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Trauer=MUSIC.
 bey der
 Dem Weyland
 Durchlachtigsten Fürsten und Herrn,
 S S R R S
Leopolden,
 Fürsten zu Anhalt,
 Herzogen zu Sachsen, Engern und Westphalen, Grafen
 zu Alcanien, Herrn zu Bernburg
 und Zerbst &c
 in der Reformirten Stadt- und Cathe-
 dral - Kirchen zu Cöthen
 am 24ten Martii 1729.
 gehaltenen Gedächtniß-Predigt
 unterthänigst aufgeführt
 Von
 Sr. Hoch-seeligsten Durchlauchtigkeit
 ehemahligen Capell-Meister,
 Johann Sebastian Bach.



Cöthen/ druckte Johann Christoph Schöndorff.

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Johann Sebastian Bach 1685–1750

Trauer-Music: Music to mourn Prince Leopold BWV244A

Burial Service

AT THE ARRIVAL OF THE COFFIN

1	<i>aria</i> (B)	1	Laß, Leopold, Dich nicht begraben	} Part III	6.03
2	<i>recitativo</i> (A)	2	Wie kont es möglich seyn		1.02
3	<i>aria</i> (B)	3	Wird auch gleich nach tausend Zähren		4.06
4	<i>recitativo</i> (T)	4	Und, Herr, das ist die Specerey		0.44
5	' <i>aria a 2. Chören</i> ' (T)	5	Geh, Leopold, zu Deiner Ruh		5.43

Memorial Service

FOLLOWING THE ARRIVAL OF THE PRINCIPAL MOURNERS

6	<i>coro</i> (' <i>aria</i> ')	1	Klagt, Kinder	} Part I	6.28
7	<i>recitativo</i> (T)	2	O Land! Bestürztzes Land!		1.19
8	<i>aria</i> (A)	3	Weh und Ach		4.25
9	<i>recitativo</i> (S)	4	Wie, wenn der Blitze Grausamkeit		1.05
10	<i>aria</i> (S)	5	Zage nur, du treues Land		5.02
11	<i>recitativo</i> (T)	6	Ach ja! Dein Scheiden geht uns nah		1.20
12	<i>coro</i> (' <i>aria</i> ')	7	Komm wieder, theurer Fürsten-Geist	5.14	

FOLLOWING THE SERMON

13	<i>coro</i>	1	Wir haben einen Gott, der da hilfft	} Part II	1.52
14	<i>recitativo</i> (A)	2	Betrübter Anblick, voll Erschrecken		0.44
15	<i>aria</i> (A)	3	Erhalte mich Gott		6.16
16	<i>recitativo</i> (S)	4	Jedoch der schwache Mensche zittert nur		1.03
17	<i>aria</i> (S)	5	Mit Freuden sey die Welt verlassen		5.07
18	<i>recitativo</i> (T)	6	Wohl also Dir, Du aller Fürsten Zier		0.20
19	<i>coro</i> (repeat of 13)	7	Wir haben einen Gott, der da hilfft		1.59

FOLLOWING THE *CURRICULUM VITAE* AND THE PRAYERS

20	<i>aria</i> (B)	1	Bleibet nun in eurer Ruh	} Part IV	6.33
21	<i>recitativo</i> (T)	2	Und Du betrübtes Fürsten-Hauß		1.08
22	<i>aria</i> (S)	3	Hemme Dein gequältes Kräncken		3.30
23	<i>recitativo</i> (T)	4	Nun scheiden wir, Hochseelger Leopold, von Dir		1.11
24	<i>coro</i> (' <i>aria tutti</i> ')	5	Die Augen sehn nach Deiner Leiche		6.26

78.40

Taverner Consort

Emily Van Evera *soprano*

Clare Wilkinson *alto*

Charles Daniels *tenor*

Thomas Meglioranza *bass*

with Carys Lane *soprano* · Natanya Hadda *alto* · Christopher Watson *tenor*

Giles Underwood *bass* (tracks 5, 24) · Tom Phillips *tenor* (track 5)

Taverner Players

Kati Debretzeni, Matthew Truscott *violin*

Jane Rogers *viola*

Jonathan Manson *cello*

Susanne Heinrich, Charles Medlam *viola da gamba*

William Hunt *violone*

Katy Bircher, Guy Williams *flute*

Katharina Spreckelsen, Catherine Latham *oboe (d'amore, da caccia)*

Steven Devine *organ, harpsichord*

with Jean Paterson *violin* (tracks 3, 15)

directed by **Andrew Parrott**

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J.S. Bach and his Trauer-Music for Prince Leopold

Robert Mealy

from a programme note for the first performance (New York Collegium directed by Andrew Parrott, New York, 2004)

The tragedy of J.S. Bach's rich legacy is that we have only a part of what he wrote. Much has been lost, much destroyed; in Bach's Cöthen period alone, it has been estimated that somewhere between 200 and 350 concertos, sonatas and cantatas have disappeared. This is particularly wrenching, for among Bach's surviving Cöthen works are some of his greatest inspirations: the Brandenburg Concertos, the Suites for cello, the Sonatas and Partitas for violin. The funeral music commemorating Bach's Cöthen patron Prince Leopold is, paradoxically, a work that has both completely disappeared and survives almost intact: the performance you will hear, the first of its kind, is the result of much detective work and a certain amount of daring re-invention.

Bach came to Cöthen in December of 1717, at the request of its young prince, who had spent his formative years in Berlin and, according to Bach, 'both loved and knew music: Leopold had been astute enough to take advantage of a rare musical opportunity when, in 1713, Friedrich Wilhelm I of Prussia decided to concentrate on military spending rather than the arts, and disbanded the famous Berlin court orchestra. Soon thereafter, several distinguished musicians from that ensemble moved to Cöthen to become *Cammer Musici* at the court, among them the violinists Joseph Spiess and Martin Marcus, the oboist Johann Ludwig Rose and the bassoonist J.C. Torlé. Later they were joined by the viola da gamba-player Christian Ferdinand Abel (father of an internationally famous gamba-playing son); the Prince himself studied with Abel, and must have often played with his musicians in private performances.

These cosmopolitan players would have found the small town of Cöthen to be a drastic change from Berlin, which by then had over 50,000 inhabitants. When Bach joined the group in 1717, however, they discovered that the works of the new *Capellmeister* were stimulating indeed. Bach began to rehearse them intensively, according to a contemporary account: 'the princely *capelle* in this town, which week in and week out holds its *Exercitium musicum*, makes a rule that even the most famous virtuosi rehearse and go over their pieces together before performing.'

Despite his fond reminiscences of this period, Bach was not entirely satisfied there, and began to seek

other employment as early as 1720, when his first wife's death may have prompted him to look elsewhere. Or perhaps Leopold's seat, familiarly known as 'Cow Cöthen,' may have begun to feel too small. There were also signs that the music budget was declining. Worst of all, Bach claimed later, 'the said *Serenissimus* ended up marrying the Princess of Bernburg, and then it seemed the musical interests of the Prince became somewhat lukewarm, especially since the new Princess seemed to be an *amusa*' – that is, whatever the opposite of a muse would be: a non-muse.

Bach stuck around Cöthen for another few years, in fact long enough to outlive the unmusical Princess (she died early in 1723). This was just as well, for in 1721 a young woman named Anna Magdalena Wilcke joined the princely chapel as a solo singer. She was apparently quite a star, for her salary was twice that of any other chamber musician, and second only to the concertmaster's. Within two years, she and Bach were married. By then, the Prince had decided that his little court needed a palace guard of some 57 soldiers. The soldiers' expenses far outstripped the music programme. The signs were clear that music was not going to be flourishing at the Cöthen court.

Bach managed to secure a good position at Leipzig, and moved there in 1723. But he continued to act as *Capellmeister* for Cöthen, making several journeys there with his wife to oversee the music for various occasions. In particular, Leopold's birthday, on 10 December, demanded a yearly festive cantata. Luckily the Prince's birthday fell during Advent, when (as a penitential season) concerted music was proscribed in Leipzig churches.

On 19 November 1728 this situation changed: the Prince, not yet 34, died quite suddenly. Among the necessary funeral arrangements, the production of a suitable musical monument was a matter of course, and in the Cöthen household accounts a payment is recorded on 27 November to Spiess for 'copying musical scores ... and making the necessary arrangements'. For a funeral text, Bach turned to his long-time poetic collaborator, the writer Christian Friedrich Henrici. This poet, who wrote under the pen-name Picander, had already provided texts for many of Bach's cantatas, and had worked closely with him on the recently completed St Matthew Passion.

Picander's libretto for Leopold's funeral music, which survives in a print by the Cöthen court printer and in a couple of other sources, is the only thing remaining from this large-scale work. Bach's music, like so many of his creations, has disappeared. At first, the problem seems insoluble: who of us can write Bach arias on command? But scholars soon realized that the words of Picander's libretto

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seem strangely familiar. For example, the opening chorus: 'Klagt, Kinder, klagt es aller Welt'. Bach had recently finished a *Trauer-Ode* for the Electress of Saxony, Christiane Eberhardine; its opening words are 'Laß, Fürstin, laß noch einen Strahl!'. The metrical parallels are unavoidable. It appears that Picander created a made-to-order libretto, using the metrical and rhetorical patterns of various arias and choruses that Bach had already written, simply putting new words to them.

It didn't take much detective work on the part of Bach scholars (who are, after all, usually concerned with far more complicated issues of watermarks and handwriting) to connect the Leopold arias and choruses with various movements in the St Matthew Passion and in the Electress's *Trauer-Ode*. One piece of the puzzle has hitherto been lacking – the chorus which begins and ends the second section; Andrew Parrott realised that the remaining chorus from the *Trauer-Ode* could work perfectly with this text. (The table on page 10 compares the Leopold texts with their models.) What had to be newly composed by Bach were the connecting recitatives, now irrevocably lost. For this performance, these have been re-invented by Parrott, following Bach's own practices, and drawing on material surrounding the original arias.

Why didn't Bach write an entirely new work for the occasion? If the copyist's bill does apply to the funeral music, this commission came on short notice, and there simply may not have been time to compose an entirely new work. (Against this argument, one must point out that the actual funeral ceremonies didn't occur until March of the following year; the Prince's body remained all those months in the presumably ice-cold court chapel.) This was also an opportunity for Bach to re-use some of his favourite music, material which otherwise might not get a wider hearing. He later did this with much of his secular repertoire in the 1730s, when music celebrating various members of the Dresden royal court was re-worked to become the Christmas Oratorio.

The easy translation of deeply sacred works to overtly secular contexts, and vice versa, was something which many 19th-century Bach scholars found disturbing. They felt it must cheapen Bach's sublime religious achievement if the same music could be used to praise a mere human, whatever his rank. But in the 18th century, music fit for a king or a noble was no different whether one was addressing the Lord of Heaven or the Lord of Anhalt-Cöthen; the rhetoric of respect was the same, and the music could be as well.

Bach's re-use of the music from his *Trauer-Ode* and the tremendous viola da gamba aria from the

Matthew Passion may have had other, more symbolic reasons as well. For one thing, the deceased prince was not only a great lover of the viola da gamba but a player himself. Given the musical traditions of the time, the viola da gamba is particularly appropriate, for the instrument is not only an emblem of aristocracy but its music is also filled with connotations of mourning, thanks to the great tradition of French *tombeaux*. Indeed, the opening chorus of the *Trauer-Ode*, with its lamenting pair of gambas, bears the designation *Tombeau* in Bach's own hand.

The following March, Bach, his wife Anna Magdalena, and 'a son' – almost certainly the 17-year-old Wilhelm Friedemann – made one last journey to Cöthen, 'to assist with the music for the funeral of His Serene Highness of Blessed Memory', as court records note. Unfortunately, these records tell us nothing about the music performed, while giving a meticulous account of other ceremonial matters. As Friedrich Smend puts it in his *Bach in Cöthen*, 'Everything was specified with the utmost precision beforehand – the order of precedence of the dignitaries, the route the procession was to take, how the participants should take their positions, how many footmen should carry torches, how many torches there would be ... even the sequence of dishes [at the funeral dinner] and the arrangements for laying out the crockery on the palace tables.' The actual burial service was held on the evening of 23 March, opening with an extended piece of 'funeral music' by Bach – music which, according to Smend, has disappeared. (For a revised understanding of the two ceremonies and of the part Bach's music played in them, see Andrew Parrott's note on pages 11–13.)

The second part, beginning and ending with a quotation from Psalm 68:21, presumably followed the sermon on the same text. Bach's funeral music, like all of his religious works, was its own sermon, and perhaps provided its own comfort to the musicians who had participated in one of the most remarkable court orchestras of its time. It is pleasant to imagine Leopold's chosen musicians providing their own tribute in these obbligate arias: the concertmaster Spiess in 'Erhalte mich', the gambist Abel in 'Laß, Leopold'; the oboist Rose in 'Geh, Leopold, zu Deiner Ruh' – and, at the heart of this piece, the star singer of the court, Anna Magdalena Bach, singing 'Mit Freuden'. (Clearly, women did sing Bach's music in church on occasion!)

For us, this score is an opportunity to hear music that will seem strangely familiar, and oddly displaced at the same time. One of the great virtues of this is exactly this displacement, that we can experience these movements in a new context, like fitting a rare jewel into a new setting: it encourages us to hear them with fresh ears.

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Sources of arias and choruses

MP = St Matthew Passion, TO = *Trauer-Ode*

'Part I'

1	<i>chorus</i>	Klagt, Kinder, klagt es aller Welt	Laß, Fürstin, laß noch einen Strahl (TO/1)
3	<i>aria</i>	Weh und Ach	Buß und Reu (MP/6)
5	<i>aria</i>	Zage nur	Blute nur (MP/8)
7	<i>chorus</i>	Komm wieder, theurer Fürsten-Geist	Doch, Königin! du stirbst nicht (TO/10)

'Part II'

1, 7	<i>chorus</i>	Wir haben einen Gott, der da hilft	An dir, du Fürbild großer Frauen (TO/7)
3	<i>aria</i>	Erhalte mich	Erbarme dich (MP/39)
5	<i>aria</i>	Mit Freuden	Aus Liebe (MP/49)

'Part III'

1	<i>aria</i>	Laß, Leopold, Dich nicht begraben	Komm, süßes Kreuz (MP/57)
3	<i>aria</i>	Wird auch gleich nach tausend Zähren	Gerne will ich mich bequemen (MP/23)
5	<i>aria/chorus</i>	Geh, Leopold, zu Deiner Ruh	Ich will bei meinem Jesu wachen (MP/20)

'Part IV'

1	<i>aria</i>	Bleibet nun in eurer Ruh	Mache dich, mein Herze, rein (MP/65)
3	<i>aria</i>	Hemme dein gequältes Kränken	Ich will dir mein Herze schenken (MP/13)
5	<i>chorus</i>	Die Augen sehn nach Deiner Leiche	Wir setzen uns mit Tränen nieder (MP/68)

On reconstructing the *Trauer-Music* BWV244A

Andrew Parrott

Although Bach's *Trauer-Music* for Prince Leopold is lost, it was realised long ago that it must have borne a close relationship to two other works: the *Trauer-Ode* for the Electress of Saxony (BWV198) and the St Matthew Passion. The similarity of the verse patterns used by Bach's librettist make this clear. But much has remained unclear, and once it was recognised that the Cöthen music was based on the Passion, and not the reverse, this lost work, with its 'mere' parodies of earlier music and otherwise uncertain content, seems to have disappeared from the spotlight.

This question of priority, or originality, is something of a red herring. Bach's Mass in B minor, we are often told, is one of the most sublime productions of the human spirit; yet it consists largely of recycled music. In the case of the Christmas Oratorio the opening chorus had first been used to celebrate the birthday of the Electress Maria Josepha; was Bach showing disrespect to the infant Jesus by adapting his music in this way? No; the reworking of pre-existing material was not a matter of shame, nor was the result regarded as somehow inferior or ungeniune. If, in the case of Leopold's *Trauer-Music*, Bach welcomed the opportunity to present some of the finest music he had ever written, on a grand court occasion attended by numerous visiting dignitaries, it is more than likely that his re-workings will merit our attention.

A further reason for neglecting Prince Leopold's funeral music has been the rather messy nature of the subject. Principal movements may have been traced to their pre-existing models, but the work remained incomplete. We have none of the recitatives, and the opening chorus of 'Part II' (which is repeated at its close) is missing. Moreover it has seemed that a further entire piece of *Trauer-Music* (both text and music) is also lost, a separate work performed at the earlier Burial Service; with no text, there could be no hope of recovering Bach's music. The Cöthen funeral music would necessarily remain at best a torso without a head.

This brings us to the nub of the matter. There is a key to resolving these difficulties, and it lies in aligning two essential facts. (1) Bach's known composition is in four self-contained parts, each (in effect) a cantata. (2) The Prince's 'funeral' consisted of two discrete ceremonies – the first a Burial Service conducted late at night, the second a Memorial Service on the following morning. The muddle arises from the contemporary printed text, which has the appearance of a libretto

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for use by those attending the ceremonies but could equally well be a commemorative publication. According to its title page, this booklet represents what was performed at the Memorial Service held on the 24th of March 1729! Understandably enough, this has been taken at face value to indicate that all four parts were sung at the second service and that whatever may have been heard at the earlier Burial Service is therefore not included.

There are two good reasons for questioning the accuracy of this information. The first is that it does not tally with the clear contemporary court records of the events. From these we learn exactly when concerted music-making occurred during the ceremonies. At the Memorial Service there were not four but *three* such items – following the arrival of the principal mourners, following the sermon, and following ‘the *Personalia*’ and Prayers; while for the Burial Service there was just one – following the arrival of the hearse at the Jacobskirche. The second reason concerns ‘Part III’, which opens with the words ‘Leopold, do not let yourself be buried’ and ends ‘Leopold, go to your rest and sleep just a short while’, texts that surely belong to a burial rather than to a memorial. Significantly, Bach set the latter to music from the concluding ‘burial’ section of the St Matthew Passion, while the words of the former (‘Leopold, laß dich nicht begraben’) clearly anticipate those of the chorale ‘Nun laßt uns den Leib begraben’ (‘Now let us bury the body’), heard immediately before Leopold’s burial.

If the four parts appear in a different order in the booklet, it is easy to imagine how this confusion may have arisen. Lutheran funerals have certain fixed elements but do not follow a single prescribed order. Could it simply be that Bach’s (and Picander’s) initial expectation was of a single service concluding with the burial and requiring no subsequent ‘retiring’ music – an early misunderstanding inadvertently perpetuated by the printed libretto? (Are all today’s concert programmes totally reliable records?) This common arrangement would explain the received sequence of ‘Parts I–III’, and also why a surviving handwritten text lacks ‘Part IV’. Be that as it may, the (re-)ordering of the four parts in the present recording – which the listener is of course at liberty to alter – not only ties in with the court’s detailed records of the funeral ceremonies but produces (coincidentally?) a characteristically Bachian symmetry, in which the two longer parts frame the Sermon (each in seven movements and in ‘sharp’ keys) and are themselves flanked by the two shorter ones (in five movements favouring ‘flat’ keys) – the whole satisfyingly binding together the composer’s musical contributions to Leopold’s bipartite obsequies.

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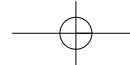
What then of the missing chorus and the ten linking recitatives? The function of the chorus was to repeat and reinforce the chosen text for the Funeral Sermon, a short verse from Psalm 68. In contrast to all the rest, this text could obviously not be metrical, and Bach is therefore presumed to have been compelled to create a special setting, now lost. Yet for such a movement – very likely to have been fugal, and certain to have been compatible in tonality and scoring with the surrounding borrowed music – there was in this instance an arguably simpler option: to fit the Biblical text to an obligingly fugal chorus readily available in the *Trauer-Ode*. The task has proved entirely practicable and would probably have detained Bach for little more than 20 minutes or so.

With all the principal movements (choruses and arias) now in place, it might have seemed that to compose a few simple recitatives in the style of Bach would have enabled us to form a reasonably clear impression of the lost music for Leopold’s funeral. Yet in both the St Matthew Passion and the *Trauer-Ode* the great majority of recitatives (other than those of the Evangelist) are of the decidedly more individualized *accompagnato* type, frequently with distinctive instrumental scorings. My own various ‘solutions’ – which will, I hope, speak convincingly for themselves – are too diverse to detail here but range from simple composition to the arguably ‘bold’ fashioning of new vocal lines to instrumental accompaniments imported wholesale from both models. *Caveat emptor*.

Die deutsche Übersetzung des Einführungstextes und der Biographien finden Sie auf
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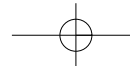
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Burial Service

AT THE ARRIVAL OF THE COFFIN [‘Part III’]

1. *Aria [Bass]*

Laß, LEOPOLD, DICH nicht begraben,
 Es ist Dein Land, das nach DIR ruft,
 DU solst ein ewig sanfte Grufft
 In unser aller Hertzen haben. *Da Capo*

Leopold, do not let yourself be buried.
 It is your land that cries out for you.
 You shall have a gentle tomb forever
 In all our hearts.

2. *[Recitativo: Alto]*

Wie kont es möglich seyn,
 Zu leben und DICH doch vergessen?
 Ach nein!
 Wir wissen gar zu allgemein,
 Was treuer Unterthanen Pflicht,
 Und unser Sinn ist nur dahin gericht,
 Auch noch DEIN’ Asche zu verehren.
 Hochseelges Haupt,
 Nur diß muß unsern Schmerz vermehren,
 Wenn, wie so früh der Tod DICH raubt,
 In stiller Ehrfurcht wir bey uns ermesen.

How could anyone
 Remain alive and yet forget you?
 Ah, no!
 We know all too well
 Our duty as loyal subjects
 And have set our minds on this alone:
 To venerate those your ashes that remain.
 Sweet sovereign,
 Only one thing increases our pain:
 When we consider, in quiet reverence,
 How death robbed us of you so early.

3. *Aria [Bass]*

Wird auch gleich nach tausend Zähren
 Sich das Auge wieder klären,
 Denckt doch unser Hertz an DICH.
 Deine Huld
 Wird zwar durch den Tod entrissen,
 Unsre Schuld
 Bleibet aber ewiglich,
 Daß wir DICH verehren müssen. *Da Capo*

Even if, after a thousand tears,
 Our eyes become clear once more,
 We shall always hold you in our hearts.
 Although your favour
 Has been snatched from us by death,
 Our obligation
 To honour you
 Will endure forever.

4. *[Recitativo: Tenor]*

Und, Herr, das ist die Specerey,
 Womit wir DEINEN Sarg verehren,
 Ein ieder Unterthan
 Dringt sich von allen Seiten,
 Durch angenehmen Zwang und Streiten
 Aus Sehnsucht vor den andern an:
 Gleichsam, als solten sie die Treu
 DIR auch noch in dem Tode schweren.

Lord, these are the spices
 With which we venerate your coffin;
 Your subjects press in from all sides,
 Each and every one,
 Struggling, compelled most agreeably,
 Longing to get there before the others:
 As though obliged to pledge
 Their fealty to you even in death.

5. *Aria a 2. Chören [Tenor & Chorus]*

1) *Die Sterblichen*

2) *Die Auserwehlten*

1) Geh, Leopold, zu Deiner Ruh,
 2) Und schlumre nur ein wenig ein.
 1) Nun lebst DU
 In der schönsten Himmels-Ruh,
 Wird gleich der müde Leib begraben,
 2) Der Geist soll sich im Himmel laben
 Und Königlich am Glantze seyn. *Da Capo*

1) *Mortals*

2) *The Elect*

1) Leopold, go to your rest
 2) And sleep just a short while.
 1) You will dwell
 In the most beautiful heavenly peace
 As soon as your weary bones are buried.
 2) Your spirit shall refresh itself in heaven
 And participate in its splendour like a king.

Memorial Service

FOLLOWING THE ARRIVAL OF THE PRINCIPAL MOURNERS [‘Part I’]

1. *Aria [Chorus]*

Klagt, Kinder, klagt es aller Welt,
 Laßt es den fernen Gräntzen wissen,
 Wie euer Schatten eingerissen,
 Wie euer Landes-Vater fällt.

Let your lamentations, children, be heard by
 all the world,
 Let it be known to the farthest borders
 That your protector has been brought down,
 That he has fallen who was as a father to
 your country.

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2. *[Recitativo: Tenor]*

O Land! Bestürztes Land!
 Wo ist dergleichen Pein
 Wie deine Noth bekannt?
 Die Sonne, die dir kaum am Mittag stunde,
 Verhüllet ihren Schein
 In einen Todes-Schatten ein.
 Ach LEOPOLD!
 Der GOTT getreu, und Seinem Lande hold,
 Der niemals, wünschen wir, versterben hat
 gesollt,
 Wird uns zu früh entwandt.
 O Schmerz! O Wunde!
 O Land! bestürztes Land!

3. *Aria [Alto]*

Weh und Ach
 Kränckt die Seelen tausendfach.
 Und die Augen treuer Liebe
 Werden, wie ein heller Bach,
 Bey entstandnem Wetter trübe. *Da Capo*

4. *[Recitativo: Soprano]*

Wie, wenn der Blitze Grausamkeit
 Die Eichen rührt und das Gefieder
 Im Walde hin und wieder
 Vor Schrecken und vor Furcht zerstreut,
 So stehst auch, betrübtes Cöthen, du,
 Ein treuer Unterthan
 Fühlt allzuwohl, wie er geschlagen,
 Ein ieder sieht den andern an;
 Die Wehmut aber schleußt die Lippen zu,

O land that has been cast down!
 Where has anyone experienced pain
 That can equal your anguish?
 The sun, which had barely reached midday
 above you,
 Shrouds its radiance
 In the shadow of death.
 Alas, Leopold,
 Faithful to God and devoted to his country,
 We wish he might never have died
 Who has been snatched from us too soon.
 O pain! O wound!
 O land that has been cast down!

Grief and lamentation
 Wound our souls a thousand times over,
 And our eyes, filled with true love,
 Cloud over, like a clear stream
 In time of storm.

As when fierce lightening strikes
 Oak trees, scattering the feathered creatures
 Throughout the woods
 From terror and from fright,
 So too do you stand there, troubled Cöthen.
 Every loyal subject
 Feels all too well how he has been struck.
 People look at each other,
 But melancholy seals their lips.

Sie wolten gern und können doch nicht
 klagen.

5. *Aria [Soprano]*

Zage nur, du treues Land,
 Ist dein Seuffzer-reiches Quälen
 Und die Thränen nicht zu zählen,
 O! so dencke, dem Erbleichen
 Ist kein Unglück zu vergleichen.
 Zage nur, du treues Land.

6. *[Recitativo: Tenor]*

Ach ja!
 DEIN Scheiden geht uns nah,
 Holdseelger LEOPOLD:
 Und die wir DICH mit Schmerzen klagen,
 Daß unser Sonnen-Strahl vergeht,
 Der unsern Land so hold
 Mit heitern Blicken aufgegangen.
 O Jammer-Riß! der uns so früh entsteht,
 Der unser Hertz mit bangen Zagen,
 Wie das gebeugte Haupt mit schwarzen
 Flor umfängen.

7. *Aria [Chorus]*

Komm wieder, theurer Fürsten-Geist,
 Beseele die erstarrten Glieder,
 Mit einem neuen Leben wieder,
 Das ewig und unsterblich heißt.
 Die Jugend rühmt, die Alten preisen:
 Das unser Land und ihre Zeit

They want to lament but cannot.

Tremble and despair, most faithful country;
 Though your torment, rich with sighs,
 And your tears be beyond measure,
 Remember that no misfortune
 Can be compared to pale death.
 Tremble and despair, most faithful country.

Alas, indeed,
 Your passing cuts us to the quick,
 Sweet Leopold.
 We mourn you with anguished laments.
 The sun's ray has vanished
 That, smiling on our land,
 Had risen with joyful aspect.
 O shock of untimely grief,
 Which has gripped our hearts with fearful
 trembling
 And wrapped black crepe around our bowed
 heads.

Return, dear spirit of our prince,
 And inspire these stiff limbs
 With a new life
 That is eternal and immortal.
 Young and old give praise
 That this land and these times

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COLOURS
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So viele Gnad und Gütigkeit
 Von Unserm Fürsten aufzuweisen.

FOLLOWING THE SERMON ['Part II']

1. Psalm LXVIII v. 21 [Chorus]

Wir haben einen GOtt, der da hilfft und den
 Herrn, HErren, der vom Tod errettet.

2. [Recitativo: Alto]

Betrübter Anblick, voll Erschrecken,
 Soll denn sobald das Grab den Leib
 bedecken,
 Der Tod ist da,
 Die Stunde schlägt, das End ist nah.
 Mein GOtt, wie kommt mir das so bitter für,
 Ach! warum eilest du mit mir!

3. Aria [Alto]

Erhalte mich
 GOTT, in der Helffte meiner Tage,
 Schone doch,
 Meiner Seele fällt das Joch
 jämmerlich.
 Erhalte mich,
 GOTT, in der Helffte meiner Tage.

4. [Recitativo: Soprano]

Jedoch der schwache Mensehe zittert nur,
 Wann ihm die sterbende Natur
 Die kalte Grufft geöffnet zeigt,
 Wer aber stets, wie Unsrer Fürsten-Seele,

Can boast of having enjoyed
 Such great favour and goodness from our
 prince.

We have a God who comes to our aid and
 the Lord of Lords who saves us from death.

It is a grievous sight, full of terror,
 When the grave covers the body so soon.
 Death is at hand.
 The hour strikes. The end is near.
 My God, how bitter it seems to me.
 Oh, why do you hasten with me.

Preserve me,
 God, in the midst of my days.
 Have mercy.
 The yoke falls miserably
 On my soul.
 Preserve me,
 God, in the midst of my days.

A weak man only trembles
 When the cold vault opens
 To show him his mortal nature.
 However, one who, like our prince,

Noch lebend auf der Welt
 Mehr nach dem Himmel steigt,
 Als sich am Eitlen feste hält,
 Der flieht mit Lust aus dieser irdnen Höhle.

5. Aria [Soprano]

Mit Freuden sey die Welt verlassen,
 Der Tod kommt mir recht tröstlich für.
 Ich will meinen GOtt umfassen,
 Dieser hilfft und bleibt bey mir,
 Wenn sich Geist und Glieder scheiden.
Da Capo

6. [Recitativo: Tenor]

Wohl also DIR,
 Du aller Fürsten Zier,
 Du kontest DIR nicht sanffter betten.
 GOtt hilfft und kan vom Tod erretten.

7. Repetatur Dictum [Chorus]

FOLLOWING THE CURRICULUM VITAE AND THE PRAYERS ['Part IV']

1. Aria [Bass]

Bleibet nun in eurer Ruh,
 Ihr erblaßten Fürstenglieder;
 Doch verwandelt nach der Zeit
 Unser Leid
 In vergnügte Freude wieder,
 Schließt uns auch die Thränen zu.

Even while living in this world
 Rises more towards heaven
 Than he holds fast to vanities,
 Is eager to flee this earthly cave.

With gladness let the world be left behind.
 Death, to me, seems comforting indeed.
 I will embrace my God,
 Who comes to my aid and stands by me
 When soul and body part.

Happy are you,
 Glory of all princes.
 You could not have found a gentler resting
 place.
 God comes to our aid and can save us from
 death.

[Repeat of no.1]

Rest in peace,
 Pale princely limbs;
 And, if with time
 Our pain
 Should turn again to joyful contentment,
 Staunch our tears as well.

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2. [Recitativo: Tenor]

Und Du betrübtes Fürsten-Hauß,
 Erhole DICH nun auch einmahl
 Von DEINER Quaal.
 Wie GOTTES Hand bisher
 Beständig auf DICH schwer
 Und voller Plagen hat gelegen,
 So wird DICH auch nun in der Folge-Zeit
 Ein unverrückte Frölichkeit
 Ergötzen und verpflegen.
 Die Nacht ist aus,
 Der Tag bricht DIR nun heuter an,
 Nun wird DIR, wie im frohen Lentzen,
 Die angenehme Sonne glänzen,
 Die keine Finsterniß noch Nebel stöhren
 kan.

And you, troubled princely house,
 Overcome your misery
 At last.
 Although the hand of God
 Has weighed upon you unrelentingly,
 Burdensome and full of torment,
 In the future
 An enduring gladness
 Will delight and sustain you.
 The night is over;
 For you a bright day breaks.
 Now, as in the joyous spring,
 A pleasant sun will shine upon you,
 Which neither darkness nor fog shall
 disturb.

3. Aria [Soprano]

Hemme Dein gequältes Kräncken,
 Spahre DICH der guten Zeit,
 Die den Kummer wird versencken,
 Und der Lust die Hände beut:
 Schmerzen, die am grösten seyn,
 Halten desto eher ein. *Da Capo*

Put aside your tortured feelings of injury.
 Spare yourself for the better time,
 Which will drown your misery
 And open its arms to joy.
 The greater the pain,
 The sooner it will end.

4. [Recitativo: Tenor]

Nun scheiden wir,
 Hochseelger LEOPOLD, von DIR,
 DU aber nicht aus unserm Sinn.
 Wir gehn nach unsern Hütten hin,
 Und sammeln ängstlich auf der Erden
 Mehr Asche zur Verwesung ein,

Now we take our leave,
 From you, sweet Leopold.
 But you will not leave our thoughts.
 We repair to our cottages
 And spend our time on earth anxiously
 Gathering dust that will only decay,

Und wünschen, wenn wir auch den Sold
 Einst der Natur bezahlen werden,
 So seelig und so sanfft, wie Unserm
 LEOPOLD,
 So muß auch unser Ende seyn.

And hope, when the time comes
 To pay our debt to nature,
 That our end may be as blessed and as
 gentle
 As it was for our Leopold.

5. Aria tutti [Chorus]

Die Augen sehn nach Deiner Leiche,
 Der Mund rufft in die Grufft hinein:
 Schlaffe sicher, ruhe fein,
 Labe Dich im Himmelreiche!
 Nimm die letzte Gute Nacht,
 Von den Deinen, die DICH lieben,
 Die sich über DICH betrüben,
 Die Dein Hertze werth geacht,
 Wo Dein Ruhm sich unsterblich hat
 gemacht. *Da Capo*

Our eyes turn towards your cold body,
 Our mouths call into your tomb:
 Sleep safely, rest peacefully,
 Refresh yourself in the kingdom of Heaven!
 Say a last goodnight
 To those who are yours, who love you,
 Who grieve over you,
 Who hold your heart in high esteem,
 In a place where your good name has made
 itself immortal.

Translation: Prof. James A. Schultz
(University of California, Los Angeles)

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Emily Van Evera

Emily Van Evera is best known for stylishly expressive, exploratory singing of earlier repertoires, and has long been at the heart of Taverner enterprises. She also sings folk song, Ives, Baroque opera, Mahler, and music written for her. Chief non-musical joy: tending the patch of earth and home shared with her husband, daughter and dog.

www.emilyvanevera.com



Clare Wilkinson

Particularly passionate about Bach and Byrd, Clare spends her time making music with groups of different shapes and sizes, and loves them all: vocal consort, Baroque orchestra, consort of viols. She has also had several new works written for her. This is her first project for Taverner.

www.clarewilkinsonmezzo.co.uk



Charles Daniels

Best known in Baroque music, Charles sings music from 12 centuries in concerts throughout Europe and North America and on many recordings, and has enjoyed working for Taverner since 1982. Married with two daughters, he has latterly found time to write new parts for incomplete works by Purcell and Gesualdo.

www.hazardchase.co.uk/artists/charles_daniels



Thomas Meglioranza

Thomas Meglioranza's musical career is one-half contemporary music, one-half Baroque music, one-half recital and chamber music, and an opera or two a year. The remaining fraction of his time is spent in New York City with his wife. He loves cooking and doing household chores.

www.meglioranza.com



Dan Porges

Andrew Parrott

Andrew Parrott keeps Baroque and earlier music at the centre of his musical activities but also works widely in later orchestral, choral and operatic repertoire. A former music director of the London Mozart Players and of The New York Collegium, he enjoys musical collaborations far and wide, and is permanently behind with writing up the results of his research. *The Essential Bach Choir* (2000) is now in its third print run.

www.alliedartists.co.uk



Taverner Consort & Players

The Taverner Consort & Players form part of a chameleon-like performing body founded by Andrew Parrott in 1973, which aspires to marry first-rate performance and trenchant scholarship. With some 50 pioneering recordings to its name (from Machaut via Monteverdi to Bach and beyond), the Taverner enterprise, though broad in its reach, remains small-scale in order to retain flexibility and freshness.

www.taverner.org

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Michael Lowe · Robert Mealy · Sarah Rosenbaum · Prof. James A. Schultz · Pippa Thynne
Emily Van Evera · Landeshauptarchiv Sachsen-Anhalt (Abteilung Dessau) · The New York Collegium

Recorded in the church of St Michael & All Angels, Summertown, Oxford, 27–30 November 2010
Producer: Adrian Hunter

Chamber organ by William Drake; double-manual harpsichord after Michael Mietke (c.1704) by
Bruce Kennedy

Cover design by Sarah Rosenbaum and Emily Van Evera; cover image from a vanitas painting by
Abraham Mignon (1640–1679) [Louvre, Inv. 1555]

Engraving (page 2) of Prince Leopold of Anhalt-Cöthen, c1720, by Martin Bernigeroth (1670–1733)
[Staatliche Kunstsammlungen Dresden, K-K, Inv. A 25709]

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JOHANN SEBASTIAN BACH 1685–1750

Trauer = Music

MUSIC TO MOURN PRINCE LEOPOLD BWV244a

WITH SOME OF his finest elegiac music set to fresh texts, Bach paid tribute to his former employer in Cöthen with funeral music of incomparable quality, deriving from the St Matthew Passion and the Trauer-Ode a sequence of four new works as integral parts of the princely obsequies. Andrew Parrott's pioneering reconstruction is here performed by his own Taverner forces.

Burial Service

1–5 At the arrival of the coffin ('Part III')

Memorial Service

6–12 Following the arrival of the principal mourners ('Part I')

13–19 Following the Sermon ('Part II')

20–24 Following the Curriculum Vitae and the Prayers ('Part IV')

Total playing time: 78.40

TAVERNER CONSORT

Emily Van Evera *soprano* · Clare Wilkinson *alto*

Charles Daniels *tenor* · Thomas Meglioranza *bass*

TAVERNER PLAYERS

Kati Debretzeni, Matthew Truscott *violin* · Jane Rogers *viola*

Jonathan Manson *cello* · Susanne Heinrich, Charles Medlam *viola da gamba*

William Hunt *violone* · Katy Bircher, Guy Williams *flute* · Katharina Spreckelsen,

Catherine Latham *oboe (d'amore, da caccia)* · Steven Devine organ, *harpsichord*

directed by **ANDREW PARROTT**

STEREO DDD AV2241 



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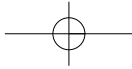
Manufactured and printed in the UK



AV2241

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