



Friday 3 February 2012 7.30pm
Barbican Hall

Andreas Scholl

Kammerorchesterbasel

Julia Schröder *leader*

Andreas Scholl *countertenor*

Giorgio Paronuzzi *harpsichord*

J. S. Bach Cantata, BWV156 – Sinfonia

J. S. Bach Cantata, BWV82

Interval

J. S. Bach Keyboard Concerto No. 5, BWV1056

J. S. Bach Cantata, BWV169

Johann Sebastian Bach (1685–1750)

Cantata 'Ich steh mit einem Fuss im Grab', BWV156 – Sinfonia

No composer endowed the oboe with such riches as Bach. He seems to have had an intuitive understanding of the expressive possibilities of the instrument and its deeper-toned cousins, the oboe d'amore and the oboe da caccia; and his cantatas abound in memorable solos, puckish, tender or sorrowful.

Tantalisingly, no Bach oboe concerto survives. It is, though, virtually certain that parts of at least two harpsichord

concertos from his Leipzig years, BWV1055 and BWV1056 (the latter featuring later this evening), are arrangements of oboe concertos now lost. Bach also plundered the oboe original of the F major slow movement of BWV1056 for the introductory Sinfonia of Cantata 156, probably first performed on 23 January 1729. With its gloriously free and flexible melodic line, this seraphic movement is spiritually akin to the famous Air from Bach's Third Orchestral Suite.

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Johann Sebastian Bach

Cantata 'Ich habe genug', BWV82

- 1 Aria: Ich habe genug
- 2 Recitative: Ich habe genug
- 3 Aria: Schlummert ein, ihr matten Augen
- 4 Recitative: Mein Gott! wenn kömmt das schöne: Nun!
- 5 Aria: Ich freue mich auf meinen Tod

Andreas Scholl *countertenor*

The lullaby 'Schlummert ein', surely the most sublime meditation on the favourite Pietist metaphor of death-as-sleep, has made *Ich habe genug* ('It is enough') one of Bach's best-loved cantatas. Indeed, the whole work is charged with such an intense personal expressiveness that Bach scholar Ruth Tatlow has proposed a link between the cantata and the death of the composer's three-year-old daughter a few months before its first performance. 'Might not the lullaby ... represent a father watching helplessly as his daughter falls into death's sleep, and the joyful dance of the final movement anticipate the healing romp of the familial reunion in eternity?' Speculation, inevitably, but both plausible and poignant. Less speculatively, recent research has revealed that *Ich habe genug*, like Bach's other two solo bass cantatas (BWV56 and 158), was almost certainly written for a talented Leipzig University student by the name of Johann Lipsius, who first sang it at the Feast of the Purification of the Virgin Mary early in the morning of 2 February 1727.

Ich habe genug has one of the most involved histories of all the cantatas, with subsequent versions for soprano and alto, plus a revised version for bass. Then around 1749, the year before he died, Bach produced an absolutely final version by adding an oboe da caccia to the first violin line in the central lullaby – this is the version sung by Andreas Scholl tonight. Not surprisingly, this aria – cast, uniquely in the

cantatas, in the form of a rondo – seems to have been a favourite of Bach's second wife, Anna Magdalena, who copied it into her personal music book.

Following the principles of Lutheran Pietism, the cantata's anonymous text makes only oblique reference to the gospel reading for the day, Luke 2: 22–32, which relates Mary's presentation of the infant Jesus to Simeon in the temple and the old man's joyful vision of imminent death and salvation. The life-weariness and ardent embrace of death, expressed with near-erotic imagery in the first aria and succeeding recitative ('I have taken the Saviour ... into my yearning arms', 'That Jesus may be mine, and I may be his ... I cling to him'), may seem perplexing, even repulsive, to us today. But such Pietist sentiments were pervasive in Bach's Germany, when death was an all-too-present phenomenon in the midst of life, to be welcomed by the believer as a blissful fulfilment and reunion with the heavenly bridegroom. And, as so often, the cantata's death-saturated text tapped deep into Bach's characteristic vein of almost voluptuously morbid inwardness, finally banished in the robust physicality of the jig-like closing aria.

For text, please see overleaf.

Interval

Cantata BWV82, 'Ich habe genug'

1 Aria

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

It is enough,
I have taken the Saviour, the hope of the faithful,
Into my yearning arms.
It is enough!
I have looked upon him,
My faith has pressed Jesus to my heart;
Now I desire today joyfully
To depart from here.

2 Recitative

Ich habe genug.
Mein Trost ist nur allein,
Dass Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Lasst uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

It is enough.
My only consolation is
That Jesus may be mine, and I may be his.
In faith I cling to him,
Then I may already see, like Simeon,
The joy of the life to come.
Let us depart with this man!
Oh! Might the Lord save me
From the fetters of my body;
Oh! If my departure were here,
With joy I would say to you, O world,
It is enough.

3 Aria

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muss ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßsen Frieden, stille Ruh.

Slumber, ye weary eyes,
Close softly and blessedly!
World, I will remain here no more,
For I have no part of you
That could be important to my soul.
Here I must live in misery,
But there, there I shall behold
Sweet peace, silent repose.

4 Recitative

Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schosse ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

My God! When will the beautiful time come
When I shall journey in peace
And into the sand of the cool earth
And rest with you there in your lap?
The farewell has been said,
World, goodnight!

5 Aria

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

I am looking forward to my death;
Oh, if only it had already come to pass.
Then I should escape all the distress
That still tethers me to the world.

Johann Sebastian Bach

Keyboard Concerto No. 5 in F minor, BWV1056

1 [Allegro]

2 Largo

3 Presto

Giorgio Paronuzzi *harpsichord*

After regularly producing a cantata a week during his early years in Leipzig, Bach composed only fitfully for the Lutheran liturgy. In March 1729, amid a series of disputes with the civic and university authorities that would drag on for years, he expanded his sphere of activity by becoming director of the city's Collegium Musicum, quickly renamed Bachische Collegium Musicum. This was in effect the city's orchestra, and a distant ancestor of the Leipzig Gewandhaus Orchestra. In winter a mix of university students and professional musicians assembled one evening a week for concerts at Gottfried Zimmermann's newly opened coffee house in the Catharinenstrasse, a magnet for the Leipzig beau monde. In summer, weather permitting, the musicians moved to a nearby coffee garden.

Bach produced a vast quantity of secular vocal, chamber and orchestral music for the Collegium, including concertos for one or more harpsichords transcribed from (mainly) lost

violin and oboe concertos he had composed during his years as court Kapellmeister in Cöthen (1717–23).

The seven solo harpsichord concertos, BWV1052–8, probably intended for performance by Bach himself or his eldest son Wilhelm Friedemann, exist in an autograph manuscript dating from the late 1730s. Scholars have come up with various hypotheses regarding the Cöthen originals; and it now seems likely that the F minor Concerto, BWV1056, draws on two different works. The brief first movement – Bach at his most suavely *galant*, despite the minor key – was probably transcribed and adapted from a violin concerto in G minor, while the rapt Largo and, more speculatively, the catchy syncopated finale would appear to derive from an oboe concerto in D minor. Comparison of the Largo with its original oboe version in the Sinfonia to Cantata BWV156 that opened this evening's programme reveals a wealth of idiomatic, expressive ornamentation added for the keyboard version.

Johann Sebastian Bach

Cantata 'Gott soll allein mein Herze haben', BWV169

- 1 Sinfonia
- 2 Arioso: Gott soll allein mein Herze haben
- 3 Aria: Gott soll allein mein Herze haben
- 4 Recitative: Was ist die Liebe Gottes?
- 5 Aria: Stirb in mir, Welt und alle deine Liebe
- 6 Recitative: Doch meint es auch dabei
- 7 Chorale: Du süsse Liebe, schenk uns deine Gunst

Andreas Scholl *countertenor*

As a young organist in Mühlhausen, frustrated by theological disputes and lack of funds, Bach wrote to the town authorities that his artistic goal was to 'conduct a well-regulated church music to the honour of God'. With his appointment as *Thomaskantor* in Leipzig in 1723 he finally realised that aspiration. Working with a zeal stupendous even by his standards, by the end of 1727 he had completed three annual cycles of church cantatas, the *Magnificat* and the *St John* and *St Matthew Passions*.

Performed on alternate Sundays in the two main Leipzig churches, St Thomas's and St Nicholas's, instrumentally accompanied cantatas – in effect musical sermons – were designed to illuminate the gospel reading during the *Hauptgottesdienst*, the Lutheran equivalent of the Catholic Mass. True to form, in his Leipzig cantatas Bach spared neither himself nor his performers. His writing for choir, soloists (chosen from the elite choral singers, the so-called 'concertists') and instrumentalists is vastly more challenging, technically and interpretatively, than in any cantatas by his contemporaries. One of them, Johann Adolf Scheibe,

complained, with some justification, that Bach demanded 'that singers and instrumentalists perform with their throats and instruments the same feats he can perform on the clavier'. What is irrefutable is Bach's unflagging inventiveness throughout some 150 surviving Leipzig church cantatas, astonishingly varied in design, expression and instrumental colour. Time and again his breathtaking craftsmanship calls to mind Thomas Carlyle's famous dictum (in his biography of Frederick the Great) that genius is the 'transcendent capacity of taking trouble, first of all'.

It was doubtless the presence in Bach's choir of a particularly gifted boy alto that inspired the three solo alto cantatas, BWV170, 35 and 169. Sung on the 18th Sunday after Trinity, which in 1726 fell on 20 October, BWV169, *Gott soll allein mein Herze haben*, follows BWV35 in adapting existing concerto movements for organ obbligato, doubtless played by the composer himself. The source here is a lost concerto, probably for oboe, that Bach later transcribed as the E major Harpsichord Concerto, BWV1053. He reworked the concerto's first movement as the cantata's rollicking Sinfonia,

adding parts for two oboes and *taille* (ie oboe da caccia), and used the Siciliano slow movement as the basis of the aria 'Stirb in mir, Welt und alle deine Liebe'.

Bach himself may well have had a hand in the cantata's libretto, which develops the themes of loving God and one's neighbour from the gospel readings for the day: Corinthians 1, 4–8, in which St Paul gives thanks for the virtue of the Corinthians, and Matthew 22, 34–46, where Christ answers the Pharisees' taunting question, 'Master, which is the great commandment in the law?' After the Sinfonia-cum-organ concerto, a brief *arioso* in minuet rhythm presents the cantata's 'motto', 'God alone shall have my heart'. This then alternates with recitative to create the effect of a dialogue, with characteristic touches of word-painting such as the continuo's little flourish of semiquavers to evoke the flowing brook.

The first aria takes up and elaborates the motto far more confidently, its sturdy vocal line adorned by a florid organ obbligato: another movement where the concerto intrudes

into the church. In the following recitative Bach the word-painter is again to the fore, with the falling chromatic line of 'Sie schliesst die Hölle zu' ('It closes hell') contrasted with the triumphant ascent of Elijah's chariot. Bach evidently felt that the bittersweet Siciliano from the (lost) concerto, with its richly textured string accompaniment, was particularly apt for the second aria, on the familiar Pietist theme of withdrawal from the world. Note especially the tortuous setting of the words 'verworf'nen Fleischestriebe' ('depraved carnal impulses'), and the wearily sinking chromaticism to intensify the singer's final 'Stirb in mir' ('Die within me'). After a brief recitative the cantata ends with a plain but strong four-part harmonisation of an ancient, pre-Reformation chorale melody, familiar to Bach's congregation as the Lutheran hymn 'Nun bitten wir den heiligen Geist' ('Now we entreat the Holy Ghost').

Programme notes © Richard Wigmore

For text, please see overleaf.

Cantata BWV169, 'Gott soll allein mein Herze haben'

1 Sinfonia

2 Arioso

Gott soll allein mein Herze haben.
Zwar merk ich an der Welt,
Die ihren Kot unschätzbar hält,
Weil sie so freundlich mit mir tut,
Sie wollte gern allein
Das Liebste meiner Seele sein.
Doch nein; Gott soll allein mein Herze haben:
Ich find in ihm das höchste Gut.
Wir sehen zwar
Auf Erden hier und dar
Ein Bächlein der Zufriedenheit,
Das von des Höchsten Güte quillet;
Gott aber ist der Quell, mit Strömen angefüllt,
Da schöpf ich, was mich allezeit
Kann sattsam und wahrhaftig laben:
Gott soll allein mein Herze haben.

3 Aria

Gott soll allein mein Herze haben,
Ich find in ihm das höchste Gut.
Er liebt mich in der bösen Zeit
Und will mich in der Seligkeit
Mit Gütern seines Hauses laben.

God alone shall have my heart.
But I observe that the world,
Which holds its waste as priceless
As it acts in such a friendly way towards me,
Would like alone to be
My soul's most beloved.
But no: God alone shall have my heart.
I find in Him the highest goodness.
Although we see
On earth, here and there,
A brook of satisfaction
That flows from the Almighty's goodness;
Yet God is the source, overflowing with rivers,
There I find that which can always
Refresh me completely and genuinely.
God alone shall have my heart.

God alone shall have my heart.
I find in Him the highest goodness.
He loves me in the evil times
And he wants to refresh me
Blissfully with the bounties of his house.

4 Recitative

Was ist die Liebe Gottes?
 Des Geistes Ruh,
 Der Sinnen Lustgeniess,
 Der Seele Paradies.
 Sie schliesst die Hölle zu,
 Den Himmel aber auf;
 Sie ist Elias Wagen,
 Da werden wir im Himmel nauf
 In Abrahms Schoss getragen.

What is the love of God?
 Peace of the spirit,
 Enjoyment of the senses,
 Paradise of the soul.
 It closes hell,
 But opens up heaven;
 It is Elijah's chariot;
 In it we shall be taken up to heaven
 Into the bosom of Abraham.

5 Aria

Stirb in mir,
 Welt und alle deine Liebe,
 Dass die Brust
 Sich auf Erden für und für
 In der Liebe Gottes übe;
 Stirb in mir,
 Hoffart, Reichtum, Augenlust,
 Ihr verworf'nen Fleischestriebe!

Die within me,
 O world and all your love,
 So that my breast
 On earth, unceasingly,
 May practise in the love of God.
 Die within me,
 Arrogance, richness, covetousness,
 Ye depraved carnal impulses!

6 Recitative

Doch meint es auch dabei
 Mit eurem Nächsten treu!
 Denn so steht in der Schrift geschrieben;
 Du sollst Gott und den Nächsten lieben.

Yet you should still bear in mind
 To be faithful to your neighbour!
 For thus it is written;
 Thou shalt love God and thy neighbour.

7 Chorale

Du süsse Liebe, schenk uns deine Gunst,
 Lass uns empfinden der Liebe Brunst,
 Dass wir uns von Herzen einander lieben
 Und in Friede auf einem Sinn bleiben.
 Kyrie eleis.

O sweet love, grant us your favour,
 Let us feel the ardour of love,
 So that we may love each other from the heart
 And remain peacefully of one mind.
 Lord, have mercy.

About tonight's performers



James McMillan/Decca

Andreas Scholl *countertenor*

Andreas Scholl has released a series of highly acclaimed solo recordings, most recently Bach cantatas with Kammerorchesterbasel. Other notable releases include *O Solitude*, a disc devoted to Purcell with Accademia Bizantina. Other highlights include *Songs of Myself* (the songs of Oswald von Wolkenstein); *Arias for Senesino*, for which he won the 2006 Classical Brit Singer of the Year award; *Heroes*, a disc of arias by Handel, Mozart, Hasse and Gluck; Robert Dowland's *A Musically Banquet*; Vivaldi Motets with the Australian Brandenburg

Orchestra; *Wayfaring Stranger*, a selection of specially arranged English and American folksongs with the Orpheus Chamber Orchestra; and *Arcadia*, a collection of rare and unpublished cantatas by composers from Rome's Arcadian Circle. His discography also includes *Solomon* and *Saul* under Paul McCreech, the Gramophone Award-winning accounts of Vivaldi's *Stabat mater* and Caldara's *Maddalena ai piedi di Cristo*; *Il duello amoroso* and a selection of Handel's Italian cantatas with Accademia Bizantina; and *Crystal Tears* (songs of Dowland).

A committed recitalist, Andreas Scholl performs at the world's leading concert halls and festivals, appearing with ensembles such as the Berlin, Dresden, Munich and New York Philharmonic orchestras, Cleveland Orchestra, Deutsches Symphonie-Orchester Berlin, Boston Symphony Orchestra, Royal Concertgebouw Orchestra, Akademie für Alte Musik Berlin, Freiburger Barockorchester. He sang at the Last Night of the Proms in

2005, the first ever countertenor to have been invited.

Operatic engagements have included Bertarido (*Rodelinda*), Arsace (*Partenope*) and the title-role in *Giulio Cesare*.

This season he makes his operatic debut at the Salzburg Whitsun Festival, singing the title-role in a new production of *Giulio Cesare* opposite Cecilia Bartoli. He also returns to the Metropolitan Opera for *Rodelinda* with Renée Fleming and will tour North America with The English Concert. Tonight's concert is part of a tour of Europe and the UK with Kammerorchesterbasel.

Andreas Scholl was born in Germany and his early musical training was with the Kiedricher Chorbuben. He later went on to study under Richard Levitt and René Jacobs at the Schola Cantorum Basiliensis. Among his many awards are two ECHO Awards, a Prix de l'Union de la Presse Musicale Belge and an Edison Award in 2002 for *A Musically Banquet*.



Kammerorchesterbasel

Founded in 1984 by graduates of various Swiss conservatoires, the Kammerorchesterbasel now ranks among Europe's leading chamber orchestras. It is committed to the chamber orchestra tradition created by Paul Sacher; central to this is music-

making of the very highest standard and the development of a repertoire that combines music both ancient and modern.

The orchestra regularly performs at renowned concert houses in European

centres of music such as London, Amsterdam, Cologne, Berlin, Zurich, Munich, Vienna, Valencia and Paris.

The Kammerorchesterbasel continues to work with conductors such as Giovanni Antonini, Paul McCreech, Kristjan Järvi and Paul Goodwin. Concerts with soloists such as Cecilia Bartoli, Sol Gabetta, Magdalena Kožená, Emma Kirkby, Matthias Goerne, Andreas Scholl, Angelika Kirchschrager and Sabine Meyer have been highly praised by the public and the press.

The Kammerorchesterbasel has a long-term relationship with the Sony/BMG music label. It received an ECHO-Klassik prize in 2008 for its recording of Beethoven's Third and Fourth Symphonies under Giovanni Antonini.

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Niederhauser
Matthias Müller
Cordelia Fankhauser

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Regula Keller
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Bodo Friedrich
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Harpichord/ Organ

Giorgio Paronuzzi

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