

WIGMORE HALL

Monday 20 December 2021 7.30pm

Solomon's Knot

Kinga Ujszászi violin, leader

Agata Darashkaite violin

Guy Button violin

Magdalena Loth-Hill violin

Joanne Miller viola

Ursina Braun cello

Jan Zahourek double bass

Eva Caballero flute

Marta Gonçalves flute

Andrés Villalobos Lépiz oboe

Oonagh Lee oboe

Nicola Barbagli oboe

Sami White oboe

Inga Maria Klaucke bassoon

Russell Gilmour trumpet

William Russell trumpet

Gareth Hoddinott trumpet

Rosemary Toll timpani

Anneke Scott horn

Anna Drysdale horn

Oliver-John Ruthven harpsichord, organ

Clare Lloyd-Griffiths soprano

Hilary Cronin soprano

Nathan Mercieca alto

Kate Symonds-Joy alto

Andrew Tortise tenor

Ruairi Bowen tenor

Jonathan Sells bass

Alex Ashworth bass

Johann Sebastian Bach (1685-1750) Cantata I: Jauchzet, frohlocket! Auf, preiset die Tage from *Christmas Oratorio* BWV248 (1734)

Cantata II: Und es waren Hirten in derselben Gegend from *Christmas Oratorio* BWV248

Interval

Cantata III: Herrscher des Himmels, erhöere das Lallen from *Christmas Oratorio* BWV248

Cantata IV: Falld mit Danken, fallt mit Loben from *Christmas Oratorio* BWV248

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By the early 1700s prosperity and optimism were rising in Leipzig, welcome replacements for the difficulty and despair of the Thirty Years War and the long trail of hardships left in its wake. The city, a centre of trade since medieval times, installed public streetlamps for the first time in 1701 and opened its first café ten years later. Leipzig's population increased from around 15,500 in 1699 to over 24,800 by the end of the next decade, prompting the creation of three new churches and the expansion of the capacity of St Thomas's and St Nicholas's so that each could seat 2,500 individuals in allocated pews and accommodate around 500 others with standing places and added seating. Pietism, an energising blend of Lutheran evangelism, reformist zeal and mysticism, arrived in Leipzig in the late 1680s and contributed to a lively, often heated debate with orthodox Lutherans about the role and nature of music within worship. While the pietists called for simple hymns and music that might inspire a profoundly personal connection with God, the city's congregations favoured the cantatas and other concerted music performed as part of the Hauptgottesdienst, the main service of Lutheran orthodoxy.

The growth of trade and private wealth supplied many among Leipzig's citizens with ample cause to praise and honour the holy saviour. They expected the celebration of Christ's birth to be marked by appropriate festivities, a desire recognised by **Johann Sebastian Bach** following his appointment as cantor of St Thomas's and its school in 1723. He created a majestic setting of the Sanctus, later redeployed in his Mass in B minor, for his first Christmas Day service in Leipzig. The composer's interminable list of official duties stipulated that he should provide a cantata for Hauptgottesdienst and other services throughout the church year, including funerals, memorials, weddings and festivals. He created five annual cantata cycles between 1723 and the early 1740s, comprising new works, earlier cantatas and recycled compositions, and cantatas by his cousin Johann Ludwig Bach.

By the time Bach composed his *Oratorium Tempore Nativitatis Christi* or *Christmas Oratorio* in the winter of 1734-35, he had redirected his efforts away from church music to the production of instrumental works for Leipzig's *collegium musicum*, a group of talented students and other accomplished musicians that gave weekly concerts at Gottfried Zimmermann's coffee house or, during the summer months, in its garden. One of the *collegium's* purposes was to perform works in honour of the Saxon elector and members of his family, usually in the form of ceremonial cantatas to mark birthdays, name-days or court visits to Leipzig. Bach recycled choruses and arias from two of these occasional works, *Tönet, ihr Pauken! Erschallet, Trompeten!* BWV214 and *Lasst uns sorgen, lasst uns wachen* BWV213 (respectively written for the birthday of the Electress of Saxony on 8 December 1733 and that of the Prince Elector of Saxony on 5 September 1733), to form much of the first and fourth, and parts of the second and third, cantatas of the

Christmas Oratorio. He borrowed extensively from other existing works to build a new sequence of cantatas exploring the Christmas story, composing fresh recitatives and sixteen chorales and adapting existing music to suit an entirely different textual underlay.

The six parts of the *Christmas Oratorio* were first performed on the three days of Christmas (Cantatas I-III), the Feast of the Circumcision on New Year's Day (Cantata IV), the Sunday after New Year (Cantata V) and the Feast of the Epiphany 1734-5 (Cantata VI). The work's text, compiled by an unknown author, derives principally from the biblical narrative of Christ's birth, presenting details of the annunciation, the adoration of the shepherds, the circumcision and naming of Jesus, and the arrival of the Magi. Whoever wrote the words – it may have been Bach's regular collaborator, the poet Picander – the usual liturgical order of the Christmas story was clearly altered to create a connected text; Bach also numbered each of the oratorio's sections sequentially, as if subdividing a complete piece. The performer and scholar John Butt, observing the same numbering procedure in the Mass in B minor, suggests that this 'strongly implies that [Bach] conceived of the work as a whole, "ideal" work, even if it was not all to be performed in one sitting.' That said, the first four cantatas of the *Christmas Oratorio* project both the familiar narrative of the Nativity and a contemplation in words and music on the world-changing significance of the saviour's birth.

Bach's choice of music initially composed in honour of royalty was, as Robin Leaver observes, in keeping with the prevailing belief that earthly rulers were ordained by God's majesty. 'From Bach's point of view,' explains Leaver, 'the celebration of the birthday of a prince is also a celebration of the majesty of God, and therefore the music composed for such an occasion can be reused for the overt praise of the "royal" birth of the Son of God.'

Bach, eager to preserve the best of his music from earlier occasional cantatas in a work associated with one of the most important feasts in the church year, achieved a coherent balance in his choice of keys and instrumentation for each of the *Christmas Oratorio's* cantatas. Expressions of intense joy and intimate contemplation are also skilfully set in balance, as in the first cantata's opening chorus, 'Jauchzet, frohlocket', with its calls to faithful Christians to rise up and praise the birthday of Jesus, and the alto's tender yearning for the most beautiful countenance of the 'bridegroom' Christ in the aria 'Bereite dich Zion'. In the third cantata the shepherds prepare to travel to Bethlehem, their excitement reflected in the running imitative themes of 'Lasset uns nun gehen Bethlehem'. Soon after, the alto soloist implores the heart to 'lock up ... this holy wonder' as protection against the weakness of faith.

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Johann Sebastian Bach (1685-1750)

Cantata I: Jauchzet, frohlocket! Auf, preiset die Tage (1734)

Liturgical text

Coro

Jauchzet, frohlocket, auf,
preiset die Tage,
Rühmet, was heute der Höchste
getan!
Lasset das Zagen, verbannet die
Klage,
Stimmt voll Jauchzen und
Fröhlichkeit an!
Dienet dem Höchsten mit
herrlichen Chören,
Lasst uns den Namen des
Herrschers verehren!

Recitativo

Evangelist:

Es begab sich aber zu der Zeit, dass
ein Gebot von dem Kaiser
Augusto ausging, dass alle Welt
geschätzt würde. Und jedermann
ging, dass er sich schätzen liesse,
ein jeglicher in seine Stadt.

Da machte sich auch auf Joseph
aus Galiläa, aus der Stadt
Nazareth, in das jüdische Land
zur Stadt David, die da heisset
Bethlehem; darum, dass er von
dem Hause und Geschlechte
David war: auf dass er sich
schätzen liesse mit Maria, seinem
vertrauten Weibe, die war
schwanger. Und als sie daselbst
waren, kam die Zeit, dass sie
gebären sollte.

Arioso

Nun wird mein liebster
Bräutigam,
Nun wird der Held aus Davids
Stamm
Zum Trost, zum Heil der
erden
Einmal geboren werden.
Nun wird der Stern aus Jakob
scheinen,
Sein Strahl bricht schon hervor.

Cantata I: Rejoice, be glad! Come, praise the days!

Chorus

Rejoice, be glad! Come, praise
the days!
Glorify what the Lord has done
this day!
Set fear aside, banish
lamentation!
Strike up a song of rejoicing and
merriment!
Serve the All Highest with
glorious choirs!
Let us worship the name of the
Lord!

Recitative

And it came to pass in those
days that there went out a
decree from Caesar Augustus,
that all the world should be
taxed, everyone to his own
city.

And Joseph also went up from
Galilee, out of the city of
Nazareth, into Judea, unto the
city of David, which is called
Bethlehem; because he was of
the house and lineage of
David; to be taxed with Mary
his espoused wife, being great
with child. And so it was that,
while they were there, the
days were accomplished that
she should be delivered.

Arioso

Now shall my most beloved
bridegroom,
now shall the hero of David's
line,
for the solace and salvation of
all the earth,
at last be born.
Now shall the star of Jacob
shine,
already its light is breaking
forth.

Auf, Zion, und verlasse nun das
Weinen,
Dein Wohl steigt hoch empor!

Aria

Bereite dich, Zion, mit
zärtlichen Trieben,
Den Schönsten, den Liebsten
bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst
zu lieben!

Choral

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

Recitativo

Evangelist:

Und sie gebar ihren ersten Sohn
und wickelte ihn in Windeln
und legte ihn in eine Krippen,
denn sie hatten sonst keinen
Raum in der Herberge.

Choral e Recitativo

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöh'n,
Die unser Heiland vor uns hegt?
Dass er unser sich erbarm,
Ja, wer vermag es
einzusehen,
Wie ihn der Menschen Leid
bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in
die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch
geboren werden.
Kyrieleis!

Aria

Grosser Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden
Pracht!
Der die ganze Welt erhält,

Arise, Zion, and leave weeping
now,
thy salvation rises up on high.

Aria

Prepare thyself, Zion, with
tender affection,
soon to behold the fairest and
dearest!
Your cheeks
today must be more radiant,
hasten to the bridegroom with
most ardent love.

Chorale

How shall I receive Thee,
and how encounter Thee?
O Thou, desired by all the world,
O Thou, the jewel of my soul!
O Jesus, Jesus, set down
Thy torch beside me here,
whereby that which pleases Thee,
may be manifest and known to me!

Recitative

Evangelist:

And she brought forth her first-
born Son, and wrapped him in
swaddling clothes, and laid him in
a manger, because there was no
room for them in the inn.

Chorale and recitative

He came to earth in poverty,
who can fully extol the love
which our Saviour feels for us?
To have mercy upon us,
yea, who is capable of
comprehending
how man's distress has moved
Him so?
And make us rich in Heaven,
the Son of God comes into the
world,
because it so pleases him to save it,
and make us like His dear angels.
Thus would He Himself be born
a man.
Lord have mercy on us!

Aria

Great Lord and mighty King,
dearest Saviour, oh how little
dost Thou esteem earthly
splendour!
He who supports the whole world,

Ihre Pracht und Zier
erschaffen,
Muss in harten Krippen schlafen.

Choral

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens
Schrein,
Dass ich nimmer vergesse dein!

**Cantata II: Und es waren
Hirten in derselben
Gegend** (1734)

Liturgical text

Sinfonia

Recitativo

Evangelist:

Und es waren Hirten in
derselben Gegend auf dem
Felde bei den Hürden, die
hüteten des Nachts ihre
Herde. Und siehe, des Herren
Engel trat zu ihnen, und die
Klarheit des Herren leuchtet
um sie, und sie furchten sich
sehr.

Choral

Brich an, o schönes
Morgenlicht,
Und lass den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Dass dieses schwache Knäbelein
Soll unser Trost und Freude
sein,
Dazu den Satan zwingen
Und letztlich Friede bringen!

Recitativo

Evangelist:

Und der Engel sprach zu ihnen:
Engel:
Fürchtet euch nicht, siehe, ich
verkündige euch grosse Freude,
die allem Volke widerfahren wird.
Denn euch ist heute der Heiland
geboren, welcher ist Christus,
der Herr, in der Stadt David.

and did create its splendour and
beauty,
must sleep in a hard manger.

Chorale

Ah, my dearest little Jesus!
Make Thyself a clean soft cradle,
to rest in my own heart's
shrine,
that I may never forget Thee!

**Cantata II: And there
were in the same
country shepherds**

Sinfonia

Recitativo

Evangelist:

And there were in the same
country shepherds abiding in
the field, keeping watch over
their flock by night. And lo,
the angel of the Lord came
upon them, and the glory of
the Lord shone round about
them: and they were sore
afraid.

Chorale

Shine forth, O beauteous
morning light,
and let the heavens dawn!
You shepherd folk, be not afraid,
because the angels tell you:
that this weak infant boy
shall be our comfort and our
joy,
that He will also conquer Satan
and bring peace at last!

Recitativo

Evangelist:

And the angel said unto them:
Angel:
Fear not, for behold, I bring you
good tidings of great joy,
which shall be to all people.
For unto you is born this day
in the city of David a Saviour,
which is Christ the Lord.

Recitativo

Was Gott dem Abraham
verheissen,
Das lässt er nun dem
Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das
zuvor
Von Gott erfahren müssen.
Und nun muss auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

Aria

Frohe Hirten, eilt, ach
eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heisst zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und
Sinnen!

Recitativo

Evangelist:

Und das habt zum Zeichen: Ihr
werdet finden das Kind in
Windeln gewickelt und in
einer Krippe liegen.

Choral

Schaut hin, dort liegt im finstern
Stall,
Des Herrschaft gehet überall!
Da Speise vormals sucht ein
Rind,
Da ruhet itzt der Jungfrau'n
Kind.

Recitativo

So geht denn hin, ihr Hirten, geht,
Dass ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
In einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süssen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

Aria

Schlafe, mein Liebster, genieße
der Ruh,
Wache nach diesem vor aller
Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

Recitative

That which God promised
Abraham,
He now shows to the shepherd
band,
that it has come to pass.
It was a shepherd who, a long
time ago,
first heard it from the lips of God.
And now again a shepherd
learns that the promised act
is come to pass.

Aria

Joyful shepherds, hasten, ah
hasten,
lest you tarry too long,
hasten to behold the lovely babe!
Go, the joy is all too sweet,
seek to acquire this grace,
go, and refresh both heart and
mind!

Recitative

Evangelist:

And this shall be a sign unto
you: Ye shall find the babe
wrapped in swaddling clothes,
lying in a manger.

Chorale

Behold! there in a dark stable
lies
He, who has dominion over all!
Where once the ox sought to
feed,
there now rests the Virgin's
child.

Recitative

So go hence, you shepherds, go,
that you may witness the miracle:
and if you find the Son of God
lying in a hard manger,
then sing to him beside His cradle
in a sweet voice
and with a full choir
this lullaby!

Aria

Sleep, my darling, enjoy Thy
rest,
henceforth watch over the well-
being of all!
Refresh the heart,
taste the joys
that gladden our hearts!

Recitativo
Evangelist:
Und alsobald war da bei dem
Engel die Menge der
himmlischen Heerscharen, die
lobten Gott und sprachen:

Recitative
Evangelist:
And suddenly there was with
the angel a multitude of the
heavenly host, praising God
and saying:

Coro
Die Engel:
Ehre sei Gott in der Höhe und
Friede auf Erden und den
Menschen ein Wohlgefallen.

Chorus
Angels:
Glory to God in the highest, and
on earth peace, good will
toward men!

Recitativo
So recht, ihr Engel, jauchzt und
singet,
Dass es uns heut so schön
gelinget!
Auf denn! Wir stimmen mit euch
ein,
Uns kann es so wie euch
erfreun.

Recitative
Then fittingly, you angels,
rejoice and sing
that this day turned out so well
for us!
Up then! We shall join your
song,
that can please us as much as
you.

Choral
Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und
Ehr,
Dass du, o lang gewünschter Gast,
Dich nunmehr eingestellt hast.

Chorale
We sing to Thee amidst Thy host:
praise, honour and glory with all
our might,
that Thou, O long-desired guest,
hast now at last appeared.

Interval

Cantata III: Herrscher des Himmels, erhöre das Lallen (1734)

Liturgical text

Coro
Herrscher des Himmels, erhöre
das Lallen,
Lass dir die matten Gesänge
gefallen,
Wenn dich dein Zion mit
Psalmen erhöht!
Höre der Herzen frohlockendes
Preisen,
Wenn wir dir itzo die Ehrfurcht
erweisen,
Weil unsre Wohlfahrt befestiget
steht!

Cantata III: Ruler of Heaven, hear our murmurings

Chorus
Ruler of Heaven, hear our
murmurings,
let these faint songs find favour
with Thee,
when Thy Zion exalts Thee with
psalms!
Hear our hearts' exultant
praises,
when we now render homage to
Thee,
because our welfare is
assured.

Recitativo
Evangelist:
Und da die Engel von ihnen
gen Himmel fuhren,
sprachen die Hirten
untereinander:

Recitative
Evangelist:
And it came to pass, as the angels
were gone away from them into
Heaven, the shepherds said to
one another:

Coro
Die Hirten:
Lasset uns nun gehen gen
Bethlehem und die Geschichte
sehen, die da geschehen ist,
die uns der Herr kundgetan
hat.

Chorus
Shepherds:
Let us now go even unto
Bethlehem, and see this thing
which is come to pass, which
the Lord hath made known to
us.

Recitativo
Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülf aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er
getan;
Geht, dieses trifft ihr an!

Recitative
He has comforted His people,
He has delivered His Israel,
and sent help out of Zion
and ended our suffering.
Behold, shepherds, this He has
done;
go, this is what you shall find!

Choral
Dies hat er alles uns getan,
Sein gross Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!

Chorale
All this He has done for us
to proclaim His great love;
let all Christendom rejoice at this
and give Him thanks eternally.
Lord have mercy on us!

Aria (Duet)
Herr dein Mitleid, dein
Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vätertreu
Wieder neu.

Aria (Duet)
Lord, Thy mercy, Thy
compassion
doth comfort us and make us free.
Thy gracious favour and love,
Thy wondrous affection,
make Thy fatherly devotion
ever new.

Recitativo
Evangelist:
Und sie kamen eilen und funden
beide, Mariam und Joseph, dazu
das Kind in der Krippe liegen. Da
sie es aber gesehen hatten,
breiteten sie das Wort aus,
welches zu ihnen von diesem
Kind gesaget war. Und alle, für
die es kam, wunderten sich der
Rede, die ihnen die Hirten
gesaget hatten. Maria aber behielt
alle diese Worte und bewegte sie
in ihrem Herzen.

Recitative
Evangelist:
And they came with haste, and
found Mary and Joseph and
the babe lying in a manger.
And when they had seen it,
they made known abroad the
saying which was told them
concerning the child. And all
they that heard it wondered at
those things which were told
them by the shepherds. But
Mary kept all these things, and
pondered them in her heart.

Aria

Schliesse, mein Herze, dies
selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die
göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein!

Recitativo

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

Choral

Ich will dich mit Fleiss bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freund
Ohne Zeit
Dort im andern Leben.

*Recitativo**Evangelist:*

Und die Hirten kehrten wieder
um, preiseten und lobten Gott
um alles, das sie gesehen und
gehöret hatten, wie denn zu
ihnen gesaget war.

Choral

Seid froh dieweil,
Dass euer Heil
Ist hie ein Gott und auch ein
Mensch geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen
auserkoren.

Coro

Herrscher des Himmels, erhöre
das Lallen,
Lass dir die matten Gesänge
gefallen,
Wenn dich dein Zion mit
Psalmen erhöht!
Höre der Herzen frohlockendes
Preisen,
Wenn wir dir itzo die Ehrfurcht
erweisen,
Weil unsre Wohlfahrt befestiget
steht!

Aria

Enclose, my heart, this blessed
miracle
fast within your faith!
Let this miracle of divine
works
ever strengthen
your feeble faith!

Recitativo

Yea, my heart shall guard
those certain proofs
which at this time of grace
it experienced for its bliss.

Chorale

I shall guard Thee with fervour,
for Thee shall I
live here on earth,
for Thee shall I depart hence.
With Thee shall I soar at last,
filled with joy,
time without end,
there in the other life.

*Recitativo**Evangelist:*

And the shepherds returned
again, praising and giving
thanks to God for everything
that they had seen and heard,
as it was told unto them.

Chorale

Rejoice the while
that your Saviour
has been born here, both God
and Man,
He, who is
the Lord and Christ
in David's city, chosen amongst
many.

Chorus

Ruler of Heaven, hear our
murmurings,
let these faint songs find favour
with Thee,
when Thy Zion exalts Thee with
psalms.
Hear our hearts' exultant
praises,
when we now render homage to
Thee,
because our welfare is
assured.

**Cantata IV: Fallt mit
Danken, fallt mit Loben**

(1734)

*Liturgical text**Coro*

Fallt mit Danken, fallt mit
Loben
Vor des Höchsten
Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden,
Gottes Sohn
Dämpft der Feinde Wut und
Toben.

*Recitativo**Evangelist:*

Und da acht Tage um waren,
dass das Kind beschnitten
würde, da ward sein Name
genennet Jesus, welcher
genennet war von dem Engel,
ehe denn er im Mutterleibe
empfangen ward.

Recitativo con Choral

Immanuel, o süßes Wort!
Mein Jesus heisst mein Hort,
Mein Jesus heisst mein Leben.
Mein Jesus hat sich mir
ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heisset meine Lust,
Mein Jesus labet Herz und
Brust.
Jesu, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Komm! Ich will dich mit Lust
umfassen,
Mein Herze soll dich nimmer
lassen,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!
Ach! So nimm mich zu dir!
Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlich nach.
Was jagte mir zuletzt der Tod
für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiss ich, dass ich nicht
verderbe.

**Cantata IV: With thanks
and praise prostrate
yourselves***Chorus*

With thanks and praise prostrate
yourselves
before the merciful throne of
God on high!
The Son of God
is willing to become the Saviour
and Redeemer of mankind.
The Son of God
quenches the foe's furious
raging.

*Recitativo**Evangelist:*

And when eight days were
accomplished for the
circumcising of the child, his
name was called Jesus, which
was so named of the angel
before he was conceived in
the womb.

Recitativo and Chorale

Emmanuel, oh sweet word!
My Jesus is my shepherd,
my Jesus is my life,
my Jesus has given Himself to
me.
My Jesus shall for evermore
hover before my eyes.
My Jesus is my joy,
my Jesus refreshes heart and
soul.
Jesus, Thou my dearest life,
bridegroom of my soul,
come, I shall embrace Thee with
joy,
never more shall my heart
forsake Thee,
Thou, who gavest Thyself for me
on the Cross, the bitter tree!
Ah, then, take me to Thee!
Even in death Thou shalt be
dearest above all to me;
in distress, danger and discomfort
I look to Thee most longingly.
What dread did death strike into
me of late?
My Jesus, when I come to die,
I know I shall not
perish.

Dein Name steht in mir
geschrieben,
Der hat des Todes Furcht
vertrieben.

Thy name is inscribed within
me
and has dispelled the fear of
death.

Aria
Flösst, mein Heiland, flösst dein
Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein.
(Nein!)
Sollt ich nun das Sterben scheuen?
Nein, dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja.
(Ja!)

Aria
O my Saviour, could Thy
name
instil even the slightest grain
of that dread fear?
No. Thou Thyself dost say no!
(No!)
Shall I then be afraid to die?
No, Thy sweet word is there!
Or should I rejoice?
Yes, my Saviour, Thou dost say
yes! (Yes!)

Recitativo con Choral
Wohlan, dein Name soll allein
In meinem Herzen sein!
Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und
Teil,
So will ich dich entzückt
nennen,
Wenn Brust und Herz zu dir vor
Liebe brennen.
Mein Erlösung, Schmuck und
Heil,
Doch, Liebster, sage mir:
Wie rühm ich dich, wie dank ich
dir?
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

Recitative and Chorale
So be it! Thy name alone
shall dwell in my heart!
Jesu, my joy and rapture,
my hope, my treasure, my
portion,
so shall I call Thee, filled with
delight,
when heart and soul burn for
love of Thee.
My Redeemer, shelter and
salvation,
but, dearest beloved, tell me:
how may I thank Thee and extol
Thee?
Shepherd and king, light and sun,
ah, how might I worthily
my Lord Jesus, praise Thee?

Aria
Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und
Mut,
Dass es mein Herz recht eifrig
tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu
erheben!

Aria
I shall live only to honour Thee,
my Saviour, give me strength
and courage,
that my heart might do so
zealously.
Strengthen me
that I may worthily,
and with gratitude, extol Thy
goodness!

Choral
Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

Chorale
May Jesus guide my beginning,
may Jesus always be at my side.
May Jesus curb my desires,
may Jesus be my sole longing,
may Jesus be in my thoughts,
O Jesus, let me never falter!

*Translation by Richard Stokes from J S Bach: The Complete Cantatas, published by
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