

Johann Sebastian Bach 1685-1750  
Cantatas Vol 3: Tewkesbury/Mühlhausen

CD 1 76:03 For the Fourth Sunday after Trinity

Ein ungefährbt Gemüte BWV 24

Barmherziges Herze der ewigen Liebe BWV 185

Ich ruf zu dir, Herr Jesu Christ BWV 177

Magdalena Kožená *soprano*, Nathalie Stutzmann *alto*

Paul Agnew *tenor*, Nicolas Teste *bass*

For the Fifth Sunday after Trinity

Gott ist mein König BWV 71

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

Wer nur den lieben Gott lässt walten BWV 93

Siehe, ich will viel Fischer aussenden BWV 88

Joanne Lunn *soprano*, William Towers *alto*

Kobie van Rensburg *tenor*, Peter Harvey *bass*

The Monteverdi Choir

The English Baroque Soloists

John Eliot Gardiner

Live recordings from the Bach Cantata Pilgrimage

Tewkesbury Abbey, 16 July 2000

Blasiuskirche, Mühlhausen, 23 July 2000

Soli Deo Gloria

Volume 3 SDG 141

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SDG 141

Bach Cantatas Gardiner

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Bach Cantatas  
Gardiner



The Bach Cantata Pilgrimage

On Christmas Day 1999 a unique celebration of the new Millennium began in the Herderkirche in Weimar, Germany: the Monteverdi Choir and English Baroque Soloists under the direction of Sir John Eliot Gardiner set out to perform all Johann Sebastian Bach's surviving church cantatas in the course of the year 2000, the 250th anniversary of Bach's death.

The cantatas were performed on the liturgical feasts for which they were composed, in a year-long musical pilgrimage encompassing some of the most beautiful churches throughout Europe (including many where Bach himself performed) and culminating in three concerts in New York over the Christmas festivities at the end of the millennial year. These recordings were made during the course of the Pilgrimage.

CD 1 76:03 For the Fourth Sunday after Trinity

1-6	17:01	Ein ungefärbt Gemüte bww 24
7-12	14:41	Barmherziges Herze der ewigen Liebe bww 185
13-17	25:06	Ich ruf zu dir, Herr Jesu Christ bww 177

Magdalena Kožená *soprano*, Nathalie Stutzmann *alto*  
Paul Agnew *tenor*, Nicolas Teste *bass*

For the Fifth Sunday after Trinity

18-24	18:30	Gott ist mein König bww 71 (For the inauguration of the Mühlhausen town council)
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Joanne Lunn *soprano*, William Towers *alto*  
Kobie van Rensburg *tenor*, Peter Harvey *bass*

The Monteverdi Choir  
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Live recordings from the Bach Cantata Pilgrimage  
Tewkesbury Abbey, 16 July 2000  
Blasiuskirche, Mühlhausen, 23 July 2000 (bww 71)

**BWV 24, 185, 177**

*The Monteverdi Choir*

*Sopranos*

Lucinda Houghton  
Angela Kazimierczuk  
Charlotte Mobbs  
Gill Ross  
Suzanne Flowers  
Katie Pringle

*Altos*

Elinor Carter  
Richard Wyn Roberts  
Charles Humphries  
Timothy Kenworthy-  
Brown

*Tenors*

Rory O'Connor  
John Bowley  
Simon Davies  
Nicolas Robertson

*Basses*

Jonathan Brown  
Simon Oberst  
Daniel Jordan  
Christopher Foster

*The English  
Baroque Soloists*

*First Violins*

Alison Bury  
Penelope Spencer  
Rebecca Livermore  
Debbie Diamond  
Deirdre Ward

*Second Violins*

Lucy Howard  
Andrew Roberts  
Jane Gillie  
Catherine Ford

*Violas*

Annette Isserlis  
Jane Rogers  
Colin Kitching  
Katie Heller

*Cellos*

Richter van der Meer  
Ruth Alford  
Catherine Rimer

*Double Bass*

Valerie Botwright  
Cecelia Bruggemeyer

*Flutes*

Marten Root  
Rachel Beckett

*Oboes*

Xenia Löffler  
James Eastaway  
Mark Baigent

*Bassoons*

Alastair Mitchell  
Philip Turbett

*Horns*

Susan Dent  
Gavin Edwards

*Trumpets*

Gabriele Cassone  
Mark Bennett  
Paul Sharp

*Timpani*

John Chimes

*Harpsichord*

Howard Moody

*Organ*

Silas John Standage

Bach Cantatas  
Gardiner



Johann Sebastian Bach 1685-1750  
Cantatas Vol 3: Tewkesbury/Mühlhausen

CD 1 76:03 For the Fourth Sunday after Trinity

17:01 Ein ungefärbt Gemüte bww 24

- 1 (4:07) 1. *Aria: Alt* Ein ungefärbt Gemüte
- 2 (1:57) 2. *Recitativo: Tenor* Die Redlichkeit ist eine von den Gottesgaben
- 3 (2:44) 3. *Coro* Alles nun, das ihr wollet
- 4 (1:45) 4. *Recitativo: Bass* Die Heuchelei ist eine Brut
- 5 (4:26) 5. *Aria: Tenor* Treu und Wahrheit sei der Grund
- 6 (2:01) 6. *Choral* O Gott, du frommer Gott

14:41 Barmherziges Herze der ewigen Liebe bww 185

- 7 (4:37) 1. *Aria (Duetto): Sopran, Tenor* Barmherziges Herze der ewigen Liebe
- 8 (2:05) 2. *Recitativo: Alt* Ihr Herzen, die ihr euch
- 9 (3:48) 3. *Aria: Alt* Sei bemüht in dieser Zeit
- 10 (0:59) 4. *Recitativo: Bass* Die Eigenliebe schmeichelt sich!
- 11 (1:58) 5. *Aria: Bass* Das ist der Christen Kunst
- 12 (1:15) 6. *Choral* Ich ruf zu dir, Herr Jesu Christ

25:06 Ich ruf zu dir, Herr Jesu Christ bww 177

- 13 (7:01) 1. *Coro* Ich ruf zu dir, Herr Jesu Christ
- 14 (6:16) 2. *Aria: Alt* Ich bitt noch mehr, o Herre Gott
- 15 (6:04) 3. *Aria: Sopran* Verleih, dass ich aus Herzensgrund
- 16 (4:27) 4. *Aria: Tenor* Lass mich kein Lust noch Furcht von dir
- 17 (1:17) 5. *Choral* Ich lieg im Streit und widerstreb

For the Fifth Sunday after Trinity

18:30 Gott ist mein König bww 71

(For the inauguration of the Mühlhausen town council)

- 18 (2:03) 1. *Coro* Gott ist mein König
- 19 (3:36) 2. *Aria: Tenor con Choral: Sopran* Ich bin nun achtzig Jahr
- 20 (2:05) 3. *Quartetto: Sopran, Alt, Tenor, Bass* Dein Alter sei wie deine Jugend
- 21 (2:57) 4. *Arioso: Bass* Tag und Nacht ist dein
- 22 (1:14) 5. *Aria: Alt* Durch mächtige Kraft
- 23 (3:11) 6. *Coro* Du wollest dem Feinde
- 24 (3:23) 7. *Coro* Das neue Regiment

CD 2 62:12 For the Fifth Sunday after Trinity

23:14 Aus der Tiefen rufe ich, Herr, zu dir bwv 131

(Occasion unspecified)

- 1 (5:08) 1. *Coro* Aus der Tiefen rufe ich, Herr, zu dir
- 2 (4:51) 2. *Arioso: Bass con Choral: Sopran* So du willst, Herr, Sünde zurechnen
- 3 (3:08) 3. *Coro* Ich harre des Herrn
- 4 (6:13) 4. *Aria: Tenor con Choral: Alt* Meine Seele wartet auf den Herrn
- 5 (3:54) 5. *Coro* Israel hoffe auf den Herrn

19:21 Wer nur den lieben Gott lässt walten bwv 93

- 6 (5:58) 1. *Coro (Choral)* Wer nur den lieben Gott lässt walten
- 7 (1:49) 2. *Choral e Recitativo: Bass* Was helfen uns die schweren Sorgen?
- 8 (3:11) 3. *Aria: Tenor* Man halte nur ein wenig stille
- 9 (2:54) 4. *Aria (Duetto): Sopran, Alt* Er kennt die rechten Freudesstunden
- 10 (2:07) 5. *Choral e Recitativo: Tenor* Denk nicht in deiner Drangsalshitze
- 11 (2:22) 6. *Aria: Sopran* Ich will auf den Herren schauen
- 12 (0:59) 7. *Choral* Sing, bet und geh auf Gottes Wegen

19:20 Siehe, ich will viel Fischer aussenden bwv 88

Part I

- 13 (6:55) 1. *Aria: Bass* Siehe, ich will viel Fischer aussenden
- 14 (0:44) 2. *Recitativo: Tenor* Wie leichtlich könnte doch der Höchste
- 15 (3:39) 3. *Aria: Tenor* Nein, Gott ist allezeit geflissen

Part II

- 16 (1:48) 4. *Recitativo: Tenor ed Arioso: Bass* Jesus sprach zu Simon
- 17 (3:44) 5. *Aria (Duetto): Sopran, Alt* Beruft Gott selbst, so muss der Segen
- 18 (1:14) 6. *Recitativo: Sopran* Was kann dich denn in deinem Wandel schrecken
- 19 (1:15) 7. *Choral* Sing, bet und geh auf Gottes Wegen



Introduction  
John Eliot Gardiner

When we embarked on the Bach Cantata Pilgrimage in Weimar on Christmas Day 1999 we had no real sense of how the project would turn out. There were no precedents, no earlier attempts to perform all Bach's surviving church cantatas on the appointed feast day and all within a single year, for us to draw on or to guide us. Just as in planning to scale a mountain or cross an ocean, you can make meticulous provision, calculate your route and get all the equipment in order, in the end you have to deal with whatever the elements – both human and physical – throw at you at any given moment.

With weekly preparations leading to the performance of these extraordinary works, a working rhythm we sustained throughout a whole year, our approach was influenced by several factors: time (never enough), geography (the initial retracing of Bach's footsteps in Thuringia and Saxony), architecture (the churches both great and small where we performed), the impact of one week's music on the next and on the different permutations of players and singers joining and rejoining the pilgrimage, and, inevitably, the hazards of weather, travel and fatigue. Compromises were sometimes needed to accommodate the quirks of the liturgical year (Easter falling exceptionally late in 2000 meant that we ran out of liturgical slots for the late Trinity season cantatas, so that they needed to be redistributed among other programmes). Then to fit into a single evening cantatas for the same day composed by Bach over a forty-year

span meant deciding on a single pitch (A = 415) for each programme, so that the early Weimar cantatas written at high organ pitch needed to be performed in the transposed version Bach adopted for their revival, real or putative, in Leipzig. Although we had commissioned a new edition of the cantatas by Reinhold Kubik, incorporating the latest source findings, we were still left with many practical decisions to make over instrumentation, pitch, bass figuration, voice types, underlay and so on. Nor did we have the luxury of repeated performances in which to try out various solutions: at the end of each feast-day we had to put the outgoing trio or quartet of cantatas to the back of our minds and move on to the next clutch – which came at us thick and fast at peak periods such as Whitsun, Christmas and Easter.

The recordings which make up this series were a corollary of the concerts, not their *raison d'être*. They are a faithful document of the pilgrimage, though never intended to be a definitive stylistic or musicological statement. Each of the concerts which we recorded was preceded by a 'take' of the final rehearsal in the empty church as a safety net against outside noise, loud coughs, accidents or meteorological disturbance during the performance. But the music on these recordings is very much 'live' in the sense that it is a true reflection of what happened on the night, of how the performers reacted to the music (often brand new to them), and of how the church locations and the audiences affected our response. This series is a tribute to the astonishing musicality and talent of all the performers who took part, as well as, of course, to the genius of J.S. Bach.



Tewkesbury Abbey

It seems to me that the daily media brew of sour milk, froth and spin that is dished up every breakfast-time pretty well guarantees that the really absorbing issues of the day will be dealt with superficially. The treatment quickly degenerates into posturing, savage personal attacks and knee-jerk dismissive jibes. Luckily we've come through this half of the pilgrimage remarkably unscathed – so far. Perhaps ours is just too marginal or wacky a way of marking the new millennium to engender high-profile media interest – for which we should probably be grateful. Yet there are signs of a change in the way people look to 'classical' music to fill some perceived loss in the spiritual make-up of their lives. 'This quiet, organic revolution in listening habits' was how David Sinclair

described it in *The Times* (21 July this year), a nostalgia for 'a time before the delights of digital sampling, synthesised sounds and machine-generated rhythm tracks'.

Sinclair is not referring to Bach's cantatas, of course – more's the pity! But if anything has put a spotlight on the problems of performing sacred yet intimate music in the vast secular roominess of the Amsterdam Concertgebouw or, still more, the Royal Albert Hall, it has been this year's pilgrimage. Of course there will always be overriding arguments in favour of reaching out to a far larger public, the bedrock audience for classical music that would otherwise have difficulty in reaching us in the small or remote churches where we have often been performing this year. Yet much as we looked forward to taking part in the Proms, several of us felt turned inside out, disorientated by the experience of performing this fragile music in the huge, torrid spaces of the Albert Hall, and of juxtaposing more 'public' works like the fourth *Orchestral Suite* and first *Brandenburg Concerto* with two such intimate church cantatas as BWV 24 and BWV 185.

So it was a relief to find ourselves the very next day back on course with the pilgrimage, this time in Tewkesbury Abbey as part of the Cheltenham Festival. Reverting to a diet of cantatas one can't help feeling that the sustained popularity of Bach's orchestral suites and concerti gives a somewhat lopsided view of him, and that as a result many people miss out on the rich displays of invention and insights that are to be found in the cantatas. One senses that Bach in his cantatas was not intent on 'pure composition', devoid of performance ramifications

and opportunities, for these are scrupulously crafted musical elaborations tailored to the Gospel readings and the liturgy and to the unfolding of the seasons, as well as to the individual performers available to him on any given day. To display the whole range of artistic possibilities was a practical, not an abstract, goal: his pursuit of musical science was a means of gaining 'insight into the depths of the wisdom of the world', according to the statement given on his behalf by J A Birnbaum, and proof that 'music has been mandated by God's spirit', as he himself noted in his copy of Calov's Bible commentary. Whatever one's own beliefs, how can one doubt that a sense of God's grace was manifest to Bach in all the music he was composing, rehearsing and performing – always assuming that it was done in the spirit of devotion? Christoph Wolff refers to Bach's 'never-ending musical empiricism, which deliberately tied theoretical knowledge to practical experience', and suggests that his compositions 'as the exceedingly careful elaborations that they are, may epitomise nothing less than the difficult task of finding for himself an argument for the existence of God – perhaps the ultimate goal of his musical science' (*J S Bach, The Learned Musician*). Scientists like Newton and Johann Heinrich Winckler not only believed that theological principles were capable of empirical demonstration, but saw no conflict between science and Christianity. Bach too 'would see the directing hand of the world's creator in the branch of science he knew best and probably better than anyone else in his day'.

But he does not always make it easy for us. How, for example, is one supposed to take the

opening lines of BWV 24 *Ein ungefärbt Gemüte* – 'Ein ungefärbt Gemüte / von deutscher Treu und Güte' ('an unstained mind / of German truth and goodness')? Perhaps the words are no more selectively chauvinistic than the seventeenth-century English habit of identifying with Israel as the chosen people. The Gospel for the day, after all, is 'judge not, and ye shall not be judged' (Luke 6:36-42), advising the hypocrite to 'cast out first the beam out of thine own eye, and then shalt thou see clearly to pull out the mote that is in thy brother's eye'. Bach's music in BWV 24 has no surface gloss: you have to work your way under its skin and not to get irritated (as Gillies Whittaker evidently did) by the 'dry, didactic statements and crude denunciations of the failings of mankind' of Neumeister's text.

Bach opens with an aria for alto, a stately minuet-style piece with unison violins and violas that produces its own unusual chemistry in evoking an 'unstained mind'. The tenor recitative which follows is an exemplary mini-sermon in its own right, taking as its theme 'honesty [as] one of God's gifts', since 'by nature our hearts are wont to consort with naught but evil'. As the motto for his concluding arioso he exhorts us to 'emulate the dove and live without deceit and malice'. 'Do as you would be done by', in effect. This is certainly the burden of the central movement and the moment when Bach brings out his big guns to ram the point home: for the first time in the cantata we hear the chorus, with a clarino atop the full string band, in a perplexing double exposition of the axiom 'Alles nun, das ihr wollet, dass euch die Leute tun sollen, das tut ihr ihnen' ('Therefore all things whatsoever ye would that men should do to

you, do ye even so to them'). It is given first as a swinging triple time 'prelude', then as a double fugue (still in triple time) marked *vivace allegro*, presented first by the four *concertisten* and then by the full choir. Its theme is smooth, its counter-theme broken, jumpy, nervy even. As a way of announcing his choir (it even starts after a silent quaver beat) it is neither what one would expect nor easy to pull off. It took many goes in rehearsal before we arrived at an even passably satisfying reading, basing it on an *alla breve* proportion for the fugue.

A fire-and-brimstone attack on hypocrisy follows as a bass *accompagnato* (No.4) with savage chordal stabs by the strings. After eighteen bars these give way to a more emollient plea, 'may dear God spare me from it', given in an *arioso*. A gentle piece (No.5) for twin oboes d'amore and tenor exhorting us to constancy and truth precedes an extended chorale, Johann Heermann's 'O Gott, du frommer Gott', its eight lines split by watery or pastoral interludes for the oboes and strings (and a pulsated clarino line in low tessitura). It ends with a plea for 'ein unverletzte Seel' (an unsullied soul) 'und rein Gewissen' (and a clear conscience). How different from the tortuous penitential exclamations of last Sunday's cantatas!

A far earlier piece, BWV 185 **Barmherziges Herze der ewigen Liebe** was composed in Weimar in 1715 to a text by Salomo Franck and revived by Bach in Leipzig in 1723 and again in 1746/7. We took the last revisions as the basis of our performance. Whittaker's analysis gets choked by 'the briars of obstruction' he sees in Franck's words, strewn 'so abundantly in the path of the young composer', while Schweitzer feels that Franck's 'bland, lesson-like

libretto' diminishes the beauty of this work. I'm not so sure. Bach finds convincing ways to mirror Franck's harmless paraphrase of the Gospel injunction to 'be merciful, as your Father also is merciful'. Cast as a siciliano for soprano and tenor with cello continuo, there is a warm glow to this opening duet, with trills on each of the main beats to signify the flickering flame of love, and a plea to 'come melt my heart'. Agricola's chorale-tune 'Ich ruf zu dir, Herr Jesu Christ' is meanwhile intoned by a clarino hovering above the two amorous vocal lines. The gentlest imaginable *accompagnato* for alto and strings (No.2), extolling the virtues of charity and the need for forgiveness, almost comes to grief with the words 'Store up a capital which then one day God shall repay with interest'. The idea behind this clumsy metaphor is further elaborated in the opulent instrumental textures of the central aria for alto, oboe and strings, 'Sei bemüht in dieser Zeit' ('Be at pains in this life... to scatter ample seed' (No.3), the cantata's only movement in a major key, for which Bach etches in melodic outline the gestures of the sower while hinting at the rich harvest in prospect. Nathalie Stutzmann's sumptuous yet transparent contralto seemed just right for this aria, especially in the glowing afternoon light of Tewkesbury Abbey.

The final aria is for bass and a continuo provided by all the strings at the octave. Its start, drawing on the stock-in-trade of contemporary Scarlattian opera, makes one fear for the worst. But any text containing the word 'Kunst' was likely to prod Bach into inventive action, and he does not disappoint, neither in the ingenuity of his solutions to setting unpromising material (including a canon at a beat's distance

between voice and continuo), nor in the gentle, parodistic way he portrays the rhetorical displays of a pompous preacher. Duke Wilhelm Ernst was given to preaching to his entire staff and entourage at the Weimar court and to holding spot-check catechisms. Was he the intended target here? Surely not, though the relationship between him and his *Konzertmeister* was soon to deteriorate rapidly.

Strikingly different in mood is BWV 177 **Ich ruf zu dir, Herr Jesu Christ**, composed in 1732, a chorale cantata *per omnes versus* based on Agricola's hymn set unaltered and with no recitatives. For the opening chorus Bach singles out a concertino violin with two oboes answered by the full strings to weave an elaborate, instrumental fantasia before the three lower voices enter, followed by the oboe-doubled *cantus firmus* in the sopranos. Even by his standards the interweaving of the three lower voices is emotionally charged and poignant: penitential writing at its lyrical best. The three arias are all long, but beautifully contrasted: for alto with continuo (No.2), a minuet-like soprano aria with oboe da caccia (No.3), and a jaunty, *ritornello*-formed piece for tenor with the unusual obbligato combination of violin and bassoon (No.4). It is a plea for steadfastness and mercy, its irrepressible cheeriness twice giving way to something much darker at the words 'errett' vom Sterben', marked *pianissimo* and then 'dying' away to a fermata. The cantata ends with a strong, plain, four-part harmonisation of Agricola's hymn.

Tewkesbury Abbey stands at the confluence of the Severn and the Avon, roughly equidistant from the Cotswolds and the Malvern Hills. It looks as if it were built to last, and to survive turbulent times – the Wars

of the Roses and the dissolution of the monasteries [and now, in 2007, devastating floods]. The nave is dominated by colossal cylindrical columns, each more than nine metres high and two metres in diameter and surmounted by a Romanesque arch. I got the impression that everyone in the choir and orchestra felt relieved that we were back on course with this concert: an inspiring setting, a happy congruence of music and architecture, a true pilgrimage station and a still, attentive festival audience.



Blasiuskirche, Mühlhausen

Bach was twenty-two when he took up his second professional post – at Mühlhausen. It lasted for just one year, from June 1707 to 1708. The old canard proposes that he found himself caught in the crossfire between the Pietist priest Johann Adolf Frohne, officiator at the *Blasiuskirche* where he was employed, and the Orthodox priest Georg Christian Eilmar at the *Marienkirche*, the other main church. A more plausible explanation for his early departure is that the opportunity to inaugurate the new organ at the Weimar court brought with it an offer he could hardly have refused and the chance to work alongside a more stimulating and professional group of musicians than the ragbag of part-timers, amateurs and town musicians he had been allotted in

Mühlhausen. Yet Mühlhausen was a ‘free imperial city’ like Lübeck, where he had recently experienced Buxtehude’s thriving regime. Councillors in such cities were answerable directly to the emperor in Vienna and not to some local princeling, so it must have held attractions for him. And it was here that he set himself his life’s goal, the task of creating ‘a regulated or orderly church music to the glory of God’, a colossally ambitious venture, as his subsequent Leipzig output attests. By moving to Weimar, he explained to the Mühlhausen city fathers, he hoped to be able to pursue ‘the object which concerns me most, the betterment of church music, free from the opposition and vexation I encountered here’. Nonetheless he maintained good relations with the city long after his move to Weimar, returning to perform new *Ratswahl* cantatas and to keep an eye on the repair work for the organ.

I felt very much inclined to include two specifically Mühlhausen pieces, the magnificent *Aus der Tiefen rufe ich, Herr, zu dir* (BWV 131) and *Gott ist mein König* (BWV 71), besides the two surviving Leipzig cantatas for the Fifth Sunday after Trinity, BWV 88 and 93. Bach’s surviving cantatas of this Mühlhausen period are not written to a single stylistic formula. Each one comes up with a fresh and compelling musical solution to Biblical exegesis. In the case of the penitential cantata BWV 131 *Aus der Tiefen*, Bach confines himself to verses from Psalm 130 together with two stanzas of a chorale by Bartholomäus Ringwaldt (1588). He composed it at Pastor Eilmar’s behest, possibly for a commemorative service following the devastating fire of 30 May 1707 that destroyed 360 houses in the lower part of the

town very close to St Blasius, or for its anniversary the following year. (On one of the old houses I noticed a carved inscription which seemed to translate as ‘Although the flames have taken everything from me, my faith is still secure; who trusts in God and believes after this shall have eternal joy.’) Whether it was the poignancy of the occasion that inspired him or the pathos of Luther’s translation of the *De profundis*, Bach’s striving for an optimal characterisation of the text led to music of powerful, if slightly unequal, eloquence.

His achievement is all the greater in that here he could not fall back on a simple compositional device such as the omnipresent chorale melody that unifies all seven of the stanzas of BWV 4 *Christ lag in Todesbanden*, his probationary piece for Mühlhausen, and so provide a scaffold for his musical realisation. The psalm text demanded contrasts of style, form and expression. One senses Bach surveying the immediate backdrop of stylistic antecedents. Standing four-square behind his *Aus der Tiefen* is the family’s own corpus of musical responses to penitential texts, seven of them by his elder cousin Johann Christoph (though how many of these he was familiar with at this point in his life is hard to gauge). A common thread of what has been called Luther’s ‘penitential exaltation’ runs through the German psalm settings of Heinrich Schütz and the elder Bach, and is now picked up by JS Bach for the first time. In all three composers one comes across instances where the emotional utterance is so raw once it has been channelled into their music that it leaves one choked. Was Bach reminded of his cousin’s frequent outpourings of anguish when he sat down to

compose the slow fugal chorus (No.3) to the words ‘I wait for the Lord, my soul doth wait’? This is the central and most telling portion of the work, announced by three full-blooded affirmations in block harmony – ‘Ich harre des Herrn’ – which are separated by little cadenza flourishes for two individual voices. From here the chorus expands into a long-arched, essentially vocal, fugue. The emotional tug of the music is lodged in the succession of diminished sevenths, major and minor ninths strategically placed by Bach on strong beats to emphasise the ‘waiting’ or ‘yearning’. As a result, each successive fugal entry gains in poignancy and heightened delivery. It is the instrumental fabric, that extra layer of invention, which gives this movement its extraordinary distinction, his novel and masterly way of interlacing oboe and violin (and later violas and even bassoon) in decorative counterpoint to the impassioned voice-leading of the chorus. Expressive gestures such as these, and a strain of mysticism in this cantata, suggest an affinity with another noble setting of the *De profundis*, that of the French composer Michel-Richard de Lalande, composed in 1689. What both versions share is an overall dignity and sobriety of expression and, in particular, parallel ways of layering voices and instruments in dense contrapuntal webs of exceptional intensity.

An original feature of *Aus der Tiefen* is the way Bach shapes his themes to reflect the texts so aptly. For the impressive chorus which concludes the work, he constructs a sequence made up of four interlocking clauses: ‘Let Israel’ (three assertive blocks of open harmony), ‘hope in the Lord:’ (imitative counterpoint with instrumental interjection), ‘for with

the Lord there is mercy,' (hymn-like with decorative oboe cantilena), 'and with him is plenteous redemption' (a vigorous imitative treatment with antiphonal figures in *suspiratio*). This leads without a break into an independent fugal sequence, its theme and counter-theme skilfully adjusted to reflect the dual character of the final sentence: 'And He shall redeem Israel', a brief head-motif with an extended melismatic 'tail' for the word 'erlösen' ('redeem'), 'from all her iniquities', by means of a chromatically rising counter-subject. In this final section Bach distances himself from the earlier motet-like structures of his forebears' music and reveals that he is *au fait* with devices such as this extended fugue subject and its chromatic answer, taken over from contemporary Italian practice and developed by north German composers such as Johann Theile and Georg Österreich.

Conclusive evidence of Bach's establishment as *de facto* musical capellmeister in Mühlhausen comes with the 'congratulatory church motet' he was commissioned to compose for the town council elections in February 1708. There is nothing else quite like BWV 71 **Gott ist mein König** in Bach's oeuvre. No other work of his is laid out on such a grand scale in terms of its deployment of four separate instrumental 'choirs', set against a vocal consort of four singers, an optional *Capelle* of ripienists and an organ. The closest model for Bach's work both in style and in time lies in the last two oratorios of Buxtehude, in which the city of Lübeck mourned the death of its emperor Leopold I and paid homage to his successor Joseph I in December 1705 with theatrical splendour. Bach was undoubtedly present and *Gott ist mein*

*König*, composed two years later, is one of his many tributes to Buxtehude, a distillation of the potent experience of those Lübeck *Abend-Musiken*, of which only the texts survive.

Bach was writing for a lavish political celebration in which civic Mühlhausen, proud of its independence, put its best foot forward. On the morning of 4 February 1708 the big church bell of the Marienkirche tolled from 7am to 8am. Two brass bands heralded the official process of forty-two councilmen and six burgomasters from the town hall to the church, the outgoing officials leading the way followed by their newly-elected successors, with civil servants bringing up the rear. Within the church, after the initial hymns, came first the sermon and then the centrepiece, Bach's motet, intended to greet the new council. Its text contained a topical reference to the age of at least one of the burgomasters (an octogenarian), a prayer for the good governance of the town, passing allusions to the War of the Spanish Succession and a tribute to the Emperor Joseph I, all intermingled with Biblical citations. After the blessing and final hymn the newly-elected councillors aligned themselves in front of the church porch 'under the open skies'; here they took their oaths, which were read to them by the *Syndicus* standing in the doorway. Thereafter the procession regrouped with a new council now at its head and wended its way back to a splendid feast in the Town Hall.

Two of the newly elected burgomasters were sufficiently impressed and gratified by Bach's contribution to pay for the printing of the score and parts. That this, of all Bach's cantatas, was to be the only one to appear in print during his lifetime may

strike us as ironic. For all its charm and ingenuity of instrumentation, its delight in bold contrasts of sound, its fresh and imaginative handling of this complicated array of voices and instruments, *Gott ist mein König*, perhaps on account of its strangely assembled text, is somewhat disjointed and short-winded. It is the only one of the Mühlhausen cantatas which *feels* like an early work, part of his novitiate. But there is one exception, the penultimate chorus (No.6), the plum of the cantata. Setting a verse from Psalm 74, 'O deliver not the soul of thy turtledove unto the multitude of the wicked', Bach portrays, in what can only be a very personal tone of voice, the situation of the beleaguered Christian or, indeed, the hard-pressed musician. It is a movement of extraordinary reticence, delicacy and the utmost tonal subtlety. Where in 'Christ lag' he used the interval of the falling second to express grief, here he uses its obverse, a rising semitone, to convey yearning – another example of *pathopoeia*, and straightforwardly evocative of the cooing of the turtledove. An impression of Frenchness faintly redolent of Couperin is enhanced by the delicately applied tone-colour, 'choirs' of recorders and cello contrasted with those of the reeds – two oboes and bassoon – and the string ensemble. A gentle, undulating figure beginning in the cello gradually permeates the whole instrumental ensemble – awakening a whole flock of turtledoves as it were – while the voices fade away softly and in unison, intoning five bars of Gregorian-like chant. They suggest a melancholic longing for something out of reach. This movement is one long enchantment, one of the few instances in Bach's vocal music where he allows himself to mix nostalgic unreality,

mystery and sensual delight. As with his cantatas for the Fourth Sunday after Easter (SDG Vol 23) the closest parallel is with some of Rameau's pastoral dances, and in this style perhaps both were ahead of their time – by more than a hundred years.

What puzzles me is what made Bach abruptly turn his back on the incredibly fertile formulae he had hit upon in these early cantatas, and around 1714 opt for 'closed form'? Both these early works (as with BWV 4 and 198) are so full of wit and fantasy and you can bet that sooner or later you're going to be wrong-footed by his sudden – almost capricious – changes of mood, speed or texture, geared to the expression of each clause of the text. Was it the influence of Erdmann Neumeister, the young Lutheran theologian and poet who revolutionised cantata texts by bringing them in line with Italian opera scenes, that made Bach jettison all that fluidity and caprice for closed form? Did he come to feel that if he was to produce sermons in music, then, as a musician-preacher, he simply had to have *secco* recitative in his arsenal to deliver the rhetorical punchlines and exhortations? Or was it the fresh challenges he saw in closed form movements like chorale fantasias and the varied twists he saw he could give to standard *da capo* arias? Perhaps we'll have found out by the end of this year...

In the first of his two Leipzig cantatas for this Sunday Bach's recipe in BWV 93 is to structure the entire work on a hymn assigned to Trinity 5, one of his clear favourites (and evidently a favourite of Brahms, too, when he composed his *German Requiem*) '**Wer nun den lieben Gott lässt walten**', with both words and melody by Georg Neumark (1641). Although it belongs to his second cycle

and its opening chorale fantasia is appropriately sophisticated, Bach seems to be delving back to his childhood roots, not just on account of this cherished hymn but in the way he structures it in two of the movements (Nos 2 and 5), based on the catechismal question-and-answer formula by which he learnt all his lessons. So he takes a stanza of Neumark's hymn and announces it line by line: 'What can heavy cares avail us? What good is our woe and lament?', always lightly embellished by the soloist, and then interrupts it in free recitative by means of an answering text: 'They only oppress the heart with untold agony and endless fear and pain', and so on, as in a medieval trope. It means that one needs to be constantly alert to Bach's free treatment of Neumark's chorale (or else utterly familiar with it, as was his congregation) in order to follow the astonishing ways he varies, decorates, abridges or repeats it – all for rhetorically expressive ends. In the opening fantasia the four vocal *concertisten* lead off in pairs singing an embellished version of all six lines of the hymn *before* it is given 'neat' in block harmony by the (full) choir, the lower voices then fanning out in decorative counterpoint. In the central movement (No.4) of this symmetrically conceived work, the hymn stands out in its pure form, like gold capitals in a medieval missal. Its wordless delivery is given by unison violins and violas, while the soprano and alto ornament a lyrical contraction of the tune. In the two arias the disguise is even subtler. It re-emerges paraphrased in the string-accompanied tenor aria (No.3). If we wonder *why* the steps of this elegant *passepied* are halted every two bars, the tenor soon makes it clear: 'Remain silent for a while' ('Man halte nur ein wenig stille') – and listen

to what God has to say. There is a further tease in the final aria, 'Ich will auf den Herren schau'n' (No.6). In their carefree exchanges, the soprano and oboe seem to assure us that for the first time in the cantata, we are in a chorale-free zone. Then at the mention 'He is the true miracle-worker' ('Er ist der rechte Wundermann') in comes the hymn tune, unaltered for its *Abgesang*. One wonders whether this profligacy of invention and wit was relished or wasted on Bach's first listeners.

Other than by presenting Neumark's hymn in magisterial harmony as the conclusion to his offering on this same Sunday two years later, Bach's approach in BWV 88 **Siehe, ich will viel Fischer aussenden** could hardly be more different. This is a double-decker cantata in which he dispenses with a choral opening, appears to ignore the Gospel of the day and turns instead to an Old Testament text reporting on the search parties (fishermen and hunters) sent by the Lord to gather in his scattered people (Jeremiah 16:16). The extended bass aria opens as a lilting 6/8 *barcarolle* with two oboes d'amore and strings. Suddenly the scene changes to a hunt, 'allegro quasi presto', with a rampaging pair of high horns added to the orchestra as though negotiating a steeplechase course. The slow beat and sinuousness of the one, with its constantly varied placement of 'Siehe!', and the multiple syncopations of the other, make this a hard nut to crack in terms of ensemble. Bach steals the rhetorical gambit of a preacher in the following recitative, ending with the question 'and does He abandon us to the foe's deceit and spite?' 'No!' answers the tenor to his own question with force at the start of the ensuing aria with oboe da caccia

obligato. Bach holds back the entry of the full strings until the singer has finished, and to compensate for the absent opening ritornello. Declamatory recitative used as a heightened form of speech is then hoisted onto a higher level for the clinching theological statement in a minuet-like aria. Music's powers are convincingly on display.

Part II opens with a direct quotation from the Gospel for the tenor acting as evangelist ('Jesus sprach zu Simon'), whereupon the *Vox Domini* (bass), launches into a triple-rhythm *arioso* over an energetic cello *ostinato* beginning in speech rhythm but expanding into melismatic dialogue with the continuo. A duet for soprano and alto, with unison violins and oboe d'amore, is cast as a two-part invention, with a memorable sighing motif (voices in thirds) reserved for the last line. At last the relevance of those fishermen and hunters in Part I becomes clear, the opening intended to remind us of that lakeside scene when Peter, the fisherman, was first identified as a disciple. If so it is perhaps an early example of that 'dialectic of modernity' to which scholars are so partial: Bach's way of cultivating memory on the part of his listeners.

Another thought that kept recurring this week was prompted by the return of Georg Neumark's haunting chorale tune in the two cantatas for this Sunday. What is it about this tune that convinces me that it is *old* – just the fact that it is modal? Its distinctive elegiac air and intimacy of expression, particularly in Bach's treatment of it, inclines one to 'tacet' the doubling instruments and to perform it very quietly.

The response of the audiences at both the 'open' rehearsals on the Saturday evening – mostly locals, we were told – and the Sunday itself was attentive and

rapturous even by the standards of this pilgrimage, as though in acknowledgment that a genuine thirst had to some extent been slaked.

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From a journal written in the course of the Bach Cantata Pilgrimage

ist: Bach bedient sich des kollektiven Gedächtnisses seiner Hörer.

Dass sich ein weiterer Gedanke in dieser Woche immer wieder aufdrängte, ist der unvergesslichen Choralmelodie Georg Neumarks zu verdanken, die in den zwei Kantaten für diesen Sonntag wiederkehrte. Was hat es mit dieser Melodie auf sich, dass ich so überzeugt bin, sie sei *alt* – ist es einfach nur die Tatsache, dass sie modal ist? Ihre betont elegische Manier und die Intimität ihres Ausdrucks, besonders in der Weise, wie Bach sie gestaltet, legen ein Tacet der verdoppelnden Instrumente nahe, lassen die Neigung verspüren, sie sehr leise zu spielen.

Das Publikum, bei den ‚offenen‘ Proben am Samstagabend – vorwiegend aus der Umgebung, wie es hieß – und am Sonntag selbst, reagierte aufmerksam und begeistert, selbst nach den Maßstäben dieser Pilgerreise, als wolle es es seine Anerkennung zeigen, dass ein wahrer Durst gestillt worden war.

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Aus einem während der Bach Cantata Pilgrimage geschriebenen Tagebuch

Blasiuskirche, Mühlhausen



For the Fourth Sunday after Trinity

CD 1

Epistle Romans 8:18-23

Gospel Luke 6:36-42

BWV 24

Ein ungefärbt Gemüte (1723)

**1. Aria: Alt**

Ein ungefärbt Gemüte  
von deutscher Treu und Güte  
macht uns vor Gott und Menschen schön.

Der Christen Tun und Handel,  
ihr ganzer Lebenswandel  
soll auf dergleichen Fuße stehn.

**2. Recitativo: Tenor**

Die Redlichkeit  
ist eine von den Gottesgaben.  
Dass sie bei unsrer Zeit  
so wenig Menschen haben,  
das macht, sie bitten Gott nicht drum.

BWV 24

An unstained mind

**1. Aria**

An unstained mind  
of German truth and goodness  
makes us beloved of God and men.

A Christian's deeds and actions,  
his whole way of life,  
should rest on this same foundation.

**2. Recitativo**

Honesty  
is one of God's gifts.  
That in our time  
it is possessed by so few  
is because they do not ask God for it.

Denn von Natur geht unsers Herzens Dichten  
mit lauter Bösem um;  
soll's seinen Weg auf etwas Gutes richten,  
so muss es Gott durch seinen Geist regieren  
und auf der Bahn der Tugend führen.  
Verlangst du Gott zum Freunde,  
so mache dir den Nächsten nicht zum Feinde  
durch Falschheit, Trug und List!  
Ein Christ  
soll sich der Taubenart bestreben  
und ohne Falsch und Tücke leben.  
Mach aus dir selbst ein solches Bild,  
wie du den Nächsten haben willst!

**3. Coro**

Alles nun, das ihr wollet, dass euch die Leute tun  
sollen, das tut ihr ihnen.

**4. Recitativo: Bass**

Die Heuchelei  
ist eine Brut, die Belial gehecket.  
Wer sich in ihre Larve steckt,  
der trägt des Teufels Liberai.  
Wie? Lassen sich denn Christen  
dergleichen auch gelüsten?  
Gott sei's geklagt! Die Redlichkeit ist teuer.  
Manch teuflisch Ungeheuer  
sieht wie ein Engel aus.  
Man kehrt den Wolf hinein,  
den Schafspelz kehrt man raus.  
Wie könnt es ärger sein?  
Verleumden, Schmähn und Richten,  
Verdammen und Vernichten  
ist überall gemein.

For by nature our hearts are wont  
to consort with naught but evil;  
if our heart strives for goodness,  
it must be governed by God's own spirit  
and guided along the path of virtue.  
If you desire God as a friend,  
do not make your neighbour an enemy  
through falsehood, deceit and guile!  
A Christian  
should emulate the dove  
and live without deceit and malice.  
Make of yourself the image  
you would like your neighbour to be!

**3. Chorus**

Therefore all things whatsoever ye would that men  
should do to you, do ye even so to them.

**4. Recitativo**

Hypocrisy  
is a brood concocted by Belial.  
Those who wear that mask  
dress in the devil's livery.  
What? Do Christians  
covet such things too?  
Alas! Honesty is difficult to achieve.  
Many devilish monsters  
appear in an angel's guise.  
They turn their wolfskin in  
and turn their sheepskin out.  
What could be worse?  
Slander, abuse, condemnation,  
damnation and destruction  
is rife.

So geht es dort, so geht es hier.  
Der liebe Gott behüte mich dafür!

**5. Aria: Tenor**

Treu und Wahrheit sei der Grund  
aller deiner Sinnen,  
wie von außen Wort und Mund  
sei das Herz von innen.  
Gütig sein und tugendreich  
macht uns Gott und Engeln gleich.

**6. Choral**

O Gott, du frommer Gott,  
du Brunnquell aller Gaben,  
ohn' den nichts ist, was ist,  
von dem wir alles haben,  
gesunden Leib gib mir,  
und dass in solchem Leib  
ein unverletzte Seel  
und rein Gewissen bleib.

*Text: Erdmann Neumeister (1, 2, 4, 5);  
Matthew 7:12 (3); Johann Heermann (6)*

BWV 185  
Barmherziges Herze der ewigen Liebe (1715)

**7. 1. Aria (Duetto): Sopran, Tenor**

Barmherziges Herze der ewigen Liebe,  
errege, bewege mein Herze durch dich;  
damit ich Erbarmen und Gütigkeit übe,  
o Flamme der Liebe, zerschmelze du mich!

It is the same wherever you turn.  
May dear God spare me from it!

**5. Aria**

Let constancy and truth be the base  
of all your thoughts,  
may the words of your mouth  
be the thoughts of your heart.  
Being good and virtuous  
makes us like God and angels.

**6. Chorale**

O God, Thou righteous God,  
Thou fount of all gifts,  
without whom nothing is that is,  
from whom we have everything,  
grant my body health  
and that in my body  
an unsullied soul  
and clear conscience may ever dwell.

BWV 185  
Merciful heart of love everlasting

**1. Aria (Duet with instrumental chorale)**

Merciful heart of love everlasting,  
move and stir my heart through thine;  
that I may practise both goodness and mercy,  
O flame of love, come melt my heart!

**8. 2. Recitativo: Alt**

Ihr Herzen, die ihr euch  
in Stein und Fels verkehret,  
zerfließt und werdet weich,  
erwägt, was euch der Heiland lehret,  
übt, übt Barmherzigkeit  
und sucht noch auf der Erden  
dem Vater gleich zu werden!  
Ach! Greift nicht durch das verbotne Richten  
dem Allerhöchsten ins Gericht,  
sonst wird sein Eifer euch zernichten.  
Vergebt, so wird euch auch vergeben;  
gebt, gebt in diesem Leben;  
macht euch ein Kapital,  
das dort einmal  
Gott wiederzahlt mit reichen Interessen;  
denn wie ihr messt,  
wird man euch wieder messen.

**9. 3. Aria: Alt**

Sei bemüht in dieser Zeit,  
Seele, reichlich auszustreuen,  
soll die Ernte dich erfreuen  
in der reichen Ewigkeit,  
wo, wer Gutes ausgesäet,  
fröhlich nach den Garben gehet.

**10. 4. Recitativo: Bass**

Die Eigenliebe schmeichelt sich!  
Bestrebe dich,  
erst deinen Balken auszuziehen,  
denn magst du dich um Splitter auch bemühen,  
die in des Nächsten Augen sein.

**2. Recitative**

Ye hearts, who have  
changed into stones and rocks,  
dissolve and soften,  
consider what the Saviour teaches you,  
practise, practise charity  
and strive while still on earth  
to become just like the Father!  
Ah! do not obstruct through forbidden judgement  
the judgement of the Almighty,  
or His zealous wrath will destroy you.  
Forgive, and you shall be forgiven;  
give in good measure during this life;  
store up a capital  
which there one day  
God shall repay with ample interest;  
for with the same measure that ye mete withal,  
it shall be measured to you again.

**3. Aria**

Be at pains in this life,  
O soul, to scatter ample seed,  
if the harvest is to gladden you  
in rich eternity,  
where he who has sown good things  
shall gladly gather the sheaves.

**4. Recitative**

Self-love deceives!  
Endeavour first  
to pull the beam from your own eye,  
then concern yourself with the mote  
in your neighbour's eye.

Ist gleich dein Nächster nicht vollkommen rein,  
so wisse, dass auch du kein Engel,  
verbess're deine Mängel!  
Wie kann ein Blinder mit dem andern  
doch recht und richtig wandern?  
Wie, fallen sie zu ihrem Leide  
nicht in die Gruben alle beide?

**11 5. Aria: Bass**

Das ist der Christen Kunst:  
Nur Gott und sich erkennen,  
von wahrer Liebe brennen,  
nicht unzulässig richten,  
noch fremdes Tun vernichten,  
des Nächsten nicht vergessen,  
mit reichem Maße messen:  
Das macht bei Gott und Menschen Gunst,  
das ist der Christen Kunst.

**12 6. Choral**

Ich ruf zu dir, Herr Jesu Christ,  
ich bitt, erhör mein Klagen,  
verleih mir Gnad zu dieser Frist,  
lass mich doch nicht verzagen;  
den rechten Weg, o Herr, ich mein,  
den wollest du mir geben,  
dir zu leben,  
mein'm Nächsten nütz zu sein,  
dein Wort zu halten eben.

Though your neighbour be not wholly pure,  
remember, you are no angel either,  
reform your failings!  
How can one blind man with another  
walk along the straight and narrow?  
Will they not, to their sorrow,  
both fall into the ditch?

**5. Aria**

This is the Christian's art:  
know God and know oneself,  
burn with true love,  
do not judge unless authorised,  
do not destroy another's work,  
do not forget to treat your neighbour  
most generously:  
this makes for goodwill with God and man,  
this is the Christian's art.

**6. Chorale**

I call to Thee, Lord Jesus Christ,  
I beg Thee, hear my wailing,  
grant me grace at this time  
and let me not despair;  
I think, O Lord, that Thou wouldst show me  
the proper path,  
that I might live for Thee,  
serve my neighbour well,  
in short, uphold Thy word.

*Text: Salomo Franck (1-5); Johann Agricola (6)*

BWV 177

Ich ruf zu dir, Herr Jesu Christ (1732)

**13 1. Coro**

Ich ruf zu dir, Herr Jesu Christ,  
ich bitt, erhör mein Klagen,  
verleih mir Gnad zu dieser Frist,  
lass mich doch nicht verzagen;  
den rechten Glauben, Herr, ich mein,  
den wollest du mir geben,  
dir zu leben,  
mein'm Nächsten nütz zu sein,  
dein Wort zu halten eben.

**14 2. Aria: Alt**

Ich bitt noch mehr, o Herre Gott,  
du kannst es mir wohl geben:  
Dass ich werd nimmermehr zu Spott,  
die Hoffnung gib darneben,  
voraus, wenn ich muss hier davon,  
dass ich dir mög vertrauen  
und nicht bauen  
auf alles mein Tun,  
sonst wird mich's ewig reuen.

**15 3. Aria: Sopran**

Verleih, dass ich aus Herzensgrund  
mein' Feinden mög vergeben,  
verzeih mir auch zu dieser Stund,  
gib mir ein neues Leben;  
dein Wort mein Speis lass allweg sein,  
damit mein Seel zu nähren,  
mich zu wehren,  
wenn Unglück geht daher,  
das mich bald möcht abkehren.

BWV 177

I call to Thee, Lord Jesus Christ

**1. Chorus**

I call to Thee, Lord Jesus Christ,  
I beg Thee, hear my wailing,  
grant me grace at this time  
and let me not despair;  
I think, O Lord, that Thou wouldst give me  
the right faith,  
that I might live for Thee,  
serve my neighbour well,  
in short, uphold Thy Word.

**2. Aria**

I ask yet more, O Lord God,  
that Thou canst bestow this on me:  
that I may never more be scorned,  
give me hope also that,  
when I must part from hence,  
I may ever trust Thee  
and not rely  
solely on my deeds,  
else I should always regret it.

**3. Aria**

Grant that I, from the depths of my heart,  
may forgive my enemies,  
forgive me also at this hour,  
give me a new life;  
let Thy Word always be the food  
with which to nourish my soul,  
and defend me  
when misfortune draws nigh  
and threatens to sweep me away.

**16 4. Aria: Tenor**

Lass mich kein Lust noch Furcht von dir  
in dieser Welt abwenden.  
Beständigsein ans End gib mir,  
du hast's allein in Händen;  
und wem du's gibst, der hat's umsonst:  
Es kann niemand ererben  
noch erwerben  
durch Werke deine Gnad,  
die uns errett' vom Sterben.

**17 5. Choral**

Ich lieg im Streit und widerstreb,  
hilf, o Herr Christ, dem Schwachen!  
An deiner Gnad allein ich kleb,  
du kannst mich stärker machen.  
Kömmt nun Anfechtung, Herr, so wehr,  
dass sie mich nicht umstoßen.  
Du kannst maßen,  
dass mir's nicht bring Gefahr;  
ich weiß, du wirst's nicht lassen.

*Text: Johann Agricola*

**4. Aria**

Let neither joy nor fear  
turn me from Thee in this world.  
Make me steadfast to the end,  
Thou alone hast the power;  
and who receives Thy gifts, receives them free:  
no man can inherit  
or acquire  
through his works Thy mercy,  
which saves us from dying.

**5. Chorale**

I live in strife and conflict;  
help, O Lord Christ, my weakness!  
I cling to Thy mercy alone,  
Thou canst make me stronger.  
If temptation comes, O Lord, prevent  
it from overthrowing me.  
Thou canst check it,  
so that it does not endanger me;  
I know Thou shalt not let it.

**For the Fifth Sunday after Trinity**

BWV 71

Gott ist mein König (1708)

(For the inauguration of the Mühlhausen town council)

**16 1. Coro**

Gott ist mein König von altersher, der alle Hilfe tut,  
so auf Erden geschicht.

**19 2. Aria: Tenor con Choral: Sopran**

Ich bin nun achtzig Jahr, warum soll dein Knecht sich  
mehr beschweren?

Soll ich auf dieser Welt  
mein Leben höher bringen,  
durch manchen sauren Tritt  
hindurch ins Alter dringen,

Ich will umkehren, dass ich sterbe in meiner Stadt,  
so gib Geduld, für Sünd  
und Schanden mich bewahr,  
auf dass ich tragen mag

bei meines Vaters und meiner Mutter Grab  
mit Ehren graues Haar.

**20 3. Quartetto: Sopran, Alt, Tenor, Bass**

Dein Alter sei wie deine Jugend, und Gott ist mit dir  
in allem, das du tust.

**21 4. Arioso: Bass**

Tag und Nacht ist dein. Du machest, dass beide,  
Sonn und Gestirn, ihren gewissen Lauf haben.  
Du setzest einem jeglichen Lande seine Grenze.

BWV 71

God is my King

**1. Chorus**

God is my King of old, working salvation in the midst  
of the earth.

**2. Aria with Chorale**

I am this day fourscore years old; wherefore then should  
thy servant be yet a burden?

If I should in this world  
extend my life further  
through countless bitter steps  
right into old age,

I would turn back again that I may die in mine own city,  
help me forbear,  
save me from sin and shame,  
that I might wear

by the grave of my father and of my mother.  
with honour my grey hair.

**3. Quartet**

As thy days, so shall thy strength be, and God is with  
thee in all that thou doest.

**4. Arioso**

The day is thine, the night also is thine: Thou hast  
prepared the light and the sun. Thou hast set all the  
borders of the earth.

**22 5. Aria: Alt**

Durch mächtige Kraft  
erhältst du unsre Grenzen,  
hier muss der Friede glänzen,  
wenn Mord und Kriegessturm  
sich allerort erhebt.  
Wenn Kron und Zepter bebt,  
hast du das Heil geschafft  
durch mächtige Kraft!

**23 6. Coro**

Du wollest dem Feinde nicht geben die Seele deiner  
Turteltauben.

**24 7. Coro**

Das neue Regiment  
auf jeglichen Wegen  
bekröne mit Segen!  
Friede, Ruh und Wohlergehen  
müsse stets zur Seite stehen  
dem neuen Regiment.

Glück, Heil und großer Sieg  
muss täglich von neuen  
dich, Joseph, erfreuen,  
dass an allen Ort und Landen  
ganz beständig sei vorhanden  
Glück, Heil und großer Sieg!

*Text: Psalm 74:12 (1); 2 Samuel 19:35, 37  
(Johann Heermann) (2); Deuteronomy 33:25  
and Genesis 21:22 (3); Psalm 74:16, 17 (4);  
Psalm 74:19 (6); anon. (5, 7)*

**5. Aria**

Through mighty strength  
Thou dost preserve our borders,  
here must peace be radiant,  
when murder and raging war  
rise all about us.  
Whenever crown and sceptre shake,  
Thou hast brought salvation  
through mighty strength!

**6. Chorus**

O deliver not the soul of thy turtledove unto the  
multitude of the wicked.

**7. Chorus**

Crown our new government  
in every way  
with blessing!  
Peace, quiet and prosperity  
must always be in attendance  
on our new government.

Happiness, well-being and great victory  
must each day continue  
to please you, O Joseph,  
that in every place and land  
happiness, well-being and great victory  
should always be present!

For the Fifth Sunday after Trinity

CD 2

Epistle I Peter 3:8-15

Gospel Luke 5:1-11

BWV 131

Aus der Tiefen rufe ich, Herr, zu dir (1707/8)  
(Occasion unspecified)

**1 1. Coro**

Aus der Tiefen rufe ich, Herr, zu dir. Herr, höre meine  
Stimme, lass deine Ohren merken auf die Stimme  
meines Flehens!

**2 2. Arioso: Bass con Choral: Sopran**

So du willst, Herr, Sünde zurechnen, Herr, wer wird  
bestehen?

Erbarm dich mein in solcher Last,  
nimm sie aus meinem Herzen,  
dieweil du sie gebüßet hast  
am Holz mit Todesschmerzen,

BWV 131

Out of the depths have I cried unto Thee

**1. Chorus**

Out of the depths have I cried unto Thee, O Lord.  
Lord, hear my voice: let Thine ears be attentive to  
the voice of my supplications.

**2. Arioso with Chorale**

If Thou, Lord, shouldest mark iniquities, O Lord,  
who shall stand?

Have mercy on me in such torment,  
remove it from my heart,  
for Thou hast atoned for it  
with pains of death upon the cross,

Denn bei dir ist die Vergebung,  
dass man dich fürchte.

auf dass ich nicht mit großem Weh  
in meinen Sünden untergeh,  
noch ewiglich verzage.

**3. Coro**

Ich harre des Herrn, meine Seele harret, und ich hoffe  
auf sein Wort.

**4. Aria: Tenor con Choral: Alt**

Meine Seele wartet auf den Herrn von einer  
Morgenwache bis zu der andern.

Und weil ich denn in meinem Sinn,  
wie ich zuvor geklaget,  
auch ein betrübter Sünder bin,  
den sein Gewissen naget,  
und wollte gern im Blute dein  
von Sünden abgewaschen sein  
wie David und Manasse.

**5. Coro**

Israel hoffe auf den Herrn; denn bei dem Herrn ist  
die Gnade und viel Erlösung bei ihm. Und er wird  
Israel erlösen aus allen seinen Sünden.

*Text: Psalm 130; Bartholomäus Ringwaldt (2, 4)*

But there is forgiveness with Thee,  
that Thou mayest be feared.

so that I might not with grievous woe  
perish in my sins,  
or despair for evermore.

**3. Chorus**

I wait for the Lord, my soul doth wait, and in His word  
do I hope.

**4. Aria with Chorale**

My soul waiteth for the Lord more than they that  
watch for the morning.

Because I in my heart,  
as I have hitherto lamented,  
am also a troubled sinner,  
gnawed at by his conscience,  
and would gladly in Thy blood  
be washed clean of sin,  
like David and Manasseh.

**5. Chorus**

Let Israel hope in the Lord: for with the Lord there  
is mercy, and with Him is plenteous redemption.  
And He shall redeem Israel from all her iniquities.

BWV 93

Wer nur den lieben Gott lässt walten (1724)

**6 1. Coro (Choral)**

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

**7 2. Choral e Recitativo: Bass**

Was helfen uns die schweren Sorgen?  
Sie drücken nur das Herz  
mit Zentnerpein, mit tausend Angst und Schmerz.  
Was hilft uns unser Weh und Ach?  
Es bringt nur bittres Ungemach.  
Was hilft es, dass wir alle Morgen  
mit Seufzen von dem Schlaf aufstehn  
und mit betränntem Angesicht des Nachts  
zu Bette gehn?  
Wir machen unser Kreuz und Leid  
durch bange Traurigkeit nur größer.  
Drum tut ein Christ viel besser,  
er trägt sein Kreuz mit christlicher Gelassenheit.

**8 3. Aria: Tenor**

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

BWV 93

If you but permit God to prevail

**1. Chorus (Chorale)**

If you but permit God to prevail  
and hope in Him all your days,  
God will protect you wondrously  
in all your affliction and sadness.  
He who trusts in God the Almighty,  
that man has not built on sand.

**2. Chorale and Recitative**

What can heavy cares avail us?  
They only oppress the heart  
with untold agony and endless fear and pain.  
What do our toil and trouble avail us?  
They only cause bitter hardship.  
What does it avail us, that each morning  
we rise from sleep with sighing  
and go to bed each night  
with tear-stained face?  
We make our affliction and grief  
even greater through fearful sadness.  
A Christian therefore fares much better,  
if he bears his cross with Christian composure.

**3. Aria**

Remain silent for a while,  
when the cross's hour draws nigh,  
for our God's sense of mercy  
never forsakes us in word or deed.  
God, who knows His elect,  
God, who calls Himself our Father,  
will banish all torment in the end  
and succour all His children.

**9 4. Aria (Duetto): Sopran, Alt**

Er kennt die rechten Freudesstunden,  
er weiß wohl, wenn es nützlich sei;  
wenn er uns nur hat treu erfunden  
und merket keine Heuchelei,  
so kömmt Gott, eh wir uns versehn,  
und lasset uns viel Guts geschehn.

**10 5. Choral e Recitativo: Tenor**

Denk nicht in deiner Drangsalshitze,  
wenn Blitz und Donner kracht  
und die ein schwüles Wetter bange macht,  
dass du von Gott verlassen seist.  
Gott bleibt auch in der größten Not,  
ja gar bis in den Tod  
mit seiner Gnade bei den Seinen.  
Du darfst nicht meinen,  
dass dieser Gott im Schoße sitze,  
der täglich wie der reiche Mann  
in Lust und Freuden leben kann.  
Der sich mit stetem Glücke speist,  
bei lauter guten Tagen,  
muss oft zuletzt,  
nachdem er sich an eitler Lust ergötzt,  
'Der Tod in Töpfen' sagen.  
Die Folgezeit verändert viel!  
Hat Petrus gleich die ganze Nacht  
mit leerer Arbeit zugebracht  
und nichts gefangen:  
Auf Jesu Wort kann er noch einen Zug erlangen.  
Drum traue nur in Armut, Kreuz und Pein  
auf deines Jesu Güte  
mit gläubigem Gemüte.

**4. Aria (Duet) with instrumental chorale**

He knows the hours of real joy,  
he knows well when it is needed;  
if He has only found us faithful  
and perceives no hypocrisy,  
then God comes, before we know it,  
and bestows much bounty on us.

**5. Chorale and Recitative**

Think not in the heat of your ordeal,  
in the midst of thunder and lightning  
when oppressiveness makes you afeard,  
that God has forsaken you.  
God abides even in direst distress,  
yea, even unto death,  
showing mercy to His servants.  
You must not think  
that he dwells in God's bosom,  
who, like the rich man, daily  
can live in pleasure and delight.  
Whoever feeds on constant fortune,  
one good day after another,  
must often, at the last,  
having sated himself on vain delights,  
say: 'There is death in the pot!'  
The future will bring great change!  
Though Peter toiled all night  
in vain and caught nothing,  
at the word of Jesus he was able to catch  
a great haul of fish.  
Therefore have trust through poverty,  
affliction and pain in Jesus' loving kindness  
with a faithful heart.

Nach Regen gibt er Sonnenschein  
und setzt jeglichem sein Ziel.

**11 6. Aria: Sopran**

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

**12 7. Choral**

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

*Text: Georg Neumark (1, 4, 7); anon. (2, 3, 5, 6)*

*BWV 88*

*Siehe, ich will viel Fischer aussenden (1726)*

I. Teil

**13 1. Aria: Bass**

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

After rain He gives us sun  
and appoints to every man his goal.

**6. Aria**

I shall look on the Lord  
and always put trust in my God.  
It is He who can work true miracles,  
can make the rich poor and naked,  
and the poor rich and great,  
according to His will.

**7. Chorale**

Sing, pray and walk on God's path,  
perform your own tasks faithfully  
and trust in heaven's ample blessing.  
He shall then renew Himself in you;  
for he who puts his trust in God,  
him shall God not forsake.

*BWV 88*

*Behold, I will send for many fishers*

Part I

**1. Aria**

Behold, I will send for many fishers, saith the Lord,  
and they shall fish them; and after will I send for  
many hunters and they shall hunt them from every  
mountain, and from every hill, and out of the holes  
of the rocks.

**14 2. Recitativo: Tenor**

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

**15 3. Aria: Tenor**

Nein, Gott ist allezeit geflissen,  
uns auf gutem Weg zu wissen  
unter seiner Gnade Schein.  
Ja, wenn wir verirret sein  
und die rechte Bahn verlassen,  
will er uns gar suchen lassen.

II. Teil

**16 4. Recitativo: Tenor ed Arioso: Bass**

*Tenor*  
Jesus sprach zu Simon:  
*Bass*  
Fürchte dich nicht; den von nun an wirst du  
Menschen fahen.

**17 5. Aria (Duetto): Sopran, Alt**

Beruft Gott selbst, so muss der Segen  
auf allem unsern Tun  
im Übermaße ruhn,

**2. Recitative**

How easily, though, could the Highest  
dispense with us  
and turn His mercy from us,  
when our perverted souls part from Him in evil,  
and obdurately  
rush headlong into destruction.  
But what does  
His faithful soul do?  
Does He withdraw His kindness  
from us, just as we from Him,  
and abandon us to the foe's deceit and spite?

**3. Aria**

No, God is always eager  
that we be on the right path,  
sheltered by the light of His grace.  
Yea, whenever we have strayed  
and abandoned the proper path,  
He will even have us searched for.

Part II

**4. Recitativo and Arioso**

*Tenor*  
And Jesus said unto Simon:  
*Bass*  
Fear not; from henceforth thou shalt catch men.

**5. Aria (Duet)**

If God Himself calls, then must His blessing  
on all that we do  
fall abundantly,

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

**18 6. Recitativo: Sopran**

Was kann dich denn in deinem Wandel schrecken,  
wenn dir, mein Herz, Gott selbst die Hände reicht?  
Vor dessem bloßem Wink schon alles Unglück weicht  
und der dich mächtiglich  
kann schützen und bedecken.  
Kommt Mühe, Überlast, Neid, Plag und Falschheit her  
und trachtet, was du tust, zu stören und zu hindern,  
lass kurzes Ungemach den Vorsatz nicht vermindern;  
das Werk, so er bestimmt, wird keinem je zu schwer.  
Geh allzeit freudig fort, du wird am Ende sehen,  
dass, was dich eh gequält, dir sei zu Nutz geschehen!

**19 7. Choral**

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

*Text: Jeremiah 16:16 (1); Luke 5:10 (4);  
Georg Neumark (7); anon. (2, 3, 5, 6)*

though fear and care confront us.  
The coin that He assigned us,  
he would with interest have returned;  
if only we ourselves do not hide it,  
he gladly helps, that it may bear fruit.

**6. Recitative**

What can frighten you in your conduct,  
if, my heart, God reaches out His hands to you?  
All misfortune recedes at the merest sign from Him,  
and He can shelter  
and protect you mightily.  
Should toil, hardship, envy, plague and falsehood  
come to harass and hinder all you do,  
let deception and adversity not weaken your purpose;  
the task which He assigns will never be too hard.  
Go forth with joy, and you shall see that what once  
caused you pain, happened to your advantage!

**7. Chorale**

Sing, pray and walk on God's path,  
perform your own tasks faithfully  
and trust in heaven's ample blessing.  
He shall then renew Himself in you;  
for he who puts his trust in God,  
him shall God not forsake.

*English translations by Richard Stokes  
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Nicolas Robertson *tenor*

By the time the Cantata Pilgrimage reached Tewkesbury, and Mühlhausen a week later, it was high summer. I had been involved in some twenty concerts, with about the same number to go, and loved the way one could thus track the circling of the year and the seasons, alongside Bach's liturgical cycles: unlike the habitual more-or-less random pattern of concert-giving, every one of these had its due place in the sequence, one didn't have to question oneself about the 'why-here-why-now?'.  
Helped by the neglect of DDR years, the natural world seemed very present in Mühlhausen, sprouting amongst unrestored medieval buildings and between neglected tram-tracks from an optimistic time of industrialisation: 'Gas and electricity, with railway and Zeppelin, the first petrol-stations,' I read, '...and eventually the 'Elektrischen', as here the trams were affectionately known', and as they still are in Lisbon, near which I live ('eléctricos'). Not just plant, but animal life too: late one evening, a creature ran across the street in front of me, from dark into dark, brown-furred – I was close enough to tell even in the not well-lit Steinweg – tail as long as its body bending behind, immensely quick looping run: a stoat or weasel, I wondered, or polecat or pine marten? (I recalled this apparition when reading much later of Lyra's daemon Pantalaimon, who took this form, in Philip Pullman's books.) Then, from 6 onwards the next morning, a blackbird outside the Mirage hotel, working its way through an unlimited series of variations of a short melodic motif; and on the way back from the rehearsal later (and I no doubt

still hearing the turtledoves from Cantata 71), falcons inhabiting the topmost tower of the Marienkirche, and planing round it.

Bach does not seem to attempt to imitate, or directly illustrate, natural sounds so often, though there had also definitely been nature-awakening noises in the cantatas we'd done in Eisenach and Arnstadt at Easter. But there were many occasions when he seems nevertheless to be working in some parallel language to ours, there were moments of extreme *articulacy*, an oboe or bassoon, say, *speaking*, in a tongue which I remember feeling I perhaps once had known, aeons ago, or would know again. By July one was already very much over one's head in Bach (I remembered Heinrich Schliemann's technique of learning foreign languages, by total immersion before even attempting translation), but without being able (at least I couldn't) to work out what it was he was saying, or how, really, he was saying it...

It was with some such thoughts in mind that, talking with John Eliot in the same hotel, I suppose (perhaps on the same evening I also had a long conversation with the tenor soloist that weekend, the South African Kobie van Rensburg, about Calvinism), I recalled the line of Wittgenstein's, 'Wenn ein Löwe sprechen könnte, wir könnten ihn nicht verstehen' – 'If a lion could talk, we could not understand him' – which seemed to both of us to have a bearing on the extraordinariness of Bach and the cantatas especially.

Perhaps there was a strangeness, a headiness, in the air. Mühlhausen was the only place that, in the whole year as far as I saw, came up with a 'Bachfest' (after we'd gone) called – *Bachanale*.

#### BWV 71, 131, 93, 88

The Monteverdi Choir

##### *Sopranos*

Suzanne Flowers  
Emma Preston-Dunlop  
Charlotte Mobbs  
Joanne Lunn  
Belinda Yates  
Katie Pringle

##### *Altos*

Lucy Ballard  
Richard Wyn Roberts  
William Towers  
Angus Davidson

##### *Tenors*

John Bowley  
Rory O'Connor  
Nicolas Robertson  
Andrew Carwood

##### *Basses*

Christopher Foster  
Charles Pott  
Daniel Jordan  
Colin Campbell

The English  
Baroque Soloists

##### *First Violins*

Alison Bury  
Penelope Spencer  
Rebecca Livermore  
Debbie Diamond  
Steven Jones

##### *Second Violins*

Lucy Howard  
Andrew Roberts  
Desmond Heath  
Hilburg Williams

##### *Violas*

Jane Rogers  
Colin Kitching  
Mairi Giske  
Emma Alter

##### *Cellos*

David Watkin  
Catherine Rimer

##### *Double Bass*

Markus Van Horn

##### *Recorders*

Rachel Beckett  
Marion Scott

##### *Oboes*

Xenia Löffler  
Mark Baigent  
Alexandra Bellamy

##### *Bassoon*

Philip Turbett

##### *Horns*

Roger Montgomery  
Gavin Edwards

##### *Trumpets*

Robert Vanryne  
Mike Harrison  
Paul Sharp

##### *Timpani*

David Corkhill

##### *Harpichord*

Silas John Standage

##### *Organ*

Ian Watson

CD 2 62:12 For the Fifth Sunday after Trinity

1-5 23:14 Aus der Tiefen rufe ich, Herr, zu dir BWV 131  
(Occasion unspecified)

6-12 19:21 Wer nur den lieben Gott lässt walten BWV 93

13-19 19:20 Siehe, ich will viel Fischer aussenden BWV 88

Joanne Lunn *soprano*, William Towers *alto*  
Kobie van Rensburg *tenor*, Peter Harvey *bass*

The Monteverdi Choir  
The English Baroque Soloists  
John Eliot Gardiner

Live recording from the Bach Cantata Pilgrimage  
Blasiuskirche, Mühlhausen, 23 July 2000

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Soli Deo Gloria

# Bach Cantatas Gardiner

CD 1 76:03 Vol 3: Tewkesbury Abbey  
For the Fourth Sunday after Trinity  
Bwv 24 / 185 / 177 / 71

See booklet for information

*SGE*

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# Bach Cantatas Gardiner

CD 2 62:12 Vol 3: Blasiuskirche, Mühlhausen  
For the Fifth Sunday after Trinity  
Bwv 131 / 93 / 88

See booklet for information

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