

Georg Philipp TELEMANN

HARMONISCHER GOTTES-DIENST

HAMBURG, 1725–26

VOLUME SIX:

CANTATAS FOR HIGH VOICE, OBOE AND BASSO CONTINUO I

Bergen Barokk

FIRST COMPLETE RECORDING

GEORG PHILIPP TELEMANN

Harmonischer Gottes-Dienst (1725–26), Volume 6

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

In the churches of eighteenth-century Hamburg the usual performance practice was to perform one cantata before the sermon and another one afterwards. Some of the musicians occasionally had to circulate between the churches in order to meet the requirements of specific instrumentations. This practical consideration explains the 'post-sermon' placing of the cantatas of the *Harmonischer Gottes-Dienst*, which were useful because of their reduced ensemble. Copies of the publication were to be found across Germany. In 1758 Johann Ernst Bach – a lawyer and *Kapellmeister* in Weimar, and Johann Sebastian Bach's nephew – wrote:

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

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

His church music is by now so much appreciated that there cannot be many Protestant churches in Germany where they do not perform Telemann's annual cantata series.³

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

The Texts

As a lover (indeed, writer) of poetry Telemann preferred new, unpublished texts, especially from promising young poets, and in the first paragraph of the preface to the *Harmonischer Gottes-Dienst* he explains that the texts were sent to him by Christian Friedrich Weichmann (an influential poet and publisher in Hamburg), although he does not mention the individual authors. Later in 1726, in separate publications of the texts, he revealed that most of them had been written by the jurist and *literatus* Matthäus Arnold Wilckens (1704–59), who must therefore have been around 21 years old when the *Harmonischer Gottes-Dienst* was published. Other contributors are mentioned in documents in the Hamburg Staatsarchiv, although only the academic and linguist Michael Richey (1678–1761) is known; the others are referred to as to Büren, Mayer, C. Steetz and Kenzler.⁶

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

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

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

⁵ The original edition of 1726 can be viewed in facsimile online, at www.kb.dk/en/nb/samling/ma/digmus/telemann_hg_index.html.

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

Rhetorical-compositional Means

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

Telemann's preface states that the recitatives should not be sung in even measure but that the tempo should follow the contents of the poetry, sometimes slow and faster on other occasions. The obligato 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'⁷ and prepare the listener for the entry of the voice. Subjects and motifs often anticipate and underline important words in, and the character of, the text.

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

This recording uses an instrumentation of high voice (tenor), oboe and basso continuo; with that basis the order follows the chronology of the liturgical year, beginning with Advent. The texts are related to specific Sundays and passages in the Bible.⁸ Telemann's edition does not identify either specifically, but the Bärenreiter edition refers to the biblical texts; the references to Biblical verses in the footnotes are likewise taken from the Bärenreiter edition.

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

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

⁸ Cf. Stig Wernø Holter's essay 'The *Harmonischer Gottes-Dienst* and the Liturgical Year', in the booklet for Volume 4 of this series, Toccata Classics TOCC 0084.

THE BAROQUE ACCOMPANIMENT

by Hans Knut Sveen

The technique of making an improvised accompaniment from a number system instead of fully written music-notation is a practice which by most musicians and theorists determine the very art of Baroque music. In his *Handbuch der Musikgeschichte*, published in 1912, long before historically informed performance had become commonplace, Hugo Riemann, a pioneer of the new discipline of musicology, termed what is now called the Baroque (1600–1750) ‘das Generalbasszeitalter’ (‘the period of figured bass’), referring to the fact that most music of the time was notated with a figure system which served as support for the realisation of the harmonic progression. But although it is known that the practice of shorthand notation for accompaniment was in use in the second half of the sixteenth century, it was the seventeenth that saw both a major growth in music-publishing and the development of the systematic training of musicians in figured-bass notation as support for improvised accompaniment. Figured bass opened up a variety of performing and instrumental solutions as to what instruments to use for the basso continuo.

But the use of figured bass (also called ‘thoroughbass’, probably as an English respelling equivalent to the Italian *basso continuo*, a bass that plays *through* or *continuously*) was not limited to improvisation and accompaniment. Over the course of the seventeenth century the basic principles for composition opened out: harmony and counterpoint together, not simply counterpoint alone, became the guiding considerations, and so compositional training strengthened its focus on harmonic relations in addition to voice-leading. The basic consideration of counterpoint is to maintain the relations between the voices as they develop melodically or horizontally, and the harmonic progression in a composition maintains the basic tonality. The typical eighteenth-century composition aims at moving between different tonalities in a controlled and natural manner. Whereas a typical *ricercare* from around 1500 would stay within its mode, an eighteenth-century *fuga* would modulate to several tonalities, even between major and minor keys, before returning to its basic one in the end. This change of tonality within a musical piece became a central element in bringing forth the rhetorical and ‘affective’ qualities (as they are known from the *Affektenlehre*). A piece written in the happy and comforting key of C major can change its affect into a more melancholic character by switching to a minor key, as, for example, in the two very first lines sung on this album: the text,

‘Endlich wird die Stunde schlagen’ [1], is sung first in a major key and changes character immediately when it is repeated melodically but with a turn to the minor. This way of treating harmony as an important carrier of musical expression led from 1700 onwards to the publication of numerous books on the role of harmony in composition, by theorists and composers such as Johann G. Heinichen in Dresden and Jean-Philippe Rameau in Paris.

As a modern composer, Telemann clearly saw the possibilities within harmonic expression itself. A melody can achieve a new colour simply by varying its harmonic accompaniment, and harmony in itself can pique the listener’s attention and give association to specific images or moods. An example of this variation can be heard in the beginning of the aria ‘Nur Getrost, gelassne Seelen’ [13]: the vocal part at 0:34–0:45 has only two melodic structures which are repeated, but since they are moved up a step and altered in harmony, the listener may also hear an intensified or strengthened expression with each repetition. In the aria ‘Walle vor Inbrunst, erfreutes Geblüte’ [6] there is an harmonic change on top of a static bass note – a ‘bourdon’ effect known from pastoral and traditional music. The persistent bass stands in contrast to the boiling passages of the vocal and instrumental figures and supports the fervent expression of that section.

As harmony can support the affect or musical expression it can also support the various images one often encounters in the cantata texts. In the recitative ‘Ein jeder aber, der da kämpft enthält sich aller Hindernisse’ [16] the chord-progression under that specific line wanders chromatically as if to suggest someone who avoids all obstacles in his fight.

The Instrumentation of *Basso continuo*

The choice of how to assemble a continuo group is basically up to the performers themselves. In the enormous amount of repertoire composed on a bass, the music is very rarely set up with instructions from the composer as to how many and which instruments are to be used. There is nonetheless a good deal of information to help guide performers’ choices. As musical life developed across Europe, some instrumental preferences became obvious, in both church and court. For instance, the organs in the churches of Rome, Valencia, Paris, Prague, Hamburg or Leipzig provide very specific information about sound-character and volume, in addition to more practical matters (as, for example, to how many musicians the organ loft can physically accommodate). Furthermore, stringed instruments like lutes and harpsichords are built and employed according to local customs and preferences. Church financial ledgers reveal that there were quite a number of harpists engaged in Spain, but they are as good as non-existent in Germany. The consideration that one should not play more loudly than the top parts sets limits to the

maximum size of a continuo group, although one can see that a more substantial number of players might accompany a larger vocal and instrumental ensemble.

Such are, nonetheless, the considerations and limitations of the *basso continuo* group. As in most such music from the first half of the eighteenth century in Germany, there are no instrumental prescriptions for the continuo group of the *Harmonischer Gottes-Dienst*. Telemann writes in his preface that the top instrumental voices may be supplied with groups of string *ripieni* (rather like the violin sections in a modern orchestra) larger than the wind instruments, and he explains where, in that case, when they should be playing and when not. He further mentions that when performing the cantatas in churches, the organist most probably (according to the pitch-standards prevailing in Germany at the time) will have to transpose the bass part one note down to match the pitch of the other instruments – allowing the assumption to be made that, unsurprisingly, the organ is a normal part of the ensemble. Here and there in the scores he notes ‘*senza cembalo*’ for some specific bars, indicating that the harpsichord plays a central role in the harmonic texture. Most probably, the instrumental conventions were so firmly established in the institutional environments where these performances took place that it would be unnecessary to describe these matters more specifically.

But Telemann introduces another perspective. The title page of the *Harmonischer Gottes-Dienst* states that these cantatas were intended also for private use. Where the cantatas were performed as music for domestic prayers or even for study, any kind of *basso continuo* instrumentation would be convenient, even if there were only one single instrument at hand.

The Continuo Group on this Recording

When setting up the ensemble for this selection of cantatas, we started by examining both convention and practical considerations. Given the conventions for harpsichord and organ as ‘typical’ continuo instruments, we considered it desirable to add a reed sound from the bassoon to match the oboe and tenor in the top voices in addition to the cello – which conventionally carries the bass line. The lute is splendid in conveying pastoral and other tender moments in the music. Since the oboe and tenor voice have extended dynamic ranges, they require an accompaniment which can be both rich and loud as well as sounding effectively in a reduced setting when necessary. As a result, when all of us are playing, our continuo group consists up to five musicians at a time, as well, of course, as the tenor and the oboe.

We use this large continuo apparatus to provide variety and to underline the character of the music in each specific piece. For example, when the arias in the two first cantatas (for the Second Sunday in Advent and Christmas Sunday) [1] [3] [4] [6] are accompanied by organ, lute, cello and bassoon more or less

throughout, the recitatives [2] [5] still have two very different solutions for the accompaniment, one with strings dominant and the other with a more ‘churchlike’ sound of organ positive and cello.

There is a further question to be considered: do the sounds of the instruments represent characters or affects in a certain way, and are there some ways that the instrumentation can support some kind of semantic meaning? Although the choices made in that context are likely to be based on a more subjective and immediate understanding of text, metaphors and musical expressions, it is nevertheless subjective considerations that constitute the essential in music-making. What we know or think might be plausible has to be balanced against what simply is not known about historical repertoire and its performance.

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SCRIPTURAL BASIS AND LITURGICAL ASSIGNMENT

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 at Vespers, since the pastor was supposed to deliver a sermon based on the Epistle text in this Sunday-afternoon service.

Am zweyten Sonntage des Advents: *Endlich wird die Stunde schlagen*, TWV 1:440

The season of Advent circles around the historical arrival of Christ as the Messiah of prophecy. The Second Sunday in Advent focuses particularly on his return on the Last Day. In the meanwhile the believer must wait patiently, seeking consolation in the hope for the treasure (‘the pearl shawl’) that is provided for her (the soul being feminine *vis-à-vis* Christ as the bridegroom). The first aria [1], an *Andante* in the central key, C major, expresses the ambivalence of waiting in perseverance and hope for relief. In the recitative [2], which uses a good deal of tone-painting (such as dissonant chords at words like ‘Angst’ and ‘Trübsal’, upward direction at ‘den frohen Tag’, downward direction at ‘ins Grab versenket’), a parallel is drawn to ‘Jacob’s seed’ – the enslaved Hebrews – and their exodus from Egypt.

The Christian's life is compared to wandering through the desert but also to a frozen winter landscape. But, according to His will, God leads the believer to the promised land of eternal summer, presumably with a temperate climate. She should learn from the biblical example, thus enabling herself to joke with her thorns until she can laugh on roses. This cantata closes with a happy, trustful aria in triple time [3], not without the prosaic reminder that impatience makes worries increase.

Sonntag nach Weihnachten: *Was gleicht dem Adel wahrer Christen*, tvwv 1:1511

This cantata is assigned to the Sunday that falls between Christmas and New Year's Day. The text comments on St Paul's Epistle to the Galatians (4:1–7), where he speaks about the Christians' noble ancestry. God sent his Son 'to redeem them that were under the law, that we might receive the adoption of sons' (v. 5 in the King James Version). The believers belong to a spiritual aristocracy ('Adel'), the privileges of which are elaborated in the recitative [5]. As God's children they are the heirs to a great fortune, even if one is a beggar in this life. The concluding aria, *Vivace* [6], encourages the beneficiaries to seethe and boil with heartiness and gratitude, and rightly to return their love to the heavenly Father. This mood is effectively depicted by the spirited rhythm and a long chain of syncopations. The two arias are both set in F major.

Sonntag nach Neujahr: *Schmeckt und sehet unsers Gottes Freundlichkeit*, tvwv 1:1252

The Second Sunday of Christmas occurs between 2 and 5 January (and consequently not every year¹). The cantata takes as its starting point [7] parts of the First Epistle of St Peter, chapter 2. In verse 3 the apostle quotes Psalm 34:9: 'O taste and see that the Lord is good' (v. 8 in the King James Version). This verse has prompted the librettist to expand on God's unchanging love and friendship, a love that God offers even his enemies because of the suffering of Christ. An arioso is interpolated between the two long recitatives, bringing in the famous statement from St John 3:16: 'For God so loved the world, [that he gave his only begotten Son]'. As so often in Telemann's cantatas, the good news tends to be followed by a moral warning, in this case against the wild passions of rage and envy. If you fail to forgive those who offend you (the text refers to the parable in Matthew 18:21–35) and if you curse your neighbour, you will not benefit from the fruit of salvation. On the contrary, it will turn into a pointed thorn and you will fall from God's mercy. The dramatic concluding aria [9] depicts the terrible destiny that awaits those who invoke divine wrath and revenge. In this cantata the continuo section is complemented by a bassoon, making the music, already quasi-operatic, even more passionate.

¹ If there is a Sunday between New Year's Day and Epiphany (which falls on 6 January), that Sunday is called 'Sunday after New Year's Day' in German.

Dritter Sonntag nach Heilige drei Könige: *Warum verstellst du die Gebärden?*, rvwv 1:1502

The Third Sunday of Epiphany occurs during the period between Epiphany and Lent, but it already anticipates the Passion theme. The cantata opens with a recitative [10] about Cain as an example not to be followed (Genesis 4). The libretto goes on to argue in favour of following Christ's example, which also is the background of St Paul's admonition in his Epistle to the Romans 12:17–21: 'Recompense to no man evil for evil. [...] avenge not yourselves, [...] for it is written, Vengeance is mine; I will repay, saith the Lord' (King James Version). But the librettist knows only too well that the flesh often conflicts with the spirit, and so the long middle recitative [12] ends up in a humble prayer for help not to take revenge for wrongdoings. The beautiful first aria in D minor (*Largo*) [11] has a pastoral character, inspired by the text describing the blessing of the silent sheep, a blessing in which the furious tiger has no part. The sheep is, of course, a reference to Christ as the Lamb of God, predicted by Isaiah: 'he is brought as a lamb to the slaughter, and [...] he openeth not his mouth' (Isaiah 53:7). The final aria – a *Presto* movement also in D minor [13] – is another reminder of the benefits of seeking peace and being God's children.

Septuagesimä: *Ein jeder läuft, der in den Schranken läuft*, rvwv 1:425

The Latin name of this Sunday, Septuagesima, means literally 'the seventieth' and stems from the old method of counting down the days before Easter. The numbering is not exact, since it merely indicates the interval between 60 and 70 days before Easter. Accordingly, the following Sundays were named Sexagesima ('the sixtieth') and Quinquagesima ('the fiftieth').² The cantata contains two relatively short recitatives, one ordinary *da capo* aria and a long final aria, both in B flat major. From a formal point of view the latter is a hybrid, combining a binary dance-form (AABB) with the *da capo* form (ABA). The libretto is based on St Paul's use of metaphors borrowed from contemporary athletic games: 'Know ye not that they which run in a race run all, but one receiveth the prize? So run, that ye may obtain.' He applies the metaphor to himself as well: 'so fight I, not as one that beateth the air' (1 Corinthians 9:24 and 26; King James Version). The effort required is, of course, a spiritual one, the goal being the incorruptible crown. Telemann makes extensive use of the running motif in the first aria [15], a *Vivace* movement with a nearly continuous string of semiquavers in the oboe part, the canonic imitations perhaps symbolising a competitor. The fighting motif is expressed by syncopations or musical punches, as it were, in the vocal part. The middle recitative [16] sticks closely to the Biblical text, expanding shortly on the athlete's necessary self-denial. In the final aria [17] the oboe resumes its lively runs, now with a swinging rhythm, while the vocal part observes more even note-values, depicting the call to go straight into the fight ('geh' geradezu').

² These three Sundays occur within the intervals between 40 and 50, 50 and 60, 60 and 70 days before Easter respectively. The exact numbering would be 49, 56 and 63.

Reminiscere: *Der Reichtum macht allein beglückt*; TVWV 1:313

Lent is a period of penitence and fight against temptation. The epistle on Sunday Reminiscere (the Second Sunday in Lent) is taken from St Paul's First Epistle to the Thessalonians, chapter 4, a parenetic (exhortatory) text about how to conduct a holy life. The librettist concentrates on v. 6, which Martin Luther interpreted as concerning fairness in business: '[Denn das ist der wille Gottes ...] das niemand zu weit greiffe noch verfortheile seinen Bruder im Handel' (Luther Bible, 1545). Taking interest was traditionally considered a vice, and the recitative [19] is a tough warning against usury and avarice. Greed and love for money will ultimately result in eternal damnation. The opening aria, marked *Allegro e soave* [18], differs from most of the arias of the *Harmonischer Gottes-Dienst* in that the obbligato instrument plays *colla voce*, that is, in unison with the singer except when he or she pauses. The key is C major, the character gentle and easy-going. The final aria, by contrast, is highly dramatic and set in C minor, depicting the eternal agony which may be the bitter fruit of vices like arrogance, lust, avarice and injustice [20]. Rapid, descending scale motions (a rhetorical figure known as catabasis) illustrate the soul's descent into hell. It should be added that modern translations of the Bible do not relate the text in question to business or usury.

Palmarum: *Schaut die Demut Palmen tragen*, TVWV 1:1245

The cantata for Palm Sunday is based on the Christ hymn of St Paul's Epistle to the Philippians, chapter 2.³ From this text is deduced the theological doctrine of *kenosis*, meaning Christ's 'self-emptying' of his divinity in humility at the incarnation. The recitative [22] puts it this way: although the Saviour was in divine form, he nonetheless renounced his authority and power. The Christian should follow Christ's example. And just as Christ eventually was glorified, so the humble believer will be raised up in due time. By means of a somewhat strained analogy the librettist goes on to say that, as God created the world from nothing (*ex nihilo*), he will turn the one who regards himself as nothing into everything in the world to come. The first aria [21] is marked *Andante e maestoso*, but there is really nothing majestic about it; rather, it heralds the humble King's entry into the city that soon was to shout 'Crucify, crucify'. Telemann sets the cantata in the mournful key of D minor and expresses the approaching passion through musical sighs. The final aria, *Vivace* [23], emphasises that worldly glory is a very transitory thing. At the second last repetition of the words 'zu früh' ('too early') the music comes to a sudden halt – a rhetorical figure of silence called *abruptio*. Its purpose is to surprise or wake up the listeners. The oboe plays *colla voce* except when the singer pauses.

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³ The verses in question are generally regarded as a poetic text and have been labelled the Christ Hymn by New Testament scholars. They are also regarded as an early Creed, probably used in the liturgy.

Bergen Barokk was established in 1994 and is one of Norway's leading early-music ensembles. The group has given concerts in Europe, 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 TOCC 0006). This CD is number six in the first complete recording of the 72 cantatas from Telemann's collection *Harmonischer Gottes-Dienst*. Earlier recordings on Simax, BIS, LAWO Classics, 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.

Jan Van Elsacker (tenor) won first prizes for singing and piano at the Royal Flemish Conservatory in Antwerp. Between 1987 and 1991 he sang with various ensembles, including Collegium Vocale and La Capelle Royale (direction: Philippe Herreweghe), La Petite Bande (direction: Gustav Leonhardt and Sigiswald Kuyken) and Anima Eterna (direction: Jos van Immerseel). He has been a guest of numerous early-music festivals such as the Festival of Flanders, Early Music Festival Utrecht, Festival de la Chaise-Dieu, Festival Baroque de Pontoise. He currently teaches in the Musikhochschule in Trossingen, Baden-Württemberg.



photo: Guy Vivien

Eduard Wesly (oboe) born, raised and educated in Amsterdam, was instructed in the art of oboe-playing by several members of the Concertgebouw Orchestra. For several years now he has concentrated on eighteenth-century music and instruments. He is a member of the Orchestra Libera Classica in Tokyo, of Al Ayre Español in Zaragoza and of the Grundmann Quartet in Dresden.



photo: K. Miura

Adrian Rovatkay (bassoon) is a member of the ensembles Musica Fiata, Cantus Cölln, Das Kleine Konzert, Barokksolistene Norway and Collegium 1704, as well as of his own ensembles Dulcian. Dulcimer@org (la-gioia-armonica.de), Chelycus (chelycus.com) and Satyros (satyros-dasfagottduo.de). He is a frequent guest at international music-festivals. As both painter and musician Adrian Rovatkay seeks to combine different art-forms, leading to cross-border projects that reflect his artistic identity.



photo: Reinmund Belling

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



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 forty CD recordings (listed on his website, www.thomasboysen.de).



Christian Kjos (harpsichord) was educated at the Norwegian Academy of Music and Schola Cantorum Basiliensis, Switzerland. He performs with Norsk Barokkorkester, Barokkanerne and the Swiss Ensemble Meridiana.

Hans Knut Sveen (harpsichord and organ) studied organ and harpsichord at the Bergen Conservatoire of Music and continued his harpsichord studies in Amsterdam. Besides his activity with Bergen Barokk he performs solo and with other Scandinavian ensembles such as Barokksolistene and with the violinist Bjarte Eike as well as with 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.



Texts and Translations

Second Sunday of Advent:

Endlich wird die Stunde schlagen, TVWV 1:440

Romans 15:4–13

[1] Aria

Endlich wird die Stunde schlagen, da das Harren, und
das Klagen
sein beglücktes Ende nimmt;
in den Gründen meiner Qualen wird ich noch die
Perlenschalen
des gewünschten Trostes finden,
welche bei den Tränenregen und des Kreuzes
Donnerschlägen
erst den Suchenden bestimmt

[2] Rezitativ

Ja, endlich brechen Josephs Bande, die ihm
solange weh getan; der Same Jakob tritt aus jenem
Kummerlande, nach vieler Angst den frohen Ausgang
an,¹ scheint alles lange Zeit vor David ganz verloren,
so herrscht er doch zuletzt in seines Feindes Toren;
und nach so manchem Wunsch der Frommen sieht
endlich Ephrata das Heil der Zeiten kommen. Dies
ist euch insgesamt zur Lehre vorgeschrieben, die ihr
in Angst und Trübsal seid bei eurer Wiederwärtigkeit
Geduld und Hoffnung auszuüben. Denn ist bei so viel
Trauerstunden auch jemals die Geduld der Heiligen
verschwunden? Sie liessen sich die Hoffnung auf den
Herrn zur festen Stütze dienen und da sie hofften half
er ihnen.² Schaut ihr Exempel an und folgt denselben
nach! Des Höchsten Huld weiss längst den frohen

[1] Aria

Finally the hour is come, in which the waiting
and complaining
Come to their happy ending.
In my troubles I still find the
Comfort I long for, which comes through the
rain of tears
And the thunder of the Cross and is intended
for those who seek.

[2] Recitative

Finally Joseph's bonds are broken that have hurt him
for so long. The seed of Jacob leaves his homeland
after experiencing much fear.³ Even though much
seemed lost long before David's time, the righteous
finally see salvation. This is all written to teach you
that when you are in trouble and difficult times,
exercise hope and patience. The saints never stopped
exercising hope even in difficult hours. They hoped in
the Lord, and because they hoped, He helped them.⁴
Look at their example and follow it, because the Lord
knows that what troubles you now will sink into the
grave. Await that day when snow and frost first melt.
Summer will not come without winter first.

¹ 1. Mose 50:24.

² Ps. 22:5.

³ Genesis 50:24.

⁴ Psalms. 22:5.

Tag, der, was euch itzo kränket, ins Grab versenket.
Erwartet nur der rechten Zeit! Lasst Schnee und Frost
sich erst verlieren! Man kann durch Ungeduld den
Sommer doch nicht eh als nach dem Winter spüren.

[3] Aria

Gott führt mich nach seinem Wohlgefallen
so nehm ich diesen Schluss mit Ehrerbietung an.
Der Kummer wächst durch Ungeduld im Herzen;
ich aber will auch unter Dornen scherzen,
bis ich dereinst auf Rosen lachen kann.

Christmas Sunday: *Was gleicht dem Adel wahrer Christen*, RVWV 1:1511

Galatians 4:1–7

[4] Aria

Was gleicht dem Adel wahrer Christen, da Gott sie
seine Kinder heisst!
Der Thronen stürzt und Thronen baut, ist, der auf
uns als Vater schauet;
seine Gunst bezeugt es unserm Geist.

[5] Rezitativo

Nur darum kommt sein Sohn auf Erden und muss der
Menschen Bruder werden, dass er dem menschlichen
Geschlechte die Kindschaft Gottes brächte. Der
ärmste Bettelmann, der dieser Hoheit sich im Glauben
trösten kann, ist glücklicher daran als der, der Ost und
West dem Zepter zugebracht, der Süd und Nord sich
zinsbar macht und doch, was jenen zieret, bei seinem
Überfluss und Stande nicht verspüret. Was ist für
Nutzbarkeit mit dieser Kindschaft nicht verbunden!
Sie gibt uns Mut und Freudigkeit mit Beten vor Gott

[3] Aria

God leads me according to his grace,
So I take this step forward with a worshipful heart.
Troubles grow in the impatient heart,
I will play among thorns
Until one day I may laugh upon roses.

[4] Aria

What could equal the nobility of true Christians,
because God considers them his children!
He who overthrows thrones and builds thrones, is the
one who watches over us as a father;
His goodwill testifies it to our spirit.

[5] Recitative

That is why God's son came to earth, becoming the
brother of mankind; it was so that he could bring
the race of humanity into adoption in God's family.
The poorest beggar that can comfort himself with
this majesty, would be even happier than he who has
brought the east and the west under his sceptre, who
has subjected the north and the south to taxation,
whatever the adornment, with all of his abundance
and station he still wouldn't feel the joy. What great
usefulness is bound with this adoptive heritage! It gives

zu treten und wie ein lieben Kind den lieben Vater bittet, zu flehen bis er uns mit allem Heil beschüttet. Wird nirgend Rat gefunden so setzet sie uns in Zufriedenheit: Wer solchen Vater hat, wie könnte der verderben! Und endlich folgen ihr die Schätze jener Zeit: Die Gottes Kinder sind, die sind auch Gottes Erben! Sind das nicht grosse Gaben, die wir von unserem Vater haben! Ach einen Vater nennt er sich, liebt aber uns gewiss noch mehr als väterlich.

[6] Aria

Walle vor Inbrunst erfreutes Geblüte! Zeige dem Vater ein kindliches Herz!

Bei so zart und holdem Triebe steige deine Gegenliebe voll Gehorsam himmelwärts.

Second Sunday after Christmas: *Schmeckt und sehet unsers Gottes Freundlichkeit*, RVWV 1:1252

Titus 3:4–7

[7] Aria

Schmecket und sehet unsers Gottes Freundlichkeit!⁵
Die uns vor der Zeit geliebet, die uns in der Zeit umgibt,
die uns nach der Zeit erhöht, selig, wer sich ihrer freut!

[8] Rezitativo

Wie unaussprechlich gross, wie unausdenklich hoch ist diese Lieb, ist diese Gnade, die Gottes Sohn zu uns vom Stuhl der Ehren zog! Wir alle waren schon in Adams Sündenfreunde⁶ und folgich Gottes Feinde. Drum war auch unser Teil ein ew'ger Fluch, ein

⁵ Ps 34:9.

⁶ 1. Röm 5,10 und 12.

us the joy and courage to come before God in prayer, and just as the beloved child goes to its dear father asking, to plead till he grants us all salvation. If you are ever in a crisis with no solution then let this bring you comfort: With such a father who would face ruin! And finally we come to the treasure that waits in the eternities: Those that are God's children are also His heirs! What great gifts we have from our Father! Ah, calls Himself a Father, but his love is certainly even more than fatherly.

[6] Aria

Stir with passion o happy noble heirs! Show the Father a childlike heart!

In the face of such sweet and tender love may the reciprocity of your love ascend to heaven with obedience.

[7] Aria

Taste and see the kindness of our God!⁷
Who has loved us in the past, who encompasses us now,
Who will exalt us in the future, blessed are those that rejoice in this!

[8] Recitative

How unspeakably great, how unthinkable high is the love, is the mercy that God's Son brings us from his throne of honour! Through Adam we are already friends of sin,⁸ and consequently enemies of God. Therefore our salvation was an eternal curse,

⁷ Psalms 34:9.

⁸ 1. Romans 5:10 and 12.

ew'ger Schade; Gott aber beut der Feinde Schar die
Freundschaft selber dar, sodass er auch zu unserm
Heil aus Gnaden seinen Sohn der Marter übergibet.

Ariosio

Also hat Gott die Welt geliebet!⁹

Rezitativo

Ach, möchte gleichfalls doch ein Mensch den andern
lieben und sähe das, was Gott an ihm getan, zum
Beispiel an! Ach, wär' ein jeder doch bemüht, so oft
ein jäher Zorn in Herz und Adern glüht,
der wilden Leidenschaft den Riegel vorzuschieben!
Zehntausend Pfund vergibt uns Gottes Güte¹⁰
und überhundert Groschen ist in der Menschen
ganz unmenschlichem Gemüte oft alle Zärtlichkeit
und Liebe ganz erloschen. Ein anders zeigt des
Heilands Leben, ein anders heisst uns sein Befehl
und Friedensgeist. Darum vergib, wie Christus
dir vergeben, wo nicht, so ziehet Gott den ersten
Gnadenblick auch wiederum von dir zurück, ja, willst
du deinem Nächsten fluchen, so wird die Frucht des
Heils dir selbst zum spitzen Dorn und hältst du gegen
andre Zorn, wie kannst du denn beim Höchsten
Gnade suchen?

9 Aria

Folternde Rache, flammende Qual wird dich
schrecken, ängsten, nagen!
Wo du nicht den Zorn gehemmt, eh' der Zorn am
Ende kömmt,
wird dich der ins Martertal unter winseln, heulen, zagen,
schäumender Eifer auf ewig verjagen.

⁹ Joh 3,16

¹⁰ Mt 18,21 *et seq.*

an eternal shame; But God offers the enemy horde
friendship, in that in mercy for our salvation he hands
over his own son as martyr.

Ariosio

God so loved the world!¹¹

Recitative

Ah, then shouldn't a man love his neighbour and
follow the example that God has given us!
Ah, if only everyone made real effort to bolt the door
on wild emotions every time sparks of anger began to
rise in heart and blood! God's mercy forgives us ten-
thousand Pounds¹² and over one hundred Groschen
is in mankind's inhumane temperament, where often
all tenderness and love are extinguished. The Saviour's
life, and the Saviour's Commandments and spirit of
peace show us another way. Therefore forgive others
as Christ forgives you, if not, God will withdraw his
mercy from you. Yea if you curse your neighbour, the
fruit of salvation will become as a sharp thorn. If you
hold others in anger, how can you seek mercy from
the Lord?

9 Aria

Torturing vengeance, flaming agony will haunt you,
frighten you and gnaw at you!
If you have not inhibited your anger, before the end
comes,
With whimpering, howling, and apprehension
You will be eternally tormented by foaming zeal.

¹¹ John 3:16.

¹² Matthew 18:21 *et seq.*

Third Sunday of Epiphany: *Warum verstellst du die Gebärden?*, RVWV 1:1502

Romans 12:17–21

[10] Rezitativo

Warum verstellst du die Gebärden?,¹³ was eifert doch die Erde mit dem Ton?¹⁴

Ach, willst du Kains Folger werden, so wird dir gleichfalls Kains Lohn.

[11] Aria

Nein, lass dein Dulden, lass dein Schweigen¹⁵ auch mich zur frommen Sanftmut neigen, gequältes und doch sanftes Heil.

Die Wut ist selbst schon ihre Strafe, am Segen deiner stillen Schafe hat kein ergrimmtter Tiger teil.

[12] Rezitativo

Ja, nimm, o Mensch, was Christus hier getan, zur Richtschnur deiner Regung an, eh' Rachgier, Grimm und Hass in deines Herzen Pforten brechen.

Schau, welch ein Mensch ist das!¹⁶ Man bindet ihn, er lässt's geschehn; man führt ihn vor Gericht, er schweiget dennoch stille; man schlägt, man geißelt ihn, und dennoch schilt er nicht; er muss zum Tode gehn und gehet sonder widersprechen; man heftet ihn ans Kreuzesstamm und auch allda erstummt er wie ein Lamm.

O, sanfter Sinn! O, guter Wille!

Dies trägt der Herr, dem so viel Legionen der starken

[10] Recitative

Why do you change your demeanour?¹⁷ What is the earth crying about?¹⁸

Ah, if you want to be a follower of Cain, you will also earn Cain's reward.

[11] Aria

No, let your patience, let your forbearance¹⁹ incline me to pious gentleness, a tormented yet gentle salvation.

Rage is a punishment in and of itself, no raging tiger has any part in the blessings of your peaceful sheep.

[12] Recitative

Accept, oh man, what Christ did here, as a guideline for your emotions, if vengeance, anger and hate break into the portals of your heart.

Behold the man!²⁰ He is bound, and he allows it; He is led to court, and there he remains still and silent; He is beaten and scourged, and he makes no sound; He is condemned to death and goes without dissent; He is lifted onto the beam of the cross and there he is as always quiet as a lamb.

O gentle spirit! O will full of goodness!

The Lord bears all of this, the same one to whom so many legions of the strong armies of heaven bear

¹³ 1.Mose 4,6.

¹⁴ 1.Mose 4,10.

¹⁵ Isaiah 53,7; 1. Petr 2,21 *et seq.*

¹⁶ Joh 19,5.

¹⁷ Genesis 4:6.

¹⁸ Genesis 4:10.

¹⁹ Isaiah 53:7; 1. Peter 2:21 *et seq.*

²⁰ John 19:5.

Himmelshelden frohnen.²¹

Dies trägt er ohne Schuld, ja, bloss zu derer Segen,
die ihn mit solcher Last belegen.

Was aber spricht, o Mensch, dein Fleisch dazu? Ein
fremder Blick, ein Zug benimmt dir schon die Ruh'.

Ein Wort, dass oftmals nur der Argwohn böse macht,
hat gleich in dir den Eifer angefacht.

Geschieht dir aber ja im Werke selbst zu viel, so ist
der Rache Brunst erst vollends ohne Ziel.

Wie schön heisst dies nach Christi Bilde Leben?

Wie schön, den Schuldigern vergeben?

Wie schön, den Feinden Gutes tun?

Ach, stehe mir, du Geist des Heilands, bei, dass ich
dem Fleische nicht hierin gehorsam sei!

Es hat ja Gott in seinem Walten nur sich allein die
Rache vorbehalten.²²

Gib, dass ich stets an diese Rache denke, damit ich
selber niemand selber kränke! Gib, dass ich stets
an diese Rache denke, wenn mir von andern Weh
geschicht, damit ich mich nicht selber Rache und mir
dadurch den Stab des Urteils selber breche.

[13] Aria

Nur getrost, gelassne Seelen! Gott ist in
und über euch.²³

Die des Friedens sich befeissen,²⁴ werden seine
Kinder heissen.

Was ist dieser Würde gleich?

allegiance.²⁵

He bears this without guilt, indeed he does this to the
blessing of all those who impose upon him this burden.

Oh Man, how does the flesh respond? A strange look,
a motion and you are at peace.

A word that often would only make the suspicious
angry, filled you immediately with fury.

If, however, there is too much that that happens to
you, then angry desires build out of control.

How beautiful it is to follow the example of Christ's life?

How beautiful to forgive your debtors?

How beautiful to do good to your enemies?

Ah, stand by me, spirit of the saviour, that I might not
hearken unto my flesh in these matters!

God has decreed that God alone may take
vengeance.²⁶

Grant that I might always consider God's retribution,
so that I might not bring trouble upon another! Grant
that I might always consider God's retribution when
others grieve me so that I don't take revenge myself
and break the commandments.

[13] Aria

Be comforted dear souls! God is in
and all around you.²⁷

Those that strive for his peace,²⁸ shall be known
as his children.

What could ever equal this honour?

²¹ Mt 26:53.

²² Röm 12:19.

²³ Eph 4:6.

²⁴ Mt 5:9.

²⁵ Matthew 26:53.

²⁶ Romans 12:19.

²⁷ Ephesians 4:6.

²⁸ Matthew 5:9.

Septuagesima: *Ein jeder läuft, der in den Schranken läuft*, RVWV 1:425

1 Corinthians 9:24–27

[14] Rezitativo

Ein jeder läuft, der in den Schranken läuft,
doch wer am besten läuft, erhält zum Lohne
das Kleinod und die Ehrenkrone.
Drum lauft also, dass ihrs ergreift!

[15] Aria

Laufet, fechtet, kämpfet, ringet, bis ihr Sieg
und Preis erlangt!
Nur vergänglich sind die Kronen, die sonst ird'sche
Kämpfer lohnen.
Unvergänglich aber prangt, wer des Geistes Kampf
vollbringt.

[16] Rezitativo

Ein jeder aber, der da kämpft, enthält sich aller
Hindernisse, wodurch sein Lauf sich hemmen kann
und läuft also, nicht als aufs Ungewisse, er ficht also,
nicht, als der in die Luft vergebens streicht und,
wie er die Begierden dämpft, den Leib betäubt und
zähmt, so hält er rüstig an, bis aller Feinde Heer, nach
unverdross' ner Gegenwehr besiegt entweicht.

[17] Aria

Halt an, o Mensch und kämpf' im Glauben! Halt an,
und geh' geradezu!
So kann dir nichts das Kleinod rauben; und Unruh'
folgt zuletzt die Ruh'.

[14] Recitative

Every man runs who enters the lists,
But he who runs fastest wins the reward,
The prize and the crown of honour.
So run that you may obtain it.

[15] Aria

Run, fight, battle, struggle until you achieve victory
and the prize!
The crown that is the reward of the earthly warrior
is perishable.
But the victor of the spiritual battle will shine forever.

[16] Recitative

Everyone who battles avoids all obstacles that would
hinder his course and does not run aimlessly. He does
not box as one beating the air in vain and when he
quenches desire, and disciplines his body and brings
it into subjection, and perseveres vigorously, until
after persistent resistance all the enemies' army flees
defeated.

[17] Aria

Persevere, O Man and battle in faith! Persevere
and go the straight and narrow!
Then no one can rob you of the prize; and after
discord there will be peace at last.

Second Sunday in Lent: *Der Reichtum macht allein beglückt*, tvvvv 1:313

1. Thessalonians 4:1–7

[18] Aria

Der Reichtum macht allein beglückt,
den Redlichkeit erwirbt und Gottes Segen schickt.
Was sind die teuersten Metallen, die dir durch
Unrecht zugefallen?
Nur Lasten, welche bloss zum Schaden, der Geiz
in dir der Torheit aufgeladen,
bis deren Schwere dich erdrückt.

[19] Rezitativo

Wie sucht ein Wuchrer nicht die ihm verbot'nen Früchte,
und zwar zu seinem Fall und schrecklichem Gerichte!
Er siehet scheel, dass Gott so gütig ist²⁹ und andern
das verlieh'n, was er nur sich gegönnet.
Darum, sein eitles Geld zu häufen, scheut seine Faust
sich nicht zu weit zu greifen;
der Nächste, wer er sei, wird übervorteilt und betrogen.
Will die Gewalt ihm nicht gelingen, so schleicht
er voller List,
solange, bis er doch, dem Vogler gleich, um ihn die
Garne zugezogen.³⁰
Kaum kann sich Satan so bemü'h'n der Menschen
Seelen zu verschlingen,³¹
als er, ihr Gut, an sich zu bringen. Doch was verlierst
du nicht dabei?
Ach armer Reicher, deine Seele, dein bestes Teil, den
grössten Segen,
der nicht für alle Welt gehäufte Schätze feil, verlässest

²⁹ Mt 20,15.

³⁰ Ps 124,7.

³¹ 1.Petr 5,8.

[18] Aria

The only riches that brings happiness,
Are those obtained with integrity and with God's blessing.
What are the most precious metals, which have come
to you through injustice?
Only burdens merely to harm, avarice within you,
laden with folly,
till their heaviness oppress you.

[19] Recitative

Does not the extortioner seek the fruit forbidden to him,
and indeed to his fall and terrible judgment!
His eye is envious because of God's generosity,³²
and lends to others only for his own benefit.
In order to pile up his vain money, his fist is not
ashamed to grasp too far;
His neighbour, whoever he is, is fleeced and deceived.
If force does not work for him, then he slinks around
full of craftiness
till he has trapped his prey, like the fowler.³³
Hardly can Satan so exert himself to devour the souls
of men³⁴
as he does to bring himself their property. Yet what do
you lose in this?
Oh, poor rich man, your soul – your best possession,
the greatest blessing,
which is not for sale for the amassed treasures of all
the world – you lose for mammon.

³² Matthew 20:15.

³³ Psalms 124:7.

³⁴ 1.Peter 5:8.

du des Mammons wegen.
Denn trifft die Rache dich gleich nicht in der Zeit,
so kömmt sie doch mit desto schärfern Streichen im
Marterpfluß der bangen Ewigkeit!
Sieh' einem Schwelger an; je mehr er säuft und frisst,
je mehr wird seine Schwelgerei der Künft' gen
Krankheit Nahrung reichen.
So gehts dem Wuch' rer auch, je mehr er Unrecht tut,
je mehr ist Zunder da zur künft' gen Höllenglut.

[20] Aria

Höre, wie der Abgrund brüllet, schaue, was die Kluft
erfüllet, die dir ew'ge Qualen dräut!
Nicht nur Hochmut kann dich fallen, nicht nur
Wollust stürzt zur Hölle,
Geiz und Ungerechtigkeit ist ein gleicher Lohn bereit.

Palm Sunday: Schaut die Demut Palmen tragen,

tvwv 1:1245

Phil. 2:5–11

[21] Aria

Schaut die Demut Palmen tragen, welche Gott
erhöhet hat.
Schauet Jesum in der Krone, der vom höchsten
Freudenthrone
willig in die Kluft der Plagen in die Welt voll
Jammer trat.

[22] Rezitativo

Der Heiland war in Göttlicher Gestalt
und doch entslug er sich der Hoheit und Gewalt,
liess Herrlichkeit und Reich und ward ein Mensch,
ja, gar dem ärmsten Menschen gleich.

For even if vengeance does not find you now,
it will come with stripes all the sharper in Hell's eternal
fearful dungeon!

Look at the wallower; the more he drinks and gorges
himself,
the more his wallowing nourishes the future affliction.
So is it also for the extortioner: the more he
perpetrates injustice,
the more kindling is gathered for the future hell-fire.

[20] Aria

Hear how the Hell's abyss roars, see what fills the
chasm that threatens you with eternal torment!
Not only can pride fell you, not only lust plummets
to hell,
For greed and injustice is an equal reward ready.

[21] Aria

Behold Humility, bearing palms, which God
has exalted.
Behold Jesus in the crown, who from the highest
thrones of joy
Willingly entered into the chasm of torments,
into the world full of misery.

[22] Recitative

The Saviour was in the form of God
And yet He separated Himself from highness
and power,
abandoned glory and kingdom and became a man,

Jetzt ist er wiederum erhöht, beugen sich vor seiner
 Majestät die Knie derer, die auf Erden,
 die in des Himmels weitem Schoss und unter uns
 gefunden werden.
 Ach, jeder sei also, wie Christus war, gesinnt und lasse
 sich vom Hochmut nicht bestrecken;
 den Gott erhöhen soll, der muss sich erstlich bücken;
 den Gott zum Grössten macht, der wird vorher
 ein Kind.
 Gott ist's der auf das nied're siehet, er liebt ein Herz,
 wo Demut blühet,
 und sich dieser weiht, erhöht sich zu seiner Zeit.
 Er hat die Welt aus nichts gemacht, dies nimmt
 er hierin auch in acht:
 Wer sich für nichts in seinen Augen hält, den wird
 er dort in jenem Leben
 zu alles machen und erheben.
 Drum strebe nicht mit blindem Ringen nach eitlen
 Dingen.
 Was sind sie? Falsch' und flücht'ge Schatten;
 dort wird sich erst Bestand und Wesen gatten.
 Räumt aber ja die Welt die Ehre dir von hier
 und ohne Suchen ein,
 so lass' die Würde nicht des Hochmuts Stütze sein.

[23] Aria

Ihr, die ihr nur das Eitle liebet, ihr sucht die Hoheit
 hier zu früh.
 Die Ehre, so die Welt uns gibet, ist noch vergänglicher
 als sie.

yes, equal even to the poorest of men.
 Now is He once again exalted, and before His
 majesty bow the knee those who are upon the earth,
 who are in Heaven's broad palace and among us.
 Oh, may everyone be so minded as Christ and let
 himself not be entrapped by pride;
 Whom God shall exalt, must first bend down;
 Whom God shall make to the greatest, becomes first
 a child.
 God it is, who looks upon the lowly, He loves the
 heart, where humility blossoms,
 and consecrates himself thereto, exalting himself in
 his time.
 He made the world out of nothing, He is also mindful
 here of this:
 Whoever holds himself for nothing in his own eyes,
 him will He make everything and raise
 him up there, in that life.
 Strive therefore not with blind wrestling for vain
 things.
 What are they? False and fleeting shadows;
 Only in the hereafter will existence become eternal.
 But if the world should place you in honour from here,
 without your seeking,
 then let not lordliness prop up pride.

[23] Aria

You, who love only vanity, you seek highness here
 too early.
 Honour, as the world gives, is even more transitory
 than you are.

Instrumentarium

Oboe: Toshiyuki Hasegawa, 1996, after a model by Jacob Denner

Bassoon: Guntram Wolf, 1990, after German or Dutch anonymous (stamp: HKICW), around 1690

Cello: Barack Norman, London, c. 1700

Theorbo: Hendrik Hasenfuss, Eitorf, 2007

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

Organ: Henk Klop, 2009

Performance pitch: A = 415 Hz

Press comments on earlier volumes in the series



TOCCA 0037

effective harmonies, with fetching counterpoint, and with attractive instrumental virtuosity. [...] It's tempting to think that these musicians have combined a similar love of poetry to that which Telemann possessed (indeed he also wrote poetry) with their slightly self-effacing way of performing; and that this blend is responsible for the integrated, communicative and highly idiomatic style which results. Lyricism is certainly an important component of the performance – and contributes to the pleasure which this music gives. [...]

Mark Sealey, MusicWeb International

[...] Like the other discs of this set I reviewed [...], this disc is equally inspired. The ensemble is overall excellent [...]. The tempos are, as on the other discs, both lively and sensitive to the *Affekt* of the text. The continuo likewise is an omnipresent partner, never overbearing but well integrated into the overall texture. Bergen Baroque has continued its march with the same extraordinary quality that brings Telemann's music to life. [...] I for one cannot wait for the next installment.

Bertil van Boer, *Fanfare*

this is an incredibly good start. [...] if subsequent volumes maintain this level of inspiration and dedication, then Telemann fans are going to have to make a lot of room on their record shelves.

David Lewis, All Music

These are delightful works, melodically attractive and short enough to appeal to those of us who prefer 'sacred sound-bites' to, say, Bach's mighty edifices[...] The recorded sound perfectly conveys the requisite intimacy; Thorsen's booklet notes are superb, with much background information and analysis. Full translations of the German texts are provided, as are the biblical texts on which the cantatas are a commentary.

William Yeoman, Classical Source

It's pleasure, pure unindebted pleasure, that this glorious music will provide.

Shot through with tunefulness, each cantata also shines with adventurous and



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Balance Engineer: Arne Akselberg

Editing: Jørn Pedersen

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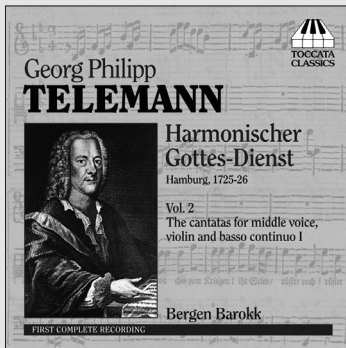
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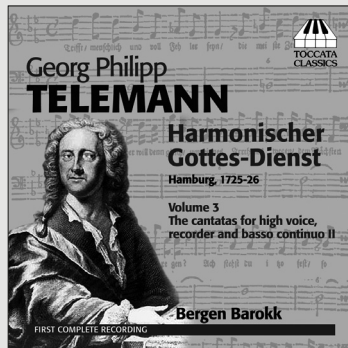
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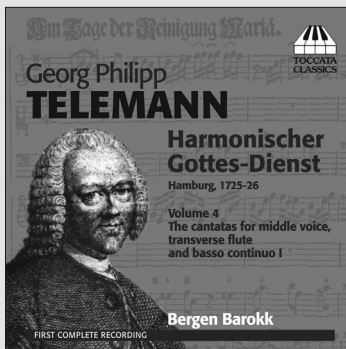
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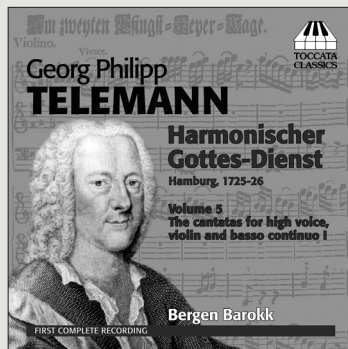
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Explore Unknown Music with the Toccata Discovery Club

Since you're reading this booklet, you're obviously someone who likes to explore music more widely than the mainstream offerings of most other labels allow. Toccata Classics was set up explicitly to release recordings of music – from the Renaissance to the present day – that the microphones have been ignoring. How often have you heard a piece of music you didn't know and wondered why it hadn't been recorded before? Well, Toccata Classics aims to bring this kind of neglected treasure to the public waiting for the chance to hear it – from the major musical centres and from less-well-known cultures in northern and eastern Europe, from all the Americas, and from further afield: basically, if it's good music and it hasn't yet been recorded, Toccata Classics is exploring it.

To link label and listener directly we run the Toccata Discovery Club, which brings its members substantial discounts on all Toccata Classics recordings, whether CDs or downloads, and also on the range of pioneering books on music published by its sister company, Toccata Press. A modest annual membership fee brings you, free on joining, two CDs, a Toccata Press book or a number of album downloads (so you are saving from the start) and opens up the entire Toccata Classics catalogue to you, both new recordings and existing releases as CDs or downloads, as you prefer. Frequent special offers bring further discounts. If you are interested in joining, please visit the Toccata Classics website at www.toccataclassics.com and click on the 'Discovery Club' tab for more details.



TELEMANN *Harmonischer Gottes-Dienst*, Volume 6: Seven Cantatas

Second Sunday of Advent: *Endlich wird die Stunde schlagen*, TVWV 1:440

1	I	Aria – Andante	3:47
2	II	Rezitativo	2:19
3	III	Aria	3:13

Christmas Sunday: *Was gleicht dem Adel wahrer Christen*, TVWV 1:1511

4	I	Aria	4:23
5	II	Rezitativo	2:37
6	III	Aria – Vivace	3:37

Second Sunday after Christmas: *Schmeckt und sehet unsers Gottes Freundlichkeit*, TVWV 1:1252

7	I	Aria – Vivace	4:02
8	II	Rezitativo	4:35
9	III	Aria	3:41

Third Sunday of Epiphany: *Warum verstellst du die Gebärden?*, TVWV 1:1502

10	I	Rezitativo	0:21
11	II	Aria – Largo	5:00
12	III	Rezitativo	3:51
13	IV	Aria – Presto	4:19

Septuagesima: *Ein jeder läuft, der in den Schranken läuft*, TVWV 1:425

14	I	Rezitativo	0:28
15	II	Aria – Vivace	3:05
16	III	Rezitativo	0:54
17	IV	Aria – Allegro	5:12

Second Sunday in Lent: *Der Reichtum macht allein beglückt*, TVWV 1:313

18	I	Aria – Allegro e soave	4:27
19	II	Rezitativo	2:54
20	III	Aria	3:19

Palm Sunday: *Schaut die Demut Palmen tragen*, TVWV 1:1245

21	I	Aria – Andante e maestoso	3:57
22	II	Rezitativo	2:33
23	III	Aria – Vivace	3:08

Bergen Barokk

Jan Van Elsacker, tenor

Eduard Wesly, oboe

Adrian Rovatkay, bassoon

Thomas Boysen, theorbo

Markku Luolajan-Mikkola, cello

Christian Kjos, harpsichord

Hans Knut Sveen, harpsichord, organ