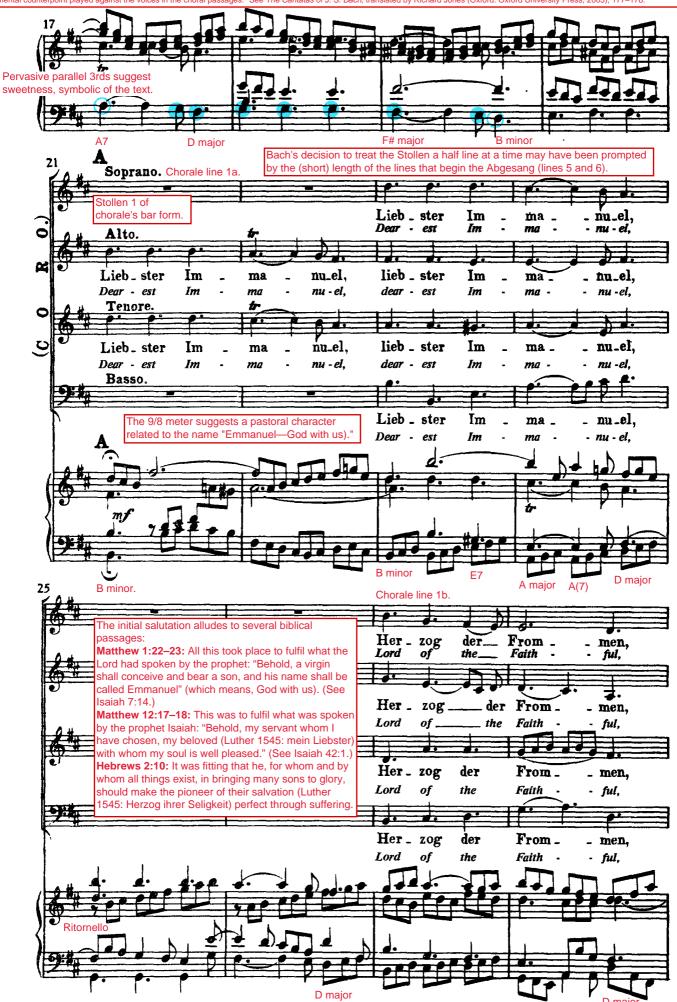
J.S. Bach - Church Cantatas BWV 123 Form: Chorus/Fantasia - Recit (A) - Aria (T) - Recit (B) - Aria (B) - Chorale.

The underlying 6-stanza chorale by Ahasverus Fritsch (1629–1701) appeared in a 1670 publication called "121 neue himmelssüße Jesuslieder, darinnen der hochteure süße Kraftname Jesus über 700mal zu finden" ("121 new heavenly sweet songs of Jesus songs, in which the precious Introduction & updates at melvinunger.com. sweet, powerful name of Jesus can be found over 700 times")—an indication of the publication's devotional focus. Fritsch's activities and his NBA I/5; BC A28) J.S. Bach Martin Petzoldt, "Bach Kommentar" 2:381–382. The hymn's connection to the Christmas Epiphany (BWV 65, 123, 248-VI, [200]) Cantata No. 123 Matthew 1:23 (itself a reference to Isaiah 7:14): Behold, a virgin shall conceive and bear a son, and his name shall be called Emmanuel (which means, Gode and bear a son, and his name shall be called Emmanuel (which means, Gode and bear as on, and his name shall be called Emmanuel (which means, Gode and bear as on, and his name shall be called Emmanuel which means, Gode and bear as on, and his name shall be called Emmanuel which means, Gode and bear as on, and his name shall be called Emmanuel which means, Gode and the called Emmanuel (which means, Gode and the called Emmanuel (which means, Gode and the called Emmanuel). *Isaiah 60:1-6 (Prophecy: the Lord will shine upon you and nations will come to your light) *Matthew 2:1-12 (The Magi come from the East) Librettist: Unknown
FP: 6 January 1725 (Leipzig: St. Thomas in Liebster Immanuel, Herzog der Frommen Seiner Station of Called Emmanuel (which means, God with us); also Matthew 12:17–18: This was to fulfill what was spoken by the prophet FP: 6 January 1725 (Leipzig: St. Thomas in Liebster Immanuel, Herzog der Frommen Seiner Seiner Station Seiner Seine While the chorale was praised, it also received criticism This cantata belongs to Bach's chorale (Coro) for its worldly style (see note). Bach appears to match the modern style of the text (see note). cantata cycle (see note). (Tempo ordinario = 72) (Chorale Verse 1) ●Emmanuel: Heavenly prince has captured my heart (123/1)Instrumentation: Flauto traverso I, II Oboe d'amore I, II VIn I, II Vla **SATB** Ritornello developed from Continuo, Organo chorale's first 2 measures Cantata's Theme: Love for Jesus in a hostile world. B minor In BWV 123/1, the first line of the chorale generates "much of the accompanying instrumental material...treated in chains of imitations and sequential repetitions" (David Humphreys in J. S. Bach. Oxford Composer Companions, ed. Malcolm Boyd (New York: Oxford University Press, 1999), 268. See also Richard Jones, The Creative Development of Johann Sebastian Bach, vol. 2 (Oxford: Oxford University Press, 2013), p. 148. N6 B minor The 9/8 meter and use of woodwinds suggest a pastoral character of tenderness and intimacy related to the name "Emmanuel (God with us)." The rolling 8th notes (reminiscent of the opening chorus of Bach's Epiphany captata for the previous year, BWV 65, in 12/8 meter) are also suggestive of the 3 wise men riding their camels from the East Bassetto technique (removing continuo support) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. A major C#7

(D major) A7 B minor

F# minor

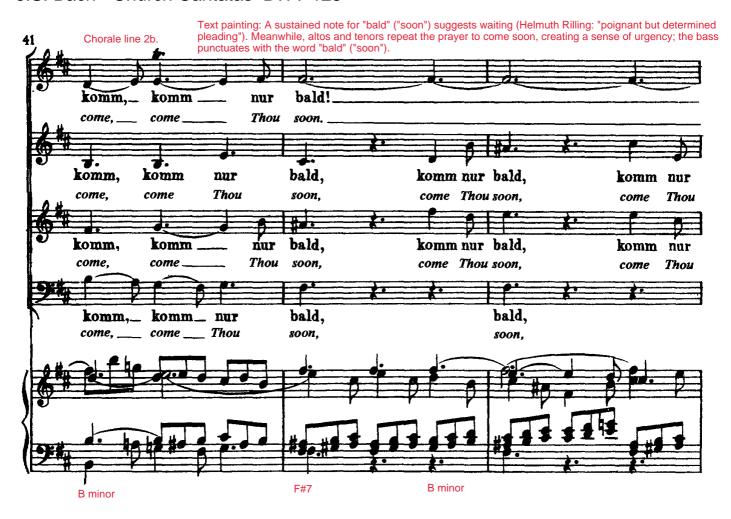
B minor









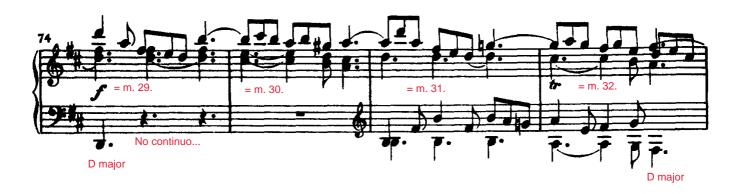


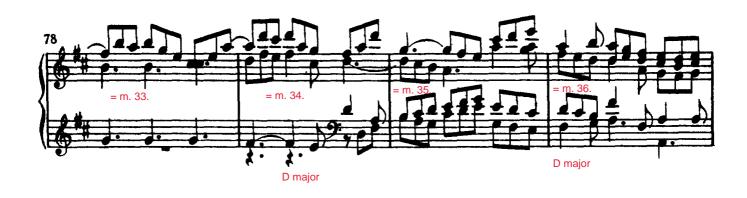






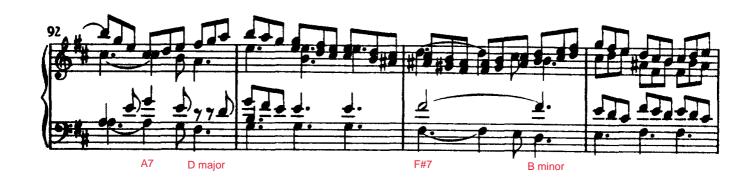






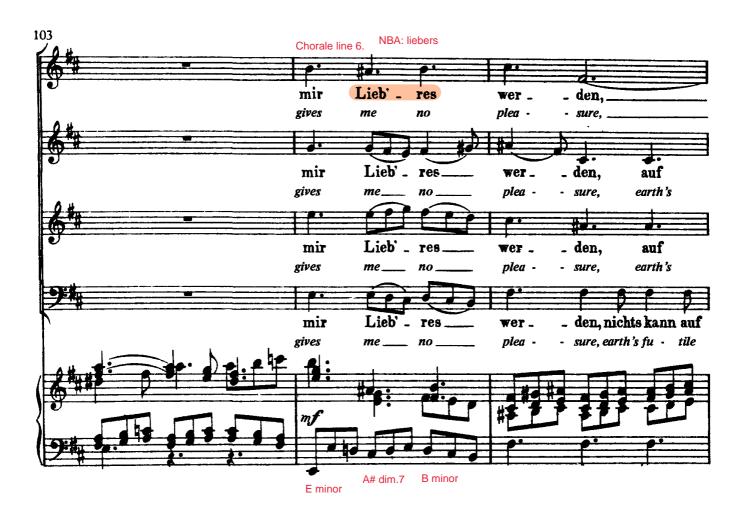






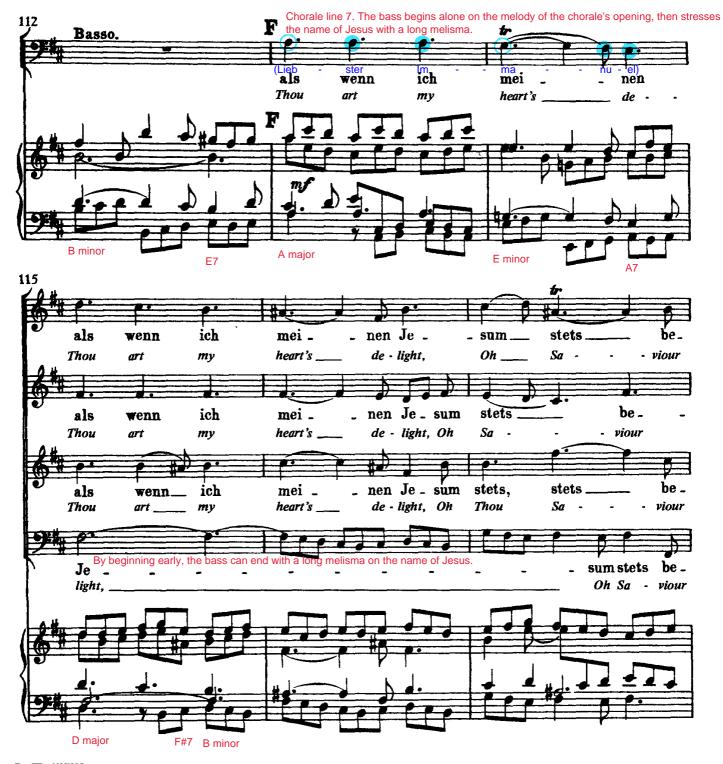


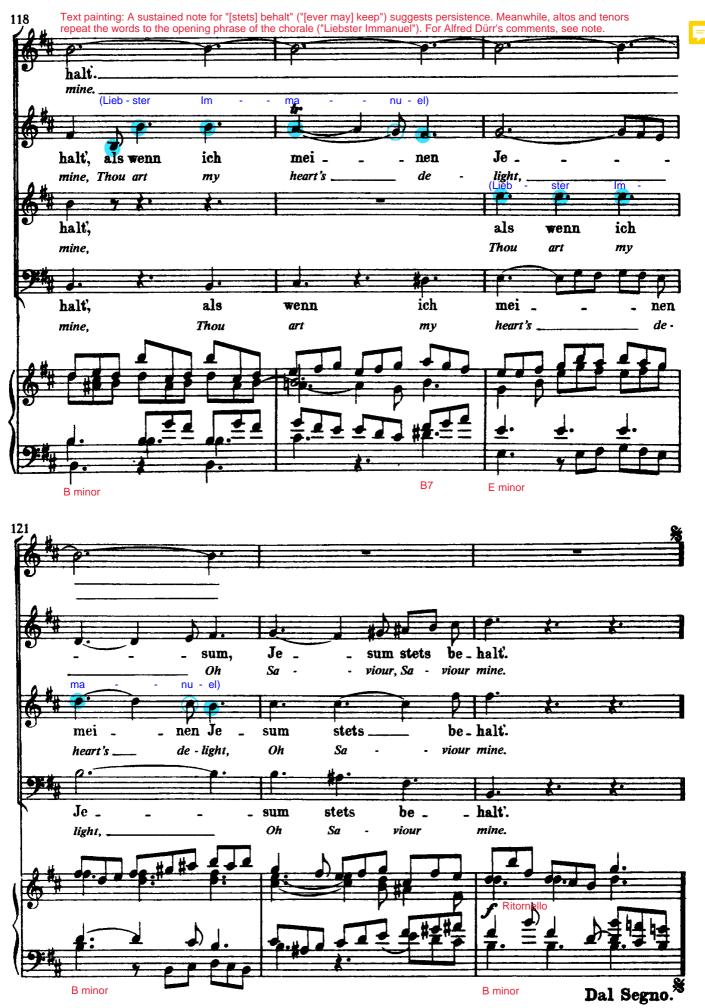






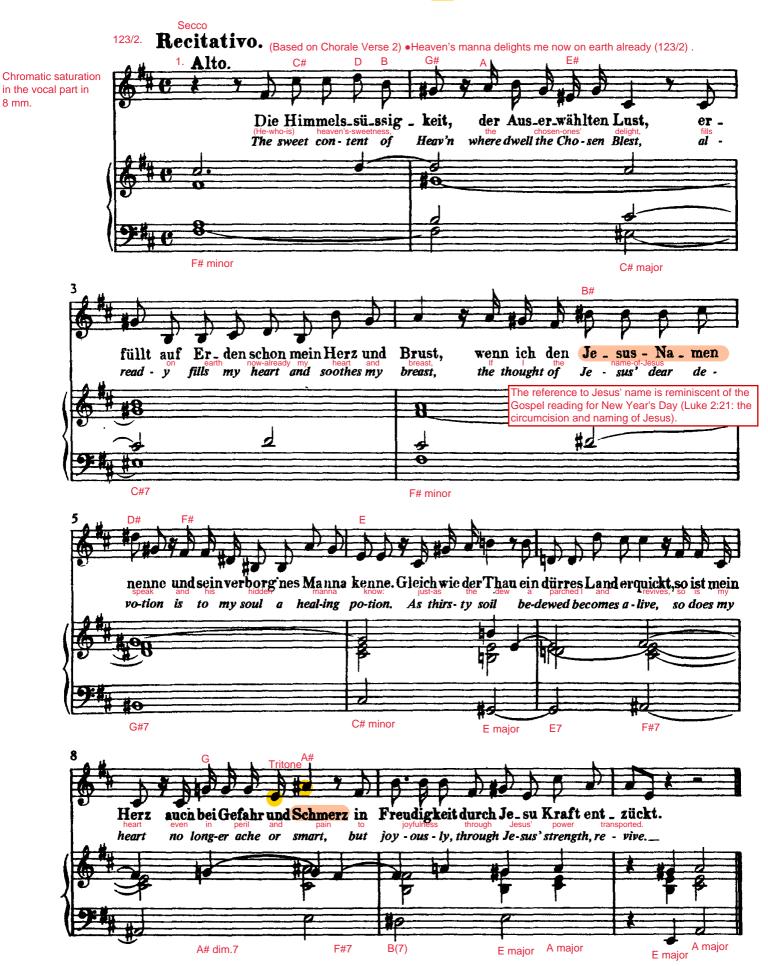






8 mm.





Alfred Dürr writes, "More striking is the first aria, no. 3, whose text, which deals with the `hard journey of the cross', gives rise to a powerfully chromatic ritornello interfused with augmented intervals—which constantly modulates within its brief extent of four bars and, with its motivic material, determines the character of the principal vocal section. The ritornello at the end of this section, perhaps motivated by the words 'Schreckt mich nicht' ('Do not frighten me'), has surprisingly calmer

movement in the upper parts and a statement of the chromatic theme in the continuo. In the middle section, however, opposing forces are aroused: it contains internal contrasts, starting `allegro' with new motives and rapid vocal passages at the words `When storms rage', and then suddenly changing at the words `Jesus sends me from above Salvation and Light' to an emphatically tranquil 'adagio' tempo. The appearance of the 'Light' --present in our thoughts at the Feast of the Epiphany --is thus made prominent more by musical than by textual means." See The Cantatas of J. S. Bach, translated by Richard Jones (Oxford 2005), 178.



given a hard (difficult)

melody.

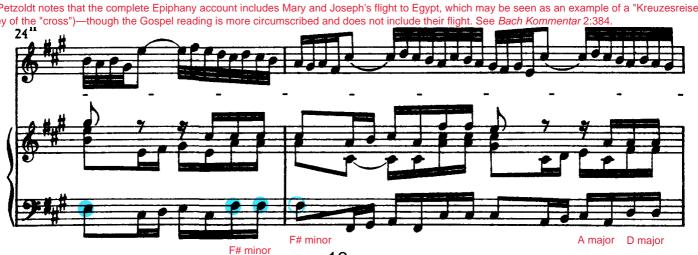
F# minor

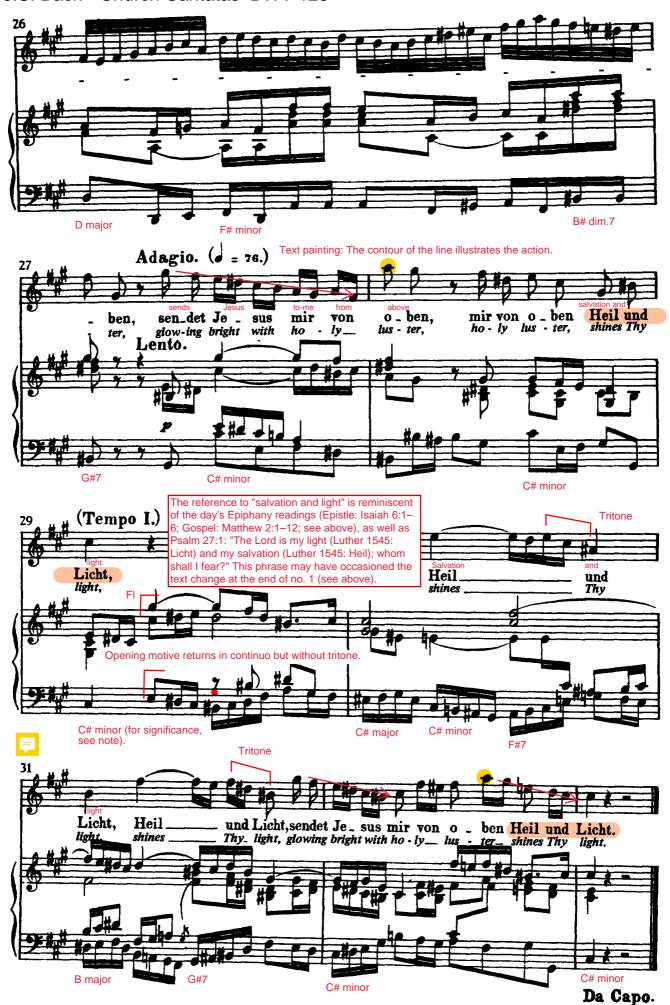
C#7

A# dim.7

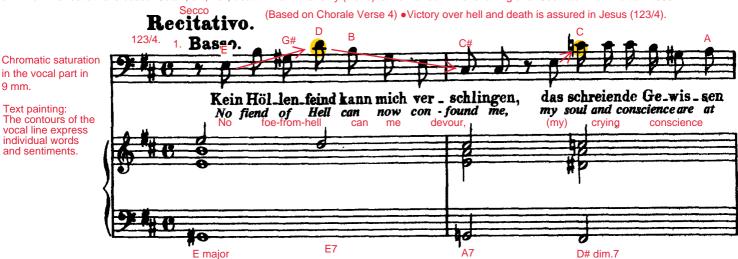


Text painting: Despite a three-fold descending sequence that suggests fear is abating, the vocal line ends with one more shudder and a climactic high note. 18 mich nicht mich nicht! The ritornello presents the head motive in the continuo with a threefold quasi-sequence of mich nicht, schreckt mich nicht, schreckt all! 'fright me not, 'fright me not all, not at 16th notes. F# minor F# minor D major E minor C# major B major Word painting: Fast tempo and long, torrid coloratura for "[Ungewitter] toben" ("[tempests] rage"). B Section. Allegro. () = 100.) Wenn die Un-ge-witter to a - bove the thunder's blus -High Here unity of affect often gives way to Bach's interest n a differentiated portrayal of individual text phrases: the B section sets the first line in Repeated notes are reminiscent of chorale opening. highly differentiated fashion to depict the storms mentioned in the text. A major A major Martin Petzoldt notes that the complete Epiphany account includes Mary and Joseph's flight to Egypt, which may be seen as an example of a "Kreuzesreise" ("journey of the "cross")—though the Gospel reading is more circumscribed and does not include their flight. See *Bach Kommentar* 2:384

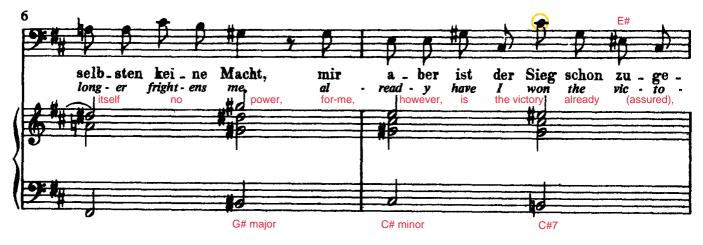


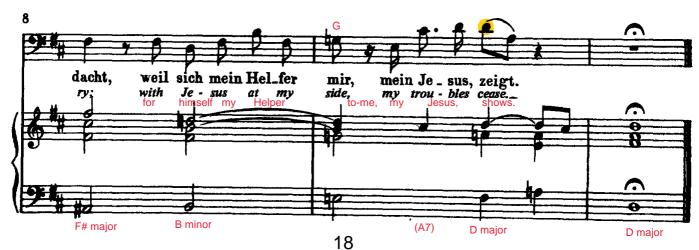


9 mm.

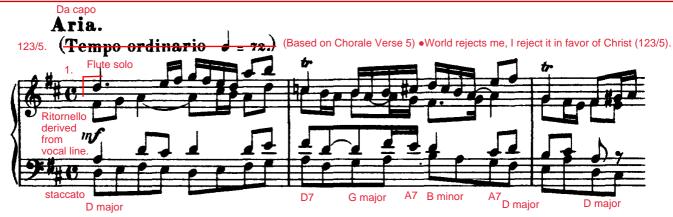






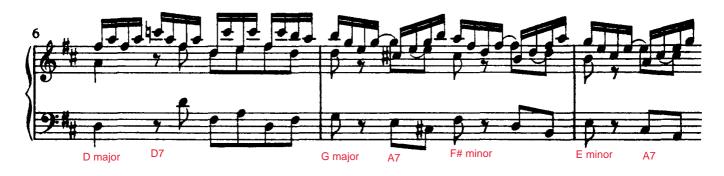


For its reference to enduring the disdain of the world, the aria adopts galant (secular) musical characteristics: a major key, melody-dominated texture, periodic phrases, flute obbligato, and staccato walking bass.



Alfred Dürr writes, "From a formal point of view, the second aria, no. 5, follows more conventional lines. The phrase 'In betrübter Einsamkeit' ('In distressed solitude'), however, provides the opportunity for some charming harmonic twists." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 178. In fact, the descriptor "betrüber Einsamkeit" appears to characterize the musical setting as a whole (contemplative tempo, walking bass played staccato, soft timbre of the solitary flute, flattened 7th scale degree on "Verachtung" ("disdain" or "contempt"), and cessation of instrumental accompaniment (leaving the singer "in solitude").





Martin Petzoldt notes that the text names the fifth "enemy of Christ/faith," i.e., the world. The other four enemies (Satan, sin, hell, and death) were indirectly named in the previous movement. Perhaps listeners would have identified Herod (the persecutor of Jesus in the Epiphany narrative) with the "world." See *Bach Kommentar* 2:385.





