

## Carl Philipp Emanuel Bach – Lukas-Passion (2009)

Wpisany przez bluesever  
Czwartek, 13 Kwiecień 2017 15:08 -

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1. Chorale: O Lamm Gottes unschuldig (Chorus) 2. Mein Erlöser, Gottes Sohn (Chorus)  
3. Recitative: Und er ging hinaus (Evangelist, Jesus) 4. Aria: Dein Heil, o Christ, nicht zu  
verscherzen (Soprano) 5. Recitative: Da er aber noch redete (Evangelist, Jesus) - Hen! Sollen  
wir mit dem Schwerdet (Chorus) - Recitative: Un geiner aus ihnen  
□ (Evangelist, Jesus, Petrus, Galilaer) 6. Aria: Mitten unter deinem Schmerzen (Bass)  
7. Accompanied Recitative: Thränen bitterer Reue fließen (Bass) 8. Deinem Freunde bin ich  
ähnlich (Chorus) 9. Recitative: Die Männer aber, die Jesum hielten (Evangelist) - Weissage, wer  
ist es (Chorus) 10. Recitative: Und viel andre Lasterungen sagten sie wieder ihn (Evangelist)  
11. Chorale: Wenn böse Zungen stechen (Chorus) 12. Recitative: Und als es Tag ward  
(Evangelist) - Bist du Christus? (Chorus) - Recitative: Er aber sprach zu ihnen (Evangelist,  
Jesus) 13. Aria: Lob sey dem Mittler (Tenor) 14. Recitative: Da sprachen sei alle (Evangelist) -  
Bist du denn Gottes Sohn? (Chorus) - Recitative: Er aber sprach zu ihnen (Evangelist, Jesus)  
15. Recitative: Und der ganze Haufe stund auf (Evangelist) - Diesen finden wir (Chorus)  
16. Recitative: Pilatus aber fragte ihn und sprach (Evangelist, Jesus, Pilatus) - Er hat das Voll  
erreget (Chorus) 17. Recitative: Da aber Pilatus Galilaam horete fragte er (Evangelist)  
18. Chorale: Wenn ich vor Gericht soll treten (Chorus) 19. Recitative: Die Hohenpriester  
(Evangelist, Pilatus) - Hinweg mit diesem und gib uns (Chorus) – Recitative: Dieser war im  
einen (Evangelist) - Kreuzuge ihn! (Chorus) 20. Chorale: Der Fromme stirbt, der recht und  
richtig wandelt (Chorus) 21. Recitative: Und als sie ihn hinfuhreten (Evangelist) - Accompanied  
Recitative: Ihr Tochter von Jerusalem (Jesus) - Recitative: Es wurden auch hingefuhret  
(Evangelist, Jesus) 22. Aria: Erstaunend seh ich diese Huld (Tenor) 23. Recitative: Und sie  
theilten seine Kleider (Evangelist) - Er hat andern geholfen (Chorus) 24. Recitative: Es  
spotteten ihn auch die Kriegsknechte (Evangelist) - Bist du der Juden König (Evangelist)  
25. Recitative: Es war auch oben über ihn geschrieben die Ueberschrift (Evangelist, Jesus)  
26. Aria: Wenn sich zu jener Seligkeit (Bass) 27. Recitative: Und es war um die sechste Stunde  
(Evangelist, Jesus) 28. Herr, dein Friede sey mit mir (Chorus) 29. Des soll'n wir uns trösten  
(Chorus) Daniel Gloger, Claudia Barainsky, Thomas Dewald Stefanie Dasch, Julio  
Fernandez EuropaChorAkademie & Mendelssohn Symphonia Joshard Daus - conductor

The tradition of the German oratorio Passion began in Hamburg in 1643 with Thomas Selle's St

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John Passion and continued unbroken until the death of Carl Philipp Emanuel Bach in 1788. The oratorio Passion, made famous by Johann Sebastian Bach in his Passions, is the style that is most familiar to the modern listener. It makes use of recitative to tell the Passion narrative and initially intersperses reflective chorales but later arias and choruses as well. CPE Bach's Passions were never published in his lifetime, and survive only in manuscript form. The material for this work is now part of the extensive music library of the Berlin-Sing-Academie, which was long written off as a war loss but was then re-discovered in Kiev in 1999 and is now back in Berlin.--- naxos.com

C.P.E. Bach was born in Weimar, Germany on March 8, 1714 as the second surviving son of Johann Sebastian Bach and his first wife Maria Barbara. He was baptized on March 10, 1714 with Telemann as one of his godfathers. In 1717 he moved with the family to Cöthen where his father had been appointed Kapellmeister. His mother died in 1720, and in the spring of 1723 the family moved to Leipzig, where Emanuel attended the Thomasschule as a day student. J.S. Bach said later that one of his reasons for accepting the post of Kantor at the Thomasschule was that his sons' intellectual development suggested that they would benefit from a university education.

Emanuel Bach received his musical training from his father, who gave him keyboard and organ lessons. From the age of fifteen, he took part in his father's musical performances in church and in the collegium musicum. He appears relatively seldom as a copyist, no doubt because he was usually excused from such duties due to his outstanding notational abilities. The one large-scale work of sacred music in Leipzig, mainly copied by him, was the anonymous Saint Luke Passion (BWV 246), obviously arranged by J.S. Bach to meet an urgent deadline for Good Friday in 1730. In October of 1731, Emanuel matriculated at Leipzig University. Following his godfather's example, he studied law, although he was destined for a musical career. His first compositions were probably written about 1730. They consisted mainly of keyboard pieces and chamber music as it was understood in the Eighteenth Century (i.e. solos with basso continuo, trio sonatas, and concerti grossi emulating the style of Vivaldi).

After Telemann's death in 1767, Bach applied to succeed him as music director of the principal churches in Hamburg. His competitors for the post were H.F. Raupach, J.H. Rolle (music director at Magdeburg), and his own half-brother Johann Christoph Friedrich Bach. Emanuel narrowly defeated Rolle in the second and deciding ballot. Although he was appointed to the position in Hamburg in November of 1767, he did not arrive there until March 1768, since King Frederick initially refused to release him from the royal court, and then a particularly harsh

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winter made it impossible for him to leave Berlin any earlier. Georg Michael Telemann, the composer's grandson, acted as interim director of church music in Hamburg until Bach's arrival. By appointing Bach her honorary Kapellmeister, Princess Amalia brought a note of conciliation to the close of his years in Berlin.

Bach took over as director of sacred music in Hamburg on Easter Saturday (April 2, 1768), but he was not officially inaugurated in his new post until April 19th. His duties in Hamburg were much like his father's in Leipzig. He was on the staff of the Hamburg Lateinschule (still in existence today as the Johanneum) and was responsible for the teaching of music there. However, he claimed one of Telemann's privileges, that of engaging a deputy at his own expense to teach at the school. His main task was the organization of the music in Hamburg's five principal churches, the Michaeliskirche, Jakobikirche, St Katharinen, Nikolaikirche and Petrikirche. According to a report made after Bach's death, the number of musical performances was almost 200 a year: a difficult task for a small choral establishment consisting of pupils from the Johanneum and a few professional singers. --- early-music.com

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