



IN ANOTHER GUISE

Recycling and borrowing in Bach's works

Isn't it surprising – the fact that Johann Sebastian Bach's oratorios and masses are based to a large extent on parody, that they were originally composed to a quite different text, does not diminish the fascination which they exert. Of course, when the timpani notes we are all so familiar with from the *Christmas Oratorio* are suddenly followed by the choir singing "Tönet, ihr Pauken," this is a revelatory moment. And despite that, for us, each timpani beat is closely associated with the Christmas acclamation "Jauchzet, frohlocket" – not only because we've always known it like that, but also because, freed from that all-too-obvious link to the emphatic "hammering" invitation, it perhaps even gains something in artistic value.

A musical journey to explore the precursors of famous major works is always exciting and illuminating. And we do not always need to return to the birthday cantatas with their rather modest poetry. Bach's masses re-use many sections from his own sacred vocal works – both the so-called

"Lutheran masses" BWV 233–236 (with borrowings from the cantatas BWV 17, 40, 67, 72, 79, 102, 136, 138, 179 and 187) as well as Bach's "opus ultimum," the *Mass in B minor*. While Bach's Lutheran masses are performed rather

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infrequently, some movements from them are perhaps better known today in their original cantata form than in the transformed guise as a movement in a mass. But it is quite the opposite with the *Mass in B minor*. While this is one of Bach's most frequently-performed works, many of its precursors now lead rather a shadowy existence. Here, Bach's choice of material for reuse in the *Mass in B minor* can be regarded as a guide to finding that which is very

special in the wealth of his cantatas; it has long been assumed that in his opus ultimum Bach combined the best of his church music and at the same time perhaps also wanted to place it in a larger, more universal context. There are borrowings or parallel arrangements from BWV 11 (Agnus Dei), 12 (Crucifixus), 29 (Gratias), 46 (Qui tollis), 120 (Et expecto), 171 (Patrem omnipotentem), and 215 (Osanna). Audiences will prick up their ears at well-known movements in another guise heard in concerts, as will choral singers at the first rehearsals!

As well as these borrowings from the cantatas, it is well known that Bach's *Mass in B minor* made use in parts of previously existing sections of the Ordinary of the mass: the *Missa* of 1733 and the splendid *Sanctus* of 1724, also a separate work (the new Carus CD of the *Mass in B minor* contains a recording of this version of the *Sanctus*, which differs in many details; the music is also available: Carus 31.232/50). Before Bach made the *Missa* into the first part of the *Mass in B minor* in 1748, he made use of it in another Latin

Christmas music setting at the beginning of the 1740s: the magnificent (how could it be otherwise with such a foundation?) and far too seldom heard Cantata *Gloria in excelsis Deo* BWV 191 (Carus 31.191) with a direct borrowing and two Latin-Latin parodies of movements from the "Gloria" of the *Mass in B minor*.

Bach's practice of parody not only draws our attention to the special treasures amongst his output of cantatas, but also serves as a means of enabling missing compositions to be recreated. In the process we can take advantage of the fact that Bach took pains to adapt parody texts to fit his existing compositions – and in Christian Friedrich Henrici, alias Picander (1700–1764) he found a master at this art of writing poetry. As these parody texts had to match the original exactly in terms of meter and structure, we can perhaps now identify which piece of music was used as a basis from the meter of the poem. There are now all sorts of theories and speculations about this, but a whole series of clear parody relationships can be established beyond reasonable doubt.

Bach's missing compositions which can be partially reconstructed in this way include his *St. Mark Passion* (Carus 31.247). Only the text survives of the Passion itself, but straight away several movements display such a similarity to movements in the *Funeral ode* BWV 198, that it is almost beyond doubt that the corresponding movements are based on that model. Two further movements can be reconstructed from other cantatas and for the (numerous) chorales, movements in Bach's oeuvre can similarly be found. But the Passion story – the heart of the

Passion – is missing, and cannot be reconstructed. Here, too, it is worth looking at the models. The *Funeral ode* survives complete and is one of J. S. Bach's most outstanding vocal works, not only in the quality of the individual movements, but as a complete whole per se, including the exquisitely scored *accompaniati* which were not incorporated into the Passion. It is one of his most richly colored and impressive compositions of all, characterized by the sound of gambas and lutes, as well as the woodwinds, especially the flutes – up to the death knell in the flutes and pizzicato strings in the alto *accompaniati*. And scarcely any other cantata serves up three such magnificent and varied choral movements: the opening tombeau in dotted rhythms, a large choral fugue in the middle, and the unique, dance-like final chorus with its constantly surprising choral unisons. The text by Johann Christoph Gottsched on the death of the Electress Christiane Eberhardine is not really suitable for church services, but it is on another literary level from some of the birthday cantatas and is suitable for concert performance at any time. Thus here is a plea for a revival of the precursors!

Uwe Wolf



Dr. Uwe Wolf has been Chief Editor of Carus since October 2011. Before that he researched the music of Bach for over 20 years. Thanks to his work as Editorial Director of the Selected Works, Gottfried August Homilius is no longer a neglected composer.

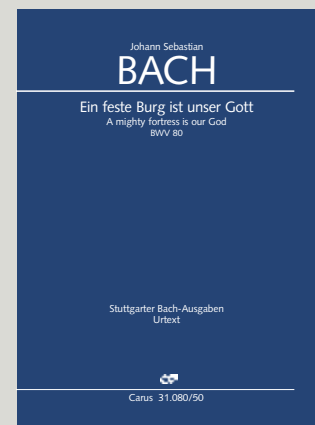
FUNERAL ODE BWV 198

ST. MARK PASSION BWV 247

CHORUS	1. Lass, Fürstin, lass noch einen Strahl	1. Geh, Jesu, geh zu deiner Pein
ARIA	5. Wie starb die Heldin so vergnügt	9. Mein Heiland, dich vergeß ich nicht
ARIA	3. Verstummt, verstummt, ihr holden Saiten	17. Er kommt, er kommt, er ist vorhanden
ARIA	8. Der Ewigkeit saphirnes Haus	24. Mein Tröster ist nicht mehr bei mir
CHORUS	10. Doch Königin, du stirbest nicht	46. Bei deinem Grab und Leichenstein
Other models		
ARIA	Heil und Segen (BWV 120/4, possibly via BWV 120a/3)	19. Falsche Welt
ARIA	Merkt und hört, ihr Menschenkinder (BWV 7/2)	42. Welt und Himmel, nehmt zu Ohren



Since its founding the editions of the music of Johann Sebastian Bach have played an important role at Carus. With the *Bach vocal* project it is our goal to complete the publication of Bach's sacred music by the anniversary of the Reformation in 2017.



A mighty fortress is our God

Cantata for Reformation Day BWV 80
Soli SATB, Coro SATB, 2 Ob/2 Obda, Obca, 2 VI, Va, Bc / 30 min
new edition, ed. Klaus Hofmann (German/English)

■ Carus 31.080, full score, vocal score, choral score, complete performance material



Let, Princess, let but one more ray

Funeral ode BWV 198
Soli SATB, Coro SATB, 2 Fl, 2 Obda, 2 Lt, 2 VI, Va, 2 Vga, Bc / 35 min
ed. Uwe Wolf (German/English)

■ Carus 31.198, full score, vocal score, choral score, complete performance material