

Am Tage der Reinigung Maria.



TOCCATA  
CLASSICS

Georg Philipp

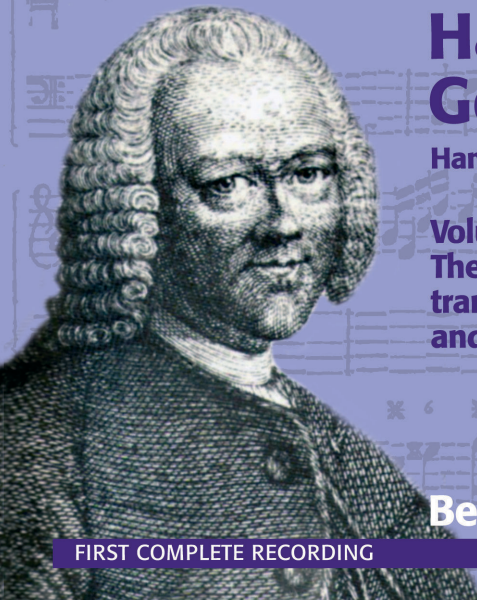
**TELEMANN**

## Harmonischer Gottes-Dienst

Hamburg, 1725-26

Volume 4

The cantatas for middle voice,  
transverse flute  
and basso continuo I



**Bergen Barokk**

FIRST COMPLETE RECORDING

# GEORG PHILIPP TELEMANN

## *Harmonischer Gottes-Dienst* (1725–26), Vol. 4

### The Cantatas for Middle Voice, Transverse Flute and Basso Continuo I

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 on 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: '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>

<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.

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

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

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.<sup>5</sup>

## 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* Matthäus Arnold Wilckens (1704–59), who must have been around 21 years old when the *Harmonischer Gottes-Dienst* was published (the spelling Wilkens is also found). Telemann may have written eight of the cantata texts himself.<sup>6</sup> 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>7</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 pioussness (*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>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> Cf. 'Performance Material, Sources and Selection', p. 8, below.

<sup>6</sup> Robert M. Petillo, *Ten Cantatas from Harmonischer Gottes-Dienst by Georg Philipp Telemann (1681–1767): A Recorded Performance Project*, doctoral dissertation, University of Maryland, 1994, p. 3.

<sup>7</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 [2] where the words ‘es halt den höchsten Stern für ein geringes Licht’ (‘take the highest star to be a tiny light’) results in high notes on ‘Stern’ (star) and notes of low and soft character on the words ‘geringes Licht’ (‘tiny light’) or also when the words ‘Aufgang’ and ‘Niedergang’ (referring to sunrise and sunset) are illustrated with high and low notes in [5]. Similarly, also in [5], the instruments underline ‘Was regt sich dort? Was rauschet um das Meer?’ (‘What is stirring? What roars in the sea?’) and the silence on ‘Doch welche Stille’ (‘But what silence now!’)

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>8</sup> and prepares the listener for the entry of the voice. Subjects and motifs often anticipate and underline important words in, and the character of, the text, as can be heard in the aria ‘Wegre der schmeichelnden Wollust die Hände!’ (‘Refuse out of hand these flattering desires!’) [16], where the flute represents the keywords ‘schmeichelnden’ (‘flattering’).

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

This recording uses an instrumentation of middle voice (counter-tenor), transverse flute 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. Telemann’s edition does not identify either specifically, but the Bärenreiter edition<sup>9</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.

*Frøde Thorsen is a recorder player and a founding member of Bergen Barokk. He is a professor of early music at the Grieg Academy.*

<sup>8</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, etc. – could thus be interpreted ‘affectively’.

<sup>9</sup> Cf. ‘Performance Material, Sources and Selection’, p. 8, below.

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

by Stig Wernø Holter

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

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 from removing a number of saints’ days and celebrations of non-Biblical 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 – for example, on the feast of Epiphany. In the Sunday-morning service the readings were sung to certain melodic formulas (*Lektionstöne*). The thematic 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. All the cantatas on the present volume belong to the period beginning with Advent and ending with Pentecost. This period itself consists of two cycles: the Christmas cycle, centering on the fixed date of Christmas Day, and the Easter cycle, centering on the movable festival of Easter.

## ‘Vor des lichten Tages Schein’, rvwv1: 1483

During the period of Advent believers prepare themselves both for the Lord’s arrival at Christmas and at the same time for his return on Judgement Day, thus adding a tone of penitence to the otherwise joyful period. The Third and Fourth Sundays of Advent are dedicated to St John the Baptist, but though the gospel reading on the Third Sunday of Advent is about St John in prison, the cantata text does not mention him explicitly. The introductory aria □ rests upon Psalm 139: 11–12:

If I say, Surely the darkness shall cover me;  
even the night shall be light about me.  
Yea, the darkness hideth not from thee;  
but the night shineth as the day:  
the darkness and the light are both alike to thee.

The psalmist's trusting words echo the the prayers supposed to have been uttered by St John in the dungeon as he awaited execution, and Arnold Wilckens would probably have expected Telemann's audience to make the association implicitly. In the following recitative [2] Wilckens' text addresses the sinner who feels safe and does not fear God. It is a lengthy paraphrase of Jesus' word in the Sermon on the Mount (Matthew 7: 5): 'Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye.' Alluding to John 8: 7, the final aria [3] advises the listener not to throw the first stone at his neighbour's forehead, unless he is as clean as an angel.

#### **'Thr Völker hört', tvwv 1: 921**

This cantata is intended for the feast of Epiphany, 6 January 6, which celebrates the Wise Men or the Magi. According to the Gospel of Matthew, the Magi came from the east – probably Babylon – to worship the newborn Christ, guided by a bright star (Matthew 2). The libretto is based on the epistle of the day, Isaiah 60: 1–6, a prophecy about the wonderful future of Jerusalem. The central metaphor is that of light towards which the gentiles come with their riches. The mentioning of 'kings' in this text brought about the erroneous conception of the Magi as kings, hence the German name *Fest der heiligen drei Könige*. Matthew does not even mention their number, but since they offered the child three gifts, the assumption was that there were three kings. The opening aria [4] begins with a reference to the creation narrative of Genesis 1, 'Let there be light', and encourages the heathens (*Völker*) to pay attention to God's words and actions. The recitative [5] describes how the darkness gives way to light and how the heathen nations, formerly on bewildered ways, are included in God's salvation. In the final, jubilant aria [6] the author, a gentile himself, praises the star – a symbol for Christ – and gives thanks for having been adopted among the pious.

#### **'Erscheine, Gott, in deinem Tempel!', tvwv 1: 471**

This cantata is intended for the Feast of the Purification of the Virgin, today more commonly known as the Presentation of the Lord at the Temple, or Candlemas. It is traditionally celebrated on 2 February, 40 days after Jesus' birth. This was the period of purification for a woman who had given birth to a boy (Leviticus 12: 2 ff). The Gospel of St Luke states that Jesus' parents went to the temple after the period of purification and brought the prescribed sacrifice, a pair of turtledoves (Luke 2: 22 ff). In the temple they met Simeon, whose canticle *Nunc dimittis* soon found its liturgical use in the evening prayer.

Wilckens' text, by contrast, is based on the prophecy of Malachi: 'Behold, I will send my messenger, and he shall prepare the way before me: and the Lord, whom ye seek, shall suddenly come to his temple' (Malachi 3: 1-4). The connection to the Feast of the Purification is the coming of the Lord to his temple and the effect of this appearance. For a Christian the heart is the Lord's temple, but only too often it has become a place for sin and idolatry. Consequently it must be cleansed, as Jesus cleansed the temple (Matthew 21: 12 ff). One day this imperfect sanctuary will be replaced by the glory of the final temple.

### ‘Was ist mir doch das Rühmen nütze?’, tvwv 1: 1521

Nine weeks before Easter the Christmas cycle ends and the Easter cycle begins. The last three Sundays before Lent – the so-called Pre-Lent – are traditionally named *Quinquagesima*, *Sexagesima* and *Septuagesima*. These are ordinal numbers denoting the 50th, 60th and 70th days, counting back from Easter. (Except for the first one, the numbers are clearly not precise.) Sexagesima Sunday, for which Telemann composed this cantata, highlights the parable of the sower, Luke 8: 4–15. The cantata text is based on St Paul’s second letter to the Corinthians 12: 1–9. Here the apostle boasts of his visions and revelations. But the Lord has given him a ‘thorn in the flesh’, so that he should not be haughty. Three times he has prayed to be freed from it, whatever the thorn was, but the Lord has told him: ‘My grace is sufficient for thee: for my strength is made perfect in weakness.’ Here Wilckens reflects on the nature of human talents and their uneven distribution, asserting that they are nothing but loans from the Lord. The conclusion is that it befits the believer to be humble and pride oneself on weakness, lest eternal beauty be lost.

### ‘Wandelt in der Liebe’, tvwv 1: 1498

Oculi Sunday is the third Sunday in Lent, named after the first word of the old Introit: ‘Oculi mei semper ad Dominum’ (‘Mine eyes are ever toward the Lord’; Psalm 25: 15). Lent is the main penitential period of the church year. It is a time for fasting and for spiritual fighting against temptations and evil inclinations. In the ancient church it was also a time for preparing the catechumens for baptism, an event that would take place during the Easter vigil. The text is inspired by the epistle on Oculi Sunday, St. Paul’s letter to the Ephesians 5: 1–9: ‘Be ye therefore followers of God, as dear children; And walk in love, as Christ also hath loved us’. The message is very much an ethical one. The text of the recitative [15] draws up the difference between a Christian and a child of this world (‘Weltkind’). He who wilfully does evil will, in the end, be overtaken by God’s zeal. The concluding aria [16] emphasises the dangers of sensual pleasures. As a warning example, the author points to Zeboim, a city that was destroyed by God in his anger, like the infamous cities of Sodom and Gomorrah (Deuteronomy 29: 23).

### ‘Weg mit Sodoms gift’gen Früchten’, tvwv 1: 1534

The church year originates from and centres around Easter day, the first Sunday after the first full moon following the spring equinox. In the Jewish calendar Sunday was simply the first day of the week, an ordinary working day, but because of Jesus’ resurrection from the dead it was transformed into the holy day of his followers and eventually of all the Christian world. Again the text comments on St Paul’s first letter to the Corinthians 5: 6–8. The main topic of this pericope is the unleavened bread that was and still is an essential part of the Jewish Easter meal, according to the regulations in Exodus 12. As a trained Jewish scholar Paul draws a parallel between the exodus from Egypt and the redemption in Christ. To Paul, doing away with the sourdough is a symbolic act of spiritual purification. This is what the text calls ‘der Christen Passah’. The Easter meal became for the Christian

church a metaphor for the heavenly banquet in the future. In the meantime the meal itself was spiritualised and became the Sacrament of the Altar. Wilckens' text uses throughout a vocabulary of tasting, eating and drinking – indispensable elements of a joyful and community-building feast, thus guiding the listeners' attention towards the Sacrament and the blessings emanating from it.

*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. *Der Harmonische Gottesdienst*, Teil I: 'Neujahr bis Reminisce', 1953 ('Dritte, Durchgesehene Auflage', 1981); Teil II: 'Oculi bis 1. Pfingsttag', 1953, 2nd impr. 1982); Teil IV: '17. Sonntag nach Trinitatis bis Sonntag nach Weihnachten', 1957; 'durchgesehene Auflage' (corrected edition) 1967, 2nd impr. 1977, Bärenreiter, Kassel.

2. Facsimile of the original edition, Hamburg, 1726 (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).

[http://www.kb.dk/da/nb/samling/ma/digmus/telemann\\_hg\\_index.html](http://www.kb.dk/da/nb/samling/ma/digmus/telemann_hg_index.html)

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

### Instruments

#### TRANSVERSE FLUTE

*Vor des lichten Tages Schein*: Philippe Alain Dupré, Paris, after Quantz

*Am Feste der heil. Drei Könige*: Fridtjof Aurin, Düsseldorf, after Palanca

*Am Tage der Reinigung Mariae*: Fridtjof Aurin, Düsseldorf, after Denner

*Sexagesimae – Was ist mir doch das Rühmen nütze?*: Fridtjof Aurin, Düsseldorf, after Palanca

*Oculi – Wandelt in der Liebe*: Fridtjof Aurin, Düsseldorf, after Denner

*Weg mit Sodoms gift'gen Früchten*: Philippe Alain Dupré, Paris, after Quantz

#### CELLO

Claude Pierray, Paris 1725

#### BOW

François and Leonard Tourte, Paris c. 1780

#### HARPSICHORD

Thomas Power, Amsterdam, after Couchet 1679.

#### ORGAN

Klop Chest organ, 1999

Pitch: A = 415 Hz



**Bergen Barokk** was established in 1994 and is one of Norway's leading early-music ensembles. The group has given concerts in Scandinavia, Russia and the 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 rocc 0006). This CD is number four in the first complete recording of the 72 cantatas from all Telemann's collection *Harmonischer Gottes-Dienst*. Earlier recordings on Simax, BIS, Bergen Digital Studio and BB Records include Italian, French, German and Scandinavian Baroque. Bergen Barokk is supported by the Bergen City Council, the Norwegian Cultural Council and The University of Bergen.

For more information on Bergen Barokk, visit [www.barokk.no](http://www.barokk.no).

Born in upper Bavaria, **Franz Vitzthum** (counter-tenor) began singing with the Regensburg Cathedral Choir (Regensburger Domspatzen). At the Cologne University of Music he studied singing with Kai Wessel, receiving his degree in 2007; while there, he already won numerous prizes and earned scholarships.

He has given recitals at the Rheingau Musik Festival, the Handel Festivals in Halle, Karlsruhe and Göttingen, La Folle Journée de Nantes and the Bach Festival of Philadelphia. Among the conductors he has worked with are Nicolas McGegan, Andrew Parrott, Hermann Max, Peter Neumann and Christoph Poppen.

He has also taken part in various operas and oratorio productions: for example, *Scherz, Satire, Ironie und tiefer Bedeutung* (Glanert), *Jephtha* and *Solomon* (Handel), *Orfeo* (Gluck), *Orlando generoso* (Steffani), and most recently in *Spartaco* (Porsile) at the 'Winter in Schwetzingen' festival in Heidelberg. An enthusiastic chamber-musician, he regularly gives concerts with the lutenist Julian Behr and the Ensemble Capricornus from Basel, as well as with his own vocal ensemble Stimmwerck, which he founded.

This many-faceted activity is reflected in his continually expanding discography. Following his debut solo CD *Ich will in Frieden fahren* with the viol consort Les Escapades on the Christophorus label, he will soon be releasing a further solo CD of Baroque sacred vocal music, also on Christophorus.

**Peter Holtslag** (transverse flute) was born in Amsterdam in 1957. He studied recorder at the Conservatorium of his native town, graduating *cum laude* in 1980, his leading sources of inspiration being Frans Brüggen and Kees Boeke. Since then he has toured worldwide as a recorder and transverse-flute player. A distinguished soloist and chamber musician, playing both 'early' and contemporary music, he has shared the concert platform with musicians such as Gustav Leonhardt, William Christie, Roy Goodman and ensembles such as The English Concert, The Orchestra of the 18th Century, the Akademie für Alte Musik Berlin, La Fontegara Amsterdam, Trio Noname and had recorded for radio stations all around the globe. He appeared at major festivals in many of the European cultural capitals, among them Berlin, Copenhagen, Lisbon, London, Paris, etc. His 25 or so CD recordings on most major labels (including Hyperion, DGG/Archiv and Chandos) have won international acclaim. From 1984 to 1988 he taught at the Guildhall School of Music in London and in the latter year was appointed professor to both the Royal Academy of Music in London and the Hochschule für Musik und Theater in Hamburg. He was a guest lecturer at City University, London, and held numerous international master classes all over the globe.

**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 in Bergen Barokk he performs solo as well as with other Scandinavian ensembles such as Barokksolistene and Bjarte Eike 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.

**Markku Luolajan-Mikkola** (Baroque cello and viol) took his first degree at The Sibelius Academy in Helsinki studying modern cello, later studying 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. A special interest of his Luolajan-Mikkola's is contemporary music commissioned for the bass viol and the design and production of high-quality viols built in Beijing, which he sells under the name Lumi Strings ([www.lumi-strings.fi](http://www.lumi-strings.fi)).

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

### **Am dritten Advents-Sonntage**

#### ***Vor des lichten Tages Schein***

**Text: Arnold Wilckens**

**rvwv1: 1483 (Bärenreiter No. 67)**

#### **[1] Aria**

Vor des lichten Tages Schein  
schliesst ein finstrer Ort uns ein,  
doch vor Gottes Blicken nicht.  
Ihm, als den kein Raum bezwinget,  
der diess ganze Rund durchdringet,  
ist das Finstre wie das Licht.<sup>1</sup>

#### **[2] Rezitativ**

O sicherer Sünder, fürchte dich!  
Gott kennt dich inn- und äusserlich,  
ihm bleibt dein Denken nicht verdeckt  
und noch viel weniger dein sündlichs Tun versteckt.  
Der meisten ganz verkehrter Sinn  
sorgt, ehe sie was Schändliches begehen,  
nur bloss, obs auch die Menschen sehen:  
Gott sieht es alle Zeit,

<sup>1</sup> Ps. 139, 11–12: „Spräche ich: Finsternis möge mich decken! so muß die Nacht auch Licht um mich sein. Denn auch Finsternis ist nicht finster bei dir, und die Nacht leuchtet wie der Tag. Finsternis ist wie das Licht“.

### **For the Third Sunday of Advent**

#### ***Before the bright light of day appears***

#### **[1] Aria**

Before the bright light of day appears  
A dark place encircles us  
Yet not from God's gaze  
He who is not confined by any place  
He penetrates into the whole world  
The darkness becomes as light.<sup>2</sup>

#### **[2] Recitativo**

O arrogant sinner, be afraid!  
God knows you inside and out  
Your thoughts are not hidden from him  
And even less so your sinful deeds concealed  
For most of the really twisted minds  
Have a care, less something harmful happens  
Not even if before the sight of man:  
For God always sees there,

<sup>2</sup> Psalm 139, 11–12: 'If I say, Surely the darkness shall cover me; even the night shall be light about me. Yea, the darkness hideth not from thee; but the night shineth as the day: the darkness and the light are both alike to thee.'

da doch der wenigste sein heiligs Dasein scheut.  
 Wie mancher ist, der gar im Herzen spricht:  
 Der Höchste merkt und achtets nicht.  
 Doch gehe nur in deinem Frevel hin,  
 die künft'ge Strafe lässt dich schon dereinst empfinden,  
 Gott sei sowohl ein Zeug' als Rächer deiner Sünden.  
 Erwägst du nun, dass nichts von dir geschieht,  
 dass nicht der grosse Richter sieht,  
 so hast du g'nug an dich zu denken  
 und darfst nicht erst dein Aug' auf andrer Fehler lenken;<sup>3</sup>  
 es trägt zudem in vielen Sachen,  
 aus blossen Schatten wills nicht selten Flekken machen,  
 es hält den höchsten Stern für ein geringes Licht,  
 was löblichs kann ihm sträflich scheinen,  
 kurz: Gott sieht oftmals selber nicht,  
 was Menschen doch zu sehen meinen.

### 3 Aria

Bist du selbst nicht engelrein,  
 ach so wirf den ersten Stein  
 ja nicht nach des Nächsten Stirne!<sup>4</sup>  
 Bitte Gottes Huld vielmehr,  
 dass sein Eifer nicht zu sehr  
 über deine Sünden zürne.

<sup>3</sup> Matth. 7, 5: „Du Heuchler, zieh am ersten den Balken aus deinem Auge; darnach siehe zu, wie du den Splitter aus deines Bruders Auge ziehst!“

<sup>4</sup> Joh. 8, 7: „Als sie nun anhielten, ihn zu fragen, richtete er sich auf und sprach zu ihnen: Wer unter euch ohne Sünde ist, der werfe den ersten Stein auf sie.“

where even the lowliest fears his holy presence.  
 Just as with some people, who even converse to their  
 innermost feelings:  
 The Almighty notices and seems not to pay heed.  
 So just go forth in your wickedness  
 The future punishment will be felt one day,  
 God is thus as much a witness as judge of your sins.  
 Now consider, that nothing happens to you  
 That isn't seen by the almighty Judge,  
 So you have enough to think about and most certainly  
 shouldn't turn your gaze upon another's failings;<sup>5</sup>  
 It can be deceived in many ways,  
 out of mere shadows, it can all too often make dark stains  
 take the highest star to be a tiny light,  
 and that which is praiseworthy can appear most blameworthy.  
 In short: God himself doesn't see  
 What men actually believe they see.

### 3 Aria

You are not yourself angelically pure  
 so don't cast the first stone  
 at the forehead of your fellow man!<sup>6</sup>  
 Moreover, ask for God's favour  
 that his zeal to scorn you  
 for your sins isn't too great!

<sup>5</sup> Matthew 7: 5: "Thou hypocrite, first cast out the beam out of thine own eye; and then shalt thou see clearly to cast out the mote out of thy brother's eye."

<sup>6</sup> John 8: 7: "So when they continued asking him, he lifted up himself, and said unto them, He that is without sin among you, let him first cast a stone at her."

## Am Feste der heiligen drei Könige

### *Ihr Völker hört*

Text: Arnold Wilckens

rvvvv 1: 921 (Bärenreiter No. 3)

#### [4] *Aria*

Ihr Völker hört, wie Gott aufs neue spricht:  
Es werde Licht!  
Erheitert die Seelen in heiliger Wonne,  
die Herrlichkeit Gottes erscheint der Welt.  
Es strahlt ein Stern an Zions Kreisen,  
den alle Morgensterne preisen,  
zu dem sich Licht und Heilgesellt.

#### [5] *Rezitativ*

Die Finsternis entweicht,  
die Dunkelheit verstreicht,  
der Glanz von Gottes Angesichte,  
der Sonnen Herr und Schöpfer wird uns zum  
Sonnenlichte!  
Er strahlet lauter Heil, er wirket lauter Gnade.  
Den Auf- und Niedergang durchdringt sein heit'rer Schein,  
den Mittag samt der Mitternacht nimmt seine Klarheit ein;  
denn siehe nur umher!  
Was regt sich dort? Was rauschet um das Meer?  
Es ist der Völker Fülle, es ist der Heiden Macht;  
sie freut sich, daß auch sie in diesem Lichte walle;  
denn da sie, auf verkehrtem Pfade,  
dem Heer des Himmels sonst Altar und Tempel weihen,  
will ihrer Andacht Loh mit Gold und Weihrauch jetzt dem  
Glanze,  
der aus Zion blitzt, den heil'gen Opferdienst bereiten.  
Aus Saba kommen alle,  
man schaut, man preist dies Licht,  
die Luft ertönt vom Schalle.  
Doch welche Stille!  
Ist schon das Lobgeschrei,  
ist schon der Jubelton vorbei?  
So ist's, wie sehr die erste Zeit sich dieses Lichts erfreut,  
so wenig wird die Wohltat jetzt erkannt,

## Epiphany Cantata

### *Hear, all you peoples*

#### [4] *Aria*

Hear, all you peoples how God says once more:  
'Let there be light!'  
Cheer your souls with holy bliss  
God's Glory appears to the world.  
A star shines down on Zion's circles  
That which all morning stars praise  
accompanied by light and salvation.

#### [5] *Recitativo*

Darkness fades,  
night passes.  
The brilliance of God's countenance,  
Lord creator of the stars,  
will become our sunlight!  
He radiates pure salvation, brings about pure grace.  
At sunrise and sunset  
His bright light shines through  
At both noon and midnight  
His clarity increases,  
For just look all around you!  
What is stirring? What roars in the sea?  
It is the multitude of peoples,  
It is the surge of heathen might  
that rejoices, as they too wander into this light;  
For as those on the wrong path  
formerly consecrated altar and temple to the heavenly host,  
The ardour of their devotion will now prepare the holy offering  
with gold and incense to the brilliance that blazes from Zion.  
From Sheba they all come, they gazed upon and praised  
this light,  
the air resounds to their noise.  
But what silence now!  
Are the shouts of praise, is the sound of rejoicing already over?  
It is so, as much as this light was enjoyed the first time,

so wenig Weihrauch wird ihm jetzt angebrannt;  
anstatt des Jauchzens lässt sich kaum ein Murmeln hören.  
Nein, nein! Ich will den Undank nicht,  
ich will dein Lob vermehren,  
ich will, o Jakobsstern, dir ewig dankbar sein.  
Dein Feuer strahlt auf mich hernieder,  
so strahle meine Glut zu dir auch aufwärts wieder.

[6] *Aria*

Halleluja! Ich opfre deinen Strahlen,  
du Stern, der mich den Sternen ähnlich macht.  
Mein Herz soll dir zum Ruhm ein ewig Feuer hegen.  
Sei hoch gelobt für so viel Glanz und Segen,  
wodurch du mich aus Angst und Nacht  
zum Erbteil der Frommen im Lichte gebracht.

**Am Tage der Reinigung Mariae**  
*Erscheine, Gott, in deinem Tempel*  
**Text: Arnold Wilckens**  
**rvvvv 1: 471 (Bärenreiter No. 7)**

Maleachi 3,1-4: „Siehe, ich will meinen Engel senden, der vor mir her den Weg bereiten soll. Und bald wird kommen zu seinem Tempel der Herr, den ihr suchet; der Engel des Bundes, des ihr begehret, siehe, er kommt! spricht der Herr Zebaoth. Wer wird aber den Tag seiner Zukunft erleiden können, und wer wird bestehen, wenn er wird erscheinen? Denn er ist wie das Feuer eines Goldschmieds und wie die Seifen der Wäscher. Er wird sitzen und schmelzen und das Silber reinigen; er wird die Kinder Levi reinigen und läutern wie Gold und Silber. Dann werden sie dem Herrn Speisopfer bringen in Gerechtigkeit, und wird dem Herrn wohl gefallen das Speisopfer Juda's und Jerusalems wie vormals und vor langen Jahren“.

so little of the benevolence is now recognised,  
so little incense is now burnt unto him,  
instead of jubilation, scarcely a murmur is to be heard.  
No, no! I don't want this ingratitude,  
I wish to increase your praises  
I will eternally be grateful to you, O Star of Jacob.  
your radiance shines down on me  
so may my ardent glow also reflect back up to you.

[6] *Aria*

Hallelujah! I offer praise to your beams of light,  
you star, which makes me like the stars.  
My heart shall harbour an everlasting fire to your Glory.  
Be praised on high for so much brilliance and blessings  
by which you have brought me from fear and darkness  
to the inheritance of the devout in the light.

**Cantata for the Feast of the Purification**  
**of the Virgin Mary**  
*Appear, O God, in thy temple*

Malachi 3: 1-4: 'Behold, I will send my messenger, and he shall prepare the way before me: and the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts. But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire, and like fullers' soap: And he shall sit as a refiner and purifier of silver: and he shall purify the sons of Levi, and purge them as gold and silver, that they may offer unto the Lord an offering in righteousness. Then shall the offering of Judah and Jerusalem be pleasant unto the Lord, as in the days of old, and as in former years.'

[7] *Aria (Gratioso)*

Erscheine, Gott, in deinem Tempel  
durchsuche meines Herzens Haus!  
Dein Wohnplatz wird zur Mörderhöhle,<sup>7</sup>  
ach komm und treib' aus meiner Seele  
den Gräuel, der sie füllt, hinaus.

[8] *Rezitativ*

Der Ort, den du zum Heiligtum erlesen,  
ist schon so oft entweiht und wo vor hin dein Sitz gewesen,  
da lässt sich leider jetzt der Götzendienst der Sünden  
zu deiner Schmach, zu meiner Schande, finden.  
Viel ärger siehst in mir als dort zu Salem aus.

*(Aria da capo)*

Ja, ja, erscheine doch in Gnaden!  
Du siehst den Schaden,  
durch deine Gütigkeit allein kann ich dein Tempel wieder sein.  
Erleuchte, reinige und stärke mich von neuem,  
mich dir hinfort allein zu weihen.  
Gib meiner Seele Kraft zu streiten,  
daß Teufel, Welt und Blut,  
von welchen keines ruht,  
bei dieser Unvollkommenheit,  
dein Haus nicht wiederum zu ihrem Dienst bereiten,  
bis, wenn du meinen Leib zur Wiederbringungszeit,  
von neuem aus dem Staub ergänzest,  
des letzten Tempels Herrlichkeit vollkommener als der  
ersten, glänzet.

<sup>7</sup> Jerem. 7, 11; Matth. 21, 12–13: „Haltet ihr denn dies Haus, das nach meinem Namen genannt ist, für eine Mördergrube? Siehe, ich sehe es wohl, spricht der Herr“. „Und Jesus ging zum Tempel Gottes hinein und trieb heraus alle Verkäufer und Käufer im Tempel und stieß um der Wechsler Tische und die Stühle der Taubenkrämer und sprach zu ihnen: Es steht geschrieben: ‚Mein Haus soll ein Bethaus heißen; ihr aber habt eine Mördergrube daraus gemacht“.

[7] *Aria (Gratioso)*

Appear, O God, in thy temple  
search my heart's dwelling place  
Your place of residence has become a murderer's hell,<sup>8</sup>  
O come and drive out from my soul  
The horror which fills it.

[8] *Recitativo*

The place which you choose as a sanctuary  
Has so often been desecrated and sadly where your  
previous residence was  
one now finds the idolatry of sins, an insult to you, and a  
disgrace to me;  
it looks much worse inside me, than over there in Jerusalem.

*(Aria da capo)*

O yes, do appear in all your grace!  
You see all the harm done,  
Through your beneficence alone I can again become your temple.  
Enlighten, purify and give me strength anew,  
to devote myself henceforth to you alone.  
Grant my soul the strength to fight,  
so that the Devil, the world and blood,  
none of which seem to rest  
with their imperfections,  
never again prepare your house  
for their worship,  
until the time of the Resurrection,  
when you will raise my body again restored from the dust  
the Glory of the last temple shines even more perfect than  
the first.

<sup>8</sup> Jeremiah 7: 11, Matthew 21: 12–13: 'Is this house, which is called by my name, become a den of robbers in your eyes? Behold, even I have seen it, saith the Lord: 'And Jesus went into the temple of God, and cast out all them that sold and bought in the temple, and overthrew the tables of the moneychangers, and the seats of them that sold doves, And said unto them, It is written, My house shall be called the house of prayer; but ye have made it a den of thieves'.

[9] *Aria*

Tod und Moder, dringt herein,  
brechet diesen Tempel nieder!  
Jesus wird ihn dort verneuen,  
nichts wird ihn alsdann entweihen;  
denn der Gottheit reiner Schein,  
füllt und heiligt meine Glieder.

### **Am Sonntage Sexagesimä**

*Was ist mir doch das Rühmen nütze?*

**Text: Arnold Wilkens**

**rvwv 1: 1521 (Bärenreiter No. 12)**

[10] *Aria*

Was ist mir doch das Rühmen nütze?  
Blos meiner Schwachheit rühm' ich mich.  
Weg, eitler Stolz auf Ruhm und Werke!  
Der Mensch ist schwach bei aller Stärke  
und durch die Schwachheit stärkt er sich.

[11] *Rezitativ*

Wer bist du, Mensch, und was sind deine Gaben,  
die wir zu dem nicht eigentümlich haben  
und die der Herr uns mehr geliehen als gegeben?  
Willst du dich deren überheben?  
Soll dich ein andrer Mensch mehr preisen, mehr erhöh'n,  
als man doch von dir hör und als wir an dir seh'n?  
Nur Schwachheit fühlst du ja so innals äußerlich  
und dieser rühme dich!  
Wirft sich vor Gott die Demut nieder,  
ach, seine Huld erhebt sie wieder.  
Erhebe du nur auch dich selber nicht!  
Bleib immer schwach und klein,  
so wirst du stark und groß in Gottes Augen sein.  
Er wird den Mangel selbst zu deinem Vorteil fügen.  
Und hör, wie weislich, liebeich, prächtig er zu dir spricht:

[9] *Aria*

Death and decay, both intrude inside  
tear this temple down!  
Jesus will renew it there,  
where nothing will then desecrate it  
for the pure radiance of God  
fills and sanctifies my bones.

### **Sexagesima Sunday**

*What use is praise to me?*

[10] *Aria*

What use is praise to me?  
I merely praise my own weaknesses  
Away, foolish pride,  
foolish pride in repute and deeds!  
Man is weak despite all his strengths  
And through his weaknesses he is strengthened.

[11] *Recitativo*

Who are you Man, and what are your skills,  
those we do not possess ourselves,  
but which our Lord has lent us rather than given to us?  
Do you wish to be relieved of them?  
Should another person praise and extol you more,  
than is heard or than we see from you yourself?  
Only weakness do you feel within  
rather than outwardly,  
and of this, you praise yourself!  
Humility prostrates itself before God,  
Oh, his graciousness will raise it up again.  
Do not attempt to elevate yourself!  
Remain always meek and small  
then you'll always be strong and great in God's eyes.  
He himself will decree this lack to your advantage.  
And listen, just how wisely, tenderly,  
magnificently he speaks to you:

[12] *Arioso*

Laß dir an meiner Gnade g'nügen,  
denn meine Kraft ist in den Schwachen mächtig.

[13] *Aria (Spiritoso)*

Gottes Kraft erhebt die Schwachen,  
da sie Starke kraftlos macht.  
Mensch, dir will allein geziemen  
deiner Schwachheit dich zu rühmen  
sonst wirst du der ew'gen Pracht  
dich mit Spott verlustig machen.

**Am Sonntage Oculi**

***Wandelt in der Liebe***

**Text: Arnold Wilckens**

**rvwv 1: 1498 (Bärenreiter No. 16)**

[14] *Aria (Dolce ma non largo)*

Wandelt in der Liebe,  
gleich wie Christus uns geliebt!  
Lasst die Flammen brünstig sein  
Liebt euch herzlich,  
doch auch rein!  
Heiligt eure Triebe,  
dass ihr sie nicht sträflich übt!

[15] *Rezitativ*

Ein Christ muss dem allein, nach welchem wir uns  
Christen nennen, den Kindern gleich, zu folgen mühsam  
sein und als ein Licht im Herrn in reinem Feuer brennen.  
Was Nacht, was Unrein heisst, steht keinem Heil'gen zu; er  
suchet nicht in ird'scher Wollust Ruh, verschliesset Mund  
und Herz vor Narrenteidung oder Scherz, die Christen  
nicht geziemen, die Welt mag ihr Vergnügen rühmen, er  
lässt sich nicht durch nicht'ge Worte rühren, noch von  
der rechten Bahn verführen, er scheuet, Gott dadurch zum  
Eifer zu bewegen. Denn dieser kömmt zuletzt mit Blitz  
und Schlägen auf den, der wider ihn mit Vorsatz Böses tut.  
Ein Weltkind aber folgt beständig seinem Sinn und nimmt

[12] *Arioso*

Let my graciousness suffice,  
for my strength is mighty in the weak.

[13] *Aria (Spiritoso)*

God's strength raises up the weak  
as it renders the mighty powerless.  
Man, it befits only you  
to boast of your weakness  
otherwise, with your mockery  
you'll deprive yourself of eternal splendour.

**Oculi Sunday**

***Change to the same love***

[14] *Aria (Dolce ma non largo)*

Change to the same love  
with which Christ loved us!  
Let its flames burn brightly  
Love each other with affection  
yet keep it pure!  
Sanctify your feelings  
So they don't work to condemn you!

[15] *Recitativo*

A Christian must only stick to that which we call Christian,  
and strenuously adhere to it like children, and burn as a  
bright light of the Lord with a pure fervour. That which is  
night, and deemed impure, doesn't befit the holy, they do  
not seek peace in earthly pleasures, restrain both mouth  
and heart from idiocy and idle jest, unseemly to Christians,  
the world may boast of its pleasures; they are unmoved  
by vacuous words, nor led astray from the true path. Thus  
they avoid provoking God's keen reproach. For the latter  
may come with lightening and mighty thunder claps down  
upon those, that intentionally do evil against him. A child  
of the world will constantly follow its own mind, and so in



so Fluch als Lust voll sicher Torheit hin, er eilet mitten  
in die Glut und hofft doch nicht, in solcher zu verderben,  
genießt das stärkste Gift und meint nicht dran zu sterben.

*Aria (Vivace)*

- [16] Wegre der schmeichelnden Wollust die Hände!  
Lockt dich der Anfang, so fürchte das Ende!  
Selig, wer sie zeitig flieht,  
Schau, wie Zeboim<sup>9</sup> schmachtet,  
wenn des Höchsten Eifer raucht,  
der, bei deiner Bosheit Früchten,  
nach den ird'schen Straf gerichten, noch bis in den  
Abgrund glüht.

**Am ersten Osterfeiertage**

***Weg mit Sodoms gift'gen Früchten***

**Text: Arnold Wilckens**

**rvwv 1: 1534 (Bärenreiter No. 21)**

1. Kor. 5, 6-8: „Euer Ruhm ist nicht fein. Wisset ihr nicht, daß ein wenig Sauerteig den ganzen Teig versäuert? Darum feget den alten Sauerteig aus, auf dass ihr ein neuer Teig seid, gleichwie ihr ungesäuert seid. Denn wir haben auch ein Osterlamm, das ist Christus, für uns geopfert. Darum lasset uns Ostern halten nicht im alten Sauerteig, auch nicht im Sauerteig der Bosheit und Schalkheit, sondern im Süßteig der Lauterkeit und der Wahrheit“.

*Aria*

- [17] Weg mit Sodoms gift'gen Früchten  
samt Ägyptens Fleischgerichten  
Weg mit aller sauern Kost!  
Süss und rein muss der Christen Passah sein,  
Denn aus Jesus' Wundenhöhlen  
rinnet den erlösten Seelen  
Milch und Honig, Wein und Most.  
*Rezitativ*

<sup>9</sup> Zeboim: eine vernichtete Stadt, vgl. 5. Mose 29, 22

utter folly, puts up with a curse as a joy, it rushes into the  
middle of the flames and hopes not to perish, drinks the  
strongest poison and expects not to die from it.

*Aria (Vivace)*

- [16] Refuse out of hand these flattering desires!  
That tempt you at first, but be fearful of the end!  
Look how Zeboim<sup>10</sup> smoulders  
When the Almighty's reproach fumes  
He who judges the fruits of your malice  
according to the earthly penalty  
but will burn down into the abyss.

**First Day of Easter**

***Away with Sodom's poisonous fruits***

1 Corinthians 5: 6-8 : 'Your glorying is not good. Know ye not that a little leaven leaveneth the whole lump? Purge out therefore the old leaven, that ye may be a new lump, as ye are unleavened. For even Christ our passover is sacrificed for us: Therefore let us keep the feast, not with old leaven, neither with the leaven of malice and wickedness; but with the unleavened bread of sincerity and truth.'

*Aria*

- [17] Away with Sodom's poisonous fruits  
Along with Egypt's fleshpots.  
Away, away with all sour food!  
Sweet and pure the Christians' Passover must be  
For from Jesus' deep wounds  
flow milk and honey, wine and must  
to the redeemed souls.  
*Recitativo*

<sup>10</sup> Name of a destroyed city in Deuteronomy 29: 22-23.

[16] Wie sollt' ich da, was Not und Tod in Töpfen,  
 Vergnügung schöpfen,  
 da ich mein Freund in seinen Keller führt,  
 wo selbst er mich mit Lebenswein begabet,  
 mit Blumen stärkt, mit Äpfel labet?  
 Ihr Speisen weg, die mir die Weltlust beut!  
 Das Osterlamm, das sich für uns gegeben,  
 heischt, daß wir nicht bei seiner Süßigkeit  
 im Sauerteig der Bos- und Schalkheit leben.  
 Das heisst: Der Heiland macht uns rein,  
 so muß der Wust der alten Sünden  
 sich nicht bei uns von neuem finden.  
 Wohlan, mein Heil, so gib, dass ich dies stets betrachte  
 und alle Lüste dieser Zeit wie Treber!<sup>11</sup> achte,  
 so wird nicht dieser Tag allein,  
 mein ganzes Leben wird ein stetes Passah sein,  
 bis daß ich einst auf Zions Höhe  
 dein ewig's Ostermahl aufs heiligste begehe.

*Aria (Andante e gratoso)*

[19] Gewünschtes Fest der süßen Brote,<sup>12</sup>  
 das uns die Ewigkeit verspricht,  
 wann zeigt sich dein frohes Licht!  
 Hier feiern wir's, als die von hinne reisen;  
 hier müssen wir wohl bitt're Salsen<sup>13</sup> speisen.  
 Dort wird die Zunge Manna schmecken,  
 dort wird uns keine Trennung schrecken,  
 die unsre Wollust unterbricht.

<sup>11</sup> Luk. 15, 16: „Und er begehrte seinen Bauch zu füllen mit Trebern, die die Säue aßen; und niemand gab sie ihm“.

<sup>12</sup> 2. Mose. 12, 8: „Und sollt also das Fleisch essen in derselben Nacht, am Feuer gebraten, und ungesäuertes Brot, und sollt es mit bitteren Kräutern essen“.

<sup>13</sup> Salzbrühe

[16] How should I partake of my pleasure,  
 where misery and death lie in pots  
 my friend leads me into his cellar  
 where he bestows to me the wine of life,  
 strengthened with flowers, and refreshed with apples?  
 Away with food that offers me worldly delights!  
 The Paschal lamb who sacrifices himself for us  
 promises that with his sweetness we shall not live  
 in the bitter leaven of malice and roguery.  
 This means: the saviour makes us pure,  
 so the tangled mess of old sins  
 will not again find its way to us.  
 Well then, my salvation, grant that I always contemplate this  
 and regard all the desires of this age as musty swill,<sup>14</sup>  
 so that not just this day alone,  
 but my whole life will be a constant Passover,  
 until one day, on Zion's heights  
 I celebrate in the holiest way  
 Your eternal Passover meal.

*Aria (Andante e gratoso)*

[19] Long-wished for Feast of sweet breads,<sup>15</sup>  
 which promises us eternity  
 when will your joyous light shows itself!  
 Here we celebrate it as those who journey hence;  
 here we must eat bitter herbs  
 There our tongues will taste Manna,  
 there we will not be afraid of any separation  
 to interrupt our pleasure.

<sup>14</sup> Luke 15: 16: 'And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him'.

<sup>15</sup> Exodus 12: 8: 'And they shall eat the flesh in that night, roast with fire, and unleavened bread; and with bitter herbs they shall eat it'.



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# TELEMANN Harmonischer Gottes-Dienst, Volume 4: Six Cantatas

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## Third Sunday of Advent – *Vor des lichten Tages Schein* (TVWV 1: 1483)

<b>1</b>	<i>Aria</i>	10:24
<b>2</b>	<i>Rezitativ</i>	4:36
<b>3</b>	<i>Aria</i>	2:04
		3:44

## Epiphany Cantata – *Ihr Völker hört* (TVWV 1: 921)

<b>4</b>	<i>Aria</i>	12:13
<b>5</b>	<i>Rezitativ</i>	5:13
<b>6</b>	<i>Aria (Vivace)</i>	2:53
		4:07

## Cantata for the Feast of the Purification of the Virgin Mary – *Erscheine, Gott, in deinem Tempel* (TVWV 1: 471)

<b>7</b>	<i>Aria (Gratoso)</i>	11:20
<b>8</b>	<i>Rezitativ</i>	4:16
<b>9</b>	<i>Aria (Allegro)</i>	3:10
		3:54

## Sexagesima Sunday – *Was ist mir doch das Rühmen nütze?* (TVWV 1: 1521)

<b>10</b>	<i>Aria (Largo)</i>	10:46
<b>11</b>	<i>Rezitativ</i>	4:06
<b>12</b>	<i>Arioso</i>	1:28
<b>13</b>	<i>Aria (Spiritoso)</i>	1:16
		3:56

## Oculi Sunday – *Wandelt in der Liebe* (TVWV 1: 1498)

<b>14</b>	<i>Aria (Dolce ma non largo)</i>	10:28
<b>15</b>	<i>Rezitativ</i>	5:06
<b>16</b>	<i>Aria (Vivace)</i>	1:45
		3:37

## First Day of Easter – *Weg mit Sodoms gift'gen Früchten* (TVWV 1: 1534)

<b>17</b>	<i>Aria</i>	12:15
<b>18</b>	<i>Rezitativ</i>	4:29
<b>19</b>	<i>Aria (Andante e gratoso)</i>	1:50
		5:46

TT 67:20

This is the fourth 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 generally 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.



TOCC 0084

## TELEMANN Harmonischer Gottes-Dienst, Volume 4: Six Cantatas

- |   |   |
|---|---|
| <b>1 Third Sunday of Advent –</b><br><i>Vor des lichten Tages Schein</i> (TWV 1: 1483)* <b>10:24</b>  | <b>10 Sexagesimae –</b><br><i>Was ist mir doch das Rühmen nütze?</i><br>(TWV 1: 1521) <b>10:46</b>    |
| <b>4 Epiphany Cantata –</b><br><i>Ihr Völker hört</i> (TWV 1: 921) <b>12:13</b>   | <b>14 Oculi –</b><br><i>Wandelt in der Liebe</i> (TWV 1: 1498)* <b>10:28</b>                          |
| <b>7 Cantata for the Feast of the Purification of the Virgin Mary –</b><br><i>Erscheine, Gott, in deinem Tempel</i> (TWV 1: 471) <b>11:20</b> | <b>17 First Day of Easter –</b><br><i>Weg mit Sodoms gift'gen Früchten</i> (TWV 1: 1534) <b>12:15</b> |
|   | <b>TT 67:20</b>   |

### Bergen Barokk

Franz Vitzhum, counter-tenor  
 Peter Holtslag, transverse flute  
 Hans Knut Sveen, harpsichord and organ  
 Markku Luolajan-Mikkola, Baroque cello and viol

\* FIRST RECORDINGS

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