



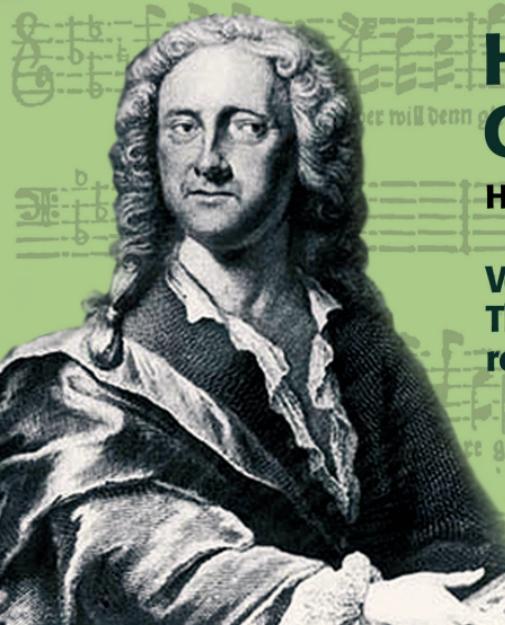
TOCCATA  
CLASSICS

# Georg Philipp **TELEMANN**

## Harmonischer Gottes-Dienst

Hamburg, 1725-26

Volume 3  
The cantatas for high voice,  
recorder and basso continuo II



Bergen Barokk

FIRST COMPLETE RECORDING

# **GEORG PHILIPP TELEMANN**

## ***Harmonischer Gottes-Dienst (1725–26), Vol. 2***

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 was 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.<sup>1</sup> 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.<sup>2</sup>

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' placement of Telemann's *Harmonischer Gottes-Dienst* cantatas, which were useful because of their reduced ensemble.

Copies of the *Harmonischer Gottes-Dienst* were to be found across Germany. In 1758 Johann Ernst Bach – a lawyer and *Kapellmeister* in Weimar, and Johann Sebastian Bach's nephew – wrote:

<sup>1</sup> In December 1731 Telemann published the *Fortsetzung des Harmonischen Gottes-Dienstes* ('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. In 2001 five of these cantatas were recorded by the soprano Ruth Ziesak and the Camerata Köln and released in 2004 by CPO on 999 764-2.

<sup>2</sup> Cf. his *Vier und zwanzig, theils ernsthafte, theils scherzende, Oden, mit leichten und fast für alle Hülse bequemten Melodien versehen [...]*, modern edn. Edition Walhall, Magdeburg, 2003.

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.<sup>3</sup>

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 Quantz<sup>4</sup> 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.

### The Texts

As a lover (indeed, writer) of poetry Telemann preferred new and 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, 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* Arnold Wilkens (1704–59), who must have been around 21 years old when 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 named as Mayer, to Büren, C. Steetz and Kenzler.<sup>5</sup>

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 piousness (*praxis pietatis*). Spener propagated his ideals through 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 meant more for private use and for domestic rather than 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. Telemann consequently used the *da capo* aria, the

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

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

<sup>5</sup> Gustav Fock, preface to Teil I of the Bärenreiter edition, p. vii.

A sections often repeating the text and making more use of melisma, the contrasting B sections being shorter and more syllabic.

In the recitatives the meaning of the text is often ‘painted’ in melody and/or supported by the harmony in the bass, as in [7] where the word ‘tiefste’ (‘deepest’, translated here as ‘dire’) results in a wide step (a sixth) downwards and, in the same recitative, the dramatic chord on the word ‘Verderben’ (‘Disgrace’). 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 being intended to establish the ‘affect’<sup>6</sup> and prepare the listener for the entry of the voice. Subjects and motifs anticipate and underline important words in, and the character of, the text, as can be heard in the aria *Meidet diese Sklaverei!* [8]; where the recorder represents the keyword ‘Fliehet’ (‘Flee’). It is also typical of Telemann that in [24] the word ‘folge’ (‘follow’) in the phrase ‘Komm, folge deines Heilands Schritten, komm!’ (‘Come, follow in your Saviour’s footsteps’) gives him the cue to write the whole aria as a perfect canon.

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 soprano, recorder 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 (*cf.* Stig Wernø Holter’s essay, below). Telemann’s edition does not identify either specifically, but the Bärenreiter edition<sup>7</sup> refers to the biblical texts, which we have therefore quoted for the German texts from Luther’s translation of 1545 (and for the English translations from the King James Version) before each cantata; the references to Biblical verses in the footnotes are likewise taken from the Bärenreiter edition.

<sup>6</sup> 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’.

<sup>7</sup> Cf. ‘Performance Material, Sources and Selection’, p. 7, below.

# **The Harmonischer Gottes-Dienst and the Liturgical Year**

by Stig Wernø Holter

In his preface Telemann suggests 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 specially 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.

A fixed order of readings from the Bible is the result of a long development that began in the ancient church and was more or less complete in the eighth century. Apart from some slight displacements, the order remained essentially unchanged until the twentieth century. Martin Luther did not make any substantial changes in the liturgical year he inherited except for removing a number of saints' days and celebrations of unbiblical topics. The system consisted of two readings for each Sunday and feast day in a one-year cycle, usually drawn from the New Testament – one text from the letters (epistles) and one from the gospels. Occasionally the first reading was taken from the Old Testament. In the Sunday-morning service the readings were sung to certain melodic formulas (*Lektionstöne*). The thematical connection between the two readings is not always obvious; more so in the seasons commemorating the important events in Jesus' life, but less so in the 'ordinary time' of the liturgical year: the period between Pentecost and Advent. Here Sundays are numbered after Pentecost or – as in the Lutheran tradition – after Trinity Sunday (the first Sunday after Pentecost), resulting in a displacement by one number. Only a few of these Sundays carry proper names, and the epistles are often of a parenetic (admonitory) character.

## ***Deine Toten werden leben*, TVWV 1: 213 (Bärenreiter No. 28)**

The cantatas recorded on this CD are assigned to Sundays in the ordinary time except the first one, which is assigned to Sunday *Rogate*, the Fifth Sunday after Easter Sunday. The name is derived from the Gospel text John 16: 23–30, meaning simply 'pray'. The Sunday is also known as Prayer Sunday, and the following weekdays are called the rogation days. The epistle for Sunday *Rogate* is James 1: 22–27, but in the case of *Deine Toten werden leben* the lyrics are based on an Old Testament text, Isaiah 26: 19. This fact separates it from the contemporary cantatas for the same Sunday by J. S. Bach, who adheres to the appointed readings – although the text does allude to the resurrection of the dead, the uniting topic of Easter. It also hints at the approaching celebration of the ascension four days later.

### ***Wer sehnet sich nach Kerker, Stein und Ketten, TVWV 1: 1594 (Bärenreiter No. 37)***

The cantata for the third Sunday after Trinity is based on 1 Peter 5: 6–11. The recitative also refers to the Sermon on the Mount (Matthew 6: 25–29). Both texts admonish the listener not to worry about material needs, but instead to trust in God. Ishmael and his mother Hagar, who were helped by an angel in the wilderness, are mentioned as examples to be followed (Genesis 21: 15–19).

### ***Wenn Israel am Nilusstrande, TVWV 1: 1562 (Bärenreiter No. 41)***

The cantata for the seventh Sunday after Trinity is based on Romans 6: 19–23. Here St Paul speaks about the old life in slavery under the law and the new life in freedom and holiness, none of which conflicts with the obedience to God. This topic is juxtaposed with a reference to the slavery in Egypt (Exodus 5: 6–9).

### ***Durchsuche dich, o stolzer Geist, TVWV 1: 399 (Bärenreiter No. 45)***

The cantata for the eleventh Sunday after Trinity is based on 1 Corinthians 15: 1–10, which contains one of the central texts about Christ's resurrection from the dead. The librettist, by contrast, focuses only on the last two verses wherein St Paul refers to himself as the least of the apostles. He was a former Pharisee; what makes him an apostle is God's grace alone – a consideration that should teach us humility.

### ***Trifft menschlich und voll Fehler sein, TVWV 1: 1417 (Bärenreiter No. 49)***

The cantata for the fifteenth Sunday after Trinity is based on Galatians 5: 25–6: 10, which presents an admonition about life in the Spirit and states how to deal with fellow Christians who lapse into sin. In the second recitative the story about Sodom (and Gomorrah, Genesis 18) is referred to as an example of God's patience with sinners. At the same time the story is a warning about the consequences of persisting in a sinful life.

### ***Es ist ein schlechter Ruhm, TVWV 1: 506 (Bärenreiter No. 53)***

The cantata for the nineteenth Sunday after Trinity is based on Ephesians 4: 22–28, which is a text about 'putting on' the new man. The words admonish the listeners to prove themselves as true Christians. Faith should not be something exterior. Warning against hypocrisy is a typically pietistic feature.

### ***Locke nur, Erde, mit schmeichelndem Reizel, TVWV 1: 1069 (Bärenreiter No. 57)***

The cantata for the 23rd Sunday after Trinity is based on Philippians 3: 17–21. Here St Paul advises his readers to take him as an example. He finds that many live as enemies of Christ's cross, worshipping their belly. But they who follow Christ will learn that his yoke is easy and his burden is light (Matthew 11: 30). The goal is to conduct a heavenly life even here and now.

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

## Performance Material, Sources and Selection

For these recordings the following material was used:

1. Published by Bärenreiter, Kassel: *Der Harmonische Gottes-Dienst*, Teil I: 'Neujahr bis Reminiscere', 1953 ('dritte, durchgesehene Auflage' (corrected edition), 1981); Teil II: 'Oculi bis 1. Pfingstag', 1953, 2nd impr. 1982); Teil IV: '17. Sonntag nach Trinitatis bis Sonntag nach Weihnachten', 1957; 'durchgesehene Auflage' 1967, 2nd impr. 1977.
2. Facsimile of the original edition ('In Verlegung des Autoris'), Hamburg, 1726 (British Museum, London and Det kongelige danske bibliotek, Copenhagen (Gieddes Samling). This edition can be consulted online at [www.kb.dk/elib/noder/telemann/index.htm](http://www.kb.dk/elib/noder/telemann/index.htm).

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

## Instruments

### RECORDERS

N. Ronimus/Morgan workshop: Treble in F after J. Denner (Nuremberg, early eighteenth century)

F. Morgan: Treble in G after Bressan (London, early eighteenth century)

F. Morgan: Treble in F after T. Stanesby (London, early eighteenth century)

T. Prescott: Treble in F after Bressan (London, early eighteenth century)

CELLO Claude Pierray, Paris 1725

BOW François and Leonard Tourte, Paris c. 1780

HARPSICHORD Joel Katzman after Ruckers, 1638.

ORGAN Klop Chest organ, 1999

LUTE Theorbo by Hendrik Hasenfuss, Eitorf, 2006, after Magno Diffeopruchar

Pitch: A = 415 hz.

**Bergen Barokk** was established in 1994 in connection with a concert series supported by the City Arts Department in Bergen and is today one of Norway's leading early-music ensembles. Since then the group has given several concerts in Scandinavia, Russia and USA, many of them broadcast by Norwegian Radio (NRK). In 2005 Bergen Barokk released a first recording of trio sonatas by Georg von Bertouch and pieces from *The Music-Book of Jacob Mestmacher* (Toccata Classics TOCC 0006). This CD is the third in the first complete recording of the 72 cantatas from Telemann's collection *Harmonischer Gottes-Dienst*. Earlier recordings on Simax, BIS and Bergen Barokk Records include sonatas and suites by Veracini, Barsanti, Handel, Pepusch, Paisible, Finger and Froberger. Bergen Barokk is supported by the City of Bergen, the Arts Council Norway and the University of Bergen.

**Mona Julsrød** (soprano) studied at the Norwegian Academy of Music and the Royal College of Music, London. She now has an international concert and oratorio career, with a repertoire stretching from Baroque to contemporary music. She has toured and recorded with such conductors as Frans Brüggen, Philippe Herreweghe and Fabio Biondi, and teaches at the Norwegian Academy of Music in Oslo.

**Frode Thorsen** (recorder) was educated at the Bergen Conservatory of Music and the Swedish College of Music in Stockholm. He made his debut in 1984, since when he has been an active soloist and chamber musician, stage performer (with actors and dancers) and composer. He is a professor (recorder, traverso and early chamber music) at the Grieg Academy at the University of Bergen. His recordings include repertoire from the Middle Ages, the Renaissance, the Baroque and the present day.

**Hans Knut Sveen** (harpsichord and organ) studied organ and harpsichord at the Bergen Conservatory of Music and continued his harpsichord studies in Amsterdam. Besides his activity with Bergen Barokk he performs solo and with other Scandinavian ensembles such as Barokksolistene and the Norwegian Baroque Orchestra. He has also given several concert performances with Pratum Integrum, Moscow, and their leader Pavel Serbin. Hans Knut Sveen teaches harpsichord and chamber music at the Grieg Academy, Bergen.

**Thomas C. Boysen** (lute) was born in Oslo, Norway in 1970 into a family of musicians. He studied classical guitar and lute at the Norwegian Academy of Music. After achieving his diploma there in 1995 he went to Germany to study with Rolf Lislend 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 numerous ensembles and participated in more than forty CD recordings (listed at [www.thomasboysen.de](http://www.thomasboysen.de)).

**Markku Luolajan-Mikkola** (Baroque cello) took his first degree at The Sibelius Academy in Helsinki studying modern cello, and later he studied Baroque music in The Hague. He works as a soloist and chamber musician in several European ensembles. His recordings with the viol quartet Phantasm and others of the solo repertoire have garnered many awards. He teaches at the Sibelius Academy and the Grieg Academy. He has a special interest in contemporary music and has commissioned works for bass viol and other Baroque instruments.

**Wencke Ophaug** participated in this recording as an adviser and specialist in vocal phonetics. She teaches at the University of Oslo, Norwegian Academy of Music and in the Opera Department of the Oslo National Academy of the Arts.

**Auf Rogate –  
Deine Toten werden leben**

Text: Arnold Wilkens

**TVWV 1: 213 (Bärenreiter No. 28)**

Jes. 62, 19: „Aber deine Toten werden leben, meine Leichname werden auferstehen. Wachet auf und rühmet, die ihr liegt unter der Erde! Denn dein Tau ist ein Tau des grünen Feldes; aber das Land der Toten wirst du stürzen.“

**[1] Aria (Allegro)**

Deine Toten werden leben  
und mit Freud' und Licht umgeben,  
Herr, zu deiner Rechten stehn;  
Uns das Sterben sanft zu machen,  
zwang dein Arm des Todes Rachen.  
O, wie stirbt sichs itzt so schön!  
Süssigkeit muss von dem Starken,  
Speise von dem Fresser gehn.

**[2] Recitativ**

So scheut das Sterben weiter nicht,  
das nur der Seele Schalen bricht;  
des Todes Abendstunde  
trägt, wie der Morgen, Gold im Munde.  
Beglückte Zahl der abgeschiednen Frommen!  
Da euren Seelen sich bei ihrer Himmelfahrt  
die grösste Wollust offenbahrt,  
so ruht der Leib indess in seiner stillen Kammer  
von allem Schmerz, von allem Jammer  
bis zu der Zeiten Schluss,  
der finstre Raum der Totenhöhlen  
die Leiber ihren Seelen  
aufs neue wiedergeben muss.  
Denn dieses Tages Schein  
wird wie der Tag der ersten Schöpfung sein,  
an welchem wir aus Staube, Ton und Erden  
von neuen wie geschaffen werden;

**For the Fifth Sunday after Easter –**

**Your dead shall live!**

Text: Arnold Wilkens

Isaiah 26: 19: “Thy dead men shall live, together with my dead body shall they arise. Awake and sing, ye that dwell in dust: for thy dew is as the dew of herbs, and the earth shall cast out the dead.”

**[1] Aria (Allegro)**

Your dead shall live, O Lord,  
and, surrounded by joy and light,  
stand at Your right hand;  
to ease our passing  
Your arm has conquered the jaws of death.  
O, how happy our dying shall be!  
The strong must relinquish their delights,  
the greedy must give up their food.

**[2] Recitative**

Therefore have no fear of death,  
it merely shatters the soul's shell;  
life's evening, brought by death,  
is just as welcome as the morning.  
How blessed are the pious dead!  
While your souls, when rising up to heaven,  
experience unbounded bliss,  
the body is at rest within its chamber,  
free of all pain and all distress  
until, when time comes to an end,  
the murky caves wherein the dead reside  
must render up the bodies  
to join their souls again.  
For when the dawn of that day breaks  
it will be like the first day of Creation,  
when from clay and dust and earth  
we shall be made anew;

doch stellet er, was sonst verweslich war,  
hinfürō unverweslich dar.  
So seid denn ferner stark und fest  
und nehmet mehr und mehr im Werke Gottes zu<sup>1</sup>  
da Gott euch solche Ruh' nach eurer Arbeit hoffen lässt.  
Nur der darf vor dem Tod und jenem Tag erstaunen,  
der hier an lauter Sünden klebt  
und ausser Gottes Gnade lebt;  
doch wer sich dieser trösten kann,  
dem kündiget der Schall der weckenden Posaunen,  
wie dorten Israel, des Halljahrs Anfang an.

[3] **Aria (Andante)**

Ihr Sterblichen! Was scheut ihr Tod und Erde?  
Dass beides euch nicht schrecklich werde,  
so lasst die eile Lust vorher zu Grabe gehn!  
Macht, dass in euch ein Leben Kraft gewinne,  
vor dem die Furcht der Ewigkeit zerrinne;  
ja, lasst in dieser Zeit schon durch Verneurung eurer Sinne  
der künftigen Verwandlung Vorbild sehn.

yet He will make corruption  
from henceforth incorruptible.  
Therefore be ever strong and firm  
and strive to do God's work with might and main,<sup>1</sup>  
since God will give you rest when you have laboured.  
On that dread day no one need be afraid of death  
unless he cannot rid himself of sinfulness  
and lives beyond the mercy of the Lord;  
but he who is assured of God's great kindness  
shall find, when the last trump calls out to him,  
the hallowed year begin, as Israel was promised.

[3] **Aria (Andante)**

Ye mortals! Why fear death and burial?  
Vouchsafe that neither shall be frightening,  
by letting lustfulness precede you to the grave.  
Be sure that you are strong enough in life  
that fear of all eternity may cease to be;  
let all your present senses be renewed  
so that you may behold the future transformation.

<sup>1</sup> 1. Kor. 15, 58: „Darum, meine lieben Brüder, seid fest, unbeweglich, und nehmet immer zu in dem Werk des Herrn, sintelmal ihr wisset, dass eure Arbeit nicht vergeblich ist in dem Herrn.“

<sup>1</sup> 1 Corinthians 15: 58: “Therefore, my beloved brethren, be ye stedfast, unmoveable, always abounding in the work of the Lord, forasmuch as ye know that your labour is not in vain in the Lord’.

**Am dritten Sonntage nach Trinitatis –  
Wer sehnet sich nach Kerker, Stein und Ketten**  
Text: Arnold Wilkens  
**TVWV 1: 1594 (Bärenreiter No. 37)**

1. Petri 5, 6–11: „So demütiget euch nun unter die gewaltige Hand Gottes, dass er euch erhöhe zu seiner Zeit. Alle Sorge werfet auf ihn; denn er sorgt für euch. Seid nüchtern und wachet; denn euer Widersacher, der Teufel, geht umher wie ein brüllender Löwe und sucht, welchen er verschlange. Dem widerstehet, fest im Glauben, und wisset, dass ebendieselben Leiden über eure Brüder in der Welt gehen. Der Gott aber aller Gnade, der uns berufen hat zu seiner ewigen Herrlichkeit in Christo Jesu, der wird euch, die ihr eine kleine Zeit leidet, vollbereiten, stärken, kräftigen, gründen. Ihm sei Ehre und Macht von Ewigkeit zu Ewigkeit! Amen.“

**[4] Aria (Andante)**

Wer sehnet sich nach Kerker, Stein und Ketten,  
dem sonstnen weiche Schwanenbetten zu Diensten stehn?  
Wer rennet ohne Widerstand den strengsten Feinden in die Hand?  
Die tun's, die sich mit eiteln Sorgen quälen;  
die sind's, die Feind und Fesseln selber wählen  
und töricht aus der Ruh' in Angst und Unruh' gehn.

**[5] Recitative**

Ein Christ muss sich der Sorge<sup>2</sup> billig schämen,  
wo dies, wo jenes herzunehmen?  
Er kennt ja den, der alle Welt  
versorget, nähret und erhält.  
Hört, was der Heiland spricht:

<sup>2</sup> Matth. 6, 25–29: „Darum sage ich euch: Sorget nicht für euer Leben, was ihr essen und trinken werdet, auch nicht für euren Leib, was ihr anziehen werdet. Ist nicht das Leben mehr denn Speise? und der Leib mehr denn die Kleidung? Sehet die Vögel unter dem Himmel an: sie säen nicht, sie ernten nicht, sie sammeln nicht in die Scheunen; und euer himmlischer Vater

**For the Third Sunday after Trinity –  
Who longs for prison, stones and chains**  
Text: Arnold Wilkens

1 Peter 5: 6–11: ‘Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time: Casting all your care upon him; for he careth for you. Be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour: Whom resist steadfast in the faith, knowing that the same afflictions are accomplished in your brethren that are in the world. But the God of all grace, who hath called us unto his eternal glory by Christ Jesus, after that ye have suffered a while, make you perfect, establish, strengthen, settle you. To him be glory and dominion for ever and ever. Amen.’

**[4] Aria (Andante)**

Who longs for prison, stones and chains  
when he is used to pillows filled with down?  
Who meets his enemies without resistance?  
All those who are oppressed by useless cares;  
all those who opt for enemies and chains  
and foolishly turn calm to fear and turmoil.

**[5] Recitative**

True Christians should be shamefaced if they care<sup>2</sup>  
where they may find the wherewithal to live,  
since they must know that all the world  
is nurtured and sustained by Him.  
Hear what the Saviour says:

<sup>2</sup> Matthew 6: 25–29: ‘Therefore I say unto you, Take no thought for your life, what ye shall eat, or what ye shall drink; nor yet for your body, what ye shall put on. Is not the life more than meat, and the body than raiment? Behold the fowls of the air: for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them. Are ye not much better than

Seht nach den unbesorgten Heeren der Bürger in der Luft,  
ob ihnen was gebricht!

Sie säen nicht, sie ernten nicht,  
und euer Vater weiss sie dennoch zu ernähren.

Seid ihr denn nicht viel mehr denn sie?

Ach, dies ermuntert meinen Sinn.

Ihr Sorgen, fliegt zugleich mit jenen Vögeln hin!

Wenn Ismael<sup>3</sup> sich dort in Durst und Hitze quälet,  
so hört der Herr das Schreien dieses Knaben;

sein Engel muss heruntersteigen

und Hagar Ort und Quelle zeigen,

den dürren Gaum des Schmachenden zu laben.

Doch nicht für Nahrungssorgen nur,

für alles andre, was uns fehlet,

weiss dieser Arzt zugleich die Kur.

Gott ist kein Mensch wie wir, dem was unmöglich fällt;  
wer Mut und Zuversicht nur felsenfest auf seine Rettung stellt,

der darf vor keinen Plagen,  
wie viel, wie gross sie sind, verzagen.

---

nährt sie doch. Seid ihr denn nicht viel mehr denn sie? Wer ist aber unter euch, der seiner Länge eine Elle zusetzen möge, ob er gleich darum sorget? Und warum sorget ihr für die Kleidung? Schaut die Lilien auf dem Felde, wie sie wachsen: sie arbeiten nicht, auch spinnen sie nicht. Ich sage euch, dass auch Salomo in aller seiner Herrlichkeit nicht bekleidet gewesen ist wie derselben eins<sup>4</sup>.

<sup>3</sup> 1. Mos. 21, 15–19: „Da nun das Wasser in dem Schlauch aus war, warf sie den Knaben unter einen Strauch und ging hin und setzte sich gegenüber von fern, einen Bogenschuss weit; denn sie sprach: Ich kann nicht ansehen des Knaben Sterben. Und sie setzte sich gegenüber und hob ihre Stimme auf und weinte. Da erhörte Gott die Stimme des Knaben. Und der Engel Gottes rief vom Himmel der Hagar und sprach zu ihr: Was ist dir Hagar? Fürchte dich nicht; denn Gott hat erhört die Stimme des Knaben, da er liegt. Steh auf, nimm den Knaben und führe ihn an deiner Hand; denn ich will ihn zum grossen Volk machen. Und Gott tat ihr die Augen auf, dass sie einen Wasserbrunnen sah. Da ging sie hin und füllte den Schlauch mit Wasser und tränkte den Knaben“.

Behold the carefree denizens of the air,  
what do they lack?  
They sow not, neither do they reap,  
and yet your father keeps them fed.  
Are you not worth much more than they?  
This fills my soul with greater confidence.  
Depart, ye cares, together with those birds!  
When thirst and heat beset poor Ismael,<sup>3</sup>  
the Lord gave heed to his complaint;  
He sent an angel down to earth,  
showed Hagar where to find a well  
to bathe the parched child's arid throat.  
Yet this kind healer knows the cure  
not just for worry about food,  
but for all else that we may lack.

The Lord is not like man, He is almighty;  
Let him who firmly trusts that He will save him  
fear no misfortunes, be they yet so great.

---

they? Which of you by taking thought can add one cubit unto his stature? And why take ye thought for raiment? Consider the lilies of the field, how they grow; they toil not, neither do they spin: And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these.

<sup>3</sup> Genesis 21: 15–19: ‘And the water was spent in the bottle, and she cast the child under one of the shrubs. And she went, and sat her down over against him a good way off, as it were a bow shot: for she said, Let me not see the death of the child. And she sat over against him, and lift up her voice, and wept. And God heard the voice of the lad; and the angel of God called to Hagar out of heaven, and said unto her, What aileth thee, Hagar? fear not; for God hath heard the voice of the lad where he is. Arise, lift up the lad, and hold him in thine hand; for I will make him a great nation. And God opened her eyes, and she saw a well of water; and she went, and filled the bottle with water, and gave the lad drink’.

Wohlan, so will ich seiner Kraft und Huld mein ganzes Leben  
in Demut, Hoffnung und Geduld ergeben.  
Bis hierher hat mich Gott erhalten;  
der das vermocht, der mag auch ferner walten.

6 Aria

Nein, nein, du wirst mich nicht versäumen;  
Nein, nein, du hast auf meinen Zustand acht,  
versorgende Liebe, beschützende Macht.  
Kein Gram soll meinen Geist umfassen;  
ich lebe zufrieden und ruhe gelassen,  
solange deine Vorsicht wacht.

Thus, while I live, with hope, humility and patience  
I put my trust in His great strength and mercy.  
God has sustained me until now;  
may He who aided me protect my future.

6 Aria

No, no, You will not fail me;  
No, no, You will safeguard my state,  
caring love, protecting might.  
No grief shall discomfort my spirit,  
I shall live content and calm  
as long as You bestow Your care.

### Critical Response to Volumes 1 and 2 of the Bergen Barokk Telemann *Harmonischer Gottes-Dienst*



TOCC 0037

'These are delightful works, melodically attractive and short enough to appeal to those of us who prefer 'sacred sound-bites' to, say, Bach's mighty edifices. [...]

The recorded sound perfectly conveys the requisite intimacy; Thorsen's booklet notes are superb, with much background information and analysis. Full translations of the German texts are provided, as are the biblical texts on which the cantatas are a commentary.'

William Yeoman, [www.classicalsource.com](http://www.classicalsource.com)

'All in all, Telemann: Harmonischer Gottes-Dienst, Vol. 1, is a great start to what looks to be a promising series, and if subsequent volumes maintain this level of inspiration and dedication, then Telemann fans are going to have to make a lot of room on their record shelves.'

Dave Lewis, [www.allmusic.com](http://www.allmusic.com)

'an eye-opener. While one usually thinks of this series as workaday music, this sensitive and absolutely astounding performance that brings out the intricacies shows not only what made Telemann perhaps the most popular German composer of his time, but also that he expected that even the lowliest of churches to have access to good music. This is a series that I look forward to as further volumes appear.'

Bertil van Boer, *Fanfare*



TOCC 0057

## Am siebenten Sonntage nach Trinitatis –

### *Wenn Israel am Nilusstrande*

Text: Arnold Wilkens

**TVWV 1: 1562 (Bärenreiter No. 41)**

Röm. 6, 19–23: „Ich muss menschlich davon reden um der Schwachheit willen eures Fleisches. Gleichwie ihr eure Glieder begeben habet zum Dienst der Unreinigkeit und von einer Ungerechtigkeit zur andern, also begebet auch nun eure Glieder zum Dienst der Gerechtigkeit, dass sie heilig werden. Denn da ihr der Sünde Knechte wart, da wart ihr frei von der Gerechtigkeit. Was hattet ihr nun zu der Zeit für Frucht? Welcher ihr euch jetzt schämet; denn ihr Ende ist der Tod. Nun ihr aber seid von der Sünde frei und Gottes Knechte geworden, habt ihr eure Frucht, dass ihr heilig werdet, das Ende aber ist das ewige Leben. Denn der Tod ist der Sünde Sold; aber die Gabe Gottes ist das ewige Leben in Christo Jesu, unserm Herrn“.

#### 7 Recitative

Wenn Israel am Nilusstrande die schwersten Ziegel dulden muss,<sup>4</sup>  
wenn Babylon das Volk des Höchsten zwinget  
und in die tiefste Knechtschaft bringet;  
was stellen beide zum Gewinn  
den schwitzenden gedrückten Sklaven hin?  
Verderben, Schmach und Bande!  
Nicht anders geht es dem, der sich den Sünden weiht.  
Für alle seine Dienstbarkeit ist die Bezahlung Tod und Schande.

<sup>4</sup> 2. Mose. 5, 6–9: „Darum befahl Pharaö desselben Tages den Vögten des Volks und ihren Amtleuten und sprach: Ihr sollt dem Volk nicht mehr Stroh sammeln und geben, dass sie Ziegel machen wie bisher; lasst sie selbst hingehen, und Stroh zusammenlesen, und die Zahl der Ziegel, die sie bisher gemacht haben, sollt ihr ihnen gleichwohl auflegen und nichts mindern; denn sie gehen müssig, darum schreien sie und sprechen: Wir wollen hinziehen und unserm Gott opfern. Man drücke die Leute mit Arbeit, dass sie zu schaffen haben und sich nicht kehren an falsche Rede“.

## For the Seventh Sunday after Trinity –

### *As on the Nile*

Text: Arnold Wilkens

Romans 6: 19–22: ‘I speak after the manner of men because of the infirmity of your flesh: for as ye have yielded your members servants to uncleanness and to iniquity unto iniquity; even so now yield your members servants to righteousness unto holiness. For when ye were the servants of sin, ye were free from righteousness. What fruit had ye then in those things whereof ye are now ashamed? for the end of those things is death. But now being made free from sin, and become servants to God, ye have your fruit unto holiness, and the end everlasting life. For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord.’

#### 7 Recitative

As on the Nile Israel endured the weight of bricks,<sup>4</sup>  
as Babylon oppressed the people of the Lord  
and pressed them into dire servitude;  
what did they gain by torturing  
the sweating, persecuted slaves?  
Disgrace, ruin and fetters!  
The same shall he who lives in sin, incur,  
rewarded for his vice with death and shame.

<sup>4</sup> Exodus 5: 6–9: ‘And Pharaoh commanded the same day the taskmasters of the people, and their officers, saying, Ye shall no more give the people straw to make brick, as heretofore: let them go and gather straw for themselves. And the tale of the bricks, which they did make heretofore, ye shall lay upon them; ye shall not diminish ought thereof: for they be idle; therefore let them cry, saying, Let us go and sacrifice to our God. Let there more work be laid upon the men, that they may labour therein; and let them not regard vain words.’

**[8] Aria**

Meidet diese Sklaverei! Fliehet diese Tyrannie!  
Wollt ihr euren Seelen raten.  
Scheut ihr Untergang und Hohn,  
scheuet ihr der Sünden Lohn,  
ach, so scheut auch ihre Thaten!

**[8] Aria**

Evade this slavery! Flee those tyrants!  
Give this counsel to your souls.  
To avoid downfall and scorn,  
to avoid the reward for sins,  
you must avoid committing them!

**[9] Rezitativ**

Zu diesem Meiden zu diesem Fliehen  
hat Christi Herrlichkeit und Leiden uns Kraft verliehen.  
Dagegen soll zu dessen Werk allein  
so Seel' als Leib von uns geheiligt sein.  
Ach ja, wen Könige in hohe Dienste nehmen  
der sehnt sich wohl nach Bauernarbeit nicht.  
Wer will sich denn zu Satans Dienst bequehmen,  
da Jesus, dem kein ird'scher König gleich,  
uns selbst an seine Hofstatt zeucht?  
Wie ungleich ist hiernächst der Lohn von beiden.  
Da jene nichts als Schand und Sterben  
durch ihre Dienstbarkeit erwerben,  
so mu der Dienst, zu welchem wir bereit,  
durch Gottes Güte uns eine bessre Frucht,  
ein schöner Ende geben.  
Die Frucht ist Heiligkeit das Ende jenes Leben.

**[9] Recitative**

So that we may evade and flee these evils,  
Christ's agony and glory gave us strength.  
Therefore we must devote to Him alone  
our bodies and our souls and worship Him.  
Those who are called to serve great kings  
do surely not desire peasant labour.  
Whod gladly enter into Satan's service  
since Jesus, greater than all kings on earth,  
has called on us to join His company?  
How great the difference of their reward!  
Just as they will receive for all their labour  
no recompense but shame and death,  
so will the service that we undertake  
by God's great mercy vouchsafe us  
a riper fruit, a better end.  
The fruit is holiness, the end eternal life.

**[10] Aria**

Monarch der ganzen Kreatur!  
Ich will dir itzt und ewig dienen.  
Verzeihe meiner Schwachheit nur.  
Ist in der Zeit mein Dienst mit manchem Fehl verbunden,  
so freu ich mich auf jene Stunden,  
wenn mit der sel'gen Ewigkeit  
erst die Vollkommenheit erschienen.

**[10] Aria**

Monarch of all creation!  
I will serve you now and evermore,  
if you will pardon my frailty.  
If while I live my service may be poor,  
I long for the time to come  
when blissful eternity  
will show me true perfection.

## Am elften Sonntage nach Trinitatis –

### Durchsuche dich, o stolzer Geist

Text: Wilkens

**TVWV 1: 399 (Bärenreiter No. 45)**

1. Kor. 15, 9-10: „Denn ich bin der geringste unter den Aposteln, der ich nicht wert bin, dass ich ein Apostel heisse, darum dass ich die Gemeinde Gottes verfolgt habe. Aber von Gottes Gnade bin ich, was ich bin. Und seine Gnade an mir ist nicht vergeblich gewesen, sondern ich habe vielmehr gearbeitet denn sie alle; nicht aber ich, sondern Gottes Gnade, die mit mir ist.“

#### [1] Aria (Largo)

Durchsuche dich, o stolzer Geist,  
schau, was du von dir selber seist,  
so schaust du lauter, Schwachheitsspuren.  
Sieh an, wie gross dein Elend ist!  
Du bist, weil du ein Sünder bist,  
die ärmste von den Kreaturen.

#### [2] Recitativ

Ach, welcher sich, den Auszug aller Mängel,  
Erst einmal recht erkennt,  
der gibt hernach nicht mehr dem Hochmutsgeist Gehör.  
Wer sich als einen Engel vorhin geachtet,  
kann, wenn er sich genau betrachtet,  
den armen Erdenkloss hinfert kaum menschlich nennen.  
Wie fällst du so, du schöner Morgenstern!<sup>15</sup>

<sup>5</sup> Jes. 14, 12–15: „Wie bist du vom Himmel gefallen, du schöner Morgenstern! Wie bist du zur Erde gefällt, der du die Heiden schwächtst! Gedachtest du doch in deinem Herzen: „Ich will in den Himmel steigen und meinen Stuhl über die Sterne Gottes erhöhen; ich will mich setzen auf den Berg der Versammlung in der fernsten Mitternacht; ich will über die hohen Wolken fahren und gleich sein dem Allerhöchsten.“ Ja, zur Hölle fährst du, zur tiefsten Grube“.

## For the Eleventh Day after Trinity –

### Search through your heart

Text: Arnold Wilkens

1 Corinthians 15: 9–10: ‘For I am the least of the apostles, that am not meet to be called an apostle, because I persecuted the church of God. But by the grace of God I am what I am: and his grace which was bestowed upon me was not in vain; but I laboured more abundantly than they all: yet not I, but the grace of God which was with me.’

#### [1] Aria (Largo)

If you but search your heart, o proud spirit,  
to fathom what you truly are:  
you shall see signs of all your weakness.  
Behold the measure of your affliction!  
Because you are a sinner  
you are the most wretched of creatures.

#### [2] Recitative

Those who extract all their faults  
And for the first time recognise themselves  
will cease to pay attention to haughty arrogance.  
He who used to think himself an angel  
can barely, if he now considers it,  
call that poor clod of soil a man.  
How have you fallen, lovely morning star!<sup>15</sup>  
You, who chose to ascend,

<sup>5</sup> Isaiah 14: 12–15: ‘How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north: I will ascend above the heights of the clouds; I will be like the most High. Yet thou shalt be brought down to hell, to the sides of the pit.’

Du, der du dir so hoch,  
ja über deinen Herrn, den Sitz erkohren,  
wie sehr hat sich die erste Pracht verloren!  
Ach, itzo siehst du, was du bist,  
wenn Gottes Huld uns nicht zur Seiten ist.  
Denn was wir sind und Gutes können,  
wirkt insgesamt in uns allein  
des gütgen Schöpfers Gnadenschein.  
So beuge denn, o Mensch, im Innern deiner Glieder  
den stolzen Pharisäer<sup>6</sup> nieder,  
und da dir Gottes Hand,  
was du vermagst, aus Gnaden zugewandt,  
so suche demutvoll dabei,  
da diese Gnade nicht an dir vergeblich sei.

[13] *Aria (Andante)*

Herr der Gnade, Gott des Lichts,  
lass dein Alles und mein Nichts  
mich zur Demut treiben!  
Ist, was mein ist, alles dein,  
ach, so muss ja dir allein  
auch, was dein ist, bleiben.

to rise above your Lord's throne,  
see how your erstwhile glory lies in ruins!  
Alas, behold what you are now,  
if we forgo the Lord's grace.  
Whatever we can be and may achieve  
is only due to the resplendent mercy  
of the benevolent Creator.  
Therefore, o man, within your heart  
kneel down like that proud Pharisee,<sup>6</sup>  
and since the hand of God  
has mercifully helped you on your way,  
pray with a heart full of humility  
that this mercy may not pass you by.

[13] *Aria (Andante)*

Lord of mercy, God of light,  
grant that Thy greatness and my nothingness  
shall make me truly humble!  
If what I own is all Yours,  
O, then surely all must remain Yours  
And remain Yours evermore.

<sup>6</sup> Luk. 18, 9–14: „Er sagte aber zu etlichen, die sich selbst vermassen, dass sie fromm wären, und verachteten die andern, ein solch Gleichen. Es gingen zwei Menschen hinauf in den Tempel, zu beten, einer ein Pharisäer, der andere ein Zöllner. Der Pharisäer stand und betete bei sich selbst also: Ich danke dir, Gott, dass ich nicht bin wie die anderen Leute, Räuber, Ungerechte, Ehebrecher, oder auch wie dieser Zöllner. Ich faste zweimal in der Woche und gebe den Zehnten von allem, was ich habe. Und der Zöllner stand von ferne, wollte auch seine Augen nicht aufheben gen Himmel, sondern schlug an seine Brust und sprach: Gott, sei mir Sünder gnädig! Ich sage euch: Dieser ging hinab gerechtfertigt in sein Haus vor jenem. Denn wer sich selbst erhöht, der wird erniedrigt werden; und wer sich selbst erniedrigt, der wird erhöht werden.“

<sup>6</sup> Luke 18: 9–14: ‘And he spake this parable unto certain which trusted in themselves that they were righteous, and despised others: Two men went up into the temple to pray; the one a Pharisee, and the other a publican. The Pharisee stood and prayed thus with himself, God, I thank thee, that I am not as other men are, extortioners, unjust, adulterers, or even as this publican. I fast twice in the week, I give tithes of all that I possess. And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, God be merciful to me a sinner. I tell you, this man went down to his house justified rather than the other: for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted’.

**Am 15. Sonntage nach Trinitatis –  
Trifft menschlich und voll Fehler sein**  
Text: Anon.  
**TVWV 1: 1417 (Bärenreiter No. 49)**

Gal. 5, 25–6,10: So wir im Geist leben, so lasset uns auch im Geist wandeln. Lasset uns nicht etiler Ehre geizig sein, einander zu entrüstern und zu hassen. Liebe Brüder, so ein Mensch etwa von einem Fehler übereilt würde, so helft ihm wieder zurecht mit sanftmütigem Geist ihr, die ihr geistlich seid; und sieh auf dich selbst, dass du nicht auch versucht werdest. Einer trage des andern Last, so werdet ihr das Gesetz Christi erfüllen. So aber jemand sich lässt dünnken, er sei etwas, so er doch nichts ist, der betrügt sich selbst. Ein jeglicher aber prüfe sein eigen Werk; und alsdann wird er an sich selber Ruhm haben und nicht an einem andern. Denn ein jeglicher wird seine Last tragen. Der aber unterrichtet wird mit dem Wort, der teile mit allerlei Gutes dem, der ihn unterrichtet. Irrt euch nicht! Gott lässt sich nicht spotten. Denn was der Mensch sät, das wird er ernten. Wer auf sein Fleisch sät, der wird von dem Fleisch das Verderben ernten; wer aber auf den Geist sät, der wird von dem Geist das ewige Leben ernten. Lasset uns aber Gutes tun und nicht müde werden; denn zu seiner Zeit werden wir auch ernten ohne Aufhören. Als wir denn nun Zeit haben, so lasset uns Gutes tun an jedermann, allermeist aber an des Glaubens Genossen.

**[14] Recitative**

Trifft menschlich und voll Fehler sein  
die meiste Zeit zusammen überein,  
wer will denn gleich um eines Irrtums wegen  
dem Nächsten allen Spott und Überdruss erregen?  
Ach, stehst du itzo fest, so hilf zwar andren auf,  
doch höhne ja nicht die gefallnen Brüder!  
Wie lange währt's, so fällst du selber nieder;  
was wünschest du dir von dem Nächsten drauf?  
Nein, wer Erinn'rung gibt, der merke dies dabei,  
dass der Gerechten Hand im Schlagen freundlich sei.

**For the Fifteenth Day after Trinity –  
Since being human and to err**  
Text: Anon.

Galatians 5: 25–6; 6: 1–10: 'If we live in the Spirit, let us also walk in the Spirit. Let us not be desirous of vain glory, provoking one another, envying one another. Brethren, if a man be overtaken in a fault, ye which are spiritual, restore such an one in the spirit of meekness; considering thyself, lest thou also be tempted. Bear ye one another's burdens, and so fulfil the law of Christ. For if a man think himself to be something, when he is nothing, he deceiveth himself. But let every man prove his own work, and then shall he have rejoicing in himself alone, and not in another. For every man shall bear his own burden. Let him that is taught in the word communicate unto him that teacheth in all good things. Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap. For he that soweth to his flesh shall of the flesh reap corruption; but he that soweth to the Spirit shall of the Spirit reap life everlasting. And let us not be weary in well doing: for in due season we shall reap, if we faint not. As we have therefore opportunity, let us do good unto all men, especially unto them who are of the household of faith.'

**[14] Recitative**

Since being human and to err  
so frequently occur together,  
why, for a mere mistake,  
vex and despise your neighbour?  
If you are safe just now, assist the others,  
and do not mock the brothers who have fallen!  
For all too soon you may have lost your way;  
what would you like your neighbour to do now?  
He who remembers should be well aware  
that justice should be lenient when striking.

[15] *Aria (Vivace)*

Durch Glut und Schlag ist Eisen zwar zu beugen,  
doch Menschen nützt ein sanftes Überzeugen  
weit mehr als alle Bitterkeit.

Da denen, welche gleich um eines Fehlers willen  
dem Wankenden erhitzt entgegenbrüllen,  
die Strenge selbst zum strengen Fehl gedeiht.

[16] *Rezitativ*

Gott selbst verfahrt zuerst gelinde.

Er brach nicht eh' mit seinen Fluten los,  
als bis die erste Welt vom Götzendienst der Sünde  
sich keine Warnung treiben lie.<sup>7</sup>  
Wenn seine Rache Sodoms Tore  
in lichten Flammen krachen hie,  
so ward vor seinem Ohr  
vorher der Ruf von ihrer Bosheit gross.<sup>8</sup>  
Die Stäbe *Weh* sind dann erst anzubringen,  
wenn mit dein Stabe *Sanft* der Mensch nicht mehr zu zwingen.  
Ach, möge sich denn jeder mann bequemen,  
auch sanfte Züchtigung mit Sanftmut anzunehmen.

[17] *Aria*

Gleich dem Balsam sind die Lehren,  
die ein treuer Mund erteilt.  
Der ist von der Bess'rung weit,  
der sich pharisäisch scheut,  
Straf und Vorwurf anzuhören,  
wenn ein Fehl ihn übereilt.

<sup>7</sup> 1. Mose, 6, 3: „Da sprach der Herr: Die Menschen wollen sich von meinem Geist nicht mehr strafen lassen; denn sie sind Fleisch. Ich will ihnen noch Frist geben hundertundzwanzig Jahre.“

<sup>8</sup> 1. Mose 18, 20: „Und der Herr sprach: Es ist ein Geschrei zu Sodom und Gomorra, das ist gross, und ihre Sünden sind sehr schwer.“

<sup>9</sup> Sach. 11, 7: „Und ich hütete die Schlachtschafe, ja, die elenden unter den Schafen, und nahm zu mir zwei Stäbe: einen hiess ich Huld, den andern hiess ich Eintracht; und hütete die Schafe.“

[15] *Aria (Vivace)*

Though heat and blows may soften iron,  
men will respond to gentle persuasion  
more readily than to harsh reproach.  
Those who respond to every misdeed  
with angry shouts, directed at the sinner,  
sin in their turn because they are so harsh.

[16] *Recitative*

At first the Lord was gentle,  
He did not let His floods engulf the earth  
until the world rejected His command  
to cease from sinful worship of mere idols.<sup>7</sup>  
When in his wrath He made the gates of Sodom  
burst into flames and break asunder,  
He had already heard quite clearly  
reports of all the people's wickedness.<sup>8</sup>  
The staff of *pain* may only be applied  
when man does not pay heed to the rod of *lenience*.<sup>9</sup>  
If only men were willing to submit  
to gentle chastisement with gentle frame of mind!

[17] *Aria*

Words of wisdom are a balm,  
if an honest mouth utters them.  
Those who, like the Pharisees,  
reject blame and punishment  
when they have transgressed  
have yet to mend their ways.

<sup>7</sup> Genesis 6: 3: 'And the Lord said, My spirit shall not always strive with man, for that he also is flesh: yet his days shall be an hundred and twenty years.'

<sup>8</sup> Genesis 18: 20: 'And the Lord said, Because the cry of Sodom and Gomorrah is great, and because their sin is very grievous.'

<sup>9</sup> Zechariah 11: 7: 'And I will feed the flock of slaughter, even you, O poor of the flock. And I took unto me two staves; the one I called Beauty, and the other I called Bands; and I fed the flock.'

## Am 19. Sonntage nach Trinitatis –

*Es ist ein schlechter Ruhm*

Text: Arnold Wilkens

**TVWV 1: 506 (Bärenreiter No. 53)**

Ephes. 4, 22–32: „So legt nun von euch ab nach dem vorigen Wandel den alten Menschen, der durch Lüste im Irrtum sich verderbt. Erneuert euch aber im Geist eures Gemüts und ziehet den neuen Menschen an, der nach Gott geschaffen ist in rechtschaffener Gerechtigkeit und Heiligkeit. Darum leget die Lüge ab und redet die Wahrheit, eingleicher mit seinem Nächsten, sintelmal wir untereinander Glieder sind. Zürnet, und sündiget nicht; lasset die Sonne nicht über eurem Zorn untergehen. Gebet auch nicht Raum dem Lästerer. Wer gestohlen hat der stehle nicht mehr, sondern arbeite und schaffe mit den Händen etwas Gutes, auf dass er habe, zu geben dem Dürftigen. Lasset kein faul Geschwätz aus eurem Munde gehen, sondern was nützlich zur Besserung ist, wo es not tut, dass es holdselig sei zu hören. Und betrübet nicht den heiligen Geist Gottes, mit dem ihr versiegelt seid auf den Tag der Erlösung. Alle Bitterkeit und Grimm und Zorn und Geschrei und Lästerung sei ferne von euch samt aller Bosheit. Seid aber untereinander freundlich, herzlich und vergebet einer dem andern, gleichwie Gott euch auch vergeben hat in Christo“.

### [18] *Rezitativ*

Es ist ein schlechter Ruhm,  
dem Namen nach sich zu den Christen zählen,  
wenn deinem Christentum  
die wahren Proben fehlen.  
Vom Balsam muss die Kraft,  
vom Christenthum das Leben,  
ob beide tüchtig, Zeugnis geben.

### [19] *Aria (Vivace)*

Vergnüst du dich an Heidenlügen,  
so nenne dich nur keinen Christen;

## For the Nineteenth Sunday after Trinity –

*It brings but little credit*

Text: Arnold Wilkens

Ephesians 4: 22–32: “That ye put off concerning the former conversation the old man, which is corrupt according to the deceitful lusts; And be renewed in the spirit of your mind; And that ye put on the new man, which after God is created in righteousness and true holiness. Wherefore putting away lying, speak every man truth with his neighbour: for we are members one of another. Be ye angry, and sin not: let not the sun go down upon your wrath: Neither give place to the devil. Let him that stole steal no more: but rather let him labour, working with his hands the thing which is good, that he may have to give to him that needeth. Let no corrupt communication proceed out of your mouth, but that which is good to the use of edifying, that it may minister grace unto the hearers. And grieve not the holy Spirit of God, whereby ye are sealed unto the day of redemption. Let all bitterness, and wrath, and anger, and clamour, and evil speaking, be put away from you, with all malice: And be ye kind one to another, tenderhearted, forgiving one another, even as God for Christ's sake hath forgiven you.”

### [18] *Recitative*

It brings but little reknown  
to call yourself a Christian  
if your Christianity  
has not been truly tested.  
Strength is confirmed by balm,  
life by Christianity,  
whether both are diligently sought they give true witness.

### [19] *Aria (Vivace)*

If you enjoy heathenish pleasures  
do not presume to call yourself a Christian,

denn Christus kennt dich wahrlich nicht.  
Erneure dich an Geist und Herzen,  
sonst gleichst du nur gemalten Kerzen,  
bei welchen Glanz und Glut gebracht.

[20] **Rezitativ**

Wie ist der Stolz der Sterblichen so blind!  
Bei Menschen will man gern in solchen Kleidern prangen,  
die neu, die schön und prächtig sind.  
Vor Gott allein trägt niemand Scheu, in alten Lumpen  
zu erscheinen,  
das heisst: Es will sich keiner gern bemühen,  
den alten Menschen aus-, den neuen anzuziehen.  
So kommt die grösste Schar in Satans Lieberei  
einhergegangen,  
und dennoch gibt sie sich als Christi Diener aus.  
Doch ach, was nützt die Heuchelei,  
da der sie nicht dafür erkennen kann?  
Der Glaube zwar ist blass das Kleid,  
worin man dort zur Rechten Gottes stehet;  
doch, wer in solchem Schmucke gehet,  
der trägt zugleich den Rock der Heiligkeit.

[21] **Aria (Vivace)**

Zu guter Nacht, ihr alten Sünden!  
Mein Herz bricht euer Band entzwei.  
Ich will nach Gottes Wohlgefallen  
in einem neuen Leben wallen.  
Sein Geist steht meinem Geiste bei,  
bis ich in jener neuen Erde  
volkommen neu und heilig werde,<sup>10</sup>  
denn siehe, dort ist alles neu.

since Christ assuredly knows nothing of you.  
Renew your spirit and your heart,  
lest you are like those painted candles  
that neither sparkle nor give warmth.

[20] **Recitative**

How blind is mortal man's vain pride!  
He loves to boast among his fellow men  
with raiments that are fine and opulent.  
But no one should fear to stand before the Lord  
in rags,  
that is, no one wants to trouble himself  
to shed their old clothes and put on new ones.  
But this is just how the great horde in Satan's  
affection  
comes along and yet they claim to be Christ's servants.  
To what avail, alas, is such hypocrisy  
since they do not perceive it to be so?  
True faith is nothing but the garment  
that is put on to stand at God's right hand;  
but he who wears such splendid ornaments  
is clothed in all the robes of holiness.

[21] **Aria (Vivace)**

Good night, ye sins of old!  
My heart rends your bonds asunder.  
It is according to God's will that I  
shall now lead a new life.  
His spirit aids my spirit  
until, in that new world,  
I shall be whole and blessed,<sup>10</sup>  
behold, there all is new.

<sup>10</sup> Offbg. 21,5: „Und der auf dem Stuhl sass, sprach: Siehe, ich mache alles neu! Und er spricht zu mir: Schreibe; denn diese Worte sind wahrhaftig und gewiss!“

<sup>10</sup> Revelations 21: 5: 'And he that sat upon the throne said, Behold, I make all things new. And he said unto me, Write: for these words are true and faithful.'

**Am drey und zwanzigsten Sonntage nach Trinitatis –  
Locke nur, Erde, mit schmeichelndem Reize!**

Text: Michael Richey

**TVWV 1: 1069 (Bärenreiter No. 57)**

Phil. 3, 17–21: „Folget mir, liebe Brüder, und sehet auf die, die also wandeln, wie ihr uns habt zum Vorbilde. Denn viele wandeln, von welchen ich euch oft gesagt habe, nun aber sage ich auch mit Weinen, dass sie sind die Feinde des Kreuzes Christi, welcher Ende ist die Verdammnis, welchen der Bauch ihr Gott ist, und deren Ehre zu Schanden wird, die irdisch gesinnt sind. Unser Wandel aber ist im Himmel, von dannen wir auch warten des Heilands Jesu Christi, des Herrn, welcher unsern nichtigen Leib verklären wird, dass er ähnlich werde seinem verklärten Leibe nach der Wirkung, mit der er kann auch alle Dinge sich untertägig machen.“

**[22] Aria**

Locke nur, Erde, mit schmeichelndem Reize!  
Ich folge meines Heilands Kreuze.  
Sein Joch ist sanft und seine Last ist leicht.<sup>11</sup>  
Mein Wandel soll schon hier auf Erden  
dem seinen trachten, gleich zu werden,  
bis dort mein Leib auch seinem Leibe gleicht.

**[23] Recitativ**

Verstummet nur, verkehrte Lehrer,  
die ihr, dieweil ihr selbst den Bauch statt Gottes ehrt,  
die Herzen unverwahrter Hörer  
nur gar zu oft aufs Eitle kehrt.  
O nein, mein Christ, zerreiss die schnöden Bande,  
in welchen nur dein Ruhm zur Schande,  
dein Ende zur Verdammnis wird.  
Lass deinem Heiland selbst und treuer Diener Leben  
dir nur allein ein unbeflecktes Vorbild geben.

<sup>11</sup> Math 11, 30: „Denn mein Joch ist sanft, und meine Last ist leicht“.

**For the 23rd Sunday after Trinity –**

**Tempt, earth, as best you may**

Text: Michael Richey

Philippians 3:17–21: ‘Brethren, be followers together of me, and mark them which walk so as ye have us for an ensample. (For many walk, of whom I have told you often, and now tell you even weeping, that they are the enemies of the cross of Christ: Whose end is destruction, whose God is their belly, and whose glory is in their shame, who mind earthly things.) For our conversation is in heaven; from whence also we look for the Saviour, the Lord Jesus Christ: Who shall change our vile body, that it may be fashioned like unto his glorious body, according to the working whereby he is able even to subdue all things unto himself’.

**[22] Aria**

Tempt, o earth, as best you may, with flattering charms!  
I shall follow my Saviour's cross.  
His yoke is easy and His burden light.<sup>11</sup>  
On earth I shall attempt with all my might  
to emulate His ways in all I do,  
until there my body does resemble His.

**[23] Recitative**

Be silent, misguided teachers,  
who, caring for your belly rather than the Lord,  
alas, too frequently can lead astray  
the hearts of those who know no better.  
No, my Christ, sever the vile bonds  
that turn your glory to disgrace  
and your demise to damnation.  
Let Your Saviour himself and His faithful servant's life  
be your only spotless paragon.

<sup>11</sup> Matthew 11: 30: ‘For my yoke is easy, and my burden is light’.

So kann dein Wandel schon auf Erden himmlisch sein,  
bis jene Freudenzeit, da keine Not dich mehr beschweret,  
zu ew'ger Herrlichkeit den nicht'gen Leib verkläret.

**[24] Aria**

Verlass den Bau der ird'schen Hütte.  
Komm, folge deines Heilands Schritten!  
Sein heiligs Auge leitet dich.  
Der Schatz, den er dir dort erlesen,  
ist Freude die Fülle und liebliches Wesen  
zur Rechten Gottes ewiglich.<sup>12</sup>

<sup>12</sup> Ps 16,11: „Du tust mir kund den Weg zum Leben; vor dir ist Freude die Fülle und liebliches Wesen zu deiner Rechten ewiglich.“

Thus, while on earth, your conduct will already be heavenly until that happy day when nothing troubles you and your poor body will enjoy eternal bliss.

**[24] Aria (Vivace)**

Forsake the building of your earthly dwellings!  
Come, follow in your Saviour's footsteps!  
His sacred eye directs your path.  
The treasure that He has in store for you  
is the abundance of a life of bliss  
in all eternity at God's right hand.<sup>12</sup>

<sup>12</sup> Psalm 16: 11: "Thou wilt shew me the path of life: in thy presence is fulness of joy; at thy right hand there are pleasures for evermore."



Recording venue: Hoff kirke, Østre Toten, Norway, 1–4 November 2006

Producer: Jørn Pedersen

Engineer: Geoff Miles

Text: Frode Thorsen

Translation of cantata texts: Lady Bramall

Design and lay-out: Paul Brooks, Design & Print, Oxford

Executive producer: Martin Anderson

TOCC 0074

© 2011, Toccata Classics, London

© 2011, Toccata Classics, London

This recording is part of a project, supported by the University of Bergen, which involves scientific and artistic work with style, church-music traditions, milieu, rhetoric, phonetics and the doctrine of affects. This volume was also supported by Fond for Lyd og bilde, Norway.

---

# TELEMANN Harmonischer Gottes-Dienst, Volume 3: Seven Cantatas

---

**Fifth Sunday after Easter –***Deine Toten werden leben* (TVWV 1: 213) 9:59

- 1 Aria (Allegro)**
- 2 Rezitativ**
- 3 Aria (Andante)**

3:13  
2:08  
4:38

**Fifteenth Sunday after Trinity –***Trifft menschlich und voll Fehler sein* (TVWV 1: 1417)

**10:09**  
0:56  
4:20  
1:10  
4:23

- 14 Rezitativ**
- 15 Aria (Vivace)**
- 16 Rezitativ**
- 17 Aria**

**Third Sunday after Trinity –***Wer sehnet sich nach Kerker, Stein und Ketten*

(TVWV 1: 1594)

10:68

- 4 Aria (Andante)**
- 5 Rezitativ**
- 6 Aria**

4:19  
2:30  
4:19

**Nineteenth Sunday after Trinity –***Es ist ein schlechter Ruhm* (TVWV 1: 506)

**7:24**  
0:28  
3:16  
1:23  
2:57

- 18 Rezitativ**
- 19 Aria (Vivace)**
- 20 Rezitativ**
- 21 Aria (Vivace)**

**Seventh Sunday after Trinity –***Wenn Israel am Nilusstrande*

(TVWV 1: 1562)

8:26

- 7 Rezitativ**
- 8 Aria**
- 9 Rezitativ**
- 10 Aria**

0:49  
3:15  
1:33  
3:29

**23rd Sunday after Trinity –***Locke nur, Erde, mit schmeichelndem Reize* (TVWV 1: 1069)

**8:92**  
4:24  
1:10  
3:58

- 22 Aria**
- 23 Rezitativ**
- 24 Aria**

**Eleventh Sunday after Trinity –***Durchsuche dich, o stolzer Geist*

(TVWV 1: 399) 11:53

TT 71:23

- 11 Aria (Largo)**
- 12 Rezitativ**
- 13 Aria (Andante)**

6:51  
1:51  
3:51

This is the third CD in the first complete recording of the 72 cantatas from Georg Philipp Telemann's collection *Harmonischer Gottes-Dienst*, published in Hamburg in 1726 – the first complete set of cantatas for the liturgical year to appear in print. The cantatas are designated for voice, an obbligato instrument (recorder, violin, transverse flute or oboe) and *basso continuo*, and take the form of two *da capo* arias with an intervening recitative. Although intended for worship, both public and private, Telemann's cantatas are a masterly blend of tunefulness with skilled counterpoint and vocal and instrumental virtuosity.

TOCCATA  
CLASSICS

TOCC 0074



TELEMANN

Harmonischer Gottes-Dienst, Volume 3

TOCC 0074

## TELEMANN Harmonischer Gottes-Dienst, Volume 3: Seven Cantatas

### ■ Fifth Sunday after Easter –

*Deine Toten werden leben* (tww 1: 213)

9:59

### ■ Third Sunday after Trinity –

*Wer sehnet sich nach Kerker, Stein und Ketten*  
(tww 1: 1594)\*

10:68

### ■ Seventh Sunday after Trinity –

*Wenn Israel am Nilusstrande* (tww 1: 1562)\*

8:26

### ■ Eleventh Sunday after Trinity –

*Durchsuche dich, o stolzer Geist* (tww 1: 399)

11:53

### ■ Fifteenth Sunday after Trinity –

*Trifft menschlich und voll Fehler sein* (tww 1: 1417)\*

10:09

### ■ Nineteenth Sunday after Trinity –

*Es ist ein schlechter Ruhm* (tww 1: 506)\*

7:24

### ■ 23rd Sunday after Trinity –

*Locke nur, Erde, mit schmeichelndem Reize*  
(tww 1: 1069)

8:92

TT 71:23

\* FIRST RECORDINGS

### Bergen Barokk

Mona Julsrød, soprano  
Frøde Thorsen, recorder

Hans Knut Sveen, harpsichord and organ  
Thomas C. Boysen, lute  
Markku Luolajan-Mikkola, Baroque cello

DDD

TOCCATA CLASSICS  
16 Dalkeith Court,  
Vincent Street,  
London SW1P 4HH, UK

Tel: +44/0 207 821 5020  
Fax: +44/0 207 834 5020  
E-mail: info@toccataclassics.com

© 2011, Toccata Classics, London  
© 2011, Toccata Classics, London

LC14674

COMPACT  
DISC  
DIGITAL AUDIO



MADE IN GERMANY