

Carl Philipp Emanuel BACH EDITION

LINER NOTES & SUNG TEXTS

LINER NOTES

Carl Philipp Emanuel Bach, as the second eldest son of J. S. Bach, received one of the finest musical educations possible, an education that was furthered by four years at the University of Frankfurt. In addition to keyboard, voice and composition, he would have studied a string instrument, most likely violin, under his father's direction. C. P. E. Bach began his employment with Frederick of Prussia in 1738, two years before the latter took the throne and moved to Berlin. The summons from Frankfurt to Charlottenburg led to a position as harpsichordist, accompanying Frederick in flute sonatas and concertos at regular chamber concerts some three times per week. Bach remained in the service of the king until 1768. The young composer Johann Wilhelm Hertel, who heard the Royal Chamber Music at Potsdam during carnival in 1748, writes that, despite the small number of musicians, he had never heard such performances and "they therefore could rightly be called the quintessence of all such concerts." Because the position called for four weeks on and four weeks off Bach also had a great deal of freedom to compose, to teach and to write as well.

HAMBURG SYMPHONIES (CD1)

Of all Johann Sebastian Bach's sons, Carl Philipp Emanuel is the one who enjoys the greatest renown. Godson of the great Telemann, he studied law first at the University of Leipzig then at Frankfurt an der Oder, while at the same time assisting his father. His career took a new direction in 1738 when the Prussian crown prince Frederick offered him a post as harpsichordist to the royal chamber. While his royal employer, remembered by posterity as the 'flautist king', may not have shown him a financial generosity entirely in keeping with his musical talent, he did, on the other hand, provide an opportunity for Bach to spend nearly thirty years in a stimulating musical environment, in the company of such colleagues as Johann Joachim Quantz, Georg and Franz Benda, and Johann Gottlieb and Carl Heinrich Graun. These were the leading figures of the Berlin School, which at the time, enjoyed an artistic reputation on a par with the schools of Vienna and Mannheim (and all three were connected with 'Enlightenment' courts).

His father came to visit him twice in Berlin, notably in 1747, when the encounter between the elderly Bach and Frederick the Great led to the creation of *The Musical Offering*. When the arts suffered in the wake of the Seven Years' War of 1756–1763, Carl Philipp left Berlin and the Prussian court to apply for the post of music director and Kantor in Hamburg, which fell vacant on the death of Telemann in 1767. Bach obtained the post, and held it until his death in 1788, taking responsibility for all musical activities in the city and its five churches. With every important occasion in the social life of the city (births, deaths, visits by important personages and clerics taking up their duties) giving rise to a new commission, the workload was demanding.

Author of a famous treatise summing up all his experience as a harpsichordist and composer (*Versuch über die wahre Art das Clavier zu spielen*), Bach tackled almost every musical genre, with the exception of opera, during his long career. But it was, of course, for the harpsichord that he composed most, producing sonatas, solo pieces, fantasias, minuets and polonaises, as well as around 50 concertos and sonatinas. In contrast, he paid less attention to the symphony, and composed a total of 18 works – a small number compared with the average for the period (107 for Haydn, around 40 for Mozart and around 50, including

symphonies concertantes, for his half-brother Johann Christian). Of these 18 symphonies, eight saw the light of day during the composer's period in Berlin: they are not without interest, but with the exception of the Symphony in E minor, Wq177/78 (H652–653), they do not always have the same degree of inspiration as the keyboard pieces.

The ten works that date from the composer's time in Hamburg are on a quite different level. They divide into two groups: six symphonies for strings, Wq182 (H657–662), and the four symphonies *mit zwölf obligaten Stimmen* – with wind instruments – Wq183 (H663–666) recorded here. The six symphonies for strings, Wq182 of 1773 were written in response to a commission from the ambassador and patron of the arts Baron van Swieten, and they already reveal a profoundly original voice. The four symphonies, Wq183, composed in 1775–76, go even further. To take the orchestration first, the basic strings and continuo are supplemented by two flutes, two oboes, two horns and bassoon, and these wind instruments are used almost constantly throughout the different movements. Indeed, flutes, oboes and bassoon take on a solo role at many points in all twelve movements: the first movement of the Symphony in E flat major, Wq183/2 can be read as a kind of *symphonie concertante* for two flutes, two oboes and orchestra, given the way the four wind instruments come to the fore either in pairs or grouped together. Bach regularly explores unusual instrumental combinations, as in the slow movement of the Symphony in D major, Wq183/1, in effect a quintet for two flutes, viola, cello and double bass, where the violins are restricted to highly discreet *pizzicatos*, or the equivalent movement in the Symphony in F major, Wq183/3, where, in a strikingly modern touch, the focus is on the violas and basses.

In structural terms, while the four symphonies follow the three-movement pattern derived from the Baroque *sinfonia*, when in southern Germany and Austria the four-movement model, with a minuet coming between the slow movement and finale was already established, the passage from one movement to the next is handled with great originality in each. For example, all the opening movements end, unusually, by linking directly – almost melting – into the subsequent movement by way of subtle harmonic transitions.

It is in terms of harmony, lastly, that all the hallmarks of Carl Philipp Emanuel come to the fore, intensified by the sonority and possibilities of a large orchestra. Only the Hamburg Bach would have dared to open a symphony (Wq183/1) – and the set as a whole – with one note (D) stressed almost obsessively by the first violins, creating a quite astonishing effect of rhythmic acceleration. The opening motif and the vast crescendo in the first movement of the Symphony, Wq183/3 are also very striking, as are the finale of the Symphony, Wq183/2 with its chaconne effect, and the beginning of the Symphony Wq183/4, where the tempo is driven almost to breaking point and there is much use of hemiola effects. Taken as a whole, the four symphonies also give an impression of urgency, and of the feverish agitation typical of the composer and of *Sturm und Drang* in the 1770s in general. Not only are eight of the twelve movements fast, but Bach also gives almost all of them (very) quick tempo indications: *Allegro assai*, *Allegro di molto*, *Presto*, etc. Even when he asks for a more supple, less breathless tempo (such as the final *Allegretto* of the Symphony Wq183/2), he

manages to subject the listener to a continuous outpouring of very short notes.

Bach's own words provide a fitting conclusion: 'Last year I wrote four grand symphonies for orchestra with twelve obbligato parts. It is the greatest thing I have done in this genre. Modesty prevents me from making further comment.' The words of someone who attended one of the first rehearsals under the composer's direction are also apposite: 'Forty of our Hamburg musicians and several amateurs performed these incomparable symphonies, unique in their genre, with such precision and enthusiasm that Herr Bach thought it right to praise their talents publicly, the listeners present demonstrating their satisfaction in the most lively manner possible'.

The Harpsichord Concerto in C minor, Wq43/4 is one of a series of six published in Hamburg in 1772 under the title *Sei concerti per il cembalo concertato*. The orchestra here consists of strings alone, reinforced in the fast movements by two horns, and in the slow movements by two flutes. These works were principally intended for amateur players, and their publication by subscription was preceded by articles stressing the fact that they were less demanding than C.P.E. Bach's previous concertos, and would have cadenzas provided by the composer himself. Here we find the same stylistic and emotional world as in the four symphonies, with C.P.E. Bach's characteristic mixture of passion – *Sturm und Drang* – and sensitivity – *Empfindsamkeit*. As well as the use of the highly introspective key of C minor, there are several aspects that distinguish this particular work from the other concertos in the series: it is in four movements (instead of the expected three) that follow one another without a break, and the last is a varied reprise of the first. Once again, the Hamburg Bach is opening a window on to the future.

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BERLIN SYMPHONIES (CD2)

In all likelihood, the nine symphonies which Carl Philipp Emanuel Bach wrote in Berlin were performed by various private musical associations in the Prussian capital. The "Musikübende Gesellschaft", founded in 1749, was for ever intent on "enlarging the common stock of... the latest and most exquisite overtures, symphonies and trios" with a view to performing them in public. In those days, audiences tended to judge a new symphony by the degree of novelty the discerned in it. The widespread acclaim which Carl Phillip Emanuel Bach won all over Europe was due in large measure to his originality and wealth of invention. At the same time, his works contain a number of conventional features as well as stereotyped and tentative formulas. But in the words of LaRue, "once a Bach symphony has got under way in the usual fashion, some intriguing detail may 'crop up' any moment: a forbidden dissonance, a mighty thunderclap, a headlong rush downwards, an abrupt change of tempo or a surprising modulation?"

The Symphony in C major Wq174/H649, dating from 1755, appears somewhat inchoate throughout, and yet the listener is carried away by its fiery sweep. Sudden contrasts of intensity and startling arpeggio figures make it clear that C.P.E. Bach's music does not call for a bland, pleasing style of music-making but for an interpretation which explores the whole gamut of expression from ardent passion to deep inwardness. The Andante, laid out along the lines of an arioso, opens with plain melodic figures in thirds and sixths and then takes on an almost rapturous quality before ending on a more tranquil note. As contemporary music critics saw it, "all fast movements must be brisk, novel and flowing". The final Allegro, characterized by forward momentum on a subdued scale, provides some further surprises, including the use of the main subject in the tonic minor.

The Symphony in F major Wq175/H650, likewise composed in 1755, has also survived as a version for keyboard in the collection *Raccolta delle migliore Sinfonie* (1761) which was widely used at the time. Bach takes advantage of the contrast between the motives making up the principal subject to derive the momentum which he needs for melodic development. Employing something like a building block method, he often sets episodes of heterogeneous thematic design against each other. In this way he adheres to the aesthetic principle that emotions need to change all the time in order to keep the listener in a permanent state of suspense. The slow movement in F minor is suffused with an elegiac mood. The song-like main subject, presented in gentle strains, is matched in expression by a tender subsidiary figure (in A flat major). The only symphonic movement which Bach designated "Tempo di Minuetto" is, of course, dance-like in character and features minuet-like sections alternating with trio episodes.

The operatic composer Johann Adolf Hasse described the Symphony in E minor Wq178/H653 as the best he had ever heard. Its structure attests to Bach's mastery of thematic exposition. The two mutually complementary sub-phrases (2+2 bars + continuation) are kept in a subtly contrived and carefully balanced state of rhythmic tension. Intoned vigorously in unison, the principal theme immediately mobilizes all energies for a first large-scale climax. The Andante moderato is dominated by the melodic line. Bach employs the art of embellishment to achieve the greatest possible effect. A rocking song-like episode decorated with trills gives rise to demisemiquaver motives. A final movement of modest proportions emphasizes the dance element, but contains more lyrical pages as well.

The opening Prestissimo of the Symphony in E flat major Wq179/H654 is very striking indeed, with signal-like arpeggio figures rushing upwards towards a top note and then rapidly descending over two octaves. These proceedings are repeated on the dominant in the tonic minor. After a brief respite, figurative passage work takes over again. Lack of originality is offset by freshness of invention. The Larghetto shows Bach the master of expression at his best. Modelling each individual note, he creates a finely graduated and subtly accented melodic line that flows gently up and down. The main theme of the Presto evokes associations with a hunting horn. Without leaving this thematic domain, Bach comes up with all manner of melodic permutations while keeping the rhythmic design unchanged.

The Symphony in F major Wq181/H656, dating from 1762, is the last of Bach's Berlin symphonies. A restless triplet motive endows the opening Allegro with an agitated and even tempestuous character. By introducing an element of peaceful repose for contrast, the composer underlines the novel feature of this music - its capacity to depict the struggle of human emotions within a symphonic movement. The Andante is in a sombre mood. Over a sustained pedal point in the bass, we hear a poignant song in the upper part which does not generate much momentum but persistently reverts to the tonic. In the middle section, the composer takes us to the ethereal heights of A flat major. The Allegro assai provides evidence of the finesse which the composer brings even to the more light-hearted final movements. When the main subject loses vigour after a series of stormy escapades, shattering chords set the scene for concise motives, scales and other sequences in ever-changing constellations - musical material that was used times without number in early classical symphonies, but which in the hands of Carl Phillip Emanuel Bach assumed the capacity to fascinate audiences past and present.

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SIX SYMPHONIES (CD3)

It was only "after repeated performances of the most humble and obedient nature" that Carl Philipp Emanuel Bach was able to resign from Service at the Court of Prussia. From 1767 on, he worked in Hamburg, where he took over the position of Director of Music to the five main churches and of Cantor at the Johanneum Gymnasium as successor to his godfather, Georg Philipp Telemann. The church music alone demanded a great deal of his energy. Nonetheless, this agile man of sparkling intellect, whose friends numbered not only Lessing, Klopstock, Matthias Claudius and Johann Heinrich Voss, the translator of Homer's works, but also the commercial scholar and mathematician Johann Georg Büsch, the historian Christoph Daniel Ebeling and the philosopher Johann Albert Heinrich Reimgrus, was also able to devote his entire interest to the public concert life which was beginning to flourish at the time. "Hamburg has no man of exceptional musical ability at present, with the exception of the chapel master Carl Philipp Emanuel Bach. He, however, is worth an entire Legion", wrote the English musicologist Charles Burney in an account of his travels.

As early as 1773, Carl Philipp Emanuel Bach had written Six Symphonies for String Instruments (Wq.182) commissioned by Baron Gottfried van zwieten, the Austrian Imperial Family's Ambassador to Berlin, who expressly stated that Bach should give free rein to his creative genius, "regardless of the difficulties which must necessarily result in performance". It was not until seven years later that the four "Orchestral Symphonies with Twelve Voices Obligato" (Wq.183) appeared in print, with a dedication to Friedrich Wilhelm, Crown Prince of Prussia. These masterworks must have already been played in public some considerable time beforehand, however. The performance of Carl Philipp Emanuel Bach's new symphonies by forty musicians is at any rate mentioned by Friedrich Klopstock in a letter dated August 17th, 1776. It was not until November 30th, 1778, however, that the "Hamburger Bach" offered them to his publisher in Leipzig, Breitkopf, for publication, not without some pride: "It is the greatest thing I have produced of this kind. My modesty does not permit me to taste any more on the subject."

Not only Friedrich Gottlieb Klopstock mentioned what was presumably the first performance of the four symphonies at the new "Concert-Saal auf dem Kamp" (today's Valentinskamp). The "Hamburgische Unpartheyische Correspondent" newspaper reported that the audience "gave their pleasure the most enthusiastic expression", and this despite the fact that the "Hamburger Bach" had not in any respect styled his new Opera à la mode. Quite on the contrary: In these four symphonies, he had come as close as possible to the concept held by many of his contemporaries of an "original genius". The "original, bold path of ideas" which had once caused Johann Friedrich Reichardt to take notice of the six Hamburg symphonies for stringed Instruments by Philipp Emanuel Bach can also be attested to these last symphonies by the "Hamburger Bach". The musical "Sturm und Drang" Spirit is articulated over and over in the four symphonies in surly unisons and rough dynamic contrasts, in eloquent general rests and regular changes of emotion.

In accord with the aesthetics of the Berlin School, Carl Philipp Emanuel Bach incidentally dispensed in his three-movement symphonies with the inclusion of a minuet, that mere "vanity spot on the complexion of a male" (Johann Adam Hiller). It is also worthy of note that each movement flows directly into the next and that oboes, bassoon and horns are silent in the second movements on the First and Fourth Symphonies. A movement such as that of the Largo in E flat major of the Symphony in D major, which is almost dismissed by the concluding Presto, has without a doubt its roots in "Empfindsamkeit", or emotional sensitivity. At the same time, however, a natural tone can be

heard here (as well as elsewhere) which appears to directly build a bridge to classical Viennese music.

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Translated by Rick Fulker

OBOE CONCERTOS (CD4)

The ultimate purpose of music is well known: the man that touches my heart, arouses and calms my passions and also pleases me by employing my wit, fulfils that purpose completely. It does not require a thousand-fold of varieties of singing: one needs to strike the right tone of any passion, and it will be aroused. To touch even more effectively, also by means of surprise, and to please and employ the wit, one needs to have thorough knowledge of the harmonies. The attainment of these aims which, it seems to me, have their source in nature and have long since been recognised by every just and subtle feeling, is the character of Berlin's music.

And what man can reach the originality, the richness of the most noble and beautiful thoughts and the surprising novelty in singing [melody] and harmony of our [C.P.E.] Bach? – His mind is an inexhaustible ocean of thoughts, and as the vast ocean spans the globe and thousands of streams saturate it, Bach spans and saturates the whole range and depth of art.

Johann Friedrich Reichardt
(*Schreiben über die Berlinische Musik, Hamburg 1775*)

With very little documented music for solo oboe by Carl Philipp Emanuel Bach, the two concertos for oboe and strings and one solo sonata for oboe and basso continuo are all we currently have. In the records of Bach's estate, published in 1790 in Hamburg (which were based on the composer's own records), both of the concertos are dated 1765 (the end of Bach's time in Berlin). The sonata is recorded as the 'first solo [sonata] for any instrument other than the clavier' and listed before a group of flute sonatas dated from the second half of the 1730s, suggesting that it was composed before 1735 and therefore before Bach's time in Berlin.

It is under some dispute as to who composed the *Pastorale* for oboe, bassoon and basso continuo; while some scholars believe it is a work by C.P.E Bach, I personally think that it could have been written by his brother Wilhelm Friedemann. In the interests of completeness, however, we have included it in this programme.

The Sonata for Oboe follows the form described by Johann Adolph Scheibe in his *Critischer Musicus* (Hamburg, 1740):

A solo in general begins with a slow movement. [...] This movement is followed by a fast one. [...] In a solo for the violin the composer can go as far as the instrument allows. However, a solo for the oboe must be more song-like because this instrument bears a close resemblance to the voice [...]. The solo ends with a fast or minuet-type movement, or even with a minuet itself. [...] If it is a minuet with variations, the bass notes must remain unchanged throughout all the variations in the melody. The variations themselves involve only the upper part and must always demonstrate the strength of the instrument.

In the Adagio, the oboe appears to switch from one affect to the other. It seems to tell a tragic story: first plaintive and then full of hope, it is also tormented by self-doubts before interrupting itself and becoming brave again. The movement is a beautiful example of the 'Empfindsamer' style of Carl Philipp Emanuel, which was described by Johann Peter Abraham Schulz in Sulzer's *Allgemeinen Theorie der Künste* (1779) as 'so speaking that one believes to hear no tones but an understandable language which moves our imagination and feelings'. A brave Allegro follows the first movement, and the sonata is concluded with a variation-based finale. This last movement begins quite modestly but soon increases its range of expression: from a playful first variation

followed by a second with sighing motifs, it eventually concludes with a dramatic third variation enriched by dissonant harmonies.

As with some of the concertos for cello or flute, both oboe concertos are arrangements of harpsichord concertos (Wq. 39 and 40). It is not known if Bach had a specific player in mind when he made these arrangements, but it could be that they were meant to be performed by Johann Christian Fischer, who resided in Potsdam in the mid 1760s. Both concertos are written in the common concerto form: a noble quick first movement is followed by a slow middle movement and concluded with another quick movement which has to be different in character from the first – ‘As serious as the first movement is, the last movement has to be humorous and cheerful’ (Johann Joachim Quantz: *Versuch einer Anweisung die Flöte traversiere zu spielen*, Berlin, 1752). Indeed, the musical material is presented by the orchestra in the introductory ripieno (or tutti) sections and thereupon executed, sometimes in a very playful manner, by the oboe in the solo sections. In the first movement of the B flat concerto and the last movement of the E flat concerto, for instance, the oboe begins the theme and then suddenly stops in the middle of the phrase to allow the orchestra to complete the idea.

The highlights of both concertos are the slow middle movements. In the Largo e mesto from the B flat concerto, Bach requests the musicians to use mutes, helping to reinforce the melancholic affect of the piece; while on string instruments this refers to a device attached to the bridge of the instrument, the oboist must plug a piece of sheep wool into the bell of the instrument to mute the sound. In the solemn Adagio ma non troppo of the E flat concerto, long chromatic lines are twisted into each other so that the listener almost feels a sympathetic physical pain upon hearing it.

As with his father, Carl Philipp Emanuel was known for writing up to and beyond the contemporary limits of the instruments. His colleagues and admirers, however, could forgive this of the ‘Originalgenie’, as the results were often seen to outweigh the difficulties for the musicians. When Gottfried van Swieten – Austrian ambassador in Berlin and friend of Mozart – ordered six string symphonies from Bach, for example, he stressed that the composer should allow free play to its compositional artistry ‘without being considerate of the difficulties which may occur for the performance’. In the oboe concertos, too, Bach writes passage-work and ornamentation that is extremely difficult to execute on the oboes of his time. However, as Johann Friedrich Reichardt notes in his *Briefe eines aufmerksamen Reisenden die Musik betreffend* (Vol.I, Frankfurt und Leipzig, 1774):

What are difficulties, but something we are not used to because it does not occur every day? Of course some notes could have been avoided because they are not good in the hand; but do you want to demand that Mr [C.P.E.] Bach knows all the instruments as thoroughly as his clavier? [...] since he lacks nothing than that, allow him to pay homage to humanity in this way.
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C.P.E. BACH: FLUTE CONCERTOS (CD5)

‘It would be the highest injustice to deny, that Berlin has long had, and still has, a great number of *individuals* among the musical professors, whose abilities are great and striking... Of all the musicians which have been in the service of Prussia, for more than thirty years, Carl P.E. Bach, and Francis Benda, have, perhaps, been the only two, who dared to have a style of their own; the rest are imitators; even Quantz and Graun, who have been so much imitated, formed themselves upon the works of Vinci and Vivaldi...’

This is how the English travelling musical historian Charles Burney judged the court of Frederick the Great; a judgement, however,

not shared by this enlightened despot, as Burney relates further on: ‘Upon the whole, my expectations from Berlin were not quite answered, as I did not find that the style of composition, or manner of execution, to which his Prussian majesty has attached himself, fulfilled my ideas of perfection. Here, as elsewhere, I speak according to my own feelings; however, it would be presumption in me to oppose my single judgement to that of so enlightened a prince; if luckily, mine were not the opinion of the greatest part of Europe; for, should it be allowed, that his Prussian majesty has fixed upon the Augustan age of music, it does not appear that he has placed his favour upon the best composers of that age. Vinci, Pergolesi, Leo, Feo, Handel and many others, who flourished in the best times of Graun and Quantz, I think superior to them in taste and genius...’

Frederick the Great’s favourite composer was undoubtedly Johann Joachim Quantz, the court’s flute master who through the years became a close personal friend of the monarch. Carl Philipp Emanuel Bach, Johann Sebastian’s second son from his marriage to Maria Barbara and employed as court harpsichordist, was held in much lower esteem by Frederick. This is clear from the court musicians’ payroll. In 1744 and 1745 Bach earned 300 Thaler, Benda received 800 Thaler and Quantz and Graun were each paid no less than 2000 Thaler. Quantz’s works were frequently performed but Bach’s compositions were hardly ever placed on the music stands. The truth is that Bach did very little to win the monarch’s favour. Having enjoyed a university education, he did not wish to be considered equal to ordinary footmen. He was frequently seen in intellectual circles, and his *Versuch über die wahre Art das Klavier zu spielen* (1753) was rapidly becoming the standard book on music theory and ethics. As an accompanist, Bach was the only court musician not to make concessions to the restrictions of Frederick the Great’s flute-playing. He refused to adapt to lapses in tempo or feeble intonation.

After the Seven Years’ War ended in 1763, cultural life in Berlin slowly went back to normal, but not for the court musicians. Frederick’s interest in music had lessened considerably. The chamber concerts at Sans Souci, nightly events before the war, were only held sporadically. However, bourgeois musical life blossomed, as Friedrich Nicolai, publisher of the *Allgemeine deutsche Bibliothek*, writes: During the winter season, public concerts are organised by subscription by a number of musical amateurs [...] There are many private concerts, by usually well-manned orchestras: Apart from the Royal Band and the various bands of the Princess of the Royal House, there are still a number of independent musicians and many connoisseurs of music in Berlin.’

Among those good musicians were oboists Joachim Wilhelm Döbbert and Johann Christian Jacobi. Carl Philipp Emanuel Bach might well have composed his two oboe concertos WQ 164 and 165 (included here in an arrangement for flute) for either of these musicians. Both concertos were created in 1765 in a period in which the composer felt an ever-increasing urge to leave Frederick the Great’s employment, which is apparent from his correspondence with his godfather, Georg Philipp Telemann. The first movement of the Concerto in B flat shows characteristics of the so-called ‘galant’ style, but the abrupt mood changes in the first movement of the Concerto in E flat herald *Sturm und Drang*, a musical style not particularly favoured by Frederick the Great. After Telemann died in 1767, Bach went to great lengths to succeed him as cantor in Hamburg, but Frederick was not prepared to let his harpsichordist go just like that. Only after repeated petitions and feigned attacks of illness did the monarch agree to release him from employment. His sister, Anna Amalia, then appointed Bach ‘Kapellmeister von Haus aus’ and on 19 April, 1768, he began his work as cantor in Hamburg. The Flute Concerto in D minor, of which a harpsichord version is extant, as with the oboe concertos, might have been created for Frederick the Great around 1747. However, a manuscript of this Flute

Concerto, albeit not in Bach's writing, exists in the library of Princess Anna Amalia, which means the work may have been written for her. The first movement of this concerto shows the influence of Johann Sebastian Bach, especially in the orchestral introduction, whereas the third movement has real *Sturm und Drang* characteristics. Moreover, more than his contemporaries Bach has the flute performing a dialogue with the orchestra, making this concerto a prime example of the stylistic link he formed between the Baroque and the Classical solo concerto.

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C.P.E. BACH: ORGAN CONCERTOS (CD6)

"Crafted" or "natural" - this short formula typifies the situation of many composers and their music around the year 1750. The former technique was regarded with scepticism, and the desire to compose "naturally" was not seldom accompanied by a rigorous condemnation of exponents of the "scholarly way of writing", as is shown by Scheibe's harsh criticism of Johann Sebastian Bach's music.

A campaign was clearly being conducted against the use of counterpoint, and organ music remained a favoured preserve of this compositional method. Meanwhile, advocates of the "scholarly way of writing" searched for ways to justify their convictions. But they did so - and this significant - by clothing the old technique in new terminology, as it were. This explains the great many references in treatises to the desirability of writing "stirring" and "natural" sounding fugues.

In the 18th century, particularly in its second half, very basic changes in musical life and far-reaching shifts in style occurred, having a lasting effect also on the area of organ music. Homophonic structures and an emphasis on melody prevailed, and the sonata, string quartet and symphony became the leading genres of the day. The fortepiano began its victorious advance, bringing to an end the earlier predominance of the harpsichord and the organ.

Organ music and organ performance were a distance removed from this mainstream of music history. In his "Musical Almanac for Germany of the Year 1784" the German music theoretician Johann Nikolaus Forkel found only a few performers worthy of mention in the list of "presently living" organists. Included, along with Wilhelm Friedemann Bach, were Hassler in Erfurt, Homilius in Dresden, Yogier in Mannheim and a few others. Forkel believed that this decline was the result of a musical thinking dominated by the piano and piano technique. "During the baroque era of polyphony the organ was of course the ideal instrument for tracing out the lines of music. The newly dawning age has different stylistic principles and different ideals of sound. With their rigid tone, wind instruments cannot adequately convey the flow of songlike melody, melodic and thematic contrasts, the multitude of musical subjects, thematic and dynamic transitions, dynamic changeableness and plurality of timbres, least of all the organ, the amalgamation of wind instruments .."(Frotscher).

The organ music of Carl Philipp Emanuel Bach is to be viewed against this music-, historical and stylistic background. Research has not yet indicated conclusively whether Bach's two organ concertos can be associated with the name of Princess Anna Amalia of Prussia and her twenty-two register organ by Johann Peter Migend. The dates of composition of the two works, 1755 and 1759, seem to argue in favour of this thesis, as does the fact that the concertos were written for an organ with two manuals. Speaking against such a connection, on the other hand, is the fact that not a single copy of these compositions was to be found in the Amalia Library's comprehensive music collection, even though this collection included a number of other concertos by Bach. A note written by a contemporary on a copy of the Sonata for Organ, Wq70.6, - it is known that the sonatas, six all told,

were written for Anna Amalia - indicates that the sister of Frederick II was not able to "play the pedal or difficult passages". The two organ concertos, however, are technically quite challenging.

Bach's approach to the organ is that of a composer for keyboards in general, as is indicated by his note that the concertos can be played alternately "per l'organo overo il cembale concettato". The treatment of melodies, thematic development even the overall structure and performance technique demonstrate a sensitivity to the special characteristics of keyboard instruments. The transparency of the two and three-voice structure is derived from the sound ideal of the harpsichord.

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CELLO CONCERTOS (CD7)

A lively musical scene grew up in Berlin around the court of Frederick the Great. While Bach continued his father's custom of composing keyboard concertos for his own use, they were most likely performed not at court but in the private houses of the aristocracy and middle class or at weekly music academies in Berlin. Bach composed the three cello concertos in a four-year period; in 1750, 1751 and 1753 respectively. While we do not know for whom Bach wrote the concertos, the most obvious candidate is Ignaz Mara, a Bohemian who was first cellist in the Royal Chamber Music. Bach had already worked closely with Mara for eight years before he composed the Concerto in A Minor in 1750.

Cello concertos were unusual at the time so Bach had no obvious models from which to work. Nevertheless, the works are highly idiomatic for the instrument, becoming progressively more difficult. Several passages in the Concerto in A Minor and the Concerto in B-flat Major, in fact, recall his father's Six Suites for Violoncello Unaccompanied. Bach adopts the standard fast-slow-fast layout of the keyboard concerto, with each movement in a freely configured *ritornello* form. The opening and closing ritornellos, played by the entire ensemble, state the main themes in the principal key. Generally speaking Bach sets out two further, related, key areas, each of which is confirmed by a *ritornello*. At the first solo entrance the cello can either restate the principal theme or introduce an entirely new one. Bach exploits primarily the middle and low registers of the instrument, which leads to a marked contrast with the *ritornello* melodies in the violins. In terms of style the concertos display a distinct shift from the high Baroque ideals of J. S. Bach toward the lighter idioms of the later eighteenth century.

Concerto in A Minor

The Concerto in A Minor is the only one for which Bach's autograph survives. A majestic, expansive work, Bach never saw fit to revise it. Despite the broad dimensions it proceeds largely by way of dialogue between the *ripieno* (full ensemble) and soloist. Like an old married couple, one is constantly finishing the other's sentences. At times they will split a melodic phrase between them. The concerto also projects an unobtrusively chromatic surface, adding to its underlying seriousness. The chromaticism and general shape of the melodies helps tie the style of this concerto to the works of J. S. Bach. Because the work was never revised after the initial performance in 1750 the solo voice relies more heavily on melodic ornamentation than do the other two concertos, particularly in the *Andante*.

The first *Allegro assai* bears the time signature 3/2, associated with sacred vocal music but rare in concertos. The energetic opening *ritornello* states three main themes, sandwiched together in the form ABA'CA'. It grows increasingly chromatic toward the end. When the cello enters it states an entirely new theme, quickly expanded. As is customary the soloist gradually takes up and varies each theme from the opening *ritornello*, a

process spread out across the course of the movement. Despite its length the soloist encounters relatively little passagework. Bach employs entirely minor keys with the exception of one six-bar passage in G major two-thirds of the way through, as surprising as it is brief. It serves merely to delay the return of the original key, A minor, in the solo cello. At this point the alternations between solo and *ritornello* become faster and faster, leading up to the solo *cadenza*. In response Bach wittily states the five-note opening motive twice, each time halted by rests, before unleashing the full force of the ensemble.

The eloquent *Andante*, in 6/8 time, represents a relaxation of both tempo and mood in which the cello solo leisurely develops the main themes in frequent dialogue with the *ripieno*. The intricate rhythms are typical of Bach's early concerto style. Bach reserves the key of C major for this central movement, after withholding it in the first, straying only briefly into G major and E minor. The brilliant finale, in cut time, finally lets the cello loose in a series of rapid-fire passages. Many of these are accompanied by the full ensemble. The second *Allegro assai* is monothematic with most of the material presented in the first four bars, reminiscent of the works of Bach's father. Out of this the cello develops a dance-like syncopation motive, brief at first, but becoming longer at each successive statement. The soloist wastes no time in arriving at the second major key area, C major, later followed by E minor. As in the first movement, the return of the initial key, A minor, signals a series of quick exchanges between the soloist and *ripieno*, climaxed by a passage starting in the highest solo register then dropping an octave.

Concerto in B-flat

The Concerto in B-flat presents a distinctive counterpart to the Concerto in A Minor, by turns lyrical and cheerful. Unlike the earlier work, it underwent at least one major revision, not including reworkings for keyboard and flute. Some of the changes did, however, draw from the corresponding keyboard passages. The last major revision occurred in the early 1770s, after Bach had moved to Hamburg. Both the Concerto in B-flat and the Concerto in A were revised, probably for one Daniel Stockfleet, a local merchant and amateur cellist resident in Cadiz, Spain. Ironically, Stockfleet found the pair 'too difficult' and quietly offered them for sale. In comparison with the earliest version Bach brought the melodic writing more in keeping with the early Classical style—more linear and less decorative.

The *Allegretto* immediately signals the gracious mood through a series of extended melodies in the violins, either together or in harmony. It constantly juxtaposes triplet and dotted rhythms from one moment to the next. When the cello solo enters on a single, long-held note, it shares the spotlight with the violins; moving immediately to high register, the cello is itself doubled by the viola. Bach creates the same intricate dialogue between solo and *ripieno* as heard in the Concerto in A Minor. The Concerto in B-flat, however, demands a more virtuosic performance from the soloist, in accordance with the rising technical proficiency of cellists in the twenty-odd years since its first performance. Particularly noteworthy is an extended dance-like passage in G minor, with repeated off-beat trills.

The *Adagio*, in C, has the character of a soliloquy, contemplative rather than lyrical. Bach isolates the cello against the basso, while the *ritornello* statements surround it on either side. Each of the two main themes receives a new shape when stated in different keys, showcasing Bach's penchant for melodic elaboration and continuation. A leaping motive in the first violin, twice as fast as the prevailing rhythms, punctuates the cello phrases, casting a shadow over the first half of the movement before dissipating in the face of the cello's calm demeanor. The final *ritornello* ends not in the prevailing key of G minor, but with a chord on F, in preparation for the finale.

The ebullient *Allegro assai* begins with a three-part *ritornello* (ABA¹), interrupted in the middle by a trilled theme in B-flat minor, with fermata. The chromaticism introduced here returns periodically in the course of the finale. The entrance of the soloist stands in complete contrast, with a lyrical duet between the cello and basso, dissolving into passionate scale work. The second statement of the cello theme, in F, heads toward G minor. Bach uses a reprise of the trilled B-flat minor theme in cello and basso (with a brief *cadenza*), to reintroduce the main cello melody in B-flat major. It devolves into a series of daunting arpeggios, once again leading to G minor, before re-establishing the main key. Like several works of Haydn, the concerto ultimately portrays happiness, one of the most difficult emotions in music, earned through careful contrast within and between the three movements.

Concerto in A

In contrast to the first two concertos, the Concerto in A adopts a thoroughly *gallant* style, with tuneful melodies and driving rhythms in both the *Allegro* and *Allegro assai*. The work is more compact and the contrast between movements stronger. The virtuosic writing makes considerable demands on the soloist, calling for extensive passagework and effective use of the upper register. Although the original version of the concerto from 1753 is lost, Bach most likely revised it at the same time as the Concerto in B-flat, in the early 1770s, including a newly expanded bravura passage in the finale.

The *Allegro*, in C, begins with a simple arpeggiated motive that is soon elaborated at the cello entrance, unaccompanied at first then supported only by the basso. At the second cello entrance, now in E major, the four-note motive reverses direction, rising across the strings of the instrument. Bach takes advantage of the idea to present a volatile series of arpeggiated and scalar passages in straight sixteenth notes. The third entrance, in D major, restates the violin version of the theme, followed by a new cello version. A contrasting theme, with an offbeat, dotted rhythm, soars high in the cello just before the return of the final *ritornello* in A.

The *Largo*, in 3/4 time, begins with the violins in their lowest register. The theme proceeds in short, almost broken, phrases amid sudden changes in dynamics, before gathering momentum towards the end of the *ritornello*. The violins and basso paraphrase the opening of J. S. Bach's Three-Part Invention (Sinfonia) No.9 in F Minor. The composer had undoubtedly studied the work as part of his musical training. J. S. Bach visited his son in Berlin twice, in 1741 and 1747; the second visit, during which he was treated as a musical celebrity, gave rise to the composition of the *Musical Offering* for Frederick the Great. Moreover, several of the elder Bach's pupils worked in the Berlin courts, where he had a following in certain circles. The musical allusion thus may not have been lost on the audience. The *Largo* has a poignant, elegiac tone, which one might connect with the death of J. S. Bach in 1750, three years before.

At its first entrance, the cello takes over the violins' A minor theme in high register and climbs from there. The high note of the phrase, however, is taken by a violin chord, a fine example of intimate musical dialogue. In the calmer middle reaches of the *Largo* the cello creates a more continuous melodic line, yet still in alternation with the violins and viola. The music remains in minor keys throughout, with considerable chromaticism. The final statement of the main theme is reserved for the solo cello, with an extension to the *cadenza*.

The *Allegro molto* begins at breakneck speed in 6/8 time. The *ritornello* alternates two themes in the form ABA¹B¹A. The second, softer, theme begins in long notes, set off by a break. When the cello enters it establishes a new idea in a contrasting 2/4 meter. Thereafter, Bach intensifies the trade-off between

rhythms and meters within the cello solo itself, as it takes up each idea in turn, adding passages in syncopation for good measure. Other features include continuous dynamic contrasts, frequent violin double stops, and, in this performance matching first violin and cello cadenzas. The movement acts more as a traditional virtuoso vehicle than any of the others Bach composed for cello, particularly when it adopts the violins' 6/8 meter for its own, devil-may-care purposes.

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CELLO CONCERTOS (CD8)

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surprising as it is brief. It serves merely to delay the return of the original key, A minor, in the solo Cello. At this point the alternations between solo and *ritornello* become faster and faster, leading up to the solo *cadenza*. In response Bach wittily states the five-note opening motive twice, each time halted by rests, before unleashing the full force of the ensemble.

The eloquent *Andante*, in 6/8 time, represents a relaxation of both tempo and mood in which the Cello solo leisurely develops the main themes in frequent dialogue with the *ripieno*. The intricate rhythms are typical of Bach's early concerto style. Bach reserves the key of C major for this central movement, after withholding it in the first, straying only briefly into G major and E minor. The brilliant finale, in cut time, finally lets the Cello loose in a series of rapid-fire passages. Many of these are accompanied by the full ensemble. The second *Allegro assai* is monothematic with most of the material presented in the first four bars, reminiscent of the works of Bach's father. Out of this, the Cello develops a dance-like syncopation motive, brief at first, but becoming longer at each successive statement. The soloist wastes no time in arriving at the second major key area, C major, later followed by E minor. As in the first movement, the return of the initial key, A minor, signals a series of quick exchanges between the soloist and *ripieno*, climaxed by a passage starting in the highest solo register then dropping an octave.

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HARPSICHORD CONCERTOS (CD9)

Carl Philipp Emanuel Bach was the most strikingly individual talent among Bach's composer-sons. He composed over fifty keyboard concertos (including one for harpsichord, fortepiano and strings), most of them while employed as keyboard player at the court of Frederick the Great in Berlin. There are also about a dozen sonatas for harpsichord and orchestra – later works including two scored for a pair of solo harpsichords. A composer and flautist himself, and a man of outstanding intellect though very conservative taste, the king disliked Emanuel's more boldly progressive works. C. P. Bach is one of those composers whose careers bridge what we now recognise as two major periods of musical history. Although he inherited Baroque forms and musical language from his father, he outlived him by thirty-eight years, during which time he became one of the most important exponents of the *empfindsamer Stil* (sensitive style, directly expressive of feeling). He was also a pioneer of Sturm und Drang, a musical trend - derived from a literary movement - which gave vent to individual self-expression and often volatile emotions. Emanuel's harmonic language, his preoccupation with fantasia, experiment, improvisation, his stated intention of stimulating the emotions of the listener, and even his friendships with numerous writers and philosophers – all these aspects show him to be a precursor of the Romantic movement. Indeed, his music clearly influenced the keyboard works of Haydn, Mozart and Beethoven. Emanuel's finest works reveal quirky traits such as irregularity of phrase or modulation. Such a distinguished writer as Charles Rosen was bold enough to even claim: "next to C. P. E. Bach, Haydn appears like a cautious, sober composer".

Carl Philipp Emanuel Bach's concertos span fifty-five years, almost his entire career. Most of the concertos are for keyboard, but Emanuel made alternative versions of a few of these for other instruments – two each for oboe and organ, and at least three each for flute (possibly with King Frederick in mind) and cello. Emanuel's father is usually credited for the elevation of the harpsichord from its traditional roles - i. e. either a solo recital instrument or a continuo instrument - to a solo concerto instrument. The *Fifth Brandenburg Concerto*, generally regarded as the first keyboard concerto in history, includes a solo harpsichord part (alongside violin and flute) of revolutionary importance. However, J. S. Bach's actual harpsichord concertos are a different matter, having been found almost certainly to be arrangements of earlier works for oboe, violin etc. Thus the large body of keyboard concertos by Emanuel Bach may be considered the very first important group of works in this genre. It should be stressed that there is quality here as well as quantity, many of these concertos being really fine works which deserve to be heard more often. If we consider the central role occupied by the keyboard concerto genre in the history of music from the 19th century onwards, then we must appreciate one of the strongest reasons for Emanuel's importance. The existence of his regular revisions of certain concertos also suggests that he thought highly of them. It is perhaps surprising that the great majority of Emanuel's concertos (like those of his brothers Wilhelm Friedemann and Johann Christian) are for keyboard instrument, as this genre was still relatively new. Yet the clavier was central to Emanuel's output – nearly half of his 750 works are for solo keyboard or keyboard with orchestra.

Only thirteen of Emanuel's keyboard concertos were published during his lifetime. Three of these were published while he was based in Berlin, one being the *E major Concerto* included on this CD. (The others are in *D major*, *Wq 11* and in *B flat*, *Wq 25*). From the evidence of various manuscript copies one would gather that

all three works proved popular. Emanuel's own outstanding ability as a keyboard player is reflected in his concertos, most of which were conceived rather with players of advanced technique in mind. (However, the six "Hamburg" concertos Wq 43 were aimed at an amateur market.)

The *G major Concerto Wq 3* (1737, revised 1745) begins with an *Allegro di molto* of infectious vitality. This bristling nervous energy, immediately obvious in the octave-unison opening tutti, is often a feature of Emanuel's finest movements. Equally characteristic are the unexpected interjections from one or more string sections during solo passages, and the occasional surprising chromatic note on a strong beat within the melodic line. The very opening, 6-bar theme itself is unpredictable in its progress, incorporating strikingly disparate features. It begins with a hurtling downward scale (rather similar in effect, though opposite in direction, to the Mannheim sky-rocket which would enjoy such a vogue) followed by syncopation then another scale a tone higher. Two downward leaps of a seventh add to the material within a magnificent opening tutti, and Emanuel treats any number of these elements or motifs - even the momentary syncopation - as separate entities in the course of the movement. Equally forward-looking is the rather sophisticated relationship which Emanuel achieves between solo passages and tutti *ritornelli*, even at this relatively early stage in his development. The central *Adagio* in G minor, modelled on the equivalent movement from J. S. Bach's *Harpichord Concerto in D minor*, begins with a theme of jagged rhythm played in unison. This dotted rhythm pervades the movement, at least in the accompaniment, while the solo passages introduce a more poetic dimension. This kind of contrast is a concept which Beethoven would exploit, albeit in more elemental form, in the slow movement of his 4th *Piano Concerto*. An uncomplicated dance-like movement, including passages of quick alternations between soloist and strings, concludes the work in exuberant spirits.

The *Concerto in G minor Wq 6* (1740) begins with jagged dotted rhythms treated imitatively, but the entry of the soloist soon brings a less restless character to bear. Emanuel subsequently emphasises the keyboard's preference for triplet figuration with rapid ascending scale patterns acting as a kind of springboard. The mellow, consoling central movement in E flat major has muted strings, its darker hue providing fine contrast with the outer movements. The robust finale in 2/2 time, with its short-winded main theme, later accommodates engagingly garrulous passage-work and some felicitous use of accompanying pizzicato.

The *E major Concerto Wq 14*, composed in 1744 but not published until 1760, is the only concerto C. P. E. Bach ever wrote in this key. Its opening movement in 3/4 begins with a theme in crotchets characterised by wide intervals, like a more genial relation of the incisive theme which begins Haydn's *Farewell Symphony*, for instance. The repeated-note accompaniment generates the kind of motor energy familiar from many of Vivaldi's concerto-movements. Soon a subsidiary idea of buoyant rhythm, used imitatively, adds to the strong momentum. At the first keyboard entry the introduction of a more lyrical version of the opening theme immediately establishes the soloist as an independent personality. Sparkling cascades of keyboard arpeggios enhance the latter half of this movement. The eloquent *Poco Adagio* in E minor is imbued with a noble pathos, with anguished *fortissimo* interruptions by the muted strings. Again an attractive dance-like finale in 6/8 returns us to a genial, carefree world.

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CONCERTOS - CHAMBER MUSIC (CD10)

The **Flute Concerto in D minor Wq22** is a composition of exceptional quality. The level of virtuoso technique and the intensity of expression stand out among coeval works, both as

regards the solo flute part and in relation to the orchestral ensemble, which comes into its own with a marked degree of formal freedom.

The first movement reveals a certain influence of Johann Sebastian, especially in the orchestral introduction, but it is the *Sturm und Drang*-style third movement that is most impressive. With respect to his contemporaries, Carl Philipp devoted more space to the dialogue between flute and orchestra, such that this concerto is the first example of a stylistic connection between the Baroque and the Classical solo concerto.

The ensemble of the **Sonatina Wq108** for harpsichord, with two flutes and string accompaniment, is somewhat unusual. Though in some respects it appears to be a solo concerto with orchestra, with alternation between the *solo* and the *tutti* parts, in actual fact it belongs more to the 'accompanied sonata' form of chamber music in which the keyboard instrument - in this case the harpsichord - takes a discreet lead role, with the accompanying instruments enriching its eloquence without contributing in their own right to the actual development of the composition. With its delicate, almost nocturnal hues, the piece is typical of the transition stage in which the harpsichord gradually began to give way to the ensemble score. That said, in this case the harpsichord part is still quite elaborate and technically demanding, with the flutes and strings emphasising the overall impact by means of repeated notes and imitations in the octave, in thirds and in sixths.

From a technical point of view, the **Piano Quartet H537** represents a total revolution with respect to the Beethovenian version of the Viennese style. The keyboard part is largely free of rigid compositional constraints, and in comparison with Bach's earlier works it comes across as considerably fuller and richer, to the extent that there is simply no need for harmonic embellishment. Though Bach may originally have intended the Quartet to be performed on a 'hammer keyboard', it also proved to be highly effective when played on a harpsichord. The work differs from Bach's piano trios, composed around 1770, on account of the way the instruments entrusted with the melody are part of the overall structure of the piece. Indeed, in this respect the Quartet is an example of modern chamber music, where the interaction of the instruments creates some delightful chromatic effects.

Performing the Quartet in A minor on a recorder is a considerable challenge. Far more so, then, the Concerto in D minor, a composition that calls for remarkable technical and expressive skills. (There is also a version of the Concerto for harpsichord, which bears witness to the Baroque custom of performing pieces on instruments other than those mentioned in the frontispiece. This was a widespread practice, bearing in mind how Johann Sebastian Bach adapted for the harpsichord many of his own compositions, along with works by other composers, including Vivaldi.) Although the 18th century was not rich in compositions for the recorder, Carl Philipp himself did write the

Trio in F major H588, which also features in this recording, for bass recorder, viola and harpsichord. Moreover, Johann Joachim Quantz, who had stylistic as well as historical connections with C.P.E. Bach, also wrote a Trio Sonata intended for an ensemble comprising the recorder (And in the preface to his Duets for flutes, Quantz suggested that these works could also be performed on recorders). Recorders dating back to the second half of the 18th century can be found in certain museums, along with the 'csakan', a sort of recorder that was common in the Austro-Hungarian area during the early years of the 19th century. Indeed, Anton Heberle's *Sonate Brillante* of 1811 was written for 'csakan ou floute douce'.

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TRIOS & DUET (CD11)

C.P.E. Bach's trios occupy an important position within the overall framework of his instrumental music, both as regards quantity and quality. Indeed, for a composer of the early 1700s, the trio was considered a genre well suited to showcasing creative skills: Mattheson claimed in 1739 that composing a trio was more demanding than writing music for a larger ensemble, because each of the three parts had to develop its own melody and at the same time contribute to the perfection of the overall harmony (Mattheson, *Der vollkommene Capellmeister*, 1739, p.3441), and Quantz wrote in 1752 that trio performance was the best way for appraising the competence and intuition of musicians (Quantz, *On playing the flute*, p.202), while the composition itself required the same devotion as a quartet, which can be considered the yardstick of a musician's ability (Quantz, *On playing the flute*, p.316). In the 'Trio' category of his works (*Nachschlag Verzeichnis*) published posthumously in 1790, Bach refers to three different types of composition: the trio sonatas, the sonatas for one instrument with harpsichord obbligato, and what were known as 'accompanied sonatas'. At the time, the word 'trio' had a double meaning: it could either indicate the presence of three players (as in the *Sonatas for harpsichord with violin and cello accompaniment*) or compositions for three obbligato parts. The category comprises both the trio sonatas, which call for four performers – two for the melody and two for the basso continuo – and the sonatas for solo instrument and obbligato harpsichord, where there are only two performers.

The Trio Sonata in A major Wq146 for flute, violin and harpsichord is one of the twelve compositions written by Bach for this ensemble. It was probably composed in Leipzig in 1731, though there is some doubt concerning the date because the original version of the piece has not come down to us. What is still extant is a revised version by Bach himself that dates back to 1747, when he was employed at the court of King Frederick II as a member of the Royal Chapel. There is also another manuscript version of the same sonata, this time arranged for obbligato harpsichord and violin (H542), according to a practice that was very common at the time. Indeed, it is the author himself who added a note to the manuscript version of the Trio Sonata, pointing out that the piece can also be performed by just two instrumentalists.

The Duet 'für eine Flöte und eine Violine' Wq140 was composed in 1748 and published in Hamburg in 1770, in the miscellaneous collection *Musikalisches Vielerley*. Bach only composed three duets without a harpsichord basso part: apart from the piece recorded here, there is also one for two clarinets, while the duet for two violins would appear to be lost, although it features in the 1790 catalogue. In Wq140, the dialogue between the two instruments is very intricate and evenly balanced. The gentle, minor key-based first movement contrasts with the energy of the first Allegro and the irony of the last movement, both of them in major keys.

The 'Quartetten' category of the 1790 catalogue consists exclusively of the three pieces we have chosen as the main theme for this recording. (Bach never composed a string quartet or a piano quartet, which were both popular genres at the time, especially among Viennese circles.) These works are described as 'Quartetten fürs Clavier, Flöte, Bratsche und Bass No.1, No.2, No.3', while in the manuscript scores kept in libraries in Brussels and Berlin they are defined as 'Quartets for Harpsichord, Flute and Viola', with no mention of a basso continuo part. In a letter written to Bach's wife in 1791, the organist Westphal, who was close to Bach and did much to preserve his work, asked if she knew anything of the detached harpsichord part belonging to the quartets. Johanna Maria replied that there was no basso part, other than that of the keyboard. One possible interpretation of this information is that the left hand part of the keyboard was considered as a fourth concertato part of the quartet. To add to

the overall confusion, in the catalogue edited by Alfred Wotquenne in 1905, two of the three Quartets are called Trios (Wq 93 and 94), while Wq95 is referred to as a Quartet. Since the 1930s, these ambiguities have given rise to numerous considerations and solutions regarding performance. One of them encouraged E.F. Schmid in 1951 to produce an edition of the three pieces with the addition of a cello part, derived from the harpsichord part, for the left hand. Our reason for recording these pieces without the addition of the string basso part is due to the fact that we prefer to consider the quartet as a number of obbligato parts and not as a number of players, not least because we believe that this enhances the balance and clarity of the musical discourse.

During the Hamburg years, Bach totally abandoned the use of the basso continuo in his chamber works, opting instead for the obbligato harpsichord. This accounts for the nature of the three volumes of the *Sonatas with violin and cello accompaniment*, published between 1776 and 1777. As Bach himself declared, they are pieces that were deliberately written to meet with the demands of the market, and they assured him a notable income. Fashions of the time called for compositions that were not too complex, in which the ensemble could vary according to availability: these trios can in fact be played on a single keyboard (*The Letters of C.P.E. Bach*, ed. Stephen L. Clark, p. 84).

The three Quartets in this recording are very different compositions, however. Because the three instruments all play an essential role in the development of the musical discourse, even though the main part is entrusted to the keyboard, these works could never be performed *ad libitum*. Moreover, the choice of instruments is particularly interesting – indeed, practically unique as a genre and highly original in terms of timbre. The Quartets Wq 93, 94 and 95 were composed during the last year of Bach's life, and although they were ready for printing, they were never actually published. They are the only chamber works he wrote that year, and nothing has come down to us to suggest that they were composed on commission or for a particular occasion. In a letter written to Westphal on 9 May 1788, Bach mentions having sent him a number of compositions, including two trios, which 'I hope you will like' (Ibid., p.281). Further correspondence with the same friend, dated 25 November (the last extant letter before his death), accompanied one last trio (Ibid., p.281). We can thus surmise that these are the works performed here.

During the last years of his life, Bach was not interested in following fashions or the market, his main aim being to leave posterity a meaningful musical heritage. In a letter written in 1787 he declared that he had concluded his 'work for the public and now wished to abandon the pen', not least because the desire to see certain works published that would 'bring him honour after his death' (Ibid., p.274) had been fulfilled by the publication in 1786 of the *Zwey Litaneien* Wq204 and in 1787 of the cantata *Die Auferstehung und Himmelfahrt Jesu* Wq240. The three quartets can thus be considered the pearls of the composer's chamber output, and one of the finest fruits of a period of creativity in which he was able to express precisely what he wanted without constraints.

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FLUTE SONATAS (CD12 & 13):

For 'that marvelous Mr. Willoughby', who taught me what I needed most; and F.W.M.

Blushes, sighs, tears; flaring nostrils and stiffened necks; shakes, shivers and shudders: these are some of the physical characteristics of the passions, the outward signs of an emotion that was believed to be stimulated by the senses, to originate in the listener's body and to force itself from the flesh onto the soul and into the consciousness. The explanation of the physical

causes of the passions—hot or cold blood; an expanding or shrinking heart; humours; jarring or confluent ‘animal’ spirits—made sense within the medical system of the time, but can no longer be taken seriously as science.

Although the Baroque understanding of the body was different from our own, its catalogue of the passions and their characteristic manifestations in the body was based on simple observation. It should not surprise us, then, that we still observe many of these same characteristics in our own physical reactions to sensual stimulation. Our eyes, too, fill with sudden tears when a beautiful passage of an oration catches us off-guard, we clench our jaws and ball out fists in anger at hearing threatening words, our pupils dilate when we desire what we see, we tremble when surprised by an explosive sound, and we get goosebumps when strongly moved by music. Thus, although the Baroque medical theory behind the physical manifestation of passion is not one to which we today can easily subscribe, our daily experience of the world around us still manifests itself physically, in our bodies, much as it did 300 years ago. Part of that daily experience, for a small percentage of the population, includes listening to Early Music.

Early music, when defined as a repertoire of pieces rather than a genre of late 20th-century performance practice, was primarily concerned, during the Baroque period, with the expression and stimulation of the passions. Such ideals were still influential at the time C. Ph. E. Bach began composing his flute sonatas. Did not Johann Mattheson loudly trumpet music’s power to cure bodies and improve morals in his *Der Volkommene Capellmeister* (1739)? His proposed response to human wickedness was to overwhelm the mind by sensually stimulating the heart. Better living, not through dry rationality, but through musically induced feeling.

Of course, C. Ph. E. Bach’s music differs significantly in style from that of his older contemporary Mattheson: it is the ‘new sensitivity’ of the *empfindsam* that comes to the fore when Bach takes up the composer’s quill. A trend towards expressing evermore intimate emotions—we can trace it in French literature from Corneille to Racine, from Racine to Marivaux—had more generally been making itself felt throughout Europe. The runaway success of Marivaux’s *La vie de Marianne* (in which the fleeting emotions of a young girl were described in microscopic detail) heralded a new fashion for artistic representations of the wayward everyday sentiments experienced by ordinary people. It is just such a miscellaneous emotional mishmash, just such a muddle of longing, hope and sighs mixed with sudden bursts of rapture, just such an intimate, intense and personal reaction to the little woes, irritations and joys of daily life, that permeates C. Ph. E. Bach’s music. Though these pieces sometimes require a noble and sustained performance style, they also make frequent demands upon the musician’s imagination to express sharp, sudden and incongruous changes of mood, from outbursts ecstatic to dolorous cries. We have tried, like orators, to give these sonatas voice as Quantz admonished us to in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), performing the music now slower, now quickly; now loudly, now softer. Most especially, we have tried to vary the instrumental timbre, in order to vivify the music’s multifold passions.

In the 18th century such passions, such strong feeling-states with their blushes, sighs and tears, were likened to physical disease, because they could be transmitted to the audience through the air itself. Oratorical treatises of the period proposed that the affects were triggered in heart the passive listener by means of a kind of emotional contagion: the more strongly the orator imagined the passion, the more clearly it colored his voice and delivery, and the more likely it was to ‘infect’ his hearers. As with speech, so with music: in order to fulfill our task as musical orators, we have first and foremost allowed our imaginations to

be fired by C. Ph. E. Bach’s music. We cannot promise that we thereby invariably have imagined what the composer intended: but then, we did not attempt to appease the dead, but rather to touch the living.

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VIOLA DA GAMBA MUSIC (CD14)

There is a certain excitement which the playing of the sonatas of Carl Philipp Emanuel Bach arouses in a gambist – an excitement brought about by the significance these sonatas have in regard to the repertoire for the viola da gamba.

Around the mid-eighteenth century this instrument, which had been among the protagonists of musical history from the time of the renaissance, fell into rapid decline: already at the end of the seventeenth century, when the viola da gamba was enjoying its greatest splendour in France, in Italy it was being supplanted by the violoncello, whose fuller sound blended better with that of the violin, the true rising musical star of the moment. In the eighteenth century, we thus witness a gradual abandoning of the viola da gamba, a process accompanied by passionate disputes throughout Europe. These works, therefore are among the last in the gamba repertoire and represent its outer limits: an intrusion of the most noble of baroque instruments in that period of transition which will determine the evolution of the Classical Style.

Carl Philipp almost certainly wrote these sonatas for Ludwig Christian Hesse, a gambist who, like himself, was in the service of Frederick the Great in Berlin. Hesse was in a certain sense the “grandson” of the two great viol masters, Marin Marais and Antoine Forqueray, having had as a teacher his father, Ernst Christian, who in turn had been a student in Paris of the two illustrious musicians.

The two solo sonatas with basso continuo (in C major and D major) are from 1745, while the trio sonata with obbligato harpsichord is from 1756. Of this last work exists a second version with a minimum of variants written, however, for the viola da braccio – evidence on one hand of the slight forcing angle called for on the viola da gamba, and on the other, of an attempt perhaps to ‘improve’ the final result through the use of more incisive expressive means available to an instrument played ‘da braccio’.

Of all of Bach’s sons, Carl Philipp was perhaps the one who most deeply felt the need to renew the musical language of the Baroque (of which his father had transmitted to him such a complete synthesis) and project to towards a future which would bear the marks of Haydn, Mozart and Beethoven. In order to understand his music, one must first of all consider his double nature as artist and intellectual: first in Berlin and later in Hamburg, he was surrounded by a virtual coterie of artists, literary figures and philosophers, from Marpurg to Quantz, from Sulzer to Gerstenberg, from Lessing to Klopstock.

These are times of great change in Europe: in France the Encyclopaedists are preparing the grounds for the revolution (Carl Philipp is in contact with Diderot), while in Germany one is witness to the birth of that clearly pre-romantic artistic movement which will take the name of “*Empfindsamkeit*”, from the neologism coined by Lessing for the translation of ‘The sentimental journey’ by Sterne. “*Sensibilität*”, “*Sentiment*”, “*Empfindsamkeit*”: sensibility, a nearly maniacal attention to the passions of the soul and to their expression. On these grounds, music is considered to be the most perfect of the arts because it is the “language of the emotions”, die “*Sprache der Empfindungen*”. The primary purpose of music is thus to communicate, transmit and provoke moods and emotions “... if the composer desires to move others as well, he must, therefore,

through simple sounds and their combination, be able to express all of the heart's inclinations, as if it were an actual discourse..." (Mattheson 1737). The rationalist theory of art as an imitation of nature is again taken up, expanded and adapted to music: "... true art in music exists only in imitation of nature..." (Scheibe 1745).

Art theoreticians willingly bring forth interminable lists of sensations to be transmitted through music (Krause). The attempt is made, in addition, to understand the correct combinations of these sensations in order to discover the formula for artistic creation: "... the expression of the passions remains the work of the genius;... we shall listen to them in ever increasing numbers and by comparing them shall know what they have in common, so as to arrive at the secret of expression..." (Lessing 1767). One thing is certain: the artist in these years is fully and intellectually conscious of the purpose of his work; he is not merely creator, but also theoretician of creation.

Carl Philipp, in his treatise "Versuch über die wahre Art das Klavier zu spielen", is among those artists who most directly enter into theoretical discussions, defining clearly many of the inspiring principles behind musical *Empfindsamkeit*: "A musician moves others only if he himself is moved: it is essential that he experience all of the moods that he wants to arouse in his listeners, because in such a way he will make them understand his sentiments and participate in his emotion...". This treatise, deeply rooted in the past, looks toward the future, and this tension, all the greater for being the fruit of a conscious mind, is present in all of his works.

The sonatas for viola da gamba are perhaps particularly representative of his tension towards the unknown, of this relationship between the past and the future, in which the first is symbolized by the choice of instrument, and the second by the innovative force of the music itself. As a performer, I am fascinated by this contradiction: an instrument on the road to extinction which speaks a musical language of substantial renovation.

In regard to the Baroque dictates of composition, the interests regards less and less "Musical Knowledge", "learning composing", but leans rather toward the communications of the passions of the soul practically as an end unto itself. It is no coincidence that some (Schering for example) look at the German music of this time from a psychoanalytical point of view: the "language of sounds" is aware of also being the "language of emotions", and Krause's long lists are actually nothing but a lexicon of psychological events, codified and made intelligible through music.

Compositional technique is consciously directed towards the total expression of the passions of the soul, and is entirely aimed at "choosing among all the possible notes ad series of notes always those which may most clearly express the emotions..." (Lessing). As Sulzer wrote in 1774 (after Carl Philipp had already been to Hamburg for six years): "...it seems listening to a sonata by our Bach of Hamburg, as if one is hearing not simple notes but a true and comprehensible language which moves and entertains our emotions...". The dense style of Carl Philipp blends in these sonatas, the profound understanding of the French viola da gamba (of which the dedicatee, Hess, was heir, albeit indirectly) together with a melodic linearity and delight in virtuosity typical on the other hand, of the Italians.

In the first movement of the **Sonata in D**, Bach explores to their extremes the lyrical emotional material for the *Allegro* which follows. The third movement, *Arioso*, is, as Scheibe's "rules" dictate, a sort of dance evoking a minuet where, however, the tension between the easy ternary rhythm and discontinuous and

tormented melodic line is such as to make this piece stand alone as a little masterpiece.

While the sonata in D penetrates into worlds of intense lyricism and drama, the **one in C** seems to have drawn from another font of inspiration, again of great significance for this half of the eighteenth century. Here Carl Philipp distances himself from the complex emotional world in search of a lighter and less problematic, at time almost gallant, atmosphere. Playfulness and irony accompany the sonata in all three movement, even when the expressive and virtuosistic involvement is greatest.

The **Sonata in G minor**, written more than ten years later, is composed in the strict form of a trio based on an imitative structure, evocative of his father. Carl Philipp came to be considered an exemplary model of a composer of trio sonatas rich in expression. Speaking in general about his trios, Sulzer wrote: "... hides compositional technique behind expression...".

Thanks to these sonatas, it is possible to explore, through the viola da gamba, all those elements which will provide the material for the development in the Classical Style. Mozart, in a letter addressed to J.F. Rochlitz, wrote this of Carl Philipp: "He is the father, we the children. Those of us who do anything of value have learned it from him..."

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SONATAS FOR KEYBOARD AND VIOLIN (CD15)

The catalogue of Carl Philipp Emanuel Bach's possessions published shortly after his death in 1790 includes a fairly precise and detailed list of his musical compositions – including 46 pieces described as 'Trios'. In spite of the unifying title, however, these works actually comprise a somewhat diverse group of sonatas for three instruments, trios for keyboard and one other instrument, sonatas that act as an accompaniment (keyboard, violin and cello), and two collections of 'Kleine Stücke'. To modern eyes, this approach to the 'trio' comes across as distinctly flexible.

The frontispiece of the Trio Wq161, published in 1751, provides us with a good example of the way composers of the time sometimes adapted trio sonatas for performance by one soloist and keyboard (entrusted with one of the upper voices). While the compositions for flute and keyboard bear ample witness to C.P.E. Bach's tendency to adopt this approach, the group of pieces for violin and keyboard appear to be more homogeneous and less flexible. Indeed, with the exception of Wq73 and Wq74, all these pieces have come down to us exclusively as two-instrument versions. The works featured in this recording date back to the years 1731–1763, dates that correspond to the main part of Bach's creative life and exclude only his last compositions. For this reason, we have chosen to perform them with a harpsichord.

Doris Bosworth Powers, who edited the critical edition used for this recording, suggests that all the works for violin and keyboard can be divided into four groups as regards style and chronology: Wq 71–73, Wq74, Wq 75–78 and Wq79–80. The first group (Wq 71–73) largely consists of works closely related to the style of Bach's trio sonatas for two melodic instruments and basso continuo. As such, they reflect the techniques and style of the late 1740s. Originally conceived as a trio sonata for flute, violin and basso continuo (Wq149), the third piece in this series (Wq73) was certainly composed in Potsdam in 1745. Wq74, on the other hand, was composed in Berlin in 1754, and differs from the other trios with keyboard on account of the fact that it was described in the 1790 catalogue as a 'Sinfonie für das Clavier und die Violine'. Bach himself later changed the title from 'Sinfonie' to 'Sonata o vero Sinfonia', thus revealing his willingness to adapt orchestral compositions for performance by chamber ensembles. That said, this particular piece was actually born as a work for two violins and basso continuo (H585). From a chronological point of view,

the Sonata Wq74 belongs to a second group of 'trio' compositions that Bach wrote between 1754 and 1756, which means that it just precedes the great orchestral symphonies Wq 174–180 that he composed between 1755 and 1758.

As for Sonata Wq76, we considered the harpsichord the instrument best suited to this composition, which belongs to the group of four great sonatas for keyboard and violin (Wq 75–78) composed in 1763, at the end of the Seven Years War. As Bosworth Powers has pointed out, Sonatas Wq 75–78 reveal a new approach on the part of Bach towards the genre, in particular with regard to form, expressive refinement, virtuoso style and the use of movements. The instruments themselves play an equal role throughout, to the extent that the works would seem to be indebted to J.S. Bach's Six Sonatas for keyboard and violin (BWV 1014–1019), which C.P.E. Bach had openly admired in a letter to Forkel on 7 October 1774: 'The 6 Clavier trios [BWV 1014–1019] ... are among the finest works written by my dear late father. They still sound very good today, and they give me great pleasure, despite the fact that they are over 50 years old. There are certain Adagios in them whose cantabile qualities are unsurpassed to this day.'

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PEUSSISCHE UND WÜRTEMBERGISCHE SONATEN (CD16-18)

Carl Philipp Emanuel Bach worked as a chamber musician at the court of Frederick the Great in Potsdam, where he had to please his boss, who was an amateur composer and flute player. He published keyboard music and an *Essay on the true art of playing keyboard instruments* (1753), all intended for the bourgeoisie, who were gaining in social importance and longed for their own unmistakable musical style. Carl Philipp Emanuel provided this audience with his many pieces for harpsichord and his orchestral works.

Between 1750 and 1800 the name Bach was generally used to refer to Carl Philipp Emanuel, not his father Johann Sebastian. While the father was out of style, the son was a fashionable composer, the main representative of styles called *Empfindsamkeit* and *Sturm und Drang*, very much *en vogue* in Germany between 1740 and 1770. *Empfindsamkeit* in music meant a clear emphasis on strong and extroverted emotions, unpredictable forms, melodies and harmonies, subtleties in dynamics and phrasing, frequent changes in tempo, plus a structure with a clear hierarchy between melody and accompaniment. All these qualities represented a radical new approach, particularly when compared to the thick and rigid contrapuntal structures of Johann Sebastian, whose music was often stylised in strict tempo and counterpoint.

Take the *Prussian* and *Wurtembergian*, two groups of six sonatas, published as his Opus 1 and 2 (in 1742 and 1744). Many aspects of the works on these discs illustrate Bach's affinity with the language of the *Empfindsamkeit*. The first of the *Wurtembergian* sonatas is remarkable for its emphasis on declamation, the second for its daring harmonies, the third for its short, vivacious phrases, the fourth for its frequent changes in tempo, the fifth for its free handling of counterpoint and the sixth for its expressive pauses. The *Prussian* sonatas feature similar compositional qualities. The galant style of the sixth sonata illustrates the connection between the *rococo* in France and the *Empfindsamkeit* in Germany; both were reactions to the rigid style of the late Baroque and show a preference for a much freer use of tempo, a more elaborate application of ornamentation, a more obvious emphasis on rhetoric in music and a smaller place for traditional counterpoint.

The era between the death of J.S. Bach (1750) and the rise of the Classical style (around 1770–1780) is usually regarded as a transitional period. For a long time music history paid most

attention to the innovations of this era's composers, but as we are discussing a transitional period (something, of course, we can only identify in hindsight) it is equally defensible to find in the music of these 'avant-garde' composers traces of the old style. In C.P.E. Bach's music, for example, we find clear elements of his father's influence, particularly in the sense of counterpoint and the knowledge of how to bring together musical lines. The hierarchy may have changed radically between 1710 and 1740, but many of the musical details remained the same, demonstrated in the similarities of each era's treatment of consonances and dissonances. Examined in this light, it is clear that several of Johann Sebastian's compositions, especially his concertos and orchestral suites, stand quite close to the music of the generation that followed.

There is also a close relationship between the music of *Empfindsamkeit* and that of the Classical era. The styles shared a common root in popular music, despite Carl Philipp Emanuel's many innovations. In most of Bach's sonatas, we can also identify the typical structure of Classical sonata form (Exposition – Development – Recapitulation), while the changes of harmony and key in his fast movements would not seem out of place in the instrumental compositions of Mozart or Haydn, who greatly admired the older composer. Although the Classical masters replaced ostentatious gestures with those that were more discrete, they retained many elements of Bach's style, namely his idea of music as a narrative that drew on the rhetorical effects of the Baroque. In C.P.E. Bach's sonatas, the transitional style became a definitive and influential musical language in its own right.

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SONATEN "FÜR KENNER UND LIEBHABER" (CD19-23)

Carl Philipp Emanuel was the fifth child and second surviving son of Johann Sebastian Bach and his first wife Maria Barbara. After seven years studying law and then at the age of 24 deciding to devote himself to music, Emanuel proved to be the most boldly original and imaginative of Bach's composer-sons. Unlike the majority of his father's output, his compositions did not have to wait generations for public recognition: on the contrary, in the latter half of the 18th-century references to 'the great Bach' usually implied C.P.E. and not Johann Sebastian. Among the many composers who learnt from his music were Haydn, Mozart, Beethoven and Mendelssohn, while Brahms's admiration extended to editing some of Emanuel's works. Haydn candidly acknowledged his own debt when he remarked that 'anyone really familiar with his music would realise that he owed C.P.E. Bach a great deal'. Apart from purely technical aspects, a quirky, unpredictable musical humour and a prodigious inventiveness were common to the musical language of both composers.

Emanuel Bach composed in nearly every genre except opera – choral works, symphonies and concertos, chamber music, keyboard music and lieder – but the most consistent thread running throughout his career, from the 1740s to the year of his death, is keyboard music. According to a catalogue of his works published in 1790, Emanuel composed more than 300 keyboard pieces, more than for any other genre. They include more than 150 sonatas as well as fugues and suites (rather outmoded by this time), and the more progressive rondos and fantasias.

The six groups of pieces collectively described as 'für Kenner und Liebhaber' – for connoisseur and amateur – amount to C.P.E. Bach's most ambitious publishing venture. His keyboard works intended for the popular market are unadventurous in idiom, but these six collections show a significant difference, as the keyword 'Kenner' indicates. The first group was published in 1779, by which time Emanuel had been working in Hamburg for 12 years as Kantor and Music Director, having previously spent nearly 30 years as a keyboard accompanist at the court of Frederick the

Great in Potsdam. Frederick's diverse intellectual accomplishments included flute playing, but his ultra-conservative musical taste had created a stifling environment for a composer as progressive and experimental as C.P.E. Bach. Only when composing works other than the 'official' music for the king could Emanuel allow his imagination free rein, as we find especially in his keyboard music.

The instruments specified on the title pages of these volumes 'für Kenner und Liebhaber' are the clavier and the fortepiano, 'clavier' generally implying the clavichord in contemporary German publications. Emanuel Bach may have originally intended to publish just the one set of six sonatas – Wq55 in Alfred Wotquenne's catalogue – but when these sold well ('like hot cakes', the composer enthused) he decided to continue with a series of volumes. In each of the first four volumes there is at least one piece which dates from an earlier period – thus Wq55 No.2 is from 1758, Wq56 No.2 from 1774, Wq57 No.6 from 1763, and Wq58 No.4 from 1765. In Wq55, the A major sonata (composed 1765) illustrates the increasing importance of motivic treatment in sonatas of that time, Emanuel himself being one of the pioneering figures in its development. Here the two distinct motifs are contained within the opening two bars. In both Haydn and Beethoven there are well-known examples of a movement beginning in the wrong key, but Emanuel also used this gambit in works such as his F major sonata (Wq55 No.5). In the Wq56 group (published 1780) he now includes two examples of the rondo, a form currently in vogue. In two of the sonatas of Wq56 Emanuel reduces his well-established pattern – i.e. two fast outer movements in binary or sonata form framing a slow movement – to two movements played virtually without a break. In one passage in the Rondo in A minor Wq56 No.5, Emanuel's reduction of the musical interest to an audacious sequence of modulations suggest that here (and in many other passages throughout the six volumes) he was addressing the connoisseur rather than the amateur.

Emanuel Bach was an eloquent exponent of the currently popular *empfindsamer Stil* – a highly sensitive style, directly expressive of feeling. In Wq57 (published in 1781), three of the six pieces are in minor keys – particularly fertile ground for the cultivation of such heightened emotion. Of the F minor sonata here, Johann Friedrich Reichardt wrote in *Musikalisches Kunstmagazin*, 'I am still convinced that it is the greatest sonata that ever Bach has produced.'

In the groups Wq 58, 59 and 61 (published 1783, 1785 and 1787), Emanuel diversifies further, now including examples of his free fantasy style. ('My friends positively wanted two fantasias included [in Wq58] so that after my death one could see what a Phantast I was.') The fantasia genre, in which Emanuel makes a fine art out of discontinuity, is closely related to improvisation, a skill which perfectly suited his lively imagination. However, the rondos and sonatas also incorporate surprising elements, such as varied recalls of the rondo theme – the E major rondo from Wq58, for example (and in no way untypical), has returns of the rondo theme strikingly varied by lengthened phrase endings and changes of register, but also includes diversions into distant keys and a pause followed by dismissive fortissimo chords. The Rondo in B flat major from the same set includes passages of recitative (found in many of Emanuel's keyboard works) and ends with a cadenza.

Biographer Hans-Günter Ottenburg's general description of Emanuel Bach – 'a remarkably unstable, intense, highly excitable artistic personality' – is most aptly applied to the fantasias themselves, many of them written without bar lines. These pieces, considered bizarre in their time and appearing scarcely less so today, move from extremely rapid passagework to uncertainty of direction to calmness – 'the composer darts from one mood to another at a moment's notice.' (H-G Ottenburg).

Wq61 No.6 – which does have bar lines – is the oddest fantasia of all, bordering on the farcical in its alternations of rather banal comedy and pathos. Such capricious and unsettling aspects of C.P.E. Bach's style ensure that he will always sound modern. Equally, the dramatic changes of mood make one wonder how successful he might have been as an opera composer.

Emanuel Bach owned two clavichords as well as a harpsichord and a fortepiano, but his preferred instrument was the clavichord. Theologian, translator and music essayist Carl Friedrich Cramer wrote, 'All who have heard Bach play the clavichord must have been struck by the endless nuances of shadow and light that he casts over all his performances.' The celebrated music historian Charles Burney described an evening of his clavichord playing as thus: '... he grew so animated and possessed, that he looked like one inspired. His eyes were fixed, his under-lip fell, and drops of effervescence distilled from his countenance.' Inevitably, Emanuel Bach's virtuosity is reflected in the technical demands of his most adventurous keyboard works.

© Philip Borg-Wheeler

KEYBOARD SYMPHONIES (CD24)

Carl Philipp Emanuel Bach wrote his symphonies in Berlin while he was at the court of Frederick the Great, king of Prussia as a harpsichordist. The eight so called Berlin symphonies are the first of three groups of symphonies written by Bach, composed between 1741 and 1762, most of them began as symphonies for strings, the wind parts were added later when Bach's orchestra was enlarged. These early symphonies of Bach mixed Italian style, pleasant and simple writing, with personal inclinations towards a strong expressiveness typical of the *empfindsamer Stil* (sensitive style), a synthesis made possible due to his impeccable composition technique, which Carl Philipp Emanuel Bach acquired directly from his father, Johann Sebastian.

The symphonies are in three movements. The first movement, fast, is where we begin to see some of the thematic and harmonic elements that give rise to the classical sonata form. The second movement, slower, where Bach devotes more attention to feeling and expression, fundamental elements of his musical aesthetic. The third movement refers to the movements of ternary Baroque dances, such as the jig and the minuette, uniting them with a new expressive force. The prolonged loyalty to this model which combines symphonic renewal and tradition, was also due to the musical tastes of Frederick II, flautist and composer, with conservative musical ideas, that un-eased Bach in his musical service at court.

The Berlin symphonies were transcribed for the keyboard whilst Bach was still alive. The fact that they were originally symphonies for strings facilitated the operation of transcription, but it was sometimes difficult or impossible for the performer of a keyboard instrument to produce the nuances and colours of an orchestra.

Four symphonies were chosen, that yield as pieces for harpsichord and at the same time don't betray the spirit of the original orchestral score. A few additions have been made to the score when the parts are reduced excessively, limited to some doubling or addition of the inner part, as usual at the time; introducing some ornamentation appropriate to a keyboard performance, in addition to those already present in the orchestral version.

Symphony in G major, Wq 122/1 (arr. Wq 173) is a transcription of Bach's original publication, which is perfectly suited to the harpsichord, this composition has all the freshness of an Italian opera overture, especially in the first movement, where special attention has been given to the dynamics and expression markings.

The transcription of the symphony in F major Wq 122/2 (arr. Wq 175) was published by Breitkopf in 1761 in a *Raccolta delle migliori sinfonie* (Collection of the best symphonies), this arrangement is to be considered if not by Bach himself, at least authorized by him, in this period documented reports of collaboration were made by the publisher and the composer. The first movement, expressive, makes extensive use of unison and chromatic elements, the arrangement introduces repeats, which are missing in the original, making it similar to the first movement of a sonata. The second movement is slow and the third is a minuet using the rondò form.

The last two symphonies come from a manuscript of the second half of the eighteenth century preserved in Berlin. The symphony in D major, Wq 176 manages to make a symphony with a workforce expanded to trumpets and timpani into a well-balanced harpsichord piece. Given the presence of horns, trumpets and timpani in the orchestra, the harmonic rhythm of the first movement is more dilated than the other symphonies and the modulating effects more sober, obtaining a majestic result. In this version for harpsichord we have introduced repeats, which are lacking in the original, imitating the Breitkopf edition of the symphony in F major. The second movement is in stark contrast to the first, a slow tempo with extensive sections reduced to just plucked strings. The third movement combines the elements of the jig with the spirit of a fanfare of brass instruments. We could not exclude the symphony in E minor Wq 122/3 (arr. Wq 178), much celebrated in the eighteenth century, for its richness of expression in the first movement, full of *Sturm und Drang* tension, which puts a strain on the possibilities of the harpsichord. The second movement is better suited to the keyboard, and was transcribed and used again by Bach himself in the sonata in G minor, Wq 62/18. The third movement, in triple time, forms an interesting piece with a graceful and aggressive character, adding to the dance form the use of numerous dotted rhythms. These transcriptions were intended to provide to the extensive public of amateur keyboard players, new repertoire of the well-known composer Carl Philipp Emanuel Bach, and when the publications were printed, an economic resource. Today, these pieces may seem like a pale reflection of the original works, but their importance is greater than it appears, at the time they were widely distributed and these symphonies were perhaps more popular than the originals themselves, making a significant part of the history of musical taste at this time, small contributions like this are essential, and prepare the way for the greatest masterpieces.

© Andrea Chezzi (Translated by Sandra Walker)

SACRED SONGS (CD25)

Around 1700, strophic songs (called *Oden* or *Lieder*) were rarely written and almost never published. It would have remained that way were it not for a group of German theorists who reinvented and promoted the genre from the 1730s onwards.

First, the Leipzig professor Johann Christoph Gottsched created a few ode collections in Saxony and this was followed by his student Johann Adolph Scheibe, who successfully advocated the ode in Hamburg. What has been called the 'First Berlin Song School' was created from 1753 by music critics (F.W. Marburg, J.G. Krause), composers (including the brothers Graun and the sons of J.S. Bach) and poets based at the Prussian royal court under Frederick II; this movement faded after the Seven Years' War (1756–1763). The theorists behind this revival wanted to catch up with artists and social customs abroad, especially in France, and also imagined a reunification of music and language as well as an instinctively comprehensible, catchy melody that captured the emotional, religious and legislative powers of prehistoric song. 'An ode melody', wrote Scheibe, 'must be free, flowing and altogether natural, so that even someone inexperienced in music can repeat it instantly and without

particular difficulty'. This easiness was hard work for the composer, however, who had to write as succinctly as the poet, resembling (in Marburg's words) 'the chemists, who know how to concentrate all the power of a potion in a few drops.' Moreover, the melody had to be so clear harmonically that the accompaniment was omissible; the music had to fit multiple strophes equally well, or equally badly if the poet left no other choice.

C.P.E. Bach wrote his early songs while he was a court harpsichordist in Berlin. Many of them (as was the majority of 1750s Berlin odes) were underpinned by so-called Anacreontic poems, tongue-in-cheek odes to love and wine involving shepherd characters with fantastical Greek names. One example, which appeared in the first ode collection published in Berlin (*Oden mit Melodien*, 1753) is *Die Küsse*. Young Thyriss tells his lover Neära that an old man, Philet, has rebuked him for kissing too much; Thyriss, however, refuses to count his kisses; the girl then relieves him with a witty reply and one (!) kiss. Bach traces the shifts in character and affection in a flexible minuet movement in three changing strophes. *Das Privilegium* (1765), an example of an Anacreontic song from Bach's later career, concerns the privilege of folly and the second privilege of ridiculing the first; Bach shrouds the operative Latin word in a sacred guise. In a song from the same collection, *Belinde*, Damon and Stax form a love triangle with an unsurprisingly materialistic conclusion. Published in Hamburg shortly thereafter, *Der Unbeständige* boasts about dodging attachment to any of Hamburg's 'thousand beauties' (the narrator even runs out of shepherd names in the fifth strophe); finally, however, the sight of Elmire enchains him for good.

Bach continued to set Anacreontics throughout his career, but he apparently preferred subjects 'somewhat more sublime than wine and love' (Marburg). He found them in religious and moral poetry for personal instruction and edification which had a reputation for making poor lyrics (because of their rational subject matter), but which allowed Bach to stray from simple song into recitative and aria, to boast harmonic and polyphonic science and create intricate accompaniments that could be used as separate keyboard pieces.

Bach's first such collection was a setting of Christian Fürchtegott Gellert's collection *Geistliche Oden und Lieder* (1757), of which Bach set all 54 to music and published within a year (1758). In one example, *Prüfung am Abend*, the singer keeps falling into a questioning recitative, interrupted by long pauses, and begins each strophe before the keyboard has ended the previous one. *Osterlied* begins with the cheerful melody and bouncy bass of an Anacreontic ode, but the mood darkens as the bass begins a long descent, undermining the melody. *Die Ehre Gottes aus der Natur* is accompanied by fireworks and gigantic footfalls in the keyboard; in the mysterious *Betrachtung des Todes*, Bach paints in tones the imagery, mentioned in the first strophe, of falling leaves, and makes each of the poem's identical lines sound different.

These songs were so successful that Bach added a collection of 12 more spiritual songs as an appendix, although the texts were either anonymous or by poets other than Gellert. *Der 88 Psalm* is noteworthy as a fantastical chorale, later arranged for chorus and orchestra by Bach himself (Wq221).

In 1768, Bach succeeded his deceased godfather Telemann as director of Hamburg's principal churches. No longer a court musician, but *cantor* in a wealthy republic, he started to concentrate on sacred and amateur music; and since the moral ode fit into both categories, Bach seized the opportunity to capitalize on the success of the Gellert odes. The audience in Hamburg, however, was less interested in moral edification than in divine astonishment; this was owing to the rise of an aesthetic

of the sublime (an agreeable terror in the face of immensity) alongside a cultish admiration for the dizzying ideas, high style and neoclassical verse of Friedrich Gottlieb Klopstock. Telemann had already dipped into this aesthetic with the oratorio *Der Messias* (a partial setting of Klopstock's epic, not the text of Handel's *Messiah*), and the *Donner-Ode* (Thunder Ode), produced on the occasion of the Great Lisbon Earthquake 1755. Such elevated, free-flowing odes were called 'Pindaric' odes, also after an ancient model, and Bach had been touted as a composer of such songs as early as 1752.

Bach published the Cramer Psalms in 1774 'as a favour to his friends' who had been begging for them. The text (a rhymed translation of the biblical psalms, published 1755–64) was written by the Copenhagen court preacher Johann Andreas Cramer, a friend of Klopstock, who considered the images and style of these Hebrew songs typical of the Pindaric ode. The poems were strophic, and Bach treated them as such, although he admitted that the texts deserved 'a more thorough laboration' than a simple melody 'to be sung at the keyboard' by amateurs. He later provided such an elaboration by reworking many of the songs as choruses.

Not all the psalms are exclusively strophic, however: In *Der 8. Psalm*, an expression of wonder and majesty, Cramer frames a strophic song with choruses, creating a miniature cantata libretto. Bach delivers the framing sections in a flexible declamation, reminiscent of Telemann's *Messias*, and lets the harpsichord march along with thunder and earthquake; the centerpiece, the prophet's song, is in an easier, but still exalted style. The strophes of *Der 67. Psalm* start cautiously but end in a roaring chorus with coloratura and a unison coda; *Der 86. Psalm* is another dissonant and chromatic chorale.

Prepared in collaboration with Christoph Christian Sturm, the pastor of St. Peter's church in Hamburg, Bach's last two collections of sacred songs (*Geistliche Gesänge mit Melodien*, 1780–81) contain a unique pairing of eighteenth-century nature-worship with musical forays into Proto-Romanticism. The apocalyptic strophes of *Der Tag des Weltgerichts*, for example, begin as an infernal march and end as a wretched chorale, accompanied by what seems like a shattered organ. In *Der Frühling* the Gothic gives way to the popular – note how the same syncopation is used to express the words 'dringt' (urges) in the first strophe and 'blöckt' (bleats) in the second. *Die Fortdauer der Lehre Jesu*, to be performed 'bravely', is a marching song for Christian warriors, while the melody of *Andenken an den Tod* illustrates, by shifting from lament to brisk recitation and back, the passage of time and the uncertainty of the hour of death.

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MAGNIFICAT (CD26)

Carl Philipp Emanuel Bach, unmatched as a creator of piano sonatas in the sensitive style, was a prolific composer who contributed to virtually all important forms of music, except opera. The symphony, which he began to recognize as a highly expressive medium of great potential in the mid-18th century, played an indispensable, though not dominant, role in his creative endeavours. C. P. E. Bach wrote 19 symphonies, most of them dating from the 1750s and 1770s. Two of them, the G major symphonies Wq.173 and Wq.180, have not been recorded before.

It is very likely that the earliest symphony, Wq.173, which has come down separately, was composed and introduced in 1741 while Bach was employed as harpsichordist in the orchestra of King Frederick II in Berlin. Similar pieces from the pen of Johann Adolf Hasse and Johann Gottlieb Graun had figured in the repertoire even before the Crown Prince, as he then was, moved from Ruppin to Berlin with his orchestra in 1740. The stylistic

influence of these composers is clearly discernible in the early G major symphony. Written for a four-part string ensemble, with the two violin groups only occasionally given separate treatment, it features simple melodic sequences in the upper voice, sustained by chords of similar simplicity. This delectable work owes its charm to small surprises such as a sudden shift to the minor key in the recapitulation of the first movement, but also to the calmly flowing melodic line - presented over triplet figures - of the second movement, and the minuet-like passages of the final movement. The G major symphony Wq.180, written in 1758, was probably intended for the Musikübende Gesellschaft, a society formed in 1749 to promote the performance of new instrumental music. Here again, the composer avoided any associations with the contrapuntal school. He added two oboes and two horns to the body of strings, but entrusted all thematic development to the latter. This technique of selective tonal writing helped to establish the symphony as the dominant form of instrumental music. A continuing broken chord figure, heard both in the upper voice and in the lower accompanying voices, plays a prominent part in the opening movement. The main subject unfolds against this background. A subsidiary idea, which recurs only once in the recapitulation, reduces the bass instruments to silence - an episode which strikes the listener as unusual and which indicates that this is still a figured bass. The Largo, confined to the strings, derives its appeal from the contrast between a flowing, plaintive subject and a dotted figure. The final movement consists of two sections, which are repeated. The fanfare-like opening subject and the restless semiquaver figures of the violins, redolent of the baroque concertante style, lend it an exuberant quality.

Features of baroque writing were far more important for the Magnificat in D major, dating from 1749. It remains an open question whether C.P.E. Bach composed it in an effort to obtain the post of cantor of St Thomas in Leipzig (previously held by his father) or to become court Kapellmeister to Princess Anna Amalia of Prussia. Apparently, the work was introduced in Leipzig's St Thomas Church before Johann Sebastian Bach's death (July 1750). Employing the parody technique, Carl Philipp Emanuel later used some sections of the Magnificat for other works (settings of the Passion and music for Easter and Whitsun). The Magnificat differs stylistically from his father's (BWV243) even though there are many thematic, tonal and harmonic affinities. It opens with an instrumental section of largely homophonic design in which the violins present semiquaver figures without a rest. The choral part, with occasional polyphonic features, gives the impression of having been added later. The frequency of the suspended notes encountered in the soprano aria "Quia respexit" is characteristic of the musical age of sensitivity. The tenor aria "Quia fecit" is a triumphant hymn of the type associated with Handel's operas and oratorios. The subdued choral section "Et misericordia" and some other details of this Magnificat seem to anticipate the style of Mozart's Masses. Carl Philipp Emanuel Bach did not hesitate to borrow head motives from his father's Magnificat for the bass aria "Fecit potentiam" and the duet "Deposuit". The contralto aria "Suscepit Israel", with its syncopations and marked rhythms, owes its appeal to the combination of two transverse flutes and muted strings. For the "Gloria Patri" the composer reverts to the music of the opening chorus. In the final section, the most fascinating of all, the composer takes up the austere style of the older choral fugue in a symbolic reference to the text ("Sicut erat in principio" or "As it was in the beginning"), crowning his work with an elaborate double fugue ("Amen").

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SACRED CHORAL MUSIC (CD27-28)

Klopstock's "Morgengesang am Schöpfungsfeste" (Klopstock's Morning Song on the Celebration of Creation) composed in 1783 and printed the following year, is both fruit of and eloquent witness to the artistic friendship between the Hamburg director

of music and the poet, who had been resident in the Hanseatic city since 1770. Klopstock was at the pinnacle of his fame at the time. Everywhere, in literary circles, educated burgher families, his "Messiah" was read, everywhere people quoted: "Sing, immortal soul, redemption of sinners, I perfected by the Messiah on Earth in human form... ", everywhere people were uplifted, inspired and even intoxicated by the innovative, hymnal language, the extreme pathos, the powerfully expressive exuberance of feeling. Klopstock had broken the spell of Gottsched's aesthetics of the enlightenment, opposed the pale ideal of a logical and rational language with that of a new imaginative and emotive, truly poetic one, and had opened up new possibilities in rhythm and verse techniques for German poetry based on antique metre, right up to free verse. All of these achievements can be seen in his "Morning Song" in a small format, as it were. The subject matter is religious, though admittedly, as was common and to be expected at the time, of a kind which transcended any denomination, being dominated by the universal "natural piety" of the enlightenment, which, averse to any theological dogmatism, sees God as revealing Himself in every one of His creations, in nature, in the cosmos. The concise form and accessibility of Bach's setting to music speak for themselves. The nine four-line verses are treated in part as instrumental recitatives (Nos. 1, 7, 8), and in part as more songlike arias (Nos. 2, 3) and are entrusted alternately to each of the two solo sopranos and on two occasions to both of them in unison the two duet verses (Nos. 4, 6), culminating points both lyrically and musically, are repeated and further intensified by the full-voiced choir (No. 5; No. 9 as finale). The music follows the lyrical development with suggestive power.

Between Johann Sebastian Bach taking up office as Cantor at the Church of St. Thomas in Leipzig in 1723 and his son taking over as cantor and director of music in Hamburg in 1768 lay the threshold to a new epoch. The fundamental change in the philosophy of life and in society can, as is to be expected, and almost peripherally, be seen in the tasks involved in the position of "cantor and director of music" and in the main points of emphasis in the office held by the younger Bach. In contrast to the time of his father, the cantorial office is for him no longer the centre of his musical life, but rather merely provides the material basis. Just as before, the cantor performs cantatas every Sunday at religious services, but these are, with a few exceptions, not written by him but by others. As a composer, he restricts himself to contributing representative works for the popular high spots of the ecclesiastical year: Christmas, Passion, Easter and Michaelmas.

"Auf schicke dich" (Up, Be Reconciled), is Bach's Christmas music for 1775. He might have made things easy for himself as Cantor, if not especially as a composer, by drawing largely on an occasional piece written in 1772; a cantata for the inauguration of a priest. This explains the fact that the subject matter is only vaguely related to Christmas, the relevance being essentially established with the two chorale verses to the melody "Wir Christenleut han jetzt und Freud" (We Christian people now have our joy) and the duet on John, 3.16, "Also hat Gott die Welt geliebet" (For God so loved the world), whilst the text by the unknown author addresses the "natural piety" typical of the time and described in more detail above, for the remaining part.

Bach's cantata "Anbetung dem Erbarmer" (Worship of the Merciful) was written for Easter 1784. The name of the talented and competent author has not been handed down. His diction shows Klopstock's influence - one only need regard the poetical titles given to Christ: "The Merciful" ("Erbarmer"), "The Appeaser" ("Gottversöhner"), "The Perfecter" ("Vollender"), "The Love of God" ("Der Gottgeliebte"), "Son of the Godhead" ("Der Gottheit Sohn"). The trick of setting the events of the Passion in the present by the use of the first person plural ("Wir standen weinend ..." - We stood crying ...) is almost operatic. Bach set this

text to music with particularly great fervor and the subsequent bass aria "Ach, als in siebenfältger Nacht" (O, when in the sevenfold night) with bassoon obbligato is without a doubt some of the best music to have been produced by the Protestant church since the time of Johann Sebastian Bach.

"Heilig" (Holy), printed in 1779, was originally a part of a piece of Michaelmas music, traditionally, the music for the Service on the feast of St. Michael the Archangel and of all Angels (September 29th) was particularly richly arranged; the most popular subject matter for Michaelmas music was the Archangel's battle with the dragon. Johann Christoph Bach (1642-1703), a relative in Eisenach whom C. Ph. E. Bach particularly admired, had formerly written a much respected masterwork for 22 Parts in four choirs, and there is a great deal to indicate that the Hamburg director of music was inspired to write his "Holy" by this work. It was first performed in the autumn of 1776. The text of this work is based on Isaiah 6.3: "Heilig, heilig, heilig ist der Herr Zebaoth..." (Holy, holy, holy is the lord Jehova ...). In the artistic fugue over the continuation of the passage from the Bible "Alle Lande sind seiner Ehre voll" (The whole earth is full of his glory); Luther's German Tedeum with the old church melody is interpolated as cantus firmus. The arietta "Herr, wert, dass Scharen der Engel dir dienen" (Lord, hosts of angels shall serve Thee), seems to have been added by Bach before going to print. The exceptional artistic merit of this work was never disputed from the very start. The composer was also aware of it himself. In 1776, he wrote to the publisher, Breitkopf: "Here I displayed the greatest and boldest diligence for an exceptional work. This Holy is an attempt to arouse greater attention and feeling by means of entirely natural harmonic progressions than is possible with any amount of timid chromaticism it shall be my swansong of this type, and serve to ensure that I am not too quickly forgotten after my death."

The two cantatas alongside the choral psalm "Wer ist so würdig" (There is none worthier) are occasional church works, written for the ceremonial inauguration of clergymen at Hamburg churches. C. Ph. E. Bach probably wrote more than 20 works of this kind during his time in Hamburg, these being written on commission for a special fee, and not part of his actual duties in Office. The inauguration ceremonies for priests in Hamburg were church events of general public interest, which also extended to the music; this often has popular features as a result and is certainly not always intended to be judged according to strict aesthetic Standards.

The cantata "Gnädig und barmherzig ist der Herr" (The Lord is gracious and full of compassion) was written in the summer of 1785 for the ceremonial confirmation of Johann Anton Gasie (1759 -1813) as deacon of St. Michael's Church in Hamburg. The work consists, as do all other inauguration works, of two parts, the first of which was performed before, and the second after the sermon. What is remarkable is that the first part does not deal with the occasion of the ceremony with a single word; it is rather concerned solely with the text of the sermon, evidently Matthew 6/24-30, the Gospel on the 15th Sunday after Trinity (presumably the day of the cantata's performance). The section concerned is the part of the sermon on the mount where Jesus admonishes: "Take no thought for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on ... Behold the fowls of the air: for they sow not, neither do they reap, nor gather into barns; yet your Heavenly Father fed them ... Consider the lilies of the field, how they grow: they toil not, neither do they spin. And yet I say unto you, that even Salomon in all his glory was not arrayed like one of these. Therefore take no thought, saying: What shall we eat? or, What shall we drink? or, Wherewithal shall we be clothed? For after all these things do the gentiles seek: for your Heavenly Father knoweth that ye have need of all these things. But seek ye first the kingdom of God and his righteousness ...". Movement 5 is a real piece de resistance - a proper warbled aria, such as was loved in idyllic Opera scenes in

the 18th century. The Hamburg Bach – certainly not without a sideward glance at his wider audience - has a flute delightfully chirruping the Biblical "fowls of the air". An unadorned chorale to the tune "Nun ruhen alle Wälder" (Now all the woods are still) concludes the first part of the cantata. The second part directly refers to the inauguration act. The bass voice of the introductory recitative is to be understood - in accordance with an old tradition – as "Vox Christi": Jesus addressing the congregation's new shepherd. The tenor arioso, "Herr, du weisest alle Dinge" (Lord, thou knows all things), represents the priest's reply. The following two movements, evidently following a convention, commemorate the late predecessor. Intercession (No.15), praise (No.16) and recollection of the text of the sermon (repetition of No.8) conclude the work.

The choral work "Wer ist so würdig als du" (There is none worthier than thee), written in 1774, is an adaptation of a composition for one vocal part and clavier from the collection printed in the same year "Herrn Doctor Cramers übersetzte Psalmen mit Melodien zum Singen bey dem Claviere von Carl Philipp Emanuel Bach" (Doctor Cramer's translated psalms with melodies for singing at the clavier by Carl Philipp Emanuel Bach). Johann Andreas Cramer (1723 -1788), one of the prominent figures in the literary enlightenment in Germany as co-editor of the periodical "Bremer Beiträge" (Bremen Essays) and a close friend of Klopstock's for decades, was court priest in Copenhagen from 1754 on, worked later as Superintendent at Lübeck and was appointed university professor at Kiel in 1774. His psalm translations are free renderings in the new poetic language of his age; the influence of Klopstock can be felt everywhere in the hymnal pathos of his verse.

The priest's inauguration music "Der Herr lebet, und gelobet sei mein Hort" (The Lord liveth, and blessed be my rock) has been passed down without any details of the date or circumstances of its origin, not even concerning the priest for whom it was written. Its style would seem to indicate that it dates from Bach's early years in Hamburg. The unnamed author of the text is shown to be linguistically versatile, despite his overall rather conservative basic attitude, whilst not always being certain with rhyme. Bach's music, scored entirely ceremoniously for woodwind and brass wind instruments, hardly requires any explanation. What is remarkable, though more as a conservative feature, is the fact that, following a brief homophonic introduction, the introductory quotation from the Bible is set in the form of a fugue ("der Gott meines Heils müsse erhaben werden" (let the God of my salvation be exalted), a style genre which was being increasingly rejected in church music at the time as being "too scholarly" and "undevoational". Bach gave the solo soprano two ambitious coloratura arias (Nos. 3, 12), the first of which strikes very secular tones with its march-like theme. The two bass arias (Nos. 5, 14), scored for a larger orchestra, belong to the "heroic" type of emotional expression. The music in the tenor aria lamenting the death of the "verklärter Lehrer" (transfigured teacher) (No.7) seems sensitive, even a little sentimental, just as in the preceding recitative (No.6, section "Ein solcher Mann war der. ..." (Such a man was he ...). A light charm is breathed by the congratulatory also aria (No.17), in which Bach brightens up the tonal image in the soli by having the bass group pause and having the bass line played by violins and violas in their own high register ("Bassettschen"); the vocal part and the flute come to the fore all the more clearly as a result (as is also the case in No.12). Of the beautiful and powerfully scored chorales (including, as No.9, a line from Luther's German Tedeum, which also appears with its old church melody in C. Ph. E. Bach's "Heilig" Wq.217), movement 11, "Es danke, Gott, und lobe dich" (Give praise and thanks unto God) from Luther's hymn "Es wolle Gott uns gnädig sein" (May God be merciful unto us), is surprising as a result of its rich and exquisite harmonization. In this movement, only the brass wind and timpani parts are by the Hamburg Bach; for the remaining, and most essential, parts he drew an a tour-part chorale

movement by his father (BWV311), thus in a sense leaving a memorial to the Leipzig genius.

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DIE AUFERSTEHUNG UND HIMMELFAHRT JESU (CD29-30)

"Although I composed this Ramler cantata myself, I can, without any foolish egotism whatsoever, state that it is one of my finest masterpieces, and younger composers can learn something from it" C.P.E. Bach wrote these words to his publisher Johann Gottlieb Immanuel Breitkopf in 1787 after the latter had agreed to publish the work. Because of the high printing costs it did not appear until nine years after its composition. Bach had written the cantata in the winter of 1777-78 and had it performed in a subscription concert in Hamburg's famous "Concertsaal auf dem Kamp".

The text was written by Karl Wilhelm Ramler, often called the "German Horace" by his contemporaries. Ramler was born on February 25, 1725 in Kolberg. Raised in the Halle orphanage in Stettin, he furthered his education auto didactically. He began studying theology in Halle in 1742 but left his studies incomplete. In 1745 he travelled to Berlin and became an instructor in the cadet Corps of Friedrich II. Ramler remained at this position for a full forty years; he died on April 11, 1798. In Berlin Ramler became acquainted with Carl Philipp Emanuel Bach, who was then the king's chamber harpsichordist and the two remained close friends even after Bach moved to Hamburg in 1768.

Ramler earned his place in music history by writing two oratorio texts which were highly popular among eighteenth century composers and were celebrated as exemplary models of a new type of oratorio: "Der Tod Jesu" (1755), which became particularly famous in the musical setting by Carl Heinrich Graun, and "Die Auferstehung und Himmelfahrt Jesu" (1760). Not only Bach, but also Telemann, Agricola, Scheibe, J. L. Krebs, Zelter and other composers set this text to music.

C.P.E. Bach - besides serving in his official capacity as director of church music in Hamburg – regularly organized concert series in which he appeared as a harpsichord virtuoso or conducted his own orchestral or choral works or those of other composers. In his performances in Hamburg's churches Bach was frequently confronted with adverse circumstances; the orchestra was often insufficiently staffed, the musicians of poor quality. He was therefore not particularly ambitious in this area and contented himself with performances of pieces by other composers or repetitions of his own earlier works. But for his public concerts he was equipped with an excellent orchestra and good singers. In "Die Auferstehung und Himmelfahrt Jesu" Bach was not prevented from placing high technical demands on the choir or the orchestra.

The work premiered on March 18, 1778 and was received favorably. The "Hamburger Correspondent" reported "our musical artists and singers sought to outdo each other in demonstrating their talents, conveying this powerful and highly expressive music." The fact that the work also earned high recognition beyond Hamburg is proven by its three performances in Vienna. On February 26 and March 4, 1788, Gottfried van Swieten organized two private concerts in the house of Duke Johann Esterhazy, and these were followed on March 7 by a public performance. All three concerts were conducted by Wolfgang Amadeus Mozart.

The high general respect this oratorio enjoyed in Vienna is revealed by the fact that Mozart made only minor alterations in the piece, all of which had to do with simplifying difficult passages within the orchestral part (ex., the revised trumpet part, extremely demanding in the original, in the aria No. 11, "Ich folge dir"). This is in notable contrast to Mozart's treatment of

oratorios by Handel, which he carefully reorchestrated for his own performances. The Viennese performances were also a complete success, and Forkel's "Musikalischer Almanach" (Leipzig, 1789) reports that "The princesses and duchesses who were present and the entire illustrious nobility admired the great composer. They gave three cheers for him and three enthusiastic rounds of applause.

In the second half of the eighteenth century the German oratorio was marked by two characteristics. The tendency toward a highly individualistic depiction of emotions and the avoidance of dramatic, operatic plots. These new aesthetics were programmatically summarized in Johann Georg Sulzer's *Allgemeiner Theorie der Schönen Künste* (1771-74). Sulzer, who, in his article titled "Oratorium", set forth his principles on the example of a text by Ramler, introduces the term "lyrical drama" and explains it as follows:

"The designation lyrical drama indicates that in this genre there is no gradually developing plot with machinations, intrigues and intertwined actions, such as that found in a theatrical drama. Instead, the oratorio features various persons who are strongly affected by a noble quality of religion, the subject that is being celebrated. Each person quite emphatically expresses his sentiments about this, sometimes individually and sometimes jointly. The purpose of this drama is to penetrate the hearts of the listeners with similar sentiments".

It was exactly this "stirring of the emotions"; the main purpose of the oratorio, which for the most part determined the selection of materials. Whereas in the seventeenth and the first half of the eighteenth centuries Old Testament Stories (re Telemann's five oratorios on David) were popular because of their effective and intricate plots, in the second half of the century authors turned increasingly to the person of Jesus Christ. The anonymous author of the article "Über die Beschaffenheit der musikalischen Oratorien" ("On the nature of musical oratorios") in the "Almanach für Deutschland für das Jahr 1783" argued that the events of the Old Testament were too remote from modern perceptions to have the power to overcome the listener or to be morally uplifting. But the sufferings and death of Christ and his resurrection and ascension into heaven, he said, would interest "the whole of humanity through the effect they have on our moral and Christian virtues." This view was also reinforced by Klopstock's gigantic poetic epic "Der Messias" (1748-73) and by Handel's oratorio "The Messiah" (1742).

In writing an oratorio text, the author was called on to create a "lyrical depiction" of an event, not to tell a story. For this reason there was no "testo" and no evangelist whose special role it was to present the plot. Sulzer noted that "the material is ... already quite familiar, and, in consequence, well suited to lyrical treatment"; indeed, this was "the only fitting setting for the oratorio." This transformation in oratorio styles is also traced in C. P. E. Bach's three great works of the genre. "Die Israeliten in der Wüste" (1769) was still clearly oriented toward the biblical/historical oratorio. The passion oratorio "Die letzten Leiden des Erlösers" (1769) originally had an evangelist part, but this was eliminated in the 1770 revision. "Die Auferstehung und Himmelfahrt Jesu", finally, fully conforms to Sulzer's ideal.

"Gott hat den Herrn auferwecket"

As the title page indicates, the cantata "Gott hat den Herrn auferwecket" was written for 1756 Easter Services in Berlin. Nothing else is known about how the cantata came to be composed. In any event, writing cantatas was not one of Bach's responsibilities as chamber harpsichordist at the court, but the work might have been commissioned by an outside party. It is also possible that Bach intended to submit it in application for a possible appointment as cantor. During this period he made many attempts to find a position outside Berlin, having earlier

applied for a position in Zittau in 1753 and for the office of cantor of St. Thomas School in Leipzig in 1755.

The opening chorus of the piece is equipped with the customary orchestration for holiday occasions, with trumpets, timpani, woodwinds and strings. By interpolating a choral section within a motivic instrumental movement, Carl Philipp Emanuel availed himself of a formal device found in Johann Sebastian Bach's Leipzig cantatas.

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SUNG TEXTS

SACRED SONGS (CD25)

1. Die Ehre Gottes aus der Natur

Die Himmel rühmen des Ewigen Ehre,
Ihr Schall pflanzt seinen Namen fort.
Ihn rühmt der Erdkreis, ihn preisen die Meere;
Vernimm, o Mensch, ihr göttlich Wort!

Wer trägt der Himmel unzählbare Sterne?
Wer führt die Sonn aus ihrem Zelt?
Sie kommt und leuchtet und lacht uns von Ferne,
Und läuft den Weg, gleich als ein Held.

Vernimm, und siehe die Wunder der Werke,
Die die Natur dir aufgestellt!
Verkündigt Weisheit und Ordnung und Stärke
Dir nicht den Herrn, den Herrn der Welt?

Kannst du der Himmel unzählbare Heere,
Den kleinsten Staub fühllos beschaun?
Durch wen ist alles? O gib ihm die Ehre!
Mir, ruft der Herr, sollst du vertraun.

Mein ist die Kraft, mein Himmel und Erde;
An meinen Werken kennst du mich.
Ich bins, und werde seyn, der ich seyn werde,
Dein Gott und Vater ewiglich.

Ich bin dein Schöpfer, bin Weisheit und Güte.
Ein Gott der Ordnung, und dein Heil;
Ich bins! Mich liebe von ganzem Gemüthe,
Und nimm an meiner Gnade Theil.

2. Betrachtung des Todes

Wie sicher lebt der Mensch, der Staub!
Sein Leben ist ein fallend Laub;
Und dennoch schmeichelt er sich gern,
Der Tag des Todes sey noch fern.

Der Jüngling hoft des Greises Ziel,
Der Mann noch seiner Jahre viel,
Der Greis zu vielen noch ein Jahr,
Und keiner nimmt den Irrthum wahr.

Drum da dein Tod dir täglich dräut,
So sey doch wacker und bereit;
Prüf deinen Glauben, als ein Christ,
Ob er durch Liebe thätig ist.

Wie oft vergeß ich diese Pflicht!
Herr, geh mit mir nicht ins Gericht;
Drück selbst des Todes Bild in mich,
Daß ich dir wandle würdiglich;

Daß ich mein Herz mit jedem Tag
Vor dir, o Gott, erforschen mag,
Ob Liebe, Demuth, Fried und Treu,
Die Frucht des Geistes, in ihm sey;

Daß ich zu dir um Gnade fleh,
Stets meiner Schwachheit widersteh,
Und einstens in des Glaubens Macht
Mit Freuden ruf: Es ist vollbracht!

3. Die Zufriedenheit in Gott

Was ists, das mein vergnügtes Gemüthe
Mit neuer Heiterkeit belebt?
Und durch ein wallendes Geblüte
Den Geist zur Fröhlichkeit erhebt?
Ich fühle über Gram und Kummer

Auf einmal mich hinaus gesetzt.
Mein Geist erwacht aus seinem Schlummer
Und fühlt ein Feur, das ihn ergötzt.

Was gleicht, o Vater! deiner Liebe?
Wie zärtlich ist dein göttlich Hertz,
Du fühlst des Mitleyds zarte Triebe,
Dich rührt der Reue banger Schmerz.
Du blickst mit gnädigen Erbarmen
Den bußerfüllten Menschen an,
Der bey Dir immer ofne Armen
Zu seinem Schutze finden kann.

Sie, deine heiligen Gesetze
Sind voller Huld und Billigkeit,
Sie sind des Menschen gröste Schätze,
Sie üben, ist Glückseligkeit,
Sie sollen meine Führer bleiben
Durch diesen finstern Aufenthalt,
Der Tugend will ich mich verschreiben,
Solang mein Geist hienieden wallt.

Wie glücklich macht mich dies Entschließen?
Nie wird mich diese Wahl gereun:
Das Laster liegt zu meinen Füßen,
Nie soll mich seine Lust erfreun.
Zu groß für ein vergänglich Glücke,
Verwirft mein Geist den Tand der Welt,
Ich weiß ein seeliger Geschicke,
Das mir der Himmel aufbehält.

4. Prüfung am Abend

Der Tag ist wieder hin, und diesen Theil des Lebens,
Wie hab ich ihn verbracht? Verstrich er mir vergebens?
Hab ich mit allem Ernst dem Guten nachgestrebt?
Hab ich vielleicht nur mir, nicht meiner Pflicht gelebt?

Wars in der Furcht des Herrn, daß ich ihn angefangen?
Mit Dank und mit Gebet, mit eifrigem Verlangen,
Als ein Geschöpf von Gott der Tugend mich zu weihn,
Und züchtig, und gerecht, und Gottes Freund zu seyn?

Gott, der du alles weißt, was könnt ich dir verheelen?
Ich fühle täglich noch die Schwachheit meiner Seelen.
Vergieb durch Christi Blut mir die verletzte Pflicht;
Vergieb, und gehe du nicht mit mir ins Gericht.

Ja, du verzeihest dem, den seine Sünden kränken;
Du liebst Barmherzigkeit, und wirst auch mir sie schenken.
Auch diese Nacht bist du der Wächter über mir;
Leb ich, so leb ich dir, sterb ich, so sterb ich dir!

5. Osterlied

Jesus lebt, mit ihm auch ich.
Tod, wo sind nun deine Schrecken?
Er, er lebt, und wird auch mich
Von den Todten auferwecken.
Er verklärt mich in sein Licht;
Dieß ist meine Zuversicht.

Jesus lebt, sein Heil ist mein;
Sein sey auch mein ganzes Leben.
Reines Herzens will ich seyn,
Und den Lüsten widerstreben.
Er verläßt den Schwachen nicht;
Dieß ist meine Zuversicht.

Jesus lebt, ich bin gewiß,
 Nichts soll mich von Jesu scheiden,
 Keine Macht der Finsterniß,
 Keine Herrlichkeit, kein Leiden.
 Er giebt Kraft zu dieser Pflicht;
 Dieß ist meine Zuversicht.

Jesus lebt, nun ist der Tod
 Mir der Eingang in das Leben.
 Welchen Trost in Todesnoth
 Wird es meiner Seele geben,
 Wenn sie gläubig zu ihm spricht:
 Herr, Herr, meine Zuversicht!

6. Der Unbeständige

Verlieben sollt ich mich? Verlieben?
 So thörigt, Freunde, bin ich nicht;
 Mein Herz ist immer frey geblieben,
 Den Wechsel mach ich mir zur Pflicht;
 Verliebt kann ich zwar öfters scheinen,
 Allein um Gegenliebe flehn,
 Mich härmen, winseln, weibisch weinen,
 Wär es verzeihlich? dies Vergehn?

Die Macht der himmlischen Cythere
 Ist unumschränkt, ist allgemein;
 Sie bringt dem Herzen Glück und Ehre,
 Wie könnt' ich unempfindlich seyn?
 Gern folg' ich ihren sanften Trieben,
 Wenn mir die Göttin Lust verspricht;
 Doch will sie Grausamkeiten üben,
 So ehr ich ihre Gottheit nicht.

Hammonia hat tausend Schönen,
 Woraus man täglich wählen kann;
 Ich eile lächelnd zu Climenen,
 Sieht mich Dorinde finster an;
 Auch sie muß bald Lucinden weichen,
 Die himmlisch denkt und himmlisch lacht;
 Und schlau, durch halbversteckte Zeichen,
 Mir ihre Neigung kenntlich macht.

Allein bald reißen diese Ketten,
 Mich nimmt die stolze Doris ein,
 Die stolze Doris weicht Lisetten,
 Will sie mir unerbittlich seyn;
 Auch die phantastische Nerine
 Reizt mich auf einen Augenblick,
 Und Phillis, liebeich in der Mine,
 Und Chloens Sieggewohnter Blick.

So, wie den Reiz der Nelken fliehend,
 Der Schmetterling zu Veilchen eilt,
 Dann dich, im sanften Feuer glühend,
 O Rose! küßt, doch nicht verweilt;
 Bald die süß duftende Jesmine,
 Bald königliche Lilien wählt,
 Bald dich, du rauschende Lupine,
 Und nie des Zwecks, der Lust, verfehlt.

So such auch ich mich zu vergnügen,
 Es fesselt mich kein Gegenstand;
 Bald soll die kleine Flora siegen,
 Bald reizt mich Julchens weisse Hand,
 Bald nimmt die ländliche Chlorinde
 Durch unschuldsvollen Reiz mich ein,
 Fast könnt' ich diesem süssen Kinde
 Zwo lange, lange Wochen weynh.

So sieht man mich beständig wandern
 So fühl ich recht der Liebe Glück;

Von einem Gegenstand zum andern,
 Eil' ich; o glückliches Geschick!
 Doch ach! El mire läßt sich sehen,
 Cythere, dir gleicht sie an Macht;
 Wer kann Elmirens Reiz entgehen?
 Auf ewig, Freiheit, gute Nacht!

7. Der 8. Psalm

Erstes Chor.

Wer ist so würdig als du, von uns bewundert zu werden,
 Du, unser Beherrscher, o Gott?
 Wie stralet dein Name so herrlich auf Erden,
 So weit umher, Herr Zebaoth!

Zweytes Chor.

Wer schaut zu deinen Himmeln hinan,
 Sieht deine Majestät im Glanze jeder Sonne,
 Und jauchzet nicht dir und betet voll Wonne
 Nicht, Urquell aller Wunder, dich an?

Der Prophet.

Mein aufgeklärtes Aug erblickt
 Zahllose Wunder deiner Stärke,
 Die Himmel prächtig ausgeschmückt,
 Jehova, deiner Finger Werke!
 Wie glänzt der Mond mir, dessen Licht
 Des Nachts von deiner Größe spricht!
 Wie stralen in der hohen Ferne
 Mir deine Herolde, die Sterne!

Gott, wie unendlich wirst du mir!
 Was ist der Mensch, daß du sein denkest?
 Was ist des Menschen Sohn vor dir,
 Daß du ihn suchst und dich ihm schenkest?
 Geringer wird, als Engel sind,
 Dein Auserwählter, Gott, dein Kind;
 Doch bald nach seinem kurzen Leiden
 Wirst du in Majestät ihn kleiden!

Dann betet ihn die Schöpfung an;
 Du willst, daß sie sein Zeppter küsse.
 Du hast ihm alles unterthan,
 Zum Schemel unter seine Füße:
 Den stolzen Stier, der muthig brüllt,
 Das sanftre Schaf, das freie Wild,
 Das Volk der Luft, und in dem Meere
 Die Fisch und alle seine Heere.

Beyde Chöre.

Wer ist so würdig als du, von uns bewundert zu werden,
 Du unser Beherrscher, o Gott?
 Wie stralet dein Name so herrlich auf Erden,
 So weit umher, Herr Zebaoth!

8. Der 23. Psalm

Gott ist mein Hirt!
 Im Schatten seiner Güte
 Singt mein lautjauchzendes Gemüte
 Und dankt, weil mir nichts mangeln wird.

Er führet mich
 Auf ewigrüne Weiden.
 Hier blühen mir die reinsten Freuden,
 Und meine Seele sättigt sich.

Er tränket sie,
 Wenn Hitz und Durst sie schwächen
 Aus frischen angenehmen Bächen,
 Und meine Seel erschöpft sie nie.

Wenn er gebeut,
 Muß aller Sturm sich legen.
 Er führt mich, seines Namens wegen,
 Den Fußsteig der Gerechtigkeit.

Mit dir will ich
 In finstern Tälern wallen!
 Ich fürchte nichts; ich kann nicht fallen!
 Du bist mein Stab; des tröst ich mich.

Du rufest mich,
 Damit ich mich erfrische,
 Zu deinem wundervollen Tische;
 Und meine Feinde quälen sich.

Herr, du bist mein,
 Und dein ist meine Seele!
 Du salbst mein Haupt mit deinem Öle;
 Du schenkst, du schenkest mir voll ein!

Mir folgt dein Heil;
 So lang ich auf der Erde,
 Herr, deinen Namen preisen werde,
 Sey deine Vaterhuld mein Teil!

Hier ruh ich gern
 In Gottes Heiligthume,
 Der Ruhestatt von seinem Ruhme;
 Einst wohn ich ewig bei dem Herrn!

9. Der 86. Psalm

Herr, erhöre meine Klagen!
 Schau her auf meine Plagen,
 Elend bin ich; arm bin ich.
 Ich bin dir allein ergeben;
 Rette deines Knechtes Leben;
 Hilf mir, denn ich traue dich!

Du bist gnädig, zeigst an allen,
 Die dir flehn, dein Wohlgefallen;
 Ach vernimm, Gott, mein Gebet!
 Lange hab ich schon gelitten!
 Merk auf meiner Stimme Bitten;
 Höre, wie mein Herz dir fleht!

Laß ein Zeichen, Herr, geschehen,
 Mir zum Heil, und laß, Gott, sehen,
 Daß dein Knecht dir theuer ist!
 Laß sich meine Hasser schämen,
 Sich, daß sie mir feind sind, grämen,
 Gott, der du mein Heiland bist!

10. Der 67. Psalm

Herr, unser Gott, dem wir vertrauen,
 Entzeuch uns deine Güte nicht!
 Lass auf uns her dein Antlitz schauen,
 Erleucht uns, tröst uns durch dein Licht:
 Daß von uns deine Weg auf Erden
 Erlernt und angebetet werden;
 Daß wir das Heil der Völker sehn
 Und deine Wunder, Herr, verstehn!

Chor.

Es preisen dich, Gott, die deine Welt bewohnen,
 Begeistert von Liebe, begeistert von Dank!
 Es preiset dich aller Nationen
 Frohlockender Jubelgesang!

Die Völker, die dein Heil beglückt,
 Lobsingen dir und freuen sich.
 Sie sind von hoher Lust entzückt,

Und jauchzen und erheben dich:
 Daß alle deine Knecht auf Erden
 Gerecht von dir gerichtet werden;
 Daß du mit Weisheit sie regierst,
 Und sie den Weg des Lebens führst!

Chor.

Es preisen dich, Gott, die deine Welt bewohnen,
 Begeistert von Liebe, begeistert von Dank!
 Es preiset dich aller Nationen
 Frohlockender Jubelgesang!

Die Erde bringt dir ihre Früchte,
 Bezahlt dir willig ihre Schuld.
 Gott segn uns, unser Gott, und richte
 Sein Angesicht auf uns voll Huld!
 Der Herr erleucht uns und behüte
 Sein heilig Volk mit seiner Güte!
 Es segn uns Gott, der uns erhält!
 Es ehr und fürcht ihn alle Welt!

Chor.

Es preisen dich, Gott, die deine Welt bewohnen,
 begeistert von Liebe, begeistert von Dank.
 Es preiset dich aller Nationen
 frohlockender Jubelgesang.

11. Das Privilegium

Ihr Brüder, zankt nicht mit den Thoren,
 Sie haben einen Eyd geschworen,
 Den halten sie, und bleiben dumm.
 Sie werden euren Spott ermüden,
 Und bleiben doch mit sich zufrieden,
 Das ist ihr Privilegium.

Ein jeder Mensch hat seine Freude,
 Und denkt wohl, dass man ihn beneide;
 Der Thor denkt auch, denn er ist dumm.
 Wollt ihr ihm seine Freude nehmen?
 Soll er sich seiner Weise schämen?
 Er hat sein Privilegium.

Zwingt Narren nicht, euch hoch zu achten,
 Sie sind befugt, euch zu verachten;
 Denn ihr seyd klug, und sie sind dumm.
 Die Herren wissen auch zu leben.
 Und loben die, die sie erheben;
 Das ist ihr Privilegium.

So oft ihr Gecken kommen sehet,
 So weicht aus, bückt euch, und gehet;
 Sie weichen nicht, denn sie sind dumm.
 Könnt ihr von Narren das begehren?
 Ja, wenn sie keine Narren wären!
 Das ist ihr Privilegium.

Vergebens bleicht man einen Mohren;
 vergebens straft man einen Thoren;
 Der Mohr bleibt schwarz, der Thor bleibt dumm.
 Das Bessern ist nicht meine Sache,
 Ich laß sie Narren seyn, und lache;
 Das ist mein Privilegium.

12. Der Tag des Weltgerichts

Wann der Erde Gründe beben,
 Und in Todtengrüften Leben
 Und im Staube Jugendstärke wallt;
 Wann des Auferweckers Stimme schallt:
 Gott! erbarm dich unser!

Wann mit donnerndem Getümmel,
 O Allmächtger, deine Himmel
 Und des Erdballs Reiche schnell vergehn,
 und wir wankend auf den Trümmern stehn:
 Gott! erbarm dich unser!

Wann auf deinem Wolkenwagen,
 Von Zehntausenden getragen,
 Weltenrichter, du herniederfährst
 Und den Übelthättern Rache schwörst:
 Gott! erbarm dich unser!

Wann mit Zittern und Entzücken
 Alle Völker nach dir blicken,
 Und dein flammend Richterangesicht
 Fluch und Lohn in ihre Seele spricht:
 Gott! erbarm dich unser!

Wann auch ich dann vor dir stehe,
 Und mein Aug zu deiner Höhe
 Beugend nur empor zu schauen wagt;
 Wann in mir die ganze Menschheit zagt:
 Gott! erbarm dich meiner!

13. Der Frühling

Erwacht zum neuen Leben
 Steht vor mir die Natur:
 Und sanfte Lüfte weben
 Durch die beschneite Flur.
 Empor aus seiner Hülle
 Drängt sich der junge Halm;
 Der Wälder öde Stille
 Belebt der Vögel Psalm.

O Vater, deine Milde
 Fühlt Berg und Thal und Au.
 Es gütigen die Gefilde,
 Beperlt vom Morgenthau.
 Der Blumenweid' entgegen
 Blöckt schon die Herd' im Thal;
 Und in dem Staube regen
 Sich Würmer ohne Zahl.

Glänzt von der blauen Veste
 Die Sonn auf unsre Flur,
 So weihet zum Schöpfungsfeste
 Sich jede Creatur;
 Und alle Blüthen dringen
 Aus ihrem Keim hervor;
 Und alle Vögel schwingen
 Sich aus dem Schlaf empor.

Die Flur im Blumenkleide
 Ist, Schöpfer, dein Altar;
 Und Opfer reiner Freude
 Weihet dir das junge Jahr.
 Es bringt die ersten Düfte
 Der blauen Veilchen dir;
 Und schwebend durch die Lüfte
 Lobsingt die Lerche dir.

Ich schau ihr nach, und schwinde
 Voll Dank mich auf zu dir.
 O Schöpfer aller Dinge,
 Gesegnet seyst du mir!
 Weit über sie erhoben,
 Kann ich der Fluren Pracht
 Empfinden, kann dich loben,
 Der du den Lenz gemacht.

Lobsing ihm, meine Seele,
 Dem Gott, der Freuden schafft!
 Lobsing ihm und erzähle
 Die Werke seiner Kraft!
 Hier, von dem Blüthenhügel
 Biß zu der Sterne Bahn,
 Steig auf der Andacht Flügel
 Dein Loblied himmeln an.

14. Die Fortdauer der Lehre Jesu

Umsonst empört die Hölle sich
 Mit ihrem Schreckensheere!
 Dein Gott, o Zion, schützt dich,
 Schützt seines Sohnes Lehre.
 Sie spreche Hohn! Sie schäume Wuth!
 Mit uns ist Gott! Er gibt uns Muth;
 Er schenkt uns Kraft, zu siegen.

Wenn Tausende zu Schmach und Tod
 Sich gegen dich verschwören;
 Sey mutig! Deines Glaubens Gott
 Wird ihren Rath zerstören.
 Durch ihn, der einst mit starker Hand
 Das Heer der Hölle überwand,
 Wirst du den Sieg behalten.

Jahrtausende bekämpft es schon
 Das Heiligthum der Christen;
 Spricht trotzend unsrer Kirche Hohn
 Und droht, sie zu verwüsten.
 Umsonst ist seines Frevels Müh:
 Noch unerschüttert stehet sie
 Auf ihrem Felsengrunde.

Wo sind mit ihres Armes Macht
 Die wüthenden Zerstörer?
 Wo sind sie? In des Grabes Nacht,
 Da liegen die Empörer.
 Gott sah von seiner Allmacht Thron
 Der Starken Trotz, der Spötter Hohn,
 Und stürzte sie zu Boden.

Auf ihrer Feinde Trümmer steht
 Siegprieglend Jesu Lehre.
 Sie steht, die Kirche Christi steht,
 Wie ein Gebirg im Meere.
 Nicht wilder Wellen Ungestüm,
 Nicht der erboßten Feinde Grimm
 Vermag, sie zu erschüttern.

Und Erd und Himmel wird vergehn;
 Doch Jesu Wort wird bleiben;
 Wenn seine Feinde, die es schmähn,
 Vor ihm, wie Spreu, zerstäuben.
 Wohl uns, wenn wir uns, Jesu, dein
 Und deiner Wahrheit gläubig freun!
 Auch wir, wir werden bleiben!

15. Andenken an den Tod

Wer weiß, wie nah der Tod mir ist?
 Vielleicht, eh dieser Tag verfließt,
 Bin ich verwelkt, wie dürres Laub,
 Des Todes Raub,
 Und mein Gebein bedeckt der Staub.

Ach, Vater, meine Lebenszeit
 Eilt fliegend hin zur Ewigkeit,
 Bald ist sie näher; jeder Scherz
 Flieht dann mein Herz,
 Und mich ergreift des Todes Schmerz.

Erhalt in mir bey Scherz und Spiel,
O Gott, der Ewigkeit Gefühl!
Wenn ich mich meines Lebens freu,
So gib dabey,
Daß ich auch klug und mäßig sey!

Wenn ich noch heut' erlassen soll,
So machs mit mir im Tode wohl:
Verlaß mich nicht in meiner Noth!
Durch dich, mein Gott,
Wird mir zum sanften Schlaf der Tod.

Doch soll mein Tod noch ferne sein:
Dein Will gescheh, Herr, ich bin dein.
Doch treuer Gott, verleihe mir,
daß ich nur dir
Hier lebe und einst sterbe dir.

16. Die Küsse

Daß ich, bey meiner Lust, durch keinen
Zwang mich quäle,
Und meine Küsse niemals zähle,
Das straft Philet, der schon zu alt zum Küssen ist.
Die Alten, lehrt er mich, die pflegten auch zu küssen;
Allein nicht aufzuhören wissen,
Allein, so viel, wie du, zu küssen,
Das Laster war noch nicht bey ihnen ingerissen;
Ich habe selbst weit sparsamer geküßt.

So soll ich denn, wann ich, Neära, dich umfange,
Und trunken von der Lust, an deinem Halse hange,
Wann mein entzückter Geist, der gern sich selbst vergißt,
Auf deinen Lippen stirbt, mich erst mit
Zweifeln plagen,
Ob auch die Leute sagen,
Daß ich zu viel geküßt?
Neära hörts, und lacht, und klopf mir sanft die Wangen,
und giebt mir einen Kuß voll jugendlicher Glut,
Dergleichen Mars von Venus nicht empfangen,
Wenn er in ihrem Arm von Siegen ausgeruht.
„Für wessen Urtheil denn, sagt sie, scheut Thyrsis sich?
„In dieser Sache wider dich,
„Ist ja kein Richter, als nur ich.

17. Belinde

Daß Damon nie Belinden rühret,
Den doch Verstand und Tugend zieret,
Das wundert euch?
Was können ihm Verdienste nützen?
Ihm fehlt sehr viel, sie zu besitzen:
Er ist nicht reich.

Daß Staxen ihre Gunst beglücket,
Aus dessen Mund kein Wort entzucket,
Das wundert euch?
Stax ist zwar dumm; doch wär er dümmer,
So hätt er dieses Glück noch immer:
Denn Stax ist reich.

Daß nicht Belinde besser wählet,
Und Thaler, statt Verdienste zählet,
Das wundert euch?
Itzt herrschet der Geschmack bey allen;
Drum merkt das Mittel zu gefallen:
Sey dumm und reich.

MAGNIFICAT (CD26)

1. *Chorus*
Magnificat anima mea Dominum.
Et exultavit spiritus meus in
Deo salutari meo.

2. *Arie (soprano)*
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc beatam me
dicent
omnes generationes.

3. *Arie (tenor)*
Quia fecit mihi magna
qui potens est,
et sanctum nomen eius.

4. *Chorus*
Et misericordia eius a progenie
in progenies timentibus eum.

5. *Arie (bass)*
Fecit potentiam in brachio suo:
dispersit superbos mente cordis
sui.

6. *Duett (alt, tenor)*
Deposuit potentes de sede et
exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes.

7. *Arie (alto)*
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in
saecula.

8. *Chorus*
Gloria Patri et Filio,
et Spiritui Sancto.

9. *Chorus*
Sicut erat in principio, et
nunc, et semper,
et in saecula saeculorum.
Amen.

SACRED CHORAL MUSIC (CD27)

Klopstocks Morgengesang am Schöpfungsfeste

1. *Eine Stimme*
Noch kommt sie nicht, die Sonne, Gottes Gesendete
noch weilt sie, die Lebensgeberin.
Von Dufte schauert es noch rings umher
auf der wartenden Erde.

2. *Arienmäßig*
Heiliger! Hoherhabner! Erster!
Du hast auch unseren Sirius gemacht!
Wie wird er strahlen, wie strahlen,
der hellere Sirius der Erde!

3. Schon wehen und säuseln und kühlen
die melodischen Lüfte der Frühe!
Schon wallt sie einher, die Morgenröte,
verkündigt die Auferstehung der toten Sonne!

4. *Zwei Stimmen*

Herr! Herr! Gott! barmherzig und gnädig!
Wir, deine Kinder, wir mehr als Sonnen,
müssen dereinst auch untergehen
und werden auch aufgehn!

5. *Alle*

Herr! Herr! Gott! barmherzig und gnädig!
Wir, deine Kinder, wir mehr als Sonnen,
müssen dereinst auch untergehen
und werden auch aufgehn!

6. *Zwei Stimmen*

Halleluja! Seht ihr die strahlende,
göttliche kommen,
wie sie da an dem Himmel emporsteigt!
Halleluja! wie sie da, auch ein Gotteskind,
aufersteht!

7. *Eine Stimme*

O der Sonne Gottes! Und solche Sonnen,
wie diese, die jetzo gegen uns strahlt,
hieß er, gleich dem Schaum auf den Wogen,
tausend mal tausend
werden in der Welten Ozeane!

8. Und du solltest nicht auferwecken,
der auf dem ganzen
Schauplatz der unüberdenkbaren Schöpfung
immer, und alles wandelt,
und herrlicher macht durch die Wandlung?

9. *Alle*

Halleluja! Seht ihr die strahlende,
göttliche kommen,
wie sie da an dem Himmel emporsteigt!
Halleluja! wie sie da,
auch ein Gotteskind, aufersteht!

Auf, schicke dich

10. *Choral*

Auf, schicke dich, recht feierlich,
den Gott der Lieb', erhöhen.

11. *Arie (Bass)*

Groß ist der Herr!
Sein weites Heiligtum
schallt überall von seines Namens Ehre.
Unzählbare Heere von Sternen und Sonnen
bekennen des Ewigen Ruhm.
Die Donner tönen sein Lob:
Groß ist der Herr!
Ihn rühmen brausende Meere:
Groß ist der Herr!
Groß ist der Herr!
Sein weites Heiligtum
schallt überall von seines Namens Ehre.

12. *Rezitativ (Tenor)*

Wohin mein Auge blickt, wohin ich höre,
da find ich Zeugen seiner Ehre,
da find ich Zeugen seiner Macht.
Tut nicht ein Tag dem andern diese Lehre,
tut eine Nacht sie nicht der andern Nacht
vernehmlich kund?
Wem ist sie unbekannt,
soweit, o Gott, das Wunder deiner Hand, die Sonne, reicht?
Soweit die Wolken gehen,
verkündigt dich die Stimme der Natur.

Wo ist das Volk, das ihre Sprache nicht verstehen,
gar nicht verstehen kann?
Der Tor verkennt sie nur,
der sie nicht hören will.

13. *Arie (Tenor, Chor)*

Groß ist der Herr! Ihm laßt uns singen.
Der Herr sei unser Lied.
Ihm lasst uns Preis, Anbetung, Ehre bringen.
Mein ganzes Herze glüht.

14. Ihr Volker, hört's und kniet im Staube nieder,
bekennt: Der Herr ist Gott!

15. Ihr Himmel, tönt von Pol zu Pole wieder
und jauchzt: Der Herr ist Gott!
Ihr Volker, hört's
und kniet im Staube nieder!
Bekennt: Der Herr ist Gott!
Ihr Himmel, tont von Pol zu Pole wieder
und jauchzt: Der Herr ist Gott!

16. *Rezitativ (Sopran, Bass)*

Welch ein Gesang voll Jubel steigt
zu Gottes Thron empor?
Ihr singt ihm, Sünder? Schweiget!
Was sind wir vor ihm? - Staub!
Doch wenn sein Ohr auch auf das Lob
des niedern Staubes horte,
in dem ihn dieser Staub aus seinen Trieben ehrte,
so können ihm doch nie die Lieder wohl gefallen,
die von unheiligen Lippen schallen.
Ihm ist die Schöpfung freudig untertan,
der Himmel betet ihn in tiefster Ehrfurcht an.
Wir Menschen durften frech
uns gegen ihn empören
und wagen's, sein Gesetz noch täglich zu entehren,
das er, als Oberherr, uns gab.
Wie bebt mein Herz vor seinem Grimme!
Schon hör' ich seine Richterstimme.
Kannst du, ach, decke mich vor seinem Zorn, o Grab,
dass mich auf ewig nicht sein Auge mehr bemerke.
Du zitterst nicht mit mir, o sündiges Geschlecht;
ist nicht der Gott der Weisheit und der Stärke
auch heilig und gerecht?
Ja, heilig und gerecht,
doch Lieb und Huld,
ein Gott, der unsre Schuld uns gern erlässt,
die Sünde gern vergibet, der Missetaten rächt
und doch die Sünder liebet.

17. *Duett (Sopran und Alt)*

Also hat Gott die Welt geliebet,
daß er seinen eingebornen Sohn gab,
auf daß alle, die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.

18. *Accompagnato (Bass und Tenor)*

Du bist gekommen;
Du, heiligster Sohn Gottes,
bist im Tal des Staubes und der Nacht,
in unsrer Welt als Mensch, als Jesus Christ,
für uns und unter uns, geboren.
Du hast der Wahrheit Recht,
der du am Thron geschworen,
du die Gerechtigkeit durch dich ans Licht gebracht.

19. Gott, dessen Liebe mich,
eh ich dich noch gekannt, umfing;
der, eh ich noch empfand,

schon vor der Welt mich liebt:
 Meine Brunst soll ewig, Gott,
 für dich van Dank und Liebe brennen.

20. *Arie (Tenor, Alt, Sopran, Bass, Chor)*
 Seid mir gesegnet, meine Brüder!
 Ich will mit euch mich seiner Güte freue.
 Ich will mit euch ihm frohe Lieder
 in seinem Heiligtume weihe.

Ich will entzückt die süßen Lehren
 von jenem Mittler, der für mich auch starb,
 aus seiner Diener Munde hören,
 vom Leben, das er mir erwarb.

Oft, wenn ich, Gott, dich dachte,
 bebte vor deiner Majestät mein Geist zurück,
 bis ihn dein hoher Trost belebte.
 Nun seh ich Heil in dir und Glück.

Nun mischt in deines Volkes Chöre
 dir jauchzend sich mein lautes Loblied ein.

21. Stets soll mein Herz voll deiner Ehre,
 mein Mund voll deines Ruhmes sein.

22. *Choral*
 Rat, Kraft und Held,
 durch den die Welt
 und alles ist im Himmel und auf Erden:
 Die Christenheit
 preist dich erfreut,
 und alle Knie solle dir gebeuget werden.

Anbetung dem Erbarmer

23. *Chor*
 Anbetung dem Erbarmer!
 Preis und Ehre dem,
 der für uns den Tod der Sünder starb,
 der uns durch Blut und Tod
 ein ewges Glück erwarb!
 Halleluja! Jesus lebet!
 Erlöste Menschen, o erhebet
 des Gottversöhners Majestät!
 Hört's, betrübte Sünder, gebet
 der Freude Raum! Dein Jesus lebet:
 Gott hat ihn aus dem Staub erhöht.
 O Seele, dein Gesang
 schalt ihm zu Preis und Dank!
 Halleluja!
 Dich, großer Held,
 erhebe die Welt,
 weil deine Hand den Sieg behält!

24. *Accompagnato (Bass)*
 Wir standen weinend, tief in Schmerz verloren,
 um diese Gruft.
 Sie deckte den, der, für die Sünder
 einst in Knechtsgestalt geboren,
 von ihnen der Verfolgung Schmähe erduldet;
 der, ins Gericht dahin gegeben,
 für uns den Tod, ein Raub der Leiden, sah.
 Wir sahn ihn sterben; o wie war uns da!
 Denn unsrer Schulden Opfer war sein Leben.

25. *Arie (Bass)*
 Ach, als in siebenfältge Nacht
 sein Haupt dahinsank,
 da verschlossen wir unsern Mund
 dem Laut der Freuden.
 Nur Seufzer tönten, Tränen flossen auf dich,

gedämpftes Saitenspiel!
 Denn ihn, der nie gesündigt,
 trafen des Zorngerichtes schwerste Strafen;
 unzählig viel war seiner Leiden
 und unsrer Schuld, ach, unzählig viel!

26. *Accompagnato (Tenor)*
 Doch, nun verwandelt sich der schüchterne Gesang
 der Traurigkeit in laute Jubellieder,
 denn der Vollender siegt!
 Sein Arm bezwang das Grab,
 und seine Glieder deckt nun nicht länger Todesnacht.
 Frohlockt! Der für uns starb, erwacht!
 Der uns erlöste, lebet wieder!

27. *Arie (Sopran)*
 Sei begrüßet, Fürst des Lebens!
 Jauchzet, die sein Tod betrübte,
 er, den dieser Felsen deckte, Jesus lebt;
 ihr klagt vergebens; sehet da sein leeres Grab!
 Der die Toten auferweckte, sollte der im Grabe bleiben?
 Himmel! Soll der Gottgeliebte,
 soll der Gottheit Sohn zerstäuben?
 Todesengel, lasset ab!
 Sei begrüßet, Fürst des Lebens!
 Jauchzet, die sein Tod betrübte,
 er, den dieser Felsen deckte,
 Jesus lebt; ihr klagt vergebens;
 sehet da sein leeres Grab!

28. *Rezitativ (Alt)*
 Die ihr ihn fürchtet, zaget nicht!
 In jeder Not erhebe euch dies Vertrauen:
 Vom Tod erwacht, sollt ihr in neu verklärtem Licht,
 ihn, der erstand, ihn,
 euren Retter, schauen.

29. *Chor*
 Herr! Es ist dir keiner gleich unter den Göttern
 und ist niemand, der tun kann wie du. Halleluja!

30. *Choral*
 Dank sei dir, o du Friedensfürst,
 für das erworbne Gut,
 das du mir wohl erhalten wirst.
 In dir mein Herze ruht.
 Und wenn es bricht, erschreck ich nicht;
 ich fahre hin im Friede.

Heilig

31. *Ariette zur Einleitung (Alt)*
 Herr, wert, daß Scharen der Engel dir dienen
 und daß dich der Glaube der Völker verehrt,
 ich danke dir.
 Sei mir gepriesen unter ihnen!
 Ich jauchze dir;
 und jauchzend lobsingen dir
 Engel und Völker mit mir.

32. *Heilig (Chor der Engel, Chor der Völker)*
 Heilig, heilig, heilig ist Gott, der Herr Zebaoth;
 alle Lande sind seiner Ehre voll.
 Herr Gott, dich loben wir.
 Herr Gott, wir danken dir.

SACRED CHORAL MUSIC (CD28)

Gnädig und barmherzig

Erster Teil

1. Chor

Gnädig und barmherzig ist der Herr,
geduldig und von großer Güte.
Der Herr ist allen gütig
und erbarmet sich aller seiner Werke.

2. Rezitativ (Bass)

Soweit der Himmel geht,
geht seine Vaterhuld und Liebe.
Wo ist der Wurm, der unversorget bliebe,
wenn er zu ihm um Speise fleht?
Kein Leben, das er schuf, ist ihm zu klein.
Was er im Weltenplan gedacht,
was seine Huld hervorgebracht,
kann nicht zur Qual von ihm erschaffen sein.
Er nennt sich Vater seiner Werke:
Fehlt seinem Herzen Huld,
fehlt seinem Arme Stärke,
dass er, was er als Vater Gutes gönnte,
als Gott nicht geben könnte?

3. Arie (Bass)

Wenn Menschen dein vergaßen, o Christ, in deiner Not,
noch bist du nicht verlassen:
Es sorgt für dich ein Gott.
Beflecke nicht mit Kummerzähren den Bissen,
den die Vorsicht reichet:
Sie nährt ja Tausende so leicht;
wie sollte sie, Schwacher, dich nicht nähren?
Was schauerst du der Blöße Leiden
und denkst den Morgen dir betrübt?
Er, welcher Schafen Wolle gibt,
vermag er's nicht, auch dich zu kleiden?
Wenn Menschen dein vergaßen,
O Christ, in deiner Not,
noch bist du nicht verlassen:
Es sorgt für dich ein Gott.

4. Rezitativ (Alt)

Drum sorget nicht:
Was wird uns kleiden, was uns nähren?
Gott weiß, was euch gebricht,
wird euch, wofür ihr sorgt, bescheren.
Ist Leben oder Speise mehr?
Ist nicht ein Leib weil mehr als sein Gewand?
Seht heiter um euch her!
Es streuet überall der Vorsicht milde Hand.

5. Arie (Sopran)

O seht, wie so harmlos der Morgen
im Haine das Vögelchen weckt, das, fühllos
für quälende Sorgen kein Körnchen am
Abend versteckt.
Ganz dürftig doch folgt es dem Triebe,
es zwitschert dem Gütigen Dank
und nimmt aus den Händen der Liebe
ein Körnchen mit Wonnesang.
O seht, wie so harmlos der Morgen
im Haine das Vögelchen weckt
das, fühllos für quälende Sorgen
kein Körnchen am Abend versteckt.

6. Rezitativ (Tenor)

Blickt auf die Fluren hin!
Wie prächtig jene Blumen blühen,
die für die Lebenden so schön die Allmacht malet,
sic, die nicht fühlen, nicht verstehen!
Wo habt ihr ihn, den Fürsten, je gesehen,

der so wie sie von Reiz und Anmut strahlet?
Gewiß, der Glanz, womit sein Purpur prahlet,
ist gegen sie, die heute blühen und morgen welken müssen,
nur ein sehr dürftiges Bemühen.
Wie könnte Gott denn eure Blöße wissen
und Kleidung euch entziehen?
Allein, vergeblich ist das kummervolle Sorgen.
Glaubt fest, es bringt ein jeder Morgen euch,
die ihr nicht zu helfen wisst, was euch vonnöten ist.

7. Arie (Tenor)

Abgehärmter Wangen Tränen.
matter Augen ängstlich's Sehnen
und ein pochend Herz voll Qual
Stümpfen nicht des Todes Stahl.

Bist du an dem Ziel des Lebens,
soll der Tag dein letzter sein,
o, so zagest du vergebens,
deine Grube schlingt dich ein

und du wirst mit allen Tränen
dir nicht einen Tag ersehnen.
Auch ein Herz voll banger Qual
wehret nicht dem Todesstahl.

8. Chor

Trachtet am ersten nach dem Reiche Gottes
und nach seiner Gerechtigkeit,
so wird euch das übrige alles zufallen.

9. Accompagnato (Bass)

Lagert sich um deine Pfade grauenvolles Dunkel her,
traue deines Vaters Gnade;
wer ist mitleidvoll wie er?
Wandle nur auf seinen Wegen,
und du darfst dich, wie ein Kind,
treulich in die Arme legen,
die für dich geöffnet sind.

10. Choral

Ich will mit deinem Willen
des Herzens Kummer stillen,
das sich der Sorg erkühnt.
Ich weiß, mein Vater wählet,
er kennt es, was mir fehlet,
kennt, was zu meinem Besten dient.

Mit kindlichem Vertrauen
will ich gen Himmel schauen,
erwarten, was du gibst;
will sein mit dem zufrieden.
was du mir, Gott, beschieden,
da du mich als ein Vater liebst.

Die größte Sorg im Leben,
mein eifrigstes Bestreben
sei nur, dein Kind zu sein,
des Himmels Bahn zu treten.
Was mir alsdann vonnöten,
wirst du mir, Gütigster, verleihn.

Zweiter Teil

11. Rezitativ (Bass)

Liebst du mich?
Weide meine Herde,
dass sie nicht Raub des Wolfes werde.
Führ sie den besten Pfad,
den kürzesten zur wahren Freude;
du kennst die gute Weide,
die meine Hand für sie bereitet hat.

O lehre sie auf meine Stimme merken;
ich will dich kräftigen, dich stärken,
ich schütze dich, ich helfe dir.
Führ sie den Pfad zu mir!

12. Arioso (Tenor)

Herr, du weißt alle Dinge,
kennst mich, schwach nur und geringe,
aber weißt, ich liebe dich.
Dir, Herr, soll nichts mein Herz entwenden;
und willst du einen Hirten senden,
hier bin ich, sende mich!

13. Rezitativ (Tenor)

Freu dich des Herrn, der dir den neuen Hirten gab,
du christliche Gemeinde,
doch blick zuvor, und weine,
auf des entschlafnen Lehrers Grab.

14. Accompagnato (Bass)

Hier ruhet er dem Garbentag entgegen,
der Rechenschaft entgegen seiner Zeit.
Wohl euch, erwacht er einst, mit Freudigkeit,
nicht, sie mit Seufzen abzulegen.
Und nun empfängt den neuen Lehrer
mit heiterm, freudenvollen Blick,
denn ihr, ihr, seine Hörer,
seid seine Krone, seid sein Glück!

15. Arioso (Alt)

Du gehst er schon zur heiligen Stätte
und wirft sieh dir zu Füßen hin,
daß er um Kraft zum Amte bete.
Sieh, Mittler, gnädig auf ihn hin,
damit sie hier im Segen streue,
van dir gesegnet, seine Hand,
er einst sich reicher Ernte freue
und danke dir, der ihn gesandt.

16. Choral

Dir, Gott, Messias, singen wir,
der Gott zur Rechten thront
und doch so voller Huld
auch hier bei seinen Brüdern wohnt.
Dir, dir gebühret Preis und Ruhm,
dir, welcher noch bis jetzt
sein teur erkaufte Eigentum
vor Höllenmächten schützt.
Erhalt uns, Herr dein göttlich Wart,
fest lasst uns ihm vertraue
und bring uns einstens alle dort
vom Glauben hin zum Schauen.

Wer ist so würdig als du

17. Wer ist so würdig als du
Von uns besungen zu werden,
Gott, unser Versöhner, du Held!
Wie strahlet dein Name so herrlich auf Erden,
soweit umher durch alle Welt!
Wer schaut zu deinem Himmel hinan,
sieht deine Siegespracht im Glanze jeder Sonne
und jauchzet nicht dir und betet voll Wonne nicht,
König aller Welten, dich an!
O welch ein Lob bereitest du
dir aus dem Munde schwacher Kinder!
Dir jauchzet selbst der Säugling zu
und straft die Bosheit stummer Sünder.
Ihr Lob, das weit umher erschallt,
verkündet der Widersacher Heere
und rettet deines Namens Ehre.
Wer ist so würdig als du,

von uns besungen zu werden,
Gott, unser Versöhner, du Held!
Wie strahlet dein Name so herrlich auf Erden,
soweit umher durch alle Welt!
Wer schaut zu deinem Himmel hinan,
sieht deine Siegespracht im Glanze jeder Sonne
und jauchzet nicht dir und betet voll Wonne nicht,
König aller Welten, dich an!

Der Herr lebet

Erster Teil

18. Chor

Der Herr lebet, und gelobet sei mein Hort;
und der Gott meines Heils müsse erhaben werden.

19. Rezitativ (Tenor)

Lig' Von deinen Wunden rings umgeben,
ist unser Herz entflammt,
wetteifert unser Mund,
dich, Gott der Huld,
recht würdig zu erheben;
helltönend jauchzet die Natur
und macht In Tälern, Wald und Flur,
Herr, deine großen Wunder kund.
Du krönst das Jahr mit deinem Gute
und lässest uns mit frohem Mute
den milden Segen sehn.
Sollt unser Herz und Mund
nicht deinen Ruhm erhöh'n?

20. Arie (Sopran)

Erhebe dich in lauten Jubelchören,
beglücktes Hamburg, den zu ehren,
der dich so hoch begnädigt hat.
Laß weit und breit den Lobgesang erschallen,
ihm wird dein schwaches Lied gefallen,
Beglückte Stadt!
Erhebe dich in lauten Jubelchören,
beglücktes Hamburg, den zu ehren,
der dich so hoch begnädigt hat.

21. Rezitativ (Tenor)

Allein, was warst du, was wäre
dein größtes irdisches Wohlergehn,
ließ nicht der Höchste seine Lehre
in dir verkündigen?
Doch, Dank sei ihm, wir sehn
auch unter uns del' Friedensboten Scharen;
wir sind nicht mehr das, was wir vormals waren,
entfernt van Gott, Verehrer stummer Götzen.
Sie ist dahin, des Aberglaubens Macht,
der Herr hat uns zu seinem Volk gemacht.
Unglücklich ist das Land,
dem dieser hohe Vorzug fehlet,
das selbst sich trübe Brunnen wählet,
mit jener Lebensquelle nicht bekannt.
O dreimal glücklich Land,
das seinen Herrscher: Gott,
und den, den er gesandt:
den Sohn, den Glanz der Gottheit, kennet,
im Eifer seines Dienstes brennet,
fest am Bekenntnis hält
und seiner Macht vertraut,
er werde seine Lehre vor den Stürmen
der mächtigsten Empörer schirmen.

22. Arie (Bass)

Umsonst empören sich die Spötter,
Jehova lebt, der Gott der Götter,
er rettet seines Namens Ruhm.
Auf Felsengrund steht die Gemeinde,

die er gebaut, sie ist die Seine,
und er beschützt sein Eigentum.
Umsonst empören sieh die Spötter,
Jehova lebt, der Gott der Götter,
er rettet seines Namens Ehre,
er rettet seines Namens Ruhm.

23. Rezitativ (Alt, Sopran)

Gesegnet sei uns denn der Mann,
der uns die Rechte Gottes lehret,
der viele, Gott, zu dir bekehret,
der uns, wenn unser Herz
vor denn Gericht erschrickt,
mit deinen Tröstungen erquickt,
der, wenn sich unser Fuß
schon zum Verderben senket,
uns warnet, straft und
schnell zurücke lenket,
der selbst mit Mut und Freudigkeit
die Bahn der Gottesfurcht besteigt
und uns das Ziel der Seligkeit,
das Gott verspricht, von ferne zeigt.
Ein solcher Mann war der, den wir beklagen;
mit Wehmut sahn wir noch
zurück nach jenen Tagen.
als uns sein Mund hier unterwies,
die Wege Gottes gehen hieß;
mit Wehmut denken wir
des bangen Augenblickes,
der uns ihn nahm.
Er betete für uns,
sein letztes Wort war unser Segen;
drauf ging er froh dem,
der ihn rief, entgegen,
dahin, wo seine Krone strahlt,
und wo er nun für jeden Amtesegen
dem Herrn den Dank bezahlt.

24. Arie (Tenor)

Ruhe sanft, verklärter Lehrer,
dort in deiner kühlen Gruft!
Dein Gedächtnis bleibt im Segen,
in den Herzen deiner Hörer,
bis dein Gott uns zu dir ruft.

25. Rezitativ (Sopran)

Dann wollen wir
vereint mit dir
das Lob des Ewigen besingen,
und der erhabne Jubelton,
der hier schon deine Wonne war,
soll in der Engel Schar
durch aller Himmel Himmel dringen.

26. Choral

Heilig ist unser Gott,
heilig ist unser Gott,
heilig ist unser Gott,
der Herre Zebaoth.

27. Rezitativ (Bass)

Die frohe Hoffnung hemme deine Klage,
du sonst verwaisete Gemeine.
an diesem deinen Freudentage
und jauchze und erscheine
mit Danken vor das Angesicht des Gottes,
der dir den Verlust vergütet,
die Wunde heilt, die er dir schlug,
dir einen Lehrer gibt,
der seine Hand dir bietet,
wie der Entschlafne dich zu führen,

und den die besten Gnaden zieren,
der schon dein ganzes Herz dir weihet
und der sich freut,
daß du ihn dein Vertrauen schenkest,
dein Herz zu seinem Herzen lenkest
O singe Freudenlieder,
und von dem Freudenton
erschall dein Tempel wider!

28. Choral

Es danke, Gott, und lobe dich
das Volk in guten Taten.
Das Land bringt Frucht und bessert sich;
dein Wort ist wohlgeraten.
Uns segne Vater und der Sohn,
uns segne Gott, der Heilige Geist,
dem alle Welt die Ehre tut,
vor ihm sich fürchte allermeist.
Nun sprecht von Herzen Amen.

Zweiter Teil

29. Arie (Sopran)

Dein Wort, o Herr, ist Geist und Leben.
Lob sei dir, der es uns gegeben,
o laß uns unser Herz erfreuen.
Laß dieses Wort von deiner Gnade
auf unsers Lebens dunklem Pfade
auch unsers Fußes Leuchte sein.

30. Rezitativ (Tenor)

Wer dieses helle Licht verkennt
und nicht in diesem Lichte wandelt,
sich zwar nach Christi Namen nennt
und doch als Christ nicht denkt und handelt,
o, der ist fern von aller Seligkeit,
die schon dein Freund, o Gott,
hienieden schmecket,
fern von der großen Herrlichkeit,
die dort die Zukunft uns entdeckt.
Er fühlet nicht das Glück, erlöst zu sein,
das hohe Glück, dein Freund zu sein,
ihn fesselt nur die Welt,
ihn blenden eitle Freuden,
mit Ungestüm erhascht er sie
und, wenn die Welt vergeht mit ihren Freuden,
mit banger Furcht verlässt er sie,
und ewig bleibt er trostlos leer,
denn, was er liebt und wünscht, ist nicht mehr.

31. Arie (Bass)

Das Wort des Höchsten
stärkt auch unter Ungewittern,
wenn Blitze Gottes drohn
und freche Sünder zittern,
der Frommen gottergeben Herz.
Und wird der letzte Feind
auf sie die Pfeile drücken,
so ist der Herr ihr Schild:
Sein Wort wird sie erquickern;
es lindert auch des Todes Schmerz

32. Choral

Herr, unser Hort,
Laß uns dies Wort,
denn du hast's uns gegeben.
Es sei mein Teil,
es sei mir Heil
und Kraft zum neuen Leben.

33. Rezitativ (Bass)

Laß uns dies Wart! So wünschet unsre Seele;
gib, daß es nicht an Lehrern fehle,
die stets mit Unverdrossenheit,
mit Sanftmut und mit Lauterkeit
an unser Herz das Wart von deiner Gnade legen,
erfülle sie mit deines Geistes Segen.

Auch unsern neuen Lehrer stärke du,
dein Werk mit Freudigkeit zu treiben,
auch bei des Amtes Last
getrosten Muts zu bleiben,
den, welchen im Gefühl der Sündennot
die Schrecken des Gesetzes dräuen,
mit deinem Troste zu erfreuen,
dem Irrenden, den eitler Wahn betört,
der jeden Zweifel willig hört,
den dunklen Zweifel zu zerstreuen
und, wenn sein Vortrag ihn erweckt,
ihn von der Bahn des Lasters schreckt,
ihn auf der Tugend Wege leitet,
so find er jedes Herz bereitet
und einem guten Lande gleich,
in das der edle Same dringet
und reiche Früchte bringet.

34. Arie (All)

Nun so tritt mit heiterm Sinn
Auf des Altars Stufen hin,
Lehrer, der von Gott beschieden.
Jeder Hörer freu sich dein
Und stimmt in den Glückwunsch ein
Über dir sei Gottes Frieden!
Nun, so tritt mit heiterm Sinn
Auf des Altars Stufen hin,
Lehrer der von Gott beschieden.

35. Choral

Lob, Ehr und Preis sei Gott
Dem Vater und dem Sohne
und auch dem Heiligen Geist
im höchsten Himmelsthronen,
dem dreieinigen Gott,
als er im Anfang war
und ist und bleiben wird
jetzt und immerdar

DIE AUFERSTEHUNG UND HIMMELFAHRT JESU (CD29)

(von C.W. Ramlér. In Musick gesetzt von C.P.E. Bach, Hamburg,
gedruckt von Johann Philipp Christian Reuß.)

2. Chor

Gott, du wirst seine Seele nicht in der Holle lassen,
und nicht zugeben, dass dein Heiliger
die Verwesung sehe!

3. Recitativ

Judäa zittert! Seine Berge beben!
Der Jordan flieht den Strand!
Was zitterst du, Judäens Land?
Ihr Berge, warum beb't ihr so?
Was war dir Jordan. daß dein Strom zurücke floß?
Der Herr der Erde steigt empor aus ihrem Schoß,
tritt auf den Fels, und zeigt
der staunenden Natur sein Leben.

Des Himmels Myriaden liegen auf der Luft
rings um ihn her; und Cherub Michael fährt nieder,
Und rollt des vorgeworfnen Steines Last

hinweg von seines Königs Gruft.
Sein Antlitz flammt, sein Auge glühet.
Die Schaar der Römer stürzt erblaßt
auf ihre Schilde: "Flieht, ihr Brüder!
Der Götter Rache trifft uns, fliehet!

4. Arie

Mein Geist, voll Furcht und Freude, bebet!
Der Fels zerspringt! Die Nacht wird lichte!
Seht, wie Er auf den Lüften schwebet!
Seht, wie von seinem Angesichte
Die Glorie der Gottheit strahlt!

Rang Jesu nicht mit tausend Schmerzen?
Empfing sein Gott nicht seine Seele?
Floß nicht sein Blut aus seinem Herzen?
Hat nicht der Held in dieser Höhle
Der Erde seine Schuld bezahlt?

Mein Geist, voll Furcht und Freude, bebet!
Der Fels zerspringt! Die Nacht wird lichte!
Seht, wie Er auf den Lüften schwebet!
Seht, wie von seinem Angesichte
Die Glorie der Gottheit strahlt!

5. Chor

Triumph! Triumph! Des Herrn Gesalbter sieget!
Er steigt aus seiner Felsengruft!
Triumph! Triumph! Ein Chor von Engeln flieget
Mit lautem Jubel durch die Luft.

6. Recitativ

Die frommen Töchter Zions gehn
Nicht ohne Staunen durch des offenen Grabes Thür.
Mit Schaudern fahren sie zurück.
Sie sehn In Glanz gehüllt den Boten des Ewigen,
der freundlich spricht:
Entsetzt euch nicht! Ich weiß, ihr suchet euren Todten,
den Nazaráer Jesus, hier,
Daß ihr Ihn salbt, daß ihr Ihn klagt.
Hier ist er nicht, die Stätte sehet ihr,
Die Grabetücher sind vorhanden;
Ihn aber suchet bei den Todten nicht!
Es ist erfüllt, was Er zuvor gesagt:
Er lebt! Er ist erstanden!

7. Arie

Wie bang hat Dich mein Lied beweint,
Ach! Unser Trost, der Menschenfreund,
Sieht keinen Tröster, steht verlassen.
Der blutet, der sein Volk geheilt,
Der Todte weckte, Ach! Muß erblassen.
So hat mein banges Lied geweint.
Heil mir, du steigst vom Grab herauf,
Mein Herz zerfließt in Freudenzähren,
In Wonne löst mein Gram sich auf.

8. Recitativ

Wer ist die Sionitinn, die vom Grabe
So schüchtern in den Garten flieht, und weinet?
Nicht lange, Jesus selbst erscheint,
Doch unerkant, und spricht ihr zu:
O Tochter, warum weinest du?
"Herr, sage, nahmst du meinen Herrn
aus diesem Grabe?
Wo liegt Er? Ach! vergönne,
Daß ich Ihn hole; daß ich Ihn
Mit Thränen netze, daß ich Ihn
Mit diesen Salben noch im Tode salben könnte,
Wie ich im Leben Ihn gesalbt!"
Maria! So ruft mit holder Stimm ihr Freund

In seiner eigenen Gestalt: Maria!
 "Mein Meister! Ach!"
 Sie fällt zu seinen Füßen nieder,
 Umarmt sie, küßt sie, weint.
 "Du sollst mich wieder sehen!
 "Noch werd ich nicht zu meinem Vater gehen.
 Steh auf, und suche meine Brüder,
 Und meinen Simon! Sag,
 ich leb und will ihn sehen."

9. Duett

Vater deiner schwachen Kinder,
 Der Gefallne, der Betrübte
 Hört von Dir den ersten Trost.

Tröster der gerührten Sünder,
 Die Dich suchte, die dich liebte,
 Fand bey Dir den ersten Trost.

Tröster, Vater, Menschenfreund,
 O wie wird durch iede Zähre
 Dein erbarmend Herz erweicht!

Sagt, wer unserm Gotte gleicht,
 Der die Missethat vergiebet?
 Sagt, wer unserm Gotte gleicht,
 Der den Missethäter liebet?

Liebe, die Du selbst gemeint,
 O wie wird durch iede Zähre
 Dein allgütig Herz erweicht!

Vater deiner schwachen Kinder,
 Der Gefallne, der Betrübte
 Hört von Dir den ersten Trost.

Tröster der gerührten Sünder,
 Die Dich suchte, die dich liebte,
 Fand bey Dir den ersten Trost.

Tröster, Vater, Menschenfreund,
 O wie wird durch iede Zähre
 Dein erbarmend Herz erweicht!

10. Recitativ

Freundinnen Jesu! Sagt, woher so oft
 In diesen Garten?
 Habt ihr nicht gehört, Er lebe?
 Ihr zärtlichen Betrübten hofft
 Den Göttlichen zu sehn, den Magdalena sah?
 Ihr seyd erhört. Urplötzlich ist Er da,
 Und Aloen und Myrrhen duftet sein Gewand.
 "Ich bin es! Seyd begrüßt!"
 Sie fallen zitternd nieder;
 Sein Arm erhebt sie wieder.
 "Geht hin in unser Vaterland,
 Und sagt den Jüngern an, ich lebe,
 Und fahre bald hinauf in meines Vaters Reich;
 Doch will ich alle sehn, bevor ich mich für euch
 Zu meinem Gott und eurem Gott gen Himmel hebe."

11. Arie

Ich folge Dir, verklärter Held!
 Dir, Erstling der entschlafnen Frommen!
 Triumph! Der Tod ist weggenommen,
 Der auf der Welt der Geister lag.
 Dieß Fleisch, das in den Staub zerfällt,
 Wächst fröhlich aus dem Staube wieder.
 O ruht in Hoffnung meine Glieder,
 Bis an den großen Erndtetag.
 Ich folge Dir, verklärter Held!

Dir, Erstling der entschlafnen Frommen!
 Triumph! der Tod ist weggenommen,
 Der auf der Welt der Geister lag.

12. Chor

Tod! Wo ist dein Stachel?
 Dein Sieg, o Hölle! wo ist er?
 Unser ist der Sieg: Gott sey Dank!
 Und Jesus ist Sieger.

14. Recitativ

Dort seh ich aus den Thoren Jerusalems
 zwey Schüler Jesu gehe.
 In Zweifeln ganz und ganz in Traurigkeit verloren,
 Gehn sie durch Wald und Feld,
 Und klagen ihren Herrn.
 Der Herr gesellt sich zu den Trauernden,
 Umnebelt ihr Gesicht, hört ihre Zweifel an,
 Giebt ihnen Unterricht,
 "Der Held aus Juda, dem die Völker dienen sollen,
 Muß erst den Spott der Heiden
 Und seines Volks Verachtung leiden.
 Der mächtige Prophet von Worten und von Thaten
 Muß durch den Freund, der mit ihm aß, verrathen,
 Verworfen durch den andern Freund,
 Verlassen in der Noth von allen,
 den bösen Rotten in die Hände fallen.
 Es treten Frevler auf und zeugen wider Ihn!
 So spricht der Mund der Väter.
 Der König Israels verbirgt sein Angesicht
 Vor Schmach und Speichel nicht.
 Er hält die Wangen ihren Streichen,
 Den Rücken ihren Schlägen dar.

Zur Schlachtbank hingeführt thut Er den Mund nicht auf,
 Gerechnet unter Missethäter
 Fleht Er für sie zu Gott hinauf.
 Durchgraben hat man Ihn, an Hand und Fuß durchgraben.
 Mit Essig tränkt man Ihn, n seinem großen Durst,
 Und mischet Galle drein.
 Sie schütteln ihren Kopf um Ihn.
 Er wird auf kurze Zeit von Gott verlassen seyn.
 Die Völker werden sehn,
 Wen sie durchstochen haben!
 Man theilet sein Gewand,
 Wirft um sein Kleid das Loos.
 Er wird begraben, wie die Reichen.
 Und unverwest am Fleisch zieht Gott
 Ihn aus dem Schooß
 Der Erd hervor, und stellt Ihn auf den Fels.
 Er gehet in seine Herrlichkeit zu seinem Vater ein.
 Sein Reich wird ewig seyn.
 Sein Name bleibt, so lange Mond
 Und Sonne stehet."

Die Rede heilt der Freunde Schmerz.
 Mit Liebe wird ihr Herz
 Zu diesem Gast entzündet.
 Sie lagern sich, Er bricht das Brodt,
 Und saget Dank.
 Die jünger kennen seinen Dank,
 Der Nebel fällt, sie sehn Ihn,
 Er verschwindet.

15. Arie

Willkommen, Heiland! Freut euch, Väter!
 Die Hoffnung Zions ist erfüllt.
 O dankt, ihr ungeborenen Kinder!
 Gott nimmt für eine Welt voll Sünder
 Sein großes Opfer an.

Der Heilge stirbt für Verräther.
 So wird des Richters Spruch erfüllt.
 Er tritt das Haupt der Hölle nieder,
 Er bringet die Rebellen wieder,
 Der Himmel nimmt uns an.

Willkommen, Heiland! Freut euch, Väter!
 Die Hoffnung Zions ist erfüllt.
 O dankt, ihr ungeborenen Kinder!
 Gott nimmt für eine Welt voll Sünder
 Ein großes Opfer an.

16. *Chor*

Triumph! Triumph!
 Der Fürst des Lebens sieget!
 Gefesselt führt Er Höll und Tod!
 Triumph! Triumph!
 Die Siegesfahne flieget!
 Sein Kleid ist noch vom Bluthen roth.

DIE AUFERSTEHUNG UND HIMMELFAHRT JESU (CD30)

1. *Recitativ*

Elf auserwählte Jünger, bey verschloßnen Thüren,
 Die Wuth der Feinde scheuend, freuen sich,
 Daß Jesus wieder lebt.
 "Ihr glaubt es, aber," erwidert Thomas:
 "Mich soll kein falsch Gesicht verführen."
 "Ist Er den Galiläerinnen nicht,
 Auch diesem Simon nicht, erschienen?
 Sahn Ihn nicht Kleophas und sein Gefährte
 Dort bey Emmahus? Ia hier, mein Freund,
 hier an diesem Ort
 Sahn wir Ihn alle selbst: es waren seine Mienen,
 Die Worte waren seinen Worten gleich,
 Er aß mit uns."
 "Betrogen hat man euch!
 Ihr selbst aus Sehnsucht, habt euch gern betrogen.
 Laßt mich Ihn sehn, mit allen Nägelmaalen sehn.
 Dann glaub auch ich,
 Es sey mein heißer Wunsch geschehn."
 Und nun zerfließt die Wolke, die den Herrn umzogen,
 Der mitten unter ihnen steht, und spricht:
 "Der Friede Gottes sey mit euch!
 Und du, Schwachgläubiger! Komm, siehe, zweifle nicht!"
 "Mein Herr! Mein Gott! Ich seh, ich glaub, ich schweige."
 "So geh in alle Welt, und sey mein Zeuge!"

2. *Arie*

Mein Herr! mein Gott!
 Mein Herr! mein Gott!
 Dein ist das Reich! Die Macht ist dein!
 So wahr dein Fuß dies Land betreten,
 Wirst Du der Erde Schutzgott seyn.
 Jehovahs Sohn wird uns vertreten!
 Versöhnte! kommt Ihn anzubeten.
 Erlöste! sagt Ihm Dank!

Zu dir steigt mein Gesang empor,
 Aus jedem Thal, aus jedem Hain.
 Dir will ich auf dem Feld' Altäre,
 Und auf den Hügeln Tempel weihn.
 Lallt meine Zunge nicht mehr Dank,
 So sey der Ehrfurcht fromme Zähre
 Mein letzter Lobgesang.

Mein Herr! mein Gott!
 Mein Herr! mein Gott!
 Dein ist das Reich! Die Macht ist dein!

So wahr dein Fuß dies Land betreten,
 Wirst Du der Erde Schutzgott seyn.
 Jehovahs Sohn wird uns vertreten!
 Versöhnte! kommt Ihn anzubeten.
 Erlöste! sagt Ihm Dank!

3. *Chor*

Triumph! Triumph!
 Der Sohn des Höchsten Sieget!
 Er eilt vom Sühnaltar empor!
 Triumph! Triumph!
 Sein Vater ist vergnügt!
 Er nimmt uns in der Engel Chor.

4. *Recitativ*

Auf einem Hügel, dessen Rücken
 Der Oelbaum und der Palmbaum schmücken
 Steht der Gesalbte Gottes.
 Um Ihn stehn die seligen Gefährten
 Seiner Pilgrimschaft.
 Sie sehn erstaunt von seinem Antlitz Strahlen gehn.
 Sie sehn in einer lichten Wolke
 Den Flammenwagen warten, der ihn führen soll.
 Sie beten an.
 Er hebt die Hände zum letzten Segen auf.
 "Seyd meines Geistes voll! Geht hin, und lehrt,
 Bis an der Erden Ende.
 Was ihr von mir gehört,
 Das ewige Gebot der Liebe!
 Gehet hin! Thut meine Wunder! Gehet hin!
 Verkündigt allem Volke
 Versöhnung, Friede, Seligkeit!"
 Er sagt, steigt auf, wird schnell empor getragen.
 Ein stralendes Gefolg umringet seinen Wagen.

5. *Arie*

Ihr Thore Gottes, öffnet euch!
 Der König ziehet in sein Reich.
 Macht Bahn, ihr Seraphinenchöre!
 Er steigt auf seines Vaters Thron.

Triumph! werft eure Kronen nieder!
 So schallt der weite Himmel wieder.
 Triumph! Gebt unserm Gott die Ehre
 Heil unserm Gott und seinem Sohn!

Ihr Thore Gottes, öffnet euch!
 Der König ziehet in sein Reich.
 Macht Bahn, ihr Seraphinenchöre!
 Er steigt auf seines Vaters Thron.

6. *Chor I. Ps. 47/6,7*

Gott fähret auf mit Jauchzen,
 Und der Herr mit heller Posaune.
 Lobsinget, lobsinget Gott!
 Lobsinget, lobsinget unserm Könige!

Chor II. Ps. 97/1 u. Ps. 98/7,8

Der Herr ist König;
 Des freue sich das Erdreich!
 Das Meer brause!
 Die Wasserströme frohlocken!
 Und alle Inseln seyn fröhlich.

Chor III. Ps. 49/13; Ps. 89/7; Ps. 148/2; Ps. 150/6

Jauchzet, ihr Himmel!
 Freue dich, Erde! Lobet, ihr Berge, mit Jauchzen!
 Wer ist, der in den Wolken gleich dem Herren gilt,
 Und gleich ist unter den Kindern der Götter dem Herrn?
 Lobet Ihn, alle seine Engel!
 Alles, was Odem hat, lobe den Herrn! Halleluja!

Osterkantate (1756)

Text v. Coelius

7. Chor

Gott hat den Herrn auferwecket und wird uns
Auch auferwecken durch seine Kraft.
Gott wird auch uns auferwecken durch seine Kraft.

8. Rezitativo accompagnato (Bass)

So wird mein Heiland nun erhöht!
Des Vaters großes Wort besteht:
Der Heilige soll nicht die Verwesung sehn.
Er sieht sie nicht; die Bosheit töte ihn.
Die Allmacht spricht und er muß siegreich auferstehen.
Erstandner Menschensohn!
Nun bleibet dir das Lob der ganzen Schöpfung eigen,
Dich preist, dich betet alles an.
Die Engel, die sich dir anbetend beugen
und deren Angesicht vor deines Vaters Thron
Sich demutsvoll verhüllt, wenn sie das Lob der Gottheit singen,
Die lassen jetzt dies Lied durch alle Himmel dringen:
Der Menschen Heiland lebt, der Heiland lebt.
Lobsingend kommen sie auf Erden,
Um Boten des Triumphs zu werden,
Durch den die finstre Nacht des Todes fällt.
Frohlockend sagen sie der nun erlösten Welt,
Dein Heiland lebt.
Erlöste Welt, verstärke drum ihr Lied für deine Lieder,
Gib diese Jubeltöne zwiefach wieder,
Und singe froh dem, der da lebt.

9. Aria (Bass)

Dir sing ich froh, Erstandner,
Erstandner Fürst des Lebens.
Dir sei mein ganzes Lob geweiht.
Das Grab umschliesset dich vergebens,
Dich hält des Todes Macht vergebens,
Dein Wort, das der Natur gebeut,
Gebietet auch der Sterblichkeit.

10. Rezitativ/Arioso (Tenor, Sopran)

So sei nun, Seele, sei erfreut,
Der Herr der Herrlichkeit hat sich
Und mich dem Tod entrissen.
Nach so viel Angst, nach so viel Finsternissen,
Mit welchen mich des Todes Furcht bedroht,
Strahlt mir nunmehr der Hoffnung helles Licht.
Besiegter Tod, nun schreckest du mich nicht;
Mein Heiland öffnet sich das Grab,
Verherrlicht gehet er herfür.
O Wort des Trostes und der Freude!
Er öffnet sich auch nur, auch ich soll, Jesu,
Mit dir, mit dir, mein Jesu, leben.
O Wort, das meinen Geist entzückt,
Der hoffnungsvoll nach jenen Hohen blickt,
Wo Glanz und Herrlichkeit dich, Lebensfürst, umgeben.

Was fühlt mein seiger Geist für nie gefühlte Freude!
Ich sehe schon: Die Gräber öffnen sich.
O Majestät! O nie gesehne Pracht!
Verklärter Menschensohn! Ich sehe dich.
Du kommst und jedes Grab weicht deiner Macht;
Du rufst und jeder Tote wacht.
Welch eine ungezählte Menge
versammelet sich um deinen Thron.
Sie füllt den weiten Raum mit Dank und Loben,
Sie wird durch einen sanften Zug gehoben,
Sie steigt mit dir ins Heiligtum.

11. Aria (Sopran)

Wie freudig seh ich dir entgegen,
Tag, der die Welt und mich erneut,
Tag der auch mich erneut.
Entschlafet ruhig, matte Glieder.
Mein Heiland lebt und weckt euch wieder,
Er weckt euch wieder, matte Glieder,
Zu sein und meiner Herrlichkeit.

12. Choral

O süßer Herre Jesu Christ!
Der du der Sünder Heiland bist, Halleluja!
Führ uns durch dein Barmherzigkeit
Mit Freuden in dein Herrlichkeit. Halleluja!