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Bach vocal

The Sacred Vocal Music
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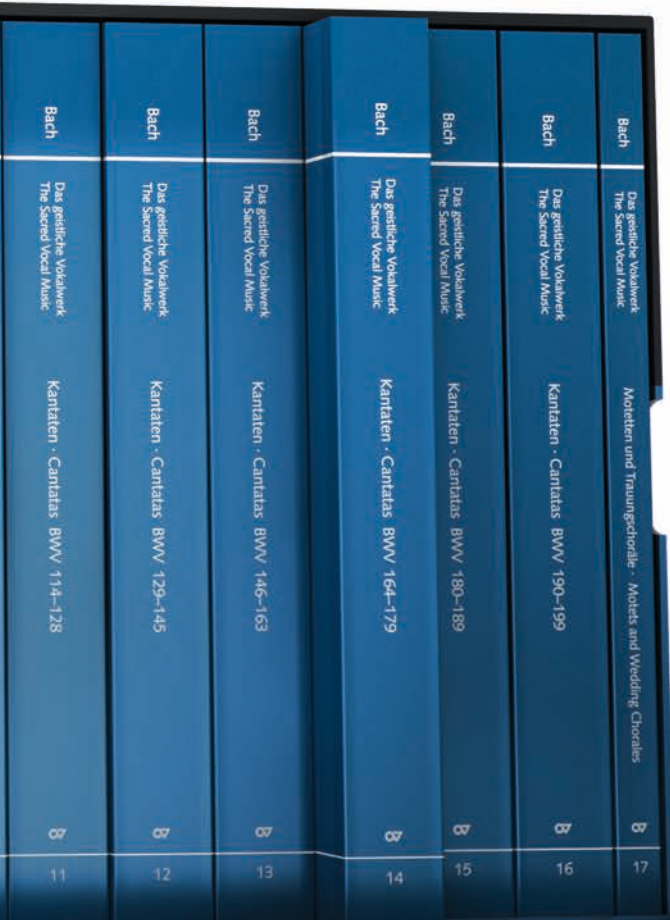
Johann Sebastian Bach

The Sacred Vocal Music

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Edited by Ulrich Leisinger and Uwe Wolf
in collaboration with the Bach-Archiv Leipzig

*I unreservedly recommend this to Bach lovers everywhere.
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Carus has placed great importance on scholarly new editions of the music. But the editions always have the performance in mind.

Schweizer Musikzeitung

With the Bach *vocal* project, we have published Johann Sebastian Bach's complete sacred vocal music in modern Urtext editions geared towards historically-informed performance practice. We are convinced that the needs of performing musicians are best met by a scholarly authoritative music text, which neither patronizes the interpreters nor leaves them perplexed by decisions they need to make.

Our aim in the process is to reflect Bach's compositional intentions as closely as possible with our music editions. Carus has enjoyed a close and long-standing collaboration with leading Bach experts such as Christine Blanken, Pieter Dirksen, Wolfram Enßlin, Andreas Glöckner, Klaus Hofmann, Ulrich Leisinger, Masaaki Suzuki, Uwe Wolf und Peter Wollny.

For the conclusion of this publishing project, we have re-examined all the cantatas which are already published in older editions. Often, it has been possible to incorporate new discoveries from intensive Bach research, which, for example, provide information about authenticity or the history of the version from Bach's copyists.

Whereas in the past we thought we were doing justice to Bach by combining "the best" of different versions, we now regard these separate versions as fully valid forms of the work which can stand side-by-side; sometimes two of these are published as editions which are complete in themselves. This is the case, for example, with the St. John Passion BWV 245 of which we publish both the traditional

'mixed' version as well as all complete surviving versions. Also, nine cantatas – such as the famous "Ein feste Burg" BWV 80/80b – are available in several versions.

Wherever the source material allowed a reconstruction to be made, and the works were also relevant for practical performance, Bach's fragmentary surviving vocal works have been included in the Bach vocal publishing project, and some have been published for the first time in performable versions.

Brief forewords offer you important information about each work and the history of its composition, together with suggestions for performance practice. All decisions made by our editors are clearly listed and discussed in the Critical Reports in the individual editions. Naturally you can obtain well-arranged, playable vocal scores plus the complete performance material from Carus.

A high-quality complete edition with 23 volumes (full scores) in three slip cases has been published at the conclusion of the Bach *vocal* editorial project. This ambitious project provides an important basis for performances of Bach's sacred vocal music. And anyone who is involved with Bach's music will benefit from browsing through and studying this edition!

Ulrich Leisinger and Uwe Wolf

More info, perusal scores (pdf) and a video about the edition:

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Dr. Ulrich Leisinger has been Director of Research at the Mozarteum Foundation in Salzburg since 2005, before which he was deputy director of research at the Bach-Archiv Leipzig. Bach and the Bach family have been an important focus of his research since then

Dr. Uwe Wolf has been Chief Editor of Carus-Verlag since 2011, after holding various positions in Bach research for over 20 years. He, too, is fascinated by the exciting and ever-evolving state of Bach research.



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¹ Addition of individual lost parts

² Addition of fragmentary sections of works

³ Reconstruction of missing versions of works or whole works

Versions of works

Individual versions have been regarded within the publishing project as fully valid forms of the work which can stand side-by-side. Many editions already contain different authentic versions of individual movements in the Appendix. In the case of more fundamental differences, separate editions have been published. This is the case for cantatas BWV 50, BWV 80/80b, BWV 82, BWV 147/147a, BWV 186/186a, BWV 197/197a, the Sanctus BWV 232^{III}, and St. John Passion BWV 245.

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