

A portrait of Georg Philipp Telemann, an 18th-century German composer. He is shown from the chest up, wearing a dark, heavy coat with a fur collar and a large, white, curly wig. He has a serious expression and is looking slightly to the left of the viewer. The background is a dark, textured brown.

Georg Philipp TELEMANN

HARMONISCHER GOTTES-DIENST

VOLUME EIGHT

SIX CANTATAS FOR MIDDLE VOICE, VIOLIN AND BASSO CONTINUO II

Bergen Barokk

FIRST COMPLETE RECORDING

GEORG PHILIPP TELEMANN

HARMONISCHER GOTTES-DIENST (1725–26),

**Volume 8: The Cantatas for Middle Voice, Violin
and Basso Continuo II**

by Frode Thorsen

Telemann's *Harmonischer Gottes-Dienst, oder Geistliche Cantaten zum allgemeinen Gebrauche* ('Harmonious Service, or Spiritual Cantatas for General Use') was advertised in October 1725, in the journal *Hamburgischer Correspondent* and intended to appear at the beginning of the new year. The collection consists of a complete liturgical cycle with 72 cantatas, including those for the Passiontide and other feast days, published in three volumes of, respectively, 26, 30 and sixteen cantatas.¹ The cantatas are designated for 'hohe Stimme' (soprano or tenor) or for 'mittlere Stimme' (mezzo/alto or baritone), one *obbligato* instrument (recorder, violin, transverse flute or oboe) and *basso continuo*. They usually take the form of two *da capo* arias (ABA form, as in the Italian cantatas and operas of such composers as Scarlatti, Vinci and Handel) with a recitative placed between them, although some of them also open with a short recitative. On the frontispiece of the *Harmonischer Gottes-Dienst* Telemann states that the pieces suit both the church or the 'domestic scene' – for devotion, music-making and improving one's ability as a performer – and in his foreword, ever the practical musician, he even gives instructions how to perform them with instruments only. Many of the arias are nonetheless almost operatic, demanding even for professional singers, in contradistinction to his syllabic odes, which were intended for less thoroughly trained voices.²

¹ In December 1731 Telemann published the *Fortsetzung des Harmonischen Gottesdienstes* ('Continuation of the *Harmonischer Gottes-Dienst*'). The concept is basically the same except that the recitatives are shorter and the arias written with two *obbligato* instruments.

² Cf. his *Vier und zwanzig, theils ernsthafte, theils scherzende, Oden, mit leichten und fast für alle Hälse bequemen Melodien versehen* [...], modern edn. Edition Walhall, Magdeburg, 2003.

In the churches of eighteenth-century Hamburg the usual performance practice was to perform one cantata before the sermon and another one afterwards. Some of the musicians occasionally had to circulate between the churches in order to meet the requirements of specific instrumentations. This practical consideration explains the 'post-sermon' placing of the cantatas of the *Harmonischer Gottes-Dienst*, which were useful because of their reduced ensemble. Copies of the publication were to be found across Germany. In 1758 Johann Ernst Bach – a lawyer and *Kapellmeister* in Weimar, and Johann Sebastian Bach's nephew – wrote: 'His church music is by now so much appreciated that there cannot be many Protestant churches in Germany where they do not perform Telemann's annual cantata series'.³

It is difficult to state with certainty how long Telemann's cantatas were in use, but the general admiration for his church music expressed by Quantz⁴ and Johann Ernst Bach indicates that they probably were still being performed in the 1750s. Those of the *Harmonischer Gottes-Dienst* began to make their way back towards performance in 1930, when Bärenreiter Verlag of Kassel published four of them. Between 1953 and 1957 Bärenreiter published the entire collection, in editions prepared for the Gesellschaft für Musikforschung by Gustav Fock.⁵

The Texts

As a lover (indeed, writer) of poetry Telemann preferred new, unpublished texts, especially from promising young poets, and in the first paragraph of the preface to the *Harmonischer Gottes-Dienst* he explains that the texts were sent to him by Christian Friedrich Weichmann (an influential poet and publisher in Hamburg), although he does not mention the individual authors. Later in 1726, in separate publications of the texts, he revealed that most of them had been written by the jurist and *literatus* Matthäus Arnold Wilckens (1704–59), who must therefore have been around 21 years old when

³ Quoted in the preface of Jacob Adlung's *Lexicon Anleitung zu der musikalischen Gelahrtheit*, Erfurt, 1758.

⁴ *Versuch einer Anweisung die Flöte traversiere zu spielen* ('Essay on Playing the Flute'), Berlin, 1752; facsimile edn., Bärenreiter, Kassel, 1983, pp. 330–31.

⁵ The original edition of 1726 can be downloaded from [https://imslp.org/wiki/Harmonischer_Gottesdienst_\(Telemann,_Georg_Philipp\)](https://imslp.org/wiki/Harmonischer_Gottesdienst_(Telemann,_Georg_Philipp)).

the *Harmonischer Gottes-Dienst* was published. Other contributors are mentioned in documents in the Hamburg Staatsarchiv, although only the academic and linguist Michael Richey (1678–1761) is known; the others are referred to as to Büren, Mayer, C. Steetz and Kenzler.⁶

The texts are informed by a pietistic outlook. Pietism, standing strong in northern Germany, was formulated in *Pia Desideria* ('Pious Desires'; 1675) by Phillip Jacob Spener (1635–1705), who had studied theology in Strasbourg and Geneva. The movement gained popularity by attaching less importance to questions of dogma and emphasising, by contrast, Christian revival, faith and piety (*praxis pietatis*). Spener propagated his ideals by arranging worship and Bible-study groups for small gatherings in his own home. Such occasions were probably in Telemann's mind when he wrote at the start of his preface that the music is 'mehr zum Privat-Gebrauche und zur Haus- als Kirchen-Andacht, gewidmet' ('is intended more for private use and for domestic rather than for church worship').

Rhetorical-compositional Means

The arias of the *Harmonischer Gottes-Dienst* are melodic and focused on the text; melisma is used modestly – an approach corresponding with the ideals articulated by Johann Mattheson (1681–1764), the most important German stylistic commentator of the eighteenth century, who also knew Telemann for 43 years. Telemann consequently used the *da capo* aria, the A sections often repeating the text and making more use of melisma, the contrasting B sections being shorter and more syllabic.

Telemann's preface states that the recitatives should not be sung in even measure but that the tempo should follow the contents of the poetry, sometimes slow and faster on other occasions.

The *obbligato* instrument – violin, oboe, transverse flute or recorder – opens and ends the arias in the same manner as in an operatic aria, this instrumental opening

⁶ Gustav Fock, preface to Teil I of the Bärenreiter edition, p. vii.

being intended to establish the ‘affect’⁷ and prepare the listener for the entry of the voice. Subjects and motifs often anticipate and underline important words in, and the character of, the text.

The continuo part is intended for either organ or harpsichord: although Telemann’s preface also gives the less experienced church-organist instructions on how to transpose between ‘Chorton’ (high organ-pitch) and ‘Cammerton’ (low chamber-pitch), the occasional instruction that ‘Cembalo tacet’ indicates that he also had the harpsichord in mind.

This recording uses an instrumentation of middle voice (alto), violin and basso continuo; with that basis the order follows the chronology of the liturgical year, beginning with Advent. The texts are related to specific Sundays and passages in the Bible.⁸ Telemann’s edition does not identify either specifically, but the Bärenreiter edition⁹ refers to the biblical texts, for which we have therefore given the location; the references to biblical verses in the footnotes are likewise taken from the Bärenreiter edition.

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⁷ The ‘Doctrine of the Affections’ (*Affektenlehre* in German) was a precept initially articulated, on a physiological basis, by the ‘Florentine Camerata’ of composers and theorists of the late sixteenth century and widely held in the Baroque period. It argued that a specific musical gesture embodied an emotional stimulus (*Affekt*) that was equally specific: that (for example) fast music, in a major key, would act on the ‘bodily vapours’ in man to produce happiness, just as slow music, in a minor key, would elicit sadness, loud music anger, and so on. The elements of music – scales, rhythm, harmonic structure, tonality, melodic range, forms, instrumental colour and so on – could thus be interpreted ‘affectively’.

⁸ Cf. Stig Wernø Holter’s essay ‘The *Harmonischer Gottesdienst* and the Liturgical Year’, in the booklet for Volume 4 of this series, Toccat Classics TOCC 0084.

⁹ Cf. ‘Performance Material, Sources and Selection’, p. 19, below.

Harmonischer
Gottes-Dienst/

oder
geistliche
CANTATEN

zum allgemeinen Gebrauche/

weiche/

zu Beförderung so wol

der **Privat - Haus-**

als öffentlichen

Kirchen - Andacht/

auf die gewöhnlichen **Donn- und Fest- täglichen**

Spiszeiten durchs ganze Jahr

gerichtet sind,

und aus einer **Sänge - Stimme** bestehen/ die entweder von

einer **Violine, oder Hautbois, oder Flüte traversé, oder Flüte à bec,**

meist dem **General - Basse,** begleitet wird;

Auf eine leichte und bequeme Art also verfasst / das nicht
allen die, so zur Aufführung der Kirchen - Music gerichtet sind, und vor allen
denjenigen / so sich nur weniger Gehälten darbey zu bedienen haben / solche nicht so gebräu-
cht können / sondern auch denen zur geistlichen Erquickheit / die ihre Haus - Andacht musikalisch
zu betreiben pflegen / sehr nützlich seyn / die sich im Singen / oder im Spielen
auf gewöhnlichen Instrumenten über / zur Erquickung
weiserer Blüthe;

In die Music gebracht, und zum Druck befördert

von

Georg Philipp Telemann /

Chori - Music - Hamh, Direct.

In Verlegung des Autoris, und bey demselben, auch in den Leipziger
Verlag im Köhnerschen Buch - Laden zu finden.

139138 über

The title page of Telemann's *Harmonischer Gottes-Dienst*,
'intended more for private use and for domestic rather than for church worship'

NEUMEISTER, TELEMANN AND THE NEW LUTHERAN CHURCH CANTATA

by Sjur Haga Bringeland

It is undeniable that the introduction of the cantata style in Protestant churches has been advantageous and promoted good taste. But how much opposition did we have to endure before cantatas and oratorios managed to gain a firm foothold in the church? Until a few years ago, there were still cantors who during their fifty years in office, had not yet been able to bring themselves to perform church music by Telemann.¹

The year 1702 was a momentous one for German church music: it was when the poet and theologian Erdmann Neumeister (1671–1756) published a complete cycle of cantata texts, where he described the libretto form as ‘like a piece from an opera, made up of recitatives and arias’. It was an innovation for which Telemann, through his compositions, became the foremost exponent. The title of Neumann’s collection is as programmatic as it is provocative: *Geistliche Cantaten statt einer Kirchen-Music* – ‘Sacred Cantatas in Place of Church Music’. This anthology contained cantata texts for all Sundays and holy days in the liturgical year. Neumeister’s radical idea was to create order from chaos. He aimed to establish poetic and musical unity in Lutheran church music, which during the seventeenth century had become so pluralistic as to be indefinable. In short, he set out to reform church music from the ground up.

What, concretely, did Neumeister’s reform entail, and what kind of musical consequences did the poetic homogenising of the cantata texts have? Neumeister worked closely with Telemann; indeed, of all Telemann’s librettists, Neumeister was the one with whom he collaborated the longest. Neumeister wrote a total of five cycles of cantata texts especially for him, resulting in nearly 400 ‘Neumeister

¹ Quantz, *op. cit.*, p. 331.

cantatas' by Telemann. The *Harmonischer Gottesdienst* cantatas are not among them, though typologically they are the perfect expression of Neumeister's innovative concept.

Who was this poet-priest? Neumeister was born on 12 May 1671 in Uichteritz outside Weissenfels, the *Residenzstadt* in the Duchy of Saxony-Weissenfels, in the modern-day state of Saxony-Anhalt, south-west of Leipzig. He completed his theological studies at Leipzig University, where from 1695 he lectured in poetry. In the same year, he published his dissertation, *De poetis germanicis*, a Latin work dealing with seventeenth-century German poets which is considered to be the very first German encyclopaedia of poets.

The vibrant cultural life of Leipzig much impressed Neumeister, and his association with the opera there was particularly important. At the Leipzig opera, which was founded in 1693, Neumeister kept company with the opera director, singers, composers and, not least, the librettists. Today there is a tendency to underestimate the *poetic* potential of the opera genre at that time. In *Die Allerneueste Art, zur Reinen und Galanten Poesie zu gelangen* (a treatise on poetics published in Hamburg by Christian Friedrich Hunold, alias 'Menantes'), Neumeister ranks opera as the most significant genre of poetry, his rationale being that in opera, the *affect* potential of poetry is combined with that of music.

Neumeister could well have had a brilliant career as an academic, but felt a calling to enter the more spiritual realms of the clergy. The university lectern was replaced by the church pulpit in 1698, when he received his first permanent appointment as pastor. In 1704, he was recruited by Duke Johann Georg to fill the position of *Hofdiakon* (Court Deacon) in Weissenfels, based in the early Baroque castle of Neu-Augustusburg, which to this day towers over the River Saale. It was here he became a colleague and friend of the court *Kapellmeister* Johann Philipp Krieger (1649–1725), who subsequently became the first to set a whole cycle of Neumeister's cantata texts to music. Neumeister's stay in Weissenfels was short, as in the following year the Duke's sister married Count Erdmann von Promnitz, who insisted that the Deacon join them at his court in Sorau (modern-day Żary, in Poland). The Duke of Weissenfels was hesitant to let him go, but in January 1706 Neumeister was finally 'discharged' and took over as Superintendent and Court Chaplain in Sorau.

Although there is no clear evidence, there is reason to believe that Telemann became acquainted with Neumeister while the latter was studying in Leipzig. Telemann was in contact with the court in Weissenfels, for which he had composed *Schau-Spiele* (i.e., theatre music), but it was in Sorau that Telemann and Neumeister shared a workplace for the first time. In 1705, the year before the young priest arrived, Telemann had already been appointed *Kapellmeister*. The relationship between Telemann and Count von Promnitz seems to have been outstanding. The Count had recently returned from France, where he had become an enthusiastic Francophile. Telemann therefore began to specialise in French-style orchestral suites, of which he composed hundreds, averaging a staggering two suites per week. The count enlisted Telemann's services in Poland, where he would learn what he referred to in his 1740 autobiography as 'the true barbaric beauty of Polish and Hanakian music'.²

Neumeister's relationship with the Count, on the other hand, was more complicated. Neumeister was innately combative, and the conflict with his employer on theological matters became more and more inflamed. The reason was that while the Count found himself increasingly open to pietistic thoughts, the Court Deacon was uncompromisingly Lutheran-Orthodox. Initially, the Count stopped going to confession with Neumeister. He then contrived to sue Neumeister for neglect of duty, and would later even accuse him of embezzling the money of the church. In spite of earning the general support of the citizens of Sorau, the Deacon's daily life became increasingly embittered. It must therefore have come as some relief when, in 1715, he was invited to become pastor of the *Hauptkirche* of St Jacobi, one of the five 'main churches' in Hamburg.

The move to Hamburg meant that Neumeister freed himself from these burdensome court intrigues. Telemann once stated that 'He who would want a position where he could stay for the rest of his life should settle down in a republic'.³ These words could hardly have rung more true for Neumeister, who for the rest of his life remained in

² Werner Rackwitz (ed.), *Georg Philipp Telemann. Singen ist das Fundament zur Music in allen Dingen. Eine Dokumentensammlung*, Verlag Philipp Reclam, Leipzig, 1981, p. 202.

³ *Ibid.*, p. 205.

the staunchly Lutheran city-republic of Hamburg, safely surrounded by like-minded individuals in the fight against Pietism, Calvinism and Catholicism.

In spite of Neumeister's somewhat argumentative nature, the citizens of the old Hanseatic city held him in high esteem, as indicated by the celebration of his 50th anniversary as a man of the cloth in the summer of 1747, an event documented in the newspaper *Hamburgischer Correspondent*. During the jubilee sermon, the galleries in the church had to be reinforced with makeshift pillars, 'so that they would not collapse under the weight of the crowds'. The 'extraordinary number of admirers and the grandeur of the celebration' showed just how much love and respect the Hamburgers had for this 'highly esteemed man'.⁴

The cantata that churchgoers in Hamburg heard that day during Neumeister's 50th-anniversary service was composed and conducted by Telemann. At this point, the two had lived in the city for a quarter of a century: in autumn 1721, the *Holsteinischer Correspondent* reported that 'The great virtuoso, Herr Georg Philipp Telemann, has been solemnly introduced to the district as Cantor at the Academic School of the Johanneum and Director of Church Music'.⁵ Telemann was appointed on the recommendation of two public officials: Senator Barthold Heinrich Brockes, the librettist behind Telemann's popular *Brockes Passion* from 1716, and Neumeister.

The first cantata Telemann ever performed in Hamburg (21 September 1721, *Es ist ein grosser Gewinn* from the first *Concertenjahrgang*) was a Neumeister cantata – was it intended to be a tribute to the poet-priest? Whatever the case may be, the two had kept in touch since they went their separate ways from Sorau in 1708, when Telemann went to Eisenach as Court *Kapellmeister* to Duke Johann Wilhelm of Saxe-Eisenach. Telemann reinforced the Court Chapel in Eisenach by bringing in skilled musicians from Leipzig and Weissenfels, and it was with them that in 1710 he performed his first cantata cycle with texts that Neumeister had written especially for him – and it is the pieces from this

⁴ Ute Poetzsch-Seban, *Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister. Zur Geschichte der protestantischen Kirchenkantate in der ersten Hälfte des 18. Jahrhunderts*, Ortus, Beeskow, 2008, pp. 24 et seq.

⁵ *Ibid.*, p. 36.

cycle of works that can rightly be called the first ‘classical Lutheran church cantatas’ in the form familiar to audiences today, especially through J. S. Bach’s *œuvre*.

What was so innovative about Neumeister’s cantata texts? To understand the new, one has to know the old, and so an overview of the ‘cantata landscape’ of northern and central Germany before 1700 is in order. One can start by saying that the modern use of the term ‘cantata’ is anachronistic. In fact, before the 1700s, it was not used for church music at all, and until well into the eighteenth century the term referred primarily to the secular, Italian chamber cantata. Taking Bach as an example, it was not until work began on his first *Gesamtausgabe* (collected works) around 1850 that what is now called the cantata was consistently referred to as such. The early Bach biographer Philipp Spitta gave the term further retroactive credence, even calling German church music from the seventeenth century *Kantaten*. In fact, from the seventeenth century and well into the eighteenth, time-honoured terms such as *motetto* and *concerto* were used, in addition to the generic terms *Kirchenstück* (‘church piece’) and *Kirchenmusik* (‘church music’), with the latter two emphasising function rather than genre. The bold, full title of Neumeister’s 1702 work – *Geistliche Cantaten statt einer Kirchen-Music* – therefore indicates his intention of paving the way for the cantata to eventually replace traditional ‘church music’.

Neumeister thus wanted to establish poetic and musical unity in a genre that had developed such a miscellaneous character that it had become unmanageable. The texts from seventeenth-century Lutheran church music could come from the Bible (in prose form), or from chorales and modern, free poetry (both using rhythm and rhyme), in addition, of course, to texts from the Mass. One and the same composition would often contain a mixture of different textual forms. There would also often be a mix of musical forms in a single work. It was, and is, therefore a challenge to summarise the many hybrid variants with reliable terminology. For example, there was the *motetto* (contrapuntal vocal works with biblical text), the *concerto* (with one or more vocal soloists, accompanied by instruments and *basso continuo*), the *aria* (that is the *strophic* aria, not to be confused with the more modern Italian *da capo* aria), and the *Choral* (based on a chorale melody). Mixed forms could be called *concerto-aria* (a *concertante* composition with soloist to

biblical texts and strophic poetry), *Choral-concerto* (a *concertante* composition based on a chorale), *motetto concertato* (a mixture of *concertante* and contrapuntal settings of biblical texts to music). The list goes on.

Against this patchwork background, it is easy to understand the importance of Neumeister's reform. His *Geistliche Cantaten* contains neither choral nor biblical texts (the latter called *dictum* in historical usage); instead, they consist exclusively of newly written poetry. Neumeister's argument was that no reason existed to use well-worn biblical texts when the meaning could be expressed more effectively by paraphrasing it into an expressive and genuinely *modern* language. The result is often referred to as 'madrigalesque poetry'. It is formed by alternating between recitative and *da capo* arias, i.e., arias with a part A and a part B, where part A is repeated at the end. It thus corresponds to the Italian chamber cantata for solo voice, or as Neumeister himself wrote, 'It's like a piece [a scene] from an [Italian] opera, with recitative and arias,'⁶ only the text is spiritual and in German.

Initially, the music lagged behind the poetry. Although Krieger in Weissenfels was the first composer to set a whole Neumeister cycle (the *Geistliche Cantaten*) to music, it must be said that his compositions are like old wine in new bottles. Only one Krieger cantata from this collection has survived – *Weicht, ihr Sorgen* – but there is clearly something forced about it. Krieger was born in the mid-seventeenth century, and he handled the new libretto form in a typically seventeenth-century way. His musical setting of the *da capo* aria has even periods and rigid phrase-structures – the way in which old German strophic arias were composed. The relationship between the instruments and the singer is also dated, with the vocal part and the *ritornello* (instrumental prelude, interlude and postlude) strictly separated. When the solo voice comes in, the strings and woodwinds fall silent, and vice versa. Telemann belonged to a younger generation. When he, during the same period, puts music to texts from the *Geistliche Cantaten*, he achieves an unforced and natural symbiosis between words and tones. Unlike Krieger, poetry and music seem to co-exist on an equal basis.

⁶ *Ibid.*, p. 46.

In the event, Neumeister soon gave up his radical line of cantatas consisting exclusively of arias and recitative with only madrigalesque poetry. Barely ten years after the *Geistliche Cantaten*, he wrote his first cycle expressly for Telemann (*Geistliches Singen und Spielen*, from 1710–11). Here for the first time, one hears the ‘classic’ Lutheran church cantata in all its glory – music for soloists, choir and orchestra, where biblical quotations (*dicta*) and chorale texts are included in the libretto.

Neumeister’s reform marked the start of the cantata as a cyclical form, with whole cantata cycles (around 70 works) created according to a single textual pattern. What was a *poetically* distinctive plan for Neumeister became a *musically* distinctive plan for Telemann, whose cantata cycles have stylistic and formal common denominators – that is, textual and compositional features that characterise the entire cycle. This individuality is expressed in their names, which stem only partly from Telemann: ‘The French Cycle’, ‘The Concertante Cycle’ and so on. Telemann’s output includes around twenty such cycles and, unlike his contemporaries, he managed to get five of them published. Thus he created a plethora of exemplary repertoire available to composing cantors, to his *Kapellmeister* colleagues, as well as for domestic performances throughout Protestant Germany.

This consideration particularly applies to the *Harmonischer Gottesdienst*. The 72 cantatas, which were printed and sold through subscription in 1725 and 1726, were (as the title page indicates) intended to be ‘church music’ but could also function as ‘a spiritual pastime for those who hold musical household prayer sessions’. The librettos (of which there are several authors) alternate between solo arias and recitatives, following the Neumeister *Geistliche Cantaten* pattern. The musical adaptation formally adheres rigidly to the Italian, secular chamber cantata. The pieces demand one vocalist and one descant instrument (violin, oboe, flute or recorder) in addition to the obligatory *basso continuo*.

How was Neumeister’s new cantata model received? It obviously caught on. Tens of thousands of such German church cantatas were subsequently written in the decades following 1702. Telemann’s musical settings paved the way for a whole generation

of German composers as role models – but among the theoreticians this new form of church music also triggered a long and heated debate. Not all German pastors and cantors were enthusiastic about the innovation, largely due to their profane and Italian – and thus indirectly Catholic – provenance. Catchwords such as ‘theatrical’ and ‘opera-like’ were thrown around. Until the middle of the eighteenth century, an aesthetic-theological debate about the legitimacy of the Lutheran cantata simmered on. This debate – in which the fear of the secularisation of sacrosanct space formed the core of the criticism – was the first-ever public dispute about music in Germany.

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SCRIPTURAL BASIS AND LITURGICAL ASSIGNMENT

by Stig Wernø Holter

In his preface Telemann ascribes a double usage for his cantatas: private devotions and the public Sunday service and it is private devotions that seem to be their primary ‘Sitz im Leben’. The title page expressly states that the texts are based on the epistle readings for each Sunday and feast day of the liturgical year. The cantatas, accordingly, are especially well suited to performance in the Vesper service, since the pastor was supposed to deliver a sermon based on the epistle text in this Sunday-afternoon service.

Am sechsten Sonntage nach der heil. Drey Könige: Was ist das Herz?, twv 1:1516

This cantata is intended for the Sixth Sunday after Epiphany, a Sunday that occurs only in the event of a late Easter; in fact, it is the last Sunday possible in the period of Epiphany. The cantata includes two recitatives and two *da capo* arias. In this and the other cantatas in the this album, Telemann uses the violin as the *obbligato* instrument.

The Second Epistle of the apostle Peter, chapter 1:16–21, speaks about the prophetic word as a lamp in a dark place. It shines until dawn and the rising of the morning star, which is a symbol of Jesus Christ (Revelation 22:16). The libretto is based on this metaphor.

The recitatives explain the difference between the human heart and the word of God. The heart is a dark place, and so are the opening words, accompanied by a dissonant chord [1]: nature has no room in the heart for true light. The first aria [2] is an *andante* movement in the key of E major, which, according to Johann Mattheson,¹ is a key for fatal sadness and sharp pain. That hardly applies to Telemann’s music,

¹ *Das neu-eröffnete Orchestre*, Hamburg, 1713, Pars Tertia, Judicatoria, §21.

though: it is very gentle, and the text offers a prayer for enlightenment by the blessed light.

The second recitative [3] picks up again the complaint of the human nature. The librettist claims that the power of foolishness is so strong that many people shut their eyes to the heavenly light. In the dark night they disdain the moonlight. The text reveals a very pessimistic view of the human heart, and also a serious warning, since the moonlight will turn into lightning.

In the buoyant concluding aria (*Allegro*, E major) [4] the word 'Lacht' ('laughs') is painted with fast, broken chords imitating laughter. The words 'Angst und Schrecken' ('fear and terror'), on the other hand, are interpreted with quickly repeated semiquavers.

Invocavit: *Fleuch der Lüste Zauberauen*, TWV 1:549

Sunday Invocavit is the first Sunday in Lent. The common theme of this part of the church year is the necessity of fighting against sin and evil. The cantata is based on St Paul's Second Epistle to the Corinthians, 6:1–10, where the apostle defends his mission. In spite of all kinds of hardship and slander, he remains honest, patient, good and loving. The lyrics of the first aria [5] introduces the metaphor of an enchanted meadow, full of poison and snakes, which tempts the soul with false beauty, possibly a remote reference to the account of the fall (Genesis 3). In the first, cheerful part of the *da capo* aria in F major, Telemann seems to encourage the soul to fight, while the middle part undertakes bold modulations symbolising the falseness of the floral splendour. The recitative [6] alludes more directly to the epistle of the day and also to St Paul's letter to the Galatians: 'This I say then, walk in the spirit, and ye shall not fulfil the lust of the flesh. For the flesh lusteth against the spirit' (Galatians 6:16–17). Thus one has to fight against the flesh, lest God's grace be received in vain. The concluding aria [7] proclaims that, in the end, flesh and distress will succumb. After the battle victory will follow, and after the victory the fighter will receive the unwithering wreath and enter the realm of peace and joy. The music, accordingly, is light and joyful and still in the key of F major.

Judica: *Wer ist, der dort von Edom kömmt?*, TWV 1:1584

The Sunday called Judica is the fifth in Lent, one week before Palm Sunday. The epistle of the day is drawn from the letter to the Hebrews, 9:11–15. The day is also called Passion Sunday. The anonymous author of the epistle speaks about Christ as the high priest of a new covenant: ‘by his own blood he entered once into the holy place, having obtained eternal redemption for us’. The libretto of the cantata, which includes two recitatives, is devoted entirely to the idea of atonement. The first recitative [8] refers to the prophet Isaiah, chapter 63, in which God is portrayed as a man coming from Edom and Bozrah (a kingdom and a city in the southern part of the historical Israel) in red-dyed clothes: ‘I have trodden the winepress alone’, he says, and the blood of the people there ‘shall be sprinkled upon my garments’. A siciliana [9] in the sorrowful key of E minor follows, with the contemplation of Christ’s sacrifice. The second recitative [10] explains in theological terms how his blood atones for our sins. The cantata ends with a confident *Andante* in E minor [11]. The singer bids goodnight to the tents of Kedar, which may symbolise man’s natural state. Kedar was the son of Ishmael, whose people were known for their nomadic lifestyle and their coarse tents, covered by black goatskins. Thanks to Christ’s blood and passion, the singer can look forward to inhabiting a far more perfect tent, not made by human hands.

Am zweyten Oster-Feyer-Tage: *Triumphierender Versöhner, tritt aus einer Kluft hervor*, TWV 1:1422

The epistle for Easter Monday is the apostle Peter’s speech in Caesarea (Acts 10:34–53), in which he states that ‘God is no respecter of persons’, that salvation applies to the heathen as well as to the Jews, and that Jesus was raised up by God on the third day. The first aria is a cheering *Vivace* in B flat major with a constant flow of triplets [12]. It apostrophises the triumphant redeemer, asking him to step out of the cleft – that is, the grave. The recitative [13] alludes to several scriptural passages. An *arioso* section, marked *Vivace*, paraphrases the mocking words spoken to the crucified Jesus: ‘He trusted in God; let him deliver him now, if he will have him: for he said, I am the Son of God’ (cf. Psalm 22:9). However, the empty grave proves the resurrection. God’s people have

every reason to rejoice. The concluding aria [14] switches between *Vivace* and *Grave* in a dialogue between the singing subject (the soul) and the risen Christ, representing grief versus joy and doubt versus faith. This kind of question-and-answer dialogue is typical of pietistic edifying literature, whether in prose or poetry. Telemann provides the words ‘Leben’ (‘life’), ‘Seligkeit’ (‘blessedness’) and ‘Wohlfart’ (‘wellbeing’) with overflowing melismas, fitting characteristics of genuine Easter music.

Misericordias Domini: *Hirt’ und Bischof uns’rer Seelen*, *rwv 1:805*

Sunday Misericordia is the Second Sunday after Easter – or the Third Sunday in Eastertide. The readings for the day highlight Christ as the shepherd and bishop of the souls, as St Peter puts it in his First Epistle, chapter 2. The shepherd’s task is to collect his herd, lead it to water and food, and to protect it against attacks and illness. This is what the first aria, a *Presto* in G major [15], conveys. In the recitative, unusually devoid of moralism, the same subject is elaborated [16]: the good shepherd will even give his life for his sheep. The text mentions Mount Hermon, a snow-covered mountain on the border between Lebanon and Syria. The dew from Hermon falls on Mount Zion and is thus associated with God’s blessing (Psalm 133). The recitative ends with a prayer that everyone must join the herd and be brought to the stable, an allusion to the Christmas gospel (Luke, chapter 2), and finally enter the promised land. The concluding aria, labelled *Dolce* [17], has a pastoral character (*pastor* is, after all, the Latin word for shepherd) and describes the heavenly nourishment and pleasure in the Land of the Covenant (Canaan). This *da capo* aria is also in G major.

Am dritten Pfingst-Feyer-Tage: *Ergeuss dich zur Salbung der schmachtenden Seele*, *rwv 1:448*

In Telemann’s time the festivals of the church year were celebrated over three days. This cantata is intended for the third day of Pentecost. The epistle is selected from Acts 8, the story about Christian followers in Samaria who received God’s word and were baptised in the name of Jesus, but still had not received the Holy Spirit. This somewhat odd passage has been interpreted in different ways, resulting in – or perhaps depending

on – different views of baptism. Telemann's librettist makes use of it to promote the need for and value of spiritual renewal. The opening aria [18] is labelled *languente*, referring to the languishing or weakening of a soul in need of holy anointment. The key is G minor. In the middle part, however, the singing subject hopes for a divine breeze, and the music modulates to B flat major. In the recitative [19] the story from Acts 8 is applied to the singer ('ich'), with whom the listeners are supposed to identify. To be sure, in baptism God has looked upon me with grace and made me his child. But sin has the potential to ruin what should be God's temple, and cause eternal death. That is why man needs to be redeemed from his mortal body by the Spirit (Romans 8:11). The concluding aria [20], also in G minor, alternates between *Largo* and *Vivace*, mirroring the shifting states of mind between spiritual pessimism and optimism. Under the banner of the Holy Spirit the believer can enjoy life, joy, power and peace.

Stig Wernø Holter is Professor Emeritus of Church Music at the Grieg Academy, University of Bergen, Norway.

Performance Material, Sources and Selection

1. *Der Harmonische Gottesdienst*, Teil I: 'Neujahr bis Reminiscere', 1953 ('Dritte, Durchgesehene Auflage', 1981); Teil II: 'Oculi bis 1. Pfingsttag', 1953, 2nd impr. 1982); Teil IV: '17. Sonntag nach Trinitatis bis Sonntag nach Weihnachten', 1957; 'durchgesehene Auflage' (corrected edition) 1967, 2nd impr. 1977, Bärenreiter, Kassel.
2. Facsimile of the original edition, Hamburg, 1726/1726 (British Museum, London and Det kongelige danske bibliotek, Copenhagen (Gieddes Samling).

The TVWV numbering refers to Werner Menke, *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann*, Band I, Vittorio Klostermann, Frankfurt am Main, 1988.

Bergen Barokk was established by Frode Thorsen and Hans Knut Sveen in 1994 in connection with a concert series supported by the city arts department in Bergen and is today one of the leading early-music ensembles in Norway. The group has performed in concerts and radio broadcasts in Scandinavia, Russia and USA. Its recordings on Simax Classics, BIS, Bergen Digital Studio and Toccata Classics include German, English, Italian and French repertoire.

Since 2006 the ensemble has been working on the complete recording of Telemann's cantata cycle *Harmonischer Gottes-Dienst*, a collection of 72 cantatas for all Sundays, Passiontide and feast days of the liturgical year. The project is a collaboration between The Grieg Academy (University of Bergen) and Toccata Classics in London. Bergen Barokk has so far recorded 55 of the cantatas in the collection. *A Holberg Recital* is Bergen Barokk's three-disc series (released on Bergen digital) with music based on the musical taste and possible repertoire of the Danish-Norwegian writer, essayist, philosopher, historian and playwright Ludvig Holberg. Three recent albums – *Domestic Bach*, *Suite Life* and *Telemann the Chameleon* – were released by LAWO Classics.

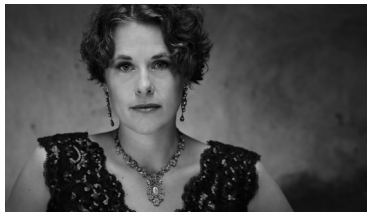
Bergen Barokk has collaborated with several other ensembles and plays an important role as collaborating partner and entrepreneur in the music life of its home town. The group has performed in such festivals as Festspillene i Bergen, the Philadelphia Bach Festival and the Moscow Early Music Festival.

The leaders of Bergen Barokk are Frode Thorsen and Hans Knut Sveen. Varying demands in repertoire and instrumentation ensure a wide variety of participating musicians and ensemble sizes.

Bergen Barokk receives annual financial support from the Arts Council Norway and Bergen City Council.

www.barokk.no.

The mezzo-soprano **Marianne Beate Kielland** is famous for her strong stage presence and musical integrity. A review in *Gramophone* was eloquent in its praise: 'The mezzo-soprano is quite outstanding: strong, firm, sensitive in modulations, imaginative in her treatment of words, with a voice pure in quality, wide in range and unflinchingly true in intonation.'



Photograph: Palm Fotografie

She was educated at the Norwegian Academy of Music, where she studied with Svein Bjørkøy. She studied also with Oren Brown and Barbara Bonney.

She is one of Europe's foremost concert singers, and she regularly appears in the concert-halls of Europe, Japan and America with conductors such as Leonardo Alarcon, Rinaldo Alessandrini, Herbert Blomstedt, Han-Na Chang, Michel Corboz, Andrew Manze, Christopher Moulds, Jordi Savall and Masaaki Suzuki.

In 2012 she was nominated for a Grammy in the category 'Best Vocal Classical Album' for *Veslemøy Synsk* by Olav Anton Thommessen; with this and more than 60 other recordings, and a wide range of repertoire and performances, she is established as a remarkable interpreter of music from the Baroque to the contemporary.

Bjarte Eike, violin, is the founder and artistic director of the leading ensemble Barokksolistene, which has achieved considerable international success through the project 'The Alehouse Sessions,' which continues to triumph around the world. He explores and challenges the unwritten rules that are often associated with the performance of classical music, and from stages around the world, the reactions have been overwhelming. Bjarte Eike enjoys working on the borderlands of music, exploring the fluid boundaries between being a musician and an actor. He mixes different genres of music, improvises on classical pieces and works to reduce the distance between stage and audience through strong audience engagement. He has had a particular fondness for Henry Purcell's musical world, but has also developed a completely unique form of improvisational style and constantly expands his awareness of being a stage artist. He has used this knowledge to develop a number of unique scenic productions for The Globe Theatre, Southbank Centre and BBC 4 in London, Den Norske Opera og Ballett in Oslo and the Haugesund Teater on the west coast of Norway and Den Ny Opera in Esbjerg, in south-west Denmark.

Bjarte Eike has also been artist in residence for festivals of classical, folk, theatre and world music. He is a sought-after guest-conductor with orchestras and ensembles around the world and has conducted major productions of opera, oratorios and ballet. He has also developed



Photograph: Theresa Pewell

his own teaching methodology, which he uses at such educational institutions as the Royal Academy of Music in London, the Norwegian Academy of Music and the Department of Music of Norwegian University of Science and Technology.

Markku Luolajan-Mikkola, cello, is one of the leading performers, educators, organisers and innovators on the Finnish early-music scene. He plays various viols and historical cellos and has been appearing in recitals and chamber ensembles since the 1990s. Thanks to him, the majority of the works in his repertoire ranging from the sixteenth century to the present day have received their first performances in Finland. In the course of his career, he has already given over a thousand concerts in various parts of the world.

He has an impressive discography, with over 50 albums of solo and chamber works, garnering three *Gramophone* Awards, a Diapason d'Or de l'année and Best Chamber Music CD from *Limelight* in Australia and more than twenty other distinctions, such as *Gramophone* Editor's Choice, *BBC Music Magazine* Record of the Month, a Choc du Monde and a Presto Classical Editor's Choice.

Thomas C. Boysen, theorbo, was born in Oslo in 1970, into a family of musicians. He studied classical guitar and lute at the Norwegian State Academy of Music. After achieving his diploma there in 1995, he went to Germany to study with Rolf Lislevand at the State Academy of Music in Trossingen. Since finishing his studies, he has established himself as an accomplished soloist and continuo player and has worked with groups that include the Balthasar-Neumann-Ensemble, Collegium Vocale Gent, Armonico Tributo in Austria, Le Poème Harmonique, the Akademie für Alte Musik Berlin and the Freiburg Baroque Orchestra, and with Emma Kirkby, Rolf Lislevand and Paolo Pandolfo among the musicians with whom he has shared the stage. He has played concerts in most



Photograph: Heikki Tuuli



Photograph: Stefan Schwieger

European countries, as well as in the USA, Hong Kong, Mexico, South Korea, Colombia and Cuba, and has taken part in more than 60 recordings on such labels as Glossa, Harmonica Mundi, K617, Naïve and Sony.

He has taught summer courses and master-classes in Austria, Germany, Mexico, Norway, Romania, Switzerland and the USA and teaches lute at the state academy of music in Munich.

Hans Knut Sveen, harpsichord, has concertised and recorded early music since the 1980s. His interests within music includes working with sampling and sound-synthesis, both separately and in combination with acoustic instruments. As associate professor at the Grieg Academy in Bergen from 1995 to 2023, he worked as teacher, researcher and supervisor. Besides his engagement with Bergen Barokk and Barokksolistene, he collaborates with artists and groups in classical and contemporary music.



Photograph: Bergen Barokk

Texts and Translations

Am sechsten Sonntage nach der heil. Drey Könige (Sixth Sunday after Epiphany)

Was ist das Herz? Ein finstrer Ort, twv 1:1516

2. Petri 1:16–21

1 Rezitativ

Was ist das Herz? Ein finstrer Ort,
wo von Natur kein wahres Licht
die tiefe Nacht verjagt, den dichten Nebel bricht.
Doch was ist Gottes Wort?

Ein Licht, das diese Dunkelheit von Gottes Gnadenstrahl entzündet,
durch seinen Schein zertrennt, durch seinen Glanz zerstreut.

*What is the heart? A dark place,
where no true natural light
can chase away the deep night, and break up the thick fog.
But then what is God's word?
A light that illuminates this darkness with the beams of God's mercy,
that parts the darkness with his radiance, and scatters the darkness with his brilliance.*

2 Arie

Erleuchte mich, o segensvolles Licht! Durchstrahle mein Verständnis!
Verkläre mein Erkenntnis! So fehlt mein Fuss der rechten Strasse nicht.

*Enlighten me, o blessed light! Illuminate my understanding!
Transfigure my consciousness! Thus my feet will not stray from the right path.*

3 Rezitativ

Ach, dass sich doch so viele Menschen finden,
die noch vor dieser Fackel brennen die Augen freventlich verbinden.
So stark ist ihre Torheit Macht.

Wie rasend wäre nicht ein Wandersmann zu nennen,
der mitten in der Nacht sumpfigen und ungebahnten Gründen
die Augen lieber schliessen wollte,
als dass er sich des Mondes Licht zu seinem Nutz erfreuen sollte?

Doch tappt man mit verstocktem Sinn nur immerfort im Dunklen bin,
verschmählt des Wortes Schein auf Erden, es wird euch dort zum Blitze werden.

*Ah, still so many people find themselves,
Even in front of this burning light their eyes bound wickedly elsewhere.
So strong is the power of folly.
How maddening it is to speak of a wayfarer,
who would rather keep his eyes closed when he loses his way on swampy ground,
than enjoy the advantage of the moonlight?
Instead, man gropes stubbornly continually in the darkness,
Spurning the radiance of the word on earth, at the last day it will be as lightning.*

4] Arie

Lacht der Leuchte der Gerechten, taumelt nur in Babels Nächten,
die ihr voller Bosheit irrt!
Wisst, euch wird mit Angst und Schrecken dort die Nacht der Rache decken,
wenn das Wort euch richten wird.

*The righteous laugh in the light, while stumbling in Babel's nights,
are those who stray in wickedness!
Do you know that you will be covered with fear and dread in the night of vengeance,
when the Word judges you.*

Invocavit (First Sunday in Lent)

Fleuch der Lüste Zauberauen, TWV 1:549

2. Cor. 6:1–10

5] Arie

Fleuch der Lüste Zauberauen, die der Seelen Hecken sind.
Denke, Mensch, dass Gift und Schlangen hier an allen Blumen hängen.
Selig, wer ihr falsches Prangen durch den Reiz nicht liebgewinnt.

*Curse the meadows of desire, which are hedges to the soul.
Ponder, oh man, how poison and snakes hang from every flower.
Blessed is the one who is not attracted by their false gleam.*

6 Rezipitativ

Das Fleisch, das stets dem Geiste widersteht,
sucht in Ersättigung der wilden Leidenschaften,
und also bloss in Lüsten dieser Zeit, die Fülle seiner Seligkeit;
es kränket sich, sobald es widrig geht, wenn Mangel, Schimpf und Schmerz
sich nahen, so zagt es und verzweifelt fast bei dieser ihm zu schweren Last.
Wer aber durch des Geistes Kräfte die fleischlichen Geschäfte zu töten sich bestrebt¹
und stets bemühet lebt, die Gnade Gottes nicht vergeblich zu empfangen,
der schauet nicht nach diesem Leben
und weiss, ihm werd' erst dort sein festes Glück gegeben.
Drum ist er willig und bereit, durch Gott die schwersten Plagen,
obgleich das Fleisch sich sträubt, doch demutsvoll zu tragen,
in Trübsal, Not und Angst, in Aufruhr, Schläg und Banden
und was nur sonst den äussern Menschen schwächt. Erweist er sich als Gottes Knecht,
so wird ihm auch mit List und Heuchelei die Welt vergebens schmeicheln;
er bleibt in Ehr' und Schanden, in gut- und schmählichem Geschrei,
so mancherlei sein Stand, doch allzeit einerlei.

*The flesh, which is opposed to the spirit,
seeks satisfaction in wild passions,
and looking for complete bliss only in the pleasures of the here and now;
It is vexed as soon as any adversity arises, when deprivation, bluster and pain approach,
It is apprehensive and even despairing because this is too heavy a burden.
But whoever seeks by power of the Spirit to put to death the deeds of the body²
and makes a constant effort to live, not to receive God's grace in vain,
he doesn't focus just on this life,
but knows that only in the hereafter will he receive true happiness.
Therefore he is ready and willing with God to face the most difficult plagues,
even though the flesh bristles, but to endure them with humility,
in affliction, misery, and fear, in tumult, beatings and captivity
and other things that weaken the outer man. If he demonstrates that he is God's servant,*

¹ Römer 8:13.

² Romans 8:13.

*The cunning and hypocrisy of the world will tempt him in vain;
In honour and in shame, in good and evil report,
whatever the situation he remains always the same.*

7 Arie

Zuletzt wird Fleisch und Angst erliegen, der Sieg erfolgt nach dem Kriegen³
und nach dem Siege Kranz und Reich.
Ein Kranz, den nichts verwelklicht machet, ein Reich, wo Fried' und Wonne lachet,
beglückte Kämpfer, freuet euch.

*In the end flesh and fear will succumb, the victory comes after the battle⁴
after the victory, laurels and empire.
A laurel that does not perish, a kingdom where joy and peace smile,
Rejoice, ye happy soldiers.*

Judica (Passion Sunday)

Wer ist, der dort von Edom kömmt?, TWV 1:1584

Hebr. 9,11–15

8 Rezitativ

Wer ist's, der dort von Edom kömmt,
und sich mit blutbespritzten Kleidern aus Bazra zu uns naht,⁵
als einer, den der Saft der Kelter überschwemmt?
Wer tritt einher in seiner grossen Kraft?
Ach ja, der Helfer ist's, der uns'rer Kelter trat, der Herr, vor dem der Feinde Stärke wich,
der Hohepriester zeigt sich, der, uns Erlösung zu erlangen,
in's Allerheiligste so blutig eingegangen.

*Who is that, who comes there from Edom
and approaches us out of Basra with garments sprinkled in blood,⁶*

³ 1. Kor. 9:24–25.

⁴ 1. Corinthians 9:24–25.

⁵ Jesaja 63:1 ff.

⁶ Isaiah 63:1 ff.

as one over whom the juice of the winepress overflows?

Who enters in his great power?

Ah, yes, it is the helper, who tread our winepress, the Lord, before whom the enemies' strength yielded, the High Priest shows Himself – He, to obtain redemption for us, entered so bloodied into the Holy of Holies.

9 Arie

O welch' ein Opfer, welch' ein Segen stellt sich für uns in Christo dar!

Bewundert dies, versöhnter Sünder. Hier fließt kein Blut geweihter Rinder,

Gott selber färbet euretwegen des neuen Bundes Sühnaltar.

Oh what a sacrifice, what a blessing is manifest for us in Christ!

Marvel upon this, reconciled sinner. Here flows not the blood of consecrated cattle,

For your sakes God Himself dyes the reconciling altar of the new covenant.

10 Rezitativ

Die Sünde war zu gross, des Höchsten Zorn zu heftig,

drum war für jener Menge und wider dieses Strenge nur ein so teures Opfer kräftig.

Ein Hoherpriester trat herein, der unbefleckt und rein,

von allen Sündern abgesondert und höher denn der Himmel war.

Der gab sich durch den ew'gen Geist, den Höchsten selbst für uns zur Gab' und Opfer dar.

Wer wird uns nun beschuld'gen können? Denn Christus ist ja hie, der uns gerecht gemacht⁷

Wer wird uns nun verloren nennen? Denn Christus ist ja hie, der das Gesetz vollbracht,

der macht den ganzen Schaden gut und richtet uns durch sich nach unserm Fall empor.

Ja, jeder Tropfen Blut, der von den heil'gen Gliedern fleusst, stellt uns ein rotes Siegel vor,

kraft dessen wir versichert leben, Gott werde, weil sein Zorn gestillt, auch dermaleinst,

wenn unsre Zeit erfüllt, uns der Versöhnung Frucht, sein ew'ges Erbteil geben.

The sin was too great, the wrath of the Highest too fierce;

for that magnitude and against this severity only so precious an offering was efficacious.

A high priest entered within, who was unblemished and pure,

Separated from all sins and higher than the heavens.

He offered Himself through the Holy Spirit, the Highest Himself as gift and sacrifice.

⁷ Römer 8:33–34.

*Who now will bring a charge against us? For indeed Christ is come, who justifies us.⁸
Who now will call us lost? For indeed Christ is come, who fulfills the Law,
who makes right all loss and raises us up after our fall through Himself.
Yes, every drop of blood that flows from the sacred limbs presents us with a red seal,
by whose strength we live securely, God willing, His anger stilled, also one day,
when our time is fulfilled, give us the fruit of propitiation, His eternal inheritance.*

[11] Arie

So biet' ich mit vergnügtem Schritte den Hütten Kedar⁹ gute Nacht.
Der Hohepriester jener Freuden hilft mir durch sein Blut und Leiden
zu einer weit vollkommern Hütte, die nicht durch Menschenhand gemacht.

*So I bid good night with pleasant steps to the tents of Kedar¹⁰
The high priest of those joys helps me through his blood and suffering
to a far more perfect tabernacle made not by hand of man.*

2. Ostertag (Easter Monday)

Triumphierender Versöhner, tritt aus deiner Kluft hervor, TWV 1:1422

Apostelgesch. 10:34–53

[12] Arie

Triumphierender Versöhner, tritt aus deiner Kluft hervor!
Hebe nun mit Sieg und Prangen, da die zweite Nacht vergangen,
dein gesenktes Haupt empor!

*Triumphant redeemer, emerge from your sepulchre!
Lift your head up with pride and victory, the same head
that two nights ago drooped so low!*

⁸ Romans 8:33–34.

⁹ Psalm 120:5.

¹⁰ Psalm 120:5.

13 Rezitativ

Ja, ja, du bist schon auferstanden, nichts hält dich mehr in Banden,
du, dessen Kraft so manchem schon das Leben, bevor du selber starbst, gegeben,
zerbrichst anitz des eignen Todes Ketten!
Ihr Feinde, spottet nun: Er hat auf Gott vertraut, der mag in itzt erretten,
im Fall er Lust zu seinem Sohne trägt.¹¹
Kommt her und schaut die Stätte, wohin man ihn gelegt:¹²
Was findet ihr? O weh! Nichts als sein Leichgeräte;
die Glut, die ihr als ausgelöscht verlacht,
entzündet sich von neuem und wird mit ihrem Schein hinfüro unauslöschlich sein;
der Held, den ihr auf ewig tot gedacht,
ist siegreich aufgewacht und schmeckt zu keiner Zeit hinfort des Todes Bitterkeit.
O Herr, wie sollte sich dein Volk nicht drüber freuen?
Es jauchzt, ich jauchze mit und will mit frohen Weisen
nach deinem Siege dich mit heil'gem Schmucke preisen.¹³
Denn wie dein Arm vorhin für uns gekriegeret,
so hat er itzo auch für uns, für uns gesieget.

*Yes, yes, you have risen again indeed, nothing can bind you anymore,
You that used your own power to give others life before you died yourself,
Have now broken the bands of your own death!
Your enemies mocked: 'He trusts in God; let God deliver him now,
If he cares about his son.'¹⁴
Come here and see the site where they laid him:¹⁵
What do you find? Oh no! Nothing but his linen cloths;
The embers that you scoffed at as extinguished
Have reignited themselves again, and with this new glow will be eternally inextinguishable;
The hero that you thought was dead forever,*

¹¹ Matthäus 27:43.

¹² Matthäus 28:6.

¹³ Psalm 110:3.

¹⁴ Matthew 27:43.

¹⁵ Matthew 28:6.

*Has woken victorious and will never taste the bitterness of death again.
O Lord, how should your people celebrate this?
They cheer, and I cheer with them, and I will joyfully
Praise you in the day of your power arrayed in holy majesty.¹⁶
Because heretofore your arm fought for us
And from now on it conquers for us.*

14 Arie

Du starbst; wozu? Mein Heil, zu unserm Leben.
Du lebst; wozu? Zu unsrer Seligkeit.
So preisen wir dich für dein Schlafengehen; so loben wir dich für dein Auferstehen,
weil beides uns zur Wohlfahrt angedeiht.

*You died; and why? My Saviour, for our lives.
You live, and why? For our salvation.
Therefore we praise you as you die; and we laud you for your resurrection,
Because both were dedicated to our welfare.*

Misericordias Domini (Second Sunday after Easter)

Hirt' und Bischof uns'rer Seelen, twv 1:805

1. Petri 2:19–25

15 Arie

Hirt' und Bischof uns'rer Seelen, weide, schütze, führe mich!
Weide mich auf Zions Auen! Schütze mich vor Satans Klauen!
Führe mich ich schau auf dich!
Heile, was die Seuche rühret, stärke, was die Kraft verlieret!
Suche, was von dir entwich!
Heile, stärke, suche mich!

*Shepherd and bishop and of our souls, feed me, protect me, lead me!
Pasture me in Zion's meadows! Protect me from Satan's thievery!
Lead me as I look to you!*

¹⁶ Psalm 110:3.

*Heal what is touched by plague, strengthen that which has lost its strength!
Seek that which is lost from You!
Heal, strengthen and seek me!*

16 Rezitativ

Was kommt doch wohl der unermessnen Treu von unserm teuren Hüter bei!
Wir traten insgesamt, verirrtten Schafen gleich, auf einen uns verbotnen Steig,
der doch zuletzt auf dürre Wüsten geht, wo weder Gras noch Blume steht,
wo Löwen, Wolf und Bären brüllen und ihren Durst im Blut der Schafe stillen.
Gott aber gab sich selbst zum Hirten an und bracht' uns wiederum zu seiner Segensbahn,
wo Hermons Tau aufs Tal und Hügel rinnt und seine Macht dem Raubtier abgewinnt.
Er trug der ganzen Herde Strafe und liess sogar sein Leben für die Schafe.
Ach, möchte nur, o gut und grosser Hirte, sich deiner Schafe Zahl
beständig an den Gaben der so gesunden Weide laben!
Ach, dass sie ihrer Süssigkeit im Schmecken immermehr erkannten
und sich nicht freventlich von deiner Herde trennten!
Die, so indess noch itzt von fremden Triften sind,
die bringe, gleich wie uns, o Hirte Jakob alle zu deinem Stalle
und führ uns endlich nach der Zeit als Schafe deiner rechten Hand
in das von dir verheiss'ne Lebensland!

*What could equal the infinite loyalty of our beloved Shepherd!
Like lost sheep we all stray onto forbidden paths
That ultimately lead to hard desert, with neither grass nor flowers,
Where lions, wolves and bears growl and quench their thirst on the blood of the sheep.
But God himself became the shepherd and brought us again to his sacred path,
Where Hermon's dew drops on the hills and valleys, and he mightily fights off the predator.
He bore the punishment of the entire herd and even gave his life for the sheep.
Oh, great and merciful shepherd, may your sheep
Continually feed on the gifts of your nourishing meadows!
Oh, that they may ever recognise the sweet taste
And not wantonly separate themselves from the herd!
And those that are meanwhile still in strange places,
Bring them just like us into your stalls, O Jacob's Shepherd*

*And lead us finally in the end as the sheep at your right hand
Into the eternal promised land.*

17 Arie

Ihr Kräfte der künftigen Weide, ihr Ströme der ewigen Freude,
vergnüget, die seh nende Brust!
Erquicket die lechzenden Lippen an Cannaans triefenden Klippen
mit himmlischer Nahrung und Lust!

*You powers of the yonder blessed meadow, you streams of eternal joy,
Satisfy the longing breast!
Refresh the dry lips on Canaan's eyewatering cliffs
With heavenly desire and nourishment!*

3. Pfingsttag (Whit Tuesday)

Ergeuss dich zur Salbung der schmachtenden Seele, TWV 1:448
Apg. 8

18 Arie

Ergeuss dich zur Salbung der schmachtenden Seele,
o heiliges Öle, durchdringe mein zagendes Herz!
Ich sinke fast erstarrt danieder, o göttlicher Odem, belebe mich wieder,
so vergehet die Schwachheit, so verschwindet der Schmerz.

*Pour yourself out for the anointing of the languishing soul
oh sacred oil, penetrate my apprehensive heart!
I nearly sink paralysed beneath it. Oh divine breath, give me life again
so that weakness passes away, so that pain vanishes.*

19 Rezitativ

Samaria empfing den heiligen Geist¹⁷ durch Gottes Wort und brünstig's Flehen.
Ach, komm denn auch zu mir, du Geist der Herrlichkeit und Gnade;
denn meine Seele schreit zu dir! Mein Auge sieht wie sie nach deinem Gnadeworte,

¹⁷ Apostelgesch. 8:14–17.

das sich den Rufenden verheisst. Komm, komm! Ich öffne die die Pforte,
zeuch in dein Zion wieder ein!
Zwar hast du schon im ersten Sündenbade mich gnädig angesehen.
Da liess bereits dein holder Schein mich als ein kleines Kinde ein Kind des Höchsten sein.
Da hast du mich erneuert und schon zum Guten angefeuert.
Des soll ich mich nun stets befeissen und unverrückt ein Tempel Gottes heissen.¹⁸
Allein wie schändlich ist er oft verdorben, wie oft bin ich dem Guten abgestorben;
dem Sündentode folgt nunmehr der ew'ge Tod.
Doch wird zu neuem Heil und Leben durch deine Kraft mir wieder Kraft gegeben.
Vertreib' demnach die unermessne Not! Komm und erlöse mich von diesem Todesleibe.¹⁹
Ach ja, du Gast des Lebens, kommund bleibe!

Samaria received the Holy Ghost²⁰ through God's word and earnest pleading.

*Oh, come also to me, you Spirit of glory and grace,
for my soul cries to you! Likewise, my eye looks for Your word of grace,
that promises to those who call: Come! Come! I open the portals to you!
Return home to your Zion!*

*Indeed, you have looked upon me mercifully in the first bath of sin.
Even then, when I was a small child, Your comely light let me be a child of the highest.
Even then you renewed me and inspired me to do good.*

*Thus should I now strive continually and unabashedly become a temple of God²¹
But as shamefully as the temple has often been debauched,
even so often have I died off to the good;
eternal death follows henceforth the death of sin.*

*Yet to new salvation and life through Your power
is power given to me again.*

*Therefore, drive out affliction unmeasured! Come and redeem me from the body of this death.²²
Oh, yes, you Spirit of life – come and stay!*

¹⁸ 1. Korinth. 3:16–17.

¹⁹ Römer 7:24.

²⁰ Acts 8:14–17.

²¹ 1 Corinthians 3:16–17.

²² Romans 7:24.

20 **Arie**

Schwarzer Geist der Dunkelheit, fleuch und hebe dich von hier!
Denn der Geist der Heiligkeit strahlet, lebt und herrscht in mir.
Deiner Bande bin ich müde. Leben, Freude, Kraft und Friede
sind das selige Panier, das sein neues Reich mir beut!

*Black spirit of darkness, depart, lift yourself from this place,
For the Spirit of Holiness radiates, lives and reigns within me!
I am weary of bondage. Life, joy, power and peace
are the blessed banner that his new kingdom offers.*



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INSTRUMENTARIUM

Violin: 1998 copy of a 1666 Nicolò Amati by Willibord Crijnen, Marseilles

Bow: 1985 copy of a bow from c. 1730 by Daniel Latour, Paris

Cello: Claude Pieray, Paris, 1725

Bow: Léonard and François Xavier Tourte, Paris, c. 1780

Theorbo: Hendrik Hasenfuss, Eitorf, 2007

Harpsichord: Joel Katzman, 1992, after Johannes Ruckers, 1638

Performance pitch: A = 415 Hz

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