz-Chor Heilbronn/Württembergisches Kammerorchester Heilbronn, Antoine Marchand 2001
- *Bach Cantatas Vol. 24: Altenburg/Warwick*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, William Towers, Mark Padmore, Julian Clarkson, Soli Deo Gloria 2000

References

- Allmusic.com [1]
- Bach Cantata Page [2]
- List of German-language authors [3] (re Ziegler)
- Würdigung und Danksagung [4] (in German) (re Ziegler)

External links

- Cantatas, BWV 101-110: Free scores at the International Music Score Library Project.

Ihr, die ihr euch von Christo nennet, BWV 164

Ihr, die ihr euch von Christo nennet (You, who call yourselves of Christ), BWV 164, is a church cantata by Johann Sebastian Bach.He composed it in 1725 in Leipzig for the 13th Sunday after Trinity and first performed it on 26 August 1725.

History and words

Bach wrote the cantata in his third year in Leipzig for the 13th Sunday after Trinity, first performed on 26 August 1725. He used a cantata text written by Salomon Franck in Weimar, published in *Evangelisches Andachts-Opffer* in 1715,[1] as he had done already in *Tue Rechnung! Donnerwort, BWV 168* four weeks before.[2]

The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 3:15–22, Paul's teaching on law and promise, and from the Gospel of Luke, Luke 10:23–37, the parable of the Good Samaritan. The love of one's neighbour is the dominant theme of this cantata, whereas in the two preceding years the cantata texts of *Du sollt Gott, deinen Herren, lieben, BWV 77*, and *Allein zu dir, Herr Jesu Christ, BWV 33*, had stressed the equality of loving God and neighbour. The closing chorale is the fifth (and last) verse of *Herr Christ, der einig Gotts Sohn* [3] of Elisabeth Cruciger (1524).[2]

Scoring and structure

As in several other cantatas on words of Franck, the setting is intimate: soprano, alto, tenor and bass soloists, two flutes, two oboes, two violins, viola, and basso continuo. A four-part choir is only needed for the closing chorale, if at all.[2]

1. Aria (tenor, strings): *Ihr, die ihr euch von Christo nennet*
2. Recitativo (bass): *Wir hören zwar, was selbst die Liebe spricht*
3. Aria (alto, flutes): *Nur durch Lieb und durch Erbarmen*
4. Recitativo (tenor, strings): *Ach, schmelze doch durch deinen Liebesstrahl*
5. Aria (soprano, bass, flutes, oboes, strings): *Händen, die sich nicht verschließen*
6. Chorale: *Ertöt uns durch dein Güte*

Music

The music for four soloists and a few instruments is essentially chamber music.[3] Bach sets the arias in forms which deviate from the standard da capo aria. In the tenor aria the strings and the voice share a theme, which appears in two similar halves, A B A' B'. In the alto aria, accompanied by sighing motifs in the flutes, the second section is repeated rather than the first, A B B'. In the duet Bach achieves a quartet, adding to soprano and bass voice the high instruments in unison and the continuo. The text is presented in three sections and repeated completely in a fourth section, which imitates the first. The closing chorale is a four-part setting.[2]

Recordings

- *Die Bachkantate Vol. 49*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Edith Wiens, Julia Hamari, Lutz-Michael Harder, Walter Heldwein, Hänssler 1982
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 9*, Gustav Leonhardt, Tölzer Knabenchor, Collegium Vocale Gent, Leonhardt-Consort, soloist of the Tölzer Knabenchor, Edith Wiens, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1987
- *Bach Cantatas Vol. 6*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Gillian Keith, Nathalie Stutzmann, Christoph Genz, Jonathan Brown, Soli Deo Gloria 2000

- *J.S. Bach: Complete Cantatas Vol. 18*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Johannette Zomer, Bogna Bartosz, Christoph Prégardien, Klaus Mertens, Antoine Marchand 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Jan Kobow, Dominik Wörner, Accent 2006
- *J.S. Bach: Cantatas Vol. 40*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Makoto Sakurada, Peter Kooy, BIS 2007

References

[1] James Leonard. "Cantata No. 164, Ihr, die ihr euch von Christo nennet, BWV 164" (http://www.allmusic.com/work/c4055). allmusic.com. . Retrieved 22 August 2010.

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[3] Dominic McHugh (2007). "Bach Cantatas - Vol 6: Kothen/Frankfurt" (http://www.musicalcriticism.com/recordings/cd-bach-3.htm). musicalcriticism.com. . Retrieved 16 August 2010.

External links

- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.
- Cantata BWV 164 Ihr, die ihr euch von Christo nennet (http://www.bach-cantatas.com/BWV164.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv164.htm), Emmanuel Music
- Ihr, die ihr euch von Christo nennet (http://www.bach.de/werk/bwv/164.html) on the *Bach* website (in German)
- Entries for BWV 164 (http://www.worldcat.org/search?q=BWV+164&qt=results_page) on WorldCat

Jauchzet Gott in allen Landen, BWV 51

Jauchzet Gott in allen Landen (*Praise God in All Lands*), BWV 51, is a cantata by Johann Sebastian Bach. It is thought to date from around 1730, and is one of Bach's best known cantatas.

The piece is written for solo soprano, trumpet, violins, violas and continuo. It is one of only four sacred cantatas that Bach wrote for a soprano (if one excludes the arrangement made by Bach of the cantata for solo bass and oboe BWV 82, for flute and soprano BWV 82a) and no other vocal soloists (the others being *Falsche Welt, dir trau ich nicht, BWV 52*, *Ich bin vergnügt mit meinem Glücke, BWV 84*, and *Mein Herze schwimmt im Blut, BWV 199*). There are, however, several secular cantatas for solo soprano (BWV 202, BWV 204, BWV 209 and *O holder Tag, erwünschte Zeit, BWV 210*). Bach's manuscript indicates that it was written for the 15th Sunday after Trinity "et in ogni tempo" ("and at any time"). The latter phrase indicates the possibly special nature of the work, as the text has no real direct relevance to the scriptural lessons for that Sunday.

The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 5:25–6:10, Paul's admonition to "walk in the Spirit", and from the Gospel of Luke, Matthew 6:23–34, from the Sermon on the Mount the demand not to worry about material needs, but to seek God's kingdom first.

The cantata is in four movements (or five, if the concluding Alleluja is considered a separate movement):

1. Jauchzet Gott in allen Landen ("Praise God in all lands") - a da capo aria for the whole ensemble, with the soprano treated similarly to the solo instrument in a concertante work.
2. Wir beten zu dem Tempel an ("We offer our prayers to the temple") - this is marked in the score as a recitative, but the highly melismatic nature of the vocal part is such that it might easily be called an arioso (something between a recitative and full-blown aria), with accompaniment from the strings. The text of this part is taken from

Psalms 26 and 138.

3. Höchster, mache deine Güte ("Highest, renew your goodness") - an aria accompanied by the continuo only.
4. Sei Lob und Preis mit Ehren ("Laud, praise and honour") - A fantasy on the fifth stanza of Johann Gramann's chorale, "Nun lob, mein Seel, den Herren" (Bach used the same verse in a different setting to close his cantata *Wir danken dir, Gott, wir danken dir, BWV 29)*, played by the strings and continuo, with the soprano singing the chorale as a cantus firmus. This leads without a break into a concluding "Alleluja" fugato in which the trumpet returns, bringing the cantata to a close on a particularly festive note.

The author of the text in the first and third movement is unknown; it may have been Bach himself.

Both the soprano part, which covers two octaves and calls for a high C in the first and last movements, and the solo trumpet part, which at times trades melodic lines with the soprano on an equal basis, are extremely virtuosic.

Recordings

- *Johann Sebastian Bach Solo-Kantaten*, Agnes Giebel, Maurice André, Gustav Leonhardt, Concerto Amsterdam, Jaap Schröder director. Label: Das Alte Werk (Telefunken) (LP) SAWT 9513-B 1963
- *Bach: Kantate BWV 51 - Kantate BWV 202*, Adele Stolte, Armin Mönnel (trumpet), Gewandhausorchester Leipzig, Kurt Masur director. Label: Eterna 1971
- *J.S. Bach: Magnificat-Jauchzet Gott in allen Landen*, Emma Kirby, English Baroque Soloists, John Eliot Gardiner director. Label: Philips 1983
- *J.S. Bach: Complete Cantatas Vol. 19*', Marlis Petersen, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand 2001

External links

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- The work at bach-cantatas.com [1]
- The German text of the cantata with English translation [2]
- Vocal score of the work [3]
- The concluding "Alleluja": Heinrich Schütz Ensemble München (Emma Kirkby, soprano) [4]

Jesu, Joy of Man's Desiring

Jesu, Joy of Man's Desiring is the most common English title of the 10th movement of the cantata *Herz und Mund und Tat und Leben, BWV 147* composed by Johann Sebastian Bach. A transcription by the English pianist Myra Hess (1890–1965) was published in 1926 for piano solo and in 1934 for piano duet.[1] The British organist Peter Hurford made his organ transcription for the chorale movement as well. Today, it is often performed at wedding ceremonies slowly and reverently, in defiance of the effect suggested by Bach in his original scoring,[2] for voices with trumpet, oboes, strings, and continuo. Written during his first year in Leipzig, Germany, this chorale movement is one of Bach's most enduring works.

Background

Much of the music of *Herz und Mund und Tat und Leben* comes from Bach's Weimar period. This earlier version (BWV 147a) lacked the recitatives, but included the opening chorus and the four arias incorporated into the later version. For Leipzig, Bach added three recitatives and the celebrated chorale movement which concludes each of the two parts.[3]

Although it is the 32nd surviving cantata that Bach composed, it was assigned the number BWV 147 in the complete catalogue of his works.[4] Bach wrote a total of 200 cantatas during his time in Leipzig, largely to meet the Leipzig Churches' demand for about 58 different cantatas each year.

Contrary to the common assumption, the violinist and composer Johann Schop, not Bach, composed the movement's underlying chorale melody, *Werde munter, mein Gemüthe*; Bach's contribution was to harmonize and orchestrate it.[5] The frequent use of arrangements of the piece in modern weddings is in no way related to its scope or Bach's intent for it. Rather, it was one segment of an extended, approximately 20-minute treatment of a traditional Church hymn, as is typical of cantatas of the Baroque period.

Instrumental arrangements

Bach scored the chorale movements (6 and 10) from *Herz und Mund und Tat und Leben* for choir, trumpet, violin, optionally oboe, viola, and basso continuo. The music's wide popularity has led to numerous arrangements and transcriptions, such as for the classical guitar. And according to *The New Oxford Companion to Music*, the best-known for piano is by Dame Myra Hess.[5]

Text

English text

The following is the most commonly heard English version of the piece. It was written by the poet laureate Robert Bridges. It is not a translation of the stanzas used within Bach's original version, but is inspired by the various the stanzas of the same hymn composed in 1642 by Johann Schop that Bach had drawn upon: *Jesu, meiner Seelen Wonne,* the lyrics of which were written in 1661 by Martin Jahn (c. 1620–c. 1682).

Jesu, joy of man's desiring,
    Holy wisdom, love most bright;
Drawn by Thee, our souls aspiring
    Soar to uncreated light.
Word of God, our flesh that fashioned,
With the fire of life impassioned,

Striving still to truth unknown,
Soaring, dying round Thy throne.
Through the way where hope is guiding,
Hark, what peaceful music rings;
Where the flock, in Thee confiding,
Drink of joy from deathless springs.
Theirs is beauty's fairest pleasure;
Theirs is wisdom's holiest treasure.
Thou dost ever lead Thine own
In the love of joys unknown.

—[6]

Original text in German

Jahn's verses[6] [7] express a close, friendly, and familiar friendship with Jesus, who gives life to the poet. It has been noted that the original German hymn was characteristically a lively hymn of praise, which is carried over somewhat into Bach's arrangement; whereas a slower, more stately tempo is traditionally used with the English version.

Wohl mir, daß ich Jesum habe,
o wie feste halt' ich ihn,
daß er mir mein Herze labe,
wenn ich krank und traurig bin.
Jesum hab' ich, der mich liebet
und sich mir zu eigen giebet,
ach drum laß' ich Jesum nicht,
wenn mir gleich mein Herze bricht.

—from *BWV 147, Chorale movement no. 6*

Jesus bleibet meine Freude,
meines Herzens Trost und Saft,
Jesus wehret allem Leide,
er ist meines Lebens Kraft,
meiner Augen Lust und Sonne,
meiner Seele Schatz und Wonne;
darum laß' ich Jesum nicht
aus dem Herzen und Gesicht.

—from *BWV 147, Chorale movement no. 10*

The original German text[6] does not correspond to the most common English version. A close-to-literal translation of the original German:

Well for me that I have Jesus,
O how strong I hold to him
that he might refresh my heart,
when sick and sad am I.

Jesus have I, who loves me
and gives to me his own,
ah, therefore I will not leave Jesus,
when I feel my heart is breaking.

—from *BWV 147, Chorale movement no 6*

Jesus remains my joy,
my heart's comfort and essence,
Jesus resists all suffering,
He is my life's strength,
my eye's desire and sun,
my soul's love and joy;
so will I not leave Jesus
out of heart and face.

—from *BWV 147, Chorale movement no. 10*

Excerpted below are the opening stanzas of Jahn's *Jesu, meiner Seelen Wonne.*

Jesu, meiner Seelen Wonne,
Jesu, meine beste Lust,
Jesu, meine Freudensonne,
Jesu, dir ist ja bewußt,
wie ich dich so herzlich liebe
und mich ohne dich betrübe.
Drum o Jesu komm zu mir
und bleib bei mir für und für!
Jesu, mein Hort und Erretter,
Jesu, meine Zuversicht,
Jesu, starker Schlangentreter,
Jesu, meines Lebens Licht!
Wie verlanget meinem Herzen,
Jesulein, nach dir mit Schmerzen!
Komm, ach komm, ich warte dein,
komm, o liebstes Jesulein!
—[9]

Gloss:

Jesus, my refuge and deliverer,
Jesus, the ground of my confidence,
Jesus, mighty trampler on the serpent,
Jesus, light of my life!
How my heart longs for you,
dear Jesus, painfully!

Come, ah come, I wait for you,
come,O dearest Jesus!
Jesus, delight of my soul,
Jesus, my best pleasure,
Jesus,my sun of joy,
Jesus, it is well known to you
how I love you from my heart
and am distressed without you.
Therefore O Jesus come to me
and stay with me forever and ever.

—[9]

Cover versions

- George Winston, found on his album *'December'.*
- Chloë Agnew (solo version on her *Walking In The Air* album), Méav Ní Mhaolchatha, Órla Fallon and Máiréad Nesbitt from Celtic Woman.
- Renée Fleming, on her "Sacred Songs" album from 2005.
- Josh Groban, on the 2001 eponymous album Josh Groban.
- Leo Kottke, found on his 1969 album 6- and 12-String Guitar.
- Leon Fleisher, on his 2004 album "Two Hands".
- Gary Hoey, as "Desire" on the *Bug Alley* album.
- Rebecca St. James
- Sarah Brightman on her album, "A Winter Symphony"
- Isao Tomita on the album "Dawn Chorus" (performed on synthesizers).
- Sissel Kyrkjebø (on her *Northern Lights* album from 2007).
- Grover Washington, Jr. (on his *Breath Of Heaven: A Holiday Collection* album from 1997).
- Wendy Carlos, on her album, *Switched-On Bach*
- Mormon Tabernacle Choir, on their album "Jesu, Joy of Man's Desiring: 20 Great Bach & Handel Choruses"
- TVXQ, on their 2004 album "Christmas Gift from TVXQ"

The English hymn is typically played slowly and reverently, however, the studio group Apollo 100 recorded a fast-paced, electronic-keyboard version in 1972, which featured in the film Boogie Nights (1997). [10]

The Beach Boys song Lady Lynda is based on the melody of the song, but not the words. Like the Beach Boys, The Brian Setzer Orchestra song "Bach's Bounce" uses the melody.

The melody of Jesu Joy of Man's Desiring has inspired Claudio Baglioni, the famous italian singer, for his song "Per incanto e per amore"

'Jesu, Joy of Man's Desiring' As Played by a Wooden Staircase: The melody was used in a 2011 three-minute TV commercial for a Japanese cell phone, shot in the woods near Kyushu, Japan. According to the designer, no additional music was added — what you hear is just the sound of a ball, a long wooden xylophone, and gravity. [8]

References

[1] Boyd, M., ed. "Jesu, Joy of Man's Desiring", *The Oxford Composer Companions: J. S. Bach*, Oxford University Press
[2] Kennedy, M., ed. "Jesu, Joy of Man's Desiring", *Oxford Dictionary of Music*, Oxford University Press
[3] "Herz und Mund und Tat und Leben", *The Oxford Composer Companions: J. S. Bach*, Oxford University Press
[4] Bach Cantatas, Chronological Listing (http://www.classical.net/music/comp.lst/works/bachjs/sortedcantatas.html)
[5] Arnold, Denis (1983), *The New Oxford Companion to Music*, Oxford University Press, ISBN 0193113163
[6] Bach; Jesu, joy of man's desiring (https://sites.google.com/site/stbasilsmusic/about-the-music/jesu-joy-of-mans-desiring---bach) Web-published by St Basil's Music
[7] BWV 147 Herz und Mund und Tat und Leben (http://www.uvm.edu/~classics/faculty/bach/BWV147.html)
[8] (http://www.youtube.com/watch?v=C_CDLBTJD4M&feature=player_embedded)

External links

- Free sheet music (http://cantorion.org/pieces/1009/Cantata_No._147) of Jesu, Joy of Man's Desiring from *Cantorion.org*
- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.

Jesu, der du meine Seele, BWV 78

Jesu, der du meine Seele (Jesus, Thou who my soul), BWV 78, is a church cantata of Johann Sebastian Bach. Bach composed the chorale cantata, based on the chorale of Johann Rist, in Leipzig in 1724 for the 14th Sunday after Trinity.

History and words

Bach wrote the cantata in his second year in Leipzig, when he composed an annual cycle of chorale cantatas. For the 14th Sunday after Trinity, 10 September 1724, he chose the chorale of Johann Rist (1641) in 12 stanzas. Rist set the words and probably also the melody.[1] An unknown librettist wrote the poetry for seven movements, keeping the first and last stanza and quoting some of the original lines as part of his own writing in the other movements. Movement 2 corresponds to stanza 2 of the chorale, 6 to 11, 3 to 3—5, 4 to 6—7, and 5 to 8—10.[2]

The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 5:16–24, Paul's teaching on "works of the flesh" and "fruit of the Spirit", and from the Gospel of Luke, Luke 17:11–19, Cleansing ten lepers.[2] The chorale seems only distantly related, dealing with the Passion of Jesus, which cleanses the believer. The poet refers to sickness and healing in a few lines, more than the chorale does, such as *Du suchst die Kranken* (you search for the sick).[2]

Scoring and structure

The cantata is scored for soprano, alto, tenor and bass soloists, four-part choir, flute, two oboes, two violins, viola, violone and basso continuo including organ and horn in the opening chorus.

1. Chorus: *Jesu, der du meine Seele*
2. Aria (soprano, alto): *Wir eilen mit schwachen, doch emsigen Schritten*
3. Recitativo (tenor): *Ach! ich bin ein Kind der Sünden*
4. Aria (tenor, flute): *Das Blut, so meine Schuld durchstreicht*
5. Recitativo (bass, strings): *Die Wunden, Nägel, Kron und Grab*
6. Aria (bass, oboe): *Nur du wirst mein Gewissen stillen*
7. Chorale: *Herr, ich glaube, hilf mir Schwachen*

Music

The cantata is remarkable for its widely contrasting moods, meditative profundity in the opening chorus, nearly joyful though hesitant bouncing in the second movement, and despair in the third.[3]

The opening chorus is a chorale fantasia in the form of a passacaglia. The theme appears 27 times, sometimes reversed, sometimes in different keys. It was already known before Bach, who used it first in movement 5 of his early cantata for Easter *Christ lag in Todes Banden, BWV 4* and notably in *Weinen, Klagen, Sorgen, Zagen, BWV 12*, which was a model for the Crucifixus of his *Mass in B minor*. The soprano has the cantus firmus, the other part expresses the meaning of the words in polyphony on a variety of motifs.

The duet for soprano and alto speaks of rushing steps, shown predominantly in the figures of the continuo of celli, violone and organ. The recitative begins secco, but ends in an arioso on words of the original chorale. The aria is accompanied by flute motifs to express the relief of the heart.

The recitative for bass with strings is reminiscent of the *Vox Christi* (voice of Christ) in Bach's Passions, marked with unusual precision: vivace, adagio, andante, con ardore. Bach achieves a dramatic impact, intensified by leaps in the vocal line. The last aria is similar to a concerto for oboe and the bass voice.

The closing chorale sets the original tune in four parts.[2]

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 7*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Marga Höffgen, Helmut Krebs, Franz Kelch, Erato 1960 (reissued)[4]
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Jesu, nun sei gepreiset, BWV 41

Jesu, nun sei gepreiset (*Jesus, be now praised*), BWV 41, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the Feast of the Circumcision of Christ, which falls on 1 January; for this reason, the cantata is sometimes mistakenly associated with the celebration of New Year's Day or with the celebration of the Feast of the Holy Name of Jesus. The cantata received its premiere on January 1, 1725 and was reprised at least once during Bach's lifetime, between 1732 and 1735.

The prescribed readings [1] for the day are Galatians 3: 23-29 and Luke 2: 21.

The libretto is of unknown authorship, with the exception of the first and last movements, which set to music poetry written by Johannes Herman (also a *Thomaskantor*) in 1593 for the homonymous hymn.[1] [2]

The chorale theme for movements 1 and 6 is *Jesu, nun sei gepreiset* (Zahn 8477a)[3] by Melchior Vulpius, who first published it in his *Ein schön geistlich Gesangbuch*, printed in Jena, 1609. A further "borrowed" theme can be found in movement 5, where the recitativo incorporates portions of *Die Litanei*, attributed to Martin Luther.

Scoring and structure

The piece is scored for corno, oboes I/II/III, trombeI/II/III, tamburi, violins I/II, viola, violoncello piccolo da spalla and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Jesu, nun sei gepreiset" for choir, trombe, oboes, tamburi, strings, and continuo.
2. Aria: "Laß uns, o höchster Gott" for soprano, oboes, and continuo.
3. Recitativo: "Ach! deine Hand, dein Segen muss allein" for altus and continuo.
4. Aria: "Woferne du den edlen Frieden" for tenor, violoncello piccolo da spalla, and continuo.
5. Recitativo & Coro: "Doch weil der Feind bei Tag und Nacht" for bass, choir, and continuo.
6. Chorale: "Dein ist allein die Ehre" for choir, trombe, oboes, tamburi, strings, and continuo.

Recordings

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- **Bach Cantatas Vol. 17: Berlin** - Sopr.: Ruth Holton; Alt.: Lucy Ballard; Alt.: Charles Humphries; Ten.: James Gilchrist; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria 150
- **Bach Edition Vol. 21 - Cantatas Vol. 12** - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics

- **Bach Made in Germany Vol. 1 - Cantatas II** - Ten.: Gert Lutze; Bass: Johannes Oettel; Thomanerchor Leipzig/Gewandhausorchester Leipzig; Günther Ramin, conductor. Label: Leipzig Classics
- **Die Bach Kantate Vol. 19** - Sopr.: Helen Donath; Alt.: Marga Höffgen; Ten.: Adalbert Kraus; Bass: Siegmund Nimsgern; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- **J.S. Bach: Cantatas Nos. 27, 34 & 41 [L-7]** - Sopr.: Matthias Ritter; Alt.: Jonas Will; Ten.: Markus Schäfer; Bass: Harry van der Kamp; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden)/Baroque Orchestra; Gustav Leonhardt, conductor. Label: 0
- **J.S. Bach: Cantatas Vol. 33** - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Jan Kobow; Bass: Dominik Wörner; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1541
- **J.S. Bach: Cantatas with Violoncelle Piccolo (Vol. 3)** - Sopr.: Barbara Schlick; Alt.: Andreas Scholl; Ten.: Christoph Prégardien; Bass: Gotthold Schwarz; Chœur de Chambre Accentus (Direction: Laurence Equilbey)/Ensemble Baroque de Limoges; Christophe Coin, conductor. Label: Astrée Auvidis
- **J.S. Bach: Complete Cantatas Vol. 11** - Sopr.: Sibylla Rubens; Alt.: Annette Markert; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- **J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3** - ; Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

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- Discussion of the work (http://www.bach-cantatas.com/BWV41-D.htm) on bach-cantatas.com

Jesus nahm zu sich die Zwölfe, BWV 22

Jesus nahm zu sich die Zwölfe (*Jesus took the twelve under Him*), BWV 22, is a church cantata composed by Johann Sebastian Bach.

It was composed in Köthen in 1723 for the Sunday Estomihi as Bach's audition piece (with *Du wahrer Gott und Davids Sohn, BWV 23*) for the position of Thomaskantor in Leipzig. The work was premiered on 7 February 1723, and again on 20 February 1724.

The prescribed readings [1] for the day are 1 Corinthians 13: 1-13; and Luke 18: 31-43. The text of the work draws on the Gospel for the first movement (specifically, verses 31 and 34), an unknown author for movements 2-4, and poetess Elisabeth Cruciger from Wittenberg for the final verse.

The chorale theme *Herr Christ, der einig Gottessohn* (Zahn 4297a) was codified by Wolflin Lochamer in his 1455 homonym *Liederbuch*, published in Nürnberg. It first appears as a sacred tune in the *Geystlich Gesangk Buchleyn* printed in Wittenberg in 1524 under the auspices of Johann Walter.

Scoring and structure

The piece is scored for oboe, violins I/II, viola, and basso continuo three vocal soloists (altus, tenor, and bass) and four-part choir. It is in five movements:

1. (Arioso) e (Coro): "Jesus nahm zu sich die Zwölfe" for choir, tenor and bass soloists, and orchestral tutti.
2. Aria: "Mein Jesu, ziehe mich nach dir" for altus, oboe, and continuo.
3. Recitativo: "Mein Jesu, ziehe mich, so werd ich laufen" for bass, strings, and continuo.
4. Aria: "Mein alles in allem, mein ewiges Gut" for tenor, strings, and continuo.
5. Choral: "Ertöt uns durch dein Güte" for choir, oboe, strings, and continuo.

Recordings

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- BWV 22 Jesus nahm zu sich die Zwölfe (http://www.uvm.edu/~classics/faculty/bach/BWV22.html) on uvm.edu

Jesus schläft, was soll ich hoffen? BWV 81

Jesus schläft, was soll ich hoffen? (Jesus sleeps, what shall I hope for?), BWV 81, is a church cantata by Johann Sebastian Bach. He wrote it in 1724 in Leipzig for the Fourth Sunday after Epiphany and first performed it on 30 January 1724.

The Storm on the Sea of Galilee by Rembrandt, 1632

History and words

Bach wrote the cantata in his first year in Leipzig for the Fourth Sunday after Epiphany and first performed it on 30 January 1724. The Fourth Sunday after Epiphany is rare and occurs only in years with a late date of Easter. The prescribed readings for the day are Romans 13:8–10 and Matthew 8:23-27, Jesus calming the storm. The poet is unknown, Erdmann Neumeister and Christian Weiss have been suggested by scholars.[1] The poet refers to the gospel and expands on the contrast of Jesus hidden (sleeping) and appearing (acting), similar to *Mein Gott, wie lang, ach lange? BWV 155*, written in 1716 and performed three weeks earlier on the First Sunday after Epiphany. The words of movement 4 are a quote from the Gospel, the question of Jesus: "Ihr Kleingläubigen, warum seid ihr so furchtsam?" (Why are ye fearful, O ye of little faith?). The closing chorale is the second stanza of Johann Franck's chorale *Jesu meine Freude* [1].[2]

Scoring and structure

The cantata is scored for alto, tenor and bass soloists, a four-part choir in the chorale, two oboe d'amores, two recorderss, two violins, viola, and basso continuo. The recorders and the oboes were probably played by the same musicians.[2]

1. Aria (alto, recorders): *Jesus schläft, was soll ich hoffen?*
2. Recitativo (tenor): *Herr! warum trittest du so ferne?*
3. Aria (tenor): *Die schäumenden Wellen von Belials Bächen*
4. Arioso (bass): *Ihr Kleingläubigen, warum seid ihr so furchtsam?*
5. Aria (bass, oboe d'amore): *Schweig, aufgetürmtes Meer!*
6. Recitativo (alto): *Wohl mir, mein Jesus spricht ein Wort*
7. Chorale: *Unter deinen Schirmen*

Music

Bach expresses the questions of the anxious "soul" in a dramatic way, similar to dialogues such as in *O Ewigkeit, du Donnerwort, BWV 60*. The first aria speaks of the "sleeping", illustrated by the recorders, low registers of the strings, long notes in the voice. Bach used similar means also in the aria *Sanfte soll mein Todeskummer* of his *Easter Oratorio*. Movement 3 almost visualizes the storm and the movement of the waves, similar to scenes in contemporary operas.[3] The central movement 4 within a symmetrical arrangement is devoted to the bass as the Vox Christi (voice of Christ). The continuo and the voice use similar material in this Arioso, intensifying the words. The

following aria, marked allegro, contrasts the "storm", in unison runs of the strings, with calmer motion in the oboes. The closing chorale is set for four parts.[2] Its chorale theme [4] is by Johann Crüger and appeared first in his *Praxis pietatis melica* published in Berlin, 1653.

Bach composed a similar symmetry around a Bible word in 1726 in *Brich dem Hungrigen dein Brot, BWV 39*.

Recordings

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- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv081.htm), Emmanuel Music
- Jesus schläft, was soll ich hoffen? BWV 81 (http://www.bach.de/werk/bwv/81.html) on the *Bach* website (in German)
- BWV 81 Jesus schläft, was soll ich hoffen? (http://www.uvm.edu/~classics/faculty/bach/BWV81.html) University of Vermont
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Klagt, Kinder, klagt es aller Welt, BWV 244a

The funeral cantata ***Klagt, Kinder, klagt es aller Welt***, BWV 244a, also called ***Köthener Trauermusik***, is a lost composition of Johann Sebastian Bach. The *Trauermusik* was composed for the memorial service for Leopold, Prince of Anhalt-Köthen on 24 March 1729 in the St. Jakob church in Köthen, one day after the prince's burial in the crypt of the church. Bach's librettist Picander wrote the text. The libretto exists in three versions, which differ in some details.[1]

A partial reconstruction was performed by Hans Grüß. The first complete reconstruction, by Andrew Parrott, was performed in 2004 and recorded in 2010. A subsequent reconstruction has been made by Alexander Ferdinand Grychtolik in 2010.

The *Trauermusik* BWV244a is important to understand the history of the *St Matthew Passion*, BWV 244.

Structure

The *Trauermusik* is an extended funeral cantata in 24 movements (choruses, arias and recitatives) in four parts. The first part is about the national mourning, the second part is about the prince's departing and the salvation of his soul. The third part, that followed after the homily, deals with Leopold's commemoration. The last part is about the farewell and about the deathlike silence.

Reconstructions

Wilhelm Rust discovered that Bach used for the *Trauermusik* older movements from the *Trauer-Ode Laß, Fürstin, laß noch einen Strahl, BWV 198* and from the *St Matthew Passion*.[2]

Several reconstructions exist:

- The German musicologist Hans Grüß reconstructed in 2000 all arias and most of the choruses. In this version the text of the recitatives has to be performed by a speaker.
- The first complete reconstruction was made by Andrew Parrott and first performed under his direction by the New York Collegium in 2004. He recorded this edition in 2010 with his Taverner Consort and Players (J.S. Bach Trauer-Music: 'Music to mourn Prince Leopold', Avie Records, 2011). See Andrew Parrott, *J. S. Bach's Trauer-Music for Prince Leopold: clarification and reconstruction*, Early Music 39/4 (November 2011).
- The German harpsichordist Alexander Ferdinand Grychtolik made an edition of another full reconstruction of the *Trauermusik* in 2010. In this version most of the recitatives of the *Trauermusik* are adapted from accompagnato recitatives of the St Matthew Passion. This reconstruction is based on an assumption of the German musicologist Detlef Gojowy which supposed, that there is a parody connection not only between arias and choruses, but also between the accompagnato recitatives of both works.[3]

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[3] Gojowy, Detlef: *Zur Frage der Köthener Trauermusik und der Matthäuspassion*, in: *Bach-Jahrbuch 1965*, p. 86 ff. and p. 131 ff.

External links

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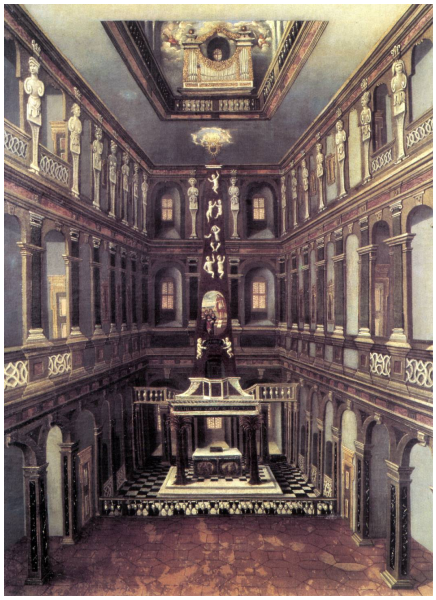
- Entries for BWV 244a (http://www.worldcat.org/search?q=BWV+244a&qt=results_page) on WorldCat

Komm, du süße Todesstunde, BWV 161

Komm, du süße Todesstunde (*Come, o sweet hour of death*), BWV 161, is a church cantata written by Johann Sebastian Bach in 1715 in Weimar for the 16th Sunday after Trinity.



Schlosskirche in Weimar

History and words

Bach wrote the cantata in 1715 during his second year in Weimar, where he was obliged as the court organist and Konzertmeister of Johann Ernst von Sachsen-Weimar to write a cantata once a month for the Schlosskirche, aiming at a complete annual cycle within four years. He wrote it for the 16th Sunday after Trinity. According to the musicologist Alfred Dürr and other sources it was first performed on 6 October 1715. The text for this and other cantatas of 1715 was written by Salomon Franck, published in *Evangelisches Andachts-Opffer* in 1715. The prescribed readings for the Sunday were from the Epistle to the Ephesians, Ephesians 3:13–21, Paul praying for the strengthening of faith in the congregation of Ephesus, and from the Gospel of Luke, Luke 7:11–17, the raising from the dead of the Young man from Nain. In Bach's time the story pointed immediately at the resurrection of the dead, expressed in words of desire to die soon. The closing chorale is the fourth verse of Christoph Knoll's *Herzlich tut mich verlangen* [1] (1611).[1]

The first performance is dated as likely 27 September 1716 by the publisher Carus[2] and others. The cantata was performed again in Leipzig, also for the feast Purification of Mary on 2 February.[3]

Scoring and structure

The cantata is intimately scored for alto and tenor soloists, a four-part choir, two recorders, two violins, viola, and basso continuo.[4] The setting with recorders is reminiscent of the *Actus tragicus*, BWV 106. Similarly to the cantatas *Alles, was von Gott geboren, BWV 80a* and *Barmherziges Herze der ewigen Liebe, BWV 185* of the same year, a structural element is the melody of the closing chorale as a cantus firmus in the first movement, an aria. Bach used the juxtaposition of a chorale cantus firmus against vocal music again later on a grand scale in his *St Matthew Passion*. In a performance of the cantata in Leipzig, instead of the instrumental quote in the first aria the first verse of the chorale seems to have been sung by a soprano. Also the cantata was transposed from C to E-flat, and possibly the recorders were replaced by traverse flutes.[1]

1. Aria (alto, recorders, strings): *Komm, du süße Todesstunde*
2. Recitativo (tenor): *Welt, deine Lust ist Last*

3. Aria (tenor, strings): *Mein Verlangen ist, den Heiland zu umfangen*
4. Recitativo (alto, recorders, strings): *Der Schluß ist schon gemacht*
5. Aria (choir, recorders, strings): *Wenn es meines Gottes Wille*
6. Chorale (recorders): *Der Leib zwar in der Erden*

Music

The Phrygian chorale melody is the musical theme of the cantata, appearing in movement 1 both in its original form and also in the alto line derived from it. The themes of both other arias (3 and 5) are also derived from the same melody, uniting the music of the cantata. The melody appears five times in chorales of Bach's St. Matthew Passion.

The tenor recitative (2) ends in an arioso when the words paraphrase a Bible line of Phil 1:23, *Ich habe Lust abzuscheiden und bei Christo zu sein* (I desire to pasture soon with Christ. I desire to depart from this world.). The alto recitative (4) is accompanied by all instruments, creating the images of sleep (in a downward movement, ending in long notes), the waking up (in fast movement upwards), and funeral bells in the recorders and pizzicato of the strings.[4] Movement 5, marked aria by Franck, is set for four parts by Bach, homophonic and like a song. The first part is not repeated da capo, according to the last words *Dieses sei mein letztes Wort* (May this be my last word). The closing chorale is illuminated by a fifth part of the two recorders playing in unison a lively counterpoint.[1]

Recordings

- *J.S. Bach: Cantatas BWV 52 & BWV 161*, Heinz Markus Göttsche, Mannheim Bach Choir, Heidelberger Kammerorchester, Sabine Kirchner, Theophil Maier, Oryx Recordings 1964
- *Die Bach Kantate Vol. 50*, Helmuth Rilling, Frankfurter Kantorei, Bach-Collegium Stuttgart, Hildegard Laurich, Adalbert Kraus, Hänssler 1976
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Teldec 1986
- *J.S. Bach: Complete Cantatas Vol. 3*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Elisabeth von Magnus, Paul Agnew, Antoine Marchand 1995
- *Bach Cantatas Vol. 8*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Robin Tyson, Mark Padmore, Soli Deo Gloria 2000

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] "Johann Sebastian Bach: Komm, du süße Todesstunde" (http://www.carus-verlag.com/index.php3?BLink=KKArtikel&ArtikelID=8675) (in German). Carus-Verlag. . Retrieved 15 September 2010.

[3] "Komm, du süße Todesstunde" (http://webdocs.cs.ualberta.ca/~wfb/cantatas/161.html). University of Alberta. . Retrieved 15 September 2010.

[4] Julian Mincham (2010). "Chapter 69 BWV 161 Komm, du süsse Todessunde" (http://www.jsbachcantatas.com/documents/chapter-69-bwv-161.htm). jsbachcantatas.com. . Retrieved 14 September 2010.

External links

- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.
- Cantata BWV 161 Komm, du süße Todesstunde (http://www.bach-cantatas.com/BWV161.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv161.htm), Emmanuel Music
- Komm, du süße Todesstunde (http://www.bach.de/werk/bwv/161.html) on the *Bach* website (in German)
- Entries for BWV 161 (http://www.worldcat.org/search?q=BWV+161&qt=results_page) on WorldCat

Laß, Fürstin, laß noch einen Strahl, BWV 198

Laß, Fürstin, laß noch einen Strahl (*Let, Princess, let still one more glance*) is a secular cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works it is BWV 198.

The Universitätskirche in the 17th century, lithograph by Ernst Wilhelm Straßberger, *ca.* 1839

It was written at the request of the University of Leipzig as a funeral ode for Christiane Eberhardine, wife of August II the Strong, and first performed on 17 October 1727 in the Universitätskirche. The text was written by Johann Christoph Gottsched, professor of philosophy and poetry. Divided into 11 movements, the first seven preceded the funeral oration. Set in the Italian style with recitatives and arias, for four soloists, four-part choir, two flutes, two oboes d'amore, 2 violins, viola, two violas da gamba, two lutes and basso continuo. Bach himself directed from the harpsichord.

Bach later borrowed from the cantata for his *Markus-Passion* and for another funeral ode written in 1729.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 10*, Knabenchor Hannover (Chorus Master: Heinz Hennig) & Collegium Vocale Gent (Chorus Master: Philippe Herreweghe), Leonhardt Consort, Boy soprano Jan Patrick O'Farrell, René Jacobs, John Elwes, Harry van der Kamp, conductor Gustav Leonhardt, Teldec 1989
- *J.S. Bach: Complete Cantatas Vol. 4*, Amsterdam Baroque Orchestra & Choir, Caroline Stam, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, conductor Ton Koopman, Antoine Marchand

External links

- Cantatas, BWV 191-200: Free scores at the International Music Score Library Project.
- Details and links from bach-cantatas.com [1]
- Original German text [2]
- English translation of the text [3]
- Entries for BWV 198 [4] on WorldCat

Liebster Gott, wenn werd ich sterben? BWV 8

Liebster Gott, wenn werd ich sterben? (Dearest God, when will I die?), BWV 8, is a cantata by Johann Sebastian Bach.

It was written in Leipzig for the sixteenth Sunday after Trinity, and was first performed on 24 September 1724. It is based on a chorale of the same name by Caspar Neumann. The prescribed readings for the Sunday were from the Epistle to the Ephesians, Ephesians 3:13–21, Paul praying for the strengthening of faith in the congregation of Ephesus, and from the Gospel of Luke, Luke 7:11–17, the raising from the dead of the Young man from Nain.

The piece is written for horn, flute, two oboes d'amore, strings (violins, violas and basso continuo), vocal soloists and choir. It is in six movements, in E major unless otherwise noted:

1. Chorus: "Liebster Gott, wenn werd ich sterben?" – a gapped chorale setting of the tune. The alto, tenor, and bass voices sing free counterpoint, while the sopranos sing the chorale unadorned in long notes.
2. Aria: "Was willst du dich, mein Geist, entsetzen" ("Why should you recoil, my spirit") – for tenor, oboe d'amore and continuo (C-sharp minor).
3. Recitative: "Zwar fühlt mein schwaches Herz" ("Indeed, my weak heart feels") – for alto, strings and continuo.
4. Aria: "Doch weichet, ihr tollen, vergeblichen Sorgen!" ("But hence, you foolish, useless worries!") – for bass, flute, strings and continuo (A major).
5. Recitative: "Behalte nur, o Welt, das Meine!" ("Keep then, o world, my possessions!") – for soprano and continuo.
6. Chorale: "Herrscher über Tod und Leben" ("Sovereign over death and life") – the last verse of the chorale, sung and played by the whole ensemble.

An alternative version of the cantata in D major is also extant, believed to be from 1746–47. Several minor changes to the instrumentation were also implemented; for example, in the first movement the two oboe parts are given to concertante violins, and in the bass aria, the oboe d'amore is used colla parte with the flute. Both variants have been recorded: the aria by Ton Koopman with Klaus Mertens as the bass soloist and the Amsterdam Baroque Orchestra, and the chorus by Koopman's pupil Masaaki Suzuki and the Bach Collegium Japan in addition to the full cantata in E.

Recordings

- *Bach Cantatas Vol. 4 - Sundays after Trinity*, Ursula Buckel, Hertha Töpper, Ernst Haefliger, Kieth Engen, Münchener Bach-Chor, Münchener Bach-Orchester, conductor Karl Richter, Archiv Produktion 1959
- Gustav Leonhardt (conductor), Leonhardt-Consort, Choir of King's College, Cambridge, soprano from Regensburger Domspatzen, alto Paul Esswood, tenor Kurt Equiluz, bass Max van Egmond (1971) Teldec various issues
- Joshua Rifkin (conductor), The Bach Ensemble, soprano Julianne Baird, countertenor Drew Minter, tenor Jeffrey Thomas, bass Jan Opelach (1988) Decca L'Oiseau-Lyre 455 706-2
- Philippe Herreweghe (conductor), Collegium Vocale Gent, soprano Deborah York, alto Ingeborg Danz, tenor Mark Padmore, bass Peter Kooy (1998) Harmonia Mundi France HMC901659
- Ton Koopman (conductor), Amsterdam Baroque Orchestra & Choir, soprano Lisa Larsson, alto Annette Markert, tenor Christoph Prégardien, bass Klaus Mertens (2000) Challenge Classics CC72212
- Masaaki Suzuki (conductor), Bach Collegium Japan, soprano Yukari Nonoshita, alto Robin Blaze, tenor Gerd Türk, bass Peter Kooy (2004) BIS-CD1351

External links

- Cantatas, BWV 1–10: Free scores at the International Music Score Library Project.
- Vocal score [1]
- German text with English translation [2]
- Various comments [3]
- Programme notes by Craig Smith [4]

Liebster Jesu, mein Verlangen, BWV 32

Liebster Jesu, mein Verlangen (*Beloved Jesus, my desire*), BWV 32, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig at the end of 1725 or in the first few days of 1726 for the first Sunday after Epiphany, which fell that year on 13 January, date of the work's premiere.

The prescribed readings [1] for the day are Romans 12: 1-6 and Luke 2: 41-52.

The texts are of mixed authorship[1] , with Georg Christian Lehms responsible for all movements but the final chorale, for which Bach employed the poetry of Paul Gerhardt[2] .

The chorale theme is *Freu dich sehr, o meine Seele*, which was codified by Louis Bourgeois when setting the Geneva Psalm 42 in his collection of *Pseaumes octante trios de David* (Geneva, 1551). Bourgeois seems to have been influenced by the secular song *Ne l'oseray je dire* contained in the *Manuscrit de Bayeux* published around 1510.

Scoring and structure

The piece is scored for oboe, violins I/II, viola, and basso continuo, along with two vocal soloists (soprano and bass) and four-part choir. Set up as a dialogue between the soul (soprano soloist as *Seele*) and Jesus (bass soloist), it is in six movements:

1. Aria: "Liebster Jesu, mein Verlangen" for soprano, oboe, strings, and continuo.
2. Recitativo: "Was ists, dass du mich gesuchet?" for bass and continuo.
3. Aria: "Hier, in meines Vaters Stätte" for bass, solo violin, and continuo.
4. Recitativo (dialogue): "Ach! heiliger und großer Gott" for soloists, strings, and continuo.
5. Duetto: "Nun verschwinden alle Plagen" for soloists, oboe, strings, and continuo.
6. Chorale: "Mein Gott, öffne mir die Pforten" for choir, oboes, strings, and continuo.

Recordings

- *Bach Edition Vol. 18 - Cantatas Vol. 9* - Sopr.: Ruth Holton; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach: 13 Sacred Cantatas & 13 Sinfonias* - Sopr.: Elly Ameling; Bass: Hermann Prey; Chor der Deutsche Bachsolisten/Deutsche Bachsolisten; Helmut Winschermann, conductor. Label: Philips
- *Die Bach Kantate Vol. 22* - Sopr.: Arleen Augér; Bass: Walter Heldwein; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach - Kantaten* - Sopr.: Christine Schäfer; Bar.: Peter Kooy; Members of Berliner Philharmoniker; Bernhard Forck, conductor. Label: IPPNW-Concerts
- *J.S. Bach: Cantata No. 79, Cantata No. 32* - Sopr.: Basia Retchitzka; Bass: Dieter Wolf; Laubacher Kantorei (Chorus Master: A. Wieber)/Orchestre de chambre de la Sarre; Karl Ristenpart, conductor. Label: Club français du disque n° 162

- *J.S. Bach: Cantatas BWV 202, 82 & 32* - Sopr.: Dominique Labelle; Alt.: Krista River; Ten.: Frank Kelley (tenor); Bar.: Sanford Sylvan; Sarasa Ensemble, self-conducted. Label: Sarasa
- *J.S. Bach: Cantatas BWV 32 & BWV 39* - Sopr.: Edith Mathis; Bass: Franz Crass; Süddeutscher Madrigalchor/Consortium Musicum; Wolfgang Gönnenwein, conductor. Label: EMI Electrola
- *J.S. Bach: Cantatas BWV 32 & BWV 57* - Sopr.: Agnes Giebel; Bass: Bruno Müller; Royal Philharmonic Choir & Orchestra; Rolf Reinhardt, conductor. Label: Vox
- *J.S. Bach: Cantatas No. 140, No. 32* - Sopr.: Magda László; Bass: Alfred Poell; Wiener Akademie Kammerchor/Vienna State Opera Orchestra; Hermann Scherchen, conductor. Label: Westminster/Archipel
- *J.S. Bach: Cantates BWV 32, 49, 57* - Sopr.: Salomé Haller; Bass: Stephan MacLeod; Choeur Regional d'Auvergne/Les Folies Françoises; Patrick Cohën-Akenine, conductor. Label: Cypres
- *J.S. Bach: Complete Cantatas Vol. 17* - Sopr.: Johannette Zomer; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Sopr.: Walter Gampert; Bass: Max van Egmond; Knabenchor Hannover (Chorus Master: Heinz Hennig)/Leonhardt Consort; Gustav Leonhardt, conductor. Label: Teldec
- *'.S. Bach: Kantate Liebster Jesu, mein Verlangen, BWV 32; Kantate Ich habe genug, BWV 82* - Sopr.: Christel Patzschke; Bar.: Karl Heinz Pinhammer; Members of the Bach Choir & Bach-Ensemble Hannover; Lajos Rovátkay, conductor from the harpsichord. Label: Camerata CMS-30051
- *Les Grandes Cantates de J.S. Bach Vol. 13* - Sopr.: Agnes Giebel; Bass: Barry McDaniel; Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 32 (http://www.emmanuelmusic.org/notes_translations/notes_cantata/n_bwv032.htm#pab1_7), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 32 (http://www.cs.ualberta.ca/~wfb/cantatas/32.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 32 (http://www.bach-cantatas.com/Scores/BWV032-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV32-D.htm) on bach-cantatas.com

Lobe den Herrn, meine Seele, BWV 69a

Lobe den Herrn, meine Seele (*Praise the Lord, my soul*), BWV 69a, is a church cantata written by Johann Sebastian Bach in 1723 in Leipzig for the twelfth Sunday after Trinity, first performed on 15 August 1723. Bach used it in his last years as a base for a cantata for Ratswahl ***Lobe den Herrn, meine Seele, BWV 69***.

History and words

Bach wrote the cantata in his first year in Leipzig, which he had started after Trinity of 1723, for the twelfth Sunday after Trinity, first performed on 15 August 1723. He performed it again around 1727, revised in the instrumentation of an aria, and used it in his last years for a cantata for Ratswahl (inauguration of the town council), *Lobe den Herrn, meine Seele, BWV 69*.[1]

The prescribed readings for the Sunday were from the Epistle to the Corinthians, 2 Corinthians 3:4–11, the ministration of the Spirit, and from the Gospel of Mark, Mark 7:31–37, the healing of a deaf mute man. The unknown poet referred to the gospel, but saw in the healing more generally God constantly doing good for man. The opening chorus is therefore taken from Psalm 103:2, "Praise the Lord, my soul, and do not forget the good He has done for you". The poetry refers to "telling" several times, related to the healed man's ability to speak: "Ah, that I had a thousand tongues!" (movement 2), "My soul, arise, tell" (movement 3) and "My mouth is weak, my tongue mute to speak Your praise and honor." (movement 4). Several movements rely on words of a cantata by Johann Oswald Knauer, published in 1720 in *Gott-geheiligtes Singen und Spielen des Friedensteinischen Zions* in Gotha.[2] The closing chorale picks up the theme in the sixth verse of *Was Gott tut, das ist wohlgetan* (What God doth, that is rightly done) of Samuel Rodigast (1675).[1]

Scoring and structure

To express the praise of the words, the cantata is festively scored for soprano, alto, tenor and bass soloists and a four-part choir, three trumpets, timpani, three oboes, oboe da caccia, oboe d'amore, recorder, bassoon, two violins, viola, and basso continuo.

1. Chorus: *Lobe den Herrn, meine Seele*
2. Recitativo (soprano): *Ach, daß ich tausend Zungen hätte!*
3. Aria (tenor, oboe da caccia, recorder, bassoon): *Meine Seele, auf, erzähle*
4. Recitativo (alto): *Gedenk ich nur zurück*
5. Aria (bass, oboe d'amore): *Mein Erlöser und Erhalter*
6. Chorale: *Was Gott tut, das ist wohlgetan, darbei will ich verbleiben*

Music

Bach reflected the duality of the words of the psalm in the opening chorus by creating a double fugue. Both themes are handled separately first and then combined. In the first aria, a pastoral movement, the tenor is accompanied by oboe da caccia, recorder and bassoon.[3] In a later version around 1727 Bach changed the instrumentation to alto, oboe and violin, possibly because he did not have players at hand for the colourful first woodwind setting. In the second aria the contrast of Leiden (suffering) and Freuden (joy) is expressed by chromatic, first down, then up, and

vivid coloraturas. The closing chorale is the same as the one of *Weinen, Klagen, Sorgen, Zagen, BWV 12* of 1714, but for no apparent reason without the obbligato violin.[1]

Recordings of BWV 69a

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloist of the Tölzer Knabenchor, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1977
- *J.S. Bach: Complete Cantatas Vol. 6*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Ruth Ziesak, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 13*, Masaaki Suzuki, Bach Collegium Japan, Yoshie Hida, Kirsten Sollek-Avella, Makoto Sakurada, Peter Kooy, BIS 1999
- *Edition Bachakademie Vol. 140 - Sacred Vocal Works*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Sibylla Rubens, Anke Vondung, Marcus Ullmann, Hänssler 1999
- *Bach Cantatas Vol. 6*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Robin Tyson, Christoph Genz, Peter Harvey, Soli Deo Gloria 2000[3]

Lobe den Herrn, meine Seele, BWV 69

Bach wrote in his last years a cantata for Ratswahl (inauguration of the town council), *Lobe den Herrn, meine Seele, BWV 69*, based on BWV 69a for the twelfth Sunday after Trinity of 1723. The recitatives and the chorale were changed for the occasion. The chorale is the third verse of *Es woll uns Gott genädig sein* of Martin Luther (1524). Before, Bach had also composed new cantatas for Ratswahl, such as *Gott, man lobet dich in der Stille, BWV 120* in 1730 and *Wir danken dir, Gott, wir danken dir, BWV 29 in 1731*.

1. Chorus: *Lobe den Herrn, meine Seele*
2. Recitativo (soprano): *Wie groß ist Gottes Güte doch*
3. Aria (tenor): *Meine Seele, auf, erzähle,*
4. Recitativo (alto): *Der Herr hat große Ding an uns getan*
5. Aria (bass): *Mein Erlöser und Erhalter*
6. Chorale: *Es danke, Gott, und lobe dich*

Recordings of BWV 69

- *Die Bachkantate Vol. 67*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Donath, Julia Hamari, Adalbert Kraus, Wolfgang Schöne, Hänssler 1982
- *1st Subscription Concert 2000/01*, Helmuth Rilling, Gächinger Kantorei, Vienna Philharmonic, Juliane Banse, Ingeborg Danz, Jonas Kaufmann, Christian Gerhaher, CS-PCM Classic7, recorded live in Vienna 2000

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[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] Z. Philip Ambrose. "BWV 69a Lobe den Herrn, meine Seele" (http://www.uvm.edu/~classics/faculty/bach/BWV69a.html). University of Alberta. . Retrieved 16 August 2010.

[3] Dominic McHugh (2007). "Bach Cantatas - Vol 6: Kothen/Frankfurt" (http://www.musicalcriticism.com/recordings/cd-bach-3.htm). musicalcriticism.com. . Retrieved 16 August 2010.

External links

- Cantatas, BWV 61-70: Free scores at the International Music Score Library Project.

for BWV 69a:

- Cantata BWV 69a Lobe den Herrn, meine Seele (http://www.bach-cantatas.com/BWV69a.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv069a.htm) Emmanuel Music, Boston
- Lobe den Herrn, meine Seele (http://www.bach.de/werk/bwv/69a.html) on the *Bach* website (in German)
- Entries for BWV 69a (http://www.worldcat.org/search?q=BWV+69a&qt=results_page) on WorldCat

for BWV 69:

- Cantata BWV 69 Lobe den Herrn, meine Seele (http://www.bach-cantatas.com/BWV69.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv069.htm) Emmanuel Music, Boston
- Lobe den Herrn, meine Seele (http://www.bach.de/werk/bwv/69.html) on the *Bach* website (in German)
- Entries for BWV 69 (http://www.worldcat.org/search?q=BWV+69&qt=results_page) on WorldCat

Lobet Gott in seinen Reichen, BWV 11

Lobet Gott in seinen Reichen (Praise God in his kingdoms), BWV 11, also known as the ***Ascension Oratorio***, is an oratorio by Johann Sebastian Bach, marked by him as *Oratorium In Festo Ascensionis* (Oratorio for the feast of the Ascension). It was probably composed in 1735 for the service for Ascension and first performed on 19 May 1735. The text additional to biblical sources and chorales was presumably written by Picander who had worked for the *Christmas Oratorio* before. The oratorio spans eleven movements, with a performance time of around half an hour, performed in two parts, 1–6 before the sermon and 7–11 after the sermon.

History

In the *Bach Gesellschaft Gesamtausgabe* (BGA) the work was included under the cantatas (hence its low BWV number), and in the *Bach Compendium* it is numbered BC D 9 and included under oratorios.

Scoring and structure

The work is festively scored for four soloists, soprano, alto, tenor and bass, a four part choir, three trumpets, timpani, two flauto traverso, two oboes, two violins, viola and basso continuo.

1. Chorus *Lobet Gott in seinen Reichen*
2. Evangelist (tenor) *Der Herr Jesus hub seine Hände auf*
3. Recitative (bass) *Ach, Jesu, ist dein Abschied schon so nah?*
4. Aria (alto) *Ach, bleibe doch, mein liebstes Leben*
5. Evangelist *Und ward aufgehoben zusehends*
6. Chorale *Nun lieget alles unter dir*
7. Evangelists (tenor and bass) *Und da sie ihm nachsahen gen Himmel fahren*
8. Recitative (soprano) *Ach ja! so komme bald zurück*
9. Evangelist *Sie aber beteten ihn an*
10. Aria (soprano) *Jesu, deine Gnadenblicke*
11. Chorale *Wenn soll es doch geschehen*

Biblical sources

As opposed to other works of Bach based on Bible narration, the *Ascension Oratorio* is compiled from multiple sources: the first recitative of the Evangelist (movement 2) is from Luke 24:50–51, the second (5) from Acts 1:9 and Mark 16:19, the third (7) from Acts 1:10–11, the last (9) from Luke 24:52a, Acts 1:12 and Luke 24:52b. The biblical words are narrated by the tenor as the Evangelist. In his third recitative two men are quoted, for this quotation tenor and bass both sing in an Arioso.[1]

Music

The festive opening chorus is based on the cantata *Froher Tag, verlangte Stunden, BWV Anh18*. The recitatives for bass and alto are accompanied by the flutes in a recitativo accompagnato. The arias for alto and soprano are both based on the wedding cantata *Auf, süß entzückende Gewalt*, written in 1725 on words of Johann Christoph Gottsched. Bach used the model for the alto aria also used for the *Agnus Dei* of his *Mass in B minor*. The soprano aria is one of the rare pieces in his music without basso continuo, the two unison flutes, the oboe and the strings playing a trio, augmented to a quartet by the singer, as probably intentionally "heavenly" music without earthly weight (German: Erdenschwere). The original words in the wedding cantata mentioned "Unschuld" (innocence). The first chorale, closing part 1, the fourth verse of *Du Lebensfürst, Herr Jesu Christ* of Johann Rist, is a modest four part setting, whereas the final chorale, the seventh verse of *Gott fähret auf gen Himmel* of Gottfried Wilhelm Sacer, is embedded in an instrumental concerto. Similar to the final chorale *Nun seid ihr wohl gerochen* of the *Christmas Oratorio*, written half a year earlier, the chorale tune in a minor key appears in the triumphant context of a different major key.[1]

Recordings

- Thomanerchor, Gewandhausorchester Leipzig, Elisabeth Grümmer, Marga Höffgen, Hans-Joachim Rotzsch, Theo Adam, conductor Kurt Thomas, Berlin/Leipzig Classics 1960
- Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Hedy Graf, Barbara Scherler, Kurt Huber, Jakob Stämpfli, conductor Fritz Werner, Erato 1966[2]
- Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien, Boy soprano soloist, Paul Esswood, Kurt Equiluz, Max van Egmond, conductor Nikolaus Harnoncourt, Teldec 1972
- Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Peter Schreier, Dietrich Fischer-Dieskau, conductor Karl Richter, Archiv Produktion 1975
- Gächinger Kantorei, Württembergisches Kammerorchester Heilbronn, Costanza Cuccaro, Mechthild Georg, Adalbert Kraus, Andreas Schmidt, conductor Helmuth Rilling, Hänssler 1984
- *J.S. Bach: Complete Cantatas Vol. 20*, Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand 2003
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 10*, Siri Thornhill, Petra Noskaiová, Christoph Genz, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2009

Froher Tag, verlangte Stunden, BWV Anh18

Bach wrote the cantata *Froher Tag, verlangte Stunden* (Happy day, long hoped-for hours) for the inauguration of a renovation of the Thomasschule zu Leipzig, first performed on 5 June 1732. The words of Johann Heinrich Winckler survived.[3] The music is lost but for the opening chorus that Bach used as a model for the *Ascension Oratorio*.[1]

1. Froher Tag, verlangte Stunden
2. Wir stellen uns jetzt vor
3. Väter unsrer Linden-Stadt
4. Begierd und Trieb zum Wissen
5. So lasst uns durch Reden und Mienen entdecken
6. Geist und Seele sind begierig
7. So groß ist Wohl und Glück
8. Doch man ist nicht frey und los
9. Wenn Weisheit und Verstand
10. Ewiges Wesen, das alles erschafft

Literature

- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3 (in German)
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4 (in German)
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (in German)
- Christoph Wolff, Ton Koopman: *Die Welt der Bach-Kantaten*. Verlag J. B. Metzler, Stuttgart, Weimar 2006, ISBN 978-3-476-02127-4 (in German)

References

[1] Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3 (in German)

[2] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

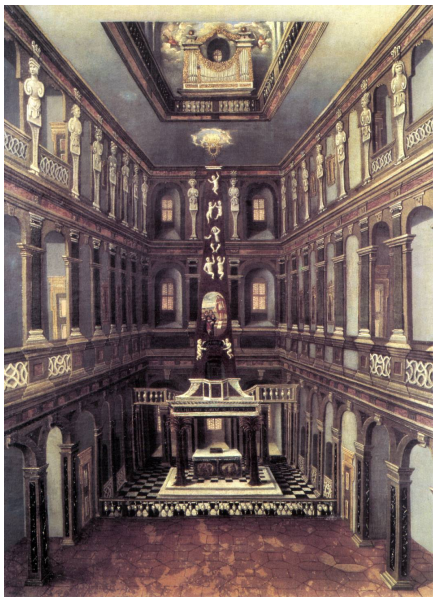
[3] Words of BWV Anh. 18 (http://www.tobis-notenarchiv.de/bach/18-Anhang_I/BWV_Anh_018.pdf) (in German)

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- German text with an English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv011.htm) Emmanuel Music, Boston
- BWV 11 (http://www.bach-cantatas.com/BWV11.htm) on bach-cantatas
- BWV Anh. 18 (http://www.bach-cantatas.com/BWVAnh18.htm) on bach-cantatas, translation to English
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv011.htm)
- Himmelfahrts-Oratorium (http://www.bach.de/werk/bwv/11.html) on the *Bach* website (in German)
- Entries for BWV 11 (http://www.worldcat.org/search?q=BWV+11&qt=results_page) on WorldCat

Mein Gott, wie lang, ach lange, BWV 155

Mein Gott, wie lang, ach lange (My God, how long, ah, how long), BWV 155, is a church cantata by Johann Sebastian Bach. He first performed it in Weimar on the Second Sunday after Epiphany, on 19 January 1716.



Schlosskirche in Weimar

History and words

In Weimar, Bach was the *Konzertmeister* of Johann Ernst von Sachsen-Weimar. It was part of his duty to perform a monthly church cantata. He wrote this cantata for the Second Sunday after Epiphany and first performed it on 19 January 1716 in the Schlosskirche (ducal chapel).

The prescribed readings for the Sunday are Romans 12:6–16 and John 2:1-11, the Marriage at Cana. The cantata text was written by the court poet Salomon Franck and published in 1715 in *Evangelisches Andachts-Opffer*. He expanded one thought from the gospel: Jesus is still hidden, but the "soul" may trust that he will appear at the right time. The poet uses images of wine to allude to the miracle at the marriage, such as "Der Tränen Maß wird stets voll eingeschenket, der Freuden Wein gebricht" (that the measure of tears is always fully granted, the wine of joy is lacking). The closing chorale is stanza 12 of Paul Speratus' *Es ist das Heil uns kommen her*.[1]

Bach performed the cantata again in a revised version in his first year in Leipzig on 16 January 1724.[2]

Scoring and structure

Similarly to other Weimar cantatas, the work is intimately scored for soprano, alto, tenor and bass soloists, a four-part choir for the chorale only if at all, an obbligato bassoon, two violins, viola, and basso continuo.[1]

1. Recitativo (soprano, strings): *Mein Gott, wie lang, ach lange*
2. Aria (alto, tenor, bassoon): *Du mußt glauben, du mußt hoffen*
3. Recitativo (bass): *So sei, o Seele, sei zufrieden*
4. Aria (soprano): *Wirf, mein Herze, wirf dich noch*
5. Chorale: *Ob sich's anließ, als wollt er nicht*

Music

The opening recitative, speaking of longing waiting, expands expressively on a throbbing pedal point of 11 measures, moving only on the words "der Freuden Wein gebricht" mentioning "joy" (the lack of joy, though), only to sink back for the final "Mir sinkt fast alle Zuversicht" (almost all my confidence has drained away). In the following duet, an unusual obbligato bassoon plays virtuoso figurations in a wide range of two and one half octaves (including a truly remarkable G0), whereas the voices sing together, for most of the time in homophony.[3] Movement 3 speaks words of consolation, Bach chose the bass as the Vox Christi (voice of Christ) to deliver them, almost as an arioso on the words "Damit sein Gnadenlicht dir desto lieblicher erscheine" (so that the light of His grace might shine on you all the more brightly). In the final aria, lively dotted rhythms in the strings and later in the voice illustrate "Wirf, mein Herze, wirf dich noch in des Höchsten Liebesarme" (Throw yourself, my heart, only throw yourself into the loving arms of the Highest), the rhythms even appear in the continuo several times, while the strings rest on long chords. The tune of an Easter chorale from the 15th century closes the cantata in a four-part setting.[1]

Recordings

- *Die Bach Kantate Vol. 22*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Ingeborg Reichelt, Norma Lerer, Friedrich Melzer, Hanns-Friedrich Kunz, Hänssler 1971
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soprano soloist of the Tölzer Knabenchor, Paul Esswood, Kurt Equiluz, Thomas Hampson, Teldec 1985
- *J.S. Bach: Complete Cantatas Vol. 3*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Caroline Stam, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Antoine Marchand 1995
- *J.S. Bach: Cantatas Vol. 5*, Masaaki Suzuki, Bach Collegium Japan, Midori Suzuki, Yoshikazu Mera, Makoto Sakurada, Peter Kooy, BIS 1997
- *Bach Cantatas Vol. 19: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Richard Wyn Roberts, Julian Podger, Gerald Finley, Soli Deo Gloria 2000

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] John Eliot Gardiner (2006). "Cantatas for the Second Sunday after Epiphany / Old Royal Naval College Chapel, Greenwich" (http://www.solideogloria.co.uk/resources/sdg115_gb.pdf). solideogloria.co.uk. . Retrieved 10 December 2010.

[3] Julian Mincham (2010). "Chapter 37 BWV 155 Mein Gott, wie lang, ach lange" (http://www.jsbachcantatas.com/documents/chapter-37-bwv-155.htm). jsbachcantatas.com. . Retrieved 10 January 2011.

External links

- Cantatas, BWV 151–160: Free scores at the International Music Score Library Project.
- Cantata BWV 155 Mein Gott, wie lang, ach lange (http://www.bach-cantatas.com/BWV155.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv155.htm), Emmanuel Music
- Mein Gott, wie lang, ach lange (http://www.bach.de/werk/bwv/155.html) on the *Bach* website (in German)
- BWV 155 Mein Gott, wie lang, ach lange (http://www.uvm.edu/~classics/faculty/bach/BWV155.html) on uvm.edu
- Entries for BWV 155 (http://www.worldcat.org/search?q=BWV+155&qt=results_page) on WorldCat

Mein Herze schwimmt im Blut, BWV 199

Mein Herze schwimmt im Blut (*My Heart Swims in Blood*) is a cantata by Johann Sebastian Bach. In Wolfgang Schmieder's catalogue of Bach's works, it is BWV 199. The bulk of the text, which concerns a sinner finding redemption through God, is taken from Georg Christian Lehms *Gottgefälliges Kirchen-Opffer* (a little earlier, he had drawn on the same source for *Widerstehe doch der Sünde, BWV 54*). The piece was composed in Weimar in 1714 for performance on the eleventh Sunday after Trinity. It is written for solo soprano accompanied by oboe, two violins , viola, and basso continuo. Bach made major and minor revisions to the cantata for later performances, and the Neue Bach-Ausgabe recognizes two distinct versions: one (the first Weimar version) beginning in C minor with a viola obbligata in the sixth movement and a second (the Leipzig version) a tone higher, with the obbligata viola part given to a violoncello piccolo.

Young Johann Sebastian Bach, by Johann Ernst Rentzsch (the elder), 1715

The cantata is in eight parts:

1. "Mein Herze schwimmt im Blut" - a recitative for soprano accompanied by the strings.
2. "Stumme Seufzer, stille Klagen" - a slow da capo aria for the soprano, oboe and continuo. There is a brief secco recitative before the da capo.
3. "Doch Gott muss mir genädig sein" - a recitative with strings accompaniment.
4. "Tief gebückt und voller Reue" - a da capo aria marked *Andante* (at a walking pace), in 3/4 time and accompanied by the strings. There is an *adagio* (slow) passage just before the da capo.
5. "Auf diese Schmerzensreu" - a short recitative accompanied by the continuo.
6. "Ich, dein betrübtes Kind" - Verse three of the chorale "Wo soll ich fliehen hin" with an obbligato viola or cello part (depending on the version).
7. "Ich lege mich in diese Wunden" - a recitative accompanied by the strings.
8. "Wie freudig ist mein Herz" - a cheerful gigue-like da capo aria accompanied by all the instruments in 12/8 time.

Recordings

- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Antoine Marchand
- *Angel's Hide Their Faces: Dawn Upshaw Sings Bach and Purcell*, Arthur Haas, harpsichord & organ, Myron Lutzke, cello, Released March, 2001, Nonesuch: CD 79605-2

External links

- Cantatas, BWV 191-200: Free scores at the International Music Score Library Project.
- Details and links from bach-cantatas.com [1]
- Original German text [2]
- English translation of the text [3]

Mein liebster Jesus ist verloren, BWV 154

Mein liebster Jesus ist verloren (*My dearest Jesus is lost*), BWV 154, is a church cantata by Johann Sebastian Bach. He first performed it in Leipzig on the First Sunday after Epiphany, on 9 January 1724.

History and words

Bach performed the cantata in his first year in Leipzig on the First Sunday after Epiphany, on 9 January 1724. The musicologist Alfred Dürr assumes that it was written already in Weimar,[1] whereas John Eliot Gardiner shares this view only for movements 1, 4 and 7.[2] The prescribed readings for the Sunday are Romans 12:1–6 and Luke 2:41-52, the Finding in the Temple. The unknown poet takes the parents' search for the lost Jesus as the starting point to depict the general situation of man who lost Jesus. Movements 1 and 2 lament this loss. Movement 3 is a chorale, stanza 2 of Martin Jahn's *Jesu, meiner Seelen Wonne* [9], asking Jesus to return. Movement 4 asks the same question in a personal aria. The answer is given by the bass, the Vox Christi (voice of Christ), in the words of the gospel "Wisset ihr nicht, daß ich sein muß in dem, das meines Vaters ist?" ("Do you not know that I must be in that which is My Father's?"). The joy of the finding is expressed paraphrasing Song of Songs 2:8, "The voice of my beloved! Behold, he comes, leaping on the mountains, skipping on the hills". The cantata ends with stanza 6 of Christian Keymann's chorale *Meinen Jesum lass ich nicht* [3].[1]

Scoring and structure

Similarly to Weimar cantatas, the work is intimately scored for alto, tenor and bass soloists, a four-part choir for the chorales only, two oboe d'amore, two violins, viola, and basso continuo.[1]

1. Aria (tenor, strings): *Mein liebster Jesus ist verloren*
2. Recitativo (tenor): *Wo treff ich meinen Jesum an*
3. Chorale: *Jesu, mein Hort und Erretter*
4. Aria (alto, oboi d'amore, strings, no continuo): *Jesu, laß dich finden*
5. Arioso (bass): *Wisset ihr nicht, daß ich sein muß*
6. Recitativo (tenor): *Dies ist die Stimme meines Freundes*
7. Aria (alto, tenor, oboi d'amore, strings): *Wohl mir, Jesus ist gefunden*
8. Chorale: *Meinen Jesum laß ich nicht*

Music

In the three arias Bach sets extreme affekts to music: desperate lament, intense longing and blissful joy. The first aria is based on an ostinato continuo, comparable to the opening of *Weinen, Klagen, Sorgen, Zagen, BWV 12*. First the violin, then the tenor perform an expressive melody and repeat it several times. The contrasting middle section is underlined by tremolos in the strings in daring harmonies. John Eliot Gardiner remarked in connection with his Bach Cantata Pilgrimage, that on the words "O Donnerwort in meinen Ohren" ("O thunderous word in my ears") "it contains a graphic evocation of ear drumming".[2] The second aria is accompanied by the two oboe d'amore and the violins and viola in unison, without continuo. Similar to the soprano aria *Aus Liebe will mein Heiland sterben* in Bach's *St Matthew Passion*, the lack of foundation portrays fragility and innocence. The joy of the finding is expressed in a duet of alto and tenor, as if the parents speak after all, in homophonic vocal lines of parallel thirds and sixths. It is in three parts, the third not a da capo of the first, but an affirmative conclusion in a faster 3/8 time.

Movement 3 is a four-part setting of Johann Schop's tune *Werde munter, mein Gemüte* [5] (1642), which became famous as part of *Herz und Mund und Tat und Leben, BWV 147*, and was also used in movement 40 of the *St. Matthew Passion*. The closing chorale is a four-part setting of a *tune* [4] (1658) of Andreas Hammerschmidt.[1]

Recordings

- *Die Bach Kantate Vol. 21*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Ann Murray, Aldo Baldin, Walter Heldwein, Hänssler 1978
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Thomas Hampson, Teldec 1985
- *J.S. Bach: Complete Cantatas Vol. 9*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bernhard Landauer, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1998
- *Bach Cantatas Vol. 18: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Michael Chance, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas Vol. 17*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2001
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 4*, Sigiswald Kuijken, La Petite Bande, Elisabeth Hermans, Petra Noskaiová, Jan Kobow, Jan van der Crabben, Accent 2006
- *Desire: J.S. Bach - Cantates*, Marcel Ponseele, Il Gardellino, Caroline Weynants, Patrick Van Goethem, Marcus Ullmann, Lieven Termont, Passacaille 2008

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] John Eliot Gardiner (2010). "Cantatas for the First Sunday after Epiphany / Hauptkirche St. Jacobi, Hamburg" (http://www.solideogloria.co.uk/resources/sdg174_gb.pdf). solideogloria.co.uk. p. 9. . Retrieved 29 December 2010.

External links

- Cantatas, BWV 151–160: Free scores at the International Music Score Library Project.
- Cantata BWV 154 Mein liebster Jesus ist verloren (http://www.bach-cantatas.com/BWV154.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv154.htm), Emmanuel Music
- Mein liebster Jesus ist verloren (http://www.bach.de/werk/bwv/154.html) on the *Bach* website (in German)
- BWV 154 Mein liebster Jesus ist verloren (http://www.uvm.edu/~classics/faculty/bach/BWV154.html) on uvm.edu
- Chapter 36 BWV 154 Mein liebster Jesus ist verloren (http://www.jsbachcantatas.com/documents/chapter-36-bwv-154.htm), A listener and student guide by Julian Mincham, 2010
- Entries for BWV 154 (http://www.worldcat.org/search?q=BWV+154&qt=results_page) on WorldCat

Meine Seel erhebt den Herren, BWV 10

Meine Seel erhebt den Herren (My soul magnifies the Lord), BWV 10, is a cantata by Johann Sebastian Bach. Bach composed the chorale cantata in Leipzig for the feast of the Visitation and first performed it on 2 July 1724.

Heimsuchung, Rubens school, Unionskirche, Idstein

History and words

Bach composed the cantata for the Marian feast "Mariae Heimsuchung" (Visitation) in Leipzig as the fifth cantata of his second annual cycle of chorale cantatas and first performed it on 2 July 1724.[1] [2]

The prescribed readings for the feast day were Isaiah 11:1–5, the prophecy of the Messiah, and from the Gospel of Luke, Luke 1:39–56, Mary's visit to Elizabeth, including her song of praise, the Magnificat. At Bach's time, the German Magnificat was regularly sung in Leipzig in Vesper services in a four-part setting of the 9th psalm tone (Tonus Peregrinus) by Johann Hermann Schein.[1] Different from the other chorale cantatas of the cycle, the base for text and music is not a Lutheran chorale, but the German Magnificat.[3] The text is based on the Magnificat and the doxology, which is traditionally added to psalms and canticles in vespers. The music is based on the 9th psalm tone. The unknown poet kept some verses unchanged, 46–48 for movement 1, 54 for movement 5, and the doxology for movement 7. He paraphrased verse 49 in movement 2, 50–51 for movement 3, 52–53 for movement 4, and 55 for movement 6, expanded by a reference to the birth of the Saviour.[1]

Bach had composed the Latin *Magnificat* the year before and first performed it, with Christmas interpolations, in the Christmas Vespers of 1723. He performed the cantata at least once more in the 1740s.[2]

Scoring and structure

The cantata is scored for four soloists, soprano, alto, tenor and bass, a four-part choir, trumpet, two oboes, two violins, viola, and basso continuo. The trumpet is only used to highlight the cantus firmus and may have been a tromba da tirarsi, a slide trumpet.[1]

1. Coro: *Meine Seel erhebt den Herren*
2. Aria (soprano): *Herr, der du stark und mächtig bist*
3. Recitativo (tenor): *Des Höchsten Güt und Treu*
4. Aria (bass): *Gewaltige stößt Gott vom Stuhl*
5. Duetto (alto, tenor) e chorale: *Er denket der Barmherzigkeit*
6. Recitativo (tenor): *Was Gott den Vätern alter Zeiten*
7. Chorale: *Lob und Preis sei Gott dem Vater*

Music

Bach begins the opening chorus with an instrumental introduction that is unrelated to the psalm tone, a trio of the violins and the continuo, the violins doubled by the oboes, the viola filling the harmony. The main motif of the chorale fantasia, marked vivace, stands for joy and is set in upward "rhythmical propulsion".[2] [3] The chorus enters after 12 measures with the cantus firmus in the soprano, doubled by a trumpet, whereas the lower voices add free polyphony on motifs from the introduction.[1] Bach treats the second verse similarly, but with the cantus firmus in the alto, because the text "Denn er hat seine elende Magd angesehen" speaks of the "lowly handmaid".[3] The movement is concluded by a vocal setting without cantus firmus embedded in the music of the introduction, framing the movement.[1]

The soprano aria (Lord, you who are strong and mighty) is a concerto of the voice and the oboes, accompanied by the strings.[2] The recitative (The goodness and love of the Highest) ends on an arioso, leading to the following aria (The mighty God casts from their thrones) for bass and continuo. In movement 5 (He remembers his mercy) the text returns to the original German Magnificat, and the music to the psalm tone, played by oboes and trumpets as the cantus firmus, while alto and tenor sing in imitation. Bach later transcribed this movement for organ as one of the Schübler Chorales, BWV 648. The recitative (What God, in times past, to our forefathers), referring to God's promise, begins secco. Starting with the added words "Sein Same mußte sich so sehr wie Sand am Meer und Stern am Firmament ausbreiten, der Heiland ward geboren" (His seed must be scattered as plentifully as sand on the shore and as stars in the firmament, the Savior was born), the strings stress the importance of the promise kept. In the final movement, the two verses of the doxology are set on the psalm tone for four parts, with all instruments playing colla parte.[1]

Recordings

- *J.S. Bach: Cantatas BWV 10, BWV 47; Sanctus BWV 241*, Paul Steinitz, London Bach Society, English Chamber Orchestra, Sally Le Sage, Shirley Minty, Nigel Rogers, Neil Howlett, Oryx 1965
- *Les Grandes Cantates de J.S. Bach Vol. 1*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Maria Friesenhausen, Emmy Lisken, Georg Jelden, Barry McDaniel, Erato 1965
- *J.S. Bach: Cantata BWV 10, Magnificat BWV 243*, Karl Münchinger, Wiener Akademiechor, Stuttgarter Kammerorchester, Elly Ameling, Helen Watts, Werner Krenn, Marius Rintzler, Decca 1968
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Gustav Leonhardt, King's College Choir, Leonhardt-Consort, soloist of the Regensburger Domspatzen, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1971
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester. Edith Mathis, Anna Reynolds, Peter Schreier, Kurt Moll, Archiv Produktion 1975
- *Bach Made in Germany Vol. 4 - Cantatas II*, Hans-Joachim Rotzsch, Thomanerchor, Neues Bachisches Collegium Musicum, Mitsuko Shirai, Doris Soffel, Peter Schreier, Hermann Christian Polster, Eterna 1978
- *Die Bach Kantate Vol. 17*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Margit Neubauer, Aldo Baldin, Wolfgang Schöne, Hänssler 1979
- *J.S. Bach: Cantata BWV 10 - Magnificat BWV 243*, Michael Gielen, Anton-Webern-Chor, SWR Sinfonieorchester Baden-Baden, Christiane Oelze, Cornelia Kallisch, Christoph Prégardien, Anton Scharingere, SWF 1991
- *J.S. Bach: Complete Cantatas Vol. 11*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1999
- *J.S. Bach: Magnificat BWV in E flat major 243a - Cantata BWV 10*, Roland Büchner, Regensburger Domspatzen, Musica Florea, Susanne Rydén, Drew Minter, Markus Brutscher, Peter Harvey, Pure Classics 2000
- *Bach Edition Vol. 20 - Cantatas Vol. 11*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Brilliant Classics 2000

- *Bach Cantatas Vol. 2: Paris/Zürich / For the 2nd Sunday after Trinity / For the 3rd Sunday after Trinity*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Lisa Larsson, Daniel Taylor, James Gilchrist, Stephen Varcoe, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas Vol. 23 (Cantatas from Leipzig 1725)*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Matthew White, Makoto Sakurada, Peter Kooy, BIS 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 7*, Sigiswald Kuijken, La Petite Bande, Siri Thornhill, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, Accent 2007

References

[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] John Eliot Gardiner (2010). "Cantatas for the Second Sunday after Trinity / Basilique Saint-Denis, Paris" (http://www.solideogloria.co.uk/resources/sdg165_gb.pdf). solideogloria.co.uk. . Retrieved 27 June 2011.

[3] Julius Mincham (2010). "Chapter 6 BWV 10 Meine Seel erhebt den Herren" (http://www.jsbachcantatas.com/documents/chapter-6-bwv-10.htm). jsbachcantatas.com. . Retrieved 27 June 2011.

External links

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.
- Cantata BWV 10 Meine Seel erhebt den Herren (http://www.bach-cantatas.com/BWV10.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv010.htm), Emmanuel Music
- Meine Seel erhebt den Herren (http://www.bach.de/werk/bwv/10.html) on the *Bach* website **(German)**
- BWV 10 Meine Seel erhebt den Herren (http://webdocs.cs.ualberta.ca/~wfb/cantatas/10.html) text, structure, instrumentation, University of Alberta
- BWV 10 Meine Seel erhebt den Herren (http://www.uvm.edu/~classics/faculty/bach/BWV10.html) English text, University of Vermont

Meine Seufzer, meine Tränen, BWV 13

Meine Seufzer, meine Tränen, (English: ***My Sighs, my Tears***), BWV 13, is a cantata by Johann Sebastian Bach. It was written for the second Sunday after Epiphany. The concluding chorale is a harmonization of the hymn *O Welt, ich muss dich lassen* (O world, I must leave you).

It is scored for two recorders, oboe da caccia, strings (two violins, viola, and basso continuo), vocal soloists, and choir, and is in six movements:

1. Aria (Tenor): Meine Seufzer, meine Tränen (D minor)
2. Recitative (Alto): Mein liebster Gott lässt mich annoch (B-flat major)
3. Chorale (Alto): Der Gott, der mir hat versprochen (F major)
4. Recitative (Soprano): Mein Kummer nimmet zu (F major)
5. Aria (Bass): Ächzen und erbärmlich Weinen (G minor)
6. Chorale (Chorus): So sei nun, Seele, deine (B-flat major)

Recordings

- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Paul Agnew, Klaus Mertens, Antoine Marchand 2001
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 8*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

External links

- German text with an English translation [1]
- Programme notes by Craig Smith [2]
- Meine Seufzer, meine Tränen: Free scores at the International Music Score Library Project.
- Discussion of the piece [3]

Mer hahn en neue Oberkeet, BWV 212

Mer hahn en neue Oberkeet (We have a new governor), BWV 212, is a secular cantata by Johann Sebastian Bach. It was entitled the "Cantate burlesque" (burlesque cantata) by Bach himself, but is now popularly known as the ***Peasant Cantata***. It is the latest definitely dated Bach cantata.

History

This cantata's libretto was written by Christian Friedrich Henrici, known as Picander, and was written for performance on 30 August 1742. On that day the Erbherr, Lehnherr and Gerichtsherr Carl Heinrich von Dieskau, Saxon-Crown-Princely Kammerherr to the Rittergut Kleinzschocher near Leipzig, celebrated his thirty-sixth birthday with a huge fireworks display and, as was customary, took homage from the peasants on the same occasion. It is thought that Picander asked Bach to set his poetry to music.

Themes

An unnamed farmer laughs with the farmer's wife Mieke about the tax collector's machinations while praising the economy of Dieskau's wife, ending by especially cheering on Dieskau. In places it uses the dialect of Upper Saxony ("Guschel" for mouth, "Dahlen" for love-games, "Ranzen" for belly and "Neu-Schock" for a 60 Groschen piece.

Cast

- a farmer (bass)
- Mieke, a farmer's wife (soprano)
- String trio of violin, viola and basso continuo, accompanied by a flute, horn and second violin respectively

Style

In accordance with the nature of the text, Bach created a relatively simple composition held with short sentences and usually simple accompaniment. He repeatedly drew on popular dance forms, folk and popular melodies (such as *La Folia* and the folk song "Mit dir und mir ins Federbett, mit dir und mir aufs Stroh", whose title translates as "With you and me in the spring bed, with you and me on the straw") and parts from his own historical pieces (Set 14 from BWV Anh 11 and Theorem 20 from BWV 201 / 7).

Recordings

- *Bach Cantatas*, Rudolf Ewerhart, Württemberg Chamber Orchestra, Ursula Buckel, Klaus Ocker, Vox 1965
- *J.S. Bach: Cantatas BWV 211 & BWV 212*, Nikolaus Harnoncourt, Concentus Musicus Wien, Rotraud Hansmann, Max van Egmond, Telefunken 1967
- *Bach made in Germany Vol. VII - Secular Cantatas VII*, Peter Schreier, Kammerorchester Berlin, Edith Mathis, Theo Adam, Eterna 1975
- *Edition Bachakademie Vol. 67 - Secular Cantatas*, Helmuth Rilling, Bach-Collegium Stuttgart, Christine Schäfer, Thomas Quasthoff, Hänssler 1996
- *J.S. Bach: Complete Cantatas Vol. 5*, Ton Koopman, Amsterdam Baroque Orchestra, Lisa Larsson, Klaus Mertens, Antoine Marchand 1996

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- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5.Auf. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff, Ton Koopman: *Die Welt der Bach-Kantaten*. Verlag J. B. Metzler, Stuttgart, Weimar 2006, ISBN 978-3-476-02127-4

External links

- Score [1] on IMSLP
- Structure and full text [2]
- Cantata BWV 212 Mer hahn en neue Oberkeet [3] on bach-cantatas
- Mer hahn en neue Oberkeet [4] on the *Bach* website (in German)
- Entries for BWV 212 [5] on WorldCat

Nach dir, Herr, verlanget mich, BWV 150

Nach dir, Herr, verlanget mich **BWV 150** (*For Thee, O Lord, I long*) is an early Lutheran choral cantata by Johann Sebastian Bach composed for an unknown occasion. It is scored for soprano, alto, tenor and bass soloists, choir and a small orchestra of two violins, bassoon obbligato, and basso continuo. It is unique among Bach's cantatas in its sparse orchestration and in the independence and prominence of the chorus, which is featured in four out of seven movements. The libretto alternates between Biblical verses and free poetry (a rarity among Bach's early cantatas). The text of movements 2, 4, and 6 is from Psalm 25 (vv. 1, 2, 5, 15). The author of the poetry is unknown.

Bach c. 1715

History

Although the exact date is not known, this is one of Bach's earliest surviving cantatas. It may date from Bach's late years employed in Arnstadt (where he was up to 1707) or his early years in Weimar (from 1708). [1] The Zwang catalogue (which lists the cantatas chronologically) dates it as the sixth of the surviving cantatas by Bach (composed 1708-1709), and places *Aus der Tiefen rufe ich, Herr, zu dir, BWV 131* composed in 1707 as the earliest. The first performance would have probably been in Mühlhausen.[2]

Form

The duration of the cantata is about 17 minutes. It is in seven movements, alternating choruses and arias. There are no recitatives, no da capo repeats, and there is no chorale tune. Bach makes extensive use of choral fugues and imitative polyphony, often shifting the tempo and character of the music within movements very quickly to accommodate a new musical idea with each successive phrase of text.

1. Sinfonia
2. [chorus] Nach dir, Herr, verlanget mich
3. [soprano aria] Doch bin und bleibe ich vergnügt
4. [chorus] Leite mich in deiner Wahrheit
5. [alto/tenor/bass trio] Zedern müssen von den Winden
6. [chorus] Meine Augen sehen stets zu dem Herrn
7. [chorus (ciaccona)] Meine Tage in dem Leide

The sinfonia and the opening choral movement are both based on the motive of an octave leap followed by five descending half steps. This chromatic figure, sometimes dubbed the "lamento bass", has been utilized by composers as early as Monteverdi as a musical representation of anguish, pain, and longing.[3] Movement five is one of only a handful of vocal trios to be found in Bach's oeuvre, as well as the only movement in the cantata in the major mode, shifting from B minor to D major. The final movement is a chaconne built on a ground bass that goes through a series of modulations. The theme of this closing movement was adapted by Johannes Brahms for the Finale of his *Symphony No. 4*.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 28*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Ingeborg Reichelt, Barbara Scherler, Friedrich Melzer, Bruce Abel, Erato 1973
- *J.S. Bach: Complete Cantatas Vol. 1*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Guy de Mey, Klaus Mertens. Antoine Marchand 1994

References

- Green, Jonathan. *A Conductor's Guide to the Choral-Orchestral Works of J. S. Bach.* Lanham, MD: Scarecrow Press, 2000.
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- Young, W. Murray. *The Cantatas of J. S. Bach: An Analytical Guide.* Jefferson, NC: MacFarland & Co., Inc., 1989.

Notes

[1] Jonathan Green dates the work c. 1708-1710; W. G. Whittaker dates it c. 1712.
[2] Whittaker, 52. Green 328.
[3] Jeffers 44

External links

- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.
- Original German text (http://www.cs.ualberta.ca/~wfb/cantatas/150.html)
- English translation of the text (http://www.uvm.edu/~classics/faculty/bach/BWV150.html)
- Another English translation (http://www.bach-cantatas.com/Texts/BWV150-Eng3.htm)

Nun ist das Heil und die Kraft, BWV 50

Nun ist das Heil und die Kraft (BWV 50) is a choral movement long attributed to Johann Sebastian Bach and assumed to be part of a lost cantata. The piece is written for an unusually large orchestra, indicating that it was composed for a special occasion. The score involves two choirs of four parts each, three oboes, three trumpets, timpani, string orchestra, organ, and cembalo (harpsichord). It lasts approximately four minutes. The text, "Now have come the salvation and the power", is from Revelation 12:10, and the American Bach scholar William H. Scheide suggested that is was written for a Michaelmas celebration.

The work has fascinated Bach scholars because of questions about its provenance. No autograph sources exist, and the earliest copies extant do not mention Bach's name. In 1982, Scheide argued that the existing version (for double choir) is an arrangement by an unknown hand of a lost original for five voices by J. S. Bach. His argument was based on irregularities in BWV 50's part-writing, which are highly unlike the writing of J. S. Bach. In 2000, the American performer and scholar Joshua Rifkin argued that a more plausible solution of this puzzle is that the author of BWV 50 was not Bach at all, but an unknown (but highly gifted) composer of the era. The suggestion is controversial.

References

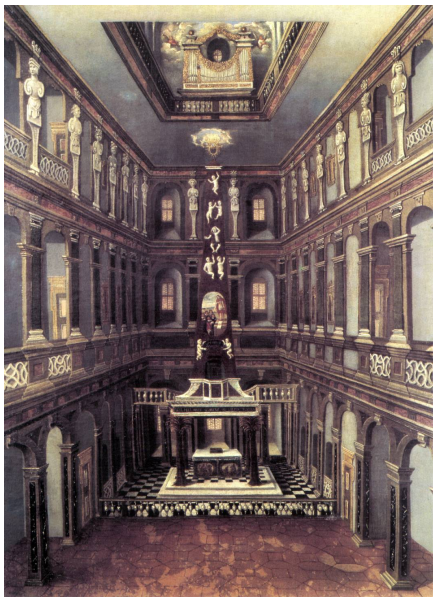
- Allmusic.com [1]
- Finscher, Ludwig. Notes to *Bach Sacred Cantatas Volume 4*Bach 2000, Teldec.
- http://www.bach-cantatas.com/Ref/BWV50-Ref.htm
- Rifkin, Joshua. "Siegesjubel und Satzfehler. Zum Problem von *Nun ist das Heil und die Kraft* (BWV 50)" (Leipzig, 2000: *Bach Jahrbuch*)
- Scheide, William H. 'Nun ist das Heil und die Kraft' BWV 50: Doppelchörigkeit, Datierung und Bestimmung.' (Leipzig, 1982: *Bach Jahrbuch*)

External links

- Cantatas, BWV 41-50: Free scores at the International Music Score Library Project.

Nun komm, der Heiden Heiland, BWV 61

Nun komm, der Heiden Heiland (Now come, Savior of the heathens), BWV 61, is a church cantata by Johann Sebastian Bach. He composed it in Weimar for the for the first Sunday in Advent and first performed it on 2 December 1714.



Schlosskirche in Weimar

History and words

Bach wrote the cantata in Weimar, in his first year as the court organist of Johann Ernst von Sachsen-Weimar, for the First Sunday of Advent, and first performed it in the Schlosskirche (court chapel) on 2 December 1714.[1]

The prescribed readings for the Sunday were from the Epistle to the Romans, night is advanced, day will come (Romans 13:11–14), and from the Gospel of Matthew, the Entry into Jerusalem (Matthew 21:1–9). The cantata text was provided by Erdmann Neumeister, who included the first stanza of Martin Luther's chorale *Nun komm, der Heiden Heiland* in movement 1, as the closing chorale the end of the last verse of Philipp Nicolai's *Wie schön leuchtet der Morgenstern*, and in movement 4 from Revelation 3:20, "Siehe, ich stehe vor der Tür und klopfe an. So jemand meine Stimme hören wird und die Tür auftun, zu dem werde ich eingehen und das Abendmahl mit ihm halten und er mit mir." ("Behold, I stand at the door and knock. Anyone that hears My voice and opens the door, to him I will enter and keep the evening meal with him and he with Me."). The poet combined the ideas of the entry of Jesus in Jerusalem and his announcement to return, as in Revelation, with the request to also enter the heart of the individual Christian.

Bach performed the cantata again in his first year in Leipzig on 28 November 1723.[2]

Scoring and structure

Like other cantatas written in Weimar, the cantata is scored for a small ensemble, soprano, tenor, and bass soloists, a four-part choir, two violins, two violas, and basso continuo.[2]

1. Coro: *Nun komm, der Heiden Heiland*
2. Recitativo (tenor): *Der Heiland ist gekommen*
3. Aria (tenor): *Komm, Jesu, komm zu deiner Kirche*
4. Recitativo (bass): *Siehe, ich stehe vor der Tür*
5. Aria (soprano): *Öffne dich, mein ganzes Herze*
6. Chorale: *Amen, Amen, komm du schöne Freudenkrone*

Music

The first Sunday of Advent begins the Liturgical year. Bach marked it by creating the opening chorus as a chorale fantasia in the style of a French overture, which follows the sequence slow – fast (fugue) – slow.[1] [3] During the Ouverture the King of France would have entered a performance; Bach greets a different King. Two of the four lines of the chorale melody[4] are combined in the first slow section, line three is treated in the fast section, line four in the final slow section. The melody of line 1 is first presented in the continuo, then sung by all four voice parts one after another to a solemn dotted rhythm of the orchestra. Line 2 is set four-part, embedded in the orchestra. Line 3 is a fast fugato, with the instruments playing colla parte, line 4 is set as line 2.

The recitative begins secco, but continues as an arioso, with imitation of tenor and continuo. The tenor aria is accompanied by all violins and violas in unison. Movement 4, the quote of Revelation, is given to the bass as the Vox Christi, the knocking is expressed in pizzicato chords of the strings. The response is the individual prayer of the soprano, only accompanied by the continuo, with an adagio middle section. In the closing chorale the violins play a fifth jubilant part to the four vocal parts.[2]

Recordings

- *J.S. Bach Collector's Series*, Helmut Kahlhofer, Kantorei Barmen-Gemarke & Deutsche Bachsolisten, Ingeborg Reichelt, Theo Altmeyer, Eduard Wollitz, Bach Recordings, BACH 1117 (LP) 1966
- *Bach Cantatas Vol. 1 - Advent and Christmas*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1971
- *Bach Made in Germany Vol. 4 - Cantatas VIII*, Hans-Joachim Rotzsch, Thomanerchor, Neues Bachisches Collegium Musicum, Arleen Augér, Peter Schreier, Siegfried Lorenz, Eterna 1981
- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1995
- *Bach Cantatas Vol. 13: Köln/Lüneburg*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Jan Kobow, Dietrich Henschel, Soli Deo Gloria 2000[1]
- *J.S. Bach: Cantatas*, Nikolaus Harnoncourt, Arnold Schoenberg Chor, Concentus Musicus Wien, Christine Schäfer, Bernarda Fink, Werner Güra, Christian Gerhaher, Deutsche Harmonia Mundi 2006
- *Bach: Cantates pour la Nativité, Intégrale des cantates sacrées Vol. 4*, conductor from the positive organ Eric Milnes, Montréal Baroque, Monika Mauch, Matthew White, Charles Daniels, Harry van der Kamp, ATMA Classique 2007
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 9*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008

References

[1] John Eliot Gardiner (2009). "Cantatas for the First Sunday in Advent St. Maria im Kapitol, Cologne" (http://www.solideogloria.co.uk/resources/sdg162_gb.pdf). solideogloria.co.uk. . Retrieved 19 November 2010.

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[3] Julian Mincham (2010). "Chapter 29 BWV 61 Nun komm, der Heiden Heiland" (http://www.jsbachcantatas.com/documents/chapter-29--bwv-61.htm). jsbachcantatas.com. . Retrieved 23 November 2010.

[4] Braatz, Thomas; Oron, Aryeh (May 28, 2006). "Chorale Melodies used in Bach's Vocal Works: *Nun komm, der Heiden Heiland*" (http://www.bach-cantatas.com/CM/Nun-komm.htm). bach-cantatas.com. . Retrieved November 26, 2010.

External links

- Cantatas, BWV 61-70: Free scores at the International Music Score Library Project.
- Cantata BWV 61 Nun komm, der Heiden Heiland (http://www.bach-cantatas.com/BWV61.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv061.htm), Emmanuel Music
- Nun komm, der Heiden Heiland (http://webdocs.cs.ualberta.ca/~wfb/cantatas/61.html) University of Alberta
- Nun komm, der Heiden Heiland, BWV 61 (http://www.bach.de/werk/bwv/61.html) on the *Bach* website (in German)
- Entries for BWV 61 (http://www.worldcat.org/search?q=BWV+61&qt=results_page) on WorldCat

Nun komm, der Heiden Heiland, BWV 62

Nun komm, der Heiden Heiland (Now come, Savior of the heathens), BWV 62, is a church cantata by Johann Sebastian Bach. He composed the chorale cantata, based on Martin Luther's chorale *Nun komm, der Heiden Heiland*, in Leipzig for the first Sunday in Advent and first performed it on 3 December 1724.

History and words

Bach wrote the cantata in 1724, his second year in Leipzig, for the First Sunday of Advent.[1] The prescribed readings for the Sunday were from the Epistle to the Romans, night is advanced, day will come (Romans 13:11–14), and from the Gospel of Matthew, the Entry into Jerusalem (Matthew 21:1–9). The cantata is based on Martin Luther's chorale in eight stanzas *Nun komm, der Heiden Heiland*, the number one hymn to begin the Liturgical year in all Lutheran hymnals.[2] The unknown poet kept the first and last stanza, paraphrased stanzas 2 and 3 to an aria, stanzas 4 and 5 to a recitative, the remaining stanzas to an aria and a duet recitative.

Bach first performed the cantata on 3 December 1724,[1] and he performed it again in 1736, adding a part for violone in all movements, after the Thomasschule had bought an instrument at an auction in 1735.[3] Bach's successor Johann Friedrich Doles performed the cantata after Bach's death.[2]

Scoring and structure

The cantata is scored for four soloists, soprano, alto, tenor, and bass, a four-part choir, horn only to support the chorale melody, two oboes, two violins, viola, and basso continuo.[1]

1. Coro: Nun komm, der Heiden Heiland
2. Aria (tenor): Bewundert, o Menschen, dies große Geheimnis
3. Recitative (bass): So geht aus Gottes Herrlichkeit und Thron
4. Aria: Streite, siege, starker Held! (Bass)
5. Recitative (Soprano, Alto): Wir ehren diese Herrlichkeit
6. Chorale: Lob sei Gott dem Vater ton

Music

The old melody of the chorale is in four lines, the last one equal to the first. The instrumental ritornello of the opening chorus already quotes this line, first in the continuo, then slightly different in meter in the oboes.[1] [4] Other than these quotes, the orchestra plays a free concerto with the oboes introducing a theme, the first violin playing figuration. The ritornello appears shortened three times to separate the lines of the text and in full at the end.[1] The soprano sings the cantus firmus in long notes, while the lower voices prepare each entry in imitation.[4] Alfred Dürr suggests that Bach was inspired to the festive setting in 6/4 time by the entry into Jerusalem.[1] Christoph Wolff stresses that the instrumentation is simple because Advent was a "season of abstinence".[2] Church music was allowed in Leipzig only on the first Sunday of Advent. John Eliot Gardiner observes about all three extant cantatas for this occasion, also *Nun komm, der Heiden Heiland, BWV 61* and *Schwingt freudig euch empor, BWV 36*, which all deal with Luther's hymn, that they "display a sense of excitement at the onset of the Advent season. This can be traced back both to qualities inherent in the chorale tune itself, and to the central place Bach gives to Luther's words."[3]

The first aria deals with the mystery of "the Supreme Ruler appears to the world, ... the purity will be entirely unblemished." in Siciliano rhythm and string accompaniment, doubled in tutti-sections by the oboes. In great contrast the second aria stresses fight, "Struggle, conquer, powerful hero!", in a tumultious continuo line.[1] In a later version it is doubled by the upper strings.[2] Gardiner regards its "pompous, combative character" as a sketch for the

aria "Großer Herr und starker König" (#8) from Part I of Bach's *Christmas Oratorio*.[3] The duet recitative expresses thanks, "We honor this glory", intimately accompanied by the strings. The closing stanza is a four-part setting.[1]

Selected recordings

Additional recordings are listed on the *bach-cantatas* entry of the cantata.

- *Cantatas*, Erhard Mauersberger, Thomanerchor, Gewandhausorchester, Adele Stolte, Gerda Schriever, Peter Schreier, Theo Adam, Eterna 1967
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloist of the Tölzer Knabenchor, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1977. 42500.
- *Die Bach Kantate Vol. 60*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Inga Nielsen, Helen Watts, Aldo Baldin, Philippe Huttenlocher, Hänssler 1980. 98822.
- *J.S. Bach: Advent Cantatas*, John Eliot Gardiner, Collegium Vocale Gent, Sibylla Rubens, Sarah Connolly, Christoph Prégardien, Peter Kooy, Harmonia Mundi France 1996. HMC901605.
- *J.S. Bach: Adventskantaten*, Philippe Herreweghe, Monteverdi Choir, English Baroque Soloists, Nancy Argenta, Petra Lang, Anthony Rolfe Johnson, Olaf Bär, Archiv Produktion 1992. 437 327-2, 463 588-2.
- *Bach Edition Vol. 12 - Cantatas Vol. 6*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Brilliant Classics 1999
- *J.S. Bach: Complete Cantatas Vol. 13*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Deborah York, Franziska Gottwald, Paul Agnew, Klaus Mertens, Antoine Marchand 2000. CC72213.
- *J.S. Bach: Cantatas Vol. 28 - Cantatas from Leipzig 1724*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Makoto Sakurada, Peter Kooy, BIS 2004. BIS-1221.
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 9*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008. ACC25309.

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[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

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[3] John Eliot Gardiner (2007). "Cantatas for the First Sunday in Advent / St. Maria im Kapitol, Cologne" (http://www.bach-cantatas.com/Pic-Rec-BIG/Gardiner-P13c[sdg162_gb].pdf). bach-cantatas.com. . Retrieved 21 November 2011.

[4] Julian Mincham (2010). "Chapter 27 BWV 62 Nun Komm, der Heiden Heiland" (http://www.jsbachcantatas.com/documents/chapter-27-bwv-62.htm). jsbachcantatas.com. . Retrieved 21 November 2011.

Sources

The first source is the score.

- Cantatas, BWV 61-70: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several databases provide additional information on each single cantata:

- Cantata BWV 62 Nun komm, der Heiden Heiland (http://www.bach-cantatas.com/BWV62.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 62 - "Nun komm, der Heiden Heiland" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv062.htm) English translation, discussion, Emmanuel Music
- Nun komm, der Heiden Heiland (http://www.bach.de/werk/bwv/62.html) history, scoring, *Bach* website **(German)**

- BWV 62 Nun komm, der Heiden Heiland (http://www.uvm.edu/~classics/faculty/bach/BWV62.html) English translation, University of Vermont
- BWV 62 Nun komm, der Heiden Heiland (http://webdocs.cs.ualberta.ca/~wfb/cantatas/62.html) text, scoring, University of Alberta

O ewiges Feuer, o Ursprung der Liebe, BWV 34

O ewiges Feuer, o Ursprung der Liebe (*O eternal fire, o source of love*), BWV 34, is a church cantata composed by Johann Sebastian Bach.

As an adaptation of a previously composed secular cantata, BWV 34a, it reached its current form in Leipzig in 1740[1] or by 1746 for the first day of Pentecost. The date of the work's premiere is unknown, but it certainly took place in or before 1746.

The prescribed readings [2] for the day are Acts 2: 1-13 and John 14: 23-31.

The texts are of unknown authorship.[2] [3]

Scoring and structure

The piece is scored for oboes I/II, flauti traversi I/II, timpani (*tamburi*), trombe in D I/II/III, violins I/II, viola, and basso continuo, along with three vocal soloists (altus, tenor, bass) and four-part choir. It is in five movements:

1. (Coro): "O ewiges Feuer, o Ursprung der Liebe" for choir, trombe, timpani or tamburi, strings, and continuo.
2. Recitativo: "Herr, unsre Herzen halten dir" for tenor and continuo.
3. Aria: "Wohl euch, ihr auserwählten Seelen" for altus, flauti traversi, strings, and continuo (*organo solo*).
4. Recitativo: "Erwählt sich Gott die heilgen Hütten" for bass and continuo (*tutti*).
5. Coro: "Friede über Israel" for choir, trombe, timpani or tamburi, oboes, strings, and continuo.

Recordings

- *Bach Cantatas Vol. 26: Long Melford* - Alt.: Nathalie Stutzmann & Derek Lee Ragin; Ten.: Christoph Genz; Bass: Panajotis Iconomou; Monteverdi Choir, English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity* - Alt.: Anna Reynolds; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor, Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Edition Vol. 21 - Cantatas Vol. 12* - Alt.: Sytse Buwalda; Ten.: Marcel Beekman; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach: Cantatas 34, 50, 147* - Alt.: David James; Ten.: Ian Partridge; Bass: Michael George; The Sixteen; Harry Christophers, conductor. Label: Collins Classics/Coro
- *Die Bach Kantate Vol. 36* - Alt.: Helen Watts; Ten.: Adalbert Kraus; Bass: Wolfgang Schöne; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Cantatas BWV 11 & BWV 34* - Alt.: Alfreda Hodgson; Ten.: Martyn Hill; Bass: Stephen Roberts; King's College Choir Cambridge/English Chamber Orchestra; Philip Ledger, conductor. Label: HMV
- *J.S. Bach: Cantatas BWV 187 & BWV 34* - Alt.: Lotte Wolf-Matthäus; Ten.: Hans-Joachim Rotzsch; Bass: Olav Eriksen; Kantorei & Kammerorchester der Christuskirche Mainz; Diethard Hellmann, conductor. Label: Cantate 640210
- *J.S. Bach: Cantatas BWV 34 & BWV 56* - Alt.: Lorna Sydney; Ten.: Hugues Cuénod; Bass: Alois Pernerstorfer; Wiener Kammerchor/Wiener Symphoniker; Jonathan Sternberg, conductor. Label: Bach Guild/Artemis Classics

- *J.S. Bach: Cantatas Nos. 27, 34 & 41* - Alt.: Michael Sapara; Ten.: Markus Schäfer; Bass: Harry van der Kamp; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden)/Baroque Orchestra; Gustav Leonhardt, conductor. Label: 0
- *J.S. Bach: Complete Cantatas Vol. 21* - Alt.: Bogna Bartosz; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Kantaten* - Alt.: Rebecca Martin; Ten.: Markus Schäfer; Bass: Sebastian Bluth; Windsbacher Knabenchor, Deutsche Kammer-Virtuosen Berlin; Karl-Friedrich Beringer, conductor. Label: Rondeau Production
- *J.S. Bach: The Ascension Oratorio and Two Festive Cantatas* - Alt.: Daniel Taylor; Ten.: Frederick Urrey; Bar.: Christòpheren Nomura; Bach Choir of Bethlehem/The Bach Festival Orchestra; Greg Funfgeld, conductor. Label: Dorian Recordings
- *J.S. Bach: Whitsun Cantatas* - Alt.: Bernarda Fink; Ten.: Steve Davisilim; Bass: Christopher Foster; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- *Les Grandes Cantates de J.S. Bach Vol. 8* - Alt.: Claudia Hellmann; Ten.: Helmut Krebs; Bass: Jakob Stämpfli; Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra; Fritz Werner, conductor. Label: Erato/MHS

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[1] Richard Stokes. *J.S. Bach - The Complete Cantatas in German-English Translation*, Long Barn Books/Scarecrow Press, 2000, 381 pages, ISBN 0-8108-3933-4

[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 34 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv034.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 34 (http://www.cs.ualberta.ca/~wfb/cantatas/34.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 34 (http://www.bach-cantatas.com/Scores/BWV034-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV34-D.htm) on bach-cantatas.com

O Ewigkeit, du Donnerwort, BWV 20

O Ewigkeit, du Donnerwort (*O eternity, thou, word of thunder*), BWV 20, is a sacred cantata composed by Johann Sebastian Bach. It is the first chorale cantata from his second cantata cycle, based on the chorale by Johann Rist.

It was composed in Leipzig in 1724 for the first Sunday after Trinity Sunday, which occurred that year on 11 June, date of the work's first performance.

The prescribed readings [1] for the day are 1 John 4:16-21 and Luke 16:19-31. The texts of movements 1, 7 and 11 of the cantata were written by Johann Rist,[1] whereas authorship of the remaining movements is unknown.

The homonym chorale theme was composed by Johann Schop for the hymn *Wach auf, mein Geist, erhebe dich*, which appeared in his collection *Himlische Lieder* (Lüneburg, 1642). It is featured in all the three movements whose text is Rist's.

Scoring and structure

The piece is scored for tromba da tirarsi in C, oboes I//II/III, violins I/II , viola, and basso continuo, three vocal soloists (altus, tenor, and bass) and four-part choir. It is in eleven movements, divided in two parts (to be performed before and after the sermon):

Part one

1. Coro: "O Ewigkeit, du Donnerwort" for choir, tromba da tirarsi *col Soprano*, tutti.
2. Recitativo: "Kein Unglück ist in aller Welt zu finden" for tenor and continuo.
3. Aria: "Ewigkeit, du machst mir bange" for tenor, strings, and continuo.
4. Recitativo: "Gesetzt, es dau'rte der Verdammten Qual" for bass and continuo.
5. Aria: "Gott ist gerecht in seinen Werken" for bass, oboes, and continuo.
6. Aria: "O Mensch, errette deine Seele" for altus, strings, and continuo.
7. Chorale: "Solang ein Gott im Himmel lebt" for choir, tromba da tirarsi, oboes I/II, and violin I *col Soprano*, oboe III & violin II *coll'Alto*, viola *col Tenore*, and continuo.

Part two

1. Aria: "Wacht auf, wacht auf, verlornen Schafe" for bass and tutti.
2. Recitativo: "Verlass, o Mensch, die Wollust dieser Welt" for alto and continuo.
3. Aria (Duetto): “O Menschenkind" for altus, tenor, and continuo.
4. Chorale: "O Ewigkeit, du Donnerwort" for choir, tromba da tirarsi, oboes I/II, and violin I *col Soprano*, oboe III & violin II *coll'Alto*, viola *col Tenore*, and continuo.

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Max van Egmond; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger) / Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Complete Cantatas Vol. 10* - Alt.: Michael Chance; Ten.: Paul Agnew; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- *J.S. Bach: Cantatas Vol. 22 - Cantatas from Leipzig 1724* - Alt.: Robin Blaze; Ten.: Jan Kobow; Bass: Peter Kooy; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1321
- *J.S. Bach: Cantatas for the First and Second Sundays After Trinity* - Alt.: Pamela Dellal; Ten.: Gerald Gray; Bass: David Kravitz; Orchestra and Chorus of Emmanuel Music (Chorus Master: Michael Beattie); Craig Smith, conductor. Label: Koch International
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 7 Cantatas BWV 20 · 2 · 10* - Sopr.: Siri Thornhill; Alt.: Petra Noskaiova; Ten.: Marcus Ullmann; Bass: Jan van der Crabben; La Petite Bande; Sigiswald Kuijken, conductor. Label: Accent
- *J.S. Bach: "O Ewigkeit du Donnerwort" - Cantatas BWV 2, 20 & 176* - Alt.: Ingeborg Danz; Ten.: Jan Kobow; Bass: Peter Kooy; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- *Die Bach Kantate Vol. 39* - Alt.: Verena Gohl, Martha Kessler; Ten.: Theo Altmeyer, Adalbert Kraus; Bass: Wolfgang Schöne; Frankfurter Kantorei / Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *Bach Edition Vol. 18 - Cantatas Vol. 9* - Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir / Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Cantatas Vol. 1: City of London* - Alt.: Wilke te Brummelstroete; Ten.: Paul Agnew; Bass: Dietrich Henschel; Monteverdi Choir / English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 20 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv020.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 20 (http://www.cs.ualberta.ca/~wfb/cantatas/20.html), Bach Cantatas, University of Alberta.

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Cantata BWV 20 O Ewigkeit, du Donnerwort (http://www.bach-cantatas.com/BWV20.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv020.htm), Emmanuel Music
- O Ewigkeit, du Donnerwort (http://www.bach.de/werk/bwv/20.html) on the *Bach* website **(German)**
- BWV 20 O Ewigkeit, du Donnerwort (http://www.uvm.edu/~classics/faculty/bach/BWV20.html) University of Vermont

O Ewigkeit, du Donnerwort, BWV 60

O Ewigkeit, du Donnerwort (*O eternity, you word of thunder*), BWV 60, is a church cantata written by Johann Sebastian Bach in Leipzig for the 24th Sunday after Trinity, first performed on 7 November 1723.

History and words

Bach wrote the cantata in 1723 in his first year in Leipzig for the 24th Sunday after Trinity and performed it first on 7 November 1723.[1]

The prescribed readings [2] for the Sunday were Colossians 1:9–14 and Matthew 9:18–26, the story of Jairus' daughter. The unknown poet sees her rising as foreshadowing the resurrection, expected with an attitude of fear and hope. Two allegorical figures, Furcht (Fear) and Hoffnung (Hope) enter a dialogue. The cantata is opened and closed by a chorale, verse 1 of Johann Rist's *O Ewigkeit, du Donnerwort* [3], expressing fear, and verse 5 of Franz Joachim Burmeister's *Es ist genug* [4]. Also in symmetry, two Bible words are juxtaposed in movements 1 and 4. *Herr, ich warte auf dein Heil* (Exodus 49:18), spoken by Jacob on his deathbed, expresses hope against the fear of the chorale.[2] *Selig sind die Toten* (Revelation 14:13) is the answer to a recitative of Fear (*Blessed are the dead*).[1]

Scoring and structure

The cantata is scored for alto, tenor and bass soloist, a four-part choir (only for the final chorale), horn, two oboe d'amore, two violins, viola, and basso continuo.[1]

1. Aria (alto, horn, chorale – tenor): *O Ewigkeit, du Donnerwort – Herr, ich warte auf dein Heil*
2. Recitativo (alto – tenor): *O schwerer Gang zum letzten Kampf und Streite! – Mein Beistand ist schon da*
3. Recitativo (alto – tenor): *Mein letztes Lager will mich schrecken – Mich wird des Heilands Hand bedecken*
4. Recitativo (alto – bass): *Der Tod bleibt doch der menschlichen Natur verhaßt – Selig sind die Toten*
5. Chorale: *Es ist genung* (also: *Es ist genug*)

Music

The cantata is sometimes called a solo cantata, because solo voices perform all movements but the closing chorale. Bach had composed a dialogue three weeks before in *Ich glaube, lieber Herr, hilf meinem Unglauben, BWV 109*, as an inner dialogue, given to one singer. In this cantata he assigned Fear to the alto, Hope to the tenor, and has them sing three movements in dialogue. In movement 4, Fear is answered instead by the bass, the Vox Christi (voice of Christ) with *Selig sind die Toten*.[2] [3]

In the first duet, a chorale fantasia, the alto (Fear) and the horn perform the chorale, accompanied by strings in tremolo, which Gardiner connects to Monteverdi's agitated style (*stile concitato*). The tenor (Hope) contrasts with the line spoken by Jacob.[2]

The second duet is a secco recitative, intensified to an arioso twice: Fear sings the word *martert* (*tortures*) as a chromatic melisma to short chords in the continuo, Hope stresses in a long melisma the last word *ertragen* (*borne*).

The third, central duet is dramatic and therefore not in da capo form, but closer to a motet, unified by the instrumental Ritornells. Three different sections are developed in a similar way: Fear begins, Hope answers, both argue, Hope has the last word. Even the instruments contrast, sometimes at the same time: the solo violin (with Hope) plays gentle scales to dotted rhythms of the oboes d'amore and the continuo (with Fear).

The last duet is no longer between Fear and Hope, but Fear is met by the Vox Christi quoting the consoling words from Revelation three times as an arioso, each time expanded.[1]

The melody of the closing chorale, originally due to Johann Rudolph Ahle, begins with an unusual sequence of four notes progressing by steps of major seconds (whole tones), together spanning the interval of a tritone.[4] Alban Berg used Bach's chorale setting in his Violin concerto.[2]

In 1724 Bach wrote a chorale cantata on the complete chorale, *O Ewigkeit, du Donnerwort, BWV 20*, for the First Sunday after Trinity.

Recordings

- *Bach Cantatas Vol. 5 - Sundays after Trinity II*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Hertha Töpper, Ernst Haefliger, Kieth Engen, Archiv Produktion 1964
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1976
- *Die Bach Kantate Vol. 59*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Watts, Adalbert Kraus, Philippe Huttenlocher, Hänssler 1983
- *J.S. Bach: Complete Cantatas Vol. 8*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Antoine Marchand 1998
- *J.S. Bach: Cantatas Vol. 15 (Solo Cantatas)*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2000
- *Bach Cantatas Vol. 12*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Robin Tyson, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000

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[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

[2] John Eliot Gardiner (2010). "Cantatas for the Twenty-second Sunday after Trinity All Saints, Tooting" (http://www.solideogloria.co.uk/resources/sdg171_gb.pdf). solideogloria.co.uk. p. 5ff. . Retrieved 5 November 2010.

[3] "O Ewigkeit, du Donnerwort, BWV 60" (http://www.allmusic.com/work/cantata-no-60-o-ewigkeit-du-donnerwort-bwv-60-bc-a161-c4238/description). allmusic.com. 2010. . Retrieved 5 November 2010.

[4] Chorale Melodies used in Bach's Vocal Works: *Es ist genung, so nimm, Herr, meinen Geist* (http://www.bach-cantatas.com/CM/Es-ist-genug.htm). Bach Cantatas Website.

External links

- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- Cantata BWV 60 O Ewigkeit, du Donnerwort (http://www.bach-cantatas.com/BWV60.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv060.htm), Emmanuel Music
- O Ewigkeit, du Donnerwort (http://webdocs.cs.ualberta.ca/~wfb/cantatas/60.html) University of Alberta
- O Ewigkeit, du Donnerwort, BWV 60 (http://www.bach.de/werk/bwv/60.html) on the *Bach* website (in German)
- Entries for BWV 60 (http://www.worldcat.org/search?q=BWV+60&qt=results_page) on WorldCat

O ewiges Feuer, o Ursprung der Liebe, BWV 34a

O ewiges Feuer, o Ursprung der Liebe (*O eternal fire, o source of love*), BWV 34a, is an incomplete secular cantata composed by Johann Sebastian Bach, of which only the complete libretto and some parts (movements 2, 3 and 6) have survived.

It was composed in Leipzig most likely in 1725 or 1726[1] as a wedding commission, and performed shortly after its composition.

The texts are anonymous or drawn from the scriptures[2] [3] ; specifically, movements 3 and 4 set to music verses 4-6 of Psalm 128, whereas the text of the final chorale is drawn from the biblical Book of Numbers, chapter 6, verses 24-26.

As the choral numbers are lost, it is unknown whether any chorale theme had been used by Bach as inspiration for the writing.

Scoring and structure

The piece is scored for oboes I/II, flauti traversi I/II, timpani (*tamburi*), trombe in D I/II/III, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is planned in seven movements, divided in two parts (four movements are to be performed before the sermon, and the remaining three afterwards):

1. (Coro): "O ewiges Feuer, o Ursprung der Liebe" for choir, trombe, timpani or tamburi, strings, and continuo.
2. Recitativo: "Wie, dass der Liebe hohe Kraft" for bass and continuo.
3. Aria (for tenor) and Recitativo (for altus): "Siehe, also wird gesegnet der Mann, der den Herren fürchtet" for strings and continuo.
4. Coro: "Friede über Israel" for choir, trombe, timpani or tamburi, oboes, strings, and continuo.
5. Aria: "Wohl euch, ihr auserwählten Schafe" for altus, flauti traversi, strings, and continuo.
6. Recitativo: "Das ist vor dich, o ehrenwürdger Mann" for soprano and continuo.
7. Coro: "Gib, höchster Gott, auch hier dem Worte Kraft" for choir, strings, and continuo.

Recordings

- *Edition Bachakademie Vol. 140 - Sacred Vocal Works/Magnificat BWV 243a* - Sopr.: Sibylla Rubens; Alt.: Anke Vondung; Ten.: Christoph Prégardien; Bass: Michael Volle; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler

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[1] Richard Stokes. *J.S. Bach - The Complete Cantatas in German-English Translation*, Long Barn Books/Scarecrow Press, 2000, 381 pages, ISBN 0-8108-3933-4

[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 34a (http://www.cs.ualberta.ca/~wfb/cantatas/34a.html), Bach Cantatas, University of Alberta.
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- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
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- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV34a.htm) on bach-cantatas.com

Schau, lieber Gott, wie meine Feind, BWV 153

Schau, lieber Gott, wie meine Feind (*See, dear God, how my enemies*), BWV 153, is a church cantata by Johann Sebastian Bach. He wrote it in Leipzig for the Sunday after New Year's Day and first performed it on 2 January 1724.

History and words

Rembrandt: Flight into Egypt (1627)

Bach wrote the cantata in his first year in Leipzig for the Sunday after New Year's Day and first performed it on 2 January 1724. The prescribed readings for the day are 1 Peter 4:12–19 and Matthew 2:13-23, the Flight into Egypt. The unknown poet took Herod's Massacre of the Innocents and the Flight into Egypt as a starting point to reflect in general the situation of the Christians confronted with enemies.[1] The poet is possibly the same person as the author of the two Christmas cantatas *Darzu ist erschienen der Sohn Gottes, BWV 40* and *Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64*, performed shortly before, because three chorale stanzas are featured in all three works. The cantata opens with a chorale, the first stanza of David Denicke's *Schau, lieber Gott, wie meine Feind* [2] (1646).[2] Movement 5 is stanza 5 of Paul Gerhardt's *Befiehl du deine Wege* [4] (1656), known as movement 44 of the *St Matthew Passion*. The words speak of the utmost enemies: "Und ob gleich alle Teufel" ("And even if all devils"). The cantata ends with stanzas 16 to 18 of the chorale *Ach Gott, wie manches Herzeleid* [5] (1587), attributed to Martin Moller. Bach would later write a chorale cantata *Ach Gott, wie manches Herzeleid, BWV 3* on this chorale, and use its first stanza in *Ach Gott, wie manches Herzeleid, BWV 58*

Scoring and structure

The cantata is scored for a chamber ensemble of alto, tenor and bass soloists, a four-part choir, two violins, viola, and basso continuo.[2]

1. Chorale: *Schau, lieber Gott, wie meine Feind*
2. Recitativo (alto): *Mein liebster Gott, ach laß dichs doch erbarmen*
3. Arioso (bass): *Fürchte dich nicht*
4. Recitativo (tenor): *Du sprichst zwar, lieber Gott*
5. Chorale: *Und ob gleich alle Teufel*
6. Aria (tenor): *Stürmt nur, stürmt, ihr Trübsalswetter*
7. Recitativo (bass): *Getrost! Mein Herz*
8. Aria (alto): *Soll ich meinen Lebenslauf*
9. Chorale: *Drum will ich, weil ich lebe noch*

Music

This cantata opens with a four-part chorale, which is unusual for Bach's cantatas, but no surprise considering that it was the fifth cantata (and the fourth new one) of the 1723 Christmas season after BWV 63, BWV 40, BWV 64, and BWV 190, while one more for Epiphany, BWV 65, was still to come; Bach may have wanted to ease the workload for the Thomanerchor.[1] All recitatives are secco, accompanied by the continuo, but movements 4 and 7 open to an arioso. Movement 3 is marked Arioso by Bach, but is almost an aria. The Bible word from Isaiah 41:10, "Fürchte dich nicht, ich bin mit dir" ("Fear not, I am with you"), is given to the bass as the Vox Christi, as if Jesus said it himself. The opening ritornell of eight measures is present for most of the movement, transposed to different keys.[2]

Only two of the nine movements are arias. The first aria, movement 6, illustrates the enemies in fast violin passages, sharp dotted rhythms played in unison, and bold harmonic development. Gardiner compares its intensity to Peter's aria *Ach, mein Sinn* from the *St John Passion*.[1]

The second aria, movement 8, is a Menuett, which Bach probably derived from his secular music, depicting eternal joy. Twice the instruments play a section and then repeat it with the voice woven into it. In the second vocal section,

the words "*Daselbsten verwechselt mein Jesus das Leiden mit seliger Wonne, mit ewigen Freuden*" (and there my Jesus exchanges sorrow for blessed delight, for eternal joy) are presented on a new theme, marked allegro, then the instruments repeat their second section as a postlude.[2]

Recordings

- *Die Bach Kantate Vol. 20*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Ann Murray, Adalbert Kraus, Walter Heldwein, Hänssler 1978
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Stefan Rampf (Soloist of the Tölzer Knabenchor), Kurt Equiluz, Thomas Hampson, Teldec 1985
- *J.S. Bach: Complete Cantatas Vol. 9*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bernhard Landauer, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1998
- *Bach Cantatas Vol. 17: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Sally Bruce-Payne, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas Vol. 17*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2001
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 4*, Sigiswald Kuijken, La Petite Bande, Elisabeth Hermans, Petra Noskaiová, Jan Kobow, Jan van der Crabben, Accent 2006

References

[1] John Eliot Gardiner (2008). "Cantatas for the Sunday after New Year Gethsemanekirche, Berlin" (http://www.monteverdiproductions.co.uk/resources/sdg150_gb.pdf). solideogloria.co.uk. p. 9. . Retrieved 22 December 2010.

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantatas, BWV 151–160: Free scores at the International Music Score Library Project.
- Cantata BWV 153 Schau, lieber Gott, wie meine Feind! (http://www.bach-cantatas.com/BWV153.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv153.htm), Emmanuel Music
- Schau, lieber Gott, wie meine Feind (http://www.bach.de/werk/bwv/153.html) on the *Bach* website (in German)
- BWV 153 Schau, lieber Gott, wie meine Feind (http://www.uvm.edu/~classics/faculty/bach/BWV153.html) on uvm.edu
- Chapter 34 BWV 153 Schau, lieber Gott, wie meine Feind (http://www.jsbachcantatas.com/documents/chapter-34-bwv-153.htm), A listener and student guide by Julian Mincham, 2010
- Entries for BWV 153 (http://www.worldcat.org/search?q=BWV+153&qt=results_page) on WorldCat

Schauet doch und sehet, ob irgend ein Schmerz sei, BWV 46

Schauet doch und sehet, ob irgend ein Schmerz sei (Behold and see, if there be any sorrow), BWV 46, is a church cantata of Johann Sebastian Bach, written for the 10th Sunday after Trinity, first performed on 1 August 1723 in Bach's first year in Leipzig.

Words, scoring and structure

The prescribed readings for the Sunday were from the First Epistle to the Corinthians, 1 Corinthians 12:1–11, different gifts, but one spirit, and from the Gospel of Luke, Luke 19:41–48, Jesus announcing the destruction of Jerusalem and cleansing of the Temple.

The cantata is written for alto, tenor and bass soloists, choir, 2 recorders, 2 oboe da caccia, "Zugtrompete" (a trumpet mostly unison with the choir soprano), 2 violins, viola and basso continuo. This is an unusually rich instrumentation for an ordinary Sunday. The words for the first movement are taken from the Book of Lamentations, Lamentations 1:12, movements 2 to 5 of an unknown poet, and the final chorale is the ninth stanza of "O großer Gott von Macht" by Johann Matthäus Meyfart.[1]

1. Coro: *Schauet doch und sehet, ob irgend ein Schmerz sei*
2. Recitativo (tenor): *So klage du, zerstörte Gottesstadt*
3. Aria (bass): *Dein Wetter zog sich auf von weiten*
4. Recitativo (alto): *Doch bildet euch, o Sünder, ja nicht ein*
5. Aria (alto): *Doch Jesus will auch bei der Strafe*
6. Chorale: *O großer Gott von Treu*

The first movement in two sections is a lamento of large proportions, full of symbolism. Bach reworked its first part as the *Qui tollis peccata mundi* of the *Gloria* of his *Missa* of 1733, to become the *Gloria* of his *Mass in B minor*. The bass aria pictures dramatically the outbreak of a thunderstorm, the only part of the cantata where the trumpet appears in a solo function as a symbol of divine majesty.[1] The alto aria is scored as a quartet for the voice, the two recorders, and the oboes in unison, without basso continuo.[2]

Recordings

- **J.S. Bach: Complete Cantatas Vol. 8** - Dorothea Röschmann, Bogna Bartosz, Jörg Dürmüller, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] On the first cycle of Bach cantatas for the Leipzig liturgy 1723/1724 (http://www.antoinemarchand.nl/vol08.pdf) Christoph Wolff for the Koopman recording

External links

- Cantata BWV 46 Schauet doch und sehet, ob irgend ein Schmerz sei (http://www.bach-cantatas.com/BWV46.htm) on the *bach cantatas* website
- Cantatas, BWV 41-50: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv046.htm) Emmanuel Music, Boston

- Schauet doch und sehet, ob irgend ein Schmerz sei (http://www.bach.de/werk/bwv/46.html) on the *Bach* website (in German)
- Entries for BWV 46 (http://www.worldcat.org/search?q=Schauet+doch+und+sehet,+ob+irgend+ein+Schmerz+sei,+BWV+46&qt=results_page) on WorldCat

Schweigt stille, plaudert nicht, BWV 211

Schweigt stille, plaudert nicht (*Be still, stop chattering*) (aka ***The Coffee Cantata***) (BWV 211) is a secular cantata written by Johann Sebastian Bach between 1732 and 1734. Although classified as a cantata, it is essentially a miniature comic opera.

In a satirical commentary, the cantata amusingly tells of an addiction to coffee, a pressing social problem in eighteenth century Leipzig, where this work was premiered.

The cantata's libretto (written by Christian Friedrich Henrici) features lines such as "If I can't drink my bowl of coffee three times daily, then in my torment, I will shrivel up like a piece of roast goat"—a sentiment that would likely have been appreciated by the patrons of Zimmerman's Coffee House in Leipzig, where Bach's Collegium Musicum, founded by Georg Philipp Telemann in 1702, would have originally performed the work.

Bach wrote no operas: the cantata was written for concert performance[1] , but is frequently performed today fully staged with costumes.

Roles

Role	Voice type	Premiere Cast, 1734
The Narrator	tenor	
Schlendrian, (literally *Stick in the Mud*)	baritone	
Lieschen, *daughter of Schlendrian*	soprano	

Movements

Movement	Title	Characters	Synopsis
1	Recitativo: Schweigt stille	Narrator	The narrator tells the audience to quiet down and pay attention, before introducing Schlendrian and Lieschen.
2	Aria: Hat man nicht mit seinen Kindern	Schlendrian	Schlendrian sings in disgust of how his daughter refuses to listen to him, even after telling her 1,000 times.
3	Recitativo: Du böses Kind	Schlendrian and Lieschen	Schlendrian asks his daughter again to stop drinking coffee, Lieschen defiantly tells her father to calm down.
4	Aria: Ei! Wie schmeckt der Kaffee süße	Lieschen	Lieschen sings a love song to her coffee
5	Recitativo: Wenn du mir nicht den Kaffee läßt	Schlendrian and Lieschen	Schlendrian starts giving ultimatums to his daughter, threatening to take away her meals, clothes, and other pleasures. Lieschen doesn't seem to care.
6	Aria: Mädchen, die von harten Sinnen	Schlendrian	In this sung monologue, Schlendrian tries to figure out what his daughter's weak spot is, so she absolutely couldn't *want* to drink coffee again.
7	Recitativo: Nun folge, was dein Vater spricht!	Schlendrian and Lieschen	Schlendrian threatens to prevent his daughter from marrying if she fails to give up coffee, Lieschen has a sudden change of heart.

8	Aria: Heute noch, lieber Vater	Lieschen	Lieschen thanks her father for offering to find her a husband, and vows to give up coffee if she can have a lover instead.
9	Recitativo: Nun geht und sucht der alte Schlendrian	Narrator	The narrator states that while Schlendrian goes out to find a husband for his daughter, Lieschen secretly tells potential suitors that they must let her drink her coffee if they care to marry her.
10	Trio: Die Katze läßt das Mausen nicht	Tutti	All three characters sing the moral of the story, "drinking coffee is natural".

Recordings

- **J.S. Bach: Complete Cantatas Vol. 4** - Anne Grimm, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Bach Choir of Bethlehem (http://www.bach.org/bach101/cantatas/cantata211.html)

External links

- Schweigt stille, plaudert nicht, BWV 211: Free scores at the International Music Score Library Project.
- Complete Libretto Text on Wikisource

Schwingt freudig euch empor, BWV 36

Schwingt freudig euch empor (*Soar joyfully upwards*), BWV 36, is a church cantata composed by Johann Sebastian Bach. He composed it in Leipzig in 1731 for the first Sunday in Advent, and first performed it on 2 December 1731. The prescribed readings for the Sunday were from the Epistle to the Romans, night is advanced, day will come (Romans 13:11–14), and from the Gospel of Matthew, the Entry into Jerusalem (Matthew 21:1–9).

The texts are of mixed authorship[1] , with Christian Friedrich Henrici (Picander) possibly responsible for movements 1, 3, 5 and 7,[2] , Martin Luther for the texts of movements 2, 6, and 8, taken from his chorale *Nun komm, der Heiden Heiland*, and Philipp Nicolai for movement 4, his chorale *Wie schön leuchtet der Morgenstern*.

Scoring and structure

The piece is scored for oboes d'amore I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in eight movements, divided in two equal parts:

1. Coro: "Schwingt freudig euch empor" for choral and orchestral tutti.
2. Duetto (Chorale): "Nun komm, der Heiden Heiland" for soprani & alti, oboes d'amore *colle parti*, and continuo.
3. Aria: "Die Liebe zieht mit sanften Schritten" for tenor, oboe d'amore, and continuo.
4. Chorale: "Zwingt die Saiten in Cythara" for choral and orchestral tutti *colle parti*.
5. Aria: "Willkommen, werter Schatz!" for bass, strings, and continuo.
6. Chorale: "Der du bist dem Vater gleich" for tenors, oboes d'amore, and continuo.
7. Aria: "Auch mit gedämpften" for soprano, violino solo, and continuo.
8. Chorale: "Lob sei Gott, dem Vater, g'ton" for choral and orchestral tutti *colle parti*.

Selected recordings

Additional recordings are listed on the *bach-cantatas* entry of the cantata.

- *Bach Made in Germany Vol. 1 - Cantatas I*, Günther Ramin, Thomanerchor, Gewandhausorchester, Elisabeth Meinel-Asbahr, Rolf Apreck, Johannes Oettel, Leipzig Classics 1952
- *J.S. Bach: Cantatas BWV 36, BWV 64*, Wilhelm Ehmann, Westfälische Kantorei, Deutsche Bachsolisten, Maria Friesenhausen, Andrea von Ramm, Johannes Feyerabend, Hartmut Ochs, Cantate 1969
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Nikolaus Harnoncourt, Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien, soloist of the Wiener Sängerknaben, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1974
- *Bach Made in Germany Vol. 4 - Cantatas VIII*, Hans-Joachim Rotzsch, Thomanerchor, Neues Bachisches Collegium Musicum, Arleen Augér, Peter Schreier, Siegfried Lorenz, Eterna 1981
- *Die Bach Kantate Vol. 61*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Gabriele Schreckenbach, Peter Schreier, Walter Heldwein, Hänssler 1982
- *J.S. Bach: Advent Cantatas*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Nancy Argenta, Petra Lang, Anthony Rolfe Johnson, Olaf Bär, Archiv Produktion 1992
- *J.S. Bach: Adventskantaten*, Philippe Herreweghe, Collegium Vocale Gent, Sibylla Rubens, Sarah Connolly, Christoph Prégardien, Peter Kooy, Harmonia Mundi France 1996
- *Bach: Cantata Advent/Cantata Christmas*, Wolfgang Kelber, Heinrich-Schütz-Ensemble München, Monteverdi-Orchester München, Silke Wenzel, Reiner Schneider-Waterberg, Kobie van Rensburg, Christian Hilz, Calig-Verlag 1996
- *J.S. Bach: Christmas Cantatas*, Kevin Mallon, Aradia Ensemble, Teri Dunn, Matthew White, John Tessier, Steven Pitkanen, Thomas Goerz, Naxos 2000
- *Bach Edition Vol. 14 - Cantatas Vol. 7*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Knut Schoch, Bas Ramselaar, Brilliant Classics 2000
- *J.S. Bach: Complete Cantatas Vol. 18*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens, Antoine Marchand 2002
- *J.S. Bach: Cantates BWV 36, 39, 106*, Christophe Gesseney, Ensemble Vocal Euterpe, Ensemble Baroque du Léman, Natacha Ducret, Catherine Pillonel-Bacchetta, Gilles Bersier, Nicolas Fink, Artlab 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 9*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2008
- *J.S. Bach: Cantatas Vol. 47*, Masaaki Suzuki, Bach Collegium Japan, Hana Blažíková, Robin Blaze, Satoshi Mizukoshi, Peter Kooy, BIS 2010

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

The first source is the score.

- Cantatas, BWV 81-90: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several databases provide additional information on each single cantata:

- Cantata BWV 36 Schwingt freudig euch empor (http://www.bach-cantatas.com/BWV36.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website

- BWV 36 - "Schwingt freudig euch empor" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv036.htm) English translation, discussion, Emmanuel Music
- Schwingt freudig euch empor (http://www.bach.de/werk/bwv/36.html) history, scoring, *Bach* website **(German)**
- BWV 36 Schwingt freudig euch empor (http://www.uvm.edu/~classics/faculty/bach/BWV36.html) English translation, University of Vermont
- BWV 36 Schwingt freudig euch empor (http://webdocs.cs.ualberta.ca/~wfb/cantatas/36.html) text, scoring, University of Alberta
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

Schwingt freudig euch empor, BWV 36c

Schwingt freudig euch empor (*Soar joyfully upwards*), BWV 36c, is a secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig, most likely in 1725, probably as an homage to one of Bach's teachers (perhaps Johann Matthias Gesner); there is evidence of a performance of this cantata taking place in April or May 1725.

The text is likely by Christian Friedrich Henrici (Picander)[1] [2] [3] .

Scoring and structure

The piece is scored for oboes d'amore, viola d'amore, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in nine movements:

1. (Coro): "Schwingt freudig euch empor" for choir, oboe d'amore, strings, and continuo .
2. Recitativo: "Ein Herz, in zärtlichem Empfinden" for tenor and continuo.
3. Aria: "Die Liebe führt mit sanften Schritten" for tenor, oboe d'amore, and continuo.
4. Recitativo: "Du bist es ja" for bass and continuo.
5. Aria: "Der Tag, der dich vordem gebar" for bass, strings, and continuo.
6. Recitativo: "Nur dieses Einz'ge sorgen wir" for soprano and continuo.
7. Aria: "Auch mit gedämpften, schwachen Stimmen" for soprano, viola d'amore, and continuo.
8. Recitativo: "Bei solchen freudenvollen Stunden" for tenor and continuo.
9. Coro & Recitativi: "Wie die Jahre sich verneuen" for tenor, bass and soprano soloists, choir, oboe d'amore, strings, and continuo.

Recordings

- *Bach made in Germany Vol. VII - Secular Cantatas I* - Sopr.: Edith Mathis; Ten.: Peter Schreier; Bass: Siegfried Lorenz; Berliner Solisten (Chorus master: Dietrich Knothe), Kammerorchester Berlin; Peter Schreier, conductor. Label: Eterna/Leipzig Classics/Brilliant Classics/Teldec
- *Edition Bachakademie Vol. 139 - Congratulatory and Hommage Cantatas* - Sopr.: Eva Oltiványi; Ten.: Marcus Ullmann; Bass: Andreas Schmidt; Gächinger Kantorei, Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Kantate Nr. 36c* - Sopr.: Adele Stolte; Ten.: Hans-Joachim Rotzsch; Bass: Theo Adam; Thomanerchor, Gewandhausorchester Leipzig; Kurt Thomas, conductor. Label: Eterna 720 198
- *J.S. Bach: Weltliche Kantaten · Secular Cantatas · Cantates Profanes* - Sopr.: Dorothea Röschmann; Alt.: Axel Köhler; Ten.: Christoph Genz; Bass: Hans-Georg Wimmer; Ex Tempore (Chorus Master: Florian Heyerick)/Musica Antiqua Köln; Reinhard Goebel, conductor. Label: Archiv Produktion

References

[1] Finlay, I. (1950). Bach's Secular Cantata Texts. Music and Letters, 189-195.
[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 36c (http://www.cs.ualberta.ca/~wfb/cantatas/36c.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV36c.htm) on bach-cantatas.com

Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64

Sehet, welch eine Liebe hat uns der Vater erzeiget (*Behold, what a love has the Father shown to us*), BWV 64, is a church cantata by Johann Sebastian Bach. It was written in Leipzig in 1723 for the third day of Christmas, which is also the Feast of John the Evangelist, and first performed on 27 December 1723.

El Greco: John the Evangelist

History and text

Bach wrote the cantata in his first year in Leipzig for the Third Day of Christmas and first performed it on 27 December 1723.[1] [2] [3] The prescribed readings for the day are Hebrews 1:1–14 and John 1:1–14, the prologue, also called Hymn to the Word. The unknown poet referred only in a general way to the readings and stressed the aspect that being loved by God in the way, which Christmas shows, the believer doesn't have to be concerned about the "world" any more. Three chorales are included in the text, rarely found in Bach's cantatas, but also in *Darzu ist erschienen der Sohn Gottes, BWV 40*, Bach's first cantata composed for Christmas in Leipzig and performed the day before, and in *Schau, lieber Gott, wie meine Feind, BWV 153*, written for 2 January 1724, only a few days later. Possibly these works were written by the same author. The first movement is based on 1 John 3:1. The only Christmas chorale is verse 7 of Luther's *Gelobet seist du, Jesu Christ* as movement 2. Movement 4 is the first verse of Balthasar Kindermann's *Was frag ich nach der Welt* [4]. The cantata is concluded by *Gute Nacht, o Wesen*, verse 5 of Johann Franck's *Jesu, meine Freude* [1] [4].

Scoring and structure

The cantata is scored for soprano, alto and bass soloists, a four-part choir, zink and three trombones, oboe d'amore, two violins, viola, and basso continuo.[4]

1. Coro: *Sehet, welch eine Liebe hat uns der Vater erzeiget*
2. Chorale: *Das hat er alles uns getan*
3. Recitativo (alto): *Geh, Welt, behalte nur das Deine*
4. Chorale: *Was frag ich nach der Welt*
5. Aria (soprano, violin): *Was die Welt in sich hält*
6. Recitativo (bass): *Der Himmel bleibet mir gewiß*
7. Aria (alto, oboe d'amore): *Von der Welt verlang ich nichts*
8. Chorale: *Gute Nacht, o Wesen*

Music

The opening chorus is set in motet style; an archaic-sounding choir of trombones doubles the voices.[3] The alto recitative is accompanied by vigorous scales in the continuo. In the soprano aria, a Gavotte, a virtuoso solo violin possibly represents the "worldly things". The alto aria is accompanied by the oboe d'amore in melodic lyricism. The chorale [4] *Gute Nacht, o Wesen* (*Good night, existence*) is set for four parts.[3]

Recordings

- *Bach Cantatas Vol. 1 - Advent and Christmas*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Dietrich Fischer-Dieskau, Archiv Produktion 1972
- *Die Bach Kantate Vol. 63*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Ann Murray, Philippe Huttenlocher, Hänssler 1981
- *J.S. Bach: Complete Cantatas Vol. 8*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Dorothea Röschmann, Bogna Bartosz, Klaus Mertens, Antoine Marchand 1998
- *J.S. Bach: Cantatas Vol. 13*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Peter Kooy, BIS 1999
- *Bach Cantatas Vol. 15: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Gillian Keith, Robin Tyson, Peter Harvey, Soli Deo Gloria 2000

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[1] "BWV 64 Sehet, welch eine Liebe hat uns der Vater erzeiget" (http://www.uvm.edu/~classics/faculty/bach/BWV64.html). University of Vermont. . Retrieved 22 December 2010.

[2] "BWV 64 Sehet, welch eine Liebe hat uns der Vater erzeiget" (http://webdocs.cs.ualberta.ca/~wfb/cantatas/64.html). University of Alberta. . Retrieved 22 December 2010.

[3] John Eliot Gardiner (2009). "Cantatas for the Third Day of Christmas / St Bartholomew's, New York" (http://www.monteverdiproductions.co.uk/resources/sdg127_gb.pdf). solideogloria.co.uk. . Retrieved 14 December 2010.

[4] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Sehet, welch eine Liebe, BWV 64: Free scores at the International Music Score Library Project.
- Cantata BWV 64 Sehet, welch eine Liebe hat uns der Vater erzeiget (http://www.bach-cantatas.com/BWV64.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv064.htm), Emmanuel Music
- Chapter 32 BWV 64 Sehet, welch eine Liebe hat uns der Vater erzeiget (http://www.jsbachcantatas.com/documents/chapter-32-bwv-64.htm), A listener and student guide by Julian Mincham, 2010
- Sehet, welch eine Liebe hat uns der Vater erzeiget (http://www.bach.de/werk/bwv/64.html) on the *Bach* website (in German)
- Entries for BWV 64 (http://www.worldcat.org/search?q=BWV+64&qt=results_page) on WorldCat

Selig ist der Mann, BWV 57

Selig ist der Mann (*Blessed is the Man*), BWV 57, is a church cantata by Johann Sebastian Bach. It was written in Leipzig in 1725 for the Second Day of Christmas, which was celebrated that year as St. Stephen's Day, and first performed on 26 December 1725.

History and text

Bach wrote the cantata in his third year in Leipzig for the Second Day of Christmas and first performed it on 26 December 1725. That year, as every other year in Leipzig, the day was the feast of the martyr St. Stephanus (Stephen).[1] The prescribed readings for the day are Acts 6:8–7,22, Acts 7:51–59, the death of Stephen, and Matthew 23:34–39, the Lament over Jerusalem. The cantata text was written by Georg Christian Lehms, who drew on all the readings and connected them to more biblical allusions. The first line is taken from James 1:12, the crown mentioned is in Greek "stephanos".[2] Lehms set the development as a dialogue of "Jesus" and the Soul ("Anima").[3] He intended to use as a closing chorale a verse from Johann Heermann's *Gott Lob, die Stund ist kommen*, but Bach instead chose the 6th verse of Ahasverus Fritsch's *Hast du denn, Jesus, dein Angesicht gänzlich verborgen*, called *Seelengespräch mit Christus* (Talk of the soul with Christ), in order to continue the dialogue.[2]

Scoring and structure

The setting is intimate: soprano and bass soloists, two oboes, oboe da caccia, two violins, viola, and basso continuo. The Anima is sung by the soprano, the bass is the Vox Christi, the voice of Jesus. A four-part choir is only needed for the closing chorale, if at all. The oboes play only in the first and last movement, doubling the strings.[2]

1. Aria (bass): *Selig ist der Mann*
2. Recitativo (soprano): *Ach! dieser süße Trost*
3. Aria (soprano): *Ich wünschte mir den Tod, den Tod*
4. Recitativo (soprano, bass): *Ich reiche dir die Hand*
5. Aria (bass): *Ja, ja, ich kann die Feinde schlagen*
6. Recitativo (soprano, bass): *In meinem Schoß liegt Ruh und Leben*
7. Aria (soprano): *Ich ende behende mein irdisches Leben*
8. Chorale: *Richte dich, Liebste, nach meinem Gefallen und gläube*

Music

The music for the dialogue of Jesus and the Soul is more dramatic than in other church cantatas of Bach. Most of the recitatives are secco, as in the opera of the time, driving the action.[2] John Eliot Gardiner sees Bach here as the "best writer of dramatic declamation (recitative in other words) since Monteverdi".[3] The first aria is dominated by long vocal phrases. In the second aria the longing for death is expressed by an upwards line followed by a wide interval down. The third aria shows Jesus as the victor by fanfare-like broken triads. In the last aria the line of the solo violin can be interpreted as the passionate movement of the Anima into the arms of Jesus. After a mystical union is reached in the second part of the aria, "Mein Heiland, ich sterbe mit höchster Begier" ("My Savior, I die with the greatest eagerness"), no da capo is possible; the aria ends on the question "was schenkest du mir?" ("what will You give me?"), answered by the final four-part chorale on the tune of *Lobe den Herren, den mächtigen König der Ehren*.[2]

Recordings

- *Willem Mengelberg - Volume 1 (J.S. Bach)*, Willem Mengelberg, Concertgebouw Orchestra, Jo Vincent, Max Kloos, Mengelberg Edition 1940
- *Bach Made in Germany Vol. 1 - Cantatas I*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, Agnes Giebel, Johannes Oettel, Berlin / Leipzig Classics 1951
- *J.S. Bach: Cantata No. 140, Cantata No. 57*, Karl Ristenpart, Chorus of the Conservatory of Sarrebruck, Chamber Orchestra of the Saar, Ursula Buckel, Jakob Stämpfli, Club Francais du Disque 1962
- *Les Grandes Cantates de J.S. Bach Vol. 13*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Agnes Giebel, Barry McDaniel, Erato 1963
- *Bach Cantatas Vol. 15: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 18*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Klaus Mertens, Antoine Marchand 2002
- *Bach: Dialogue Cantatas · Dialogkantaten*, Rainer Kussmaul, RIAS Kammerchor, Berliner Barock Solisten, Dorothea Röschmann, Thomas Quasthoff, Deutsche Grammophon 2007
- *J.S. Bach: Cantatas Vol. 43*, Masaaki Suzuki, Bach Collegium Japan, Hana Blažíková, Peter Kooy, BIS 2008

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[1] Stiller, Günther. *Johann Sebastian Bach und das Leipziger gottesdienstliche Leben seiner Zeit*, Kassel (Bärenreiter) 1970, p. 46 (in German).

[2] Alfred Dürr. 1971. *Die Kantaten von Johann Sebastian Bach*, Bärenreiter (in German)

[3] John Eliot Gardiner (2009). "Cantatas for the Third Day of Christmas / St Bartholomew's, New York" (http://www.monteverdiproductions.co.uk/resources/sdg127_gb.pdf). solideogloria.co.uk. . Retrieved 14 December 2010.

External links

- Cantatas, BWV 61–60: Free scores at the International Music Score Library Project.
- Cantata BWV 57 Selig ist der Mann (http://www.bach-cantatas.com/BWV57.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv057.htm), Emmanuel Music
- Selig ist der Mann (http://www.bach.de/werk/bwv/57.html) on the *Bach* website (in German)
- BWV 57 Selig ist der Mann (http://www.uvm.edu/~classics/faculty/bach/BWV57.html) on uvm.edu
- Entries for BWV 57 (http://www.worldcat.org/search?q=BWV+57&qt=results_page) on WorldCat

Sie werden aus Saba alle kommen, BWV 65

Sie werden aus Saba alle kommen (*They will all come forth out of Sheba*), BWV 65, is a church cantata by Johann Sebastian Bach. He wrote it in 1724 in Leipzig for Epiphany and first performed it on 6 January 1724.

Luis Tristán de Escamilla: Adoration of the Magi (1616)

History and words

Bach wrote the cantata to conclude his first set of cantatas for the Christmas season in Leipzig on the Feast of Epiphany. He had performed five cantatas, *Christen, ätzet diesen Tag, BWV 63* (composed in Weimar) and the new works *Darzu ist erschienen der Sohn Gottes, BWV 40*, *Sehet, welch eine Liebe hat uns der Vater erzeiget, BWV 64*, *Singet dem Herrn ein neues Lied, BWV 190*, and *Mein liebster Jesus ist verloren, BWV 154*. Bach first performed the cantata for Epiphany on 6 January 1724. The prescribed readings for the day are Isaiah 60:1–6 and Matthew 2:1-12, the Wise Men From the East bringing gifts of gold, myrrh and frankincense to the newborn Jesus. The unknown poet of the cantata text may be the same as for BWV 40 and BWV 64 for the Second and Third Day of Christmas. He begins with the final verse of the reading, Isaiah's prophecy "all they from Sheba shall come: they shall bring gold and incense". The poet juxtaposes the prediction by a chorale, stanza 4 of *Ein Kind geboren zu Bethlehem* [1] (*Puer natus in Bethlehem*, *A babe is born in Bethlehem*, 1543), which describes the arrival of the "Kön'ge aus Saba" (Kings from Sheba), related to the Gospel. The first recitative proclaims that the Gospel is the fulfillment of the prophecy and concludes that it is the Christian's duty to bring his heart as a gift to Jesus. This idea is the theme of the following aria. The second recitative equals the gifts Faith to the gold, Prayer to the incense, and Patience to the myrrh, which is again expanded in the aria. The cantata ends with stanza 10 of Paul Gerhardt's chorale *Ich hab in Gottes Herz und Sinn* [2] [1].

In his *Christmas Oratorio* of 1734, Bach dedicated Part VI, *Herr, wenn die stolzen Feinde schnauben*, to the topic and the occasion and first performed it on 6 January 1735.

Scoring and structure

The title is given by Bach as:

> *J. J. Festo Epiphan: Concerto. à 2 Core du Chasse. 2 Hautb: da Caccia. | due Fiauti 2 Violini è Viola con 4 Voci*[2]

The cantata is festively scored for tenor and bass soloists, a four-part choir, two horns, two recorders, two oboe da caccia, two violins, viola, and basso continuo.[1] Bach employed a pair of horns later in his cantata for Christmas 1724, *Gelobet seist du, Jesu Christ, BWV 91*, and in Part IV of his *Christmas Oratorio*.

1. Coro: *Sie werden aus Saba alle kommen*
2. Chorale: *Die Kön'ge aus Saba kamen dar*
3. Recitativo (bass): *Was dort Jesaias vorhergesehn*
4. Aria (bass, oboes da caccia): *Gold aus Ophir ist zu schlecht*

5. Recitativo (tenor): *Verschmähe nicht, du, meiner Seele Licht*
6. Aria (tenor, all instruments): *Nimm mich dir zu eigen hin*
7. Chorale: *Ei nun, mein Gott, so fall ich dir*

Music

The opening chorus depicts, that "alle" (all), not just the three Magi, gather and move to adore. Horn signals call first and prevail throughout the movement, canonical and imitation developments illustrate the growing of a crowd.[2] [3] The central section is an extended choral fugue, framed by two sections with the voices embedded in a repeat of the instrumental introduction.[1] John Eliot Gardiner remarked in connection with his Bach Cantata Pilgrimage that the instrumentation resembles Near Eastern music, the recorders representing "the high pitches often associated with oriental music and the oboes da caccia (in tenor register) to evoke the shawm-like double-reed instruments (salamiya and zurna) of the Near East".[4]

In contrast, the archaic tune [7] of the following chorale, telling of the three Kings from Sheba, is set for four parts. Both recitatives are secco, and the arias have no da capo. The first recitative applies the situation to the individual Christian, who has nothing to offer as a gift but his heart, explained in an arioso ending. The first aria is accompanied by the oboes da caccia, whose low register together with the bass voice conveys the humility expressed in the words. The tenor recitative ends on the notion "des größten Reichtums Überfluß mir dermaleinst im Himmel werden" (the abundance of the greatest wealth must some day be mine in Heaven). To show this abundance, the following dance-like aria is accompanied by all the wind instruments, playing concertante and together. The closing chorale is sung on the melody of *Was mein Gott will, das g'scheh allzeit* [8], which Bach used frequently later, including movement 25 of his *St Matthew Passion*.[1] [4]

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas I*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, Gert Lutze, Johannes Oettel, Eterna 1952
- *J.S. Bach: Cantata BWV 65*, Marcel Couraud, Stuttgarter Bach-Chor, Badische Staatskapelle, Theo Altmeyer, Franz Crass, Philips mid 1950s?
- *Les Grandes Cantates de J.S. Bach Vol. 6*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Helmut Krebs, Franz Kelch, Eterna 1952
- *J.S. Bach: Cantatas BWV 46 & BWV 65*, Helmut Kahlhöfer, Kantorei Barmen-Gemarke, Barmen Chamber Orchestra, Georg Jelden, Theo Altmeyer, Jakob Stämpfli, Cantate 1960
- *Bach Cantatas Vol. 1 - Advent and Christmas*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Ernst Haefliger, Theo Adam, Archiv Produktion 1967
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Kurt Equiluz, Ruud van der Meer, Teldec 1977
- *Die Bach Kantate Vol. 21*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Adalbert Kraus, Wolfgang Schöne, Hänssler 1979
- *J.S. Bach: Complete Cantatas Vol. 8*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Jörg Dürmüller, Klaus Mertens, Antoine Marchand 1998
- *Bach Cantatas Vol. 18: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas Vol. 21*, Masaaki Suzuki, Bach Collegium Japan, James Gilchrist, Peter Kooy, BIS 2002
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 4*, Sigiswald Kuijken, La Petite Bande, Elisabeth Hermans, Petra Noskaiová, Jan Kobow, Jan van der Crabben, Accent 2006

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[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)
[2] "The Use of Horns in BWV 65 "Sie werden aus Saba alle kommen"" (http://www.bach-cantatas.com/Scores/BWV65Horn.pdf). NBA. 2010. . Retrieved 27 December 2010.
[3] Brian Robins (2010). "Cantata No. 65, "Sie werden aus Saba alle kommen," BWV 65" (http://www.allmusic.com/work/cantata-no-65-sie-werden-aus-saba-alle-kommen-bwv-65-bc-a27-c4243/description). Allmusic. . Retrieved 28 December 2010.
[4] John Eliot Gardiner (2010). "Cantatas for Epiphany / Nikolaikirche, Leipzig" (http://www.solideogloria.co.uk/resources/sdg174_gb.pdf). solideogloria.co.uk. p. 5. . Retrieved 28 December 2010.

External links

- Cantatas, BWV 61–70: Free scores at the International Music Score Library Project.
- Cantata BWV 65 Sie werden aus Saba alle kommen (http://www.bach-cantatas.com/BWV65.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv065.htm), Emmanuel Music
- Sie werden aus Saba alle kommen (http://www.bach.de/werk/bwv/65.html) on the *Bach* website (in German)
- BWV 65 Sie werden aus Saba alle kommen (http://www.uvm.edu/~classics/faculty/bach/BWV65.html) on uvm.edu
- Chapter 35 BWV 65 Sie werden aus Saba alle kommen (http://www.jsbachcantatas.com/documents/chapter-35-bwv-65.htm), A listener and student guide by Julian Mincham, 2010
- Entries for BWV 65 (http://www.worldcat.org/search?q=BWV+65&qt=results_page) on WorldCat

Sie werden euch in den Bann tun, BWV 44

Sie werden euch in den Bann tun (In banishment they will cast you), BWV 44, BC A78, is a cantata composed by Johann Sebastian Bach. It was composed in Leipzig in 1724 for Exaudi which is Sunday after Ascension or the 6th Sunday after Easter. The first performance took place on 21 May 1724.

Text

Sie werden euch in den Bann tun.

1. Aria Duetto, Tenor, Bass

(Oboe I/II, Fagotto, Continuo)

Sie werden euch in den Bann tun.

2. Coro

(Oboe I/II, Violino I/II, Viola, Fagotto, Continuo)

Es kömmt aber die Zeit, dass, wer euch tötet, wird meinen, er tue Gott einen Dienst daran.

3. Aria, Alto

(Oboe I, Fagotto, Continuo) Christen müssen auf der Erden Christi wahre Jünger sein.

4. Choral, Tenor

(Fagotto, Continuo)

Ach Gott, wie manches Herzeleid

5. Recitativo, Bass

(Fagotto, Continuo) Es sucht der Antichrist,

6. Aria, Soprano

(Oboe I/II, Violino I/II, Viola, Fagotto, Continuo)

Es ist und bleibt der Christen Trost,

7. Choral

(Oboe I e Violino I col Soprano, Oboe II e Violino II coll' Alto, Viola col Tenore, Fagotto, Continuo) So sei nun, Seele, deine

Recordings

- *J.S. Bach: Complete Cantatas Vol. 10*, Caroline Stam, Michael Chance, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, conductor Ton Koopman, Antoine Marchand 1998
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 10*, Siri Thornhill, Petra Noskaiova, Christian Genz, Jan van der Crabben, La Petite Bande, conductor Sigiswald Kuijken, Accent 2009

Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei, BWV 179

Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei (See to it, that your fear of God be not hypocrisy), BWV 179, is a church cantata written by Johann Sebastian Bach in 1723 in Leipzig for the eleventh Sunday after Trinity, first performed on 8 August 1723.

History and words

Bach wrote the cantata in his first year in Leipzig, which he had started after Trinity of 1723, for the eleventh Sunday after Trinity, first performed on 8 August 1723. Alfred Dürr assumes that *Mein Herze schwimmt im Blut, BWV 199*, composed for the same occasion in Weimar, was also performed in the service.[1]

The prescribed readings [2] for the day are 1 Corinthians 15:1—10 and Luke 18:9—14, the parable of the Pharisee and the Tax Collector. The unknown poet stayed close to the gospel and alluded to several Bible passages. The cantata is opened by a line from Ecclesiasticus 1:34. the closing chorale is the first verse of *Ich armer Mensch, ich armer Sünder* of Christian Tietze (1663).[1]

Scoring and structure

The cantata is scored for soprano, tenor and bass soloists and a four-part choir, two oboe da caccia, two violins, viola, and basso continuo.

1. Chorus: *Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei*
2. Recitativo (tenor): *Das heutge Christentum ist leider schlecht bestellt*
3. Aria (tenor, oboes, violin): *Falscher Heuchler Ebenbild*
4. Recitativo (bass): *Wer so von innen wie von außen ist*
5. Aria (soprano, oboes): *Liebster Gott, erbarme dich*
6. Chorale: *Ich armer Mensch, ich armer Sünder*[1]

Music

In the opening chorus the instruments go with the voices as in a motet. The words are set in a strict counter-fugue: each entrance is followed by an entrance in inversion. The sequence is concluded by a canonic imitation on a new theme: in the words *und diene Gott nicht mit einem falschen Herzen* (and do not serve God with a false heart) the falseness is expressed by chromatic. A second expanded fugue presents even more complex counterpoint than the first.[1]

A secco recitative prepares the aria with an accompaniment of the two oboe da caccia and violin I in syncopation, which even the tenor voice picks up in the first part. It is not a da capo aria, only the ritornell repeats the beginning. The final words of the second recitative end like an arioso to stress *So kannst du Gnad und Hilfe finden!* (so that you can find mercy and aid). The soprano aria expresses like a prayer *Liebster Gott, erbarme dich* (Beloved God, have mercy). The two oboe da caccia illustrate a movement of supplication even together with the soprano voice.[1]

The final chorale is sung on the melody *Wer nur den lieben Gott läßt walten*, which Bach used also in his choral cantata *BWV 93*.[1]

Bach used the music of the opening chorus again for the *Kyrie* of his *Missa in G major*, the first aria for the *Quoniam* of that mass, and the second aria for the *Qui tollis* of the *Missa in A major*.[2]

Recordings

- *Die Bach Kantate Vol. 46*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Kurt Equiluz, Wolfgang Schöne, Hänssler 1974
- *Bach Cantatas Vol. 4 - Sundays after Trinity I*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1977[3]
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 9*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloist of the Tölzer Knabenchor, Kurt Equiluz, Robert Holl, Teldec 1988
- *J.S. Bach: Complete Cantatas Vol. 6*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Ruth Ziesak, Paul Agnew, Klaus Mertens, Antoine Marchand 1997
- *J.S. Bach: Cantatas Vol. 10*, Masaaki Suzuki, Bach Collegium Japan, Miah Persson, Makoto Sakurada, Peter Kooy, BIS 1999[3]
- *J.S. Bach: Trinity Cantatas II*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Magdalena Kožená, Mark Padmore, Stephan Loges, Archiv Produktion 2000
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Jan Kobow, Jan van der Crabben, Accent 2006

Performances

The cantata was performed at The Proms of 2007 with the Bach Collegium Japan and soloists Carolyn Sampson, Gerd Türk and Peter Kooy, conducted by Masaaki Suzuki.[4]

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[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] Crouch, Simon (1998). "Cantata 179" (http://www.classical.net/music/comp.lst/works/bachjs/cantatas/179.php). classical.net. . Retrieved 8 August 2010.

[3] Greene, John. "J.S. Bach Cantatas: Herr gehe nicht ins Gericht BWV 105; Siehe zu, dass deine Gottesfurcht BWV 179; & Ärgre dich o Seele nicht BWV 186" (http://www.classicstoday.com/review.asp?ReviewNum=6236). classicstoday.com. . Retrieved 12 August 2010.

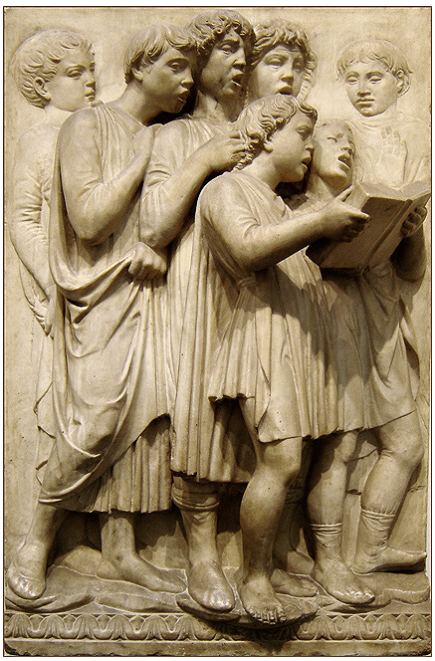
[4] "Full Proms listings 2007" (http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/article2065786.ece). The Times. 12 July 2007. . Retrieved 8 August 2010.

External links

- Cantata BWV 179 Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei (http://www.bach-cantatas.com/BWV179.htm) on bach-cantatas
- Cantatas, BWV 171-180: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv179.htm), Emmanuel Music
- Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei (http://www.bach.de/werk/bwv/179.html) on the *Bach* website (in German)
- Entries for BWV 179 (http://www.worldcat.org/search?q=BWV+179&qt=results_page) on WorldCat

Singet dem Herrn ein neues Lied, BWV 190

Singet dem Herrn ein neues Lied (*Sing a new song to the Lord*), BWV **190**, is a church cantata by Johann Sebastian Bach. He wrote it in Leipzig for the New Year's Day and first performed it on 1 January 1724. He adapted it in 1730 to ***Singet dem Herrn ein neues Lied, BWV 190a*** for the celebration of the Bicentennial of the Augsburg Confession.



Luca della Robbia: Cantoria, Psalm 150

History and words

Bach wrote the cantata in his first year in Leipzig for the New Year's Day, which is also the Feast of the circumcision and naming of Jesus, and first performed it on 1 January 1724. The prescribed readings for the day are Galatians 3:23–29 and Luke 2:21, the prescribed circumcision and naming of Jesus eight days after his birth. The unknown poet, possibly Picander, refers only in a general way to the readings, he mentions the naming at the end of movement 4, "Jesu Namen" (name of Jesus), and he starts every line in the following aria with "Jesus". Otherwise his text stresses praise and thanks for the gifts of the past and prayer for further blessings.[1] The poet compiled for the opening chorus three verses from psalms, Psalm 149:1 and Psalm 150:4,6, and in between the first two lines of Martin Luther's *Deutsches Tedeum* (German Te Deum) *Herr Gott, dich loben wir* (*Lord God, Thee we praise*).[2] The words from the Te Deum appear again in the second movement, interspersed by recitative. The closing chorale is the second stanza of Johannes Herman's *Jesu, nun sei gepreiset* (1591).[1]

Bach performed the cantata again in the second half of the 1730s. Probably in Bach's revision process, parts of the original music got lost: for the first two movements only the vocal parts and the violin parts survived. Reconstruction of the missing parts was attempted by Bernhard Todt (1904), Walther Reinhart (1948), Olivier Alain (1971), Diethard Hellmann (1995),[3] and Ton Koopman.

In his *Christmas Oratorio* of 1734, Bach dedicated the complete Part IV for New Year's Day to the naming of Jesus, told in the one verse from the Gospel of Luke, first performed on 1 January 1735.

Scoring and structure

The cantata is festively scored for alto, tenor and bass soloists, a four-part choir, three trumpets, timpani, three oboes, oboe d'amore, two violins, viola, and basso continuo including bassoon.[1] The instrumentation is known from the extant closing chorale, although most parts of the first movements are lost.[4]

1. Coro: *Singet dem Herrn ein neues Lied*
2. Chorale e recitativo (alto, tenor, bass): *Herr Gott, dich loben wir*
3. Aria (alto, strings): *Lobe, Zion, deinen Gott*
4. Recitativo (bass): *Es wünsche sich die Welt*
5. Aria (tenor, bass, oboe d'amore): *Jesus soll mein alles sein*
6. Recitativo (tenor, strings): *Nun, Jesus gebe*
7. Chorale: *Laß uns das Jahr vollbringen*

Music

The opening chorus on three psalm verses and two lines from Luther's Tedeum is a complex architecture in three sections. A concerto *Singet dem Herrn* is concluded by the liturgical melody *Herr Gott, dich loben wir* in unison, a choral fugue *Alles was Odem hat* (*Everything that has breath*) is concluded by a similar *Herr Gott, wir danken dir*, the final section *Halleluja* is a shortened reprise of the first.

In movement 2 the liturgical melody is set four-part and interrupted by recitatives. The following alto aria is dance-like and simple, the duet is accompanied by an obbligato instrument which may be oboe d'amore or violin. Gardiner tried both, but chose a viola d'amore instead. Neither movement has a da capo. The strings intensify the prayer of the last recitative. The choir of trumpets marks the ending of every line in the closing chorale.[1] [4]

Recordings

- *J.S. Bach: Cantatas BWV 137 & BWV 190*, Hans Thamm, Windsbacher Knabenchor, Das Consortium Musicum, Ingeborg Ruß, Peter Schreier, Franz Crass, EMI 1966 (Reinhart reconstruction)
- *Die Bach Kantate Vol. 19*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Watts, Kurt Equiluz, Niklaus Tüller, Hänssler 1981 (Alain reconstruction)
- *J.S. Bach: Complete Cantatas Vol. 6*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Bogna Bartosz, Paul Agnew, Klaus Mertens, Antoine Marchand 1997 (Koopman reconstruction)
- *Bach Cantatas Vol. 15: New York*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Daniel Taylor, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas Vol. 11*, Masaaki Suzuki, Bach Collegium Japan, Robin Blaze, James Gilchrist, Peter Kooy, BIS 2002

BWV 190a

For the celebration of the Bicentennial of the Augsburg Confession on 25 June 1730, Bach adapted the cantata to *Singet dem Herrn ein neues Lied, BWV 190a*. The different text of Picander survived, published in 1732 in *Ernst-Schertzhaffte und Satyrische Gedichte* part 3, in Leipzig. The closing chorale was the third stanza of Luther's *Es wolle Gott uns gnädig sein* (1523).[2] The music is lost and can only be reconstructed from BWV 190, as BWV 120b, written for the same occasion, can only be derived from *Gott, man lobet dich in der Stille, BWV 120*.[1] Diethard Hellmann wrote a reconstruction in 1972.

1. Coro: *Singet dem Herrn ein neues Lied*
2. Chorale e recitativo (alto, tenor, bass): *Herr Gott, dich loben wir*
3. Aria (alto): *Lobe, Zion, deinen Gott*
4. Recitativo (bass): *Herr, wenn dein Evangelium*

5. Aria (tenor, bass): *Selig sind wir durch das Wort*
6. Recitativo (tenor): *Nun Gott, wir opfern dir*
7. Chorale: *Es danke, Gott, und lobe dich*

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] Z. Philip Ambrose. "BWV 190a Singet dem Herrn ein neues Lied" (http://www.uvm.edu/~classics/faculty/bach/BWV190a.html). University of Vermont. . Retrieved 18 December 2010.

[3] "Bach, J. S.: Cantata BWV 190 Singet dem Herrn ein neues Lied" (http://www.breitkopf.com/feature/werk/943). Breitkopf & Härtel. 2010. . Retrieved 2 December 2010.

[4] John Eliot Gardiner (2009). "Cantatas for the Sunday after Christmas / St Bartholomew's, New York" (http://www.monteverdiproductions.co.uk/resources/sdg137_gb.pdf). solideogloria.co.uk. . Retrieved 20 December 2010.

External links

- Cantatas, BWV 181–190: Free scores at the International Music Score Library Project.
- Cantata BWV 190 Singet dem Herrn ein neues Lied! (http://www.bach-cantatas.com/BWV190.htm) on bach-cantatas.com
- Cantata BWV 190a Singet dem Herrn ein neues Lied! (http://www.bach-cantatas.com/BWV190a.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv190.htm), Emmanuel Music
- BWV 190 Singet dem Herrn ein neues Lied (http://www.bach.de/werk/bwv/190.html) on the *Bach* website (in German)
- BWV 190a Singet dem Herrn ein neues Lied (http://www.bach.de/werk/bwv/190a.html) on the *Bach* website (in German)
- BWV 190 Singet dem Herrn ein neues Lied (http://www.uvm.edu/~classics/faculty/bach/BWV190.html) on uvm.edu
- Chapter 33 BWV 190 Singet dem Herrn ein neues Lied (http://www.jsbachcantatas.com/documents/chapter-33-bwv-190.htm), A listener and student guide by Julian Mincham, 2010
- Entries for BWV 190 (http://www.worldcat.org/search?q=BWV+190&qt=results_page) on WorldCat

Steigt freudig in die Luft, BWV 36a

Steigt freudig in die Luft (*Soar joyfully in the air*), BWV 36a, is a lost secular cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the twenty-fourth birthday of princess Charlotte Friederike Amalie of Nassau-Siegen, second wife of Leopold, Prince of Anhalt-Köthen, which was on November 30th, likely date of the work's premiere, albeit undocumented.

The text is by Christian Friedrich Henrici (Picander)[1] [2] [3] , who published it in his *Ernst-Schertzhaffte und Satyrische Gedichte, Teil I* of 1727.

Scoring and structure

The music is lost. The cantata was in nine movements:

1. Aria: "Steigt freudig in die Lufft zu den erhabnen Höhen".
2. Recitativo: "Durchlauchtigste".
3. Aria: "Die Sonne zieht mit sanfften Triebe".
4. Recitativo: "Die Danckbarkeit".
5. Aria: "Sey uns willkommen, schönster Tag!".
6. Recitativo: "Wiewohl das ist noch nicht genung".
7. Aria: "Auch mit gedämpfften schwachen Stimmen".
8. Recitativo: "Doch ehe wir".
9. Aria: "Grüne, blühe, lebe lange".

References

[1] Finlay, I. (1950). Bach's Secular Cantata Texts. Music and Letters, 189-195.

[2] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[3] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Walter F. Bischof, Text and orchestration for BWV 36a (http://www.cs.ualberta.ca/~wfb/cantatas/36a.html), Bach Cantatas, University of Alberta.
- Z. Philip Ambrose, English translation of Picander's libretto (http://www.uvm.edu/~classics/faculty/bach/BWV36a.html).
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.

- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Discussion of the work (http://bach-cantatas.com/BWV36a.htm) on bach-cantatas.com

Tilge, Höchster, meine Sünden, BWV 1083

Tilge, Höchster, meine Sünden, BWV 1083, is a cantata written by the composer Johann Sebastian Bach.

Instrumentation

The instruments required for this piece are soprano, alto, concertante violins, ripieno violins, viola, and basso continuo.[1] [2]

Date of composition

This cantata was composed in ca. 1743/1745.[1] [3]

Origin

It is based on the *Stabat Mater* by Giovanni Battista Pergolesi.[1]

References

[1] http://www.jsbach.org/bwv1083.html
[2] http://www.s-line.de/homepages/bachdiskographie/vok_trau/vok_trau-frame.html
[3] http://www.s-line.de/homepages/bachdiskographie/vok_trau/vok_trau-frame.html

Tönet, ihr Pauken! Erschallet, Trompeten! BWV 214

Tönet, ihr Pauken! Erschallet, Trompeten!, BWV 214, is a cantata by Johann Sebastian Bach, composed to honor the birthday of Maria Josepha, Queen of Poland and Electress of Saxony. It is also known as *Glückwünschkantate zum Geburtstage der Königin*. It was first performed on 8 December 1733 in the Universitätskirche, Leipzig. Parts of this secular work were reworked for Bach's *Christmas Oratorio*. In the festive opening chorus of Part I, *Jauchzet, frohlocket* the instruments enter in the order given by the secular words, timpani (Pauken) first, then trumpets (Trompeten), then the full orchestra.

The Universitätskirche in the 17th century, lithograph by Ernst Wilhelm Straßberger, *ca.* 1839

Recordings

- *J.S. Bach: Complete Cantatas Vol. 4*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Els Bongers, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Antoine Marchand

External links

- Tönet, ihr Pauken! Erschallet, Trompeten!, BWV 214: Free scores at the International Music Score Library Project.

Uns ist ein Kind geboren, BWV 142

Uns ist ein Kind geboren is a cantata for Christmas which was formerly attributed to Johann Sebastian Bach as his BWV 142, but was most likely composed by his predecessor in Leipzig, Johann Kuhnau, around 1720.[1]

Scoring and structure

The cantata is scored for three soloists, alto, tenor and bass, four part choir, two recorders, two oboes, two violins, viola and basso continuo.

1. Sinfonia
2. Coro: *Uns ist ein Kind geboren*
3. Aria (bass): *Dein Geburtstag ist erschienen*
4. Coro: *Ich will den Namen Gottes loben*
5. Aria (tenor): *Jesu, dir sei Dank*
6. Recitativo (alto): *Immanuel*
7. Aria (alto): *Jesu, dir sei Preis*
8. Coro: *Alleluia*

References

[1] Classical Net Uns ist ein Kind geboren (Unto us a child is born) (http://www.classical.net/music/comp.lst/works/bachjs/cantatas/142.php) 1998

External links

- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.
- Cantata BWV 142 Uns ist ein Kind geboren (http://www.bach-cantatas.com/BWV142.htm) on the *bach cantatas* website
- Uns ist ein Kind geboren (http://www.bach.de/werk/bwv/142.html) on the *Bach* website **(German)**

Unser Mund sei voll Lachens, BWV 110

Unser Mund sei voll Lachens, BWV 110, is a cantata written by Johann Sebastian Bach.

Date of composition

It was composed in Leipzig as a choral work celebrating Christmas Day.[1]

Instrumentation

This cantata is written for soprano, alto, tenor, and bass soloists, four-part chorus, three trumpets, three oboes, two Western concert flutes, fagotto (bassoon), strings, timpani, and continuo.[1]

Origin

This piece is based on Psalm 126, Jeremiah 10, and the second chapter of Luke.[1]

Movements

1. Chorus: Unser Mund sei voll Lachens
2. Aria (Tenor): Ihr Gedanken und ihr Sinnen
3. Recitative (Bass): Dir, Herr, ist niemand gleich
4. Aria (Alto): Ach Herr! was ist ein Menschenkind
5. Duet (Soprano, Alto): Ehre sei Gott in der Höhe
6. Aria (Bass): Wacht auf, ihr Adern und ihr Glieder
7. Chorale: Alleluja! Gelobt sei Gott

Description

Chorus

The opening chorus is "May our mouth be full of laughter and our tongues full of praise", which is an adaptation of the Bach's **Overture in D major, BWV 1069**.[1] The soprano/tenor duet "Ehre sei Gott in der Höhe" is a version of Bach's Magnificat.[1] The cantata begins with its most powerful section, the opening chorus, which calls for all instruments to be performing besides bassoon.[1] The text concludes with acknowledgement that the Lord has achieved great things for his people.[1]

Tenor Aria

A tenor aria includes two intertwining flutes as the soloist describes soaring thoughts and senses, prompted by the thought that God-become-man intends that his people be "Himmels Kinder", (heaven's children).[1] A bass recitative (You, Lord, are unlike any other) is followed by an alto aria (Ach Herr, was ist ein Menschenkind) accompanied by oboe d'amore that expresses wonder about the nature of man that the Lord should seek to redeem him through such painful action.[1]

Soprano/Alto Duet

The two voices shine over a simple organ and continuo accompaniment as they offer to God glory in the highest as peace on Earth is awaited because the child has come as a sign of favor.[1]

Chorale

The closing chorale is related to the third section of the composer's Christmas Oratorio: "Alleluia! All praise be given God from the bottom of our hearts."[1]

Length

Performance time ranges from 25 to 27 minutes.[1]

Recordings

- *J.S. Bach: Kantaten BWV 21, 110 (Ramin Edition Vol. 1)*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, Gertrud Birmele, Lotte Wolf-Matthäus, Gert Lutze, Friedrich Härtel, organ: Diethard Hellmann, harpsichord: Karl Richter, Fidelio 1947
- *Les Grandes Cantates de J.S. Bach Vol. 11*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Friederike Sailer, Claudia Hellmann, Helmut Krebs, Erich Wenk, Erato 1961
- *J.S. Bach: Complete Cantatas Vol. 15*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Paul Agnew, Klaus Mertens, Antoine Marchand

References

[1] http://www.classicalarchives.com/work/1389.html#tvf=tracks&tv=about

Vergnügte Ruh, beliebte Seelenlust, BWV 170

Vergnügte Ruh, beliebte Seelenlust (*Delightful rest, beloved pleasure of the soul*), BWV 170, is a church cantata by Johann Sebastian Bach. He composed the solo cantata for alto in Leipzig for the sixth Sunday after Trinity and first performed it on 28 July 1726.

History and words

Bach composed the cantata in Leipzig for the Sixth Sunday after Trinity and first performed it on 28 July 1726. The brevity of this cantata, compared to the cantatas in two parts written before and after, such as *Brich dem Hungrigen dein Brot, BWV 39*, can be explained assuming that in the same service also a cantata *Ich will meinen Geist in euch geben* of Johann Ludwig Bach was performed. The prescribed readings for the day are from the Epistle to the Romans, Romans 6:3–11, "By Christ's death we are dead for sin", and from the Gospel of Matthew a passage from the Sermon on the Mount, Matthew 5:20–26, about better justice. The text of the cantata is drawn from Georg Christian Lehms' *Gottgefälliges Kirchen-Opffer* (1711) and speaks of the desire to lead a virtuous life and so enter heaven and avoid hell.[1]

Scoring and structure

The cantata is one of three Bach cantatas written in Leipzig in the summer and fall of 1726, in which an alto soloist is the only singer, the others being *Geist und Seele wird verwirret, BWV 35* and *Gott soll allein mein Herze haben, BWV 169*. It seems likely that Bach had a capable alto singer at his disposal during this period. The cantata is scored for a small orchestra of oboe d'amore, violins, viola, organ solo and basso continuo.

The work is in five movements, three arias separated by two recitatives:

1. Aria: *Vergnügte Ruh, beliebte Seelenlust*
2. Recitativo: *Die Welt, das Sündenhaus*
3. Aria: *Wie jammern mich doch die verkehrten Herzen*
4. Recitativo: *Wer sollte sich demnach wohl hier zu leben wünschen*
5. Aria: *Mir ekelt mehr zu leben*

A typical performance of the cantata will last around twenty minutes.

Music

The first aria is a da capo aria in a pastoral rhythm.

The second aria is set without continuo, symbolic of the lack of direction in the lives of those who ignore the word of God, as spoken about in the text. The organ plays two parts, the violins and viola in unison a third.

The second recitative is accompanied by the strings and continuo. The strings play mostly long chords but illustrate the words *bei Gott zu leben, der selbst die Liebe heißt* (to live with God, whose name is love) by more lively movement.

The final aria is a triumphant song of turning away from the world and desiring heaven. The words *Mir ekelt* (I feel revulsion) are expressed by an unusual tritone opening the melody. The voice is ornamented by figuration in the organ, which Bach set for flute for a performance in his last years.[1]

Recordings

Notable singers in the alto range recorded the cantata, male (as in Bach's time, also called altus or countertenor) and female (contralto or mezzo-soprano), including Alfred Deller, Maureen Forrester, René Jacobs, Julia Hamari, Paul Esswood, Jochen Kowalski, Nathalie Stutzmann, Andreas Scholl, Michael Chance, Guillemette Laurens and Robin Blaze.

- *J.S. Bach: Cantatas BWV 170 & BWV 189*, Elisabeth Höngen, Bavarian State Orchestra, conductor Fritz Lehmann, American Decca / Deutsche Grammophon - Archiv 1951
- *J.S. Bach: Cantatas - Kantaten*, Janet Baker, Academy of St Martin in the Fields, conductor Neville Marriner, Decca 1966
- *J.S. Bach: Complete Cantatas Vol. 16*, Bogna Bartosz, Amsterdam Baroque Orchestra, conductor Ton Koopman, Antoine Marchand 2003

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantata BWV 170 Vergnügte Ruh, beliebte Seelenlust (http://www.bach-cantatas.com/BWV170.htm) on *bach-cantatas*
- Cantatas, BWV 161-170: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv170.htm), Emmanuel Music
- Vergnügte Ruh, beliebte Seelenlust (http://www.bach.de/werk/bwv/170.html) on the *Bach* website (in German)
- Entries for BWV 170 (http://www.worldcat.org/search?q=BWV+170&qt=results_page) on WorldCat

Wachet auf, ruft uns die Stimme, BWV 140

Wachet auf, ruft uns die Stimme, BWV 140, also known as ***Sleepers Wake***, is a church cantata by Johann Sebastian Bach, written in Leipzig for the 27th Sunday after Trinity and first performed on November 25, 1731.[1]

History and text

The chorale cantata is based on the Lutheran chorale, *Wachet auf, ruft uns die Stimme* of Philipp Nicolai. This Lutheran hymn remains popular today both in its original German and in a variety of English translations. The text on which it is based is the parable of the ten virgins in Matthew 25:1–13, a reading that was scheduled in the Lutheran lectionary of the time for the 27th Sunday after Trinity.[2] Because this Sunday only occurred in the church year when Easter was very early, the cantata was rarely performed.[3] The infrequency of the occasion for which it was composed makes it one of the few cantatas whose date of composition is definitively known.

In the modern three-year Revised Common Lectionary, however, the reading is scheduled for Proper 27, or the 32nd Sunday in Ordinary Time, in the first year of the three-year cycle of lessons.[4] Thus, the hymn or the cantata are commonly performed in churches on that Sunday. The text and its eschatological themes are also commonly associated with the early Sundays of the season of Advent, and so the cantata is also commonly performed during that season.

Scoring and structure

The cantata is scored for horn, 2 oboes, taille (an instrument similar to the oboe da caccia, today often replaced by an English horn), violino piccolo, violin, viola, basso continuo, and choir with soprano, tenor, and bass soloists.

- I. Chorus: *Wachet auf, ruft uns die Stimme* (Wake up, the voice calls to us)
- II. Recitative: *Er kommt* (He comes)
- III. Aria (duet): *Wann kommst du, mein Heil?* (When will you come, my salvation?)
- IV. Chorale: *Zion hört die Wächter singen* (Zion hears the watchmen singing)
- V. Recitative: *So geh herein zu mir* (So come in with me)
- VI. Aria (duet): *Mein Freund ist mein!* (My friend is mine!)
- VII. Chorale: *Gloria sei dir gesungen* (May Gloria be sung to you)

Music

The first movement is a chorale fantasia based on the first verse of the chorale, which is a common feature of Bach's chorale cantatas.[5] The second movement is a recitative for tenor that precedes the third movement, a duet for soprano and bass with obbligato violin. In the duet, the soprano represents the soul and the bass represents Jesus as the Vox Christi (voice of Jesus). The fourth movement, based on the second verse of the chorale, is written in a trio sonata-like texture for the tenors of the chorus, oboe da caccia, and continuo. Bach later transcribed this movement for organ (BWV 645), and it was subsequently published along with five other transcriptions Bach made of his cantata movements as the Schübler Chorales. The fifth movement is a recitative for bass, preceding the sixth movement, which is another duet for soprano and bass with obbligato oboe. This duet, like the third movement, is a love duet between the soprano soul and the bass Jesus.[6] The final movement is a four-part setting of the final verse of the chorale.

Recordings

- *Les Grandes Cantates de J.S. Bach Vol. 4*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Ingeborg Reichelt, Helmut Krebs, Franz Kelch, Erato 1959 (reissued)[7]
- *Bach Made in Germany Vol. 2 – Cantatas IV*, Kurt Thomas, Thomanerchor, Gewandhausorchester Leipzig, Elisabeth Grümmer, Hans-Joachim Rotzsch, Theo Adam, Eterna 1960
- *J.S. Bach: Cantata No. 140, Cantata No. 57*, Karl Ristenpart, Chorus of the Conservatory of Sarrebruck, Chamber Orchestra of the Saar, Ursula Buckel, Jakob Stämpfli, Accord 1962
- *J.S. Bach: Cantatas BWV 140 & BWV 148*, Wolfgang Gönnenwein, Süddeutscher Madrigalchor, Consortium Musicum, Elly Ameling, Theo Altmeyer, Hans Sotin, EMI 1967
- *Les Grandes Cantates de J.S. Bach Vol. 24*, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Hedy Graf, Kurt Huber, Jakob Stämpfli, conductor Fritz Werner, Erato 1970 (reissued)[7]
- *J.S. Bach: Das Kantatenwerk – Sacred Cantatas Vol. 8*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, boy soprano Alan Bergius, Kurt Equiluz, Thomas Hampson, Teldec 1984
- *J.S. Bach: Cantatas (27th Sunday after Trinity)*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Ruth Holton, Anthony Rolfe Johnson, Stephen Varcoe, Archiv Produktion 1990
- *J.Ch.F. Bach/ J.S. Bach: Wachet auf, ruft uns die Stimme*, Heinz Hennig, Knabenchor Hannover, Barockorchester L'Arco, Marietta Zumbült, Jan Kobow, Peter Frank, Thorofon 1995
- *J.S. Bach: Complete Cantatas Vol. 21*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, James Gilchrist, Klaus Mertens, Antoine Marchand 2003

References

[1] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (W. W. Norton & Company, 2000), 280. ISBN 0-393-04825-X

[2] The Lutheran Church–Missouri Synod, *Lutheran Service Book* (Concordia Publishing House, 2006), xxi. ISBN 0-7586-1217-6

[3] According to Wolff (p. 280), the cantata was only performed once (November 25, 1731) during Bach's tenure at the Thomaskirche in Leipzig, though the 27th Sunday after Trinity occurred again 1742.

[4] *Lutheran Service Book*, xv.

[5] See also Wie schön leuchtet der Morgenstern, BWV 1, Nun komm, der Heiden Heiland, BWV 61, Sie werden aus Saba alle kommen, BWV 65, and Ein feste Burg ist unser Gott, BWV 80, among many others.

[6] Donald Grout and Claude Palisca, *Norton Anthology of Western Music: Volume 1 – Ancient to Baroque*, 4th ed. (New York: W. W. Norton & Company, 2001), 547. ISBN 0-393-97690-4

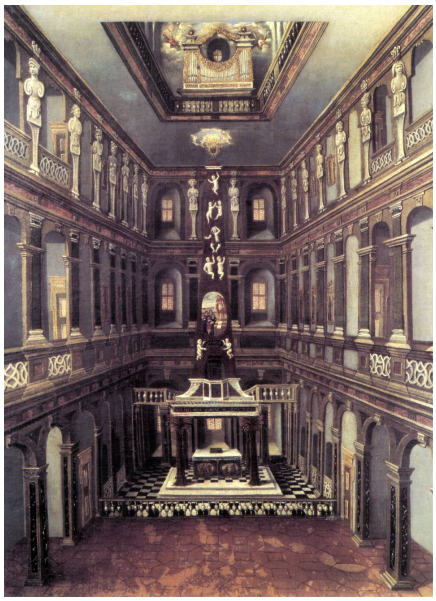
[7] Fritz Werner & Heinrich-Schütz-Chor Heilbronn & Pforzheim Chamber Orchestra (http://www.bach-cantatas.com/Performers/Werner.htm) Bach Cantatas & Other Vocal Works

External links

- Cantatas, BWV 131-140: Free scores at the International Music Score Library Project.
- Cantata *Wachet auf, ruft uns die Stimme*, BWV 140 (http://www.bach-cantatas.com/BWV140.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv140.htm), Emmanuel Music
- Bach Choir of Bethlehem - notes (http://www.bach.org/bach101/cantatas/cantata140.html)
- ChoralWiki scores (http://www.cpdl.org/wiki/index.php/Cantata_BWV_140_-_Wachet_auf,_ruft_uns_die_Stimme_(Johann_Sebastian_Bach))
- Entries for BWV 140 (http://www.worldcat.org/search?q=BWV+140&qt=results_page) on WorldCat

Wachet! betet! betet! wachet! BWV 70

Wachet! betet! betet! wachet! (*Watch! Pray! Pray! Watch!*) is the title of two church cantatas written by Johann Sebastian Bach. He composed a first version, BWV **70a**, in Weimar for the second Sunday in Advent of 1716 and expanded it in 1723 in Leipzig to BWV **70**, a cantata in two parts for the 26th Sunday after Trinity.



Schlosskirche in Weimar

History and words

Bach wrote the cantata originally in Weimar, in his last year as the court organist of Johann Ernst von Sachsen-Weimar, for the Second Sunday of Advent, and performed it first in the Schlosskirche on 6 December 1716.

The prescribed readings for the Sunday were Romans 15:4–13 and Luke 21:25–36,[1] the Second Coming of Christ, also called Second Advent. The cantata text was provided by the court poet Salomon Franck, published in *Evangelische Sonn- und Fest-Tages-Andachten* in 1717. He wrote five movements, a chorus and four arias, and concluded with the fifth verse of the chorale *Meinen Jesum laß ich nicht* of Christian Keymann.[2] [3]

In Leipzig, Advent was a quiet time (tempus clausum), no cantata music was performed in services from Advent II to Advent IV. In order to use the music again, Bach had to dedicate it to a different liturgical event and chose the 26th Sunday after Trinity with a similar theme.[4] The prescribed readings for this Sunday were 2 Peter 3:3-13 and Matthew 25:31–46,[5] the Last Judgement. An unknown poet kept the existing movements and added recitatives and a chorale to end part 1 of the new cantata, the final verse of *Freu dich sehr, o meine Seele* of Christoph Demantius.[6] [3]

Bach performed the extended cantata first on 21 November 1723, and a second time on 18 November 1731.

Scoring and structure

The instrumentation of the Weimar cantata is lost. The cantata was scored in Leipzig for soprano, alto, tenor, and bass soloists, a four-part choir, trumpet, oboe, bassoon, two violins, two violas, and basso continuo. The movement numbers of cantata 70a are given in brackets.[3]

1. Coro: *Wachet! betet! betet! wachet!* (1.)
2. Recitativo (bass): *Erschrecket, ihr verstockten Sünder*
3. Aria (alto): *Wenn kömmt der Tag, an dem wir ziehen* (2.)
4. Recitativo (tenor): *Auch bei dem himmlischen Verlangen*
5. Aria (soprano): *Laßt der Spötter Zungen schmähen* (3.)
6. Recitativo (tenor): *Jedoch bei dem unartigen Geschlechte*
7. Chorale: *Freu dich sehr, o meine Seele,*

   Part 2

8. Aria (tenor): *Hebt euer Haupt empor* (4.)
9. Recitativo (tenor e chorale): *Ach, soll nicht dieser große Tag*
10. Aria (bass): *Seligster Erquickungstag* (5.)

11. Chorale: *Nicht nach Welt, nach Himmel nicht* (6.)

Music

Bach shaped the opening chorus in a da capo form and used a technique to embed the vocal parts in the concerto of the orchestra. A characteristic trumpet calls to wake up, initiating figurative movement in the other instruments and the voices. The choir contrasts short calls "Wachet!" and long chords "betet!".[4]

All instruments accompany the recitative, illustrating the fright of the sinners, the calmness of the chosen ones, the destruction of the universe, and the fear of the ones called to be judged.

Part 1 is closed by the final verse of *Freu dich sehr, o meine Seele* in a four-part setting.[7]

The recitative in movement 9 opens with a *Furioso* depicting the "unerhörten letzten Schlag" ("the unheard-of last stroke"), while the trumpet quotes the chorale *Es ist gewisslich an der Zeit* (*Indeed the time is here*). This chorale had been used as kind of a Dies irae during the Thirty Years' War.[8] The recitative ends on a long melisma on the words "Wohlan, so ende ich mit Freuden meinen Lauf" ("Therefore I will end my course with joy"). The following bass aria begins immediately, without the usual ritornell, *molt' adagio*. After this intimate reflection of the thought "Jesus führet mich zur Stille, an den Ort, da Lust die Fülle." (Jesus leads me to quiet, to the place where pleasure is complete.) the closing chorale is set richly for seven parts, independent parts for the upper three strings forming a "halo" for the voices.[3] [9] [10]

Recordings

- *J.S. Bach: Cantatas BWV 68 & BWV 70*, Kurt Thomas, Kantorei der Dreikönigskirche Frankfurt, Collegium Musicum, Ingeborg Reichelt, Sibylla Plate, Helmut Kretschmar, Erich Wenk, L'Oiseau-Lyre 1952?
- *Cantata BWV 70*, Karl Richter, Münchener Bach-Chor, Chamber orchestra of the Bayerisches Staatsorchester, Lotte Schädle, Hertha Töpper, Helmut Kretschmar, Kieth Engen, Andromeda 1957
- *Les Grandes Cantates de J.S. Bach Vol. 23*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Württembergisches Kammerorchester Heilbronn, Hedy Graf, Barbara Scherler, Kurt Huber, Jakob Stämpfli, Erato 1970
- *Die Bach Kantate Vol. 15*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Verena Gohl, Lutz-Michael Harder, Siegmund Nimsgern, Hänssler 1970/1982
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 4*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloist of the Tölzer Knabenchor, Paul Esswood, Kurt Equiluz, Ruud van der Meer, Teldec 1977
- *J.S. Bach: Complete Cantatas Vol. 9*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Bernhard Landauer, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1998
- *J.S. Bach: Cantatas Vol. 15 - Cantatas from Leipzig 1723*, Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2000
- *Bach Cantatas Vol. 13: Köln/Lüneburg*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Brigitte Geller, Michael Chance, Jan Kobow, Dietrich Henschel, Soli Deo Gloria 2000[4]

References

[1] "Lutheran Church Year Readings for the Second Sunday in Advent" (http://www.bach-cantatas.com/Read/Advent2.htm). bach-cantatas.com. March 11, 2010. . Retrieved November 26, 2010.
[2] "Meinen Jesum laß' ich nicht Text and Translation of Chorale" (http://www.bach-cantatas.com/Texts/Chorale054-Eng3.htm). bach-cantatas.com. 2005. . Retrieved November 27, 2010.
[3] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)
[4] John Eliot Gardiner (2009). "Cantatas for the First Sunday in Advent St. Maria im Kapitol, Cologne" (http://www.solideogloria.co.uk/resources/sdg162_gb.pdf). solideogloria.co.uk. . Retrieved 19 November 2010.
[5] "Lutheran Church Year Readings for the Twenty Sixth Sunday after Trinity" (http://www.bach-cantatas.com/Read/Trinity26.htm). bach-cantatas.com. March 11, 2010. . Retrieved November 26, 2010.
[6] "Freu dich sehr, o meine Seele Text and Translation of Chorale" (http://www.bach-cantatas.com/Texts/Chorale030-Eng3.htm). bach-cantatas.com. 2005. . Retrieved November 27, 2010.
[7] "Chorale Melodies used in Bach's Vocal Works Freu dich sehr, o meine Seele" (http://www.bach-cantatas.com/CM/Freu-dich-sehr.htm). bach-cantatas.com. 2005. . Retrieved November 28, 2010.
[8] "Johann Sebastian Bach (1685–1750), Kantate „Wachet! betet! betet! wachet!“ BWV 70" (http://www.altstadtherbst.de/2006/de/programm/mozartrequiem_2.htm) (in German). altstadtherbst.de. 2006. . Retrieved November 28, 2010.
[9] Julian Mincham (2010). "Chapter 28 BWV 70 Wachet! betet! betet! Wachet!" (http://www.jsbachcantatas.com/documents/chapter-28-bwv-70.htm). jsbachcantatas.com. . Retrieved 27 November 2010.
[10] "Chorale Melodies used in Bach's Vocal Works Meinen Jesum laß ich nicht" (http://www.bach-cantatas.com/CM/Meinen-Jesum-lass-ich-nicht.htm). bach-cantatas.com. 2005. . Retrieved November 28, 2010.

External links

- Cantatas, BWV 61-70: Free scores at the International Music Score Library Project.
- Cantata BWV 70a Wachet! betet! betet! wachet! (http://www.bach-cantatas.com/BWV70a.htm) on bach-cantatas
- Cantata BWV 70 Wachet! betet! betet! wachet! (http://www.bach-cantatas.com/BWV70.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv070.htm), Emmanuel Music
- BWV 70a Wachet! betet! betet! wachet! (http://webdocs.cs.ualberta.ca/~wfb/cantatas/70a.html) University of Alberta
- BWV 70 Wachet! betet! betet! wachet! (http://webdocs.cs.ualberta.ca/~wfb/cantatas/70.html) University of Alberta
- Wachet! betet! betet! wachet! BWV 70a (http://www.bach.de/werk/bwv/70a.html) on the *Bach* website (in German)
- Wachet! betet! betet! wachet! BWV 70 (http://www.bach.de/werk/bwv/70.html) on the *Bach* website (in German)
- Entries for BWV 70 (http://www.worldcat.org/search?q=BWV+70&qt=results_page) on WorldCat

Wär Gott nicht mit uns diese Zeit, BWV 14

Wär Gott nicht mit uns diese Zeit (*Were God not with us this time*), BWV 14, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1735 for the fourth Sunday after Epiphany, which fell that year on 30 January, date of the work's premiere.

The prescribed readings [1] for the day are Romans 13: 8-10 and Matthew 8: 23-27.

The texts draw on the homonymous hymn by Martin Luther, published in Walter's *Gesangbuch* of 1525, which is, itself, a paraphrase of Psalm 124. Movements 1 and 5 are, respectively, the first and last stanza of Luther's hymn, while the authorship of the poetry for verses 2-4 is unknown.

The homonymous chorale theme is of unknown origin, but it was used by Luther to set his hymn to music in 1525 and has appeared in hymnals ever since.

Scoring and structure

The piece is scored for corno da caccia, oboes I/II, violins I/II, viola, and basso continuo, along with three vocal soloists (soprano, tenor, bass) and four-part choir. It is in five movements:

1. (Coro): "Wär Gott nicht mit uns diese Zeit" for choral and instrumental tutti.
2. Aria: "Unsre Stärke heißt zu schwach" for soprano, corno da caccia, strings, and continuo.
3. Recitativo: "Ja, hätt es Gott nur zugegeben" for tenor and continuo.
4. Aria: "Gott, bei deinem starken Schützen" for bass, oboes, and continuo.
5. Chorale: "Gott Lob und Dank, der nicht zugab" for choral and instrumental tutti *colle parti*.

Text

1. (Coro)
Wär Gott nicht mit uns diese Zeit,
So soll Israel sagen,
Wär Gott nicht mit uns diese Zeit,
Wir hätten müssen verzagen,
Die so ein armes Häuflein sind,
Veracht' von so viel
Menschenkind,
Die an uns setzen alle.

2. Aria (soprano)
Unsre Stärke heißt zu schwach,
Unserm Feind zu widerstehen.
Stünd uns nicht der Höchste
bei,
Würd uns ihre Tyrannei
Bald bis an das Leben gehen.

3. Recitativo (tenor)
Ja, hätt es Gott nur zugegeben,
Wir wären längst nicht mehr am Leben,
Sie rissen uns aus Rachgier hin,
So zornig ist auf uns ihr Sinn.
Es hätt uns ihre Wut
Wie eine wilde Flut
Und als beschäumte Wasser
überschwemmet,
Und niemand hätte die Gewalt gehemmet.

4. Aria (bass)
Gott, bei deinem starken
Schützen
Sind wir vor den Feinden frei.
Wenn sie sich als wilde Wellen
Uns aus Grimm entgegenstellen,
Stehn uns deine Hände bei.

5. Choral
Gott Lob und Dank, der nicht zugab,
Dass ihr Schlund uns möcht fangen.
Wie ein Vogel des Stricks kömmt
ab,
Ist unsre Seel entgangen:
Strick ist entzwei, und wir sind frei;
Des Herren Name steht uns bei,
Des Gottes Himmels und Erden.

Recordings

- *Bach Cantatas Vol. 19: Greenwich/Romsey* - Sopr.: Joanne Lunn; Ten.: Paul Agnew; Bass: Peter Harvey; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Edition Vol. 18 - Cantatas Vol. 9* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Bach Made in Germany Vol. 4 - Cantatas III* - Sopr.: Monika Frimmer; Ten.: Eberhard Büchner; Bass: Andreas Scheibner; Thomanerchor, Neues Bachisches Collegium Musicum; Hans-Joachim Rotzsch, conductor. Label: Eterna/Leipzig Classics/Capriccio
- *Die Bach Kantate Vol. 8* - Sopr.: Krisztina Láki; Ten.: Aldo Baldin; Bass: Philippe Huttenlocher; Gächinger Kantorei/Württembergisches Kammerorchester Heilbronn; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Complete Cantatas Vol. 20* - Sopr.: Johannette Zomer; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir (Choir Master: Ulrike Grosch); Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1* - Boy Sopr.: Peter Hinterreiter; Ten.: Marius van Altena; Bass: Max van Egmond; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden) & King's College Choir (Chorus Master: David Willcocks)/Leonhardt-Consort; Gustav Leonhardt, conductor. Label: Teldec

References

Sources

- Craig Smith, Programme notes - BWV 14 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv14.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 14 (http://www.cs.ualberta.ca/~wfb/cantatas/14.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 14 (http://www.bach-cantatas.com/Scores/BWV014-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV14-D.htm) on bach-cantatas.com

Warum betrübst du dich, mein Herz, BWV 138

Warum betrübst du dich, mein Herz (*Why do you trouble yourself, my heart*), BWV 138, is a church cantata written by Johann Sebastian Bach in 1723 in Leipzig for the 15th Sunday after Trinity, first performed on 5 September 1723. The cantata has features of a chorale cantata although it was written a year before Bach's annual cycle of chorale cantatas.

History and words

Bach wrote the cantata in his first year in Leipzig for the 15th Sunday after Trinity, first performed on 5 September 1723. The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 5:25–6:10, Paul's admonition to "walk in the Spirit", and from the Gospel of Luke, Matthew 6:23–34, from the Sermon on the Mount the demand not to worry about material needs, but to seek God's kingdom first. Melody and words of the chorale, published in Nuremberg in 1561, were once attributed to Hans Sachs, but this seems not likely according to Albert Friedrich Wilhelm Fischer's *Kirchenliederlexikon* (1878).[1] Its theme is close to the reading from the sermon on the mount. Different from later chorale cantatas, the words are not based exclusively on the complete chorale, but only on the first three of its fourteen verses, used in three movements, expanded by additional poetry. The unknown poet contrasted the theme of the chorale, trust in God, with the anxious questioning of single voices, stressed by contrast of the metric poetry of the chorale opposed to the free meter of many interspersed recitatives. A turning point from distress to trust is reached close to the end in the only aria of the cantata.[2]

Scoring and structure

The cantata is scored for soprano, alto, tenor and bass soloists, a four-part choir singing the chorale exclusively, two oboe d'amore, two violins, viola, and basso continuo.[2]

1. chorale + recitativo (alto): *Warum betrübst du dich, mein Herz*
2. Recitativo (bass): *Ich bin veracht*"
3. chorale + recitativo (soprano, alto): *Er kann und will dich lassen nicht*
4. Recitativo (tenor): *Ach süßer Trost*
5. Aria (bass): *Auf Gott steht meine Zuversicht*
6. Recitativo (alto): *Ei nun! So will ich auch recht sanfte ruhn*
7. Chorale: *Weil du mein Gott und Vater bist*

Note: the numbering of the movements follows Alfred Dürr. Other authorities don't count the bass recitative as a separate movement.

Music

Bach followed the idea of the unusual text in a complex way in the two movements contrasting the chorale with recitative: in both, in lines 1 to 3 the strings open, the oboes enter, oboe I playing the chorale theme,[1] oboe II adding lamenting motifs, then the tenor enters singing the chorale line as an arioso, finally the choir sings the choral theme in a four-part setting; this is followed by the recitative of the questioning single voice, alto in the first movement, soprano in the later one, both accompanied by the strings. After the three lines and recitatives, lines 4 and 5 are sung by the choir in the first movement. In the later one lines 4 and 5 are first composed as an imitative choral movement on the chorale theme of line 4 in a five-part setting, the fifth part played by violin I. Then a final secco recitative leads to a repeat of lines 4 and 5, this time similar to the first movement.

The only aria in dancing 6/8 time is dominated by figuration of violin I. Bach used this aria for the *Gratias* of his *Missa in G major*. The third verse of the chorale ends the cantata in a simple choral setting embedded in orchestral

music on an independent theme.[2]

The cantata's unusual structure has been criticized by his biographers Philipp Spitta and Albert Schweitzer.[3] John Eliot Gardiner, who conducted the Monteverdi Choir and the English Baroque Soloists on their Bach Cantata Pilgrimage in performance and recording at the Liebfrauenkirche in Bremen, objects, summarises the cantata:

> There is no question that BWV 138 is a highly original, experimental work, one that is simultaneously archaic, especially in the motet-like writing ... , and modern in Bach's way of grappling with three successive stanzas of a sixteenth-century chorale, in anticipation of the chorale-based cantatas of his second Leipzig cycle. It is a clever device which allows him to pile on the tension between anxiety (the solo recitative interjections) and belief (the choral delivery of the hymn stanzas). The cantata's turning-point occurs midway – a dawning realisation that God will come to the believer's rescue..., with an outspoken declaration of trust in His providential care. The elaborate fantasia in 6/8 for the final chorale is a perfect – and well-planned – counterbalance to the gloom and distress of the opening movements.[3]

Recordings

- *Bach Made in Germany Vol. 1 - Cantatas VII*, Günther Ramin, Thomanerchor, Gewandhausorchester Leipzig, soloists of the Thomanerchor, Gert Lutze, Johannes Oettel, Eterna 1953
- *J.S. Bach: Cantatas BWV 136 & BWV 138*, Diethard Hellmann, Mainz Christuskirche Chor & Mainz Bach Orchester, Agnes Giebel, Marie-Luise Gilles, Alexander Young, Carl-Heinz Müller, Cantate 1960
- *Die Bachkantate Vol. 50*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Ria Bollen, Aldo Baldin, Philippe Huttenlocher, Hänssler 1978
- *J.S. Bach: Mit Fried und Freud*, Philippe Herreweghe, Collegium Vocale Gent, Deborah York, Ingeborg Danz, Mark Padmore, Peter Kooy, Harmonia Mundi France 1998
- *J.S. Bach: Cantatas Vol. 11*, Masaaki Suzuki, Bach Collegium Japan, Midori Suzuki, Kai Wessel, Makoto Sakurada, Peter Kooy, BIS 1998
- *J.S. Bach: Complete Cantatas Vol. 9*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Caroline Stam, Bernhard Landauer, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1998
- *Bach Cantatas Vol. 8*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Malin Hartelius, William Towers, James Gilchrist, Peter Harvey, recorded in the Liebfrauenkirche Bremen, Soli Deo Gloria 2000[3]

References

[1] "Chorale Melodies used in Bach's Vocal Works Warum betrübst du dich, mein Herz" (http://www.bach-cantatas.com/CM/Warum-betrubst.htm). bach-cantatas. 2006. . Retrieved 6 September 2010.

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[3] John Eliot Gardiner (2000). "Cantatas for the Fifteenth Sunday after Trinity Unser Lieben Frauen, Bremen" (http://www.monteverdiproductions.co.uk/resources/sdg104_gb.pdf). monteverdiproductions.co.uk. . Retrieved 6 September 2010.

External links

- Cantatas, BWV 131-140: Free scores at the International Music Score Library Project.
- Cantata BWV 138 Warum betrübst du dich, mein Herz? (http://www.bach-cantatas.com/BWV138.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv138.htm), Emmanuel Music
- Warum betrübst du dich, mein Herz (http://www.bach.de/werk/bwv/138.html) on the *Bach* website (in German)

- BWV 138 Warum betrübst du dich, mein Herz? (http://webdocs.cs.ualberta.ca/~wfb/cantatas/138.html) text, structure, instrumentation, University of Alberta
- BWV 138 Warum betrübst du dich, mein Herz? (http://www.uvm.edu/~classics/faculty/bach/BWV138.html) English text, University of Vermont

Was frag ich nach der Welt, BWV 94

Was frag ich nach der Welt (*What need I of this world*), BWV 94, is a church cantata written by Johann Sebastian Bach. He composed it Leipzig for the ninth Sunday after Trinity and first performed it on 6 August 1724.

History and words

The cantata is a chorale cantata of Bach's second annual cycle in Leipzig. It is based on the chorale in eight verses of the poet Balthasar Kindermann (1664). An unknown poet transformed the chorale to a cantata text, keeping the verses 1, 3, 5, 7 and 8, expanding 3 and 5 by inserted recitatives, and rewriting 2, 4 and 6 to arias.[1]

The prescribed readings for the Sunday are from the Epistle to the Romans, 1 Corinthians 10:6–13, a warning of false gods and consolation in temptation, and from the Gospel of Luke, Luke 16:1–9, the parable of the Unjust Steward. The words of the cantata are only generally connected to the readings, referring to the statement in the Gospel "for the children of this world are in their generation wiser than the children of light". The poet expresses turning away from the transient world to Jesus.[1]

Scoring and structure

The cantata is scored for four soloists and a four-part choir, flauto traverso, two oboes, two violins, viola, organ and basso continuo.

1. Chorus (concertante flute): *Was frag ich nach der Welt* (verse 1)
2. Aria (bass): *Die Welt ist wie ein Rauch und Schatten* (2)
3. Chorale e recitativo (tenor, oboes): *Die Welt sucht Ehr und Ruhm* (3)
4. Aria (alto, flute): *Betörte Welt, betörte Welt!* (4)
5. Chorale e recitativo (bass): *Die Welt bekümmert sich* (5)
6. Aria (tenor, strings): *Die Welt kann ihre Lust und Freud* (6)
7. Aria (soprano, oboe): *Es halt es mit der blinden Welt* (6)
8. Chorale: *Was frag ich nach der Welt!* (7, 8)[1]

Music

The opening chorus is dominated by the concertante flauto traverso in figurations reminiscent of a flute concerto. Bach wrote virtuoso music for flute here for the first time in a cantata for Leipzig. Probably an excellent flute player was available.[2] [3] Bach seems to have written again for him in *Herr Christ, der einge Gottessohn, BWV 96*. Two themes of the opening ritornello of twelve measures, one for flute, the other for the strings and oboes, are derived from the melody of the chorale, *O Gott, du frommer Gott* (1648). The chorale is sung by the soprano. The lively music in D major seems to represent the "world" rather than its negation.

In the bass aria with continuo, comparing the world to "haze and shadow", tumbling motives illustrate vanishing, falling and breaking, whereas long held notes speak of stabilitity ("besteht").

In the third movement the tenor sings the chorale in rich ornamentation, the accompaniment of two oboes and continuo is similar to the (later) *Er ist auf Erden kommen arm* in the *Christmas Oratorio*, #7 of Part I.

The following alto aria, calling the world a "snare and false pretense", is dominated again by the flute. The arias for tenor and soprano are set in dance rhythms, Pastorale and Bourrée, describing the "world" rather than disgust of it. The cantata is concluded by the last two verses of the chorale in a four-part setting.[1]

Recordings

- *Die Bach Kantate Vol. 46*, conductor Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Donath, Else Paaske, Aldo Baldin, Wolfgang Schöne, Hänssler 1974
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 5*, conductor Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, Paul Esswood, Kurt Equiluz, Philippe Huttenlocher, Teldec 1979
- *J.S. Bach: Complete Cantatas Vol. 11*, conductor Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1999
- *J.S. Bach: Cantatas BWV 9, 94 & 187*, conductor Sigiswald Kuijken, La Petite Bande, Midori Suzuki, Magdalena Kožená, Knut Schoch, Jan van der Crabben, Deutsche Harmonia Mundi 1999
- *Bach Edition Vol. 11 - Cantatas Vol. 5*, conductor Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Marjon Strijk, Sytse Buwalda, Nico van der Meel, Bas Ramselaar, Brilliant Classics 1999
- *J.S. Bach: Cantatas Trinity Cantatas I*, conductor John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Katharine Fuge, Daniel Taylor, James Gilchrist, Archiv Produktion 2000
- *J.S. Bach: Cantatas Vol. 11 - Cantatas from Leipzig 1723 II*, conductor Masaaki Suzuki, Bach Collegium Japan, Yukari Nonoshita, Robin Blaze, Jan Kobow, Peter Kooy, BIS 2002[2] [3]

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] Michael Cookson (2004). "Johann Sebastian Bach (1685-1750) Cantata ... "Was frag ich nach der Welt", BWV 94" (http://www.musicweb-international.com/classrev/2004/Jan04/Bach22.htm). musicweb-international.com. . Retrieved 2010-07-22.

[3] Jonathan Freeman-Attwood (2003). "Bach: Cantatas Vol 22 / Suzuki, Bach Collegium Japan" (http://www.arkivmusic.com/classical/album.jsp?album_id=77695). ArkivMusic.com. . Retrieved 2010-07-22.

External links

- Cantata BWV 94 Was frag ich nach der Welt (http://www.bach-cantatas.com/BWV94.htm) on the *bach cantatas* website
- Cantatas, BWV 91–100: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv094.htm), Emmanuel Music
- Was frag ich nach der Welt (http://www.bach.de/werk/bwv/94.html) on the *Bach* website (in German)
- English translation of BWV 94 Was frag ich nach der Welt (http://www.uvm.edu/~classics/faculty/bach/BWV94.html) University of Alberta
- Entries for BWV 94 (http://www.worldcat.org/search?q=BWV+94&qt=results_page) on WorldCat

Was mir behagt, ist nur die muntre Jagd, BWV 208

Was mir behagt, ist nur die muntre Jagd (*The lively hunt is all my heart's desire*), BWV 208, also known as the ***Hunting Cantata***, is a secular cantata composed in 1713 by Johann Sebastian Bach for the 31st birthday of Duke Christian of Saxe-Weissenfels. Aria 5, "Schafe können sicher weiden" (or "Sheep may safely graze"), is the most familiar part of this cantata. A normal performance lasts for about forty minutes.

Personnel and instruments

- Diana, soprano I
- Pales, soprano II
- Endymion, tenor
- Pan, bass
- SATB Chorus
- 2 horns, 2 recorders, 2 oboes, oboe da caccia, bassoon, 2 violins, viola, cello, violone, and continuo.

Movements

1. Recitative: *Was mir behagt, ist nur die muntre Jagd!* (in F major/B flat major, for soprano I with continuo)
2. Aria: *Jagen ist die Lust der Götter* (in F major, for soprano I with 2 horns and continuo)
3. Recitative: *Wie, schönste Göttin? wie?* (in D minor, for tenor with continuo)
4. Aria: *Willst du dich nicht mehr ergetzen* (in D minor, for tenor with continuo)
5. Recitative: *Ich liebe dich zwar noch!* (in B flat major/C major, for soprano I and tenor with continuo)
6. Recitative: *Ich, der ich sonst ein Gott* (in A minor/G major, for bass and continuo)
7. Aria: *Ein Fürst ist seines Landes Pan* (in C major, for bass with 2 oboes, English horn and continuo)[1]
8. Recitative: *Soll dann der Pales Opfer hier das letzte sein?* (in F major/G minor, for soprano II with continuo)
9. Aria: *Schafe können sicher weiden* (in B flat major, for soprano II with 2 recorders and continuo)
10. Recitative: *So stimmt mit ein und lasst des Tages Lust volkommen sein* (in F major, for soprano I with continuo)
11. Chorus: *Lebe, Sonne dieser Erden* (in F major, for sopranos I and II, tenor, bass with 2 horns, 2 oboes, English horn, bassoon and cello in unison, cords, violone and continuo)[2]
12. Aria (duet): *Entzücket uns beide, ihr Strahlen der Freude* (in F major, for soprano I and tenor with violin solo and continuo)
13. Aria: *Weil die wollenreichen Heerden* (in F major, for soprano II and continuo)[3] [4]
14. Aria: *Ihr Felder und Auen, lass grünend euch schauen* (in F major, for bass with continuo)
15. Chorus: *Ihr lieblichste Blicke, ihr freudige Stunden* (in F major, for soprano I and II, tenor, bass with 2 horns, 2 oboes, English horn, bassoon, cords, cello, violone and continuo)[5]

Arrangements

Australian-born composer Percy Grainger wrote several "free rambles" on Bach's *Sheep may safely graze*. He first wrote *Blithe Bells*, (as he called his free ramble), for 'elastic scoring' between November 1930 and February 1931. In March 1931, he scored a wind band version. It became one of his most famous arrangements.

Recordings

- **J.S. Bach: Complete Cantatas Vol. 3** - Barbara Schlick, Elisabeth von Magnus, Paul Agnew, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman conductor. Label: Antoine Marchand

References

[1] Used in Aria 4 in Also hat Gott die Welt geliebt, BWV 68
[2] Oboe 1 with violin 1, oboe 2 with violin 2, English horn with viola; cello with bassoon, violone with continuo
[3] Continuo theme used in the trio BWV 1040
[4] Used in Aria 2 in BWV 68
[5] Used in Chorus 1 in BWV 149

External links

- Cantatas, BWV 201-210: Free scores at the International Music Score Library Project.
- Text in English (http://www.uvm.edu/~classics/faculty/bach/BWV208.html)
- Classical Net - J.S. Bach - Cantata Listener's Guide - BWV 208 (http://www.classical.net/music/comp.lst/works/bachjs/cantatas/208.html)
- J.S. Bach - Cantates (201-216) (http://infopuq.uquebec.ca/~uss1010/catal/bacjs/baccatv2a.html)

Weinen, Klagen, Sorgen, Zagen, BWV 12

Weinen, Klagen, Sorgen, Zagen (*Weeping, lamenting, worrying, fearing*), BWV 12, is a cantata by Johann Sebastian Bach. The cantata originates from Bach's Weimar period. It was first performed in the Weimar court chapel on the third Sunday after Easter on April 22, 1714. The text, depicting the affliction of the Christians, is assumed to have been written by Salomon Franck, the Weimar court poet.

The cantata is written for soprano, alto, tenor, bass, oboe, trumpet, bassoon, two violins, two violas da gamba and basso continuo. There are seven movements, in F minor unless otherwise noted:

1. Sinfonia – For oboe, two violins, two violas da gamba and basso continuo with a bassoon. As with many of Bach's early cantatas, the work opens with a brief instrumental passage, marked adagio assai, which includes an expressive and plaintive solo oboe.
2. Chorus "Weinen, Klagen, Sorgen, Zagen" ("Weeping, lamenting, worrying, fearing") – For soprano, alto, tenor, bass, two violins, two violas da gamba and basso continuo with a bassoon. The opening chorus is built upon a *basso ostinato*, in an old-style 3/2 passacaglia. The words are each sung by a different vocal part, overlapping the next one. The middle section takes a somewhat festive mood and modulates to the key of E-flat major.
3. Recitative "Wir müssen durch viel Trübsal" ("We must through much tribulation") – For alto, two violins, two violas da gamba, and basso continuo with a basoon, this is the only recitative in the cantata, which confirms its old style. (C minor)
4. Aria "Kreuz und Kronen sind verbunden" ("Cross and crown are bound together") for alto, oboe and basso continuo. (C minor)
5. Aria "Ich folge Christo nach" ("I follow after Christ") – For bass, two violins and basso continuo. (E flat major)

6. Aria "Sei getreu, alle Pein" ("Be faithful, all suffering") – For tenor, trumpet and basso continuo. Simultaneously with the tenor line, the trumpet plays the chorale tune *Jesu, meine Freude*, resembling a Central German 17th century compositional technique. (G minor)
7. Chorale "Was Gott tut, das ist wohlgetan" ("What God does, that is well-done") (B flat major)

Bach reworked the material of the first chorus to form the *Crucifixus* movement of the *Credo* in the *Mass in B minor*.

Recordings

- *Die Bach Kantate Vol. 32*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Watts, Adalbert Kraus, Wolfgang Schöne, Hänssler 1972
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Gustav Leonhardt, Tölzer Knabenchor & King's College Choir, Leonhardt Consort, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Bach Cantatas Vol. 2 - Easter*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Anna Reynolds, Peter Schreier, Theo Adam, Archiv Produktion 1974
- *J.S. Bach: Complete Cantatas Vol. 2*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Barbara Schlick, Kai Wessel, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1995
- *Bach Cantatas Vol. 24: Altenburg/Warwick*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, William Towers, Mark Padmore, Julian Clarkson, Soli Deo Gloria 2000
- *J.S. Bach: "Actus Tragicus" - Cantatas BWV 4, 12, 106 & 196*, Konrad Junghänel, Cantus Cölln, Johanna Koslowsky, Elisabeth Popien, Gerd Türk, Wilfried Jochens, Stephan Schreckenberger, Harmonia Mundi France 2000
- *J.S. Bach: Weinen, Klagen...*, Philippe Herreweghe, Collegium Vocale Gent, Daniel Taylor, Mark Padmore, Peter Kooy, Harmonia Mundi France 2003
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 11*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Accent 2009

Media

- One minute sample of each movement from Classical.com [1]

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Cantata BWV 12 Weinen, Klagen, Sorgen, Zagen, BWV 12 [2] on bach-cantatas
- German text and English translation [3], Emmanuel Music
- Weinen, Klagen, Sorgen, Zagen [4] University of Alberta
- Weinen, Klagen, Sorgen, Zagen, BWV 12 [5] on the *Bach* website (in German)
- Entries for BWV 12 [6] on WorldCat

Wer Dank opfert, der preiset mich, BWV 17

Wer Dank opfert, der preiset mich (*He who gives thanks praises me*), BWV 17, is a church cantata of Johann Sebastian Bach, written in Leipzig in 1726 for the 14th Sunday after Trinity, the 22 September 1726.

History and words

Bach wrote the cantata for the 14th Sunday after Trinity in 1726, his fourth year in Leipzig. The prescribed readings for the Sunday were from the Epistle to the Galatians, Galatians 5:16–24, Paul's teaching on "works of the flesh" and "fruit of the Spirit", and from the Gospel of Luke, Luke 17:11–19, Cleansing ten lepers. The words for the opening chorus are taken from Psalm 50:23. The first recitative is Luke 17:15—16 from the Gospel. The author of movements 3 to 6 is formally unknown, Walther Blankenburg has suggested to attribute the lyrics to Christoph Helm. The words of the chorale are of Johann Graumann (Poliander), the melody is *Nun lob', mein' Seel', den Herren*, published in Hans Kugelmann's *Concentus novi trium vocum accomodati* (new songs for three voices), in Augsburg, 1540.[1]

Scoring and structure

The cantata for soprano, alto, tenor and bass soloists, a four-part choir, two oboes, two violins, viola, and basso continuo. It is in seven movements, divided in two parts to be performed before and after the sermon. Both parts are opened by Bible words. The opening chorus presents the verse from the psalm in two choral sections, preceded by an instrumental sinfonia. The recitative beginning part two is of narrative character and therefore given to the tenor voice, similar to the Evangelist in Bach's oratorios and Passions.[1]

Part one

1. Coro: *Wer Dank opfert, der preiset mich*
2. Recitativo (alto): *Es muss die ganze Welt ein stummer Zeuge werden*
3. Aria (soprano, violins): *Herr, deine Güte reicht, so weit der Himmel ist*

Part two

4. Recitativo (tenor): *Einer aber unter ihnen*
5. Aria (tenor, strings): *Welch Übermaß der Güte*
6. Recitativo (bass): *Sieh meinen Willen an, ich kenne, was ich bin*
7. Chorale: *Wie sich ein Vat'r erbarmet*

Recordings

- *Bach: Sacred Cantatas, Vol. 1, BWV 1-14, 16-19*, Nikolaus Harnoncourt, Vienna Boys' Choir, Viennensis Chorus, soprano boy soloist, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Bach Cantatas Vol. 4 - Sundays after Trinity I*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Julia Hamari, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1977
- *Die Bach Kantate Vol. 17*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Gabriele Schreckenbach, Adalbert Kraus, Walter Heldwein, Hänssler 1982
- *Bach Cantatas Vol. 7: Ambronay / Bremen*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Malin Hartelius, Robin Tyson, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 17*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, Christoph Prégardien, Klaus Mertens, Antoine Marchand

- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5*, Sigiswald Kuijken, La Petite Bande, Gerlinde Sämann, Petra Noskaiová, Jan Kobow, Dominik Wörner, Accent 2006

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[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

- Craig Smith, Programme notes - BWV 17 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv017.htm), Emmanuel Music.
- Walter F. Bischof, Text and instrumentation for BWV 17 (http://www.cs.ualberta.ca/~wfb/cantatas/17.html), Bach Cantatas, University of Alberta.

External links

- Cantatas, BWV 11-20: Free scores at the International Music Score Library Project.
- Cantata BWV 17 Wer Dank opfert, der preiset mich (http://www.bach-cantatas.com/BWV17.htm) on bach-cantatas
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv017.htm) Emmanuel Music
- Wer Dank opfert, der preiset mich (http://www.bach.de/werk/bwv/17.html) on the *Bach* website (in German)
- Entries for BWV 17 (http://www.worldcat.org/search?q=BWV+17&qt=results_page) on WorldCat

Wer da gläubet und getauft wird, BWV 37

Wer da gläubet und getauft wird (*He who believes and is baptised*), BWV 37, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1724 for the feast of the Ascension, which fell that year on 18 May, date of the work's premiere; the work was performed again on 3 May 1731.

The prescribed readings [1] for the day are Acts 1: 1-11 and Mark 16: 14-20.

The texts are of mixed authorship,[1] as follows[2] :

- the Gospel of Mark, chapter 16, verse 16, as text for the first movement
- Philipp Nicolai responsible for the text of movement 3 (specifically, verse 5 of the hymn *Wie schön leuchtet der Morgenstern*, 1599)
- Johann Kolrose for the final chorale (specifically, verse 4 of the hymn *Ich dank dir, lieber Herre*, 1535)
- an anonymous poet for the remaining movements (R. Wustmann and W. Neumann[3] suggest Christian Weiss, Sr. may be this anonymous poet).

The chorale theme *Wie schön leuchtet der Morgenstern* (Zahn 8359)[4] was codified by Philipp Nicolai in 1599, although research by C. S. Terry has shown the tune to predate Nicolai's publication by at least 61 years.[5]

Scoring and structure

The piece is scored for oboes d'amore I/II, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Coro): "Wer da gläubet und getauft wird" for choral and orchestral *tutti*.
2. Aria: "Der Glaube ist das Pfand der Liebe" for tenor, violin, and continuo.
3. Chorale (Duetto): "Herr Gott Vater, mein starker Held!" for soprano, altus, and continuo.
4. Recitativo: "Ihr Sterblichen, verlanget ihr" for bass, strings, and continuo.
5. Aria: "Der Glaube schafft der Seele Flügel" for bass, oboe d'amore I, strings, and continuo.
6. Chorale: "Den Glauben mir verleihe" for choral and orchestral tutti *colle parti*.

Recordings

- *Bach Edition Vol. 4 - Cantatas Vol. 1* - Sopr.: Ruth Holton; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Die Bach Kantate Vol. 35* - Sopr.: Arleen Augér; Alt.: Carolyn Watkinson; Ten.: Adalbert Kraus; Bass: Philippe Huttenlocher; Gächinger Kantorei/Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *J.S. Bach: Ascension Cantatas* - Sopr.: Nancy Argenta; Alt.: Michael Chance; Ten.: Anthony Rolfe Johnson; Bass: Stephen Varcoe; Monteverdi Choir/English Baroque Soloists; John Eliot Gardiner, conductor. Label: Archiv Produktion
- *J.S. Bach: Cantatas BWV 37, BWV 76* - Sopr.: Nelly van der Spek; Alt.: Frauke Haasemann; Ten.: Johannes Hoefflin; Bass: Wilhelm Pommerien; Westfälische Kantorei/Deutsche Bachsolisten; Wilhelm Ehmann, conductor. Label: Cantate/SDG
- *J.S. Bach: Cantatas Vol. 19 - Cantatas from Leipzig 1724* - Sopr.: Yukari Nonoshita; Alt.: Robin Blaze; Ten.: Makoto Sakurada; Bass: Stephan MacLeod; Bach Collegium Japan; Masaaki Suzuki, conductor. Label: BIS 1261
- *J.S. Bach: Complete Cantatas Vol. 9* - Sopr.: Sibylla Rubens; Alt.: Bernhard Landauer; Ten.: Christoph Prégardien; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Erato/Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 3* - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Ruud van der Meer; Wiener Sängerknaben & Chorus Viennensis (Chorus Master - Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec
- *J.S. Bach: Das Kantatenwork (2)* - Sopr.: Csilla Zentai; Alt.: Elisabeth Wacker; Ten.: Kurt Huber; Bass: Michael Schopper; Schwäbischer Singkreis Stuttgart/Bach-Orchester Stuttgart; Hans Grischkat, conductor. Label: FSM Candide/MHS

References

[1] Christoph Wolff (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0

[2] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

[3] R. Wustmann and W. Neumann. *Johann Sebastian Bach. Sämtliche Kantatentexte. Unter Mitbenutzung von Rudolf Wustmanns - Ausgabe der Bachschen Kantatentexte herausgegeben von Werner Neumann*. Leipzig: VEB Breitkopf & Härtel. 1956. xxiv, 634 p.; 1967, xxiv, 643 p.

[4] *Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn* (6 volumes), Verlag Bertelsmann, Gütersloh (1889–93). [further edited by the Gesellschaft zur wissenschaftlichen Edition des deutschen Kirchenlieds. Hildesheim, New York: Georg Olms Verlagsbuchhandlung, 1998. 6 volumes. ISBN 3-48709-319-7]

[5] C. Sanford Terry: "A Note on the Tune, 'Wie schön leuchtet der Morgenstern'", The Musical Times, Vol. 58, No. 893 (Jul. 1, 1917), pp. 302-303.

Sources

- Craig Smith, Programme notes - BWV 37 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv037.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 37 (http://www.cs.ualberta.ca/~wfb/cantatas/37.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman (Eds.): Die Welt der Bach-Kantaten, Metzler/Bärenreiter, Stuttgart und Kassel, 3 Bände Sonderausgabe 2006 ISBN 3-476-02127-0
- Luigi Ferdinando Tagliavini. Studi sui testi delle Cantate sacre di J. S. Bach. Università di Padova, pubblicazioni della Facoltà di Lettere e Filosofia, vol. XXXI, Padova & Kassel, 1956, xv-291.
- Geoffrey Turner. Singing The Word: The Cantatas of J S Bach. New Blackfriars, volume 87, issue 1008, pages 144-154.
- J. C. J. Day. The texts of Bach's Church cantatas: some observations. German Life and Letters, volume 13 (1960), num. 2, pages 137-144.
- Harald Streck. Die Verskunst in den poetischen Texten zu den Kantaten J. S. Bachs. Dissertation: Universität Hamburg 1971, 214 pages.

External links

- Piano & vocal score of BWV 37 (http://www.bach-cantatas.com/Scores/BWV037-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV37-D.htm) on bach-cantatas.com

Wer nur den lieben Gott läßt walten, BWV 93

Wer nur den lieben Gott läßt walten (*If you but permit God to prevail*), BWV 93, is a cantata of Johann Sebastian Bach, written in Leipzig for the fifth Sunday after Trinity, first performed on 9 July 1724.

History

Bach composed the chorale cantata in 1724, but only continuo parts of the first four movements survived of the first performance. The manuscripts of the complete music date from another performance around 1732/1733, therefore it is unknown if the cantata had the same structure from the beginning.[1]

Scoring, text and structure

The cantata is written for soprano, alto, tenor and bass soloists, choir, a pair of oboes, strings and basso continuo. Its words are based on the chorale in seven verses of Georg Neumark, written in 1641. The chorale is connected in general to the prescribed readings for the Sunday were from the First Epistle of Peter, 1 Peter 3:8–15 "Sanctify the Lord God in your hearts", and from the Gospel of Luke, Luke 5:1–11, Peter's great catch of fish. Specific reference to the gospel appears in the recitative addition of movement 5. The words of the chorale remain unchanged in movements 1, 4 and 7 in a symmetric arrangement. The changes in the other movements are the work of an unknown poet. In movements 2 and 5 he kept the original words but expanded them by recitatives, in movements 3 and 6 he transformed the ideas of the chorale to arias.[1]

1. Coro: *Wer nur den lieben Gott läßt walten*
2. Recitativo (+ chorale, bass): *Was helfen uns die schweren Sorgen?*
3. Aria (tenor): *Man halte nur ein wenig stille*
4. Aria Duetto (soprano, alto): *Er kennt die rechten Freudenstunden*
5. Recitativo (+ chorale, tenor): *Denk nicht in deiner Drangsalhitze*
6. Aria (soprano): *Ich will auf den Herren schaun*
7. Chorale: *Sing, bet und geh auf Gottes Wegen*

Music

In the central duet violins and violas play the melody of the chorale. Bach later arranged this movement for organ as one of the Schübler Chorales, BWV 647.[2]

The opening chorus is a concerto of three elements: the orchestra, dominated by the two oboes, playing an introduction and ritornells, the cantus firmus in the soprano, and the other voices which start each of the three sections and keep singing on the long final notes of the cantus firmus, soprano and alto opening the first section, tenor and bass the second, all four voices the last section.

Movements 2 and 5 are composed in the same fashion, alternating the slightly ornamented lines of the chorale with recitative.

In the first aria Bach uses a motive which turns the beginning of the chorale melody to major, to express trust in God. The cantata concludes with a four-part chorale.[1]

Recordings

- *J.S. Bach: Cantatas BWV 93 & BWV 131*, Windsbacher Knabenchor, Consortium Musicum, Teresa Żylis-Gara, Ingeborg Ruß, Peter Schreier, Franz Crass, conductor Hans Thamm, EMI Electrola 1966
- *Bach Cantatas Vol. 3 - Ascension Day, Whitsun, Trinity*, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Anna Reynolds, Peter Schreier, Dietrich Fischer-Dieskau, conductor Karl Richter, Archiv Produktion 1975
- *Die Bach Kantate Vol. 14*, Gächinger Kantorei, Bach-Collegium Stuttgart, Arleen Augér, Ann Murray, Adalbert Kraus, Walter Heldwein, conductor Helmuth Rilling, Hänssler 1979
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 5*, Tölzer Knabenchor, Concentus Musicus Wien, Soloist of the Tölzer Knabenchor, Paul Esswood, Kurt Equiluz, Ruud van der Meer, conductor Nikolaus Harnoncourt, Teldec 1979
- *J.S. Bach: Complete Cantatas Vol. 21*, Amsterdam Baroque Orchestra & Choir, Deborah York, Franziska Gottwald, Paul Agnew, Klaus Mertens, conductor Ton Koopman, Antoine Marchand 2000
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 5*, La Petite Bande, Siri Thornhill, Petra Noskaiová, Christoph Genz, Jan van der Crabben, Sigiswald Kuijken, Accent 2005

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[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[2] Craig Smith. "Bach Cantata Notes BWV 93" (http://www.emmanuelmusic.org/notes_translations/notes_cantata/n_bwv093.htm). emmanuelmusic.org. . Retrieved 2010-06-23.

External links

- Cantata BWV 93 Wer nur den lieben Gott läßt walten (http://www.bach-cantatas.com/BWV93.htm) on the *Bach Cantatas* website
- Cantatas, BWV 91-100: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv093.htm), Emmanuel Music
- Wer nur den lieben Gott lässt walten (http://www.bach.de/werk/bwv/93.html) on the *Bach* website (in German)
- Entries for BWV 93 (http://www.worldcat.org/search?q=BWV+93&qt=results_page) on WorldCat

Wer weiß, wie nahe mir mein Ende? BWV 27

Wer weiß, wie nahe mir mein Ende? (Who knows how near is my end?), BWV 27, is a church cantata composed by Johann Sebastian Bach.

It was composed in Leipzig in 1726 for the sixteenth Sunday after Trinity, which fell that year on October 6, date of the work's premiere.

The prescribed readings for the Sunday were from the Epistle to the Ephesians, Ephesians 3:13–21, Paul praying for the strengthening of faith in the congregation of Ephesus, and from the Gospel of Luke, Luke 7:11–17, the raising from the dead of the Young man from Nain.

The texts are of mixed authorship, with Ämilie Juliane von Schwarzburg-Rudolstadt responsible for the text of movement 1, Johann Georg Albinus for the final chorale[1] , and an anonymous source for the texts of the remaining movements.

The chorale theme *Wer nur den lieben Gott läßt walten* (Zahn 2778) was first documented by Georg Neumark in Jena, but the melody can be likely traced back to Kiel, 1641.

Scoring and structure

The piece is scored for corno, oboes I/II/III, oboe da caccia, organo obbligato, violins I/II, viola, and basso continuo, along with four vocal soloists (soprano, altus, tenor, bass) and four-part choir. It is in six movements:

1. (Chorale & recitativo): "Wer weiß, wie nahe mir mein Ende?" for choir, soloists, corno, oboes, strings, and continuo.
2. Recitativo: "Mein Leben hat kein ander Ziel" for tenor and continuo.
3. Aria: "Willkommen!" for altus, oboe da caccia, organo obbligato, and continuo.
4. Recitativo: "Ach, wer doch schon im Himmel wär!" for soprano, strings, and continuo.
5. Aria: "Gute Nacht, du Weltgetümmel!" for bass, strings, and continuo.
6. Chorale: "Welt, ade! ich bin dein müde" for corno, oboes, strings, and continuo *colle parti*.

Recordings

- *Bach Cantatas Vol. 4 - Sundays after Trinity I* - Sopr.: Edith Mathis; Alt.: Julia Hamari; Ten.: Peter Schreier; Bass: Dietrich Fischer-Dieskau; Münchener Bach-Chor, Münchener Bach-Orchester; Karl Richter, conductor. Label: Archiv Produktion
- *Bach Cantatas Vol. 8: Bremen/Santiago* - Sopr.: Katharine Fuge; Alt.: Robin Tyson; Ten.: Mark Padmore; Bass: Thomas Guthrie; Monteverdi Choir, English Baroque Soloists; John Eliot Gardiner, conductor. Label: Soli Deo Gloria
- *Bach Edition Vol. 11 - Cantatas Vol. 5* - Sopr.: Marjon Strijk; Alt.: Sytse Buwalda; Ten.: Knut Schoch; Bass: Bas Ramselaar; Holland Boys Choir/Netherlands Bach Collegium; Pieter Jan Leusink, conductor. Label: Brilliant Classics
- *Die Bach Kantate Vol. 51* - Sopr.: Edith Wiens; Alt.: Gabriele Schreckenbach; Ten.: Lutz-Michael Harder; Bass: Walter Heldwein; Gächinger Kantorei, Bach-Collegium Stuttgart; Helmuth Rilling, conductor. Label: Hänssler
- *Händel: Dixit Dominus - Bach: Kantaten* - Sopr.: Maria Regina Heyne; Alt.: Ruth Sandhoff; Ten.: Kim Schrader; Bass: Daniel Böhm; Kammerchor Carmina Mundi e.V. Aachen/Coll'arco; Harald Nickoll, conductor. Label: Kammerchor Carmina Mundi e.V. Aachen
- *J.S. Bach: Cantatas BWV 27, BWV 59, BWV 118 & BWV 158* - Sopr.: Rotraud Hansmann; Alt.: Helen Watts; Ten.: Kurt Equiluz; Bass: Max van Egmond; Monteverdi-Chor Hamburg, Concerto Amsterdam (Leader: Jaap Schröder); Jürgen Jürgens, conductor. Label: Teldec

- *J.S. Bach: Cantatas Nos. 27, 34 & 41* - Sopr.: Johannes Pohl; Alt.: Jonas Will; Ten.: Markus Schäfer; Bass: Harry van der Kamp; Tölzer Knabenchor (Chorus Master: Gerhard Schmidt-Gaden)/Baroque Orchestra; Gustav Leonhardt, conductor. Label: Sony Classical
- *J.S. Bach: Christus, der ist mein Leben - Cantates BWV 27, 84, 95 & 161* - Sopr.: Dorothee Mields; Alt.: Matthew White; Ten.: Hans Jörg Mammel; Bass: Thomas E. Bauer; Collegium Vocale Gent; Philippe Herreweghe, conductor. Label: Harmonia Mundi France
- *J.S. Bach: Complete Cantatas Vol. 16* - Sopr.: Johannette Zomer; Alt.: Annette Markert; Ten.: James Gilchrist; Bass: Klaus Mertens; Amsterdam Baroque Orchestra & Choir; Ton Koopman, conductor. Label: Antoine Marchand
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2* - Alt.: Paul Esswood; Ten.: Kurt Equiluz; Bass: Siegmund Nimsgern; Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger)/Concentus Musicus Wien; Nikolaus Harnoncourt, conductor. Label: Teldec

References

[1] C. S. Terry and D. Litti, Bach's Cantata Libretti, Journal of the Royal Musical Association 1917 44(1):71-125; doi:10.1093/jrma/44.1.71

Sources

- Craig Smith, Programme notes - BWV 27 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv27.htm), Emmanuel Music.
- Walter F. Bischof, Text and orchestration for BWV 27 (http://www.cs.ualberta.ca/~wfb/cantatas/27.html), Bach Cantatas, University of Alberta.
- Alfred Dürr: *Johann Sebastian Bach: Die Kantaten.* Bärenreiter, Kassel 1999, ISBN 3-7618-1476-3
- Alfred Dürr: *The Cantatas of J.S. Bach*, Oxford University Press, 2006. ISBN 0-19-929776-2
- Werner Neumann: *Handbuch der Kantaten J.S.Bachs*, 1947, 5th Ed. 1984, ISBN 3-7651-0054-4
- Hans-Joachim Schulze: *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Leipzig: Evangelische Verlags-Anstalt; Stuttgart: Carus-Verlag 2006 (Edition Bach-Archiv Leipzig) ISBN 3-374-02390-8 (Evang. Verl.-Anst.), ISBN 3-89948-073-2 (Carus-Verl.)
- Christoph Wolff/Ton Koopman: *Die Welt der Bach-Kantaten* Verlag J.B. Metzler, Stuttgart, Weimar 2006 ISBN 978-3-476-02127-4

External links

- Piano & vocal score of BWV 27 (http://www.bach-cantatas.com/Scores/BWV027-V&P.pdf) on bach-cantatas.com
- Discussion of the work (http://www.bach-cantatas.com/BWV27-D.htm) on bach-cantatas.com

Widerstehe doch der Sünde, BWV 54

Widerstehe doch der Sünde (Just resist sin), BWV 54, is a church cantata by Johann Sebastian Bach. He wrote it in Weimar for the seventh Sunday after Trinity and first performed it on 15 July 1714.

History and words

The texts are drawn from Georg Christian Lehms' *Gottgefälliges Kirchen-Opffer* (1711) and concern the importance of avoiding sin. The poet had written the text for Oculi, the third Sunday in Lent, but there are reasons to believe that Bach composed it in Weimar for the Trinity VII of 1714.[1]

The prescribed readings for that Sunday are from the Epistle to the Romans, Romans 6:19–23, "the wages of sin is death; but the gift of God is eternal life", and from the Gospel of Mark, Mark 8:1–9, the feeding of the 4000.

The cantata is the first of four written for a single alto soloist, the others, written in 1726, being *Geist und Seele wird verwirret, BWV 35*, *Vergnügte Ruh, beliebte Seelenlust, BWV 170* and *Gott soll allein mein Herze haben, BWV 169*, two of which also have texts by Lehms. The accompanying orchestra is made up of violins, violas and basso continuo.

With a typical performance lasting around twelve minutes, the cantata is unusually short, and is in just three movements:

1. *Widerstehe doch der Sünde* ("Just resist sin") - a da capo aria in E flat major, easily the longest movement at around seven minutes. Instead of immediately establishing the key by beginning with a simple tonic chord, the music begins with a series of dominant sevenths (see chord) over a bassline of repeated tonic eighth notes.
2. *Die Art verruchter Sünden* ("The way of vile sins") - a recitative accompanied by the continuo, which moves from C minor to A flat major.
3. *Wer Sünde tut, der ist vom Teufel* ("He who sins is of the devil") - another da capo aria in E flat major. This movement is fugal.

It is not clear who would have sung the alto part in Bach's time, although a countertenor is generally thought to be most likely. In modern performances, a woman sometimes takes the part.

The arias of this cantata were reused by Bach in an aria in his *St Mark Passion*.

This cantata is notable in being the only Bach cantata recorded under the direction of the famed Canadian pianist, conductor and Bach specialist Glenn Gould (1932–1982), who recorded the piece with countertenor Russell Oberlin in the 1960s. Gould himself played the continuo part on a "harpsipiano", a grand piano modified to sound more like a harpsichord.

Recordings

- *Bach Made in Germany Vol. 2 - Cantatas III*, Kurt Thomas, Marga Höffgen, Gewandhausorchester Leipzig, Eterna 1959
- *Die Bach Kantate Vol. 43*, Helmuth Rilling, Julia Hamari, Bach-Collegium Stuttgart, Hänssler 1975
- *J.S. Bach: Complete Cantatas Vol. 3*, Ton Koopman, Andreas Scholl, Amsterdam Baroque Orchestra, Antoine Marchand 1995
- *Baroque Arias*, Masaaki Suzuki, Yoshikazu Mera, Bach Collegium Japan 1996
- *J.S. Bach: Cantates pour alto (BWV 170, 54, 35)*, Philippe Herreweghe, Andreas Scholl, Orchestre du Collegium Vocale Gent, Harmonia Mundi 1997

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

External links

- Cantata BWV 54 Widerstehe doch der Sünde (http://www.bach-cantatas.com/BWV54.htm) on bach-cantatas
- Cantatas, BWV 51-60: Free scores at the International Music Score Library Project.
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv054.htm) Emmanuel Music, Boston
- Widerstehe doch der Sünde (http://www.bach.de/werk/bwv/054.html) on the *Bach* website (in German)
- Entries for BWV 54 (http://www.worldcat.org/search?q=BWV+54&qt=results_page) on WorldCat

Wie schön leuchtet der Morgenstern, BWV 1

Wie schön leuchtet der Morgenstern (How beautifully shines the morning star), BWV 1, is a church cantata by Johann Sebastian Bach. Bach composed the cantata in Leipzig for the feast of the Annunciation and first performed it on 25 March 1725.

History and words

Bach wrote the chorale cantata in his second annual cycle for the feast of the Annunciation on 25 March. This feast was celebrated with music even in Leipzig, although it typically falls in the time of Lent when Leipzig observed tempus clausum. Bach first performed it on 25 March 1725, which in that year was also Palm Sunday. The cantata is based on the chorale *Wie schön leuchtet der Morgenstern* (1599) of Philipp Nicolai, which was associated with Epiphany but also with the Annunciation.[1] The cantata was the last chorale cantata in Bach's second annual cycle, begun the first Sunday after Trinity 1724.

The prescribed readings for the day are Isaiah 7:10–16 and Luke 1:26–38, the Annunciation. The unknown poet of the cantata text kept the first and the last verse, and paraphased the other stanzas to recitatives and arias, using stanza 2 for the first recitativ, stanza 3 for the first aria, stanzas 4 and part of 5 for the second recitativ, stanza 6 for the second aria. The choral, speaking of the longing for the arrival of the Saviour, can be connected to his birth announced to Mary. The theme of arrival was especially fitting for Palm Sunday[2]

The cantata was chosen by the Bach-Gesellschaft to begin their first publication of Bach's complete works in 1851.

Scoring and structure

The cantata is festively scored for soprano, tenor, and bass soloists, a four-part choir, two horns, two oboe da caccia, two violins obbligato, viola and basso continuo.[2] Bach would later use the pair of horns in Part IV of his *Christmas Oratorio*, dealing with the naming of Jesus as announced to Mary.

1. Coro: *Wie schön leuchtet der Morgenstern*
2. Recitativo (tenor): *Du wahrer Gottes und Marien Sohn*
3. Aria (soprano,oboe da caccia): *Erfüllet, ihr himmlischen göttlichen Flammen*
4. Recitativo (bass): *Ein irdscher Glanz, ein leiblich Licht*
5. Aria (tenor, violins): *Unser Mund und Ton der Saiten*
6. Chorale: *Wie bin ich doch so herzlich froh*

Music

The scoring provides a rich orchestration, the sparkle of the morning star is illustrated by two solo violins. The scoring is reminiscent of *Sie werden aus Saba alle kommen, BWV 65*, for Epiphany.[3] The cantus firmus in the chorale fantasia of the opening chorus is sung by the soprano. The other voices support the melody, sometimes preparing it. The vocal parts are embedded in the independent concerto of the orchestra.

Both recitatives are secco, with a melisma on the words "Freudenschein" (joyful radiance) and "Erquickung" (refreshment). The first aria combines the soprano voice with the oboe da caccia in alto range. Two violins accompany the tenor in the second aria, reminding of the opening chorus.

The closing choral is embellished by an independent part of the second horn, whereas the other instruments double the voices.[2]

Recordings

- *J.S. Bach: Cantatas BWV 1, BWV 19*, Fritz Lehmann, Berliner Motettenchor, Berliner Philharmoniker, Gunthild Weber, Helmut Krebs, Hermann Schey, Decca 1952
- *Les Grandes Cantates de J.S. Bach Vol. 1*, Fritz Werner, Heinrich-Schütz-Chor Heilbronn, Pforzheim Chamber Orchestra, Maria Friesenhausen, Helmut Krebs, Barry McDaniel, Erato 1965
- *Bach Cantatas Vol. 2 - Easter*, Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester. Edith Mathis, Ernst Haefliger, Dietrich Fischer-Dieskau, Archiv Produktion 1968
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Nikolaus Harnoncourt, Wiener Sängerknaben & Chorus Viennensis (Chorus Master: Hans Gillesberger), Concentus Musicus Wien, soloist of the Wiener Sängerknaben, Kurt Equiluz, Max van Egmond, Teldec 1970
- *Die Bach Kantate Vol. 16*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Inga Nielsen, Adalbert Kraus, Philippe Huttenlocher, Hänssler 1980
- *Bach Made in Germany Vol. 4 - Cantatas II*, Hans-Joachim Rotzsch, Thomanerchor, Neues Bachisches Collegium Musicum, Arleen Augér, Peter Schreier, Siegfried Lorenz, Eterna 1981
- *Bach Cantatas Vol. 21: Cambridge/Walpole St Peter*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Malin Hartelius, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *Bach Edition Vol. 18 - Cantatas Vol. 9*, Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Marjon Strijk, Knut Schoch, Bas Ramselaar, Brilliant Classics 2000
- *J.S. Bach: Complete Cantatas Vol. 13*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Deborah York, Paul Agnew, Klaus Mertens, Antoine Marchand 2000
- *J.S. Bach: Cantatas Vol. 34 (Cantatas from Leipzig 1725)*, Masaaki Suzuki, Bach Collegium Japan, Carolyn Sampson, Gerd Türk, Peter Kooy, BIS 2005
- *Bach: Cantates Marie de Nazareth*, Eric J. Milnes, Montréal Baroque, Monika Mauch, Matthew White, Charles Daniels, Stephan MacLeod, ATMA Classique 2006
- *J.S. Bach: Cantatas for the Complete Liturgical Year Vol. 6 (Sexagesima and Estomihi Sundays)*, Sigiswald Kuijken, La Petite Bande, Siri Thornhill, Petra Noskaiova, Marcus Ullmann, Jan van der Crabben, Accent 2007

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[1] Julian Mincham (2010). "Chapter 41 BWV 1 Wie schön leuchtet der Morgenstern" (http://www.jsbachcantatas.com/documents/chapter-41-bwv-1.htm). jsbachcantatas.com. .

[2] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter (in German)

[3] John Eliot Gardiner (2006). "Cantatas for the Annunciation, Palm Sunday and Oculi / Walpole St Peter, Norfolk" (http://www.monteverdiproductions.co.uk/resources/sdg118_gb.pdf). solideogloria.co.uk. p. 5. . Retrieved 28 December 2010.

Sources

- Craig Smith, Programme notes - BWV 1 (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv001.htm), Emmanuel Music.
- Russell Stinson, "Bach's Earliest Autograph", Musical Quarterly LXXI: 235-263.

External links

- Cantatas, BWV 1–10: Free scores at the International Music Score Library Project.
- Score of BWV 1 in .MUS (Finale) and .PDF formats at bach-cantatas.com
- Cantata BWV 1 Wie schön leuchtet der Morgenstern (http://www.bach-cantatas.com/BWV1.htm) on bach-cantatas.com
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv001.htm), Emmanuel Music
- Wie schön leuchtet der Morgenstern BWV 1 (http://www.bach.de/werk/bwv/1.html) on the *Bach* website (in German)
- BWV 1 Wie schön leuchtet der Morgenstern (http://www.uvm.edu/~classics/faculty/bach/BWV1.html) University of Vermont
- BWV 1 Wie schön leuchtet der Morgenstern (http://www.cs.ualberta.ca/~wfb/cantatas/1.html), Walter F. Bischof, University of Alberta
- Entries for BWV 1 (http://www.worldcat.org/search?q=BWV+1&qt=results_page) on WorldCat

Wir danken dir, Gott, wir danken dir, BWV 29

Wir danken dir, Gott, wir danken dir (*We thank you, God, we thank you*), BWV 29, is a sacred cantata by Johann Sebastian Bach. The cantata was written in 1731 for Ratswahl, the inauguration of a new town council in Leipzig, on 27 August of that year. Bach used the music from the choral movement for the *Gratias* in the *Gloria* of his *Mass in B minor*, and later also the *Dona nobis pacem*, to conclude that work.

History

Bach composed the cantata in 1731 for Ratswahl, the inauguration of the newly elected town council, which took place in a festive service on the Monday following St. Bartholomäus (24 August).[1] He had written the cantatas *Preise Jerusalem, den Herrn, BVW 119* and *Gott, man lobet dich in der Stille, BWV 120* for the same occasion.

Instrumentation and structure

The instrumentation reflects the festive occasion for which it was written: soprano, alto, tenor and basso soloists, four-part choir, solo organ and an orchestra consisting of three trumpets, timpani, two oboes, violins, violas and basso continuo.

1. Sinfonia
2. Coro: *Wir danken dir, Gott, wir danken dir*
3. Aria (tenor, violin): *Halleluja, Stärk und Macht*
4. Recitativo (bass): *Gottlob! es geht uns wohl!*
5. Aria (soprano, oboe, strings):*Gedenk an uns mit deiner Liebe*
6. Recitativo (alto, choir): *Vergiß es ferner nicht, mit deiner Hand*
7. Aria (alto): *Halleluja, Stärk und Macht*
8. Chorale: *Sei Lob und Preis mit Ehren*

Music

The cantata is one of the very few sacred cantatas of Bach opened by an orchestral sinfonia. Another is the early *Weinen, Klagen, Sorgen, Zagen, BWV 12*. The music is an arrangement of the prelude from Bach's *Partita* for violin, BWV 1006. A solo organ plays the original violin part, while the orchestra adds an accompaniment.

The chorus, on verse 2 of Psalm 75, is written in grave stile antico. The bass begins in great simplicity a theme in even steps, the tenor starts imitating almost immediately, the alto a little later, then the soprano. A countersubject illustrates the telling of God's wonders, embellishing the words *verkündigen* (*proclaim*) and *Wunder* (*wonders*). A dense texture is achieved. In the beginning only oboes and strings play colla parte, then a trumpet doubles the soprano. Developing further, two trumpets take part in the polyphony, and a climax is reached when the third trumpet and timpani enter. Bach adapted the music with only minor changes for the *Gratias* of his Missa for the court of Dresden in 1733, which expresses the same idea. Later he incorporated the Missa in his *Mass in B minor* and concluded his work by repeating the music as the *Dona nobis pacem*.

The tenor, a solo violin and the continuo are equal partners in the following da capo aria.

The soprano aria, accompanied by oboe and strings, is in siciliano rhythm. The continuo rests during the vocal parts.

After a recitative which leads to a choral *Amen*, the alto soloist repeats the main section of the tenor aria, accompanied by the organ. This close connection within a work of both theme (3 and 6) and instrument (1 and 6) is unusual in Bach's cantatas.

In the closing chorale the trumpets accentuate the ends of some lines of the fifth verse of Johann Gramann's *Nun lob, mein Seel, den Herren*.[1]

Recordings

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 2*, Nikolaus Harnoncourt, Wiener Sängerknaben & Chorus Viennensis, Concentus Musicus Wien, boy soprano of the Wiener Sängerknaben, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1974
- *J.S. Bach: Wir danken dir, Gott*, Philippe Herreweghe, Collegium Vocale Gent, Deborah York, Ingeborg Danz, Mark Padmore, Peter Kooy, Harmonia Mundi France 1999
- *J.S. Bach: Complete Cantatas Vol. 20*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sandrine Piau, Bogna Bartosz, James Gilchrist, Klaus Mertens, Antoine Marchand 2003
- *J.S. Bach: Cantatas*, Nikolaus Harnoncourt, Arnold Schoenberg Chor, Concentus Musicus Wien, Christine Schäfer, Bernarda Fink, Werner Güra, Christian Gerhaher, Deutsche Harmonia Mundi 2007

Music Files

Sinfonia

20th Century adaptation

The Sinfonia movement experienced a period of crossover popularity in 1968 when Walter Carlos (now Wendy Carlos) created an exuberant rendition of it for electronic synthesizer (at the time a novelty) for the album *Switched-On Bach*.

References

[1] Alfred Dürr. 1971. "Die Kantaten von Johann Sebastian Bach", Bärenreiter 1999, ISBN 3-7618-1476-3 (in German)

External links

- Cantatas, BWV 21-30: Free scores at the International Music Score Library Project.
- Cantata BWV 29 Wir danken dir, Gott, wir danken dir (http://www.bach-cantatas.com/BWV29.htm) on the *bach-cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv029.htm) Emmanuel Music, Boston
- Programme notes by Craig Smith (http://www.emmanuelmusic.org/notes_trans/notes_cantata/bwv029.htm)
- Wir danken dir, Gott, wir danken dir (http://www.bach.de/werk/bwv/29.html) on the *Bach* website (in German)
- Entries for BWV 29 (http://www.worldcat.org/search?q=BWV+29&qt=results_page) on WorldCat

Wir müssen durch viel Trübsal, BWV 146

Wir müssen durch viel Trübsal (We must pass through great sadness), BWV 146, is a church cantata by Johann Sebastian Bach. Bach composed the cantata in Leipzig for Jubilate, the third Sunday after Easter, in 1726 or later.

History and words

Bach composed the cantata in Leipzig for the third Sunday after Easter, called Jubilate. The earliest possible date for the first performance is 12 May 1726. 18 April 1728 is another possibility.

The prescribed readings for the Sunday were 1 Peter 2:11–20 and John 16:16–23, Jesus announcing his second coming, saying "your sorrow shall be turned into joy". Bach contrasted sorrow and joy in earlier cantatas for the same occasion, first in Weimar in 1714, *Weinen, Klagen, Sorgen, Zagen, BWV 12*, then in Leipzig in 1725, *Ihr werdet weinen und heulen, BWV 103*. The unknown poet chose a quote from Acts 14:22 to begin the cantata, "We must through much tribulation enter into the kingdom of God", which Salomon Franck had already used for the first recitative of "Weinen, Klagen, Sorgen, Zagen". The three following movements deplore the sufferings in the world, whereas three more movements depict the joyful hope for a better life in the Kingdom of God. The theme throughout his texts is a longing for death. Movement 5 is a paraphrase of Psalms 126:5, which Brahms also chose for his "A German Requiem", "They that sow in tears shall reap in joy". Movement 6 refers to Romans 8:18, "For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us". Only the music but not the words of the closing chorale is extant. The ninth stanza of Gregorius Richter's *Lasset ab von euren Tränen* has been suggested as a possible text for this closing chorale.[1]

Scoring and structure

The cantata is scored for soprano, alto, tenor and bass soloists, a four-part choir, flauto traverso, two oboe d'amore, taille (tenor oboe), organ, two violins, viola and basso continuo.[1]

1. Sinfonia
2. Coro: *Wir müssen durch viel Trübsal in das Reich Gottes eingehen*
3. Aria (alto): *Ich will nach dem Himmel zu*
4. Recitativo (soprano): *Ach! wer doch schon im Himmel wär!*
5. Aria (soprano): *Ich säe meine Zähren*
6. Recitativo (tenor): *Ich bin bereit, mein Kreuz geduldig zu ertragen*
7. Aria (tenor, bass): *Wie will ich mich freuen, wie will ich mich laben*
8. Chorale: *Denn wer selig dahin fähret* or *Ach, ich habe schon erblicket*

Music

Two movements of the cantata, the Sinfonia and the first movement, are related to Bach's Harpsichord Concerto in D minor, BWV 1052, which was possibly derived from a lost violin concerto. The original music of the cantata is also lost, but scholars are convinced that it is a work of Bach. He used an instrumental concerto in a similar way for movements of his cantatas *Gott soll allein mein Herze haben, BWV 169* and *Ich geh und suche mit Verlangen, BWV 49*, where his authorship is beyond doubt.[1]

Bach reworked the first movement of the harpsichord concerto to an organ concerto, expanding the strings by woodwind instruments. He changed the second movement to a choral movement by embedding vocal parts in the music, but this time without additional woodwinds.[1] Brian Robins commented: "The opening chorus is superimposed onto the deeply moving slow movement of the concerto, the anguish of the repeated (ostinato) bass line ideally underlining a text concerned with the tribulation that must be endured before the kingdom of heaven is

attained."[2] Julian Mincham describes the process of changing a harpsichord concerto movement to a chorus with obbligato organ in detail: "The original thirteen-bar throbbing ritornello theme is retained but its function has changed. The voices soar above it from the very first bar and continue to enhance it throughout its six appearances in different tonal environments. The ritornello theme has virtually become a free "ground bass" throughout. The tortuous melodic line, the main focus of attention in the concerto setting, has now become an obbligato melody of secondary significance. It is played by the organ, the first time Bach has used the instrument in this way in a chorus. The choir rises magnificently above everything else establishing itself as the dominant musical force, even appearing to disregard the phrasing of the original composition. All that was of primary importance in the concerto is now secondary to the chorus and its message. This momentous adagio, seemingly complete in its version for strings and harpsichord, has taken on a whole new dimension of musical meaning."[3]

Movement 3 is an alto aria with violin obbligato, which transcends "dem Himmel zu" (towards Heaven). The following recitative, a lament on the persecution in the world, is accompanied by long chords of the strings. Movement 5 illustrates in two sections the opposition of sowing with tears and reaping with joy, accompanied by a flute and two oboi d'amore. Movement 7 is probably derived from a secular dance-like movement in da capo form. A ritornello frames the first section, only continuo accompanies the middle section. The final chorale is set for four parts on the melody *Werde munter, mein Gemüte*.[1]

Recordings

- *Die Bach Kantate Vol. 33*, Helmuth Rilling, Gächinger Kantorei, Bach-Collegium Stuttgart, Helen Donath, Marga Höffgen, Kurt Equiluz, Hanns-Friedrich Kunz, Hänssler 1973
- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 6*, Nikolaus Harnoncourt, Tölzer Knabenchor, Concentus Musicus Wien, soloist of the Tölzer Knabenchor, Paul Esswood, Kurt Equiluz, Thomas Hampson, Teldec 1980
- *Bach Cantatas Vol. 24: Altenburg/Warwick*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Brigitte Geller, William Towers, Mark Padmore, Julian Clarkson, Soli Deo Gloria 2000
- *J.S. Bach: Complete Cantatas Vol. 15* - Sibylla Rubens, Bogna Bartosz, James Gilchrist, Klaus Mertens, Amsterdam Baroque Orchestra & Choir, Ton Koopman, Antoine Marchand 2001
- *J.S. Bach: Cantatas Vol. 19 (Cantatas from Leipzig 1724)*, Masaaki Suzuki, Bach Collegium Japan, Rachel Nicholls, Robin Blaze, Gerd Türk, Peter Kooy, BIS 2008

References

[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] Robins, Brian (2011). "Cantata No. 146, "Wir müssen durch viel Trübsal," BWV 146" (http://www.allmusic.com/work/cantata-no-146-wir-mssen-durch-viel-trbsal-bwv-146-bc-a70-c3982/description). Allmusic.com. . Retrieved 10 May 2011.

[3] Julian Mincham (2010). "Chapter 14 BWV 146 Wir müssen durch viel Trübsal" (http://www.jsbachcantatas.com/documents/chapter-14-bwv-146.htm). jsbachcantatas.com. . Retrieved 9 May 2011.

External links

- Cantatas, BWV 141-150: Free scores at the International Music Score Library Project.
- Cantata BWV 146 Wir müssen durch viel Trübsal (http://www.bach-cantatas.com/BWV146.htm) on the *bach cantatas* website
- German text and English translation (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv146.htm), Emmanuel Music
- Wir müssen durch viel Trübsal (http://www.bach.de/werk/bwv/146.html) on the *Bach* website **(German)**
- BWV 146 Wir müssen durch viel Trübsal (http://www.uvm.edu/~classics/faculty/bach/BWV146.html) University of Vermont

Wo soll ich fliehen hin, BWV 5

Wo soll ich fliehen hin (Where shall I flee), BWV 5, is a church cantata by Johann Sebastian Bach. He composed the chorale cantata in Leipzig for the 19th Sunday after Trinity and first performed it on 15 October 1724. It is based on a chorale of the same name by Johann Heermann.

History and words

Bach wrote the cantata in his second year in Leipzig for the 19th Sunday after Trinity and first performed it on 15 October 1724.[1] It is part of his second annual cycle of cantatas, a cycle of chorale cantatas. The prescribed readings for the Sunday were from Paul's Epistle to the Ephesians, Ephesians 4:22–28, "put on the new man, which after God is created", and from the Gospel of Matthew, Matthew 9:1–8, Healing the paralytic at Capernaum. The cantata text is based on the chorale in eleven stanzas *Wo soll ich fliehen hin* by Johann Heermann,[2] published in 1630, which is recommended for the Sunday in the Dresdner Gesangbuch.[3] An unknown poet kept the first and last stanza as the respective cantata movement. He paraphrased the other stanzas rather freely, 2 and 3 as movement 2, 4 as movement 3, 5 to 7 as movement 4, 8 as movement 5, and 9 as 10 as movement 6. A year before, Bach had composed for the occasion *Ich elender Mensch, wer wird mich erlösen, BWV 48*, concentrating on the promise of Jesus to the sick man: "Your sins are forgiven". Similarly, the awareness of being a sinner who needs healing is the theme of Heermann's chorale and this cantata. The poetry adds to the chorale images, which the composer could use, for example in movement 3 the divine source of blood to cleanse the stains of sins, a Baroque phrase relying on Psalms 51:4, Revelation 1:5 and Revelation 7:14. In movement 5 the poet invented a ferocious hellish army, which is silenced by the believer who shows the blood of Jesus.[1]

Scoring and structure

The cantata is scored for four soloists, soprano, alto, tenor, and bass, a four part choir, tromba da tirarsi (slide trumpet), two oboes, two violins, viola and basso continuo.[1]

1. Coro: *Wo soll ich fliehen hin*
2. Recitativo (bass): *Der Sünden Wust hat mich nicht nur befleckt*
3. Aria (tenor): *Ergieße dich reichlich, du göttliche Quelle*
4. Recitativo (alto): *Mein treuer Heiland tröstet mich*
5. Aria (bass): *Verstumme, Höllenheer*
6. Recitativo (soprano): *Ich bin ja nur das kleinste Teil der Welt*
7. Chorale: *Führ auch mein Herz und Sinn*

Music

Bach arranged the movements in symmetry around movement 4 as the turning point in the cantata between desolation and hope, a recitative, which receives added weight by the cantus firmus of the chorale played by the oboe. One line of the chorale stanza is sung unchanged: "was ich gesündigt habe" (what I sinned).[1] In the opening chorus Bach gave the tune in unadorned long notes to the soprano, reinforced by the trumpet. The vocal parts are embedded in an independent instrumental concerto. The motifs of the instruments, which also appear in the lower voices, are derived from the tune,[3] following the upward movement of its first line and the downward movement of its second line.[4] Both other recitatives are secco. The first aria is accompanied only by an obbligato viola illustrating the flow of blood, termed by John Eliot Gardiner the "gushing, curative effect of the divine spring" in "tumbling liquid gestures", summarized as "the cleansing motions of some prototype baroque washing machine".[3] The tenor sings the same figuration on the word "wäschet" (washing). Bach used the solo viola only rarely in his cantatas (twice, according to Boyd); he may have played these solos himself.[5] The second aria is accompanied by

the full orchestra with the trumpet as a "ferociously demanding obbligato".[3] In sudden breaks it conveys the silencing of "Verstumme, Höllenheer" (Be silent, host of Hell). Different as the two arias are, the figuration in the second one is similar to the one in the first, interpreting that it is the very flow of blood which silences the "army of hell". The closing chorale is set for four parts.[1]

Selected recordings

Additional recordings are listed on the *bach-cantatas* entry of the cantata.

- *J.S. Bach: Das Kantatenwerk - Sacred Cantatas Vol. 1*, Nikolaus Harnoncourt, Wiener Sängerknaben, Chorus Viennensis, Concentus Musicus Wien, soloist of the Wiener Sängerknaben, Paul Esswood, Kurt Equiluz, Max van Egmond, Teldec 1972
- *Bach Cantatas Vol. 5 - Sundays after Trinity II*, conductor Karl Richter, Münchener Bach-Chor, Münchener Bach-Orchester, Edith Mathis, Trudeliese Schmidt, Peter Schreier, Dietrich Fischer-Dieskau, Archiv Produktion 1978
- *Die Bach Kantate Vol. 54*, Helmuth Rilling, Gächinger Kantorei, Württembergisches Kammerorchester Heilbronn, Arleen Augér, Carolyn Watkinson, Aldo Baldin, Wolfgang Schöne, Hänssler 1979
- *J.S. Bach: Complete Cantatas Vol. 11*, Ton Koopman, Amsterdam Baroque Orchestra & Choir, Sibylla Rubens, Annette Markert, Christoph Prégardien, Klaus Mertens, Antoine Marchand 1999
- *Bach Edition Vol. 19 - Cantatas Vol. 9*, conductor Pieter Jan Leusink, Holland Boys Choir, Netherlands Bach Collegium, Ruth Holton, Sytse Buwalda, Nico van der Meel, Bas Ramselaar, Brilliant Classics 2000
- *Bach Cantatas Vol. 10: Potsdam / Wittenberg / For the 19th Sunday after Trinity / For for the Feast of Reformation*, John Eliot Gardiner, Monteverdi Choir, English Baroque Soloists, Joanne Lunn, William Towers, James Gilchrist, Peter Harvey, Soli Deo Gloria 2000
- *J.S. Bach: Cantatas Vol. 27 - Cantatas from Leipzig 1724*, Masaaki Suzuki, Bach Collegium Japan, Susanne Rydén, Pascal Bertin, Gerd Türk, Peter Kooy, BIS 2003

References

[1] Dürr, Alfred (1971) (in German). *Die Kantaten von Johann Sebastian Bach*. **1**. Bärenreiter-Verlag. OCLC 523584.

[2] "Wo soll ich fliehen hin / Text and Translation of Chorale" (http://www.bach-cantatas.com/Texts/Chorale021-Eng3.htm). bach-cantatas.com. 2005. . Retrieved 26 October 2011.

[3] John Eliot Gardiner (2005). "Cantatas for the Nineteenth Sunday after Trinity / Erlöserkirche, Potsdam" (http://www.bach-cantatas.com/Pic-Rec-BIG/Gardiner-P10c[sdg110_gb].pdf). bach-cantatas.com. p. 2. . Retrieved 26 October 2011.

[4] "Chorale Melodies used in Bach's Vocal Works / Wo soll ich fliehen hin / Auf meinen lieben Gott" (http://www.bach-cantatas.com/CM/Wo-soll-ich-fliehen-hin.htm). bach-cantatas.com. 2008. . Retrieved 26 October 2011.

[5] Julian Mincham (2010). "Chapter 20 BWV 5 Wo soll ich fliehen hin" (http://www.jsbachcantatas.com/documents/chapter-20-bwv-5.htm). jsbachcantatas.com. . Retrieved 26 October 2011.

Sources

The first source is the score.

- Cantatas, BWV 1-10: Free scores at the International Music Score Library Project.

General sources are found for the Bach cantatas. Several databases provide additional information on each single cantata:

- Cantata BWV 5 Wo soll ich fliehen hin (http://www.bach-cantatas.com/BWV5.htm) history, scoring, sources for text and music, translations to various languages, discography, discussion, *bach-cantatas* website
- BWV 5 - "Wo soll ich fliehen hin" (http://www.emmanuelmusic.org/notes_trans/transl_cantata/bwv005.htm) English translation, discussion, Emmanuel Music
- Wo soll ich fliehen hin (http://www.bach.de/werk/bwv/5.html) history, scoring, *Bach* website **(German)**

- BWV 5 Wo soll ich fliehen hin (http://www.uvm.edu/~classics/faculty/bach/BWV5.html) English translation, University of Vermont
- BWV 5 Wo soll ich fliehen hin (http://webdocs.cs.ualberta.ca/~wfb/cantatas/5.html) text, scoring, University of Alberta
- BWV 5 Wo soll ich fliehen hin (http://www.bach.org/bach101/cantatas/cantata5.html) analysis, Bach Choir of Bethlehem

Ballets

2 and 3 Part Inventions

2 and 3 Part Inventions is a ballet made by New York City Ballet balletmaster Jerome Robbins on students at its affiliated school, the School of American Ballet, to Bach's *Inventions and Sinfonias*, BWV 772–801, (1720–23). The premiere took place on Saturday, June 4th, 1994, at the Juilliard Theater, Lincoln Center. The City Ballet premiere was Thursday, January 19th, 1995, and it was revived for City Ballet's 90th anniversary celebration of the choreographer, performed again by students from S.A.B.

Casts

original SAB

- Kristina Fernandez
- Eliane Munier
- Riolama Lorenzo
- Jennifer Chipman
- Benjamin Millepied
- Amaury Lebrun
- Alex Ketley
- Seth Belliston

NYCB premiere

- Wendy Whelan
- Jenifer Ringer
- Samantha Allen
- Miranda Weese
- Ethan Stiefel
- Alexander Ritter
- Christopher Wheeldon
- James Fayette

NYCB revivals

1998 Spring

- Kristina Fernandez
- Emily Coates
- Samantha Allen
- Pascale van Kipnis
- Arch Higgins
- Benjamin Millepied
- Christopher Wheeldon
- James Fayette

2008 Spring: *Jerome Robbins celebration*

- Kristen Segin[1]
- Adriana Piercy[1]
- Lydia Wellington[1]
- Ashley Isaacs[1]
- Chase Finlay[1]
- Sam Greenberg[1]
- Michael Tucker[1]
- Michael Rosen[1]

Footnotes

[1] SAB student

References

- *Playbill*, NYCB, Tuesday, June 17th
- *Repertory Week*, NYCB, Spring season, 2008 repertory, week 8

Articles

- NY Times, [[Anna Kisselgoff (http://www.nytimes.com/2005/04/05/arts/dance/05kiss.html)], April 5th, 2005]
- NY Times, [[Anna Kisselgoff (http://query.nytimes.com/gst/fullpage.html?res=9A01E0DA1E31F932A25756C0A96E958260)], May 11th, 1998]

Reviews

- NY Times, [[Anna Kisselgoff (http://query.nytimes.com/gst/fullpage.html?res=9E0CE2DD173AF935A35755C0A962958260)], June 6th, 1994]
- NY Times, [[Anna Kisselgoff (http://www.nytimes.com/1995/01/21/arts/dance-review-from-bach-to-his-son-to-city-ballet.html)], January 21st, 1995]
- NY Times, [[Jack Anderson (dance critic)|Jack Anderson (http://query.nytimes.com/gst/fullpage.html?res=9E0CE6DC1E3DF93BA25752C0A9679C8B63)], January 18th, 2001]
- NY Times, [[Gia Kourlas (http://www.nytimes.com/2008/06/16/arts/dance/16ball.html)], June 16th, 2008]

External links

- NYCB website (http://www.nycballet.com)
- SAB website (http://www.sab.org)
- Robbins Foundation and Trust website (http://jeromerobbins.org)

Concerto Barocco

Concerto Barocco is a ballet made on students at the School of American Ballet by George Balanchine, subsequently balletmaster and co-founder of New York City Ballet, to Johann Sebastian Bach's *Concerto in D minor for Two Violins*, BWV 1043. An open dress rehearsal was held on May 29 1941, in the Little Theatre of Hunter College, New York.

The official premiere took place June 27 1941, at Teatro Municipal in Rio de Janeiro as part of American Ballet Caravan's South American tour, and *Concerto Barocco* subsequently entered the repertory of the Ballet Russe de Monte Carlo. The City Ballet premiere was October 11 1948, as one of three ballets on the program of its first performance at New York City Center.

Three years later Balanchine replaced the original costumes with leotards and tights, in what has come to be regarded as signature costume for his contemporary works. He said that in the first movement of *Concerto Barocco* the two ballerinas personify the violins and that, "If the dance designer sees in the development of classical dancing a counterpart in the development of music and has studied them both, he will derive continual inspiration from great scores."

Casts

original

- Marie-Jeanne
- Mary Jane Shea
- William Dollar

NYCB revivals

2009 Winter

first cast

- Wendy Whelan
- Rachel Rutherford
- Albert Evans

second cast

- Megan Johnson
- Abi Stafford
- Justin Peck

2009 Spring

- Wendy Whelan
- Ellen Bar [1]
- Albert Evans

2009 Saratoga Springs

- Teresa Reichlen
- Justin Peck
- Ellen Bar

2010 Fall

Saturday, October 9th

- Abi Stafford
- Justin Peck
- Ellen Bar

Footnotes

[1] first time in rôle

Reviews

- Sunday NY Times, [[John Martin (dance critic)|John Martin (http://select.nytimes.com/gst/abstract.html?res=F20C16F73E5F1A7A93C5AB178CD85F458485F9)], July 27, 1941]
- Sunday NY Times, [[John Martin (dance critic)|John Martin (http://select.nytimes.com/gst/abstract.html?res=F20C17FF3E5C167B93C5A9178AD95F478485F9)], November 7, 1943]
- Sunday NY Times, [[John Martin (dance critic)|John Martin (http://select.nytimes.com/gst/abstract.html?res=F10B11F63F5816738FDDAF0A94D0405B8588F1D3)], August 26, 1945]
- NY Times, [[John Martin (dance critic)|John Martin (http://select.nytimes.com/gst/abstract.html?res=F00B17FC345F1B7B93C2A81782D85F418485F9)], September 10, 1945]
- NY Times, [[John Martin (dance critic)|John Martin (http://select.nytimes.com/gst/abstract.html?res=F40B13F83B55177B93C6A81782D85F458585F9)], September 14, 1951]
- NY Times, [[Alastair Macaulay (http://www.nytimes.com/2009/04/30/arts/dance/30ball.html)], April 29, 2009]

External links

- Balanchine Foundation website (http://www.balanchine.org)
- Balanchine Trust website (http://www.balanchine.com)
- NYCB website (http://www.nycballet.com)

The Goldberg Variations

The Goldberg Variations is a ballet made by New York City Ballet's ballet master Jerome Robbins to Johann Sebastian Bach's eponymous music from 1742, BWV 988, his only work in the form of theme and variations; the theme is a sarabande he wrote for his second wife. The premiere took place on May 27, 1971, at the New York State Theater, Lincoln Center with costumes by Joe Eula and lighting by Thomas Skelton.

Casts

original

- Renèe Estopinal
- Michael Steele
- Gelsey Kirkland
- Sara Leland
- John Clifford
- Robert Weiss
- Robert Maiorano
- Bruce Wells
- Bryan Pitts
- David Richardson
- Delia Peters
- Christine Redpath
- Bettijane Sills
- Stephen Caras
- Hermes Conde
- Richard Dryden
- Francis Sackett
- Suzanne Erlon
- Gloriann Hicks
- Virginia Stuart
- Karin von Aroldingen
- Susan Hendl
- Patricia McBride
- Peter Martins
- Anthony Blum
- Helgi Tomasson
- Merrill Ashley
- Rosemary Dunleavy
- Johnna Kirkland
- Deborah Koolish
- Gail Kachadurian
- Colleen Neary
- Susan Pilarre
- Giselle Roberge
- Polly Shelton
- Marjorie Spohn
- Lynne Stetson
- Victor Castelli
- Nolan T'Sani

NYCB revivals

2008 Winter

- theme
  - Kaitlyn Gilliland
  - Jason Fowler
- first section
  - Abi Stafford
  - Megan Fairchild
  - Amar Ramasar
  - Andrew Veyette
  - Tyler Angle
  - Adam Hendrickson
- second section

- Rachel Rutherford
- Sara Mearns
- Wendy Whelan
- Jared Angle
- Stephen Hanna
- Benjamin Millepied

2008 Spring — *Jerome Robbins celebration*

- theme

- Kaitlyn Gilliland
- Jason Fowler

- first section

- Abi Stafford
- Megan Fairchild
- Amar Ramasar
- Andrew Veyette
- Tyler Angle
- Adam Hendrickson

- second section

- Rachel Rutherford
- Sara Mearns
- Wendy Whelan
- Jared Angle
- Stephen Hanna
- Gonzalo Garcia

References

- *Playbill*, NYCB, Sunday, June 22, 2008
- *Repertory Week*, NYCB, Spring Season, 2008 repertory, week 8

Reviews

- NY Times, [[Clive Barnes (critic)|Clive Barnes [1]], May 29, 1971]
- Sunday NY Times, [[Jennifer Dunning [2]], January 13, 1980]
- NY Times, [[Anna Kisselgoff [3]], January 15, 1982]
- NY Times, [[Jennifer Dunning [4]], January 28, 2008]
- NY Times, [[Alastair Macaulay [5]], June 24, 2008]

External links

- NYCB website [6]
- Robbins Foundation and Trust website [7]

Le jeune homme et la mort

Le Jeune Homme et La Mort is a ballet by Roland Petit, choreographed in 1946 to Bach's *Passacaglia in C Minor*, BWV 582 (omitting the fugue), with a one-act libretto by Jean Cocteau. It tells the story of a *Young Man* driven to suicide by his faithless lover. Sets were by Georges Wakhévitch and costumes variously reported as being by Karinska or Cocteau. Petit is purported to have created *Le Jeune Homme et La Mort* for his wife Zizi Jeanmaire, but it is also reported[1] to have been danced by Jean Babilée and Nathalie Philippart at its 25 June 1946 premiere at the Ballets des Champs-Elysées.

In 1951, Petit staged the ballet at American Ballet Theatre. In 1966, he filmed the ballet in France with Rudolf Nureyev and Zizi Jeanmaire.[2]

Le Jeune Homme et La Mort was revived by Mikhail Baryshnikov at the American Ballet Theatre in 1975, and in the 1985 movie *White Nights*, in arrangements by Petit for Baryshnikov. It has been in the repertoire of the Paris Opera Ballet since 1990 and was danced at its premiere there by Kader Belarbi. It has also been danced by the Ballet National de Marseilles (1984), the Berlin Opera Ballet (1985) and the Boston Ballet (1998).

Original cast

- Nathalie Philippart • Jean Babilée

Revivals

La Scala Ballet, Teatro degli Arcimboldi, Milan, March 2006

- Darcey Bussell • Roberto Bolle

Sadler's Wells, November 2006

- Darcey Bussell • Igor Zelensky

References

[1] "Stoll Theatre Revival of *Le Jeune Homme et la Mort.*" In *The Times,* Monday, 19 April 1954, page 9, column A.

[2] *Le Jeune Homme et la Mort* (http://www.youtube.com/watch?v=qg29jOazkOo&feature=results_main&playnext=1&list=PL4D821F1E36ED46D5) – 1966 film with Nureyev and Jeanmaire

External links

- March 2006 review by Susy in *Ballet.co Magazine* (http://www.ballet.co.uk/magazines/yr_06/mar06/su_rev_la_scala_0306.htm)
- November 30, 2006, review by Ruth Leon for Bloomberg News (http://www.bloomberg.com/apps/news?pid=20601088&sid=aaS550bouPf0&refer=muse)
- November 29, 2006, review by John Percival in *The Stage* (http://www.thestage.co.uk/reviews/review.php/15058/darcey-bussell-and-igor-zelensky)
- *Le Jeune Homme et la Mort* (http://www.youtube.com/watch?v=qg29jOazkOo&feature=results_main&playnext=1&list=PL4D821F1E36ED46D5) – 1966 film with Rudolf Nureyev and Zizi Jeanmaire

- *Le Jeune Homme et la Mort* (http://www.youtube.com/watch?v=Htqk0KpBYKE) – performance by Baryshnikov in the movie *White Nights* (1985)

A Suite of Dances

A Suite of Dances is a ballet made by New York City Ballet balletmaster Jerome Robbins on Mikhail Baryshnikov to four movements from Bach's *Six Suites for Solo Cello* (1720):

- *Prelude* from *Suite I* in G major, BWV 1007
- *Sarabande* from *Suite V* in C minor, BWV 1011
- *Gigue* from *Suite I* in G major, BWV 1007
- *Prelude* from *Suite VI* in D major, BWV 1012

The premiere took place in March 1994 at the Baryshnikov's White Oak Dance Project; the City Ballet premiere was May 10 of that year at the New York State Theater, Lincoln Center

Casts

original

- Mikhail Baryshnikov

NYCB revivals

2007 Fall for Dance, New York City Center

- Damian Woetzel

2008 Spring, *Jerome Robbins celebration*

- Nicolas Le Riche[1]

References

- *Playbill*, NYCB, Tuesday, June 17th, 2008
- *Repertory Week*, NYCB, Spring season, 2008 repertory, week 8

Footnotes

[1] guest artist

Articles

- NY Times, [[Anna Kisselgoff (http://query.nytimes.com/gst/fullpage.html?res=950CEFDD1F38F93AA15756C0A962958260&scp=5)], May 29th, 1994]

Reviews

- NY Times, [[Anna Kisselgoff (http://query.nytimes.com/gst/fullpage.html?res=9A04E0D8113AF936A35750C0A962958260)], March 5th, 1994]
- NY Times, [[Jack Anderson (dance critic)|Jack Anderson (http://query.nytimes.com/gst/fullpage.html?res=9401E0D71039F931A25756C0A962958260)], May 12th, 1994]
- NY Times, [[Roslyn Sulcas (http://www.nytimes.com/2007/10/04/arts/dance/04flan.html)], October 4th, 2007]
- NY Times, [[Gia Kourklas (http://www.nytimes.com/2008/06/16/arts/dance/16ball.html)], June 16th, 2008]

External links

- NYCB website (http://www.nycballet.com)
- Robbins Foundation and Trust website (http://jeromerobbins.org)

Tribute

Tribute is a ballet made by Christopher d'Amboise to music by Johann Sebastian Bach. The première took place Saturday, June 4th, 2005, at the School of American Ballet workshop performance, Juilliard Theater, Lincoln Center for the Performing Arts. The New York City Ballet première was Sunday, February 4th, 2007, at the New York State Theater, also at Lincoln Center.

Music

- Well-Tempered Clavier, *Book 1*, Prélude in Eb minor, BWV 853
- Keyboard Concerto V, in F minor, *1st Movement*, Allegro, BWV 1056
- Well-Tempered Clavier, *Book 1*, Fugue in C minor, BWV 847
- Keyboard Concerto V, in F minor, *2nd Movement Adagio*', BWV 1056
- Well-Tempered Clavier, *Book 1*, Prélude in E minor, BWV 856
- Well-Tempered Clavier, *Book 1*, Prélude in D minor, BWV 851
- Oboe Concerto, in F Major, *2nd Movement*, Siciliano, BWV 49/169
- Keyboard Concerto, in G minor, *1st Movement*, BWV 1058
- Oboe Concerto, in D minor, *2nd Movement Adagio*, BWV 974 by Alessandro Marcello, arranged for piano solo by Johann Sebastian Bach

Reviews

- NY Times review by [[Jennifer Dunning [1]], June 8, 2005]
- NY Times article by Daniel J. Wakin, August 1, 2006 [2]
- NY Times review by [[Gia Kourlas [3]], January 21, 2007]

External links

- SAB website [4]
- NYCB website [6]

Miscellany

24 Preludes and Fugues

The **24 Preludes and Fugues, Op. 87** by Dmitri Shostakovich is a set of 24 piano pieces, one in each of the major and minor keys of the chromatic scale. While the musical style and ideas are Shostakovich's own, it follows the form of Frederic Chopin's Op. 28 preludes.

Each piece is in two parts: a prelude; and a fugue woven from a musical idea taken from the prelude. The pieces vary in pace, length and complexity (for example, Fugue No. 13 in F-sharp major is in five voices, but Fugue No. 9 in E major is in only two voices). Unlike Bach's *Well-Tempered Clavier*, in which the pieces are arranged in parallel major/minor pairs ascending the chromatic scale (C major, C minor, C sharp major, C sharp minor etc.), Shostakovich's set proceeds in relative major/minor pairs around the circle of fifths: first C major, then A minor, G major, E minor, D major, B minor, and so on, ending with D minor. (Frédéric Chopin's set of 24 Preludes, Op. 28, is organised in the same way, as are the earlier sets of preludes by Joseph Christoph Kessler and Johann Nepomuk Hummel.)

References to and quotations from Bach's cycle appear in many of the later pieces. There are also many references and musical ideas taken from Shostakovich's own work. The complete work takes about two and a half hours to play.

History

After the Second World War, Dmitri Shostakovich was Russia's most prominent composer. Although out of favour with the Soviet Communist Party, he was still sent abroad as a cultural ambassador. One such trip was to Leipzig in 1950 for a music festival marking the bicentennial of J. S. Bach's death.

As part of the festival, Shostakovich was asked to sit on the judging panel for the first International Johann Sebastian Bach Competition. One of the entrants in the competition was the 26-year-old Tatiana Nikolayeva from Moscow. Though not required by competition regulations, she had come prepared to play any of the 48 preludes and fugues of *The Well-Tempered Clavier* on request. She won the gold medal.

Inspired by the competition and impressed by Nikolayeva's playing, Shostakovich returned to Moscow and started composing his own cycle of 24 preludes and fugues. Shostakovich worked fairly quickly, taking only three days on average to write each piece. As each was completed he would ask Nikolayeva to come and visit him in his Moscow apartment where he would play her the latest piece.

The complete work was written between 10 October 1950 and 25 February 1951. Once finished, Shostakovich dedicated the work to Nikolayeva, who undertook the public premiere in Leningrad on 23 December 1952. Shostakovich wrote out all the pieces without many corrections except the B-flat minor prelude, which he was dissatisfied with and replaced what he had begun initially.

The pieces

Prelude and Fugue No. 1 in C major

In unbroken chords and a haunting melody Shostakovich nevertheless evokes the immortal first Prelude of the 48. The tone is wistful, mostly pianissimo and the harmonic language is very much Shostakovich's own, though not a note is out of place. The tone continues in the Fugue; whereas Bach begins with a scaled 4th, Shostakovich has a bleak bare 5th. In contrast to the characteristic harmonic complexity of the prelude, the fugue is written in the purest

C major, without a single accidental.

Prelude and Fugue No. 2 in A minor

The prelude is a toccata mostly for one voice, with semiquavers running through in the style of a perpetuum mobile. It is followed by a three-part fugue with a characteristic theme of sevenths and acciaccaturas.

Prelude and Fugue No. 3 in G major

The Prelude in G is composed of a juxtaposition of a pesante theme and a lighter quicker theme. The following fugue is the only one set in 6/8 time, although this meter is also shared by the F-sharp Major Prelude.

Prelude and Fugue No. 4 in E minor

The prelude begins with an eighth-note appoggiatura figuration phrased in pairs between a sustained cantus firmus in the bass and a lyrical melody in the soprano. There is a consistent legato/half-staccato phrasing throughout the prelude in which Shostakovich attempts to imitate Baroque period phrasing.

Following the prelude, Shostakovich proceeds directly to the fugue without pause. The fugue is a double fugue in four voices with two distinct subjects developed in separate expositions. The first subject is a slow stepwise melody consisting mostly of half notes and quarter notes, while the second subject is a partial diminution or variation on the first subject (eighth notes instead of quarter notes). About two-thirds into the fugue, Shostakovich brings back the original subject in the bass combined with the second subject in the soprano. The E Minor Fugue is one of progressive complexity. The composition begins rather humbly with a quiet, conservative exposition, but it ends triumphantly with nearly every possible fugal device (invertible counterpoint, stretto, double stretto, diminution, augmentation, retrograde) exploited in the final bars.

Prelude and Fugue No. 6 in B minor

Beginning much like a French overture (dotted rhythms) this prelude remains very tonal throughout. The bass plays has much of the melodic content - again a device used by Bach in his 48 preludes and fugues. The following fugue starts with a short introduction. It then continues in a gentle weaving fashion (much like the C sharp minor fugue from Book one of Bach's 48). Much of the piece uses a counter melody against the fugal entries.

Prelude and Fugue No. 7 in A major

The A major prelude is a two-part invention that begins with a tonic pedal and a cheerful, delicate motif that almost could have come from Bach's quill. Amazingly, the fugue contains no vertical dissonances whatsoever, instead creating harmonic motion by sporadically touching on unrelated keys such as B flat major, D flat major, and C major. While there is little in the way of thematic or textural development, the piece oozes charm, and the final cadence comes all too soon.

The three-voice fugue begins with a statement of the main theme, or subject, in the soprano voice. While fugal subjects usually use stepwise motion, this subject uses only the notes of the A major triad. This subject is then stated a fourth below in the alto, as would be expected in a Baroque fugue. After a brief interplay between the soprano and alto, the bass is introduced with a statement of the subject, completing the exposition. The modulatory section begins in the minor key; a brief return to the tonic key provides a breath of calm before an increasingly frenzied series of modulations. These lead to a climax in A major, signalled by a dominant pedal, but this lasts just four bars before the music plunges into C major. The music then settles down, gently leading to the recapitulation, where a single statement of the subject in the tonic key brings the piece to a close.

Prelude and Fugue No. 8 in F-sharp minor

Short piece, very agitated in nature. Staccato and chromatics add to the chilling nature of the melody.

Prelude and Fugue No. 9 in E major

A fugue in two voices.

Prelude and Fugue No. 13 in F-sharp major

A fugue in five voices.

Prelude and Fugue No. 15 in D-flat major

The prelude is a brusque waltz typical of Shostakovich. The opening theme resembles "We Wish You a Merry Christmas". The date of the composition (20 December) may explain this. The fugue is a tour de force of chromatic writing. The subject contains 11 of the 12 semitones available.

Prelude and Fugue No. 21 in B-flat major

Hear example below

Prelude and Fugue No. 24 in D minor

This double fugue shares a key signature and several features with the last fugue from Bach's *The Art of Fugue*.

Reception

The pieces were not well received by the Soviet critics when Shostakovich first played the Preludes and Fugues at a special meeting for the Union of Composers in May 1951. The critics expressed great displeasure at the dissonance in some of the fugues. They also objected to the fugue in Soviet music because it was considered too Western and archaic.

Music critic Alex Ross considers this work as produced by the ‘other Shostakovich’. According to the writer, the composer used chamber forms in the period to channel his most personal compositions, those that would not be suitable for use or approval by the Soviet Government. This piece is included in that group along with several string quartets.

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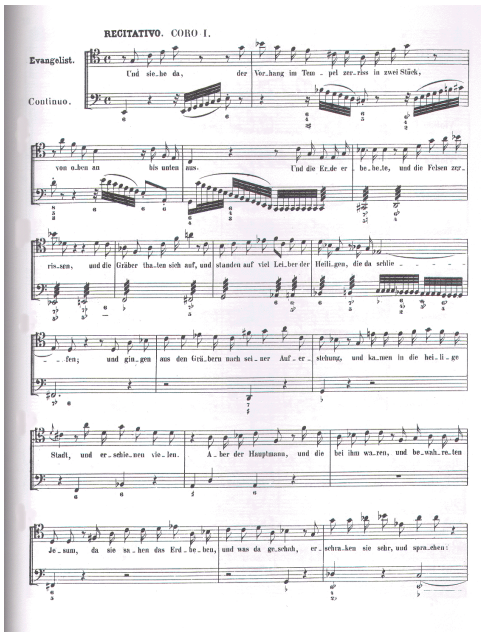
- Mazullo, Mark (2010). *Shostakovich's Preludes and Fugues: Contexts, Style, Performance*. Yale University Press. ISBN 978-0300149432
- Ross, Alex (2008). *The Rest Is Noise*. Picador. ISBN 978-0312427719

External links

- Earsense.org [1] Analysis of each piece.
- denisplutalov.com [2] Free MP3 download of the 2005 live performance of Shostakovich's Twenty-Four Preludes and Fugues.
- http://www.kleep.com/Music/Preludio-Y-Fuga-Para-Piano-En-D-dimitri-Shostakovich-Marco-A-Gil---Piano.894301

Bach Gesellschaft

The **Bach-Gesellschaft** was a society formed in 1850 for the express purpose of publishing the complete works of Johann Sebastian Bach without editorial additions. Their collected works are known as the Bach-Gesellschaft-Ausgabe.



A page from the Bach-Gesellschaft edition of J.S. Bach's *St Matthew Passion*, BWV 244, as published in 1856.

Origins of the Bach-Gesellschaft

The founders of the society were Moritz Hauptmann, cantor of the St. Thomas Church, Leipzig, (and thus a successor of Bach); Otto Jahn, author of a noted biography of Mozart; Carl Ferdinand Becker, teacher at the Leipzig Conservatory; and the composer Robert Schumann.[1]

Publication history

The Bach-Gesellschaft began publishing Bach's works in 1851 with a volume that started with BWV 1, the cantata *Wie schön leuchtet der Morgenstern, BWV 1*.[2] It completed publication in 1900 with its forty-sixth volume.[3] However, the edition of *The Art of Fugue* by Wolfgang Graeser, published in 1926, is sometimes counted as "Volume 47"[4] and was issued as a supplement to the Bach-Gesellschaft publication by Breitkopf & Härtel, publishers of the original series.[5] Additionally, Vol. 45, part 1 includes a revised edition ("Neue berichtige Ausgabe")[6] of the English Suites and French Suites that had previously been published in Vol. 13.

Quality of the edition

The volumes varied somewhat in editorial quality and accuracy; Bach scholar Hans T. David particularly criticized Vol. 31's presentation of *The Musical Offering* for numerous incorrect readings,[7] and the 1911 *Encyclopædia Britannica* calls the edition as a whole "of very unequal merit." *Britannica* both lauds the editing of Wilhelm Rust for the edition and notes a deterioration of standards after his death, including a volume in which "the bass and violin are a bar apart for a whole line" (apparently a reference to sloppy editing).[8] In his edition of the *Goldberg Variations,* Ralph Kirkpatrick also calls attention to several "mistakes of the Bachgesellschaft edition" that he has corrected, particularly with regard to the presentation of ornaments.[9] (It is worth noting that the Bach-Gesellschaft volume containing the *Goldbergs* was one of the first to be published—Vol. 3, which appeared in 1853.)

Nevertheless, the Bach-Gesellschaft's volumes were a groundbreaking achievement and contributed greatly to the study and appreciation of Bach's music. They remained the standard edition of Bach's complete works until the publication of the Neue Bach-Ausgabe, begun in 1954 and published by Bärenreiter.[10]

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[1] Hans T. David & Arthur Mendel, eds. (1998). *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* ((Revised and expanded by Christoph Wolff) ed.). NY: Norton. pp. 503–4. ISBN 0-393-31956-3.

[2] Christoph Wolff; *et al.* (1983). *The New Grove Bach Family*. NY: Norton. p. 178. ISBN 0-393-30088-9. (Worklist for J.S. Bach).

[3] Hans T. David & Arthur Mendel, eds. (1998). *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* ((Revised and expanded by Christoph Wolff) ed.). NY: Norton. p. 504. ISBN 0-393-31956-3.

[4] Johann Sebastian Bach (1992). *The Art of the Fugue and A Musical Offering*. NY: Dover. title page verso and "Publisher's Note" on unnumbered page. ISBN 0-486-27006-8.

[5] Tunnicliffe, Stephen (Spring 2000). "Wolfgang Graeser (1906-28): A forgotten genius" (http://findarticles.com/p/articles/mi_qa3870/is_200004/ai_n8899522/pg_1). *The Musical Times*. . Retrieved 2007-04-27.

[6] Ernst Naumann, ed. (1895). *Joh. Seb. Bach's Clavierwerke* (Zweiter Band. Neue berichtige Ausgabe. ed.). Leipzig: Herausgegeben von der Bach-Gesellschaft. title page.

[7] Hans T. David (1972) [1945]. *J.S. Bach's Musical Offering. History, Interpretation, and Analysis* ((reprint of orig. ed. by G. Schirmer) ed.). NY: Dover Publications. p. 102. ISBN 0-486-22768-5.

[8] "Johann Sebastian Bach" (http://www.1911encyclopedia.org/Johann_Sebastian_Bach). *1911 Encyclopædia Britannica*. .

[9] Ralph Kirkpatrick, ed. (1938). *J.S. Bach, The "Goldberg" Variations, Piano or Harpsichord*. NY: G. Schirmer Inc.. p. 82. ISBN 0-7935-2245-5.

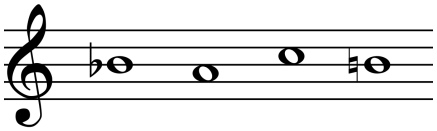
[10] Christoph Wolff; *et al.* (1983). *The New Grove Bach Family*. p. 172. (section of J.S. Bach article re: "Bach Revival").

External links

- Bach Gesellschaft Download Page (http://einam.com/bach/) - the BGA volumes available for download in DJVU format.
- Bach-Gesellschaft Edition (http://www.npj.com/bach/BG.html) - A complete list of volumes with German titles and publication dates.
- Bach-Gesellschaft Ausgabe at IMSLP (http://imslp.org/wiki/Bach-Gesellschaft_Ausgabe) - completely sorted, indexed and split in PDF according to BWV index.
- BGA Edition (http://www.bach-cantatas.com/Books/S0103.htm) - The Bach-Gesellschaft Edition reproduced in paperback. 23 vols. Tarnhelm Ed.

BACH motif

In music, the **BACH motif** is the motif, a succession of notes important or characteristic to a piece, *B flat, A, C, B natural*. In German musical nomenclature, in which the note *B natural* is written as *H* and the *B flat* as *B*, it forms Johann Sebastian Bach's family name. One of the most frequently occurring examples of a musical cryptogram, the motif has been used by countless composers, especially after the Bach Revival in the first half of the 19th century.



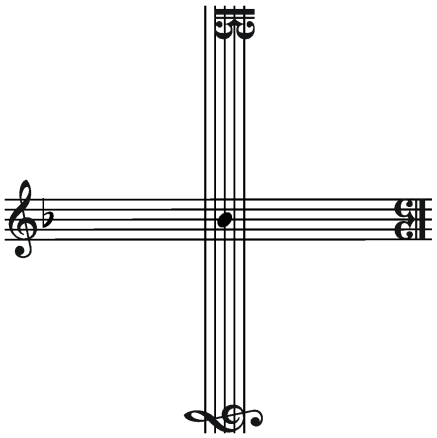
The BACH motif.

History

"The figure occurs so often in Bach's bass lines that it cannot have been accidental."[1] Hans-Heinrich Eggebrecht goes as far as to reconstruct Bach's putative intentions as an expression of Lutheran thought, imagining Bach to be saying, "I am identified with the tonic and it is my desire to reach it....Like you I am human. I am in need of salvation; I am certain in the hope of salvation, and have been saved by grace." through his use of the motif rather than a standard changing tone figure (B♭-A-C-B♭) in the double discant clausula in the fourth fugue of *The Art of Fugue*.[2]

Bach himself was well aware of the motif and used it in a number of works, most famously as a fugue subject in the last *Contrapunctus* of *The Art of Fugue*. The motif also appears in the end of the fourth variation of Bach's *Canonic Variations on "Vom Himmel hoch da komm' ich her"*, as well as in other pieces.[3] For example, the first measure of the *Sinfonia in F minor* BWV 795 includes a transposed version of the motif (a♭'-g'-b♭'-a') followed by the original in measure 17.[4]

Bach's contemporaries knew of the motif's possibilities: it was discussed in Johann Gottfried Walther's *Musicalisches Lexikon* (1732), and used as a fugue subject by Bach's son Johann Christian and by his pupil Johann Ludwig Krebs. However, the motif's wide popularity came only in the 19th century during and after the so-called Bach Revival, when works by Johann Sebastian Bach were rediscovered by composers and the public.[3]



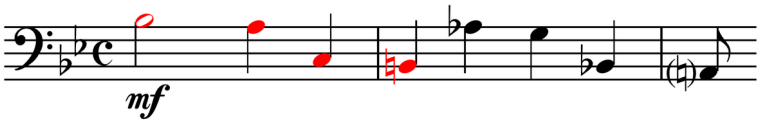
BACH signature cross: BACH motif's cruciform melody, depicted at least as early as the 19th century, but not known to have been used by Bach himself

Much later composers found that the motif could be easily incorporated not only into the advanced harmonic writing of the 19th century, but also into the totally chromatic idiom of the Second Viennese School; so it was used by Arnold Schoenberg, Anton Webern, and their disciples and followers. Today, composers continue writing works using the motif, frequently in homage to Johann Sebastian Bach.[3]

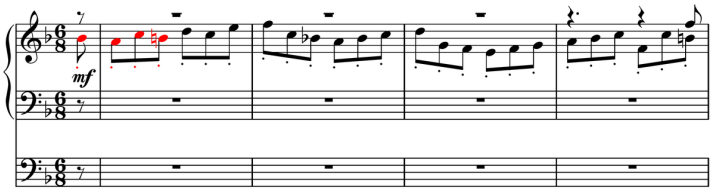
Selected works featuring the motif

In a comprehensive study published in the catalogue for the 1985 exhibition "300 Jahre Johann Sebastian Bach" ("300 years of Johann Sebastian Bach") in Stuttgart, Germany, Ulrich Prinz lists 409 works by 330 composers from the 17th to the 20th century using the BACH motif (ISBN 3-7952-0459-3). A similar list is available in Malcolm Boyd's volume on Bach; it also contains some 400 works. Some of the more famous works that feature the motif prominently are:

- 1845 — Robert Schumann: *Sechs Fugen über den Namen: Bach*, for organ, pedal piano, or harmonium, Op. 60[5] [7]
- 1855 — Franz Liszt: *Fantasy and Fugue on the Theme B-A-C-H*, for organ (later revised, 1870, and arranged, 1871, for piano)[8]
- 1878 — Nikolai Rimsky-Korsakov: *Variations on BACH*, for piano
- 1900 — Max Reger: *Fantasia and Fugue on B-A-C-H* for organ
- 1910 — Ferruccio Busoni: *Fantasia contrappuntistica* for piano (first version; later versions 1912 and 1922)

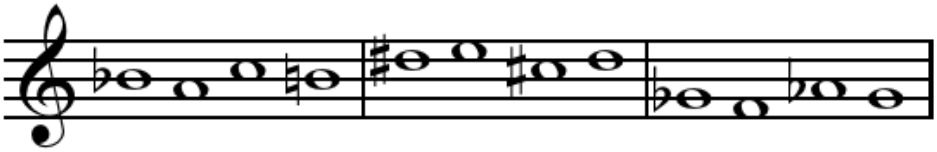


BACH motif followed by transposed version from Schumann's *Sechs Fugen über den Namen B-A-C-H*, Op. 60, No. 4, mm. 1-3[5] Play. Note that C and H are transposed down, leaving the spelling unaffected but changing the melodic contour.



Schumann, Sechs Fugen for organ, Op. 60, No. 5, mm. 1-4 Play. The motif may be used in different ways: here it is only the beginning of an extended melody.[6]

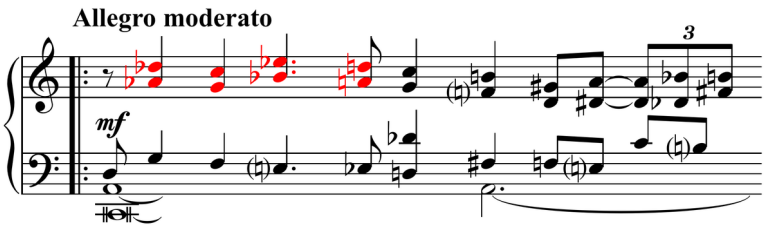
- 1926–28 — Arnold Schoenberg: *Variations for Orchestra*, Op. 31[9]
- 1937–38 — Anton Webern: String Quartet (the tone row is based on the BACH motif)[10]
- 1968 - Alfred Schnittke: *Quasi Una Sonata* (repeated motif, one reviewer, "noting that B-A-C-H is the victor of the composition")[11]
- 1981 - Schnittke: Symphony No. 3 - used alongside the monograms of several other composers.[12]



Webern's String Quartet, Op. 28, tone row, composed of three tetrachords: P I RI, with P = the BACH motif, I = it inverted, and RI = it inverted and backwards.

Other works include:

- 1856 - Johannes Brahms: *Fugue in A-flat minor for organ*, WoO 8[7]
- 1930 - Marios Varvoglis: *Canon, Chorale and Fugue on BACH*
- 1932 - Alfredo Casella: *Due Ricercari sul nome B-A-C-H*, Op. 52
- 1932 - Francis Poulenc: *Valse-improvisation sur le nom Bach* for piano



Charles Ives, *3-Page Sonata*, first mvt., first fugal complex Play. The BACH motif from *The Art of Fugue* Contrapunctus XIXc is the "'1st Theme'/fugue subject" of Ives' combined sonata-allegro and fugal procedures.[13]

- 1934 - Hanns Eisler: *Prelude and Fugue on B-A-C-H*, Op. 46 for string trio
- 1937 - Marios Varvoglis: *Prelude, Chorale and Fugue on BACH*
- 1942-46 - Charles Koechlin: *Offrande musicale sur le nom de B-A-C-H*, Op. 187
- 1952 - Jean Coulthard: *Variations on BACH* for piano
- 1952 - Luigi Dallapiccola: *Quaderno musicale di Annalibera* for piano[14]
- 1954 - Dallapiccola: *Variazioni* ("Variations", orchestral version of *Quaderno musicale di Annalibera*)[14]

- 1951-55 - Dallapiccola: "Canti di liberazione"[14]
- 1964 - Arvo Pärt: *Collage over B-A-C-H* for strings, oboe, harpsichord and piano
- 1974 - Rudolf Brucci: *Metamorfosis B-A-C-H* for strings
- 1993 - Ron Nelson: *Passacaglia (Homage on B-A-C-H)* for concert band

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[1] Marshall, Robert (2003). *18th-Century Keyboard Music*, p.201 and p.224n18. ISBN 0415966426. See Godt 1979.

[2] Eggebrecht (1993:8) cited in Cumming, Naomi (2001). *The Sonic Self: Musical Subjectivity and Signification*, p.256. ISBN 0253337542.

[3] Boyd, Malcolm. "B-A-C-H", *Grove Music Online*, ed. L. Macy (accessed 15 December 2006), grovemusic.com (http://www.grovemusic.com/) (subscription access).

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[9] Stein, Erwin (ed.). 1987. *Arnold Schoenberg letters*, p. 206. University of California Press. ISBN 9780520060098

[10] Bailey, Kathryn. 2006. *The Twelve-note Music of Anton Webern: Old Forms In a New Language*, p. 24. Cambridge University Press. ISBN 9780521547963

[11] Schmelz, Peter J. (2009). *Such Freedom, If Only Musical*, p.255-56. ISBN 0195341937.

[12] Ivashkin, Alexander (2009) Liner notes to BIS complete symphony cycle, BIS-CD-1767-68

[13] Crist, Stephen (2002). *Bach Perspectives: Vol. 5: Bach in America*, p.175. ISBN 0252027884. "The reference could not be more clear."

[14] Fearn, Raymond (2003). *The Music of Luigi Dallapiccola*. 2005: ISBN 158046078X.

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- Robinson, Schuyler Watrous. 1972. *The B–A–C–H Motive in German Keyboard Compositions from the Time of J.S. Bach to the Present* (thesis, University of Illinois)

International Johann Sebastian Bach Competition

The **International Johann Sebastian Bach Competition** (**Internationaler Johann-Sebastian-Bach-Wettbewerb**) is a music competition in Leipzig, Germany, held by the Bach-Archiv Leipzig. It was founded in 1950 and was held every four years from 1964 to 1996 with five subjects and is now held every two years with three changing subjects. From 1965 the competition is a member of the World Federation of International Music Competitions in Geneva.

Prize winners have included:

- Pianists: Tatiana Nikolayeva, Jörg Demus, Waldemar Maciszewski (1950), Igor Lazko (1964), Valery Afanassiev, Ivan Klansky (1968), Kei Itoh (1980), Ueli Wiget (1984), Nikolai Luganski (1988), Martin Stadtfeld (2002), Irina Zahharenkova (2006)
- Organists: Amadeus Webersinke, Karl Richter, Diethard Hellmann (1950), Daniel Chorzempa (1968), Hans Fagius (1972), Jaroslav Tůma (1980), Balint Karosi (2008)
- Violinists: Alexei Gorokhov (1950), Oleg Kagan (1968), Hiroko Suzuki, Marat Bisengaliev (1988), Rachel Barton (1992), Shunsuke Sato (2008)
- Cellists: Michael Sanderling (1988), Richard Harwood (2004)
- Flutists: Matthias Rust, Alison Mitchell (1984)
- Singers: Bruce Abel (1964), Gábor Németh (1976), Jadwiga Rappé (1980), Bogna Bartosz (1992), Simone Kermes, Christoph Genz, Ekkehard Abele (1996), Jan Kobow (1998), Franziska Gottwald (2002), Markus Flaig (2004)

For a complete list of musicians who have been awarded in the competition see the List of prize-winners of the International Bach Competition.

External links

- Official website [1]

List of students of Johann Sebastian Bach

This is a list of people who were students of the German musician **Johann Sebastian Bach** (1685–1750):

- Carl Friedrich Abel
- Johann Friedrich Agricola
- Johann Christoph Altnickol
- Anna Magdalena Bach
- Carl Philipp Emanuel Bach
- Gottfried Heinrich Bach
- Johann Christian Bach
- Johann Christoph Friedrich Bach
- Wilhelm Friedemann Bach
- Johann Gottlieb Goldberg
- Gottfried August Homilius
- Johann Peter Kellner
- Johann Kirnberger
- Johann Christian Kittel
- Johann Ludwig Krebs
- Lorenz Christoph Mizler
- Johann Gottfried Müthel
- Johann Caspar Vogler

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