

continuo including organ and horn in the opening chorus.

The cantata is remarkable for its widely contrasting affects: meditative profundity in the opening chorus, nearly joyful though hesitant bouncing in the second movement, and despair in the third.

The opening chorus is a chorale fantasia in the form of a passacaglia. The theme, known as passus duriusculus or chromatic fourth, appears 27 times, sometimes reversed, sometimes in different keys. It was already known before Bach, who used it first in movement 5 of his early cantata for Easter Christ lag in Todes Banden, BWV 4, and notably in Weinen, Klagen, Sorgen, Zagen, BWV 12, which was a model for the Crucifixus of his Mass in B minor. The soprano has the cantus firmus, the other part expresses the meaning of the words in polyphony on a variety of motifs.

The duet for soprano and alto speaks of rushing steps, shown predominantly in the figures of the continuo of celli, violone and organ. The recitative begins secco, but ends in an arioso on words of the original chorale. The aria is accompanied by flute motifs to express the relief of the heart.

The recitative for bass with strings is reminiscent of the vox Christi (voice of Christ) in Bach's Passions, marked with unusual precision: vivace, adagio, andante, con ardore. Bach achieves a dramatic impact, intensified by leaps in the vocal line. The last aria is similar to a concerto for oboe and the bass voice.

The closing chorale sets the original tune in four parts.



Johann Sebastian Bach

Magnificat In D Major BWV 243

Jesu Der Du Meine Seele BWV 78

Karl Richter, conductor



Johann Sebastian Bach's Magnificat, BWV 243, is a musical setting of the biblical canticle Magnificat. It is scored for five vocal parts (two sopranos, alto, tenor and bass), and a Baroque orchestra including trumpets and timpani. It is the first major liturgical composition on a Latin text by Bach.

In 1723, after taking up his post as Thomaskantor in Leipzig, Bach set the text of the Magnificat in a twelve movement composition in the key of E-flat major. For a performance at Christmas he inserted four hymns (laudes) related to that feast. This version, including the Christmas interpolations, was given the number 243.1 (previously 243a) in the catalogue of Bach's works.

Likely for the feast of Visitation of 1733, or another feast in or around that year, Bach produced a new version of his Latin Magnificat, without the Christmas hymns: instrumentation of some movements was altered or expanded, and the key changed from E-flat major to D major, for performance reasons of the trumpet parts. This version of Bach's Magnificat is known as BWV 243.2 (previously BWV 243).

After publication of both versions in the 19th century, the second became the standard for performance. It is one of Bach's most popular vocal works.

In Leipzig, the Magnificat was regularly part of Sunday services, sung in German on ordinary Sundays but more elaborately and in Latin on the high holidays (Christmas, Easter and Pentecost) and on the three Marian feasts Annunciation, Visitation and Purification.

Jesu, der du meine Seele (Jesus, who hast wrested my soul), BWV 78 is a church cantata of Johann Sebastian Bach. He composed the chorale cantata in Leipzig for the 14th Sunday after Trinity and first performed it on 10 September 1724. It is based on the hymn by Johann Rist.

Bach wrote the cantata in his second year in Leipzig, when he composed an annual cycle of chorale cantatas. For the 14th Sunday after Trinity, 10 September 1724, he chose the chorale of Johann Rist (1641) in 12 stanzas. Rist set the words and probably also the melody. An unknown librettist wrote the poetry for seven movements, retaining the first and last stanza and quoting some of the original lines as part of his own writing in the other movements. Movement 2 corresponds to stanza 2 of the chorale, 6 to 11, 3 to 3-5, 4 to 6-7, and 5 to 8-10.

The prescribed readings for the Sunday were from the Epistle to the Galatians, Paul's teaching on "works of the flesh" and "fruit of the Spirit" (Galatians 5:16-24), and from the Gospel of Luke, Cleansing ten lepers (Luke 17:11-19). The chorale seems only distantly related, dealing with the Passion of Jesus, which cleanses the believer. The poet refers to sickness and healing in a few lines, more than the chorale does, such as "Du suchst die Kranken" (you search for the sick).

The cantata in seven movements is scored for soprano, alto, tenor and bass soloists, a four-part choir, and a Baroque instrumental ensemble of flauto traverso, two oboes, two violins, viola, violone and basso

Johann Sebastian Bach

Magnificat In D Major BWV 243

Jesu Der Du Meine Seele BWV 78

"Magnificat" , BWV 243 30:05

- 1 Magnificat 3:00
- 2 Et Exsultavit Spiritus Meus 2:44
- 3 Quia Rexpexit Humilitatem 2:58
- 4 Omnes Generationes 1:30
- 5 Quia Fecit Mihi Magna 2:15
- 6 Et Misericordia 3:46
- 7 Fecit Potentiam 2:21
- 8 Deposuit Potentes 2:11
- 9 Esurientes Implevit Bonis 2:57
- 10 Suscepit Israel 1:51
- 11 Sicut Locutus Est 1:54
- 12 Gloria Patri 2:16

"Jesu, Der Du Meiner Seele":

- Kantate Am 14. Sonntag Nach Trinitatis, BWV 78 25:50**
- 13 (Coro): Jesu, Der Du Meiner Seele 5:30
 - 14 Aria (Duetto): Wir Eilen Mit Schwachen,
Doch Emsigen Schritten 5:40
 - 15 Recitativo: Ach! Ich Bin Eid
Kind Der Sünden 2:40
 - 16 Aria: Das Blut,
So Meine Schuld Durchstreicht 3:42
 - 17 Recitativo: Die Wunden,
Nagen, Kron' Und Grab 3:03
 - 18 Aria: Nun, Du Wirst
Mein Gewissen Stillen 3:20
 - 19 Choral: Herr! Ich Glaube,
Hilf Mir Schwachen 1:26

Conductor – Karl Richter Choir – Munich Bach Choir Orchestra – Munich Bach Orchestra - tracks 1-12
Ensemble – Soloists Ensemble Of The Bach Festival Ansbach - tracks 13-19
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