

Hermann

SCHERCHEN

conducts

BACH CANTATA | 35 *Geist und Seele wird verwirret*
 CANTATA | 42 *Am Abend aber desselbigen Sabbats*

TERESA STICH-RANDALL, SOPRANO MAUREEN FORRESTER, ALTO ALEXANDER YOUNG, TENOR JOHN BOYDEN, BASS

VIENNA ACADEMY CHAMBER CHORUS

VIENNA RADIO ORCHESTRA



made up of the usual strings and basso continuo, a pair of oboes, oboe da caccia, and the kind of organ obbligato that starts creeping into Bach's cantatas during the mid-1720s. The organ obbligato of BWV 35 is particularly interesting, in that it allows us to draw a connection between the cantata and a work that, were it not for the cantata, would be hopelessly lost to us: the Harpsichord Concerto in D minor, BWV 1059. Just a few measures of that harpsichord concerto survive; they happen, however, to be identical with the opening measures of the Sinfonia that begins Part I of Cantata No. 35, and that has allowed scholars to make reconstructions of that first movement of the harpsichord concerto. Furthermore, some musicologists believe that the Sinfonia at the opening of Part II is really the finale of the lost concerto in disguised form, and that the second aria might be the second movement.

There are three arias for the alto to sing: No. 2 "Geist und Seele wird verwirret" (Spirit and soul are bewildered), No. 4. "Gott hat alles wohl gemacht!" (God has crafted everything so well!), and No. 7 "Ich wünsche mir, bei Gott zu leben" (I wish now only to live by God).

The Cantata No. 42 was composed in Leipzig for the first Sunday after Easter, receiving its first performance there on April 8, 1725. The unidentified librettist's text of BWV 42 ("Then the same Sabbath at evening") is taken from the opening words of the Gospel for the day, John 20:19-23, which relates the story of the risen Christ's appearance to the fearful disciples. The scoring is for two oboes, bassoon, strings and bass continuo with the usual SATB vocal forces. Unusually for the cantatas of this period, most of which are chorale cantatas, there is only a single chorus, placed at the end of the work. This is a four-part chorale setting drawn from two sources, Martin Luther's translation of the antiphon "Da pacem, Domine," and a prayer for peace by Johann Walther. Equally rare for a cantata in this cycle is Bach's introductory instrumental sinfonia, an extended piece with concertante parts for the oboes and bassoons, and which may have formed part of a lost concerto. It is in da capo form, with a central lyrical section contrasting with the more animated outer parts. This is followed by a narrative recitative for tenor commencing with the words which give the cantata its name. The long succeeding alto aria also employs the oboes and bassoon in a soloistic role. The text is a contemplative commentary on the words of the recitative ("When two or three are assembled") in two parts, an Adagio followed by a central Andante. Then comes a duet marked chorale for tenor

and soprano accompanied by bassoon, cello, and continuo. The text is based on a hymn by the seventeenth-century poet Jakob Fabricius (1632), and makes reference to the disciples' fear, calling on man to stand fast against trembling that "will not last for long." This is elaborated upon by the final solo numbers, a recitative and aria for bass, the powerful recitative and emphatically sturdy character of the aria reminding the faithful that "Jesus is a shield unto his people."

J. S. Bach composed the cantata *Geist und Seele wird verwirret*, BWV 35 (Cantata No. 35) in 1726 for use on Trinity XII (the 12th Sunday after Trinity): September 8 that year. It is one of a handful of cantatas composed during the summer and autumn of 1726 for alto soloist and instrumental ensemble (*Vergnügte Ruh, beliebte Seelenlust*, BWV 170 is probably the most famous of these alto cantatas). The text of *Geist und Seele wird verwirret* was authored in 1711 by Georg Christian Lehms of Darmstadt, a librarian whose work Bach used in several other cantatas of the mid-1720s and also in a few of Bach's Weimar cantatas. The Scripture for Trinity XII is from Mark 7:31-37, and relates the tale of Jesus healing the deaf man; the cantata text is closely-knit with the story, reflecting on and responding to it in two Parts.

The alto soloist of Cantata No. 35 is supported by an ensemble

Bach Cantata No. 42 & Cantata No. 35

Hermann Scherchen Vienna Radio Orchestra

Cantata No. 42: "Am Abend Aber Desselbigen Sabbats"

- 1 Sinfonia 9:00
- 2 Recitative: "Am Abend Aber Desselbigen Sabbats" 1:04
- 3 Aria: "Wo Zwei Und Drei" 10:34
- 4 Duet: "Verzage Nicht" 4:00
- 5 Recitative: "Man Kann Hier von Ein Schön" 0:57
- 6 Aria: "Jesus Ist Ein Schild" 3:37
- 7 Chorus: "Verleih' Uns Frieden Gnädiglich" 2:48

Cantata No. 35: "Geist Und Seele Wird Verwirret"

- 8 Sinfonia 6:25
- 9 Aria: "Geist Und Seele Wird Verwirret" 7:08
- 10 Recitative: "Ich Wunder Mich" 1:56
- 11 Aria: "Gott Hat Alles Wohl Gemacht" 3:52
- 12 Sinfonia 4:06
- 13 Recitative: "Ach, Starker Gott" 1:55
- 14 Aria: "Ich Wünsche Mir" 3:17

Conductor – Hermann Scherchen Orchestra – Vienna Radio Orchestra Choir – Vienna Academy Chamber Choir
Alto Vocals – Maureen Forrester Soprano Vocals – Teresa Stich-Randall Tenor Vocals – Alexander Young
Bass Vocals – John Boyden Organ – Herbert Tachezi



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