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BACH CANTATA TRUMPET PARTS: A COMPENDIUM BY ELISA KOEHLER

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BACH CANTATA TRUMPET PARTS: A COMPENDIUM

BY ELISA KOEHLER

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While most trumpeters are familiar with the florid obbligato trumpet solos in the cantata, “*Jauchzet Gott in allen Landen*,” (BWV 51) by Johann Sebastian Bach (1685 – 1750), many of the composer’s other cantatas also feature important passages for solo trumpet. Unlike his purely instrumental works such as the *Second Brandenburg Concerto* (BWV 1047), orchestral suites (BWV 1068 & 1069), and large-scale choral works such as the *B Minor Mass* (BWV 232) and the *Christmas Oratorio* (BWV 248), Bach’s cantatas require more interpretive preparation from trumpeters.¹ The cantatas are closely tied to their original period and are scored for a variety of instruments, some of which, like the *tromba da tirarsi*, are somewhat obscure.² Issues of original instrumentation, modern substitutes, and liturgical context continually haunt the 21st century trumpeter performing Bach cantatas.

The entire Bach repertoire for trumpet was published in 1971 by Musica Rara in three volumes edited by Ludwig Güntler and new editions are forthcoming from Carus Verlag edited by Edward Tarr and Uwe Wolf.³ With these resources in hand, trumpeters have access to the entire cantata repertoire.

Approaching the Bach repertoire is a forbidding task. The scholarly literature is vast and complex, and simple guides are hard to find.⁴ The familiar warning from Dante’s *Inferno* looms large: “Abandon every hope, all you who enter here.”⁵ Yet the author, like Virgil, hopes to light the path to selected resources that trumpeters may consult to sort through the confusion. While making no pretensions to mastery of the Bach literature, this article aims to consolidate information regarding Bach’s lesser known masterpieces that involve challenging and stimulating music for the trumpet.

Cantata Basics

Historical sources reveal that J.S. Bach composed an annual cycle of church cantatas for five complete liturgical years (approximately 59 cantatas per year); however, only three of these cycles survive more or less intact. Over twenty percent of the sacred cantatas have been lost along with an even larger percentage of the secular cantatas.⁶ Of the 70 surviving cantatas that include trumpet parts, 21 feature major solo obbligato trumpet parts in aria movements. There are cantatas that include a festive orchestra with three trumpets (sometimes two or four) and timpani, as well as those scored for a single trumpet with reduced forces (see Fig. 2). The majority of these

cantatas (62) are sacred while only eight are secular cantatas (designated as “*Dramma per Musica*.”). On average, trumpets participate primarily in the outer movements of cantatas (especially opening choruses and closing chorales), and occasionally accompany solo arias and other choral movements.

The relationship between Bach’s cantatas and his larger sacred choral works is a very close one. It is no exaggeration to point out that the *Christmas Oratorio* (BWV 248) is basically a group of six cantatas. The *Easter Oratorio* (BWV 249) is an extended cantata, and the *Ascension Oratorio* (BWV 11) is a cantata of more standard length. It is also interesting to note that many sections of the *B Minor Mass* first appeared in earlier cantatas. The movements that concern trumpeters are listed below (see Fig. 1).

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FIGURE 1

Bach cantata movements that feature music later incorporated into the *B Minor Mass*

BWV 29	Mvt. 2	Source of <i>Dona Nobis Pacem</i>
BWV 46	Mvt. 1	Source of “ <i>Qui Tollis</i> ” from <i>Gloria</i>
BWV 120	Mvt. 2	Source of “ <i>Et expecto resurrectionem</i> ” from <i>Credo</i>
BWV 171	Mvt. 1	Source of opening solo from <i>Credo</i>
BWV 191	Mvt. 1	Source of “ <i>Gloria</i> ” and “ <i>Et in terra pax</i> ” from <i>Gloria</i>
BWV 191	Mvt. 3	Source of “ <i>Cum Sancto Spiritu</i> ” from <i>Gloria</i>
BWV 215	Mvt. 1	Source of <i>Osanna in excelsis</i>

It is beyond the scope of this article to engage in detailed analyses of individual works, but because scholarly interest in Bach’s cantatas has increased markedly in the past ten years, a wealth of good information is available.⁷ Several excellent recordings of the complete (or nearly complete) cantata repertoire have been produced by conductors Ton Koopman and John Eliot Gardiner with period instruments and by Helmuth Rilling employing modern instruments. Information on most available cantata recordings along with an enormous deposit of cantata information is available at the formidable Bach Cantatas web site (<http://www.bach-cantatas.com>) maintained by Aryeh Oron.⁸ The definitive resource in print is

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FIGURE 2

Cantatas by J. S. Bach that include trumpet parts

BWV	Title	Number of Trumpets	Key of Trumpets	Difficulty*	Solo Aria
5	Wo soll ich fliehen hin	1	C, B \flat	High	Yes
10	Meine Seel erhebt den Herren	1	C	Low	No
11	Lobet Gott in seinen Reichen [Ascension Oratorio]	3	D	Medium	No
12	Weinen, Klagen, Sorgen, Zagen	1	C	Medium	No
15	Denn du wirst meine Seele nicht in der Hölle lassen	3	C	Medium	No
19	Es erhub sich ein Streit	3	C	Medium	No
20	O Ewigkeit, du Donnerwort	1	C	High	Yes
21	Ich hatte viel Bekümmernis	3	C	Medium	No
24	Ein ungefärbt Gemüte	1	C	High	No
29	Wir danken dir, Gott, wir danken dir	3	D	Medium	No
30	Freue dich, erlöste Schar	3	D	Medium	No
31	Der Himmel lacht! Die Erde jubiliert	3	C	High	No
34	O ewiges Feuer, o Ursprung der Liebe	3	D	Medium	No
41	Jesu, nun sei gepreiset	3	C	Medium	No
43	Gott fähret auf mit Jauchzen	3	C	High	Yes
46	Schauet doch und sehet	1	C, B \flat	High	Yes
48	Ich elender Mensch, wer wird mich erlösen	1	C	Low	No
50	Nun ist das Heil und die Kraft	3	D	Medium	No
51	Jauchzet Gott in allen Landen	1	C	High	Yes
59	Wer mich liebet, der wird mein Wort halten	2	C	Medium	No
60	O Ewigkeit, du Donnerwort	1	D	Low	Yes
63	Christen, ätzt diesen Tag	4	C	Medium	No
66	Erfreut euch, ihr Herzen	1	D	High	No
67	Halt im Gedächtnis Jesum Christ	1	A, C	Medium	No
69	Lobe den Herrn, meine Seele	3	D	Medium	No
70	Wachet! betet! betet! wachet!	1	C	High	No
71	Gott ist mein König	3	C	Medium	No
74	Wer mich liebet, der wird mein Wort halten	3	C	Medium	No
75	Die Elenden sollen essen	1	G, C	High	Yes
76	Die Himmel erzählen die Ehre Gottes	1	C	High	Yes
77	Du sollt Gott, deinen Herren, lieben	1	C	High	Yes
80	Ein feste Burg ist unser Gott	3	D	High	No
90	Es reißet euch ein schrecklich Ende	1	B \flat	High	Yes
103	Ihr werdet weinen und heulen	1	D, C	High	Yes
105	Herr, gehe nicht ins Gericht	1	C	High	Yes
109	Ich glaube, lieber Herr, hilf meinem Unglauben	1	C	High	No
110	Unser Mund sei voll Lachens	1	D	High	Yes
119	Preise, Jerusalem, den Herrn	4	C	High	No
120	Gott, man lobet dich in der Stille	3	D	Medium	No
124	Meinen Jesum laß ich nicht	1	C	Low	No
126	Erhalt uns, Herr, bei deinem Wort	1	D	High	No
127	Herr Jesu Christ, wahr' Mensch und Gott	1	C	High	Yes
128	Auf Christi Himmelfahrt allein	1	D	High	Yes
129	Gelobet sei der Herr, mein Gott	3	D	Medium	No
130	Herr Gott, dich loben alle wir	3	C	High	No
137	Lobe den Herren, den mächtigen König der Ehren	3	C	Medium	No
145	Ich lebe, mein Herze, zu deinem Ergötzen	1	D	Medium	Yes
147	Herz und Mund und Tat und Leben	1	C	High	Yes
148	Bringet dem Herrn Ehre seines Namens	1	D	Medium	No
149	Man singet mit Freuden vom Sieg	3	D, C	Medium	No
162	Ach, ich sehe, itzt, da ich zur Hochzeit gehe	1	C	Medium	Yes

BWV	Title	Number of Trumpets	Key of Trumpets	Difficulty*	Solo Aria
167	Ihr Menschen, rühmet Gottes Liebe	1	C	Low	No
171	Gott, wie dein Name, so ist auch dein Ruhm	3	D	High	No
172	Erschallet ihr Lieder, erklinget, ihr Saiten	3	D or C	High	Yes
175	Er rufet seinen Schafen mit Namen	2	D	High	Yes
181	Leichtgesinnte Flattergeister	1	D	High	No
185	Barmherziges Herze der ewigen Liebe	1	C	Low	Yes
190	Singet dem Herr ein neues Lied ¹¹	3	D	Medium	No
191	Gloria in excelsis Deo	3	D	High	No
195	Dem Gerechten muß das Licht	3	D	High	No
197	Gott ist unsre Zuversicht	3	D	Medium	No
201	Der Streit zwischen Phoebus und Pan (Dramma per Musica)	3	D	High	No
205	Der zufriedengestellte Aeolus (Dramma per Musica)	3	D	High	No
206	Schleicht, spielende Wellen (Dramma per Musica)	3	D	High	No
207	Vereinigte Zweitracht der wechselnden Saiten (Dramma per Musica)	3	D	Medium	No
207a	Auf, schmetternde Töne (Dramma per Musica)	3	D	Medium	No
214	Tönet , ihr Pauken! Erschallet, Trompeten (Dramma per Musica)	3	D	Medium	No
215	Preise dein Glücke, gesegnetes Sachsen (Dramma per Musica)	3	D	High	No
217	Entfliehet, verschwindet, entweichet, ihr Sorgen	3	D	Medium	No

* The level of difficulty is determined by the following criteria: extended solo passages, technical demands, range and endurance considerations, and flexibility. High range, by itself, is common in Bach's trumpet writing and is therefore not of primary concern when assessing an overall level of difficulty, in the author's opinion.

Alfred Dürr's magisterial tome, *The Cantatas of J. S. Bach*. Long available only in German, Dürr's important work was published in 2005 by Oxford University Press in English translation.⁹ Those desiring more information on the life of Johann Sebastian Bach should turn to Christoph Wolff's authoritative biography.¹⁰

Instrument Designations

By and large, most of the trumpet parts in Bach's cantatas are labeled, *Tromba*, and were intended to be performed on the familiar valveless natural trumpet. Only rarely did he refer to the instruments as *Clarino* or *Principale*.¹² Bach usually wrote for trumpets pitched in C before assuming the position as Thomaskantor in Leipzig in 1723. Thereafter, most of his trumpet parts are pitched in D. Bach writes for a trumpet in B-flat only in three solo obbligato arias (BWV 5, 46, and 90).

Other instruments related to the trumpet also appear in the cantatas such as the slide trumpet (*tromba da tirarsi*, see Fig. 3 below), and the horn (*corno*). Occasionally, the instrumental designation allows the player a variety of options. In BWV 66, for example, the trumpet part is marked, "Tromba in D (*una tromba se piace*)" [a trumpet of your pleasure]. The opening chorus and closing chorale of BWV 46 are scored for "Tromba in C (*Corno da tirarsi*)" as are most of the movements of BWV 67 and 162. A few cantatas show that the trumpet and horn were viewed to be interchangeable. BWV 105 is scored for "Tromba in C (*Corno*)" as is the first movement of BWV 60 (for Tromba in D). A further anomaly appears in BWV 109 where the part reads, "Tromba in C (*Corne du Chase*)." And forget the horns; BWV 185 and BWV 12 designate that the part for "Tromba in C" (which largely doubles chorale melodies) could also be played by an oboe. All of this evidence suggests that Bach's instrumental forces were flexible and dependent on available players and instruments.

The most famous trumpeter associated with the music of J. S. Bach, Gottfried Reiche (1667 – 1734), was also renowned for his versatility. Not only is he pictured with a coiled *Jägertrompete*¹³ in the famous portrait by Haussmann, but he also played the violin, the Waldhorn, and alto trombone in addition to the trumpet and the slide trumpet.¹⁴ Ironically, playing a difficult Bach cantata part may have contributed to Reiche's death. He collapsed at the age of 67 from a stroke on the way home after an outdoor performance of BWV 215 on October 5, 1734, and died the next day.¹⁵ Although Reiche was lauded for his command of the high clarino register, he was also known for his dexterous mastery of the slide trumpet.

The Special Case of the *Tromba da Tirarsi*

While only six of Bach's cantatas call for the slide trumpet by name (BWV 5, 20, 46, 67, 77, 162), some scholars believe that a large number of cantata movements (especially chorale movements) were intended for the instrument where it was not specifically named.¹⁶ Where it is named, Bach consistently uses the Italian, *tromba da tirarsi*, with the exception of BWV 67 and 162, which call for *Corno da tirarsi*. The German equivalent is *Zugtrompete*, and the English often referred to a somewhat different form of the instrument as the "flatt [sic] trumpet."¹⁷ The slide in question concerns an extended leadpipe, not a separate U-shaped slide like the trombone (see Fig. 3).

The slide trumpet was capable of playing non-harmonic tones in the lower octave of the trumpet's range, especially between middle C and the C above. As musicologist Thomas MacCracken has pointed out, a large number of unspecified trumpet parts may have been played by the slide trumpet.¹⁸ Specifically, there are 26 movements (mostly chorale melodies) that fit this description. Even the famous chorale melody for "Jesu, Joy of Man's Desiring" (BWV 147, Mvt. 6) may have been performed on a *tromba da tirarsi* at its premiere on July



Fig. 3. Stanley Curtis demonstrates various postures for playing the slide trumpet. The modern method (top) features a hand grip in the center of the instrument, while the more historic method (left) involves gripping the trumpet on the back bow and stabilizing the mouthpiece in a manner similar to that of the trombone. (Photos by Elisa Koehler)

2, 1723. Don Smithers publicly disagreed with MacCracken's thesis in the 1990 *Bach-Jahrbuch* where he claimed that lipping may have been used for some non-harmonic tones rather than mechanical means.¹⁹ A musicological controversy ensued with each scholar making supportable points based on educated hypotheses. This author appreciates the validity of Smithers's theory, but tends to agree more with MacCracken; however, trumpeters will need to confront the issue when performing the music on period instruments. Whether the lighter sound of the slide trumpet or the delicate technique of lipped notes is the ideal, both of these should translate into more sensitive and subtle playing of Bach chorale movements on the modern trumpet.

One cantata presents particular problems of instrumental identification, BWV 24, "Ein ungefärbt Gemüte." The solo brass part is labeled "Tromba in C (*Clarino*)," yet the first movement may have been played by a slide trumpet and the last movement by a horn.²⁰ The first movement features abundant non-harmonic tones with difficult leaps, while the last movement repeatedly plays many low F's below middle C, which would be quite idiomatic for the horn. Some scholars argue that both movements should be played on the horn because "clarino" perhaps merely indicated a high register and not a specific instrument. Modern trumpeters wouldn't have difficulty playing the part on a flugelhorn, but the music presents formidable challenges for period instrument performers.

Parts for *Corno* and *Cornetto*

While this article primarily concerns J. S. Bach's scoring for trumpets in his cantatas, it should be noted that several cantatas include parts for horn or cornetto which are sometimes

played on the trumpet or flugelhorn in performances that employ modern instruments. These works should not be considered as representative of Bach's trumpet writing in an historical context, but trumpeters should be aware of them. It should be noted that the new Bach repertoire series, *Bach for Brass*, edited by Edward Tarr and Uwe Wolf, includes all of the cantata parts for horn (*corno*) and cornetto (*cornetto*).²¹ As has been shown above, trumpeters like Gottfried Reiche also played the horn.

An example of a cantata scored for horns is BWV 112, "*Der Herr is mein getreuer Hirt.*" The Kalmus reprint of the original Bach Gesellschaft Edition published by Breitkopf actually includes horn parts labeled, "Horn I in G (Flügelhorn I in B [B-flat])."²² Clearly, this edition was directed toward performance on modern instruments where the flugelhorn was meant to substitute for the extremely high horn parts.

The cornetto participates in one of Bach's most famous cantatas, BWV 4 "*Christ lag in Todesbanden.*"²³ As one of Bach's earliest cantatas, this work includes parts for cornetto and three trombones that double the chorus parts exclusively rather than play independent parts of their own. This tradition, known as *colla parte* playing, harkens back to the 16th and 17th centuries, and is a staple of the cornetto and sackbut repertoire.

Liturgical and Cultural Contexts

It is important to understand the ordering of the feasts and rhythms of the liturgical calendar to effectively perform and understand Bach's cantatas. The church year traditionally begins with Advent in late November and revolves around Christ's birth (Christmas) and resurrection (Easter) and other important feast days. Terms used today like "the Second Sun-

day of Advent” (or Lent, Easter, Ordinary Time, etc.) were sometimes rendered in Latin such as “Septuagesima” (seventh Sunday before Easter, also the third Sunday before Lent).²⁴ The text of each cantata as well as its musical symbolism reflects the scripture readings for the specific Sunday²⁵ on the liturgical calendar for which it was composed.

Bach includes trumpets in most of his cantatas for the Christmas and Easter seasons and sporadically during “ordinary time,” which was known as the Sundays after Trinity²⁶. Not surprisingly, trumpets fall silent during the penitential seasons of Advent and Lent. Bach employs the trumpet’s noble sound for texts that primarily concern judgment, grandeur, celebration, and power. Some of his most virtuosic writing is lavished on music meant to symbolize the Holy Spirit. In addition to the eponymous “Cum Sancto Spiritu” that concludes the *Gloria* of the *B Minor Mass*, trumpeters should be aware of the fiendishly difficult first trumpet part that awaits them in the third movement aria of BWV 172, a cantata for Pentecost.

One of Bach’s most famous cantatas, BWV 80 “Ein feste Burg ist unser Gott,” features trumpet parts that he did not write. The three trumpets and timpani were added by Bach’s oldest son, Wilhelm Friedemann, after his father’s death.²⁷ In addition to the cantata’s association with the Reformation, it was also prized as a symbol of German nationalism. In 1870 the Bach Gesellschaft published the score of BWV 80 with Friedemann’s added trumpets and timpani, and it was quickly adopted by the movement for German unification in the wake of the German-French War.²⁸ During the Second World War the Nazis appropriated the opening chorus—with its blazing high trumpets—as the theme music for radio broadcasts of news from the front.²⁹ Despite these grim abuses, Bach’s music is today overwhelmingly associated with peace, joy, and beauty.

Suggestions for Performance on Modern Trumpet

As this article has outlined in detail, a number of factors must be taken into consideration when performing Bach cantatas on the modern trumpet. While many trumpeters will feel comfortable performing the high music for D trumpet on the piccolo trumpet in A, there are a multitude of options for the music for C trumpet. Most of Bach’s music was written for the valveless natural trumpet and the muscular low range of that instrument is poorly represented on smaller modern trumpets pitched in high keys. Also, the strident high range of the piccolo trumpet is not always a suitable substitute for the natural trumpet’s sweet clarino *cantabile*.

Sensitive trumpeters can certainly coax appropriate sounds out of incongruous instruments, but a great deal of the Bach cantata repertoire is more successfully performed on trumpets larger than the piccolo. For example, most of the parts written for trumpet in C work best on an F trumpet, especially the

solo arias in BWV 20, 51, 70, 75, 127, 147. Two notable exceptions are BWV 41 and 43 which feature extensive high register playing for the first trumpet. The author would suggest using a G trumpet or A piccolo for these tiring pieces. Chorale movements (which may or may not have originally been performed on the slide trumpet) should usually be performed on the C trumpet. The range of these parts usually stays within the staff and doubles the soprano part in the chorus. Above all, trumpeters should strive to blend and even disappear into the texture during chorale movements.

The three great cantata arias for B-flat trumpet, BWV 5, 46, and 90, work best on E-flat trumpet, in the author’s opinion. The achingly expressive opening chorus of BWV 46 (one of the few parts written expressly for *tromba da tirarsi*) also works well on the E-flat trumpet. As is the case with the chorale movements, a seamless blend with the chorus should be the performance goal. There’s ample opportunity to shine in the solo aria after the opening chorus.

Parts for second and third trumpets in ensemble cantatas should follow the lead of the first player in regard to instrument selection. Bear in mind that the larger the trumpet on the third part, the richer the resultant overtones will be for the section. Poor intonation often plagues sections of predominantly smaller trumpets. While the size of the performing forces and acoustical environment must be taken into account, in the author’s opinion, Bach sounds best when played on the largest trumpet appropriate for the part at hand.

Beyond BWV 51

“Jauchzet Gott in allen Landen” is justifiably the best known solo cantata for the trumpet. With its reduced forces and agreeable length, it’s a popular addition to many solo recital programs. It is also the only Bach cantata with trumpet solos that does not require a chorus. However, many other wonderful solo arias could be excerpted for recital performance with the cooperation of an able vocalist and keyboard player.

Piano/Vocal scores of the entire sacred cantata repertoire are available on CD-ROM.³⁰

The sheer size and complexity of the Bach cantata repertoire make it difficult to locate these hidden gems of the trumpet literature. However, by way of summary, the sidebar on the next page lists some recommendations.

Trumpeters are certainly fortunate to have so much wonderful repertoire from one of the greatest composers of all time. After all, his second wife, Anna Magdalena Bach, descended from a family of trumpeters.³¹ Maybe that had something to do with it? In any case, that is one of the questions that really does not need to be answered in order to play one of the many wonderful Bach cantata trumpet parts.

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forms with the Lyric Brass Quintet, the Orchestra of the 17th Century, Newberry's Victorian Cornet Band, and the Bach Sinfonia. For the past ten years she has performed as solo trumpeter on the Bach Cantata Series at Baltimore's First English Lutheran Church. She served as Recording Reviews Editor for the *ITG Journal* between 2002 and 2005, and has also contributed several articles concerning historic brass. Research for this work was supported by a grant from Goucher College's Lahey Faculty Development Fund. The author thanks the following for their kind assistance: Rev. Otfried Arndt, Stanley Curtis, T. Herbert Dimmock, Michael Holmes, and Thomas MacCracken.

SOME CANTATA RECOMMENDATIONS

Solo Arias

BWV 5	No. 5 Aria (Bass)
BWV 20	No. 8 Aria (Bass)
BWV 43	No. 7 Aria (Bass)
BWV 46	No. 3 Aria (Bass)
BWV 75	No. 12 Aria (Bass)
BWV 76	No. 5 Aria (Bass)
BWV 77	No. 5 Aria (Alto)
BWV 90	No. 3 Aria (Bass)
BWV 103	No. 5 Aria (Tenor)
BWV 110	No. 6 Aria (Bass)
BWV 127	No. 4 Recitative Aria (Bass)
BWV 128	No. 3 Aria (Bass)
BWV 145	No. 3 Aria (Bass)
BWV 147	No. 9 Aria (Bass)

Solos with Chorus

BWV 24	No. 3
BWV 66	No. 1
BWV 67	No. 1
BWV 70	No. 1
BWV 76	No. 1
BWV 105	No. 1
BWV 109	No. 1
BWV 126	No. 1
BWV 147	No. 1
BWV 148	No. 1
BWV 171	No. 1
BWV 181	No. 5

Trumpet Section Highlights

BWV 31	No. 1
BWV 41	No. 1
BWV 43	No. 1
BWV 59	No. 1
BWV 71	No. 5
BWV 74	No. 1
BWV 80	No. 5
BWV 119	No. 1 & No. 7
BWV 129	No. 5
BWV 130	No. 1 & No. 3
BWV 172	No. 3
BWV 175	No. 6
BWV 195	No. 1

Endnotes

- 1 The abbreviation, BWV, stands for "Bach Werke Verzeichnis." This thematic catalog of Bach's compositions was compiled by Wolfgang Schmieder in 1950 and updated in 1990. The catalog is organized by genre so the numbers do not necessarily reflect chronological origin. Another thematic catalog of Bach's music, *Bach Compendium* [BC], was begun in 1985 by Hans-Joachim Schulze and Christoph Wolff to expand on Schmieder's work. Current research often refers to works by both their BWV and BC numbers. This article will refer to works using BWV numbers as they are more commonly known.
- 2 Charles Sanford Terry. *Bach's Orchestra*. (London: Oxford University Press, 1932), 23 – 49. It is significant that Terry devotes his first chapter on the instruments to "The Trumpet, Horn, Cornett, and Trombone."
- 3 Ludwig Güttler, Ed. *J. S. Bach Complete Trumpet Repertoire, Vols. I, II, and III*. (London: Musica Rara, 1971). Edward H. Tarr and Uwe Wolf, Ed. *Bach for Brass: Johann Sebastian Bach's complete brass parts in a short score including timpani*. (Stuttgart: Carus Verlag, 2002). This series is projected to include seven volumes of which two have been published so far (No. 3: Latin sacred music and oratorios, 2002; and No. 4: Orchestra works, 2004.). The first two volumes in the series concern the trumpet parts for the cantatas and have yet to be published along with volumes 5 and 6 covering works for horn and volume 7 concerning Bach's music for trombone. Tarr and Wolf also include works for cornett in the volumes based on the genres in which they participate.
- 4 Daniel R. Melamed and Michael Marissen, *An Introduction to Bach Studies*. New Edition. (Oxford University Press, 2006).
- 5 Dante Alighieri. "The Divine Comedy: Inferno" Canto III: 9 in *The Portable Dante*. Translated, Edited and with an Introduction and Notes by Mark Musa (New York: Penguin Books, 1995), 14.
- 6 Alfred Dürr. *The Cantatas of J. S. Bach*. Revised and translated by Richard D. P. Jones (Oxford: Oxford University Press, 2005), 11.
- 7 Eric Chafe. *Analyzing Bach Cantatas*. (Oxford: Oxford University Press, 2000). Dürr, *The Cantatas of J.S. Bach*. (Oxford, 2005). Jonathan D. Green. *A Conductor's Guide to the Choral-Orchestral Works of J. S. Bach* (Lanham, MD: Scarecrow Press, 2000). Christoph Wolff, Ed. *The World of the Bach Cantatas. Johann Sebastian Bach's Early Sacred Cantatas*. (New York: W. W. Norton, 1997).
- 8 This comprehensive site includes helpful background information as well as appraisals of most known recordings of the cantatas, a discussion board, and German texts to all of the cantatas. Translations of the German texts appear for most of the cantatas in English as well as in Dutch, French, Hebrew, Italian, Portuguese, and Spanish. Some texts are translated into Indonesian and Japanese as well.
- 9 Dürr, *Cantatas of J. S. Bach*. This 967-page book includes all of the "librettos in German-English parallel text" as well as abundant information on cantata history, development, analysis, and performance practice. The cantatas are presented in the order of the liturgical calendar (Advent – Trinity, Ordinary Time, Marian and Other Feasts, Wed-

- dings & Funerals, Secular Cantatas) and not in BWV order. Those wishing to quickly locate information on a particular cantata should consult the helpful indices (BWV order and alphabetical order German titles) in the back.
- 10 Christoph Wolff. *Johann Sebastian Bach: The Learned Musician* (New York: Norton, 2000). A good short biography is Peter Williams. *The Life of Bach*. Musical Lives. (Cambridge: Cambridge University Press, 2004). A colorful account of Bach's famous 1747 visit to Frederick the Great which affords some cultural context for Bach's life is found in James R. Gaines. *Evening in the Palace of Reason*. (New York: Harper Collins Fourth Estate, 2005).
 - 11 Dürr, 147. The complete trumpet parts to BWV 190 have not survived. Only parts for the closing chorale appear in Gütler Vol. III, 52. Reconstructed trumpet parts for the opening chorus by Diethard Hellmann are published by Bärenreiter.
 - 12 BWV 15 (attributed to Johann Ludwig Bach, not J.S. Bach), BWV 24, BWV 167, and BWV 172.
 - 13 Reine Dahlqvist. "Gottfried Reiche's Instrument: A Problem of Classification" in *Historic Brass Society Journal* Vol. 5 (1993), 174 – 191.
 - 14 Don L. Smithers. *The History of the Baroque Trumpet before 1721*. Second Edition. (Carbondale: Southern Illinois University Press, 1988), 125 – 126. See also Don L. Smithers. "Gottfried Reiches Ansehen und sein Einfluß auf die Musik Johann Sebastian Bachs" *Bach-Jahrbuch* (1987), 113 – 150.
 - 15 Edward Tarr. *The Trumpet*. Translated by S. E. Plank and Edward Tarr. (Portland: Amadeus Press, 1988), 105 – 110. The first movement of BWV 215 includes identical music to the "Osanna" from the *B Minor Mass*.
 - 16 Thomas G. MacCracken. "Die Verwendung der Blechblasinstrumente bei J.S. Bach unter besonderer Berücksichtigung der Tromba da tirarsi" *Bach-Jahrbuch* 70 (1984), 59 – 89. I am indebted to Dr. MacCracken for providing me with an off-print of the original English version of his important article. See also Terry (1932), 30 – 36.
 - 17 John Webb. "The Flat Trumpet in Perspective" in *Galpin Society Journal* No. XLVI (March 1993): 154 – 160. See also Smithers (1988), 27 – 32. Tarr (1988), 54 – 62, 132. Crispian Steele-Perkins. *Trumpet*. (London: Kahn & Averill, 2001), 26 – 41. Terry (1932), 30 – 36.
 - 18 MacCracken (1984), 59 – 89.
 - 19 Don L. Smithers, "Die Verwendung der Blechblasinstrumente bei J. S. Bach unter besondere Berücksichtigung der Tromba da tirarsi. Kritische Anmerkungen zum gleichnamigen Aufsatz 36 von Thomas G. MacCracken" in *Bach-Jahrbuch* 76 (1990), 37 – 51. MacCracken responded to Smither's criticisms in a later article: Thomas MacCracken, "Nochmals: Die Verwendung der Blechblasinstrumente bei J. S. Bach. Erwiderung auf Don L. Smithers's 'Kritische Anmerkungen'." *Bach-Jahrbuch* 78 (1992), 123 – 130. A good summary of the controversy in English is Steven E. Plank "'Knowledge in the Making': Recent Discourse on Bach and the Slide Trumpet." *Historic Brass Society Journal* Vol. 8 (1996), 1 – 5.
 - 20 Kirsten Beißwenger and Uwe Wolf, "Tromba, Tromba da tirarsi oder Corno? Zur Clarinostimme der Kantata 'Ein ungefärbt Gemüte'" *Bach-Jahrbuch* 79 (1993), 91 – 101. See also MacCracken (1984), 82. The Kalmus reprint score from the Bach Gesellschaft edition simply labels the part as "Clarino."
 - 21 Tarr & Wolf, *Bach for Brass*. As noted above, the series is still in production and only two of the seven volumes have been published. According to the back cover of Vol. 3, music for cornett will appear in Vols. 1 – 4 and Vol. 7. Music for horns will be featured in Vols. 5 – 6.
 - 22 J. S. Bach *Cantata No. 112 "Der Herr ist mein getreuer Hirt."* (Boca Raton FL: Edwin F. Kalmus & Co., Inc., 1968). Those curious about the original sources of Kalmus editions should request the helpful booklet, *Source Guide for Kalmus Reprints (1990)*, from the publisher (<http://www.kalmus-music.com>).
 - 23 Gerhard Herz, Ed. *Bach: Cantata No. 4. Norton Critical Scores* (New York: Norton, 1967).
 - 24 An excellent description of the liturgical calendar appears in Willi Apel. *Gregorian Chant*. (Bloomington: Indiana University Press, 1990), 6 – 13. See also Chafe (2000), 11 – 22.
 - 25 Dürr, *Cantatas of J. S. Bach*. Scripture citations for Sunday readings on which cantata texts are based appear for each cantata in this definitive reference.
 - 26 The Easter season lasts from Easter Sunday until the feast of Pentecost, and Trinity Sunday is the Sunday after Pentecost. Easter is a moveable feast that falls on the first Sunday following the first full moon that occurs on or after the day of the vernal equinox, March 21st. [<http://aa.usno.navy.mil/faq/docs/easter.html>; See also David Ewing Duncan. *Calendar: Humanity's Epic Struggle to Determine a True and Accurate Year*. (New York: Avon Books, 1999)]. As the date of Easter changes from year to year, so does the length of Ordinary Time or "Sundays after Trinity."
 - 27 Dürr, 707 – 711. Bach's favoritism of Friedemann is outlined touchingly in Williams. *The Life of Bach*, 196 – 202.
 - 28 Otfried O. Arndt. "Sola Scriptura—Sola Musica. Some reflections after Johann Sebastian Bach's Cantata No. 80: Ein feste Burg ist unser Gott." First English Lutheran Church, Baltimore, 6 November 2005. I am greatly indebted to Rev. Dr. Arndt for his kindness in sharing the text of his speech with me and for his interest in this research.
 - 29 Incidentally, the death of Rev. Arndt's own father was announced on such a broadcast.
 - 30 J.S. Bach. *The Complete Church Cantatas*. Double CD Set. (Theodore Presser, 2001). Available online (<http://www.cdsheetmusic.com>).
 - 31 Wolff (2000), 216 – 217. 