The Sacred Cantatas of J. S. Bach

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The German Cantata Before Bach

In Germany, Lutheran composers adapted the genre that had originated in Italy as a secular work intended for aristocratic chamber settings. Defined loosely as a work for one or more voices with independent instrumental accompaniment, usually in discrete sections, and employing the 'theatrical' style of opera, the Italian cantata it was originally modest in scope—usually comprising no more than a couple of recitative-aria pairs, with an accompaniment of basso continuo. By the 1700s, however, it had begun to include other instruments, and had grown to include multiple, contrasting movements. Italian composers occasionally wrote sacred cantatas, though not for liturgical use. In Germany, however, Lutheran composers adapted the genre for use in the main weekly service, where it subsumed musical elements already present: the concerted motet and the chorale. Defined functionally rather than structurally or stylistically, the resulting works were usually not called cantatas, but went by a variety of other names. Indeed, most of Bach's works carry no designation other than the intended liturgical occasion. It was not until the nineteenth century, when scholars sought to categorise these works on the basis of their style and form, that they were retrospectively called cantatas. The term was then applied to earlier analogues, which, though incorporating rhetorical features of Italian monody (brought to Germany by Heinrich Schütz, among others), did not yet have recitatives and operatic-style arias. Sometimes the two types were now differentiated as 'old-style' or 'new-style' / 'reform-style'. The new type had become possible when poets began including madrigalian verse (suitable for arias and recitatives) in their librettos. Erdmann Neumeister (1671–1756) was apparently the first to do so in a systematic way, in the second of nine liturgical cycles of cantata librettos—published in 1704 under the title *Geistliche Cantaten statt einer Kirchen-Music*.

Usually placed between the Gospel reading and the sermon of the Lutheran liturgy, the German sacred cantata culminated a long tradition of 'sermon music', whose purpose was to teach and exhort the listener. This emphasis on the proclamation of scripture originated with Martin Luther himself, who stressed the importance of congregational participation, translating the Bible into German (New Testament, 1522; complete Bible with Apocrypha, 1534), writing a German liturgy (*Deutsche Messe und Ordnung des Gottesdiensts*, 1526), and composing German hymns, both text and melodies. Because of Luther's emphasis on the importance of enlivening scripture through proclamation, and because the German cantata was seen as an important medium for scriptural exegesis and application, it flourished. Librettos were written (often by clergyman poets) with this purpose in mind and therefore explored the themes of the day's scriptural readings—most often those arising from the Gospel. To serve its function as interpreter and amplifier of scripture, cantata librettos often combined heterogeneous texts—Bible verses, liturgical texts, hymn (chorale) stanzas, and newly created poetry—which produced a web of exegetical interactions.

The new poetic texts, in particular, were often emotionally charged expressions of personal devotion, reflecting the rise of orthodox mysticism and Pietism in Germany during the seventeenth century. They were of two general types: strophic poetry (set to relatively simple, song-like melodies), and madrigalian verse—defined by a relatively free, often prose-like structure (involving unequal line lengths, loose rhyme schemes, and changes of metre), whose purpose was to communicate subjective literary content in a forceful way. As noted above, the subsequent adoption by cantata librettists of madrigalian verse allowed composers to incorporate the Italian theatrical style, i.e., recitatives and da capo arias. While there was significant opposition to the intrusion of this 'worldly' style'—from Orthodox as well as Pietist quarters—, it ultimately became the standard.

In keeping with the various types of texts incorporated into cantata librettos, composers employed many musical styles. Biblical texts were often clothed in motet-like structures, each phrase of text being given a particular vocal gesture, which was then treated imitatively by the other voices in a contrapuntal texture. Having had a long and distinguished history, this 'points of imitation' technique accorded such movements the dignity of church tradition. On the other hand, the influence of the secular madrigal on the motet had led to more expressive text declamation and word-painting—rhetorical characteristics now seen also in cantata movements. Biblical texts might also be presented in the (necessarily more homophonic) polychoral style made popular by Venetian composers around 1600.

Chorale texts were often presented with tune intact, though they might also be paraphrased in recitatives and arias. The inclusion of chorales reflected the Lutheran emphasis on congregational assent, even if they were rendered by the chorus alone. Chorale-based movements varied greatly, ranging from simple cantional settings in which the tune was carried by the soprano, undergirded by alto, tenor, and bass, in homophonic texture, to elaborate

settings that embedded the hymn tune as a cantus firmus (with or without words) in an elaborate concerto texture with its own text.

Newly created poetic texts were clothed in a range of musical forms. In the cantata's early development, strophic poems (called odes) were often set as strophic arias. Other poetic texts were set in the manner of a 'sacred concerto' (motet for few voices). Eventually, when monody (as pioneered in Northern Italy) had flowered into recitative and aria, forming the foundation for all theatrical genres, recitatives and arias became ubiquitous in German cantatas as well.

Important composers of Lutheran church cantatas included Franz Tunder (1614–1667), Johann Rosenmüller (1619–1684), Dietrich Buxtehude (ca. 1637–1707), Johann Philip Krieger (1651–1735), Johann Pachelbel (1653–1706), Johann Kuhnau (1660–1722), Georg Böhm (1661–1733), Friedrich Zachow (1663–1712), Nicolaus Bruhns (1665–1697), Georg Philipp Telemann (1681–1767), Johann Mattheson (1681–1764), Christoph Graupner (1683–1760), Johann Christoph Frauenholtz (1684–1754), Johann Theodor Römhild (1684–1756), Johann Friedrich Fasch (1688–1758), and Gottfried Heinrich Stölzel (1690–1749), among others. However, Bach's approximately 200 known extant sacred cantatas represent the culmination of the repertory.

While Bach's obituary claims that he wrote five cycles (*Jahrgänge*) of sacred cantatas (which suggests a total number of about 300), fewer than approximately 200 survive complete. The tally does not include cantatas previously attributed to Bach but now considered doubtful or spurious: BWV 15, 53, 141, 142, 143, 160, 189, 200 (an arrangement of an aria by Stölzel) 217, 218, 219, 220, 221, 222, and 224.

Most of Bach's surviving church cantatas come from his Leipzig period, that is, they originated after 1723, when he became responsible for the weekly production of cantatas in the Leipzig churches of St. Thomas and St. Nicholas. Nevertheless, Bach did have occasion to write church cantatas before he came to that city.

In comparison to other contemporaries, Bach's output is relatively modest. Telemann, for example, completed at least 20 cycles, of which about 1400 individual works survive. Similarly for Graupner, over 1400 sacred cantatas are extant. Stölzel's prodigious oeuvre originally included at least twelve cantata cycles, some of them double cycles. Unfortunately, most have evidently not survived. In any case, the imaginativeness and complexity of Bach's contributions to the genre stand them apart.

When, in 1708 Bach resigned as organist from a short tenure at St. Blasius Church in Mühlhausen, he stated that his ultimate aim was to establish a 'well-regulated church music to the glory of God'. As we now know, Bach was given to writing encyclopaedic, comprehensive collections. Even if he did not complete five cycles, he evidently met this goal with respect to cantata production, for he could repeat works in subsequent years.

Although most of Bach's (surviving) cantatas were written during two intensive periods of focussed work (between 1713 and 1716 in Weimar, and between 1723 and 1729 in Leipzig), they may be regarded as the centre of his lifework. Throughout his career he composed, rehearsed, and performed them. The result—what survives of his oeuvre—is a canon of unparalleled technical variety and expressive range within a distinctly individual style. If some of the texts now strike us as ponderous, sentimental, or moralistic, we should remember that librettists were more interested in hermeneutical persuasiveness than in beauty. Erdmann Neumeister, expressed this sentiment in the foreword to his publication of 1704:

> In this style I have preferred to retain biblical and theological modes of expression. For it seems to me that a magnificent ornamentation of language in human artistry and wisdom can impede the spirit and charm in sacred poetry as greatly as it may promote both in political verse.

Ultimately, Bach's cantata settings transcend the time-bound elements of their texts, finding an inner core of truth that is both personal and universal.

Bach's Earliest Cantatas

Influences on Bach's early style appear to have come from central and northern Germany. As a teen-aged choral scholar at the Michaeliskirche in Lüneburg, Bach had performed traditional motets and vocal concertos, some of them large in scale. Through contact with the associated Ritter-Akademie (a school for young noblemen) and contact with musicians from the court at Celle (who travelled with the Duke of Celle to his secondary residence in Lüneburg), Bach became familiar with French taste. In Lüneburg, Bach also began his life-long association with Georg Böhm (1661–1733), who evidently supplemented the introduction to French style and provided exemplary models of techniques in chorale variation. During those years, trips to nearby Hamburg (probably aided by Böhm's

connections in that city), gave Bach contact with the most famous musician in Hamburg—organist, composer, and theoretician Johann Adam Reinken (?1643–1722).

Bach was also influenced by musical sources available to him. According to the Obituary, in Arnstadt Bach studied the works of the most famous and accomplished composers of his day. These included JohannFroberger, Johann Kerll, Johann Pachelbel, Girolamo Frescobaldi, Caspar Ferdinand Fischer, Nicolaus Adam Strungk, 'some old, good Frenchmen', Buxtehude, Reincken, Nicolaus Bruhns, 'and the Lüneburg organist Böhm'. From these, according to C. P. E Bach, he learned fugal technique, in particular. No doubt Bach knew many works from the Bach family circle as well, and he may also have been familiar with works by Italian composers that were broadly disseminated in northern Germany.

In Mühlhausen, Bach's commitment to 'a well-regulated church music' led him to expand St. Blasius's musical resources, which included gathering a library of fine church music, perhaps modelled after the Lüneburg's fine choir library that he had encountered in performance. The strongest influence on Bach's early style apparently came from Dietrich Buxtehude (1637–1707), whom Bach had visited at considerable effort in the autumn of 1705. Having received permission from his Arnstadt employers, Bach travelled more than 450 kilometres on foot, then remained there into the new year (overstaying his leave by many weeks)—perhaps so that he could take in Buxtehude's famous *Abendmusiken*, which often approximated sacred opera. The performances commenced on the sixth Sunday before Christmas, with a pause for the first Sunday of Advent, resulting in a total of five concerts. On December 2 and 3, Buxtehude's newest oratorios, *Castrum doloris* (on the death of Emperor Leopold I) and *Templum honoris* (in honour of the new emperor, Joseph I) were performed. Unfortunately, the music to neither has survived. Nevertheless, Buxtehude's models apparently inspired Bach to try his hand at vocal composition—despite his focus on organ composition and performance to this point.

Bach may have written his first cantatas while he was in Arnstadt (1703–1707); we know for certain that he tried his hand at the genre after moving to Mühlhausen in the summer of 1707 for, while he was hired as organist at St. Blasius's, his duties (though ill-defined) included providing cantatas for special occasions such as town council installation services. For this reason, Mühlhausen asked the applicant to perform a cantata of his own writing. Bach likely Bach auditioned on Easter Sunday, 24 April, with a performance of *Christ lag in Todesbanden* (BWV 4).

Since Bach's duties in Arnstadt and Mühlhausen were primarily those of an organist rather than a cantor, his early cantatas (with the exception of BWV 4) are not specified for particular Sundays and feast days in the liturgical calendar. These include *Nach dir, Herr, verlanget* mich (BWV 150), *Gottes Zeit ist die allerbeste Zeit* (BWV 106), *Aus der Tiefen rufe ich, Herr, zu dir* (BWV 131), and *Der Herr denket an uns* (BWV 196). Though preserved only in later manuscripts, Cantatas 4, 106, and 196 are deemed early works on stylistic grounds. Another early work, *Lobe den Herrn, meine Seele* (BWV 143), is considered by some scholars to be spurious.

Bach undoubtedly established his reputation as a composer of vocal music with *Gott ist mein König* (BWV 71). Written for the annual inauguration of the Mühlhausen town council at St. Mary's Church on 4 February 1708 (a Saturday) and evidently repeated the next day at St. Blasius's (Bach's home church), this splendid work completely eclipsed the inaugural pieces of his predecessor, Johann Georg Ahle (1651–1706). Both libretto and music were subsequently printed at the council's expense; and its success led to invitations to submit cantatas in the two next years, even though Bach had moved to Weimar by that time. Unfortunately, neither of these two works have survived.

Nach dir, Herr, verlanget mich, BWV 150 (composed in honour of the Mühlhausen town councillor, Conrad Meckbach) is unusual in several respects—with the result that its authorship has been questioned in the past. It is set for modest forces (three-part string writing without viola, continuo, and bassoon, which is treated independently). Though without chorales or recitatives, it employs a sectionalised structure characteristic of the traditional motet. A short sinfonia, whose surprisingly chromatic lines are based on the chromatically descending fourth (the traditional symbol of lament), leads to the opening chorus, which is similarly based on the chromatically descending fourth. Particularly vivid examples of text painting include an ascending two-and-one-half octave scale (B–e''') at the beginning of the fourth movement for 'Leite mich in deiner Wahrheit' (commencing with the vocal bass and ending with the first violin), motoric semiquavers in the continuo against a homophonic vocal trio in the fifth movement to depict a storm ('Zedern müssen von den Winden oft viel Ungemach empfinden'), and static harmonies in the first section of the sixth movement for 'Meine Augen sehen stets zu dem Herrn'. The closing movement is a 'ciaccona' for chorus and orchestra, perhaps influenced by Buxtehude's passacaglias. Here a freely handled ground bass ascends diatonically the distance of a fifth, thus recalling corresponding rising diatonic fifths elsewhere in the work, which in turn represent the affective opposite of the chromatically descending fourths in the sinfonia.

In the highly expressive funeral cantata *Gottes Zeit is die allerbeste Zeit*, (*Actus tragicus*) BWV 106, Bach likewise handles the text (which consists almost entirely of biblical and chorale citations) phrase by phrase. The resulting segmented structure allows him to treat individual words and phrases in a highly effective manner. To emphasise the inflexibility of death's ancient decree ('Es ist der alte Bund: Mensch, *du mußt sterben!*'—Sirach 14:17), Bach employs fugal writing (as will become typical for him). Another example of Bach's originality in text-setting occurs at the end of the second movement, where voices and instruments fall away, leaving a bereft soprano singing words from Revelation 22:20: *Ja, komm, Herr Jesu!* in melsimatic triplets, which end in the implied major key. Noteworthy too is the mood shift at the end of the bass arioso ('Heute, heute'), where the Vox Christi falls silent, leaving the alto to finish her chorale—alone in the face of death yet confident in faith ('Sanft und stille, wie Gott mir verheissen hat'). Bach ends the work with a doxological chorale, to which he appends a remarkably extended, jubilant fugue on the word 'Amen'.

Other innovations in Cantata 106 include Bach's highly distinctive instrumentation: two someille-like recorders, two violas da gamba, and continuo, used in discriminating combinations to produce an overall intimate, otherworldly atmosphere. The combination of chorale with arioso in the penultimate movement is also highly effective, creating a tender dialogue between Christ and the Soul. Finally, despite the work's segmented architecture, Bach unites the cantata work with a harmonic scheme that moves movement by movement through the flat range of the circle of fifths (E-flat major - C minor - F minor - B-flat minor) before reversing course at Jesus' words, 'Heute wirst du mit mir im Paradies sein' (A-flat major - E-flat major).

If *Christ lag in Todesbanden* (BWV 4) was written as Bach's audition piece for Mühlhausen, it would have been performed on Easter Sunday, 24 April 1707. It is a chorale cantata based exclusively on the seven stanzas of Luther's popular Easter hymn (each stanza ending with the word 'Hallelujah'). After a fourteen-bar sinfonia, which conveys the mournful atmosphere in the days following Christ's death with string writing enriched and darkened by the inclusion of two separate viola parts (a French influence), the opening choral line, ornamented slightly, is heard in the uppermost violin part. The stanzas of the hymn are then presented in more-or-less elaborated fashion as six successive movements (all in E minor), followed by the final stanza set in unadorned four-part harmonization (though this is apparently a Leipzig replacement for an earlier setting now lost). In this version, the overall structure is chiastic in shape:

Stanza	1	2	3	4	5	6	7
Instrumentation:	SATB	Duet	Solo	SATB	Solo	Duet	SATB

While the structure of the hymn tune is such that the opening two lines are repeated (= bar form), Bach sometimes varies his treatment of the second statement: such through-composition occurs in movements verses 1, 5, and 6. Of particular significance is the role of the central vocal movement, which acts as a pivot point in the cantata's formal structure. Here the sequence of formal elements is reversed, a process that aptly portrays the paradoxical reversal expressed in the text: death was vanquished by life through death; one death devouring the other ('Das Leben...behielt den Sieg, es hat den Tod verschlungen...Die Schrift hat verkündiget das...ein Tod den andern frass'). Such paradoxical reversal was encapsulated in Luther's Theology of the Cross. Perhaps it is no wonder that Bach revisited this formal approach throughout his later compositions: invariably, the central movements of his symmetrical forms reveal some aspect of literary and theological reversal.

Gott ist mein König, BWV 71, set lavishly for four instrumental choirs (trumpets and timpani, strings, woodwinds, and recorders with violoncello), two vocal choirs (SATB, and optional SATB ripieno), and organ, may well have been modeled after Buxtehude's *Abendmusiken*, which employed the polychoral style masterfully in the six galleries of the Marienkirche in Lübeck. More specifically, Bach would have heard (perhaps even participated in) the spectacular 1705 performances of *Castrum doloris* and *Templum honoris*. While Bach's full ensemble is heard only in the opening and closing movements of BWV 71, the inner movements use imaginative combinations of instruments and contrasting metres and tempos for the diverse moods of the individual texts.

The work was originally called a 'Congratulatory Church Motet' and it demonstrates Bach's command of a wide range of structural designs and techniques: polychoral/concertante motet (71/1, 71/7), integration of aria and embellished chorale (71/2), use of obligato organ (71/2, 71/7), permutation fugue (71/3, 71/7), chaconne (71/4), and homophonic, 'French-style' choral writing, with a unison, litany-like ending for the voices (71/6). Movement 4 is one of the earliest examples of an aria in da capo form, though it employs a Psalm text instead of freely composed poetry.

The text of Cantata 196, *Derr Herr denket an uns* (Psalm 115:12–15) suggests that Bach may have written the work for a marriage ceremony. Although the work has survived only in a later source, its structure and style suggests an early date of origin. The modest orchestration (strings and continuo, but with independent violoncello part) is handled imaginatively, especially in the opening sinfonia, which establishes a buoyant mood pervaded with dotted rhythms. Relatively short, with no recitatives or chorales, the work nevertheless exhibits a concern for overall unity and balance in its use of recurring elements. Striking moments include the last three bars of the fourth movement (T/B aria), where the strings pass through a four-octave, descending arpeggio, charmingly illustrating the key words of the text, which are sung by the two singers at that point in parallel sixths, almost as an afterthought: 'Der Herr segne euch'. The third movement is another example of early da capo form in an aria. Like BWV 71/4, it employs a Psalm text rather than newly created poetry; more definitively forward-looking traits include the vocal motto at the beginning of the aria and *Vokaleinbau* in its A section. The cantata ends with an elaborate chorus in which the main text is embedded in an instrumental fabric. The bulk of the movement, however, is given over to an extended fugue on the word 'Amen', as if verbal expression is insufficient to capture the joy of the poet.

Another work from Bach's Mühlhausen period is BWV 131, *Aus der Tiefen rufe ich, Herr, zu dir*. It was commissioned by George Christian Eilmar, archdeacon at the Marienkirche. The text, which may have been supplied by Eilmar himself, consists of Psalm 130, with two interpolated stanzas from the chorale 'Herr Jesu Christ, du höchstes Gut'. With no recitatives and only one aria, the cantata is characterised by a highly segmented structure, in the manner of a through-composed motet. Successive phrases are often given new tempos, and particular images are treated in a strikingly individual (even mannered) fashion, with frequent text repetition. The instrumentation too is typical of the sacred concerto: the work is scored for oboe, single violin, two violas (which will become common in Bach's Weimar cantatas), bassoon, and continuo. Graceful figures and ornaments (such as the use of a *tierce de coulee*-like gesture in the opening movement) suggest French influence, as does the use of double viola parts.

Style Summary

Bach's earliest cantatas are of the pre-Neumeister type, that is, without recitatives and arias of the Neapolitan opera style. Texts are based almost exclusively on biblical and chorale sources. These are then freely combined (often in a trope-like manner) and articulated into short segments, with successive phrases being given individual treatments according to the demands of the text, much as one might expect in a vocal concerto or concertato motet. While thematic relationships among sections are loose, unifying devices are employed; among these are balanced or even symmetrical structures, motivic/thematic cross-references, aspects of reprise, and permutation fugue. Expressive use of instrumental tone colour can be found as well as incipient ritornello and da capo structures. Frequently, movements are unified with an ostinato or quasi-ostinato bass (4/3, 4/7, 71/2, 71/4, 106/2b, 106/3a, 131/2, 131/4,, the second arioso of 132/2, 132/3, 150/5, 162/5, and 182/6).

The Weimar Cantatas

On 25 June 1708, Bach rather abruptly requested release from his Mühlhausen position to accept an offer from Duke Wilhelm Ernst to become court organist and chamber musician at Weimar. In his letter of resignation, he noted the need for a higher salary but also expressed his disappointment at having faced opposition in his long-held desire to promote 'well-regulated church music to the Glory of God'. Perhaps the Pietistic Pastor Frohne (or his congregation) opposed the complex music Bach had in mind—some Pietists, with their emphasis on simple, heart-felt expressions of devotion, often did so.

Since Bach's new position (which ranked below that of Vice-Kapellmeister) included no explicit responsibility for liturgical vocal works, it is not surprising that there are apparently no cantatas from his early years in Weimar. Cantatas 18, 54, and 199 may date from as early as 1713—none of them are specific to a particular Sunday of the church year. In addition, an early version of BWV 21, *Ich hatte viel Bekümmernis*, may also date from this time. The present, eleven-movement version was performed in Weimar on the third Sunday after Trinity, 1714 (more below). However, a version without the final two movements may have been presented on the same Sunday of the previous year (2 July 1713). The cantata, in either of its two versions, may also have been the unidentified test piece performed by Bach in late 1713 at Halle, when he was invited to apply for Wilhelm Zachow's vacant position there.

These early Weimar cantatas show that Bach was rethinking his compositional style to accommodate Italian elements, most notably, recitative and da capo aria, now made possible with the kind of sacred poetry being published by Erdmann Neumeister and Georg Christian Lehms (1684–1717). While the librettos in Neumeister's 1704 publication did not include biblical and chorale texts (in his preface, he described the cantata as 'looking no

different from a section of an opera, assembled from recitative style and arias'), his subsequent publications offered librettos of the 'mixed type' and it was one of these later librettos that Bach used in BWV 18.

All four of the above-mentioned works are theatrical in manner; two of them (BWV 54 and 199) are for solo voice and rely almost exclusively on freely composed poetry. BWV 21 is particularly expressive—noteworthy moments include the rhetorically insistent hammering of the quasi-fugal theme in the opening choral movement (though Johann Mattheson objected to these repetitions, as also to those in the following aria), interrupted by a homophonic, one-bar adagio for 'aber', before the concluding Vivace, the melodic oscillations for 'Bäche' in No. 5, the virtuosic figures for the tempest in the same movement, the operatic (if motet-like) choral writing of No. 6, the fervently intimate love duets of nos. 7 and 8 (accompanied recitative and aria), and the dramatic (Handel-like) final movement on an eschatological text featuring trumpets and timpani.

With recitatives primarily now carrying the dramatic thrust of the text, arias were free to function as expressive musical meditations. The relationship between recitative and aria is particularly interesting in *Mein Herze schwimmt im Blut* (BWV 199)—comprised entirely of a monologue by the Soul. The cantata begins with a highly charged recitative. Then, in the following da capo aria, an unexpected recitative ends the B section, setting up the reprise in a particularly effective manner. In the remaining pairs of movements (one of which is a recitative-chorale pair), the recitatives end with incomplete sentences, whose final colon indicates that the text will be finished in the following movement. In light of this syntactical construction, the lengthy ritornello at the beginning of the central aria (199/4: 'Tief gebückt') is rhetorically significant—the soprano appears to have been rendered speechless. Intended perhaps as a biblical allusion (Romans 8:26: 'sighs too deep for words'), the effect is strengthened by unison trills toward end of the ritornello.

Cantata 54 is one of only three Bach cantatas to make reference to 'Sodomsäpfel'—a non-biblical term that may be traced to Josephus (see also 95/2 and 179/3). Certainly, the adoption of Italianate elements did not lessen literary themes distinctive to Lutheranism. For example, the central theme of BWV 18 is the preeminence of the Word ('sola scriptura'). Beginning with a dictum emphasizing the efficacy of scripture (Isaiah 55:10–11: 'Gleichwie der Regen und Schnee vom Himmel fällt ...', Neumeister's libretto continues with a recitative in which bits from Luther's German Litany (including a plea to be safeguarded from the Turk and the pope) are embedded.

Italianate, cantilena melodies in both voice and obligato instrument are now the norm. Examples include 18/4, 54/1, 199/2, 199/4, 199/6, 21/1 (whose ornate writing for violin and oboe over walking bass was perhaps inspired by Corelli), and 21/3. The suspensions of 18/1 are reminiscent of Corelli, while the influence of Vivaldi can be seen in busy string writing (e.g., BWV 18/1, a sinfonia, and 54/3) and especially in occasional unisono ritornello themes (e.g., 18/1 and 18/4, which has four violas in unison).The quasi-fugal subject of 21/2 (opening chorus) was likely derived from a Vivaldi violin concerto. Quasi-ostinato basses continue to be common.

Affect-laden words in these works are set in a theatrical manner—striking examples include the virtuosic melisma on 'Verfolgung' and the very long one on 'irregehen' in 18/3, the operatic syllable patter of 'fort nur fort' in 18/4, the tugging dominant seventh chords over a steadfast tonic pedal for the imperative 'widerstehe doch der Sünde' ('resist sin') in 54/1, the dramatic adagio with fermata that precedes the da capo in the second soprano aria of BWV 199 ('Tief gebückt'), and the many instances of highly expressive writing in BWV 21, mentioned above.

What were the sources of this Italian influence? According to a 1713 report by P. D. Kräutner, the repertoire at Weimar included 'much fine Italian and French music'. Unfortunately, none of this music is known to have survived. No doubt Pisendel's travel through Weimar in 1709 heightened Bach's awareness of Vivaldi's music, as Pisendel was one of Vivaldi's students. Furthermore, we know that Bach transcribed at least nine works by Vivaldi during this time, and Forkel's biography (relying on reports by Bach's two oldest sons) maintains that Bach found in Vivaldi's concertos a model of musical thinking. From Vivaldi Bach evidently derived his forthright melodic shapes, clear polarity of outer voices, concise, driving rhythms, unified handling of motives, and unambiguous tonal plans.

On 2 March 1714, at his own request (and probably in view of the Halle position being offered to him), Bach was appointed *Konzertmeister*, a newly created position that ranked below that of Vice-Kapellmeister but held the responsibility of directing rehearsals and of providing a cantata each month—as the previous Vice-Kapellmeister had done and as the current Vice-Kapellmeister (Kapellmeister Johann Drese's son, Johann Wilhelm) probably did as well. The purpose of these sharing arrangements was evidently to relieve the aging Kapellmeister of some duties and to raise the quality of performances. On 25 March 1714 (Palm Sunday and Annunciation) Bach presented *Himmelskönig, sei willkommen*, BWV 182, a work in which he could present himself as a composer and violin soloist, his role as concertmaster being especially prominent in the opening sinfonia (which features a concerted violin-recorder duet accompanied by plucked strings) and the first aria (No. 4). Evidently wanting to make a strong

first impression as a composer, Bach included in this work three substantial arias and three weighty choruses. Appearing adjacent to each other, the arias are clearly differentiated in mood and colour, while the two choruses are cast in da capo form and frame the entire structure.

It seems likely that Bach expected to complete a full cycle of cantatas in four years. From the remaining Weimar years, however, little more than a dozen cantatas have come down to us and their exact chronological order is unclear. They may be grouped by the sources of their librettos, as Christoph Wolff has done:

■Table 1. Cantatas for the Weimar Palace Church, 1713–1717

BWV	Title	Liturgical Occasion	Performance
Unpublished texts (1714) by unnamed authors			
182	Himmelskönig, sei willkommen	Palm Sunday/Annunciation	?25 March 1714
12	Weinen, Klagen, Sorgen, Zagen	Jubilate	?22 April 1714
172	Erschallet, ihr Lieder	Pentecost (Whitsunday)	?20 May 1714
21	Ich hatte viel Bekümmernis	3rd Sunday after Trinity (originally 'in ogni tempo', here an expansion of an earlier work)	17 June 1714 (part earlier)
63	Christen, ätzet diesen Tag	Christmas Day	ca. 1714–15
Salomo Franck, *Evangelisches Andachts-Opffer* (Weimar, 1715)			
132	Bereitet die Wege	4th S. in Advent	22 December 1715
152	Tritt auf die Glaubensbahn	Sunday after Christmas	?30 December 1714
155	Mein Gott, wie lang, ach lange	2nd S. after Epiphany	?19 January 1716
80a	Alles, was von Gott geboren (music lost)	Oculi	?15 March 1716
31	Der Himmel lacht	Easter Sunday	?21 April 1715
165	O heilges Geist- und Wasserbad	Trinity Sunday	?16 June 1715
185	Barmherziges Herze	4th S. after Trinity	14 July 1715
161	Komm, du süsse Todesstunde	16th S. after Trinity	?6 October 1715
162	Ach! ich sehe, jetzt	20th S. after Trinity	?3 November 1715
163	Nur jedem das Seine	23rd S. after Trinity	?24 November 1715
Salomo Franck, *Evangelische Sonn- und Festtages-Andachten* (Weimar, 1717)			
70a	Wachet! betet! betet! wachet! (music lost)	2nd S. in Advent	?6 December 1716
186a	Ärgre dich, o Seele, nicht (music lost)	3rd S. in Advent	?13 December 1716
147a	Herz und Mund und Tat und Leben (music lost)	4th S. in Advent	?20 December 1716

Erdmann Neumeister, *Geistlicbes Singen und Spielen* (Gotha, 1711)			
18	Gleichwie der Regen und Schnee	Sexagesima (originally no liturgical designation)	?24 February 1715 or ?1713–14
Erdmann Neumeister, *Geistliche Poesien* (Frankfurt, 1714)			
61	Nun komm der Heiden Heiland	1st S. in Advent	2 December 1714
Georg Christian Lehms, *Gottgefälliges Kirchen-Opffer* (Darmstadt, 1711)			
54	Widerstehe doch der Sünde	Oculi or 7th S. after Trinity (originally no liturgical designation)	?4 March or ?15 July 1714
199	Mein Herze schwimmt im Blut	11th S. after Trinity (originally no liturgical designation)	?12 August 1714

The main librettist for Bach's Weimar cantatas was Salomo Franck, court librarian, consistorial secretary, numismatist, and poet, whose *Evangelisches Andachts-Opffer* (published in 1715) offered librettos of the new Neumeister type. Of Bach's extant Weimar cantatas, nine employ librettos from that collection (the music to BWV 80a is lost). Two other librettos come from Georg Christian Lehms's *Gottgefälliges Kirchen-Opffer* (Darmstadt, 1711), two are by Erdmann Neumeister himself, and another handful are by unidentified authors. These librettos combine heterogenous literary sources (biblical passages, freely composed poetry, and chorales), allowing Bach to explore a wide range of compositional possibilities and thereby to crystalise his personal style as he applied the modern Italian instrumental and vocal styles with a view toward rendering the texts in a rhetorically forceful and musically sophisticated manner. Evidently, he regarded these efforts as successful, for he later re-used almost all of these cantatas in Leipzig, though frequently in revised form, since the conventions of tuning and pitch notation there were different from those in Weimar.

The scale and instrumentation of the Weimar cantatas vary widely. For high feasts, Bach composed large-scale works with festive scoring: *Erschallet, ihr Lieder*, BWV172 (Pentecost 1714), *Christen, ätzet diesen Tag*, BWV 63 (Christmas Day, 1714), and *Der Himmel lacht*, BWV 31 (Easter, 1715). The last of these works employs three choirs of instruments: four trumpets and timpani, double reeds in five parts (three oboes, taille, and bassoon), strings likewise in five parts (divided violas), and continuo. However, most of Bach's Weimar cantatas are chamber-like works, whose modest forces are nevertheless employed in colourful combinations. *Tritt auf die Glaubensbahn*, BWV 152, employs only flute, oboe, viola d'amore, and viola da gamba, two singers, and two continuo instruments to provide distinctive colours, with the full ensemble appearing in the outer movements alone. Cantatas 61, 162, 163, and 165 require only strings in addition to the voices (although BWV 61 also has a bassoon that doubles the continuo or vocal bass and BWV 162 is probably missing at least one obbligato part, not to mention the corno da tirarsi part that Bach added in Leipzig). Other cantatas others add a single wind instrument: BWV 132, which also has a somewhat independent bassoon part in the continuo group, 155, 182, and 185). BWV 161 is set for 2 recorders and strings, with the organ playing continuo as well as the chorale phrases in the opening aria. In works dating from after the spring of 1715, five-part string writing (with double violas) gives way to Italianate four-part scoring (one viola part).

Several cantatas begin with an elaborate 'sinfonia' or 'sonata' (BWV 12, 18, 21, 31, 152, 182). Ornate instrumental obbligatos are common in the arias; especially noteworthy are Bach's ravishing oboe lines (e.g., 12/4, 21/3, 63/3, 199/2). Some cantatas treat the bassoon in an independent or obligato manner (e.g., 131, 150, 155, and the possibly spurious 143). *Nur jedem das Seine*, BWV 163, features two obbligato cellists in the bass aria, while the second movement of *Der Himmel lacht*, BWV 31, is a unique example among Bach's regular cantatas for its five-part writing for chorus.

Bach's formal designs in these cantatas also manifest considerable ingenuity and variety. Clearly, he was developing his compositional techniques as well as his conception of the cantata genre itself. Recitatives often broaden into ariosos, sometimes interacting with the continuo (61/2, 152/3). Sometimes contrasting recitative and arioso sections alternate (18/2, 163/4). Arias are now in (often modified) da capo form. Expansive duets include 21/8, 63/3, 63/5, 152/6, 162/5, 163/4 [arioso], 172/5, and 185/1. Some of these are dialogues between Christ or the

Holy Spirit and the Soul (21/8, 152/6, 172/5). Choruses in the chamber-sized cantatas are often limited to simple concluding chorale settings (BWV 132 [presumed], 155, 161 [with descant by recorders], 162, 163 [only figured bass survives], 165, and 185), while those in more expansive cantatas range widely in structure: fugue and canon (BWV 182/2), passacaglia-based motet (12/2, which is highly innovative), concerto (172/1), traditional concerted motet (21/2), free concerto type (31/1) chorale motet (182/7), chorale elaboration in the style of French overture (61/1, highly innovative), and choral litany combined with solo recitative (BWV 18/3, highly innovative). In a few works, choruses are completely absent, not even appearing as a concluding four-part chorale (BWV 54,152, 199). Also noteworthy is how vocal textures are embedded in instrumental ones or vice versa (sometimes called *Vokaleinbau*—the insertion of vocal writing into a reprise of the ritornello). Examples include BWV 54/1, 165/5, 172/4, 196/3,and 199/2. Fugues are often of the permutation type (BWV 21/6, 21/11, 31/2, 54/3, 71/3, 71/7, 150/6, 196/2, 182/2, 182/8, 63/7, 152/1, 165/1).

The attention to and treatment of chorales is also varied. Cantional settings are not yet as common as later in the Leipzig works, though they conclude Cantatas 12, 18, 31, 70a, 161, and 172 (all but Cantata 12 with instrumental descants). Some cantatas have no chorales in any form (BWV 54, 152, 63). In others, the chorale melody appears highly ornamented (BWV 71/2). Cantus-firmus presentations in polyphonic textures occur in BWV 61/1 and 61/6, the latter—a truncation of the chorale to the emphatic final two lines—also featuring an obbligato line for unison violins. Interestingly, the chorale tune of this cantata's opening movement is introduced already by the continuo in the three-bar orchestral introduction. Indeed, instrumental quotations of chorales are numerous. They may be superimposed on a solo aria or duet. Examples include BWV 12/6, a florid tenor aria over quasi-ostinato bass, with trumpet playing the lightly ornamented chorale, 31/8, a particularly evocative soprano aria in which oscillating figures by the obbligato oboe suggest a clock's pendulum and pizzicato notes by the cello sound the striking of death's hour, while unison upper strings play the chorale melody for 'Wenn mein Stündlein vorhanden ist', 161/1, an alto aria accompanied by two recorders, with the organ playing continuo but also rendering the chorale tune (in the later Leipzig version the chorale was given to the soprano), 163/5, a S/A love duet with superimposed chorale played by upper strings in unison, and 172/5, a S/A love duet, in which an instrumentally rendered chorale tune is disguised with free treatment—as is also true of a sung chorale in 71/2. The chorale tune may also be recast in a different metre, as in 185/1, a S/T duet with the oboe playing the chorale, which then reappears in the four-part final movement in its normal metre.

Text imagery in these Weimar cantatas is creative. Extraordinarily long melismas (one of them more than nine bars in length) occur in the soprano aria of BWV 132. On three occasions in the B section, when the singer announces the Messiah ('Messias kömmt an!'), the instruments drop out dramatically—the first two times, for a whole bar. Chromatic word-painting is striking in BWV 132/3, where the bass depicts the hypocritical Christian in a three-and-one-half-bar melisma. Cantata 155 (*Mein Gott, wie lang', ach lange*) opens with an accompanied soprano recitative—a vocal lament that begins over a throbbing tonic bass pedal (12 bars), then suddenly changes character. The strings, which have simply been supporting the harmonies with punctuating crotchets, now switch to pulsating, arpeggiated semiquavers reminiscent of Vivaldi ('Der Freuden-wein gebricht'), while the soprano sings a flurry of demisemiquavers before sinking down on the words 'Mir sinkt fast alle Zuversicht.' The third movement (a bass recitative), has remarkable chromatic colouring at 'Trost und Honigseim für Wermut will gewähren!', while the following movement (155/4) offers dramatic contrast with a joyous, skipping rhythm that sounds remarkably like Handel. In BWV 165/2 (a bass secco recitative), extravagant word-painting colours 'gebieret Gottes Zorn, den Tod und das Verderben.' In BWV 61/4 the Vox Christi is accompanied by pizzicato strings portraying Christ knocking at the door of the human heart (Revelation 3:20). In BWV 152/5 (a secco recitative for bass), the singer takes on the role of a preacher, depicting 'the blind leading the blind' by wandering from one key to another in a remarkable passage of harmonic and melodic chromaticism. In BWV 161/3 (a tenor da capo aria) the upper strings drops out at the beginning of the B section, in which a chromatically sinuous melisma on 'Durch den Tod zermalmet werde' is punctuated by their re-entry, characterised by 'chopping' strokes. Finally, the text of the B section is repeated but with continuo only, as if the spirit has been 'shed' of its physical clothing ('der Seele reiner Schein').

Chromatic pitch saturation is found in BWV 162/4, an alto secco recitative of twenty-two bars. Aware of personal unworthiness, the singer traverses all twelve tones of the pitch gamut in seven bars, while the continuo bass does so in twenty-one. Other examples of effective word-painting occur in BWV 165/4 (a bass recitative accompanied by strings and continuo), where a masterful example occurs in the final two bars. There the singer, apparently too tired to finish as he sings 'wenn alle Kraft vergehet' (when all strength fails), 'dies out' first, followed by the upper strings, leaving only the continuo to play the final bar. To emphasise the intended effect, Bach marks

the upper strings of the penultimate bar *pp*, and the continuo part 'senza accomp', so that the movement ends with a lone bass note played by the continuo.

All in all, the Weimar cantatas represent a time of great experimentation for Bach. When the Weimar Kapellmeister Johann Samuel Drese died on 1 December 1716, Bach was more than qualified to assume the position. However, Duke Wilhelm sought to hire Telemann instead. In response, Bach apparently stopped writing cantatas and began looking for a new post. When in August of 1717 he secured one at the Calvinist court of Prince Leopold in Cöthen, his duties did not include the chapel, although he apparently wrote works for the prince's birthday and New Years Day, some of which reappear as sacred parodies in Leipzig (see Table 2). Many Weimar cantatas may have been lost—records show that the deliveries of music paper at this time far exceeded the amount of surviving music.

While Bach's situation in Cöthen was at first a happy one, it deteriorated after December 1721, when the prince married an 'amusa'—someone uninterested in the arts. Increased spending on the prince's military probably also contributed to a decline of support for the arts. This changing work climate, along with upheaval in Bach's own household (his wife died suddenly in the summer of 1722), apparently led to a renewed interest in church music and ultimately to a new position in Leipzig, the preeminent music position in that city: cantor at the school of St. Thomas and director of music for civic occasions. The latter role carried the responsibility of providing cantatas on an alternating weekly basis in the city's two main churches, the Churches of St. Nicholas and St. Thomas.

Bach auditioned on 7 February 1723 (the Sunday before Lent) with BWV 22 (*Jesus nahm zu sich die Zwölfe*) and BWV 23 (*Du wahrer Gott und Davids Sohn*). Since BWV 23 closes with a setting of the German Agnus Dei ('Christe du Lamm Gottes'), it was probably performed second, during communion. The two works illustrate Bach's mastery of a wide range of forms and expression while employing a limited array of instruments suitable to the penitential context of the Sunday in question—BWV adds only one oboe to the usual complement of voices, strings, and continuo, while BWV 23 adds two.

BWV 22 explores the contrast between divine and human perspectives on suffering. It opens with a gospel narrative in which Jesus foretells his impending death. Bach sets this account as a Passion-like sequence: introduction (Evangelist), lamenting arioso with *Vokaleinbau* (Vox Christi), and animated choral permutation fugue (the disbelieving and confused disciples). These opposing perspectives collide in the work's central movement, an accompanied bass recitative in which the singer observes that flesh and blood naturally choose glorification (represented by Christ's transfiguration on Mount Tabor) to suffering (represented by his crucifixion on Mount Golgotha). This observation encapsulates Luther's distinction between the *theologia gloria* (theology of glory) and *theologia crucis* (theology of the cross)—a distinction that Bach would explore further after arriving in Leipzig. Here he marks the pivotal statement ('Fleisch und Blut...wollen beiderseits...eine feste Burg auf Tabors Berge bauen') with a melodic allusion to Luther's famous hymn.

The central recitative is framed by arias for alto and tenor, respectively. The first one, a prayer for Jesus to draw the disciple onto the right path, demonstrates Bach's ability to craft a highly expressive oboe obbligato along with an imaginative approach to word-painting: the word 'ziehen' is set as a series of melodic anticipations followed by double appoggiatura-like neighbour tones (above and below).

The mood changes completely with the second aria, a pretty love song in a dancing 3/8 metre with swirls in the violin 1 part. The exuberance continues with the closing four-voice chorale. While re-emphasizing the need for personal self-denial ('crucify the old nature so that the new one may live') it is nevertheless overtly joyful, with violin 1 and oboe playing an obligato of swirling semiquavers, which continue as interludes between chorale phrases in a perpetual motion of excitement.

BWV 23 likewise reflects the penitential nature of Bach's Leipzig audition day. It opens with a soprano/alto duet in which the two singers (representing the blind man of the gospel story), accompanied by a pair of oboes and continuo, cry to Jesus for mercy, addressing him as 'wahrer Gott und Davids Sohn'. The reference to Jesus's dual nature is matched by other dualities in the text: the poet's distress is both emotional and physical ('Herzeleid und...Leibespein'), so that both help and comfort ('Hülf und Trost') are sought. Bach draws attention to the idea of 'unity in duality' not only by means of complex, imitative polyphony rendered by two oboes and two singers, but with striking vocal unisons at cadences.

After a tender accompanied tenor recitative (in which the two oboes and first violin play the three phrases of the German Agnus Dei), a chorus with full instrumentation presents a text that begins with a psalm verse: 'Aller Augen warten auf dich'. Bach sets the movement as a dance (with hemiolas) in rondo form, drawing attention to the contrast between corporate and personal faith by having the chorus repeat statements of the opening line, alternating these with tenor/bass duets bass presenting the rest of the (more individualistic) text ('und die meinen sonderlich...').

Bach's setting may even be self-referential, for the Vln 1 and oboes spell out the B-A-C-H motive at the beginning of the ritornello. The work closes with an elaborate, chromatic setting of the German Agnus Dei. Apparently composed earlier, the movement sets the three liturgical statements as contrasting, increasingly faster, sections (the middle one presenting the cantus firms in three-part canon) and ends with a contrapuntal 'Amen' section, based on the same ascending fourth of the Agnus Dei theme.

Bach's Leipzig Cantatas

Although not the preferred candidate, Bach was eventually offered the Leipzig position and he began his primary duties on the first Sunday after Trinity, 30 May 1723. (Bach later reported that he had begun his service at the university two weeks earlier, where he probably presented *Wer mich liebet*, BWV 59.) His primary function as Cantor and director chori musici was to direct performances of cantatas on an alternating weekly basis in the city's two main churches, St. Nicholas and St. Thomas. He also provided music at St. Paul's (the University Church), where he relied on students from the St. Thomas school and town musicians. There his responsibilities included supplying motets for the Quarterly Orations and figural music for the so-called Old Service, i.e., Christmas Day, Easter Sunday, Pentecost (Whitsunday), and Reformation Day. In addition to the cantatas for the church year, Bach also provided cantatas for special civic occasions, among them, the inauguration services after town council elections.

Bach began in Leipzig with high ambition, evidently planning to devote the first years of his tenure to building a repertoire of cantatas that would cover several iterations of the church year, while pushing the bounds of the cantata genre by exploring a wide range of stylistic and formal possibilities. As Bach revealed in his 1708 letter to the Mühlhausen town council, a 'regulated church music' had long been his 'ultimate goal'. Ultimately, Bach reportedly produced five annual cycles, among which are incorporated revivals or revisions of many of his earlier cantatas. Of the five cycles, the first, which ran from the first Sunday after Trinity 1723 to Trinity Sunday 1724, is more or less complete. The same may be said of Cycle II, which ran from 1724 to 1725. Cycle III (1725–1727) is less complete, while Cycle IV (to texts by Picander) is difficult to measure accurately, perhaps spanning the years 1728–1729. Cycle V can hardly be identified, since few cantatas dating from after 1730 have been found.

The scale of Bach's self-appointed project was enormous. Not only was he committing himself to producing works of his own creation week after week (with the exception of the penitential seasons preceding Christmas and Easter, when concerted music was suspended in Leipzig) but evidently also to a 'Hauptmusik' of unusually large scale: two-part cantatas or two separate but complementary works to be performed before and after the sermon, respectively (the latter, 'sub communione'). Cantatas that follow this pattern include BWV 75, 76, 21, 24+185, 147, 186, 179+199, 70, 181+18, 31+4, 172+59, 194+165, as well as BWV 22+23 (his Leipzig audition cantatas, repeated on 20 February 1724). Not surprisingly, Bach sometimes drew on Weimar church cantatas and Cöthen secular works to meet weekly deadlines, along with Cantata 4, one of his earliest cantatas.

For his first cycle of cantatas, Bach chose an eclectic assortment of librettos instead of a published series. Nevertheless, almost all of the librettos are of the mixed type, whose inclusion of traditional bible and chorale texts alongside arias and recitatives allowed Bach to maintain continuity with his Leipzig predecessors while simultaneously modernizing the genre. Large opening choruses on biblical texts, which integrate choral and instrumental sections, now become common, as do relatively simple closing chorale settings. Sometimes, these opening movements (and, by extension, the work as a whole) are entitled 'concerto'. Instrumentation is generally more expansive than in the pre-Leipzig works, the invariable four-part string ensemble often supplemented with standardised brass or wind groups, the latter now regularly employing the oboe d'amore and oboe da caccia regularly, as well as the transverse flute. Technical demands are greater for both vocalists and instrumentalists, with the entire ensemble enlisted in a multifaceted exegesis of the text.

■Table 2. First Annual Cantata Cycle (1723–24)

BWV	Cantata	Liturgical Occasion	Performance
75	Die Elenden sollen essen (bipartite)	1st S. after Trinity	30 May 1723
76	Die Himmel erzählen die Ehre Gottes (bipartite)	2nd S. after Trinity	6 June 1723

21*	Ich hatte viel Bekümmernis (bipartite)	3rd S. after Trinity	13 June 1723
24 185*	Ein ungefärbt Gemüte Barmherziges Herze der ewigen Liebe	4th S. after Trinity	20 June 1723
167	Ihr Menschen rühmet Gottes Liebe	Feast of St. John the Baptist	24 June 1723
147***	Herz und Mund und Tat und Leben (bipartite)	Visitation	2 July 1723
186*	Ärgre dich, o Seele, nicht (2 parts)	7th S. after Trinity	11 July 1723
136	Erforsche mich, Gott	8th S. after Trinity	18 July 1723
105	Herr, gehe nicht inst Gericht	9th S. after Trinity	25 July 1723
46	Schauet doch und sehet, ob irgendein Schmerz sei	10th S. after Trinity	1 August 1723
179 199*	Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei Mein Herze schwimmt im Blut	11th S. after Trinity	8 August 1723
69a	Lobe den Herrn, meine Seele	12th S. after Trinity	15 August 1723
77	Du sollt Gott, deinen Herren, lieben	13th S. after Trinity	22 August 1723
25	Es ist nichts Gesundes an meinem Leibe	14th after Trinity	29 August 1723
119	Preise, Jerusalem, den Herrn	Inauguration of town council	30 August 1723
138	Warum betrübst du dich	15th S. after Trinity	5 September 1723
95	Christus, der ist mein Leben	16th S. after Trinity	12 September 1723
148	Bringet dem Herrn Ehre	17th S. after Trinity	?19 September 1723
48	Ich elender Mensch	19th S. after Trinity	3 October 1723
162*	Ach! ich sehe, itzt, da ich zur Hochzeit gehe	20th S. after Trinity	10 October 1723
109	Ich glaube, lieber Herr	21st S. after Trinity	17 October 1723
89	Was soll ich aus dir machen	22nd S. after Trinity	24 October 1723
?163* 80b	Nur jedem das Seine Ein feste Burg (early version, which begins with a simple chorale harmonization)	23rd S. after Trinity	31 October 1723/ Reformation
194**	Höchsterwünschtes Freudenfest (bipartite)	Organ dedication in Störmthal	2 November 1723
60	O Ewigkeit, du Donnerwort I	24th S. after Trinity	7 November 1723
90	Es reißet euch ein schrecklich Ende	25th S. after Trinity	14 November 1723
70***	Wachet! betet! betet! wachet!	26th S. after Trinity	21 November 1723

61*	Nun komm der Heiden Heiland (I)	1st S. in Advent	?28 November 1723
63*	Christen, ätzet diesen Tag (Also BWV 243a, Magnificat in E-flat major.)	1st day of Christmas (Vespers)	25 December 1723
40	Darzu ist erschienen	2nd day of Christmas (feast of St. Stephen)	26 December 1723
64	Sehet, welch eine Liebe	3rd day of Christmas	27 December 1723
190	Singet dem Herrn ein neues Lied (incomplete)	New Year's Day	1 January 1724
153	Schau, lieber Gott,	S. after New Year's Day	2 January 1724
65	Sie werden aus Saba alle kommen	Epiphany	6 January 1724
154	Mein liebster Jesus ist verloren	1st S. after Epiphany	9 January 1724
155*	Mein Gott, wie lang, ach lange	2nd S. after Epiphany	16 January 1724
73	Herr, wie du willt	3rd S. after Epiphany	23 January 1724
81	Jesus schläft, was soll ich hoffen?	4th S. after Epiphany	30 January 1724
83	Erfreute Zeit im neuen Bunde	Purification	2 February 1724
144	Nimm, was dein ist	Septuagesima	6 February 1724
181 18*	Leichtgesinnte Flattergeister Gleichwie der Regen und Schnee	Sexagesima	13 February 1724
22* 23*	Jesus nahm zu sich die Zwölfe Du wahrer Gott und Davids Sohn	Estomihi	20 February 1724
	Lent: no figural music		
— 182*	[Siehe eine Jungfrau ist schwanger] Himmelskönig, sei willkommen	Annunciation	25 March 1724
31* 4*	Der Himmel lacht Christ lag in Todes Banden (later moved to Cycle II)	Easter Sunday (following performance of St. John Passion, version 1 on Good Friday)	9 April 1724
66**	Erfreut euch, ihr Herzen	2nd day of Easter	10 April 1724
134**	Ein Herz, das seinen Jesum lebend weiß	3rd day of Easter	11 April 1724
67	Halt im Gedächtnis	Quasimodogeniti	16 April 1724
104	Du Hirte Israel	Misericordias Domini	23 April 1724
12*	Weinen, Klagen, Sorgen, Zagen	Jubilate	30 April 1724
166	Wo gehest du hin?	Cantate	7 May 1724
86	Wahrlich, wahrlich, ich sage euch	Rogate	14 May 1724
37	Wer da gläubet und getauft wird	Ascension Day	18 May 1724

44	Sie werden euch in den Bann tun (I)	Exaudi	21 May 1724
172* 59*	Erschallet, ihr Lieder Wer mich liebet	Pentecost (Whitsunday)	28 May 1724
173**	Erhöhtes Fleisch und Blut	2nd day of Pentecost	?29 May 1724
184**	Erwünschtes Freudenlicht	3rd day of Pentecost	30 May 1724
194* 165*	Höchsterwünschtes Freudenfest O heilges Geist- und Wasserbad	Trinity Sunday	4 June 1724 ?4 June 1724

* = revival of a pre-Leipzig work, sometimes with small changes
** = parody, evidently based on a pre-Leipzig (Cöthen) secular cantata
***= new version of a pre-Leipzig work

Already Bach's first half-dozen works in Leipzig demonstrate an interest in innovation and stylistic diversity. His introductory works were a set of ambitious, bipartite cantatas, BWV 75 (*Die Elenden sollen essen*) and 76 (*Die Elenden sollen essen* and *Die Himmel erzählen*). Clearly, Bach and the unknown librettist(s) intended them to be understood as a matching set. Both have fourteen movements (seven per part) and both are doubly symmetrical (each part forming an arch). The parts of both cantatas each have a central secco recitative ending in C major, which is surrounded by movements in related keys. Both cantatas contain four arias, one for each voice (S, A, T, B). The sequence of arias and recitatives in the two works is identical except for voice type. In both works, the first aria is in G major. Part I of each work begins with a choral psalm setting, similar in form to a prelude and fugue, while Part II begins with an instrumental sinfonia. The fugal sections of the opening choral movements are similar in design. Finally, a chorale setting with independent instrumental accompaniment ends Part I of each work. This movement is then repeated, with different text, at the end of Part II.

Notwithstanding French Overture-like rhythms, BWV 75 opens with a modest instrumentation of two oboes, bassoon, strings, and continuo (oboe d'amore and trumpet appear later)—in keeping with the libretto's emphasis on humility and abasement. In both halves of the bipartite work, a central, pivoting movement (an unaccompanied recitative of seven bars each time) elaborates on the idea of reversal, the theme of the day's Gospel. No. 4 (a tenor recitative) promises that God will thrust down the lofty and exalt the lowly in eternity, while No. 11 (a bass recitative) promises that denying oneself will result in finding both God and self. The chorale that forms the basis of No. 7 (*Was Gott tut, das ist wohlgetan*, repeated as No. 14) appears also as a cantus firmus in the sinfonia, played by the trumpet, which is heard there for the first time. Clearly, this hymn was meant to communicate an overarching message. Indeed, it was apparently one of Bach's favourites, for it appears with text also in Cantatas 12, 98, 99, 100, and 144.

In keeping with the thrust of its opening Psalm text, *Die Himmel erzählen die Ehre Gottes* begins with a festive orchestration of trumpet, two oboes, strings, continuo, and voices (oboe d'amore, and viola d'amore appear later in the sinfonia). In concerto-like fashion, sections featuring solo voices with continuo alternate with tutti passages. The libretto explores the idea of enlightenment, noting that while God's invitation is communicated through nature ("natural revelation"), it is nevertheless rooted in Christ, the foundation of all creation and the light of reason. The central recitative of Part I explains the essential problem: God's invitation is spurned by the horde, who run after other gods. Ten bars in length, the movement incorporates chromatic pitch saturation in the soloist's first seven bars, then changes to arioso for the concluding three bars, in which an animated continuo 'running' figure appears. This motive later reappears as a quasi-ostinato bass in the chorale setting that closes both parts of the cantata. The central movement of Part II similarly represents a turning point. In this case it is a change of perspective: the poet's attention turns from the hostility of the unbelieving horde to the love of Christ (manifested within the believing community).

The scope and matching structures of these two inaugural works (especially their doubly chiastic form) is surely significant. It appears that Bach was declaring himself on two themes that occupied Lutheran orthodoxy of the time: the relationship between doctrine and piety and the relationship between theology and philosophy (especially its focus on reason and enlightenment). *Die Elenden sollen essen* addresses the former, siding firmly

with Luther's Theology of the Cross; *Die Himmel erzählen* addresses the latter, emphasizing that any focus on natural revelation must remain Christocentric.

Bach continued the pattern of two-part cantatas for the third Sunday after Trinity, with a revival of the Italianate BWV 21, first performed in Weimar. The following week, he presented two cantatas: BWV 24 (new) and 185 (revived). BWV 24 is a chamber piece, whose text by the anti-Pietist Erdmann Neumeister, fiercely decries hypocrisy while advocating sincere human kindness (which 'makes people beautiful before God and man'). Thus, the libretto suggests Enlightenment influence in sentiment if not in tone. This emphasis on kindness, transparency, and heartfelt piety (notwithstanding outrage at those who exhibit their opposites) allows Bach to demonstrate his command of the galant style within an Orthodox context, resulting in a charmingly lyrical work whose directness includes some emotional-charged contrasts. Perhaps in identification with Orthodoxy's dogmatism, Bach creates a central chorus that contrasts sharply with the lyrical-accessible style of the rest of the work. Bipartite in form (with Jesus' words 'So whatever you wish that men do to you, do to them in return' repeated for the second section), the chorus adopts concertante motet style at its most energetically complex. In the first section, Bach pits the instruments (which now include clarino) against the vocal parts. The second section begins as a double fugue, sung first by continuo-supported solo singers (marked as such) before employing tutti forces. Thus, in form and style, the movement is a dual symbolic representation of the reciprocal relationship suggested by the text.

The following three weeks were particularly busy for Bach, for they included St. John Day (June 24) and the Visitation (July 2), in addition to regular Sundays. While the cantatas written for the fifth and sixth Sundays after Trinity are unknown, Bach seems to have maintained the two-part format until the seventh Sunday after Trinity, when he presented BWV 186, an expansion of a now lost Advent cantata. An exception to the pattern is BWV 167, a five-movement work for the Feast of St. John the Baptist. This work, which places minimal demands on the chorus, begins with a tenor aria, cast in the modified da capo form that Bach developed, in which the A section modulates and the reprise is therefore tonally adjusted to allow a return to the original key. For The Visitation, Bach revised and expanded BWV 147a (no longer extant), adding three recitatives and the famous chorale setting that now ends each of the cantata's two parts.

Interesting features of BWV 167 include a highly emotional alto recitative (167/2), in which the singer's description of humanity's condition achieves chromatic pitch saturation in five bars before ending in a tender and imaginative arioso, and the following soprano/alto duet with oboe da caccia, a highly varied movement that includes striking passages in which the two singers (perhaps representing Mary and Elizabeth, mother of John) sing in parallel thirds and sixths ('Gottes Wort, das trüget nicht').

Bach's imaginative handling of recitative is evident also elsewhere. BWV 24/4 is an operatic-sounding bass recitative, whose string accompaniment consists of punctuating chords until just before the closing arioso, where it reverts to a galant, melody-driven style. In the same movement, the vocal line achieves chromatic pitch saturation within seven bars when describing the rarity of honesty among humans (bb. 7–13): 'Gott sei's geklagt! Die Redlichkeit ist teuer...' BWV 167/4 , where the bass singer represents Zacharias, ends with the first phrase of the chorale to come ('Und stimmet ihm ein Loblied an').

Such ingenuity is seen also in the movements that Bach added to the original models of Cantatas 147 and 186. In the former work, the bass recitative is particularly dramatic, with effective rhetorical treatment at 'vom Stuhle stößt' (descending continuo figure) and 'obschon vor ihm der Erde Kreis erbebt' (*concitato* style). In the bass recitative of BWV 186, Bach achieves chromatic pitch saturation within the first seven bars of the vocal line to depict the plight of the human condition ('Die Knechtsgestalt, die Not, der Mangel'). In the tenor recitative, Bach produces a palpable psychological development by moving from highly chromatic writing ('Ach, daß ein Christ so sehr für seinen Körper sorgt!') to an eloquent concluding diatonic arioso of considerable length ('Drum, wenn der Kummer gleich das Herze nagt und frißt, so schmeckt und sehet doch, wie freundlich Jesus ist').

Deft rhetorical handling is evident also in the chorales that are added to the end each part of the two works. In BWV 147, the triplet rhythms that evidently characterised BWV 147a (presumably representing the joy of Advent) become the defining characteristic of the repeated chorale movement. In BWV 186, a concertante approach (in which the oboes' upward, questioning motive is answered by a descending figure in the strings) reflects the duality of the chorale text, especially the stanza that ends Part 1: 'Ob sich's anließ, als wollt er nicht'), while the vocal treatment of the intervening chorale phrases (the soprano beginning each phrase of the melody with the other voices joining in with answering counterpoint) reinforces the idea.

For the eighth Sunday after Trinity (18 July 1723), Bach changed his approach. With BWV 136, he adopted smaller dimensions for newly conceived works. Now they were often only six or seven movements long, with common patterns being:

Biblical passage (usually set for chorus) - Recitative - Aria - Recitative - Aria - Chorale): BWV 136, 105, 46, 179, 69a, 77, 25, 109, 89 (begins with a B aria), and 104)

Biblical passage (usually set for chorus) - Recitative - Chorale - Aria - Recitative - Aria - Chorale, with slight variations: BWV 48, 40, 64, 153, 65. Despite its greater deviations from the pattern, BWV 67 should perhaps also be included here.

Biblical passage (usually set for chorus or bass) - Aria - Chorale - Recitative - Aria - Chorale: BWV 144, 166, 86, 37, and 44. Additional works of this type appear in the second cycle.

Bach's first cantata for the inauguration of the Leipzig town council occurred on 30 August 1723, when he presented BWV 119, *Preise, Jerusalem, den Herrn*. This imposing work calls for an unusually large festive orchestra: four trumpets, timpani, 2 recorders, 3 oboes, strings, and a large continuo group. The grand opening choral movement is in the style of a French overture: two sections for instruments alone frame an allegro section in 12/8.

In September, Bach experimented in two cantatas with combinations of chorale and recitative. While Cantata 138 restricts itself to a single chorale, Cantata 95 employs four different chorales in their musical entirety.

Toward the end of October, Bach temporarily scaled down the size of his new cantatas, omitting extended choruses and employing modest instrumentation. No doubt this gave him more time to prepare for the looming Christmas-Epiphany season. For Trinity 22 (24 October) he wrote BWV 89. The following Sunday (which fell that year on 31 October and was celebrated therefore also as Reformation Day) probably saw performances of BWV 80b (a pre-Leipzig, simpler version of *Ein feste Burg* that began with a four-part chorale instead of the massive chorus of the later Leipzig version) and BWV 163, *Nur jedem das seine*, also an earlier work. Cantata 194, a revision of a congratulatory cantata from Bach's Cöthen years, was performed on 2 November in Störmthal for the dedication of a restored church and organ. Beginning with a French overture and employing dance rhythms in many of its arias, it is much larger in scope than the new works, with 12 movements divided into two parts. For Trinity 24 (7 November) Bach composed BWV 60; for the following Sunday, BWV 90.

While smaller in scale, the new works from these weeks nevertheless show remarkable ingenuity. BWV 89 uses quasi-ostinato bass to depict perfidia (movements 89/1 and 89/3), the alto recitative (89/2) employs chromatic pitch saturation in the final bars of the vocal part to depict the sinfulness of the human heart, the following aria (89/3) employs has striking melismas of triplets on 'Rache'. Cantata 60 opens with an alto/tenor duet representing 'fear' (chorale) and 'hope', respectively. In the following alto/tenor aria, the contrast between these emotions is extended to the accompanying instruments (oboe d'amore and violin), whose material is differentiated markedly. The final four-part final chorale is interesting for its bold harmonization (Berg used it in the second movement of his Violin Concerto of 1935), even incorporating the chromatically descending fourth in the bass at the end. BWV 90 paints a terrifying picture of judgment, especially in the two rage arias for tenor and bass respectively (90/1 and 90/3). The latter is virtuosic in every sense with bold unisons of instruments and voices at the beginning of the ritornello, *concitato* writing, and wild descending gestures of demisemiquavers notes passed from one instrument to the next.

For the 26th Sunday after Trinity, Bach expanded a Weimar cantata (now lost), with four extra recitatives and a chorale strophe. The libretto describes the cataclysmic events of the final judgment, and yielded a highly dramatic work: *stile concitato* appears in the three movements for bass (two recitatives and an aria: 70/2, 70/9, and 70/10, respectively), with virtuosic melismas and an instrumentally rendered chorale incorporated into the second of those recitatives (70/9).

From the second Sunday in Advent to the fourth was a 'tempus clausum' in Leipzig (as was also the period from Lent through Palm Sunday), when no figural music was performed. This must also must have given Bach some welcome discretionary time to prepare for upcoming responsibilities.

For the first Sunday of Advent, Bach revived *Nun komm der Heiden Heiland* (BWV 61), and for Christmas day, *Christen, ätzet diesen Tag*, while offering the first version of his Magnificat, with its four interpolated hymns. For 26 December, which was celebrated also as the feast of St. Stephen, he produced *Darzu ist erschienen*, BWV 40, a strikingly dramatic work, whose concerto-like opening chorus alternates trumpets, oboes, and strings before moving to a fugal middle section.A rage aria for bass (with dotted rhythms, perpetual semiquavers, and jabbing leaps) is followed a few movements later by an unusually scored tenor aria (two horns, two oboes, and continuo)

with demanding melismas for the singer, depicting Jesus gathering his chicks in hell's storm. Three simple, four-part chorales give the work a communal feel.

For 27 December, Bach reverted to an older style with *Sehet, welch eine Liebe*, BWV 64, whose motet-like opening chorus on a biblical text employs instruments colla parte. The antique flavour is balanced, however, by dance-like arias for soprano and alto. Once again, Bach's listeners heard three simple chorales, two of which Bach had added to the original libretto. It appears that Bach was proceeding carefully, making sure that dramatic elements were balanced by traditional ones.

Singet dem Herrn ein neues Lied was written for New Year. Though no longer complete in its first two movements, the cantata was obviously grand in its original form. Innovative features include the incorporation of the German Te Deum in the first two movements. In the first, it is sung in unison, in the second, in four parts, its phrases alternating with recitatives.

For the Sunday after New Year's Day, Bach pared down the demands on his ensemble, while simultaneously placing a greater musical burden on a few of his best musicians. *Schau, lieber Gott*, BWV 153, includes three simple chorale settings for the entire ensemble (one of which opens the work), but these are balanced by a virtuosic rage aria for tenor with bravura writing for strings, and a minuet-like aria for alto in the style of Handel. By contrast, his cantata four days later for Epiphany, *Sie werden aus Saba alle kommen*, BWV 65, opens with a movement in concerto style, whose 12/8 metre and exotic orchestration of two horns, two treble recorders, two oboes da caccia, strings, and continuo was apparently intended to evoke images of the approaching Magi, while canonic/fugual writing (with an ascending subject) suggests the convergence of many travellers as described in the biblical text.

After Epiphany 1723, Bach reduced his demands again. Many of the relevant cantatas (including the revived BWV 155, *Mein Gott, wie lang*) employ the entire ensemble only for chorales, which are harmonised simply in four parts. Demands on individual soloists and obbligato players, however, are remarkable, as are innovative design elements. Several noteworthy examples may be cited. BWV 154 opens with a frantic aria for tenor, whose dotted, jabbing rhythms above a halting, disjunct, chromatically descending ground bass (which incorporates a conspicuous tri-tone leap) alternate with *stile concitato* writing in the B section. The opening movement of BWV 73 combines a chorale, whose individually rendered phrases are interspersed with recitatives, with Italianate concerto structure, whose ritornello is characterised by lamenting oboes in thirds, punctuated by staccato string interjections derived most immediately from the four-note horn motive, itself originating in the first three chorale notes. This horn motive interjects periodically like a litany of 'Herr, wie du willt', which appears with text only at the end, where it appears three times in succession. BWV 81 similarly employs the ensemble only for its concluding chorale. However the highly dramatic tenor and bass arias provide ample interest—two dramatic storm pictures that flank a central arioso in the chiastically shaped work. In the tenor aria (BWV 81/3) *concitato* writing is briefly interrupted three times by contrasting adagio passages; in the operatic bass aria (81/5), two oboes d'amore often in thirds and sixths alternate with unison string writing, while the symbolically significant gesture of a descending chromatic fourth (oboe 2 at the end of the B section) is 'invalidated' immediately by its sung inversion on 'kein Unfall je verletzet'.

The lengthy da capo aria for alto that opens BWV 81 captures interest immediately with its Vivaldi-like concerto writing, featuring solo violin and the singer. It is followed by an unusual bass aria in which the singer intones the German Nunc Dimittis, encircled by strings and continuo with ascending canonic counterpoint. A recitative follows the first stanza, interrupted twice by fragments of the canon. This is followed by a very vituosic da capo aria in which the solo violin and tenor present passages of triplets.

On 13 February, Bach presented two cantatas: BWV 181 (perhaps a parody of a secular work) and a revival of BWV 18. The former work, whose libretto takes the parable of the Sower and the Seed as its point of departure, provides particularly interesting examples of word-painting. Its opening chorus, which depicts fickle spirits, is surely indebted to the devices of comic opera—quick tempo, syllabic declamation, short motives, staccato articulation, and an abundance of trills. The alto recitative and tenor aria are particularly rich in text imagery, and the cantata (in its present form) closes with a festive closing chorus instead of a chorale. Perhaps Bach thought a cantata in theatrical style would be acceptable after establishing a reputation for traditional fare.

Since no figural music was performed in Leipzig churches on the Sundays of Lent, Bach had a temporary reprieve from his hectic schedule. For the Easter season, he reworked two secular works from his Cöthen years, both of which featured character duets. In *Erfreut euch, ihr Herzen*, the original dialogue between Fame and Happiness became a conversation between Fear and Hope. In *Ein Herz, das seinen Jesum lebend weiß* (which Bach revised more than once for subsequent performances), the roles (originally, Time and Divine Providence) are not identified,

but nevertheless assume a 'character' function. Bach's high expectations of his players at Cöthen is evident in *Erfreut euch*, which has highly virtuosic passages for strings and trumpet in the dance-like opening movement and the Vivaldi-like passage work for solo violin in the alto/tenor duet (see also the streams of demisemiquavers required of flutes and violin 1 in BWV 184/2, which also originated in Cöthen). The secular origins of *Ein Herz* are evident in several aspects: its opening movement (a conversational recitative-duet instead of chorus), subsequent lengthy duet-recitatives, long da capo arias with extended ritornellos (one of them a duet), the use of 3/8 metre in the tenor aria and closing chorus, and the prevalence of major keys.

Not until the two Sundays after Easter did Bach produce new cantatas. *Halt im Gedächtnis*, BWV 67, and *Du Hirte Israel*, BWV 104, both exhibit some unusual characteristics. Each begins with a chorus, but of very different natures. That of BWV 67 employs *alla breve* style, while the opening movement of BWV 104 adopts a more modern, pastoral style, whose pervasive triplets (effectively portraying the 'Shepherd of Israel') probably served as the inspiration for Mendelssohn's 'He Watching Over Israel' in *Elijah.* Both cantatas also have interesting scoring: the former employs corno da tirarsi, transverse flute (appearing for the first time in the extant Leipzig sacred cantatas), two oboes d'amore, strings, and continuo; the latter work calls for 2 oboes/oboes d'amore and ob da caccia (yielding a three-oboe texture), strings, and continuo. BWV 67 is cast in symmetrical form, with a central chorale, and has symbolic writing that captures the 'fear vs. assurance of peace' depicted in the Gospel account of the resurrection. The cantata's opening chorus plays on the ambiguity of the text's first word 'halt' (= stop or hold). The work's sixth movement (which Bach later re-used in the Gloria of the *Missa* in A Major), is a dramatic dialogue that contrasts the perspective of Christ (presented by the *Vox Christi*) with that of his fearful followers (the other three voices) by means of alternating time signatures, tempos, rhythmic structures, instrumental groupings, and dynamic markings.

For the three days of Pentecost at the end of Bach's first cycle, Bach drew on pre-Leipzig works. Two of these are parodies of secular Cöthen cantatas: *Erhöhtes Fleisch und Blut*, BWV 173, and *Erwünschtes Freudenlicht*, BWV 184. Structurally, the two are very similar: both are essentially duet cantatas, which have been modified to accommodate all four voices. Thus, for example, Bach added inner voices to the homophonic texture of the final duets so that the two works now end with choruses (although, in the case of BWV 184, this conclusion must be inferred since most of the original is lost). Both cantatas betray their secular origins in the consonant, cantabile writing, use of flutes, parallel thirds and sixths, and dance rhythms, which together may remind the listener of Handel.

In summary, Cycle I contains some 65 cantatas (including Cantata 194), of which 38 were newly composed, the rest, revivals and/or adaptations of previous works. The year appears to have been one of experimentation. Partly because the first cycle included the revival of many Weimar cantatas, it has a very heterogenous musical and textual character, with an amazingly rich spectrum of structures, stylistic techniques, textures, timbres, with frequent moments of great beauty, contrapuntal complexity, and surprise.

Imaginative orchestration characterises 25/1, 40/7, 46/6, 65, 77/5, 81/1, 109/5, 119, 147/9, 148/4, 186, and 190, while dance (or dance-like) rhythms typify 25/5, 40/4, 40/7, 44/3, 48/4, 64/5, 64/7, 65/6, 66/3, 69a/5, 75/3, 77/5, 89/5, 104/5, 109/5, 134/2, 134/6, 136/1, 138/4, 153/3, 153/8, 154/1, 154/4, 173/4, 186/10, 190/3, 190/5, and 194/5.

Movements in concertante style include 25/5, 44/2, 65/1, 65/6, 83/1, and 109/1. *Vokaleinbau* is employed in 65/1, 67/1, 70a/1, 153/3,165/5, 166/1, 194/1, and 199/2. Fugal treatments include double fugue (24/3, 179/1), Italian motto technique (136/1), and fugue blended with concerto (147/1), while canonic writing typifies 48/1, 59/1, 65/1, 83/2, and 136/5. Dialogue/duet writing appears in 37/3, 59/1, all of 60, 66/4, 66/5, all of 134, 173/4, 190/5, 194/9, 194/10, while *bassetto* texture characterises 46/5, 64/5, 105/3, 173/4, and 194/1. Cantatas 119 and 194 begin with French Overtures.

Virtuosic writing is common. Representative examples include 66/1, 81/3, 81/5, 90/1 and 90/3, and 184/2. Theatricality (often also striking in its technical demands) marks 44/2, 81/1, 81/3, 81/5, and 181/1. *Concitato* figures are found in 46/3, 70/2, 70/9, 70/10, and 90/3.

Imaginative chorale treatments include the integration of chorale and recitative (37/3, 44/4, 48/1, 60/1, 60/5, 67/1, 70/9, 73/1, 83/2 [Psalm tone], 95/1, 109/6, 119/7, three movements in 138 [since the same chorale is used each time, the cantata foreshadows the works of Cycle II], 147/6, and several movements in 190. Instrumentally rendered chorale tunes—an additional hermeneutical layer introduced by the composer—appear in 25/1, 48/1, 70/9, 75/8, and 77/1, as well as in the second movement of the audition cantata, BWV 23. Vocal solo or duet cantus firmus settings, usually enriched with an instrumental obbligato part, include 37/3, 44/3, 86/3, 95/3, and 166/3, while chorale allusions may be found in 67/1 and 119/7.

Chromatic pitch saturation is used to colour highly affective texts (especially depictions of perverse human nature). Examples include 24/4, 25/2, 44/5, 48/2, 70/4, 73/3, 81/2, 89/2, 109/2, 119/8, 136/2, 153/4 (in the arioso ending), 167/2, and 186/2. By contrast, effective use of parallel thirds and sixths occurs in 37/3, 46/2, 77/3, 134/4, 136/5, 154/7, 167/3, 184/1, 184/2, 186/10, and 190/5.

Examples of particularly effective text imagery include 44/1 (where persecution is portrayed by busy imitation in five chromatic parts), 44/2 (an aggressive, harmonically unstable movement in which the chorus behaves like a *turba*, with tierce di picardie cadences that suggest smugness), 44/4 (in which the tenor sings a chorale cantus firmus against a highly chromatic walking bass), 48/4 (whose courtly demeanor depicts heavenly Zion while chromatic inflections depict the soul's impurities), 48/6 (whose lyric theme and dance-like character is undermined with a limping rhythm of successive hemiolas, and whose B section incorporates adventurous modulations), 60/3 (where fear and hope are effectively contrasted), 65/1 (which employs fugal technique to depict the gathering of nations), 73/4 (in which death is accepted with sighing motives, chromaticism, and pizzicato strings for funeral bells), 81/3 and 81/5 (both virtuosic storm depictions), 83/2 (characterised by an ascending canon subject of six notes, whose top note bounces in reiteration on a long trilled note before stepping back down to depict Simeon's taking the baby Jesus in his arms as well as Simeon's forthcoming departure), 90/1 and 90/3 (virtuosic depictions of judgment), 109/3 (which communicates desperation with jagged writing, flung rhythms of dotted semiquavers followed by demisemiquavers, and triplets on melismas), 95/1 (whose central section alternates single bars of recitative with instrumental interjections to depict the vacillation between fear and joy in the face of death), 95/5 (in which pizzicato strings suggest the ticking of a clock and the approach of death's hour), 119/1 (in which boundaries—'Grenzen'—are delineated, and 'peace' is depicted with parallel thirds and tenths, 166/5 (whose oscillating, laughing figure in the accompaniment and long vocal melisma on 'lacht' conveys a caricatured image of light-hearted persons), and 181/3 (whose pizzicato continuo and short motives in both instruments and voice depict the sharp thorns among which some seed falls). Pervasive triplets almost always suggest joy and a more modern demeanor. Examples include 44/3, 44/6, 70/2, 70/3, 104 (2 out of 6 movements have compound rhythms), 134/1, 184/1, 194/8.

Cycle II.

For Bach's second annual cycle, he turned to the chorale as a unifying device, perhaps inspired by the two-hundredth anniversary of the first Lutheran hymnal book publications (four published in 1524). Evidently, his aim was to produce a cycle that was textually and formally unified, each cantata being based on a seasonal chorale of the church year. Usually, the first and last stanzas appear verbatim in the opening and closing movements, the other stanzas being paraphrased in madrigalian metre, suitable for the intervening recitatives and arias. In these inner movements, several stanzas are often combined to serve a single recitative or aria, with individual lines of the chorale occasionally retained verbatim. Biblical texts are largely absent altogether. Only one cantata, *Was willst du dich betrüben*, BWV 107, for the 7th Sunday after Trinity (23 July 1724), is of the *per omnes versus* type, in which all movements quote the hymn strophes verbatim.

Unfortunately, Bach did not complete the cycle, perhaps because the anonymous librettist was no longer available. Still, by that date, Bach had produced an uninterrupted stream of 40 new chorale-based cantatas. The result is so impressive that for a long time Bach scholars thought these works were the culmination of his efforts in the genre, rather than the product of a composer who had just turned 40.

■Table 3. Second Annual Cantata Cycle (1724–25)

BWV	Cantata	Liturgical Date	Performance
Chorale Cantatas:			
20	O Ewigkeit, du Donnerwort, II (2 parts)	1st S. after Trinity	11 June 1724
2	Ach Gott, vom Himmel sieh darein	2nd S. after Trinity	18 June 1724
7	Christ unser Herr zum Jordan kam	Feast of St. John the Baptist	24 June 1724

135	Ach Herr, mich armen Sünder	3rd S. after Trinity	25 June 1724
10	Meine Seel erhebt den Herren	Visitation	2 July 1724
93	Wer nur den lieben Gott läßt walten	5th S. after Trinity	9 July 1724
107	Was willst du dich betrüben	7th S. after Trinity	23 July 1724
178	Wo Gott der Herr nicht bei uns hält	8th S. after Trinity	30 July 1724
94	Was frag ich nach der Welt	9th S. after Trinity	6 August 1724
101	Nimm von uns, Herr, du treuer Gott	10th S. after Trinity	13 August 1724
113	Herr Jesu Christ, du höchstes Gut	11th S. after Trinity	20 August 1724
33	Allein zu dir, Herr Jesu Christ	13th S. after Trinity	3 September 1724
78	Jesu, der du meine Seele	14th S. after Trinity	10 September 1724
99	Was Gott tut, das ist wohlgetan (I)	15th S. after Trinity	17 September 1724
†8	Liebster Gott, wenn werd ich sterben?	16th S. after Trinity	24 September 1724
130	Herr Gott, dich loben alle wir	St. Michael’s Day	29 September 1724
114	Ach lieben Christen, seid getrost	17th S. after Trinity	1 October 1724
96	Herr Christ, der einge Gottessohn	18th S. after Trinity	8 October 1724
5	Wo soll ich fliehen hin	19th S. after Trinity	15 October 1724
180	Schmücke dich, o liebe Seele	20th S. after Trinity	22 October 1724
38	Aus tiefer Not schrei ich zu dir	21st S. after Trinity	29 October 1724
115	Mache dich, mein Geist, bereit	22nd S. after Trinity	5 November 1724
139	Wohl dem, der sich auf seinen Gott	23rd S. after Trinity	12 November 1724
26	Ach wie flüchtig, ach wie nichtig	24th S. after Trinity	19 November 1724
116	Du Friedefürst, Herr Jesu Christ	25th S. after Trinity	26 November 1724
Start of ecclesiastical year			
62	Nun komm der Heiden Heiland (II)	1st S. in Advent	3 December 1724
†91	Gelobet seist du, Jesu Christ	Christmas Day	25 December 1724
121	Christum wir sollen loben schon	2nd day of Christmas	26 December 1724

133	Ich freue mich in dir	3rd day of Christmas	27 December 1724
122	Das neugeborne Kindelein	Sunday after Christmas	31 December 1724
41	Jesu, nun sei gepreiset	New Year’s Day	1 January 1725
123	Liebster Immanuel, Herzog der Frommen	Epiphany	6 January 1725
124	Meinen Jesum laß ich nicht	1st S. after Epiphany	7 January 1725
3	Ach Gott, wie manches Herzeleid (I)	2nd S. after Epiphany	14 January 1725
111	Was mein Gott will, das g’scheh allzeit	3rd S. after Epiphany	21 January 1725
92	Ich hab in Gottes Herz und Sinn	Septuagesima	28 January 1725
125	Mit Fried und Freud ich fahr dahin	Purification	2 February 1725
126	Erhalt uns, Herr, bei deinem Wort	Sexagesima	4 February 1725
127	Herr Jesu Christ, wahr’ Mensch und Gott	Estomihi (Quinquagesima)	11 February 1725
1	Wie schön leuchtet der Morgenstern	Annunciation	25 March 1725
End of chorale cantata cycle (for later additions, see Table 4). Cantatas with unknown librettists:			
249* * 4*	Kommt, gehet und eilet Christ lag in Todes Banden	Easter Sunday	1 April 1725
6	Bleib bei uns, denn es will Abend werden	2nd day of Easter	2 April 1725
42	Am Abend aber desselbigen Sabbats	Quasimodogeniti	8 April 1725
85	Ich bin ein guter Hirt	Misericordias Domini	15 April 1725
Cantatas with librettos by Mariane von Ziegler:			
103	Ihr werdet weinen und heulen	Jubilate	22 April 1725
108	Es ist euch gut, daß ich hingehe	Cantate	29 April 1725
87	Bisher habt ihr nichts gebeten in meinem Namen	Rogate	6 May 1725
128	Auf Christi Himmelfahrt allein	Ascension Day	10 May 1725
183	Sie werden euch in den Bann tun (II)	Exaudi	13 May 1725
74	Wer mich liebet, der wird mein Wort halten (II)	Pentecost (Whitsunday)	20 May 1725
68	Also hat Gott die Welt geliebt	2nd day of Pentecost	21 May 1725
175	Er rufet seinen Schafen mit Namen	3rd day of Pentecost	22 May 1725
176	Es ist ein trotzig und verzagt Ding	Trinity Sunday	27 May 1725

*Re-performance
**Parody
†Variant versions exist

The first cantata of Bach's second cycle was an ambitious, bipartite cantata, *O Ewigkeit, du Donnerwort*, BWV 20, performed on the first Sunday after Trinity, 11 June 1724. Almost all of the following 19 cantatas employ six- or seven-movement structures, in more or less equal measure. Two works, Cantatas 94 and 113, are in eight movements. Thereafter, Bach and his unknown librettist(s) settled almost exclusively on the six-movement form.

The opening choruses of the chorale cantatas are their chief glory—elaborate fantasias for voices and instruments of great variety and invention. The final movements, on the other hand, are usually four-part cantional settings of the foundational chorale, with instruments doubling the vocal lines. Where librettos retain a chorale stanza verbatim (rather than paraphrasing it, and without textual troping), Bach wrote solo cantus firmus settings. Most often, the chorale is presented by a single vocalist, while instruments provide contrapuntal accompaniment (92/4, 113/2, 114/4, 178/4). In 10/5 and 93/4, however, these roles are reversed.

Bach began Cycle II with a set of cantatas that explored different compositional principles in their opening movements. *O Ewigkeit, du Donnerwort* II, BWV 20, opens with what is essentially a French overture, the chorale melody appearing in the soprano. *Ach Gott, vom Himmel sieh darein*, BWV 2/1, employs the *stile antico* (its associations with historic church music tradition suitable for a text that rails against apostasy), with the Reformation-era chorale melody assigned to the alto. For the Feast of St. John the Baptist, which fell five days later, Bach began with what is essentially a violin concerto, the chorale melody appearing in the tenor (*Christ unser Herr zum Jordan kam*, BWV 7/1). On the third Sunday after Trinity, he produced a highly unified chorale fantasia, whose appearances of the cantus firmus (now in the bass) coincide with the only participation of the continuo, resulting in symbolic *bassetto* writing elsewhere (*Ach Herr, mich armen Sünder*, BWV 135/1). For the following Sunday, which happened to coincide with the Feast of the Visitation (2 July), Bach wrote *Meine Seel erhebt den Herren*, BWV 10/1, presenting the ancient *tonus peregrinus* of the German Magnificat in both soprano and alto, while clothing the whole in modern Italianate style. The scope and complexity of these cantatas suggest that Bach may have been planning them for some time.

From this point on, the cantus firmus appears almost exclusively in the soprano, often reinforced with a horn. Apparently Bach wanted to lighten the burden on the trebles of the St. Thomas School, a conjecture strengthened by observing the other relatively minimal demands on the soprano(s) in these works. Nevertheless, Bach continued to pursue contrasting styles and compositional approaches from week to week. He returned to the traditional *alla breve* motet style in the opening movements of *Nimm von uns, Herr, du treuer Gott*, BWV 101 (a highly chromatic movement in dense counterpoint), *Aus tiefer Not schrei ich zu dir*, BWV 38, *Christum wir sollen loben schon*, BWV 121 (heard on the second day of Christmas, 1724, it contrasts greatly with the contemporary-sounding fantasias written for the days before and after), and *Jesu, nun sei gepreiset*, BWV 41 (which incorporates the old style for contrast in a very long opening movement for New Year's Day, 1724).

Splendid opening movements with festive orchestration include those in *Herr Gott, dich loben alle wir*, BWV 130 (3 trumpets, timpani, 3 oboes, strings, and continuo), *Gelobet seist du, Jesu Christ*, BWV 91 (2 horns, timpani, 3 oboes, strings, and continuo), and *Jesu, nun sei gepreiset*, BWV 41 (3 trumpets, timpani, 3 oboes, strings, and continuo). Italianate concertante writing is common, with individual instruments sometimes given unusual prominence. Thus, 7/1 has a virtuosic part for concertante violin, 99/1 is very much like a flute concerto, while 126/1 is a brief but brilliant movement featuring the trumpet. Innovative orchestration appears in *Herr Christ, der einge Gottessohn*, BWV 96/1 (where the sopranino recorder plays a steady stream of sixteenth notes against a pastoral backdrop in a virtuosic representation of the Bethlehem star) and *Schmücke dich, o liebe Seele*, BWV 180 (a dance-like movement whose translucent instrumentation of 2 treble recorders, oboe, oboe da caccia, strings, and continuo interact in a concertante manner).

Many of these works evidence Bach's concern for unifying devices (often derived from the chorale melody). BWV 2 integrates the chorale tune at various points and achieves further unity by means of ascending and descending scalar figures, both chromatic and diatonic. The individual movements of BWV 7 are unified with pervading wave-like motives, which are similar enough to act as a unifying device for the entire work. In BWV 135, contrapuntal material in many of the movements is derived from the underlying chorale. In BWV 93, every movement has some part of the chorale's tune and text. BWV 101 employs the chorale melody in almost every movement, while all of the movements in BWV 38 except the first recitative have connections with the chorale

melody. Particularly remarkable is the quotation of the chorale tune in the continuo line of the fourth movement—a soprano recitative marked 'a battuta'. The closing chorale of BWV 41, while basically a simple, four-part setting with instruments playing colla parte, incorporates trumpet fanfares with timpani from the first movement as interludes between chorale phrases, thus providing a cyclical unity that is reinforced by a structure similar to that of the first movement (both incorporate a section in 3/4 metre).

Quasi-ostinato basses are sometimes used to provide unity. A noteworthy example is the bass aria, BWV 62/4, which captures the image of a conquering hero with an ostinato in which all strings play in octaves with the continuo. In symmetrical structures, particularly ones with an odd number of movements, the central ('keystone') movements often explore aspects of antithesis and reversal. Among the seven-movement cantatas, notable examples include BWV 10/4, 114/4, and 180/4.

The opening chorus of BWV 62 is particularly fine example of organic unity derived from the chorale. The opening phrase of the hymn appears in long tones in the continuo at the beginning, then in the upper strings and oboes (bb. 15–17). Alto, tenor, and bass voices enter imitatively with a variant form of the chorale phrase in diminution, then the soprano (doubled by horn) presents the cantus firmus phrase by phrase, with intervening statement of ritornello. The oboes play the opening chorale phrase in bars 31–35, before the second phrase of the hymn appears in the voces, then again before the fourth (i.e, last) statement.

BWV 127/1 is another striking example of complex, tightly organised chorale treatment. The ritornello, which is characterised by dotted rhythms in concertante fashion, presents the first line of the foundational chorale in diminution, first by the oboes, then consecutively by the recorders, continuo, and violins/violas. For each phrase of the cantus firmus, sung by the soprano in long tones (and presumably doubled by the trumpet, whose part is lost), the other voices provide counterpoint based on the first chorale phrase (as rendered in diminution by the instruments in the ritornello). Meanwhile, the opening phrase of the German Agnus Dei is heard in long notes: first by the violins and viola (bb. 1–4), then by oboes/viola (bb. 9–11), then by the recorders (bb. 38–40). In addition, Bach incorporates the opening line of 'Herzlich tut mich verlangen' six times throughout the movement as a disjointed figure in the continuo.

Sometimes ritornellos and accompanying vocal counterpoint are wrought from the chorale tune. Examples include the orchestral material of BWV 5/1 and BWV 38/1, in which the first bars of both ritornello and vocal themes derive from the shape of the chorale's first phrase. In BWV 123/1, the first line of chorale generates much of the accompanying instrumental material, treated imitatively and sequentially. In 111/2, a continuo aria for bass singer (with quasi-ostinato bass characterised by a halting rhythm), the first line of the chorale is paraphrased twice in the vocal line, each time with the word taken verbatim from the hymn.

Particularly noteworthy in Cycle II are Bach's experimentations with merging different formal principles and genres—combining recitative, arioso, and chorale phrases, one commenting on the other for dramatic effect. Examples of such hybrid structures include BWV 93/2 (in which the chorale phrases appear increasingly embellished), BWV 93/5 (which employs *stile concitato* to depict thunder and lightning), BWV 178/2 (whose chorale phrases are marked presto), BWV 178/5 (which presents the chorale lines in SATB harmonization with alternating recitatives for alto, tenor, and bass, in turn), BWV 94/3, in which lightly ornamented chorale lines—marked arioso and supported by restatements of the ritornello—are amplified by recitative passages), BWV 94/5 (a secco recitative with chromatic continuo line), BWV 101/3 (a soprano recitative with a jabbing, dotted rhythm in continuo and embellished chorale phrases), BWV 101/5 (whose chorale passages are accompanied by a walking bass), BWV 113/4—these last four cantatas occurring in juxtaposition over a four-week span—, BWV 180/3 (in which a the soprano recitative acts as an introduction to the chorale, set as an arioso in which the singer presents an embellished version of the chorale melody, accompanied by the violoncello piccolo playing arpeggiated sixteenths), BWV 91/2 (whose chorale lines are accompanied by the continuo repeating the first chorale phrase in diminution), BWV 3/2 (which alternates SATB phrases of the chorale's second stanza, accompanied by a quasi-ostinato bass derived from a diminution of the first chorale phrase, with recitative lines taken by various voices in turn), BWV 92/2 (in which a serene recitative for bass is halted nine times by passages of animated recitative, among them ones with frenetic passages of demisemiquavers in the continuo to depict the collapse of mountains and hills), BWV 92/7 (in which chorale phrases in cantional four-part style alternate with recitatives presented by different singers in turn), BWV 125/3 (in which the alto and tenor voices present the recitative lines in alternation, the resting voice joining in with the chorale tune at an arioso, while the original voice continues with accompanying counterpoint), and BWV 127/4, a highly differentiated movement in which a bass recitative accompanied by strings and trumpet playing fanfare and *concitato* figures to depict the Last Judgment leads directly into an aria that alternates passages for voice and continuo (incorporating the opening of the chorale in the voice and alluding to it in the continuo) with

aggressive, accompanied passages in 6/8 metre (characterised by demisemiquavers notes to depict the dissolution of heaven and earth). The vocal melody for one of these 6/8 episodes ('Ich breche...') later appeared as the fugue subject in the chorus 'Sind Blitze, sind Donner...' of the St. Matthew Passion.

Notwithstanding Bach's concern for organic unity, the inherent variety in such hybrid movements is mirrored by Bach's emphasis in the chorale cantatas on diversity generally. Inner movements are highly differentiated, incorporating concertante and dance styles, interesting orchestral effects, and highly operatic vocal parts. For example, to ensure variety in setting the *per omnes versus* libretto of *Was willst du dich betrüben*, BWV 107, with its four consecutive arias, Bach employed distinctly contrasting instrumental timbres from movement to movement. In BWV 33/3, the long da capo aria is accompanied by muted first violins, other strings marked pizzicato. The violoncello piccolo, an instrument that Bach invented, appears in BWV 41/4, 115/4, and 180/3, and a 'flauto piccolo' (sopranino recorder) is used BWV 96/1 (for an apt representation of the Bethlehem star's appearance to the Magi). In BWV 127/3 the singer is accompanied by two recorders playing staccato quavers, pizzicato continuo, and elegiac oboe obbligato. In the B section, the upper strings join, their pizzicato semiquavers representing the 'Sterbeglocken' (funeral bells) of the text—or perhaps the ticking of a clock. A similar application of pizzicato strings emerges in the first two movements of BWV 8, an earlier cantata from Cycle II.

The ferocious bass aria of BWV 130 employs three trumpets and timpani for military-like fanfares, with the first trumpet playing virtuosic running triplet sixteenths. Another highly dramatic movement is the bass aria of the earlier cantata, BWV 26—a kind of terrified death dance in the rhythm of a bourée, whose forceful descending scales played in unison by 3 oboes and long melismas by the singer paints a vivid picture.

Great technical skill is required in many movements. BWV 10/3, a tenor recitative, has a long melisma of triplet semiquavers on 'zerstreun'. BWV 107/4, a rage aria with only continuo accompaniment, is demanding for both singer and continuo. BWV 126/2, a tenor aria in modified da capo form that rails against the enemies of the church, requires from the singer roulades of demisemiquavers extending to more than four bars. In 125/4, a similar prayer against the enemy has aggressive leaps and demanding melismas for the voice and downward scales of demisemiquavers for the continuo (depicting judgement on the proud, who are cast into the abyss). Flute parts of considerable technical challenge are prevalent in cantatas written from July to November 1724. Striking examples (in chronological order) include BWV 113/5, 99/3,, 8/4, 130/5, and 26/2. In BWV 113, the soprano and alto have long melismas in parallel thirds and sixths. The bass aria, BWV 5/5, has a two-octave trumpet part with many triplet semiquavers, while the bass aria, BWV 62/4, depicts the conquering hero by means of an ostinato in which all strings play in octaves with the continuo. In 124/1, a concertante oboe d'amore has long swirls of semiquavers that leave little place to breathe. BWV 92/3, one of Bach's most operatic arias, describes the dissolution of anything that God does not uphold: 'breaking' is depicted with wide leaps and jagged rhythms, 'tearing' with upward swoops of hemidemisemiquavers in the violin 1 part, and 'falling' with plunging arpeggios.

Unity of affect often gives way to Bach's interest in a differentiated portrayal of individual text phrases. Examples include 94/4 (an alto aria whose middle section includes one agitated allegro phrase, then slows again), 139/4 (a bass aria with some ten changes of tempo and with metrical alternations alternate between 4/4 and 6/8), 133/4 (a da capo aria for soprano in which the whole B section is without continuo), 41/1 (which has already been mentioned for its contrasting section in *stile antico*), 123/3, a tenor aria whose B section sets the first line in highly differentiated fashion to depict the storms mentioned in the text, the aria portion of 127/4 (noted above), and, of course, the hybrid recitative-chorale movements discussed above.

Despite such emphasis on text imagery, Bach appears to be more concerned with aspects of overall affect and symbolism. Representative examples include the pervasive use of the chromatic descending fourth in 2/1 and 78/1, chromatic saturation in exactly seven bars of the vocal part of 78/3 (repeated in the following seven bars) to express the anguish of the biblical passage to which allusion is made (the seventh chapter of Romans), chromatic saturation in just over two bars in the arioso of 91/4, which makes reference to the believer's vale of tears, the Trinitarian use of triplets in 7/4, the musical portrayal Christ's dual nature in 91/5 (divine royalty symbolised by unison violins of the ritornello, which play pervasive dotted rhythms; human abasement symbolised by the dissonant suspensions and chromaticism of the vocal parts), the descending octave scale at the end of the ritornello in 121/2 and the sudden chromatic tonal turn on the final word of 121/3 ('kehren') to symbolise the incarnation, the use of *bassetto* texture in 133/4 to symbolise how incomprehensible the poet finds hard-hearted people, tortured chromatic vocal and continuo lines to depict determined sinners in 122/2, the use of three recorders to allude to heaven in their cantional rendering of the chorale in BWV 122/3, and the symbolic interaction in the opening fantasia of BWV 1 between the heraldic horns (symbolizing the royal station of the heavenly bridegroom) on the one hand, and the

concertante violins and oboe da caccia (depicting the intimacy of the relationship), on the other, not to mention and the pervasive use of the *figura corta* for joyous texts in many of these works.

After Annunciation (25 March 1725), Bach abandoned his ambitious chorale project, possibly because he had lost his librettist (see above). For Easter Sunday, he adapted an earlier secular cantata to create a musical drama, *Kommt eilet und laufet*, BWV 249 (later entitled 'Oratorium'), whose libretto is completely free of biblical and chorale texts, while also reviving *Christ lag in Todesbanden*, BWV 4. The following three cantatas (BWV 6, 42, 85) show a variety of compositional approaches, illustrated by their different opening movements (double fugue in 6/1, sinfonia in 42/1, and arioso in 85/1). All three works contain two chorale movements, but not from the same chorale, so that the hymns do not serve as a unifying factor.

Bach ended his second Leipzig cycle with nine works on librettos by Mariane von Ziegler, a member of J. C. Gottsched's circle. A comparison of the texts as they appear in Bach's cantatas with the poet's later published versions shows significant differences. It is possible that von Ziegler made changes to her texts before publication; on the other hand, Bach may have been unsatisfied with the librettos and altered them accordingly.

The cantatas of the von Ziegler group show considerable variety in compositional approach. Some make almost no use of the chorus (BWV 87, 183, 175). Some begin with an aria or recitative (BWV 108, 87, 183/1, 175/1). Three works have movements that were adapted from earlier works (BWV 74, 68, 175). Several include fugues: BWV 103/1, 108/4, 68/5, and 176/1. The first of these examples is a profoundly symbolic setting in which three fugal blocks present antithetical ideas ('Ihr werdet weinen...aber die Welt wird sich freuen'), which are first contrasted, then combined.

Striking instrumentation includes the use of the piccolo recorder (BWV 103/1), an unexpected introduction of the trumpet (103/5), writing for two horns (128/1), writing for 4 oboes (2 oboes d'amore and 2 oboes da caccia: 183/1 and 183/3), the use of the violoncello piccolo (183/2, 68/2, and 175/4), festive instrumentation involving three trumpets, timpani, and three oboes (74/1), the use of 3 recorders (175/1 and 175/7), and writing for two (rather than three) trumpets (175/6).

It appears that Bach later sought to fill in some of the liturgical gaps in his chorale cantata (see Table 4). Some of these new works were apparently written for special occasions such as weddings. Over half of them are of the *per omnes versus type*, compared to only one in the original cycle (BWV 107). Non-chorale cantatas (Easter to Trinity) were moved into Cycle III, suggesting that Bach intended to homogenise Cycle II by writing chorale cantatas in their stead. Nevertheless, it seems the chorale cantata project was never completed.

■Table 4. Later Chorale Cantata Additions (§ = *per omnes versus* type)

BWV	Cantata	Liturgical Date	Performance
129	§ Gelobet sei der Herr	Trinity / Reformation Day	?16 June or 31 October 1726 / 8 June 1727
177	§ Ich ruf zu dir, Herr Jesu Christ	4th S. after Trinity	6 July 1732
9	Es ist das Heil uns kommen her (Bach was out of town on this Sunday during the year of Cycle II.)	6th S. after Trinity	ca. 1732–35
137	§ Lobe den Herren, den mächtigen König der Ehren	12th S. after Trinity	19 August 1725
80b	Ein feste Burg ist unser Gott	Reformation Day	1723
80	Ein feste Burg ist unser Gott (1st movement new)	Reformation Day	?1740
140	Wachet auf, ruft uns die Stimme (This Sunday did not occur in the year of Cycle II.)	27th S. after Trinity	25 November 1731
14	Wär Gott nicht mit uns diese Zeit (This Sunday did not occur in the year of Cycle II.)	4th S. after Epiphany	30 January 1735

112	§ Der Herr ist mein getreuer Hirt	Misericordias Domini	8 April 1731
117	§ Sei Lob und Ehr dem höchsten Gut	unknown; ?wedding	ca. 1728–31
192	§ Nun danket alle Gott	unknown; ?wedding	?1730
100	§ Was Gott tut, das ist wohlgetan, III	unknown; ?wedding	1732–34
97	§ In allen meinen Taten	unknown; ?wedding	1734

Cycle III.

Bach's third cycle stretched over two years, some gaps being filled in later with works from Cycle II. The first surviving new work after BWV 176 is *Tue Rechnung*, BWV 168, for the 9th Sunday after Trinity. BWV 137 (a cantata of the *per omnes versus* type) and BWV 164 (whose duet for soprano and bass is a contrapuntal marvel) followed a few weeks later. For Reformation, Bach produced a surprisingly aggressive work, BWV 79. Bach then turned to librettos by Lehms and one by Neumeister for the Christmas-Epiphany season. The cantata for Christmas Day, BWV 110, has movements adapted from previous works, including its opening chorus, which was originally a concerto movement. Perhaps because Bach was becoming discouraged over his dispute with the University concerning the Old and New Services, the following cantatas include some of the most resigned and melancholy movements in his oeuvre, while minimizing the requirements for chorus. Notable examples include the arias in cantatas for the second and third day after Christmas (see especially 57/1 and 57/3; 151/1). On December 31, he wrote a letter to the Elector (his third), refuting the University officials' arguments and revealing their obfuscations point by point. More despairing and grief-laden arias followed, notably 32/1 (13 January 1726); 13/1 and 13/5 (20 January). For the third Sunday after Epiphany, he wrote BWV 72, *Alles nur nach Gottes Willen*, a work on a libretto by Franck, which emphasises submission to God's will to the point of obsession.

From Purification (2 February 1726), onwards, Bach apparently ceased composing cantatas, offering instead a string of cantatas by a remote cousin who worked at the court of Meiningen, Johann Ludwig Bach. Possible reasons include problems with his performing resources, the need to work on the St. Matthew Passion (performed the following year, and/or general dissatisfaction with his employment situation. Only a few of Bach's own cantatas were performed, a situation that began to change after Trinity.

■Table 5. Third Annual Cantata Cycle (1725–27)

BWV	Cantata	Liturgical Date	Performance
Various Librettists			
1725–26			
168	Tue Rechnung! Donnerwort	9th Sunday after Trinity	29 July 1725
137*	Lobe den Herren, den mächtigen König	12th S. after Trinity	19 August 1725
164	Ihr, die ihr euch von Christo nennet	13th S. after Trinity	26 August 1725
79	Gott der Herr ist Sonn und Schild	Reformation Day	31 October 1725
110	Unser Mund sei voll Lachens	Christmas Day	25 December 1725
57	Selig ist der Mann	2nd day of Christmas	26 December 1725
151	Süßer Trost, mein Jesus kömmt	3rd day of Christmas	27 December 1725
28	Gottlob, nun geht das Jahr zu Ende	Sunday after Christmas	30 December 1725
16	Herr Gott, dich loben wir	New Year's Day	1 January 1726

32	Liebster Jesu, mein Verlangen	1st S. after Epiphany	13 January 1726
13	Meine Seufzer, meine Tranen	2nd S. after Epiphany	20 January 1726
72	Alles nur nach Gottes Willen	3rd S. after Epiphany	27 January 1726
	18 or more cantatas by Johann Ludwig Bach	between Purification and 13th S. after Trinity	2 February 1726–15 September 1726
146	Wir müssen durch viel Trübsal	Jubilate	?12 May 1726 or ?18 April 1728
43	§ Gott fähret auf mit Jauchzen (2 parts)	Ascension Day	30 May 1726
129**	Gelobet sei der Herr, mein Gott	Trinity	?16 June / 8 June 1727
		1726–1727	
39	§ Brich dem Hungrigen dein Brot (2 parts)	1st S. after Trinity [29 June 1726: three year-old daughter dies]	23 June 1726
88	§ Siehe, ich will viel Fischer aussenden (2 parts)	5th S. after Trinity	21 July 1726
170	Vergnügte Ruh, beliebte Seelenlust	6th S. after Trinity	28 July 1726
187	§ Es wartet alles auf dich (2 parts)	7th S. after Trinity	4 August 1726
45	§ Es ist dir gesagt, Mensch, was gut ist (2 parts)	8th S. after Trinity	11 August 1726
102	§ Herr, deine Augen sehen nach dem Glauben (2 parts)	10th S. after Trinity	25 August 1726
35	Geist und Seele wird verwirret (2 parts)	12th S. after Trinity	8 September 1726
17	§ Wer Dank opfert, der preiset mich (2 parts)	14th S. after Trinity	22 September 1726
19	Es erhub sich ein Streit	St. Michael's Day	29 September 1726
27	Wer weiß, wie nahe mir mein Ende	16th S. after Trinity	6 October 1726
47	Wer sich selbst erhöhet	17th S. after Trinity	13 October 1726
169	Gott soll allein mein Herze haben	18th S. after Trinity	20 October 1726
56	Ich will den Kreuzstab gerne tragen	19th S. after Trinity	27 October 1726
129**	Gelobet sei der Herr, mein Gott	Reformation Day	?31 October 1726
49	Ich geh und suche mit Verlangen	20th S. after Trinity	3 November 1726
98	Was Gott tut, das ist wohlgetan (II)	21th S. after Trinity	10 November 1726
55	Ich armer Mensch, ich Sündenknecht	22nd S. after Trinity	17 November 1726
52	Falsche Welt, dir trau ich nicht	23th S. after Trinity	24 November 1726

36	Schwingt freudig euch empor (earlier version)	1st S. in Advent	?1726–?1730
58*	Ach Gott, wie manches Herzeleid (II)	S. after New Year's Day	5 January 1727
82	Ich habe genung	Purification	2 February1727
84***	Ich bin vergnügt mit meinem Glücke	Septuagesima	9 February 1727

Note: Revivals of earlier cantatas are not included here.
*Added later to Cycle II (although BWV 58 is not a true chorale cantata)
**A booklet of librettos documents a performance on Trinity Sunday, 1727. Nevertheless, this cantata may have been performed already on Reformation Day, 1726. It was later added to Cycle II.
***Later added to Cycle IV.
§ Libretto from the Rudolstadt print of 1704/5, reprinted 1726.

It is possible that *Wir müssen durch viel Trübsal*, BWV 146, was performed on 12 May 1726. From 30 May (Ascension Day—the third anniversary of Bach's start in Leipzig), Bach began producing new works more regularly, though none exist for the second to fourth weeks after Trinity, perhaps due to his daughter's death on 29 June. Seven of the new works use Meiningen-style librettos, originating in an anonymous Rudolstadt publication of librettos (1704/5, reprinted 1726), whose inclusion of Old and New Testament scriptures for structural demarcation allowed for a bipartite design (BWV 43, 39, 88, 187, 45, 102, and 17). Of these works, BWV 43 is particularly grand, the standard Meiningen libretto being expanded by the insertion of five strophes of a poem. Almost invariably, these cantatas have expansive opening choruses (BWV 88 is an exception). They also favour galant elements, apparently influenced by the Enlightenment/Pietistic emphases in their texts.

Most of the other surviving works from Cycle III (discounting exceptions such as BWV 19, *Es erhub sich ein Streit*, for St. Michaels Day, 29 September 1726) seem to have been designed to conserve Bach's time and the energy of his forces. Many have only five movements (BWV 170, 47, 56, 129, 98, 55, 58, 82, 157, 84). Solo cantatas and duet cantatas (sometimes with a simple four-part chorale at the end) abound: BWV 13, 170, 35, 169, 56, 49 (a duet cantata), 55, 52, 58 (a dialogue cantata for soprano and bass with nothing for ensemble), 82, 157 (featuring tenor and bass), and 84. In the cantatas for two voices, arias are sometimes combined with sung chorales (49/6, 58/1, 58/5). Such chorale-arias appear also in later works (156/2, 158/2, 159/1). BWV 98 has an opening chorus only and its demands are minimal. Several cantatas open with sinfonias (often substantial) adapted from earlier instrumental works (as had already been the case with 110/1 for Christmas Day). Examples include BWV 146 (which also has at least one vocal movement adapted from the same instrumental model), 35 (two sinfonias and one vocal movement adapted from previous instrumental works), 169, 49, 52, and 188. Organ obbligatos, perhaps played by Bach himself are also characteristic of Cycle III. Examples include Cantatas 146, 170, 35, 27, 47, 169, 49, and 188.

Many of these works preceded the inaugural performance of the St. Matthew Passion, and it is probable that Bach was preserving his energies and time to complete that masterpiece. Even after the performance of the Passion on 11 April 1727, however, Bach seemed to prefer smaller-scale works, with solo cantatas (BWV 56, 52, 82, 84), dialogue cantatas (57, 32, 49, and 58) and/or parodies emerging frequently. Galant and operatic elements seem to appear more often, especially in the solo cantatas and dialogue cantatas. Perhaps the influence of opera was making itself felt in conservative Leipzig.

Hybrid movements, which combine genres and thus are reminiscent of Bach's second cycle, reappear (27/1, 169/2, 49/3, 58/1, 58/5). Orchestration is sometimes expansive (BWV 137, 79, 110, 43, 19, 19, 129, 52) as it also is in some occasional works (198, 195, and 120). Techniques of unification (especially in the solo cantatas) include the repetition of a line of text from one movement to the next (169, 56, 49, 55, 82, 158). Other devices of unification include recurring motives or texts in later movements (BWV 79/3, 43/6, 39/3, 56/4, 49/3, 98/3, 82/1, 82/2), and 117 (all movements in various ways). *Vokaleinbau* is evident in 146/2, 146/7, 170/1, 170/3, 170/5, 47/1, 55/1, 84/1, and 84/3.

Throughout his years in Leipzig, Bach wrote works occasional (undesignated) works. Not surprising, many of these are more expansive than the cantatas of the regular liturgical cycle.

■Table 6. Cantatas for Special Occasions

BWV	Cantata	Occasion	Date
119	Preise, Jerusalem, den Herrn	Inauguration of newly elected town council	30 August 1723
194*	Höchsterwünschtes Freudenfest (2 parts)	Organ dedication	2 November 1723
34a	O ewiges Feuer, o Ursprung der Liebe (2 parts)	Wedding Mass	?1726
157	Ich lasse dich nicht, du segnest mich denn	Funeral Service	6 February 1727 [cf. Picander Cycle: performed on Purification ?2 Feb 1728 or later]
193	Ihr Tore (Pforten) zu Zion	Inauguration of newly elected town council	25 August 1727
120a*	Herr Gott, Beherrscher aller Dinge (2 parts, incomplete)	Wedding Mass	?1729
120b	Gott, man lobet dich in der Stille	Bicentennial of Augsburg Confession, 2nd day	26 June 1730
29	Wir danken dir, Gott, wir danken dir	Inauguration of newly elected town council	27 August 1731
197	Gott ist unsre Zuversicht (2 parts)	Wedding Mass	1736–37
Anh. 193	Herrscher des Himmels, König der Ehren (fragment)	Inauguration of newly elected town council	29 August 1740
195	Dem Gerechten muß das Licht (2 parts)	Wedding Mass	1727–31, rev. ca.1742 and ca. 1747–1748
191	Gloria in excelsis Deo	University Service	24 December 1742
120*	Gott, man lobet dich in der Stille	Inauguration of newly elected town council	1742 or later
69	Lobe den Herrn, meine Seele (II)	Inauguration of newly elected town council	?26 August 1748

* Parody.

Among the particularly striking cantata movements from Cycle III (and from contemporaneous occasional works) are 79/1 (an aggressively grand chorus), 57/3 (a highly chromatic soprano aria), 151/1 (an iridescently transparent soprano aria with flute obbligato), 16/3 (a formally inventive movement that joins aria and chorus), 32/1 (an soprano aria of bittersweet longing), 13/5 (a grief-laden bass aria of exceptional expressiveness), 170/3 (an aria for alto, obbligato organ, and *bassetto* unison strings, which is characterised by extreme contrapuntal chromaticism), 45/4 (an aria that approaches opera buffo), 102/3 (an alto aria with unusual dissonances and syncopations, which Bach reused for the 'Qui tollis' of the F major *Missa*), 102/4 (a bass aria with *perfidia* word-painting) 102/5 (a restless, even panicked tenor aria), 17/5 (a strikingly galant tenor aria), 27/5 (a bass aria with utterly contrasting affects resulting from the juxtaposition of a drowsy sarabande and passages in *stile concitato*), 195/1 (a chorus with

highly differentiated concertante layering), 195/3 (a bass aria that is about as galant a piece as one will find among Bach's works), and 120/4 (a soprano aria whose lyricism is characteristic of the cantata as a whole).

Cycle IV.

The beginning of Bach's fourth cycle coincided with the 1728 publication of a cycle of church cantatas by Picander (Christian Friedrich Henrici), entitled *Cantaten auf die Sonn- und Fest-Tage durch das gantze Jahr* (Cantatas on Sundays and Feast-days throughout the whole Year). The poet's preface, dated 24 June 1728, indicated that these librettos were to be set by Bach. Writing another homogenous cycle probably appealed to Bach, who had worked closely with Picander a year earlier with the completion of the St. Matthew Passion. It is unclear, however, whether Bach set Picander's entire cycle; only nine complete cantatas and one fragment survive.

One of the features of the Picander Cycle is the mixing of text types and genres within the same movement, resulting in hybrid forms reminiscent of Cycle II. Examples include 171/5 (bass recitative alternating with arioso), 159/1 (bass arioso and alto recitative, creating a dramatic dialogue), and 159/2 (an alto aria with soprano chorale doubled by oboe). Several cantatas continue Bach's recent tendency to adapt movements from earlier instrumental works for introductory sinfonias. Among these works are BWV 188, 156, 174.

■Table 7. Fourth Annual Cantata Cycle—'Picander Cycle' (1728–1729 or later)

BWV	Cantata	Liturgical Date	Performance
Cantatas on texts by Christian Friedrich Henrici (Picander), published 1728:			
197a	Ehre sei Gott in der Höhe (incomplete)	Christmas Day	?25 December 1728
171	Gott, wie dein Name, so ist auch dein Ruhm	New Year's Day	?1 January 1729
156	Ich steh mit einem Fuß im Grabe	3rd S. after Epiphany	?23 January 1729
84*	Ich bin vergnügt mit meinem Glücke	Septuagesima	9 February 1727
159	Sehet, wir gehn hinauf gen Jerusalem	Estomihi	?27 February 1729
Anh. 190	Ich bin ein Pilgrim auf der Welt (fragment)	2nd day of Easter	?18 April 1729
145	Ich lebe, mein Herze, zu deinem Ergötzen	3rd day of Easter	?19 April 1729
174	Ich liebe den Höchsten von ganzem Gemüte	2nd day of Pentecost	6 June 1729
149	Man singet mit Freuden vom Sieg	St. Michael's Day	29 September 1728–1729
188	Ich habe meine Zuversicht	21st Sunday after Trinity	?17 October 1728
Outside the 1728 publication:			
157	Ich lasse dich nicht, du segnest mich denn	Purification	?2 February 1728 or later (originally a funeral cantata for 6 February 1727)

*related to the Picander text but not identical to it.

After the Picander Cycle, apparently motivated at least in part by dissatisfaction with his work conditions, Bach turned to other musical interests (among these, directing the student Collegium musicum from 1729 onwards), although isolated sacred cantatas from these years survive. In particular, he composed several chorale-based cantatas, to fill gaps in Cycle II. Having composed BWV 137 and 129 earlier for the same purpose, he now added 112 (1731), 140 (1731), 177 (1732), 14 (1735) and 9 (1732–1735). In addition, he wrote a number of chorale

cantatas for unspecified occasions: BWV 117, 192, 97, and 100. His interest in librettos that retain the chorale text *per omnes versus* (evidenced initially in BWV 4 and 107) now came to the fore—with the exception of BWV 140, 14, and 9, all of the late chorale cantatas are of this type (as are the other cantatas just mentioned). Despite the fact that the inner movements retain the chorale stanzas verbatim, Bach sets these movements as arias, or sometimes as recitatives (although the possible fragmentary BWV 192 consists solely of two chorale fantasias framing a duet). Allusions to the underlying chorale appear in all three inner movements of BWV 112, while BWV 117 achieves unification by presenting the chorale in simple, four-part form as its fourth movement, making further reference to it in the following two movements, and finally repeating the opening chorale fantasia at the end (117/9).

Bach's arguably most famous chorale cantata, BWV 140, filled a gap in Cycle II for an occasion that occurred only rarely in the Church calendar, the 27th Sunday after Trinity. While generally fashioned after the pattern used in most of the other chorale cantatas in Cycle II (with an additional chorale-based movement at its centre, the celebrated obbligato exhibiting galant sighs and regular phrase lengths), it can best be understood as a hybrid chorale-dialogue cantata featuring Jesus and the Soul.

Several cantatas of this time may have had particularly personal meaning for Bach. While his professional frustrations around 1730 are well known, it should be noted that between November 1727 and November 1733 Bach lost six children. By 1733 he must have been emotionally exhausted.

BWV 177 is a complex work, written about a year before Bach petitioned the Elector in Dresden for a court title in hopes of improving his work conditions in Leipzig. It served to fill the gap in Cycle II at the fourth Sunday after Trinity, which had coincided with the Feast of the Visitation of Mary (2 July) in 1724. The cantata's opening chorale fantasia is a magnificent portrayal of the hymn stanza's cry for divine aid, with a concertante violin emphasizing the solitariness of the petitioner. The soprano aria serves as the keystone in a five-movement chiastic arch, its hymn stanza constituting a prayer for a forgiving spirit and the grace to remain faithful.

Dating from 1734 and perhaps originally intended for a wedding, the chorale cantata, BWV 97, is an expansive work, which Bach revived on at least two subsequent occasions. Its nine movements embrace the complete chorale text, whose theme of accepting God's will in all circumstances must have resonated with Bach, since he had still not received help from the Elector (now also King of Poland), though he tried that year to ingratiate himself with the court on two occasions, once in the king and queen's presence. Most striking is the cantata's tenor aria, with its highly expressive, rhythmically complex obbligato characterised further by polyphonic writing achieved by means of double stopping and and biplanar melodies.

Accepting bitter providence is made even more explicit in BWV 100, a work for whose outer movements which Bach recalled chorale-based movements from a decade earlier. Its highlight is arguably the soprano aria, whose florid flute obbligato suggests that Bach had a very fine player at his disposal.

BWV 14, performed on 30 January 1735, is a strikingly dramatic cantata based on Luther's hymn paraphrase of Psalm 124, which rails against the psalmist's enemies while celebrating divine protection. Perhaps intended to fill a gap in Cycle II at the fourth Sunday after Epiphany (which had not occurred in 1725 because Easter fell early), the cantata is strikingly operatic, with advanced chromatic harmonies that contrast sharply in the first movement with a retrospective motet style and structure (stringent counterpoint with inversion, absence of ritornello, and instrumentally delivered cantus firmus).

Other notable works of the time include BWV 36 (a work with a complex history culminating in a bipartite Advent cantata that includes three chorale arrangements of 'Nun komm, der Heiden Heiland' but no recitatives), BWV 51 (a soprano solo cantata whose virtuosity for the singer and trumpet player has made it an enduring favourite), and BWV 29 (intended for a town council installation service, now best known for its sinfonia and first chorus, the chorus reappearing as the 'Gratias' and 'Dona nobis' in the B-minor Mass). While BWV 158 may also date from the early 1730s, it possibly represents a fragment of an earlier work.

Most of Bach's last cantatas to survive involve the parodying of earlier works. Besides BWV 36, these cantatas include the Ascension Oratorio (in which Bach reused earlier material for the opening chorus and two arias, 1735), BWV 197 (a bipartite wedding cantata work of pervasive lyricism and an unusually high soprano part, 1736-1737), BWV 30 (a parody of a galant homage cantata of 1737, featuring coloratura writing for soprano, now in two parts and designated for the Feast of St John the Baptist, c. 1738), BWV 191 (a Latin parody of movements from the B-minor Mass), BWV 69 (a revision of a work for the 12th Sunday S. after Trinity, 1723, ultimately serving the installation of a new town council in 1748), and the individual cantatas that constitute the Christmas Oratorio (Christmas to Epiphany, 1734–1735). BWV 34, previously thought to be a parody of a 1726 wedding cantata, BWV 34a, is now known to have originated around the same time and not a parody of that work.

Whether or not a fifth cycle ever existed is still open to debate. What seems clear is that, having completed a substantial and varied corpus of music for the Lutheran service, and experiencing ongoing impediments in his contractual duties, Bach turned to activities and projects that held personal interest for him, among them, directing the Collegium musicum and creating summative works in various genres. The fact that he drew on previous cantata movements for some of his new works—among them, the B-minor Mass and the four missae BWV 233–236—suggests that he held their models in high regard.

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