

A detailed engraving of Georg Philipp Telemann, showing him from the chest up. He has long, curly, light-colored hair and is wearing a dark, textured coat over a white shirt with a cravat. He is looking slightly to the right of the viewer.

Georg Philipp TELEMANN

HARMONISCHER GOTTES-DIENST

VOLUME SEVEN

SIX CANTATAS FOR MIDDLE VOICE, TRANSVERSE FLUTE
AND BASSO CONTINUO II

Bergen Barokk

FIRST COMPLETE RECORDING

GEORG PHILIPP TELEMANN:
***HARMONISCHER GOTTES-DIENST* (1725–26), VOLUME 7**
The Cantatas for Middle Voice, Transverse Flute
and *Basso Continuo* II

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 on how to perform them with instruments only. Many of the arias are nonetheless almost

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.

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: ‘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 Johann Joachim 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

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.

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.

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 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-Gebrauche und zur Haus- als Kirchen-Andacht, gewidmet' ('is intended more for private use and for domestic rather than for 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, 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.

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

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’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 middle voice (alto), transverse flute and *basso continuo*; with that basis the order follows the chronology of the liturgical year, beginning with Advent. The texts are related to specific Sundays and passages in the Bible.⁸ Telemann’s edition does not identify either specifically, but the Bärenreiter edition⁹ refers to the biblical texts, for which we have therefore given the location; 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 Gottesdienst* and the Liturgical Year’, in the booklet for Volume 4 of this series, Tocatta Classics TOCC 0084.

⁹ Cf. ‘Performance Material, Sources and Selection’, p. 10, 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. Except for the first cantata, all the cantatas of this volume are meant for the ‘ordinary time’ of the liturgical year – the period between Pentecost and Advent. During this period the Sundays are numbered after Pentecost or – as in the Lutheran tradition – after Trinity Sunday (the first Sunday after Pentecost).

Auf Cantate: *Ew’ge Quelle, milder Strom*, TWV 1:546

The Fourth Sunday after Easter is called Sunday Cantate. The name is derived from the Latin introit for the day, *Cantate Domino canticum novum* (‘O sing unto the Lord a new song’, Psalm 97:1).¹ The cantata libretto is based on the epistle reading from James 1:17–21: ‘Every good gift and every perfect gift is from above, and cometh down from the Father of lights’. The opening aria [1], in the joyful key of A major, as is the rest of the cantata, uses the metaphor of water springing forth from an inexhaustible source, like the ocean. Such are God’s gifts. The transverse flute imitates the ever-streaming water. In the tone-painting of the recitative [2] the singing subject (‘ich’) elaborates the feeling of not being worthy of God’s many material gifts, illustrated by the music with diminished, falling intervals on the words ‘zu niedrig, zu geringe’

¹ Psalm 96 in the King James Bible. This and other scriptural quotations are from the standard version of the King James Bible, online at www.kingjamesbibleonline.org.

(‘too low and too small’). Even grander and more inscrutable are God’s spiritual gifts – his mercy and salvation. To the believer, God’s word is an unfailing source of guidance and consolation through all the tribulations of life and death. In the final aria [3] the singer compares a miner’s hard work for perishable values to the everlasting treasures contained in the word of God; one should therefore strive for the gifts that benefit the welfare of the soul.

**Am zweyten Sonntage nach Trinitatis: *Stille die Tränen des winselnden Armen*,
twv 1:1401**

This cantata is based on the epistle for the second Sunday after Trinity, 1. John 3:13–18, in which the apostle rhetorically asks: ‘whoso hath this world’s good, and seeth his brother have need, and shutteth up his bowels of compassion from him, how dwelleth the love of God in him?’. The music is set in the sad key of E minor. In the opening aria [4] the listeners are strongly admonished to comfort the poor and help the needy. Hinting at Jesus’ parable about the rich man and Lazarus (Luke 16:19–31), the librettist does not fail to include a warning against the danger of wealth. The recitative [5] goes on emphasising the importance of showing mercy, illustrated by another reference to Jesus’ parable: the dogs, when licking Lazarus’ wounds, were kinder than the unfeeling rich man. The text ends with a reference to the Old Testament story about Boaz and Ruth. According to the Book of Ruth, Boaz was a Jewish man who showed mercy and friendliness towards Ruth, a Moabite widow, in a time of famine. She was allowed to glean grain from Boaz’s fields during the harvest. He later married her, and she became the great-grandmother of King David. The exuberant final aria [6], though still in E minor, is addressed to the Moabite woman and invites her to go on picking ears from ‘my sheafs of grain’. The singing subject expresses the belief that this activity will be generously rewarded in heaven.

Am sechsten Sonntage nach Trinitatis: *Ich bin getauft in Christi Tode*, twv 1:820

This cantata is based on the epistle for the sixth Sunday after Trinity, St Paul’s letter to the Romans, 6:3–11. One of the most important New Testament passages about baptism,

the text draws an analogy between baptism and Christ's death and resurrection: 'we are buried with him by baptism into death: that like as Christ was raised up from the dead by the glory of the Father, even so we also should walk in newness of life'. The two usual arias of the cantata are both set in the joyful key of G major. In the first one [7] the librettist states, 'I am baptised in Christ's death so that I can live with him'. The word 'leben' is illustrated with a long melisma in a lively, syncopated rhythm. The librettist also sees a prefiguration to the simple water ceremony in the story about the commander of the Syrian army, Naaman, in 2. Kings 5. Naaman had a skin disease (the King James version asserts that 'he was a leper') from which he was healed by immersing himself seven times in the river Jordan. In the recitative [8] the librettist, like a preacher on the pulpit, goes on expanding on the Pauline text. The musical character is rather gloomy, ending up in E minor. Back in the main key of G major, the singer triumphantly dismisses sin from 'my limbs' [9]. In Christ, even if weak, he is strong enough to resist Satan's work. Thus heaven will be the prize.

Am zehnten Sonntage nach Trinitatis: *Kein Vogel kann im weiten Fliegen*, BWV 1:94

This cantata is based on the epistle for the tenth Sunday after Trinity, 1. Cor. 12:2–11, one of the Pauline texts about the gifts of grace. The essence of the libretto is that every person has to account for his or her own life, according to his or her gifts. The point is exemplified in the opening aria [10]: the eagle flies higher than any other bird, but no bird sings more beautifully than the little nightingale. It follows that nobody should look down on seemingly less gifted persons. The transverse flute imitates the eagle with rising scales, whereas the smaller bird's twitter is depicted by rapid tone-repetitions, trills and virtuoso figurations. Alluding to the parable of the talents (Matthew 25:14–30), the short recitative [11] elaborates on the idea of stewardship: we are expected to be good and faithful servants and to use our talents in the best possible way. In the final aria [12], the self-confident person is reminded that Jesus' encouraging words, if not obeyed, will be turned into a terrible thunder on Judgement Day. The cantata is set in C major, a key seventeenth-century theorists held to be equally fit for war and dance. Even so, the final aria, underlining its admonitory text, is slower and more serious than the first.

Am achtzehnten Sonntage nach Trinitatis: *Ich schaue bloss auf Gottes Güte*,

rwv 1:859

According to the Bärenreiter edition (BA 5896) Telemann's cantata for the eighteenth Sunday after Trinity is based on 1 Cor 1:4–8. But the link between the epistle text and the cantata libretto is not obvious, and it would seem at least that James 1:17 has offered some additional inspiration: 'Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning', a verse also underlying the cantata for Sunday Cantate. With its unconditional vote of confidence in God's love and faithfulness, the libretto might well be conceived for a confirmation service, in the pietistic meaning of confirmation as a renewal of the baptismal covenant. In the opening aria [13] the singing subject feels like a child being rocked in Jesus' lap – witness the gentle $\frac{6}{8}$ time. The recitative [14] explains the radical difference between human unreliability on the one hand and God's unchanging nature on the other. With a reference to baptism, the singer finally [15] confirms his or her commitment to belong to 'Eternal faithful friend of all souls', offering Jesus both 'heart and word' ('Herz und Mund'). The eternal friendship is underlined by the steady walking rhythm and the *Andante* tempo. The cantata is set in the joyful key of G major.

Am zwey und zwanzigsten Sonntage nach Trinitatis: *Erhalte mich, o Herr, in deinem Werke*, rwv 1:449

This cantata is based on the epistle for the 22nd Sunday after Trinity, Phil 1:3(6)–11. The apostle Paul prays for the believers in Philippi, assuring them that 'he which hath begun a good work in you will perform it until the day of Jesus Christ'. The opening aria [16] is also a prayer, 'Erhalte mich, o Herr, in deinem Werke', meaning literally: 'Sustain me, O Lord, in your works. Without God, man is only 'a reed that bends with every wind' (Matth. 11:7), illustrated by flying figurations in the flute. The recitative [17] refers to several passages in the Bible, among them one of Jesus' words on the cross: 'My God, my God, why hast thou forsaken me?' (Matth. 27:46). The librettist explains that this phrase was spoken so that we should not be helpless. He further mentions 'Ephraim', the symbolic name for the northern kingdom, Israel, after the secession from Judah. Ephraim

was heavily chastised for its apostasy by the prophets in the Old Testament, but God's love for his children is stronger than his anger (Hosea 11:8 *et seq.*). In a short arioso the singer quotes Psalm 28:7: 'The Lord is my strength and my shield'. The jubilant final aria [18] paraphrases a verse from Isaiah, probably spoken towards the end of the Babylonian exile (587–38 BC): 'For the mountains shall depart, and the hills be removed; but my kindness shall not depart from thee, neither shall the covenant of my peace be removed, saith the Lord that hath mercy on thee' (Isa 54:10). The believer should therefore stand firmly, confiding in the covenant. The cantata is set in A major.

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

Performance Material, Sources and Selection

1. *Der Harmonische Gottesdienst*, Teil I: 'Neujahr bis Reminiscere', 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, 1725–26 (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 TWV numbering refers to Werner Menke, *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann*, Band I, Vittorio Klostermann, Frankfurt am Main, 1988.

Bergen Barokk was established by Frode Thorsen and Hans Knut Sveen in 1994 in connection with a concert series supported by the city arts department in Bergen and is today one of the leading early-music ensembles in Norway. The group has performed in concerts and radio broadcasts in Europe, Russia and the USA. Its recordings on Simax Classics, BIS, Bergen Digital Studio, LAWO and Toccata Classics include German, English, Italian and French repertoire.

Since 2006 the ensemble has been working on the complete recording of Telemann's cantata cycle *Harmonischer Gottes-Dienst*, a collection of 72 cantatas for all Sundays, Passiontide and feast days of the liturgical year. The project is a collaboration between The Grieg Academy (University of Bergen) and Toccata Classics in London. Bergen Barokk has so far recorded 55 of the cantatas in the collection. A *Holberg Recital* is Bergen Barokk's three-disc series (released on Bergen Digital) with music based on the musical taste and possible repertoire of the Danish-Norwegian writer, essayist, philosopher, historian and playwright Ludvig Holberg. Three recent albums – *Domestic Bach*, *Suite Life* and *Telemann the Chameleon* – were released by LAWO Classics.

Bergen Barokk has collaborated with several other ensembles and plays an important role as collaborating partner and entrepreneur in the music life of its home town. The group has performed in such festivals as Festspillene i Bergen, the Philadelphia Bach Festival and the Moscow Early Music Festival.

The leaders of Bergen Barokk are Frode Thorsen and Hans Knut Sveen. Varying demands in repertoire and instrumentation ensure a wide variety of participating musicians and ensemble sizes.

Bergen Barokk receives annual financial support from the Arts Council Norway and Bergen City Council.
www.barokk.no.

Born in upper Bavaria, **Franz Vitzthum** began singing with the Regensburg Cathedral Choir (Regensburger Domspatzen). At the Cologne University of Music, he studied singing with Kai Wessel, receiving his degree in 2007. He won numerous prizes and earned several scholarships during his time as a student there.

The critics often praise his counter-tenor voice for its precision and flexibility – it effortlessly reaches up into the mezzo range. He has been invited to give recitals at the Rheingau Musik Festival, at the Handel Festivals in Halle, Karlsruhe and Göttingen, at La Folle

Journée de Nantes and at the Bach Festival of Philadelphia. He has worked with the conductors Nicholas McGegan, Andrew Parrott, Hermann Max, Peter Neumann and Christoph Poppen, among others. He has also taken part in various operas and oratorio productions, including *Scherz, Satire, Ironie und tiefere Bedeutung* (Glanert), *Jephttha* and *Solomon* (Handel), *Orfeo* (Gluck), *Orlando generoso* (Steffani), and most recently in *Spartaco* (Porsile) at Winter in Schwetzingen.

Chamber music is also one of his passions. He frequently gives concerts with the lutenist Julian Behr and the Ensemble Capricornus from Basel, as well as with his own vocal ensemble Stimmwerck, which he founded.

This many-faceted activity is reflected in his continually expanding discography. After his first albums, *Himmels-Lieder* and *Luthers Laute* (both on Christophorus), he released a volume of Graupner's duo cantatas with the soprano Miriam Feuersinger (likewise on Christophorus). In January 2020 Christophorus released his *The Life. The Light. The Way*, an anthology of sacred Handel arias, with L'Orfeo Barockorchester, conducted by Michi Gaigg. He also features among the soloists in two recent CPO recordings: a volume of Graupner's passion cantatas and Stölzel's passion oratorio *Ein Lämmlein geht und trägt die Schuld*.

Born in Amsterdam in 1957, **Peter Holtslag** studied the recorder at the Conservatorium of his native town (Frans Brüggen being his major source of inspiration), graduating *cum laude* in 1980. On the transverse flute, he is an autodidact.

He has toured worldwide as a recorder and transverse-flute player, performing for radio and TV in places as far apart as the USA, New Zealand and Macao. A distinguished soloist and chamber musician, he has shared the concert platform and toured with musicians and ensembles including Gustav Leonhardt, William Christie, Roy Goodman, The English Concert, The Orchestra of the Eighteenth Century, the Akademie für Alte Musik Berlin, La Fontegara Amsterdam and The Parley of Instruments. He has recorded for a variety of major labels, among them Aeolus, Chandos, CPO, DGG/Archiv, Globe, Harmonia Mundi and Hyperion.



Photograph: Schneider Photography

From 1984 to 1988, he taught at the Guildhall School of Music and Drama in London, and was simultaneously a guest lecturer at the City University; and in 1988 he was appointed professor to both the Royal Academy of Music in London and the Hochschule für Musik und Theater in Hamburg. After 25 years at the Royal Academy he resigned, but was invited to return as a visiting professor. On that occasion, he was awarded honorary membership of the Academy. He was also a professor at the Kraków Music Academy and was one of the founding members of the Academia de Música Antiga de Lisboa, an organisation which held international courses from 1990 until 2010. He has also given master-classes all around the world. He continues to teach at the Hamburg Hochschule.



Markku Luolajan-Mikkola is one of the leading performers, educators, organisers and innovators on the Finnish early-music scene. He plays various viols and historical cellos and has been appearing in recitals and chamber ensembles since the 1990s. Thanks to him, the majority of the works in his repertoire, ranging from the sixteenth century to the present day, have received their first performance in Finland. In the course of his career, he has given over a thousand concerts in various parts of the world.

He has an impressive discography, with over 50 albums of solo and chamber works, garnering three *Gramophone* Awards, a Diapason d'Or de l'année and Best Chamber Music CD from *Limelight* in Australia and more than twenty other distinctions, including *Gramophone* Editor's Choice, *BBC Music Magazine* Record of the Month, a Diapason d'Or, a Choc du Monde and a Presto Classical Editor's Choice.



Photograph: Phantasm

Thomas C. Boysen 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 groups that include the Balthasar-Neumann-Ensemble, Collegium Vocale Gent, Armonico Tributo in Austria, Le Poème Harmonique, the Akademie für Alte Musik Berlin and the Freiburg Baroque Orchestra, and with Emma Kirkby, Rolf Lislevand and Paolo Pandolfo being among the musicians with whom he has shared the stage. He has played concerts in most European countries, as well as in the USA, Hong Kong, Mexico, South Korea, Colombia and Cuba, and has taken part in more than 60 recordings, on such labels as Glossa, Harmonica Mundi, K617, Naïve and Sony.

He has taught summer courses and master-classes in Austria, Germany, Mexico, Norway, Romania, Switzerland and the USA, and teaches lute at the State Academy of Music in Munich.

Hans Knut Sveen has a history of concerts and recordings of early music dating back to the early 1990s. His numerous performances with Bergen Barokk and Barokksolistene, as well as other ensembles and constellations within early and experimental music, has led him into working with sampling and sound synthesis separately and in combination with acoustic instruments. He teaches harpsichord and supervises at the Grieg Academy, University of Bergen.



Photograph: Stefanschweiger



Photograph: Eirik Kjøde Ødegaard

Texts and Translations

Fourth Sunday after Easter: *Ew'ge Quelle, milder Strom*, TWV 1:546

James 1:17–21

1 Arie

Ew'ge Quelle, milder Strom, unerschöpflich
Meer der Gaben!

Nur von dir, güt'ger Vater, nehmen wir alles
Gute, das wir haben.

*Eternal fountain, mild stream,
bottomless sea of gifts!*

*Only from you, gracious Father, we
receive all the good that we have.*

2 Rezitativ

Bedenk ich das, was deine Güte mir vom
Ursprung meines seins
bis hierher für und für allein im Leiblichen
erweist,
wie deine Güte mich so reichlich deckt und
speist,
so schliesst mein Mund zuletzt bei so viel
Gnadenproben
dies denken mit erfreutem Loben;
ich stimme voll Erstaunung an: Ach, Herr! Ich
bin für so viel Wunderdinge
zu niedrig, zu geringe,¹ die du an deinem
Knecht getan!
Doch wenn die schwachen Sinne sich erst in
der Güter Abgrund senken,

*When I consider the loving manifestation of
your grace
from the creation of my being to the present and
forever,
how your goodness richly clothes and feeds me
then I must finish these exercises in faith
with a joyful song of praise;
and I sing full of amazement: Ah Lord! I am too
low and too small
for all of the miracles that you have done to
your servant!
When the weak mind first sinks into the abyss*

¹ 1. Moses [Genesis] 32:11.

die deine Gnade im Geistlichen entdeckt,
die nicht zu zählen sind, die niemals
auszudenken,
so schwindeln, taumeln, wanken die ganz
verschlungene Gedanken;
ich muß mich selbst dabei verlieren,
mein Bleimass ist zu schwach, den Grund darin
zu spüren.
Wie teuer ist allein der einz'ge Schatz, daß du zu
meinem Heil und Leben
mir dein unschätzbar Wort gegeben!
Dies tröstet mich in allem Mangel und
Verdruss,
dies zeigt mir, wie ich wandeln muss
und wie ich endlich, wenn ich sterbe, den
allergrößten Überfluss,
den Reichtum deines Hauses erbe.

3 Arie

Ihr, die ihr die Klüfte der Berge durchwütet,
was ist's, das euer Fleiss erzielet?
Ein glänzend, doch vergänglich's Gut.
Habt auf das Wort des Höchsten acht, das euch
die grössten Schätze bringet,
indem es ewig selig macht. Nur der allein wird
reich, der nach den Gaben ringet,
auf welchen die Wohlfahrt der Seelen beruht.

*of infinite unfathomable loving kindness that
the pious find in your grace,
dizzying, floundering, staggering, my drowning
thoughts;
I must lose myself first,
I am not significant enough to find the bottom.
How valuable is the one and only treasure, that
you have given me for my life and salvation,
Your priceless word!
It comforts me through any deprivation and
annoyance,
it shows me how I must behave
and finally when I die, how I inherit
the great abundance and the riches of your
house.*

*To all of you that struggle though the cliffs to
the top of the mountain, what is the goal of all
your effort?
A brilliant but nonetheless fleeting boon.
Keep the word of the Highest in mind, that
brings you the greatest treasure,
Because it can make you eternally blessed. The
only one who will become rich
is the one who strives for the gifts that pertain to
the welfare of the soul.*

Second Sunday after Trinity: *Stille die Tränen des winselnden Armen*, TWV 1:1401

1. John 3:13–18

4 Arie

Stille die Tränen des winselnden Armen, fülle
aus Wohltun aus mildem Erbarmen
dem dürftigen Bruder die Hand!²
Erschrick, erweiche! Dort brennet der ewig
verdammte Reiche,³
der Mitleid und Liebe durch blendender
Wollust verhärtende Triebe
aus Herzen und Händen verbannt.

*Comfort the tears of the weeping poor, with
generosity and sweet compassion
fill the hand of the needy brother!
Be fearful and mollified! In the kingdom of
eternal damnation
Compassion and love are burned out of hearts
and hands
By the glaring lust of hardening deeds.*

5 Rezitativ

Ist's möglich, unbarmherzige Gemüter, dass,
da ihr dieser Erden Güter
aus eures Schöpfers nie erschöpften Hand so,
wie zur Notdurft, auch zur Lust genießt,
ihr Hand und Herz vor eurem Bruder
schliesst?
Ihr lebet herrlich und in Freuden, wenn der,
der euch als Mensch und Christ verwandt,
für Angst und Schmerz, der ihn zur Erde biegt,
fast halb entseelt an euren Türen liegt;
der, wenn euch Gold und Seide kleiden, die
Menge seiner Schwären decket,
die selbst ein Hund mitleidig lecket.

*Is it possible, o unmerciful ones, that while you
are always able to enjoy earthly blessings
filling your needs and desires from your creator's
never empty hand,
you still close your heart and hand to your own
brother?
Your life is full of joy and glory, while he that
is related to you both as a human and as a
Christian
lies half dead at your door, bowed down to the
earth by pain and anxiety;
While you are dressed in gold and silk, his
festering sores are covered by the crowd,
sores that even a dog compassionately licks.*

² 1. John 4:20.

³ Luke 16:19–31.

O nein! Hier kann mein Herz nicht
unempfindlich sein.
Ich nehme Segen, Heil und Überfluss aus
meines milden Vaters Fülle,
so weiss ich, ist auch dies sein Wille,
dass mein Genuss sich ihm vor allem weihe
und ihm den ersten Teil von seinen Gaben
leihe.
Wohl an, ich will, was Boas⁴ tat, verrichten. Es
soll von meiner Felder Früchten
nicht ich allein, nein, Ruth soll auch davon
gesättigt sein.

6 Arie

Ja, ja, sammle nur bei meinen Garben,
verlassne Moabiterin!
Dein Epha⁵ wird mich nach dem Darben mit
Himmelsfrüchten überschütten,
wenn ich dereinst in ew'gen Hütten
verherrlicht aufgenommen bin.

*Oh no! Here my heart cannot be insensitive.
I accept blessings, salvation and abundance
from my kind Father's plentitude,
and I know it is His will
that I dedicate my harvest to him and give Him
the first part of his gifts.
So, I will do as Boaz did. I will not be the only
one to enjoy the fruit of my fields, no, Ruth
shall also take her fill.*

*Yes, yes, gather by my sheaves, oh abandoned
Moabite woman!
After the famine your epha will be overflowing
with heavenly fruit,
When I have been glorified in the eternal
dwellings above.*

⁴ Ruth 2, 8–9.

⁵ An epha, or ephah, is a measure of dry volume, equivalent to a bushel, eight dry gallons or 22 litres.

Sixth Sunday after Trinity: *Ich bin getauft in Christi Tode*, TWV 1:820

Rom. 6:3–11

7 Arie

Ich bin getauft in Christi Tode, auf dass ich in ihm leben kann.

Hier muss der Aussatz meiner Sünden wie dort Naemans⁶ Grind⁷ verschwinden, denn diese gnadenreiche Quelle betrübt und löscht die Glut der Hölle.

Hier zieh ich Jesum Christum an.

*I have been baptised into the death of Christ, so that I might live in Him.
The leprosy of my sins will vanish here as did Naaman's leprosy,
Because this fount of mercy weakens and quenches the embers of Hell.
Here I take upon myself the name of Jesus Christ.*

8 Rezitativ

So sind wir durch die Taufe begraben in den Tod,
auf dass, wie Gott ihn von den Toten auferwecket,
wir durch ein neues Leben ein Zeugnis geben,
dass seines Lebens Kraft sich auch auf uns erstrecket.
Denn so wir hier auf Erden
Zu gleichem Tode samt ihm gepflanzt werden,
so werden wir dereinst, von allen Sünden rein,
auch gleich der Auferstehung sein,
dieweil wir wissen, dass unser alter Mensch
samt ihm ans Kreuz geschlagen,

*Through baptism we are buried into death,
and just as God raised Jesus from the dead,
we bear witness through our new life
that the God's life-giving power extends to us.
Because here on earth
we have been planted along with Jesus unto the same death,
we will also some day be made clean from all sin
and be united with him
in a resurrection like his,
meanwhile we know that our old self was crucified with him*

⁶ A rash.

⁷ 2. Kings 5:1–19.

damit wir ferner nicht den Leib der Sünden
tragen,
noch ihr zu dienen sein beflissen;
denn wer gestorben ist, der ist gerecht gemacht.
So haben wir, o welches Heil, die wir mit ihm
gestorben,
auch an dem Leben teil, das uns sein Tod
erworben.
Dem Tode hat sein Tod Gewalt und Macht
genommen;^s
Sein Auferstehen hat das Leben wiederbracht;
Des Todes Herrschaft ist vernichtet.
Er hat sein Königreich im Himmel angerichtet:
Drum freuet euch, ihr Frommen und gebt den
Sünden gute Nacht!
Denn welcher Christo folgt, der fliehet Sünd
und Welt
und meidet Netz und Strick, die sie ihm
aufgestellt.

[9] Arie

Ihr Sünden, herrscht hinfort nicht mehr in
meinen Gliedern,
dieweil ich Gott in Christo lebend bin.
Er ist mächtig in mir Schwachen,
Satans Werk zunicht zu machen.
Er stärkt mich, dem zu widerstreben,
den Sünden tot zu sein und nur in Gott zu leben;
So bleibt der Himmel mein Gewinn.

^s

2. Tim. 1, 10.

*so that the body ruled by sin might be done
away with,
that we should no longer be slaves to sin,
because anyone who has died has been justified.
O what a great blessing, that we who die with
him
may also share in the life that his death won.
His death took the power and might from death;
His resurrection has brought back life;
Death's dominion is destroyed.
He has established his kingdom in heaven:
So rejoice all ye righteous and bid sin good
night!
Because whoever follows Christ flees worldliness
and sin
and avoids the traps and bondage that have
been laid in his path.*

*Sin, you will no longer rule my body,
Because in Christ I am revived.
He is mighty in my weakness,
To foil Satan's efforts.
He strengthens me to resist adversity,
To be dead to sin and to live only in God;
So that heaven will be my inheritance.*

Tenth Sunday after Trinity: *Kein Vogel kann im weiten Fliegen*, TWV 1:994

1. Cor. 12:1–11

10 Arie

Kein Vogel kann im weiten Fliegen die
Schwingen der steigenden Adler besiegen,
er hebe sich gleich noch so hoch empor.
Doch tut's dem Adler im Gesange mit ihrer
Gurgel reinem Klange
die kleinste Nachtigall zuvor.

*No bird can exceed the eagle in soaring to
heights or distance,
no matter how much it might try to lift itself up.
But, when it comes to singing, the eagle with its
gurgling, is surpassed
by the tiniest nightingale.*

11 Rezitativ

Kein Mensch darf den geringer Schätzen,
der etwa ihm in einer Wissenschaft nicht
beizusetzen;
was dem in einem Stücke fehlet, ist ihm
vielleicht an andern zugezählet.
Ein jeder suche nur die ihm von Gottes
Händen vertrauten Gaben nicht lässig zu
vergraben,
nicht unrechtmässig anzuwenden.
Gott teilet sie zu aller Nutzen aus, der fragt
auch, wann er, eh man's meineth,
dereinst zur Rechenschaft⁹ erscheinet:
Wie hieltest du mit deinen Gütern haus?

*No man may disregard and bury the lowlier
treasures,
that may not seem to be as important;
someone that may appear to be lacking one gift,
may have other gifts instead.
Everyone should make sure they do not
carelessly bury the gifts
with which God has entrusted them, and use
them unrighteously.
God shares them for the good of all, and he will
also ask
when you appear at the judgement,
'How did you take care of your inheritance?'*

⁹ Luke 16:2.

12 Arie

Erwäge, sichrer Mensch, mit Beben, dass Gott
dereinst nach diesem Leben
zu jedermann: „Tu Rechnung“ spricht.
Sonst wird dies Wort beim Fall der Erden dir
noch ein stärker Donner werden,
als der ihr ganzes Rund zerbricht.

*Consider, o man, with trembling that God will
say to all at the end of this life,
'Make an account'.
Otherwise these words at the end of the world
will hit you with an even greater thunderbolt,
than the word that destroys the whole world.*

Eighteenth Sunday after Trinity: Ich schaue bloss auf Gottes Güte, TWV 1:859

1. Cor. 1:4–9

13 Arie

Ich schaue bloss auf Gottes Güte und lege
mich in Jesu Schoss.
Hier wird mich seine Liebe wiegen, hier darf
ich ohne Grauen liegen;
denn seine Treu' ist wundergross.

*I gaze alone at God's mercy and lay myself in
Jesus' lap.
Here his love will rock me, here I may lie
without any fear;
Because his loyalty is enormous.*

14 Rezitativ

Ja, wohl dem, welcher steif und fest sich auf
Israels Hort verlässt!
Bei Menschen stehet Treu und Glauben die
meiste Zeit auf Schrauben,
kein Blümchen ändert so geschwinde die
blühende Gestalt,
kein Wetterhahn verdrehet sich so bald,
kein mürber Rohrstab bricht so leicht,
als leicht bei Menschen oft das stärkste
Bündnis weicht.
Gott aber ist allein unwandelbar;

*Yes, blessed is he who firmly relies on Israel's
hero!
With men, faith and loyalty is mostly brought
by force,
no flower alters the appearance of its bloom so
quickly,
no weather-vane turns so readily,
no tender reed breaks as easily,
as lightly as mankind often breaks the firmest
covenants.
God alone is unchanging;*

er ist kein Mensch wie wir, mit Schwachheit
angetan,
und also auch nicht unbeständig,
kein Wechsel, keine Zeit macht seine Treue
wendig.
Sie ist der Born, aus dem ja immerdar die
Segensfülle fließet,
die jedermann im Geist und Leiblichen
genießet;
sie ist das Rüsthaus voller Waffen,
uns wider Teufel, Tod und Sünden den Sieg zu
schaffen.
O Mensch, so treulich steht dir Gottes Gnade
bei.
So sei dem treuen Gott dafür hinwieder treu!

15 Arie

Ewig treuer Freund der Seelen, ich erneure
meinen Bund.
Hab ich ihn bereits geschlossen, als dein
Taufbad mich beflössen,
gab ich dir das erste Wort.
Ach, so will ich mich bestreben, auch hinfort
dir und keinem sonst zu leben.
Ja, hier hast du Herz und Mund.

*he is not human like we are, afflicted with
weakness,
he is also not inconsistent,
no change, no passage of time alters his loyalty.
It is the spring from which the fullness of
blessing has always flowed,
that everyone enjoys both in body and in spirit,
it is an armoury full of ammunition,
to bring us the victory over devil death and sin.
O man, God's grace is loyally there to support
you.
So return his loyalty with faithfulness of your
own!*

*Eternal faithful friend of all souls, I renew my
covenant.
I made it originally, as the waters of baptism
streamed over me,
As I gave you my first word.
Ah, so I will make an effort, to live to you and
to none else.
Yes, here you have my heart and word.*

22nd Sunday after Trinity: *Erhalte mich, o Herr, in deinem Werke, TWV 1:449*

Phil. 1:3–11

16 **Arie**

Erhalte mich, o Herr, in deinem Werke! In dir
hab ich Gerechtigkeit und Stärke.¹⁰

Was aber kann ich ohne dich?

Ich bin ein Rohr,¹¹ das jeder Wind bewegt:

Drum eh' mich gar der Sturm zu Boden
schläget,

so kräftige, mein Gott, und gründe mich!¹²

*Sustain me, Oh Lord, in your works! In you I
have righteousness and strength.*

But what can I do without you?

*I am a reed that bends with every wind: So
before the storm strikes me to the ground,
Strengthen me and ground me, my God!*

17 **Rezitativ**

Ach ja, mein Herz ist dess' in guter Zuversicht,
du werdest nicht, o treuer Vater, von mir
weichen

und meinem Glauben stets erneute Kräfte
reichen.

Mich dünkt, ich sehe dort dein eingebornen
Sohn

voll Spott und Hohn annoch auf seiner
Schädelhöhe; er klaget sich von dir
verlassen.¹³

Warum? Allein, dass ich nicht hilflos sei. O,
welch ein Sinn kann dieses fassen!

Wie gross, wie hoch ist diese Wundertreu!

*Ah yes. I feel confident in my heart because you,
O loyal father, will never abandon me,
and you always lend my faith renewed strength.*

*I consider how I can see yonder the only
begotten son,*

*mocked and persecuted on his Golgatha;
grieving that he has been forsaken.*

*Why? Just so that I would not be helpless. What
mind can comprehend this!*

How enormous, how lofty is this loyalty!

*He suffered so much for me, and battled so
much for me*

that it is clear how serious my salvation is to you.

¹⁰ Isaiah 45, 24.

¹¹ Matth. 11:7.

¹² 1. Peter 5, 10

¹³ Matth. 27:46.

Hat der für mich so viel gelitten, hat der so
sehr für mich gestritten,
so ist dirs ja ein Ernst um meine Seligkeit.
Wie solltest du nach solchen Gnadenzeichen
von deinem Ephraim dich trennen
und, wenn er dich nicht lässt, ihn hilflos lassen
können!
Du sprichst, und dies Versprechen erquicket
mich:
Ich bin dein Schild¹⁴ und stärke dich.
Dies solltest du an mir als deinem Kinde
brechen?
Nein, nein, so würdest du, was du doch ewig
bleibest,
die Wahrheit weiter nicht, nicht mehr die
Gnade sein.

18 Arie

Weichet, ihr Berge, fallet, ihr Hügel!¹⁵ Gottes
Gnade bleibet fest.
Niemals wird sein Bund vergehen, drum muss
der auch ewig stehen,
der sich gläubig drauf verlässt.

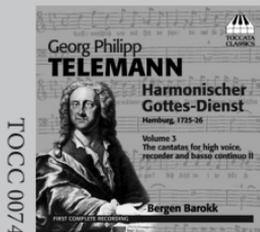
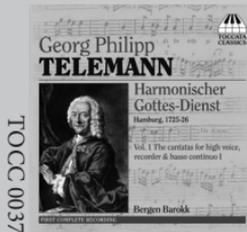
*After such signs of faith how could you ever
leave your Ephraim
and leave him helpless while he does not leave
you?
You speak and this promise strengthens me:
I am your shield and your strength.
Would you break this promise with me your
child?
No, no, then you would no longer represent
eternal truth and mercy.*

*Mountains crumble and hills fall! God's mercy
endures forever.
His covenant will never end, therefore the one
who relies on God with faith
will endure forever.*

¹⁴ Psalm 28:7.

¹⁵ Isaiah 54:10.

Telemann's *Harmonischer Gottes-Dienst* on Toccata Classics



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Fridtjof Aurin, Düsseldorf, after Palanca

Theorbo

Hendrik Hasenfuss, Eitorf, 2006, after Magno Diffeopruchar

Bass Viola da Gamba

Hendrik Jacobs, Amsterdam, ca. 1680

Bow

Luis Emilio Rodriguez Carrington, The Hague, 1980s

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

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2 Rezitativ	2:57
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Second Sunday after Trinity: <i>Stille die Tränen des winselnden Armen</i>, τωv 1:1401	10:35
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Sixth Sunday after Trinity: <i>Ich bin getauft in Christi Tode</i>, τωv 1:820*	11:39
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9 Arie	4:31
Tenth Sunday after Trinity: <i>Kein Vogel kann im weiten Fliegen</i>, τωv 1:994	9:41
10 Arie	3:44
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Eighteenth Sunday after Trinity: <i>Ich schaue bloss auf Gottes Güte</i>, τωv 1:859*	10:39
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15 Arie	4:02
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17 Rezitativ	2:09
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harpichord 1-6 10-12 16-18
organ 7-9 13-15

TT 62:31

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