

Im zweyten Theil = Meyer = Tage.
Violino.

Vivace.



Georg Philipp **TELEMANN**

Harmonischer Gottes-Dienst

Hamburg, 1725-26

Volume 5

The cantatas for high voice,
violin and basso continuo I



Bergen Barokk

FIRST COMPLETE RECORDING

GEORG PHILIPP TELEMANN

Harmonischer Gottes-Dienst (1725–26), Volume 5

The Cantatas for High Voice, Violin 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.¹ The cantatas are designated for 'hohe Stimme' (soprano or tenor) or for 'mittlere Stimme' (mezzo/alto or baritone), one obbligato instrument (recorder, violin, transverse flute or oboe) and *basso continuo*. They usually take the form of two *da capo* arias (ABA form, as in the Italian cantatas and operas of such composers as Scarlatti, Vinci and Handel) with a recitative placed between them, although some of them also open with a short recitative. On the frontispiece of the *Harmonischer Gottes-Dienst* Telemann states that the pieces suit both the church or the 'domestic scene' – for devotion, music-making and improving one's ability as a performer – and in his foreword, ever the practical musician, he even gives instructions 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.²

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'.³

¹ 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.

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

³ 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 Quantz⁴ and Johann Ernst Bach indicates that they probably were still being performed in the 1750s. Those of the *Harmonischer Gottes-Dienst* began to make their way back towards performance in 1930, when Bärenreiter Verlag of Kassel published four of them. Between 1953 and 1957 Bärenreiter published the entire collection, in editions prepared for the Gesellschaft für Musikforschung by Gustav Fock.

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. Other contributors are mentioned in documents in the Hamburg Staatsarchiv, although only the academic and linguist Michael Richey (1678–1761) is known; the others are referred to as Büren, Mayer, C. Steetz and Kenzler.⁵

The texts are informed by a pietistic outlook. Pietism, standing strong in northern Germany, was formulated in *Pia Desideria* ('Pious Desires'; 1675) by Philipp 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-Gebräuche 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 A sections often repeating the text and making more use of melisma, the contrasting B sections being shorter and more syllabic.

In the arias characteristic intervals and figures are often used to illuminate and underline the text, as in the second aria in *Gott will Mensch und sterblich werden*, tvwv 1: 694 [3], where a rising fourth is essential to create

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

⁵ Gustav Fock, preface to Teil I of the Bärenreiter edition, p. vii.

the feeling of 'Triumph', and the minor third colours the word 'Angst' ('fear'). And in the opening aria of *Jauchzt, ihr Christen, seid vergnügt*, RVWV 1: 955 [4], the falling octave before the *da capo* represents 'Fall'.

In the recitatives the meaning of the text is often 'painted' in melody and/or supported by the harmony in the bass, as in the central *Rezitativ* of *Schmückt das frohe Fest mit Maien*, RVWV 1: 1256 [11], on the words 'harter Klang mit Donner und mit starken Blitzen' ('the harsh sound [...] with thunder and powerful lightning').

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'⁶ and prepare the listener for the entry of the voice. Subjects and motifs often anticipate and underline important words in, and the character of, the text.

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

This recording uses an instrumentation of high voice (soprano), violin and basso continuo; with that basis the order follows the chronology of the liturgical year, beginning with Advent. The texts are related to specific Sundays and passages in the Bible.⁷ Telemann's edition does not identify either specifically, but the Bärenreiter edition⁸ 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.

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⁶ 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'.

⁷ Cf. Stig Wernø Holter's essay 'The *Harmonischer Gottesdienst* and the Liturgical Year' in the booklet for Volume 4 of this series, Toccata Classics TOCC 0084.

⁸ Cf. 'Performance Material, Sources and Selection', p. 12, below.

Scriptural Basis and Liturgical Assignment

by Stig Wernø Holter

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

Gott will Mensch und sterblich werden, TVMV 1: 694

The Annunciation to the Blessed Virgin Mary is observed every year during the season of Lent on 25 March (nine months before Christmas) or on the Sunday closest to 25 March. Strictly speaking, it is not a Marian feast but a celebration of the Incarnation: God becomes mortal man, as the first aria [1] states. The sign mentioned in the aria is a reference to the Lord’s word to King Ahaz in Isaiah 7:11: ‘Ask thee a sign of the Lord thy God; ask it either in the depth, or in the height above’. Ahaz refuses to ask for a sign; instead, the Lord himself will give a sign: ‘Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel’ (Isaiah 7:14). Immanuel means ‘God with us’. The Immanuel prophecy is quoted in the New Testament (Matthew 1:23). The greatest sign is that God, taking the initiative himself, became man in Christ and set man free from slavery under the two tyrants, death and Satan, prince of the night. The cantata ends [3] with a jubilant song of praise in triple time announcing that Immanuel has come and has triumphed over all that instilled fear in our souls.

Jauchzt, ihr Christen, seid vergnügt, TVMV 1: 955

In Telemann’s day the joyful feast of Easter was celebrated for three days: Sunday, Monday and Tuesday. This cantata – atypical with its five movements – is assigned to the third day of Easter, featuring St Paul’s speech in the synagogue of Antioch, Pisidia (Acts 13:26–33). His subject is the death and resurrection of Jesus. When speaking to fellow Jews, St Paul always associated his preaching with the promises given to the fathers in the Old Testament, thus adding weight to his message. The introductory aria [4] encourages the listeners of today to be happy because the strong lamb has defeated sin, death and Belial – a Hebrew name for the devil. The first part of the recitative [5] expounds on the reasons to be happy and is followed by an *Arioso vivace* simply saying ‘Halleluja’ – Praise the Lord! – in a brilliant sequence of melismata. The second part of the recitative declares that our bodies will not taste the horror of death. God will bring those who have fallen asleep to the gates of ‘des neuen Solyma’ – the new Jerusalem. The cantata culminates in another joyful *Vivace* [6], again paying tribute to Jesus for his salvation. In

a moralistic touch the librettist adds a reminder to those who do not take part in the joy: they please only Belial.

Erwachtet, entreisst euch den sündlichen Träumen, TVWV 1: 480

This cantata is assigned to Sunday Exaudi, the Sixth Sunday after Easter and the last before Pentecost. The Biblical text upon which the libretto is based, 1 Pet. 4:7–11, is one of apostolic exhortation. Its focus is neither on the Resurrection, nor on the coming of the Holy Spirit, but rather on the new life that Christians are expected to pursue now that 'the end of all things is at hand'. Christians should be sober and awake, love one another and practise hospitality, serving one another as good stewards of God's grace. They should also speak as God's Word and serve with the strength that God gives. The design of the cantata outlines a working day from morning to evening. The first part [7] also refers to the parable of the pounds (Luke 19:11 *et seq.*), and the parable of the workers in the vineyard (Matthew 20:1–16). The Bible often warns against idleness. The closing part, *Dolce* [9], draws a parallel between the gentle, cooling evening hours after work has been completed and blessed peace in heaven. Theologically, the libretto reflects the Lutheran vocational ethic: man is called by God to remain faithfully in his ordinary work. Set in F sharp minor, the music has a severe character.

Schmückt das frohe Fest mit Maien, TVWV 1: 1256

Occurring most often in May, Pentecost is a celebration of the outpouring of the Holy Spirit as well as of the natural wonders of spring. The cantata for the second day of Pentecost (Monday after Whitsunday) takes as its starting point [10] the last section of St Peter's sermon in Caesarea (Acts 10:42–48). The Spirit fell on everyone who heard the Word, including the Gentiles. They were baptised in the name of Jesus Christ. The cantata establishes a connection between Mount Sinai (and Mosaic Law) and Pentecost. Traditionally Jews have commemorated the divine Law at Pentecost, but for Christians Jesus has replaced the old covenant. The Spirit has been sent, offering comfort and abolishing the curse of the stone tables. But they who still walk the despised path of sin fall out of grace. The cantata ends [12] with an exhortation to remain innocent.

Die Kinder des Höchsten sind rufende Stimmen, TVWV 1: 349

The cantata for St John the Baptist's day on 24 June is dedicated wholly to his birth and mission, not to his martyrdom. It paraphrases the famous words of the so-called Deutero-Isaiah or the second Isaiah, an anonymous prophet active close to the end of the Babylonian exile (Isaiah 40:1–5), also used by Handel in *Messiah*: 'Comfort ye, comfort ye my people, saith your God'. In the New Testament the Baptist calls himself 'the voice of one crying in the wilderness' (John 1:23; cf. Isaiah 40:3). His mission was to prepare the way for the Lord. The children of God should also be crying voices, preaching the law and the gospel in words and deeds. But life and doctrine must agree! That is why the Holy Spirit is called upon to govern soul and mouth. The last part of the cantata, marked *Affettuoso* [13], alludes to the calling of Isaiah as a prophet (Isaiah 6:5 *et seq.*). A seraph, one of God's celestial

attendants, touched the prophet's lips with a coal taken from the altar with tongs. In this way the Christian, too, is cleansed by the Spirit so that the silence is broken and the faithful are helped to speak and witness, which is what the singer prays for in this closing aria.

Packe dich, gelähmter Drache, TVWV 1: 1222

The Book of Revelation describes vividly and in strong colours the war in heaven between the archangel Michael and his angels on one side and the dragon and his angels on the other (Revelation 12:7–12). The dragon, identified with the devil, is cast down to the earth. The victory of God and his Christ is announced. On Earth, however, the dragon persecutes the woman who had given birth to the boy child (*cf.* vv. 1–6 of the same chapter). The woman escapes, but the dragon continues to fight her offspring, that is, those who adhere to God's commandments and the testimony of Jesus. The libretto deals with the battle in the heart of a Christian, where Michael – alias Jesus – and the dragon are waging a terrible fight. St Michael, even if not a historical person, is celebrated on 20 September. In the Middle Ages he became the patron saint of chivalry. Telemann's music is set in D major which, according to Johann Mattheson (in *Das neu-eröffnete Orchestre*, Hamburg, 1713) is the key most suitable for describing war and battle.

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Authentic Language? by Wencke Ophaug

A recording of early-music cantatas which aims at period-style authenticity in performance ought also to include authenticity in pronunciation. In these recordings of Telemann's *Harmonischer Gottes-Dienst*, therefore, I was engaged as a phonetician who has specialised on the phonetics of classical singing in general and German classical singing in particular. The task was twofold: a) to coach the singers throughout rehearsals and recordings, and b) to research the combined field of Baroque singing techniques and Baroque pronunciation. The coaching itself also has two aspects. One is to make sure that foreign (Norwegian in this instance) singers do not sound foreign and that German singers are free from dialectal interference, so that the pronunciation at all times be adjusted to a particular German standard (*Hochlautung*). The other important responsibility is that of guiding the singers on the changing qualities of specific vowels in relation to different pitches, and advising him or her on the articulatory means that can be used to create different vocal timbres, especially on high-pitched notes, to fit musical and interpretational requirements, but without interfering more than necessary with intelligibility or

authenticity of language.

There are two main considerations in deciding what should be the standard of German pronunciation in these cantatas. First, one has to research eighteenth-century pronunciation, without knowing to begin with what will be revealed. Second, one will have to make decisions as to the extent to which the new knowledge can be put into practice, that is, how far one can expect the singers of today to adjust to it. This process will be an ongoing one, with further discussion, throughout the whole period that this recording project takes to be completed (and there are seven further volumes projected after this one). As a point of departure, in the three first volumes we decided to use a form of conservative German standard,⁹ which involves omitting some of the most recent developments in pronunciation in German classical singing (such as vocalised (back) *r*-sounds and the neutralisation of close and open long *e*-sounds (*sehen*, *sähen*).

The scope of research into eighteenth-century German pronunciation is vast. We know a certain amount about singing techniques in the Baroque period, and it is a relatively easy task to predict how they will affect a given pronunciation system once it is known and described. But how much do we really know about the pronunciation of Baroque German? At that time no standard pronunciation existed, dialects flourished and no norm for the written language had been established – indeed, various groups made different attempts at producing a standard spelling, resulting in divergent rules which varied across literary genres and geographical areas.

Some sources¹⁰ claim that in Baroque music words were supposed to be pronounced more or less as in speech. Thus in Baroque singing the larynx was supposed to move up and down as in speech. In more recent classical singing traditions vowels especially were equalised (i.e., made similar) throughout phrases, all becoming more or less rounded for this purpose. Vowels tended also to become equalised through the desire to maintain a stabilised larynx in singing. Other adjustments of vowel qualities, such as the rounding of non-rounded vowels, were equally unwelcome. As a result many vowels could sound relatively shrill, especially on high-pitched notes.

Telemann himself was apparently much occupied with questions of language and pronunciation. And singing was to him the basis of all kinds of music:

Song is the very heart of music in all its forms. He who turns to composition must let his movements sing. All players of instruments must be competent singers. Consequently, the young must regularly/always be taught to sing.¹¹

⁹ Theodor Siebs, *Deutsche Aussprache. Reine und gemässigte Hochlautung mit Aussprachewörterbuch*, 19th revised edn., Walter de Gruyter, Berlin, 1969.

¹⁰ For example, Gunno Klingfors, *Nytt om gammal sång. Tysk och italiensk sångsätt under 1600- och 1700-talet*, Gehrmans Musikförlag, Stockholm, 1990.

¹¹ 'Singen ist das Fundament zur Music in allen Dingen. Wer die Composition ergreiff/muss in seinen Sätzen singen. Wer auf Instrumenten spielt/muss des Singens kündig seyn. Also præge man das Singen jungen Leuten fleissig ein' – quoted in Werner Rackwitz, *Georg Philipp Telemann: Singen ist das Fundament zur Music in allen Dingen*, Reclam, Leipzig, 1981, p. 92.

He admits to being 'tyrannised' by the lack of orthographic rules for some words, but also admits that the spelling of words in general follows certain rules, and that they are connected to pronunciation rules, as can be demonstrated in the following quotation, in which he explains the rules for long and short vowels:

everything has fixed rules with the exception of certain words, that might be tyrannised by use. The first main rule is e.g.: All vowels are long, but are shortened when followed by two consonants; with the exception of some monosyllabic words, particles and especially pronouns, and in the case of the latter when there is an apostrophe between the consonants.¹²

He required good general diction of singers, especially in recitative. The singer thus had to understand phrase-markers and the placing of syllabic stress. To ignore such important features in singing could even result in misinterpretations of the text from the listener's point of view:

In the recitative one has concentrated on achieving a distinct pronunciation, to pay attention to the distinguishing features, and to present the rhetorical figures in such a way that the poetic impulses might be awakened. [...] Consequently, the syllables must be stressed in the same way as in everyday speech. If the stress falls on the wrong syllable, the singer becomes unintelligible, even if you stand beside him; the commas, colons, semicolons, full stops, etc. are equally important: If they are not carefully observed an ambiguity, even a false meaning, can be the result.¹³

A challenge for the non-German singers and speakers of today is to aim at correct German *e*-qualities. We know from various sources that in earlier times, too, a foreigner could easily be identified by his inability to distinguish *e*-qualities correctly:

a non-German is above all identified by his failure to master our various *e*-sounds.¹⁴

¹² 'bis auf einige Wörter, über welche der Gebrauch etwa tyrannisieren mögte, alles seine festen Regeln habe. Die erste Haupt-Regel, z. E. ist: Alle Vocale sind lang, sie werden aber kurz, wann zwey Consonantes darauf folgen; von jenen aber werden einige einsylbige Wörter, Particuln u. insbesondere Pronomina, augenommen, und von den letzteren, wann zwischen den Consonantien ein Apostrophus statt findet.'

Letter dated 13 December 1727, quoted in *ibid.*, p. 140.

¹³ 'Beym Recitative hat man sich bestrebet, die Aussprache vernehmlich zu machen, die Unterscheidungskpunkte möglichst in acht zu nehmen und die rhetorischen Figuren so anzubringen, dass die in der Poesie befindlichen Regungen erwecket werden mögen. [...] Diesemnach musz der Accent auf die Sylben also geleget werden, wie man sie im gemeinen Leben ausspricht. Fällt er auf die unrechten, so wird der Sänger unvernehmlich, wenn man ihm auch an der Seite stünde; die Commaten, Colen, Semicolen, Punkte etc. sind von nicht weniger Wichtigkeit: Es kann bey deren unbedachtsamen Verwechselung eine Zweydeutigkeit, ja gar ein verkehrter Verstand, entstehen.' Telemann, foreword to the *Fortsetzung des Harmonischen Gottes-dienstes*, Hamburg, 1731–32

¹⁴ 'einen undeutschen erkennen wir vor allem daran, dass er der abstufungen unseres *e* selten mächtig ist'

– *Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm*, S. Hirzel, Leipzig, 1854–1960, Vol. 3, p. 1.

Although German had two different long *e*-sounds also in this period, the rules on when to expect the open and the closed long *e*-vowel were different from those of today. For instance, it was possible to pronounce the *e* in *hehlen*, *fehlen* (*e* followed by *h*) with the open long *e*-sound, whereas this pronunciation of the verb would be wrong today:

[E [...] In standard High German this letter has a double pronunciation, as it sounds partly like the *e* of the latinists in *meus*, *heri*, *bene*, *merito* etc., partly even like *a*. The first *e*, which is also called the high *e*, and which when stressed resembles the ‘*e ferme*’ of the French, is most commonly used; although not all occurrences of it can be said to be in accordance with specific rules. Before *h* it is mostly high and is at the same time stressed like in *gehen*, *sehen*, *stehe*, *mehr*, etc. There are, however, also cases where it sounds like *ä*, as in *fehlen*, *hehlen*, *Hehler*, *stehlen*, *Mehl*, *nehmen*, *sehen* etc.).¹⁵

Even Telemann points out that *e* is to be pronounced with the open *ä*-quality when followed orthographically by an *h*: ‘when the *E*. is pronounced like an *ä*, this sound is given it by an *h*.’¹⁶

We know that there has since been a development when it comes to the distribution of open and closed – short and long – *e*-vowels. Discovering the distribution of these vowels in Telemann’s time is one of the most interesting phonetic research topics in this project. Today German singers do not often make a distinction between closed and open long *e*-sounds, as in *legen* – *lägen* (in correspondence with the development in spoken German) but will use the closed variant in both cases. We expect our singers at least to stick to the more conservative way of singing words like *quälen*, *Majestät* and *bewährt* with a clear open *e*-quality.

When it comes to pronouncing the *r*-sound in the Telemann cantatas, we have deliberately requested the use of tongue-tip trills for all the *r*-sounds throughout the whole text. This tongue-tip *r*-variant was described ‘articulatory’ already in 1534: ‘The /*r*/ is a dog’s letter / when it angrily shows its teeth and snarls / so that the

¹⁵ ‘E [...] Dieser Buchstab hat im Hochdeutschen einen doppelten Laut, indem er theils wie das *e* der Lateiner in *meus*, *heri*, *bene*, *merito* u. s. f. theils aber auch wie *a* lautet. Das erste *e*, welches auch aus das hohe *e* genannt wird, und, wenn es den Ton hat, dem *e* ferme der Franzosen gleicht, wird am häufigsten gebraucht; ob sich gleich alle die Fälle, in welchen es vorkommt, nicht leicht unter gewisse bestimmte Regeln bringen lassen. Vor dem *h* ist es in den meisten Fällen hoch, und hat zugleich den Ton; wie in *gehen*, *sehen*, *stehen*, *mehr*, u. s. f. Indessen gibt es auch Fälle, wo es wie *ä* lautet, wie in *fehlen*, *hehlen*, *Hehler*, *stehlen*, *Mehl*, *nehmen*, *sehen* u. s. f.’

Grammatisch-kritisches Wörterbuch der Hochdeutschen Mundart, mit beständiger Vergleichung der übrigen Mundarten, besonders aber der Oberdeutschen, von Johann Christoph Adelung Churfürstl. Sächs. Hofrath und Ober-Bibliothekar. D. W. Soltau’s Beyträgen, revidirt und berichtigt von Franz Xaver Schönberger Doctor der freyen Künsten und Philosophie, öffentl. ordentl. Professor der Beredsamkeit und Griechischen Sprache, Subdirector des k. k. Convictes. Wien, verlegt bey B. Ph. Bauer, 1811;

Online-Wörterbuch: http://mdz.bibbvb.de/digbib/lexika/adelung/text/band1/@Generic__BookView;cs=default;ts=default.

¹⁶ ‘wann da *E*. als ein *ä* gesprochen wird, so bekömmet es durch ein *h* solchen klang’ – letter to Johann Friedrich Armand von Uffenbach dated 13 December 1727, quoted in Rackwitz, *op. cit.*, p. 141.

tongue curls and trembles'.¹⁷

The first velar-uvular (back) fricative-*r* is supposed to have appeared in Paris around the seventeenth and eighteenth centuries and, although it is assumed to have spread quickly to many parts of Germany, it is only in the last half-century that this variant has established itself as the main *r*-allophone in German. Together with a few other co-variants (approximant and vocalised-*r*, dependant on the position in the word), it is accepted even in the German standard pronunciation of today. The rapid and almost total change of *r*-variants in Germany has been clearly demonstrated on the stage: before World War Two actors used the alveolar trill, and after it they employed a uvular variant (trill or fricative).¹⁸ In classical singing, by contrast, the tongue-tip variant has been required until recently. In the last twenty years, back vocalised variants of *r* have been accepted even in singing in certain positions in the word (especially syllable-final: *Kinder*, *sehr*). In the Telemann cantatas we aim to avoid these vocalised *r*-variants. Only in certain positions, where we feel that these weak, vowel-like *r*-sounds help the singers through difficult and fast consonant clusters, do we make exceptions to this rule.

The *a*-vowel of German today is very 'bright'. In later classical music it has often been sung as rather 'dark', not least because of the principle of equalisation of vowel sounds. We believe that this vowel had a bright quality also in the Baroque singing tradition, since there are sources¹⁹ which claim that *a* was sung like an open *æ* in German compared to other languages. A bright sounding *a* also fits the overall light character of Baroque singing, especially in *colorature*.

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¹⁷ 'das r, ist ain hundts buchstab, wann er zornig die zene blickt und nerret, so die zung kraus zittert': Valentin Ickelsamer, *Die rechte Weis, auffß kürzist lessen zu lernen*, Erfurt, 1534.

¹⁸ Richard Wiese, 'The Unity and Variation of (German) /r/', *Zeitschrift für Dialektologie und Linguistik*, Vol. 70, No. 1, (2003), pp. 25–43.

¹⁹ Klingfors, *op. cit.*, p. 27.

Performance Material, Sources and Selection

For these recordings the following material was used:

1. *Der Harmonische Gottesdienst*, Teil I: 'Neujahr bis Reminis cere', 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, 1725–1726 (British Museum, London and Det kongelige danske bibliotek, Copenhagen (Gieddes Samling). This edition can be consulted online at http://www.kb.dk/da/nb/samling/ma/digmus/telemann_hg_index.html.

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

Instrumentarium

VIOLIN

Copy 1998 of a 1666 Niccolo Amati by Willibrord Crijnen, Marseilles

BOW

Copy 1985 of a bow from around 1730 by Daniel Latour, Paris

CELLO

Claude Pierray, Paris 1725

BOW

François and Leonard Tourte, Paris c. 1780

HARPSICHORD

Joel Katzman after Ruckers, 1638.

ORGAN

Henk & Gerrit Klop, 1995

THEORBO

Hendrik Hasenfuss, Eitorf, 2006, after Magno Diffeopruchar

Pitch: A = 415 hz.

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

More information on Bergen Barokk can be found at www.barokk.no.

Mona Julsrud (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. She can also be heard on Volumes 1 and 3 (TOCC 0037 and 0074) of this series.

Bjarte Eike (Baroque violin) studied violin in Bergen and Baroque violin with Richard Gwilt in London, receiving distinction. He is a founding member of the internationally acclaimed ensemble Baroque Fever and is active as a freelance violinist and concert-master all over Europe in ensembles such as Concerto Copenhagen, Concerto Palatino, Arte dei Suonatori, Altapunta, Norsk Barokkorkester and Bergen Barokk. He is the artistic director of Barokksolistene which receives generous support from the Norwegian government. He tours and records with the jazz-ensemble Magnetic North (ECM) and teaches Baroque violin at the Norwegian Academy of Music in Oslo. He can also be heard on Volume 2 (TOCC 0057) of this series.

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 the Norwegian Baroque Orchestra. He has also given several concert performances with Pratum Integrum, Moscow, and their leader Pavel Serbin. He teaches harpsichord and chamber music at the Grieg Academy, Bergen.

Thomas C. Boysen (theorbo) was born in Oslo in 1970, into a family of musicians. He studied classical guitar and lute at the Norwegian State Academy of Music. After achieving his diploma there in 1995 he went to Germany to study with Rolf Lislevand at the State Academy of Music in Trossingen. Since finishing

his studies he has established himself as an accomplished soloist and continuo player and has worked with numerous ensembles and participated on more than 40 CD recordings (listed on www.thomasboysen.de); among them is Volume 4 (TOCC 0084) of this series.

Markku Luolajan-Mikkola (Baroque cello) took his first degree at The Sibelius Academy in Helsinki, studying modern cello. He then studied gamba and Baroque cello with Wieland Kuijken and Jaap ter Linden in The Hague. He works as a soloist and ensemble musician (with Phantasm, among others) in Europe and the USA. His recordings of gamba music by such composers as Marais, Forqueray and Bach have garnered many awards. He teaches Baroque cello and viola da gamba at The Sibelius Academy and The Grieg Academy. He has a special interest in contemporary music and has commissioned works for bass viol.

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.

Verkündigung Mariä

Gott will Mensch und sterblich werden

rvwv 1:694 (Bärenreiter No. 19)

Text: Matthäus Arnold Wilkens

Jes. 7, 10–15: „Und der Herr redete abermals zu Ahas und sprach: Fordere dir ein Zeichen vom Herrn, deinem Gott, es sei drunten in der Tiefe oder droben in der Höhe! Aber Ahas sprach: Ich will's nicht fordern, damit ich den Herrn nicht versuche. Da sprach Jesaja: Wohlan, so hört, ihr vom Hause David: Ist's euch zu wenig, dass ihr Menschen müde macht? Müsst ihr auch meinen Gott müde machen? Darum wird euch der Herr selbst ein Zeichen geben: Siehe, eine Jungfrau ist schwanger und wird einen Sohn gebären, den wird sie nennen Immanuel. Butter und Honig wird er essen, bis er weiss, Böses zu verwerfen und Gutes zu erwählen“.

[1] *Aria (Presto)*

Gott will Mensch und sterblich werden
dass der Mensch in seinem Wehe
nicht vergehe;
welch ein Merkmal hoher Treu!
Fordre, kanns dein Witz erreichen,
dir ein Zeichen hier auf Erden,
oder droben in der Höhe,
das so gross als dieses sei.

[2] *Rezitative*

Nein, wenn ich gleich der Morgenröte Flügel nähme
und bis ans Äusserste des wilden Meeres käme,
ja, könnt' ich mich gen Himmel schwingen
und wiederum von da bis in den tiefsten Raum des
Abgrunds dringen,

Feast of the Annunciation

Gott will Mensch und sterblich werden

Isaiah 7:10–15: 'Moreover the Lord spake again unto Ahaz, saying, Ask thee a sign of the Lord thy God; ask it either in the depth, or in the height above. But Ahaz said, I will not ask, neither will I tempt the Lord. And he said, Hear ye now, O house of David; Is it a small thing for you to weary men, but will ye weary my God also? Therefore the Lord himself shall give you a sign; Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel. Butter and honey shall he eat, that he may know to refuse the evil, and choose the good.'

[1] *Aria (Presto)*

God wishes to become like man and mortal
so that man might not perish in his spiritual woe
what a sign of the highest degree of Faith!
Ask now, can your wits fathom this,
here upon earth or high up above
what could be as great as this.

[2] *Recitative*

No, If I rose on the wings of dawn
and came to the far reaches of the raging sea,
and were I able to soar up to heaven
and from there plummet into the deepest abyss
then I would find nothing so wonderful

so find ich überall doch nichts so wunderbarlich,
als dass der unerschaff'ne Gott,
Jehovah Zebaoth,
zur Kreatur um uns, um uns geworden!
Ach ja, Immanuel tritt in der Menschen Orden
und machet sie von ihrer Sklaverei in seinem Siege
frei.

Die beiden wütenden Tyrannen, die uns in Furcht
gebracht,
der wilde Tod und jener Fürst der Nacht,
erheben sich, durch ihn besiegt, von dannen.
Wohlan, ihr von dem Herrn so hochgeschätzte Seelen,
verlasst die schwarzen Trauerhöhlen,
vergnüget euch am Glanze dieser Freuden Sonne,
dies grosse Wunderwerk erfordert grosse Wonne!

[3] *Aria (Vivace)*

Immanuel ist da!
Triumph, Halleluja!
Erfreuet euch, ihr Himmelsthronen
samt allen, die auf Erden wohnen,
sind durch ihn dem Himmel wieder nah;
Immanuel ist da!
Was unsrer Seelen Angst erwecket,
hat Jesus in den Staub gestreckt,
auf welchen schon der Väter Hoffnung sah Triumph.

as the uncreated God, Jehovah, Lord of Hosts,
who became a creature for our sakes!
Yes indeed, Immanuel takes on human form
and sets mankind free from slavery
in his victory.
The two furious tyrants who have kept us in fear of
them,
brutal Death and that Prince of Darkness,
rise up against, but are defeated by him, and thus
removed.
Well then, you Souls, so highly esteemed by the Lord
leave now the dark caverns of mourning,
enjoy the warm glow of this joyful sun,
this great miracle requires great jubilation!

[3] *Aria (Vivace)*

Immanuel is here!
Triumph, alleluia!
Rejoice, you heavenly thrones,
along with all who dwell on earth,
through him we are again much closer to heaven,
Immanuel is here!
That which awakens fear in our souls,
has been reduced to dust by Jesus
in whom our elders have placed their hopes.

Dritter Ostertag

Jauchzt, ihr Christen, seid vergnügt

rvwv 1:955 (Bärenreiter No. 23)

Text: Matthäus Arnold Wilkens

Apk. 13, 26–33: „Ihr Männer, liebe Brüder, ihr Söhne aus dem Geschlecht Abrahams und ihr Gottesfürchtigen, uns ist das Wort dieses Heils gesandt. Denn die Einwohner von Jerusalem und ihre Oberen haben, weil sie Jesus nicht erkannten, die Worte der Propheten, die an jedem Sabbat vorgelesen werden, mit ihrem Urteilsspruch erfüllt. Und obwohl sie nichts an ihm fanden, das den Tod verdient hätte, baten sie doch Pilatus, ihn zu töten. Und als sie alles vollendet hatten, was von ihm geschrieben steht, nahmen sie ihn von dem Holz und legten ihn in ein Grab. Aber Gott hat ihn auferweckt von den Toten; und er ist an vielen Tagen denen erschienen, die mit ihm von Galiläa hinauf nach Jerusalem gegangen waren; die sind jetzt seine Zeugen vor dem Volk. Und wir verkündigen euch die Verheissung, die an die Väter ergangen ist, dass Gott sie uns, ihren Kindern, erfüllt hat, indem er Jesus auferweckte; wie denn im zweiten Psalm geschrieben steht (Psalm 2,7): „Du bist mein Sohn, heute habe ich dich gezeugt“.

[4] *Aria*

Jauchzt, ihr Christen, seid vergnügt!
Ungeheuer, Tiger, Drachen
hat das starke Lamm besiegt.
Sünde, Tod und Belial
schliesst den aufgesperrten Rachen,
Christus Sieg ist euer Fall.

For the Third Sunday after Easter

Jauchzt, ihr Christen, seid vergnügt

Acts 13:26–33: ‘Men and brethren, children of the stock of Abraham, and whosoever among you feareth God, to you is the word of this salvation sent. For they that dwell at Jerusalem, and their rulers, because they knew him not, nor yet the voices of the prophets which are read every sabbath day, they have fulfilled them in condemning him. And though they found no cause of death in him, yet desired they Pilate that he should be slain. And when they had fulfilled all that was written of him, they took him down from the tree, and laid him in a sepulchre. But God raised him from the dead: And he was seen many days of them which came up with him from Galilee to Jerusalem, who are his witnesses unto the people. And we declare unto you glad tidings, how that the promise which was made unto the fathers, God hath fulfilled the same unto us their children, in that he hath raised up Jesus again; as it is also written in the second psalm, Thou art my Son, this day have I begotten thee.’

[4] *Aria*

Rejoice all you Christians, be cheerful!
The monster, tiger and dragon
have been vanquished by the mighty Lamb
Rejoice all you Christians, be cheerful!
Sin, Death and Damnation,
cease your unfettered raging!
Christ's victory is your demise!

[5] *Rezitativ/Arioso (Vivace)*

Wer wollte nicht bei diesem frohen Schein
in Freuden überschwänglich sein?
Was uns zu trauren Anlass gibet,
entweicht, entflieht, verstiebet.
Der Sünden Schuld, die ich begangen habe,
ist nicht mehr da, sie hat ihr Grab in meines Gottes Grabe.

Halleluja!

Rezitativ

Des Todes Schrecken wird auch mein Leib nicht ewig
schmekken.
Denn Gott wird zu den Lebenstüren des neuen
Solyma,¹
die da entschlafen sind, durch Jesum mit ihm führen:

(Si replica Halleluja!)

Rezitativ

Der Höllen Pochen hat seine Macht zugleich
gebrochen.
Der Rauch der Qual, der aus dem Abgrund bricht,
erstickt die Seinen nicht.
Sobald ich aus dem Leben weiche,
verhilft er mir zu seinem ew'gen Reiche,
worauf schon hier mein Seelenaug sah:

(Si replica Halleluja!)

[6] *Aria (Vivace e pomposamente)*

O dreifach hoher Sieg,
o mehr als tausendfache Freunde!
Nur bloss zu unsrer Fröhlichkeit ging Jesus alles ein.
Drum wer sich nicht mit ihm erfreut,

¹ Solyma = Jerusalem

[5] *Recitative/Arioso (Vivace)*

Who wouldn't be exuberantly joyful at such glad tidings
Whatever gives us an occasion to mourn,
now vanish, flee and disappear.
The debt of Sins, that I have committed
is no longer there,
it has found its grave in my God's tomb.

Alleluia!

Recitative

The horror of Death will not forever be felt by my body,
for God will lead those who have departed this life,
together with him and by the power of Jesus,
towards the Gates of life,
to the new Solyma¹

(Si replica Halleluja!)

Recitative

Hell's boastful threats have now been shattered.
The smoke, the agony that seeps out of the abyss,
doesn't suffocate God's own.
As soon as I depart from this life,
He will help me to reach his eternal realm
upon which my inner soul has here already glanced.

(Si replica Halleluja!)

[6] *Aria (Vivace e pomposamente)*

O triple, mighty Victory
much more than Joy a thousand times over!
It was merely for our happiness that Jesus gave up
everything.

der trägt itzt allein zu Belials Vergnügung Leide.

Exaudi

Erwachet, entreisst euch den sündlichen Träumen

Text: Matthäus Arnold Wilkens

rvwv 1:480 (Bärenreiter No. 30)

1. Petr. 4, 7–11: „Es ist aber nahe gekommen das Ende aller Dinge. So seid nun besonnen und nüchtern zum Gebet. Vor allen Dingen habt untereinander beständige Liebe; denn ‚die Liebe deckt auch der Sünden Menge‘ (Sprüche 10,12). Seid gastfrei untereinander ohne Murren. Und dient einander, ein jeder mit der Gabe, die er empfangen hat, als die guten Haushalter der mancherlei Gnade Gottes: Wenn jemand predigt, dass er's rede als Gottes Wort; wenn jemand dient, dass er's tue aus der Kraft, die Gott gewährt, damit in allen Dingen Gott gepriesen werde durch Jesus Christus. Sein ist die Ehre und Gewalt von Ewigkeit zu Ewigkeit! Amen.“

[7] *Aria (Allegro)*

Erwachet, entreisst euch den sündlichen Träumen!
Der Weinberg verbeut euch ein träges Versäumen,
in welchen ihr berufen seid.
Der Knecht und Diener muss die Pflichten
mit emsiger Sorgfalt und Treue verrichten,
dem Gott und Herr sein Pfund zum Wucher leiht.

[8] *Rezitativ*

Wir dürfen nicht am Markte müssig stehen,
Gott dingt uns insgesamt, die Arbeit anzugehen;

Thus, whoever isn't delighted by this
will then simply carry suffering at the Devil's pleasure.

Cantata for Exaudi

Erwachet, entreisst euch den sündlichen Träumen

1 Peter 4:7–11: 'But the end of all things is at hand: be ye therefore sober, and watch unto prayer. And above all things have fervent charity among yourselves: for charity shall cover the multitude of sins. Use hospitality one to another without grudging. As every man hath received the gift, even so minister the same one to another, as good stewards of the manifold grace of God. If any man speak, let him speak as the oracles of God; if any man minister, let him do it as of the ability which God giveth: that God in all things may be glorified through Jesus Christ, to whom be praise and dominion for ever and ever. Amen.'

[7] *Aria (Allegro)*

Awake, tear yourselves from your sinful dreams
The vinyard, into which you've been called [to labour]
forbids any lazy neglect.
Both slave and servant must perform their duties
with diligent care and loyalty
as your God and Lord has lent you his wealth for it
to grow.

[8] *Recitative*

We ought not just stand idly in the Market Place
God tasks all of us to set off to work

darum gebührt auch jedermann,
der Amte, das er führt, nach aller Kraft,
die Gott ihm dargereicht, genug zu tun.
Geschieht nun dies durch selbsterwähltes Ruh'n?
Nein, nein, man muss des Tages Plagen,
man muss der Sonnen Hitze tragen;
das ist: Wir müssen Pflicht und Arbeit so vollbringen,
dass Gott in allen Dingen gepreiset werde,
bis sein Befehl uns von der Erde
zu jener Ruhe gehen heisst,
die, wenn wir Müh und Leben überstanden,
dem Volke Gottes noch vorhanden.

[9] *Aria (Dolce)*

Anmutreicher Abendschein,
kühlende Ruhe der seufzenden Müden,
o, wie lieblich brichst du ein!
Alle Lasten dieser Zeit
werden durch die Ewigkeit
aufgehoben.
Lachen, Jauchzen, Hüpfen, Loben
wird allein
in des Himmels sel'gem Frieden
uns're süsse Mühe sein.

thus, it is the befitting duty of everyone,
those in official posts, to carry out their duties
with all the strength
which God has accorded them, most adequate for the
task.
Would this happen by your own self-allotted time of rest?
No, no, one should endure the daily drudgery
and the Sun's scorching heat,
that is to say, we must complete our daily tasks,
for God is praised by our every undertaking,
until his command comes to us upon the earth
as it is said, to go to that 'rest',
which when we have endured our travails and lives
is the rest that still resides amongst God's people.

[9] *Aria (Dolce)*

How gracefully the evening draws in
the cooling repose for all those sighing and weary
O how delightful when nightfall comes
all the burdens of these times
will be removed by the dawning of Eternity,
laughter, rejoicing, leaping for joy and praising
will be our only cherished tasks
in a Heaven blessed with peace.

Zweiter Pfingsttag

Schmückt das frohe Fest mit Maien

rvwv 1:1256 (Bärenreiter No. 32)

Text: Michael Richey

Apk. 10, 42–48: „Und er hat uns geboten, dem Volk zu predigen und zu bezeugen, dass er von Gott bestimmt ist zum Richter der Lebenden und der Toten. Von diesem bezeugen alle Propheten, dass durch seinen Namen alle, die an ihn glauben, Vergebung der Sünden empfangen sollen. Während Petrus noch diese Worte redete, fiel der Heilige Geist auf alle, die dem Wort zuhörten. Und die gläubig gewordenen Juden, die mit Petrus gekommen waren, entsetzten sich, weil auch auf die Heiden die Gabe des Heiligen Geistes ausgegossen wurde; denn sie hörten, dass sie in Zungen redeten und Gott hoch priesen. Da antwortete Petrus: Kann auch jemand denen das Wasser zur Taufe verwehren, die den Heiligen Geist empfangen haben ebenso wie wir? Und er befahl, sie zu taufen in dem Namen Jesu Christi. Da baten sie ihn, noch einige Tage dazubleiben.“

[10] *Aria (Vivace)*

Schmückt das frohe Fest mit Maien,
eilet, eure Brust zu weihen,
macht des Herzens Tore weit!
Der Geist, dem tausend Geister fronen,
will jetzt in unsern Seelen wohnen.
O köstlichs Pfand der Seligkeit.

[11] *Rezitativ*

Der Tag, an dem von jenes Berges Spitzen
des schrecklichen Gesetzes harter Klang
mit Donner und mit starken Blitzen

For Whit Monday

Schmückt das frohe Fest mit Maien

Acts 10: 42–48: ‘And he commanded us to preach unto the people, and to testify that it is he which was ordained of God to be the Judge of quick and dead. To him give all the prophets witness, that through his name whosoever believeth in him shall receive remission of sins. While Peter yet spake these words, the Holy Ghost fell on all them which heard the word. And they of the circumcision which believed were astonished, as many as came with Peter, because that on the Gentiles also was poured out the gift of the Holy Ghost. For they heard them speak with tongues, and magnify God. Then answered Peter, Can any man forbid water, that these should not be baptized, which have received the Holy Ghost as well as we? And he commanded them to be baptized in the name of the Lord. Then prayed they him to tarry certain days.’

[10] *Aria (Vivace)*

Adorn the happy feast with sprigs of may tree,
hurry, to sanctify your emotions
open wide the gates of your heart!
The Spirit that serves a thousand spirits
wishes now to dwell in our souls,
such a precious pledge of blessedness.

[11] *Recitativo*

That day, on which, from the peaks of that mountain
the harsh sound of the terrifying Law
with thunder and powerful lightning

durch alles Volkes Ohren drang,
da Sinai entsetzlich schmauchte und unsers Richters
Eifer rauchte,
wird uns ein tröstlich Jubelfest,
da Jesus, der für uns den alten Bund geendet,
uns selbst den Geist, den Tröster, sendet,
der allen Schrecken dämpft,
der alle Seufzer stillt,
die uns der Fluch der Tafeln ausgepresst
und unsre Brust mit sanftem Troste füllet.
Ihr Christen, eilt, eröffnet ihm die Türen!
Macht euch zuvor von allem Wüste rein
und flieht den ihm verhassten Pfad,
auf den euch Welt und Lüste führen!
Denn wisst, wer Christi Geist nicht hat, der ist nicht sein.

[12] *Aria (Andante)*

Nur der Unschuld reiner Seelen
bleibt Gottes Geist geneigt,
Seine Gnade muss verschwinden,
wenn der Schwefeldampf der Sünden
aus des Herzens gift'gen Höhen
gleich verdickten Dünsten steigt.

pervaded all the people's ears,
when Sinai was filled with horrible fumes,
and our Judge's zeal smouldered,
will be a comforting feast of celebration for us,
as Jesus, who has ended the old covenant for us,
has himself sent the Spirit, the Comforter
who will quell all fears,
and stop all sighing,
which the curse of the stone tablets has wrung from us,
and will fill our hearts with tender consolation.
All you Christians, hurry, open the doors to him!
First purify yourselves of any depravity
and flee from the path he so detests
to which the world and its vices lead you!
For know this, whoever does not have the Spirit of Christ,
will not belong to him.

[12] *Aria (Andante)*

Only the innocence of the purest souls
shall remain well-disposed towards God's Spirit
his grace must surely vanish
if the sulphurous vapours of sins
rise like thickening mists
from the poisonous depths of the heart.

Am Feste Johannes des Täufers

Die Kinder des Höchsten sind rufende Stimmen

rvwv 1: 349 (Bärenreiter No. 62)

Text: Matthäus Arnold Wilkens

Jes. 40, 1–5: „Tröstet, tröstet mein Volk!, spricht euer Gott. Redet mit Jerusalem freundlich und predigt ihr, dass ihre Knechtschaft ein Ende hat, dass ihre Schuld vergeben ist; denn sie hat doppelte Strafe empfangen von der Hand des Herrn für alle ihre Sünden. Es ruft eine Stimme: In der Wüste bereitet dem Herrn den Weg, macht in der Steppe eine ebene Bahn unserm Gott! Alle Täler sollen erhöht werden, und alle Berge und Hügel sollen erniedrigt werden, und was uneben ist, soll gerade, und was hügelig ist, soll eben werden; denn die Herrlichkeit des Herrn soll offenbart werden, und alles Fleisch miteinander wird es sehen; denn des Herrn Mund hat's geredet.“

[13] *Aria (Vivace)*

Die Kinder des Höchsten sind rufende Stimmen,
durch welche Gottes Lob erschallt.
Sie zeugen mit Worten,
sie reden mit Werken,
die Frechen zu strafen,
die Blöden zu stärken,
und trotzen allem Gehgnhalt.

[14] *Rezitativ*

Nichts die allein, die wir als Lehrer hören;
ein jeder muss des Höchsten Reich vermehren.
Des Vaters ew'ges Wort will, dass wir insgesamt auf
Erden
zu seinem Preise Stimmen werden,
dass Stadt und Land, dass Feld und Wald

For the Feast of John the Baptist

Die Kinder des Höchsten sind rufende Stimmen

Isaiah 40: 1–5: 'Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned: for she hath received of the Lord's hand double for all her sins. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. Every valley shall be exalted, and every mountain and hill shall be made low: and the crooked shall be made straight, and the rough places plain: And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.'

[13] *Aria (Vivace)*

The children of the Almighty are like calling voices
through which God's praises resound
they give witness by their words
they talk by their deeds,
punish the impudent
give strength to the feeble
and defy all resistance.

[14] *Recitative*

Not just those, who we listen to as Teachers
but every kind of person must populate the Almighty's
Kingdom.
Our Father's eternal Word so wishes, that we altogether
on earth
will use our voices to sing out his praises,

noch fort und fort wie von Johannes Ruf erschallt.
 Doch Worte tun es nicht allein,
 es müssen auch die Werke Redner sein.
 Bezeugt Tat und Leben nicht,
 was Mund und Zunge spricht,
 so gleichst du nur dem tönenden Metalle,
 dein Ruf verweht samt jenes Schalle.
 Nein, nein! Dem Glauben muss das Leben,
 dem Worte muss das Werk ein deutlich Zeugnis
 geben.
 Doch dass ich allezeit in dieser Ruferspflcht beständig
 bleibe
 und mich kein Schall der Eitelkeit
 noch Satans Brüllen übertäube,
 so fleh' ich, heil'ger Geist, zu dir:
 Regiere Seel' und Mund und rufe selbst in mir!

15 *Aria (Affettuoso)*

Reinigt mich, geweihte Kohlen,
 rühret Herz und Lippen an!
 Brich, o guter Geist, mein Schweigen,
 hilf mir reden, hilf mir zeugen,
 bis ich nicht mehr reden kann!

so that in the city, throughout the land, in the fields
 and woods
 they resound forever and ever
 like the loud voice of John the Baptist.
 But it is not merely by words,
 our deeds must also speak for themselves.
 Our deeds and manner of living testify
 to that which both mouth and tongue do say.
 Thus, you are like the ringing sound of metal
 your calling drowns out altogether any echo
 No, oh no! Faith must be a way of living
 and words must bare witness to the deeds.
 Most certainly, I should constantly adhere
 to this duty of calling, and not allow any echoes of
 foolishness,
 yet, still stifle Satan's bawling.
 Thus, I shall seek refuge O Holy Spirit, in you:
 Rule over my soul and mouth,
 and call out directly to my inner self.

15 *Aria (Affettuoso)*

Purify me, o sacred coals
 touch my heart and lips
 put an end, o bountiful Spirit, to my silence
 help me to talk, help me give witness,
 until I can no longer talk!

Am Michaelistage

Packe dich, gelähmter Drache

rvwv 1: 1222 (Bärenreiter No. 64)

Text: Arnold Wilkens

Offb. 12, 7–12: „Und es entbrannte ein Kampf im Himmel: Michael und seine Engel kämpften gegen den Drachen. Und der Drache kämpfte und seine Engel, und sie siegten nicht und ihre Stätte wurde nicht mehr gefunden im Himmel. Und es wurde hinausgeworfen der grosse Drache, die alte Schlange, die da heisst: Teufel und Satan, der die ganze Welt verführt, und er wurde auf die Erde geworfen, und seine Engel wurden mit ihm dahin geworfen. Und ich hörte eine grosse Stimme, die sprach im Himmel: Nun ist das Heil und die Kraft und das Reich unseres Gottes geworden und die Macht seines Christus; denn der Verkläger unserer Brüder ist verworfen, der sie verklagte Tag und Nacht vor unserm Gott. Und sie haben ihn überwunden durch des Lammes Blut und durch das Wort ihres Zeugnisses und haben ihr Leben nicht geliebt bis hin zum Tod. Darum freut euch, ihr Himmel und die darin wohnen! Weh aber der Erde und dem Meer! Denn der Teufel kommt zu euch hinab und hat einen grossen Zorn und weiss, dass er wenig Zeit hat“.

[16] *Aria (Allegro)*

Packe dich, gelähmter Drache!

Wälze dich bezwungen fort!

Hört, hört, wie Zions Himmel schallen:

Die Verfolger sind gefallen!

Michael, der Kirchen Hort,

schwingt den Donner seiner Rache.

For the Feast of St Michael

Packe dich, gelähmter Drache!

Revelations 12:7–12: ‘And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, And prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him. And I heard a loud voice saying in heaven, Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night. And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death. Therefore rejoice, ye heavens, and ye that dwell in them. Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time’.

[16] *Aria (Allegro)*

Clear off, you crippled dragon

limp away in your defeat!

Hark, hark how Zion's heaven now resounds:

The persecutors are all vanquished!

Michael, the great bastion of the church

brandishes the lightning of his vengeance.

17 *Rezitativ*

Der Helfer sei gelobt,
der seine Frommen schützt
und auf des Feindes Scheitel blitzet,
der wider seine Kirche tobt!
Wenn Jerub Baal, Joas Sohn,
mit Mut und Kraft vor seinem Heere ziehet,
so weicht Amalek, so fliehet Midian,
eh' Israel noch einen Streich getan.
O Häuflein Gottes, freue dich!
Es gehet auch an dir der Feinde Rat verloren.
Hie Schwert des Herrn und mehr als Gideon!
Der Schutzherr, den du dir so wie er dich erkoren,
ist, der des Drachen Macht gebrochen
und den Verfolger überwunden.
Ja, ob der dir gleich schnaubend wieder dräut,
so lebet doch auch der, der dich vorhin befreit,
der, wie er hier bereits der Feinde Kraft verkürzt,
zur letzten Zeit ihn vollends in den Abgrund stürzt.
Doch Satan sucht uns nicht nur äusserlich
und durch Verfolgung zu bezwingen,
er trachtet, uns mit List durch unser eignes Herz
sogar an sich zu bringen.
Drum wenn sich dieser Streit bei dir, o Mensch,
erhebet, wenn Michael und der ihm widerstrebet,
den Kampf in deiner Brust beginnen,
was ist dein Wunsch, wer soll in dir gewinnen?

18 *Aria (Vivace)*

Hinweg, hinweg, o höllisches Getümmel!
Mein Herze gleichet jenem Himmel,
von Michael den Drachen fällt.
Erhebt euch, ihr Engel mit jauchzenden Chören,
weil Jesus, der kämpfende König der Ehren,
in meiner Brust den Sieg behält.

17 *Recitative*

Praised be the helper,
who protects the faithful souls
and casts down lightning bolts upon the head of the enemy
who rages against the church!
When Jerub Baal, son of Joash,
advanced in front of his army with courage and strength
Amalek yielded, Midian fled,
before Israel had struck a blow.
O you little handful of God's chosen, rejoice!
It is also due to you that the enemy is bewildered,
though, here the sword of the Lord worked more than
Gideon's!
The great protector whom you chose, as he chooses you,
is the one, who has broken the power of the dragon,
and defeated the persecutor.
Indeed, if he should again threaten you in a snorting fit
of rage the one who previously set you free also lives
he who has already belittled the enemy's strength
he who recently sent it crashing down finally back into
the abyss.
Yet Satan seeks not only to defeat us externally
by his persecution, he strives with cunning to bring us to
him through our own feelings.
Thus, o mankind, if this conflict arises in you when
Michael and he who opposes him begin to battle in your
heart, what do you wish for, who shall win inside you?

18 *Aria (Vivace)*

Begone, depart, o hellish turmoil!
My heart is like heaven itself
where Michael defeated the dragon,
exalt in praises, all you angels in jubilant choirs,
for Jesus the battling King of Glory
retains his victory in my heart.



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TELEMANN Harmonischer Gottes-Dienst, Volume 5: Six Cantatas

Feast of the Annunciation – *Gott will Mensch und sterblich werden*

TVWW 1: 694	7:55
1 <i>Aria (Presto)</i>	4:06
2 <i>Rezitativ</i>	1:33
3 <i>Aria (Vivace)</i>	2:16

Third Sunday after Easter – *Jauchzt, ihr Christen, seid vergnügt*

TVWW 1: 955	11:52
4 <i>Aria</i>	4:04
5 <i>Rezitativ/Arioso</i>	3:25
6 <i>Aria (Vivace e pomposamente)</i>	4:23

Cantata for Exaudi – *Erwachet, entreisst euch den sündlichen Träumen*

TVWW 1: 480	10:28
7 <i>Aria (Allegro)</i>	4:55
8 <i>Rezitativ</i>	1:07
9 <i>Aria (Dolce)</i>	4:26

Whit Monday – *Schmückt das frohe Fest mit Maien*

TVWW 1: 1256	8:52
10 <i>Aria (Vivace)</i>	3:43
11 <i>Rezitativ</i>	1:20
12 <i>Aria (Andante)</i>	3:49

Feast of John the Baptist – *Die Kinder des Höchsten sind rufende Stimmen*

TVWW 1: 349	10:04
13 <i>Aria (Vivace)</i>	3:55
14 <i>Rezitativ</i>	1:34
15 <i>Aria (Affettuoso)</i>	4:35

Feast of St Michael – *Packe dich, gelähmter Drache*

TVWW 1: 1222	10:30
16 <i>Aria (Allegro)</i>	4:07
17 <i>Rezitativ</i>	1:59
18 <i>Aria (Vivace)</i>	4:24

TT 59:41



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This is the fifth 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.

TELEMANN Harmonischer Gottes-Dienst, Volume 5: Six Cantatas

1	Feast of the Annunciation – <i>Gott will Mensch und sterblich werden</i> TWV 1: 694	7:55
4	Third Sunday after Easter – <i>Jauchzt, ihr Christen, seid vergnügt</i> TWV 1: 955	11:52
7	Cantata for Exaudi – <i>Erwacht, entreisst euch den sündlichen Träumen</i> TWV 1: 480*	10:28
10	Whit Monday – <i>Schmückt das frohe Fest mit Maien</i> TWV 1: 1256	8:52
13	Feast of John the Baptist – <i>Die Kinder des Höchsten sind rufende Stimmen</i> TWV 1: 349	10:04
16	Feast of St Michael – <i>Packe dich, gelähmter Drache</i> TWV 1: 1222	10:30

Bergen Barokk

Mona Julsrud, soprano

Bjarte Eike, Baroque violin

Hans Knut Sween, harpsichord and organ

Thomas C. Boysen, theorbo

Markku Luolajan-Mikkola, Baroque cello

Reviews of earlier volumes of this series:

'incredibly good [...]. Bergen Barokk seems to have found the ideal soprano in Mona Julsrud, who has a clear, transparent, and flexible voice [...] capable of delivering drama where it belongs'

All Music Guide

'It's pleasure, pure undebted pleasure, that this glorious music will provide. Shot through with tunefulness, each cantata also shines with adventurous and effective harmonies, with fetching counterpoint, and with attractive instrumental virtuosity.'

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