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**Jauchzet Gott in allen Landen, BWV 51 by Johann Sebastian  
Bach: A brief performance practice overview**

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**JAUCHZET GOTT IN ALLEN LANDEN, BWV 51**

by Johann Sebastian Bach

A BRIEF PERFORMANCE PRACTICE OVERVIEW

A Thesis Equivalent Project

Presented to the

Department of Fine Arts

and the

Faculty of the Graduate College

University of Nebraska

In partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

Elizabeth Hunter O'Neil

May 1995

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THESIS EQUIVALENT PROJECT ACCEPTANCE

Acceptance for the faculty of the Graduate College,  
University of Nebraska, in partial fulfillment of the  
requirements for the degree Master of Music, University  
of Nebraska at Omaha.

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An overview of Baroque Performance Practice is essential when performing Jauchzet Gott in Allen Landen, BWV 51 by Johann Sebastian Bach. This overview encompasses a historical account of Cantata, Bach, Theory, and BWV 51. This paper gives an authentic account to Baroque Performance Practice and the differences between instruments, voice, and harmonies of the Baroque period verses modern day.

The reader will become aware of how Bach ornaments are to be executed in this Cantata; as well as ways to incorporate knowledge of Baroque Performance Practice in the eighteenth century with Performance Practice in the twentieth century using modern day instruments and techniques.

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## INTRODUCTION

Performance practice is of interest and constant concern of the serious modern day musician. It is a matter of making choices which result in the most authentic performance possible. The performer must have an understanding of performance practices during the lifetime of the composer. This knowledge will enhance an intellectual viewpoint of the actual performance and provide an historical viewpoint from the composer, whether it be from instruments, ornamentation, and/or instructions manuscripted by the composer. An informal interpretation of the score is also necessary. This type of musicianship will allow the performer to create and grow individually, and also to offer the listeners a rendition of a piece of music as close as possible to the composer's original intent.

This paper will identify Bach's Baroque solo cantata Jauchzet Gott in Allen Landen BWV 51. In order to give the most authentic description for this work of art, the following areas will be discussed: an historical overview of the vocal cantata; a brief reflection of Bach's life and his contributions to music during his mature years; cantata BWV 51; instrumentation; the singer's role; and performance practices closely related to the Baroque period, with ideas for incorporation in an authentic modern day performance.

## CHAPTER 1

### The History of Cantata

The vocal cantata genre emerged from the monadic strophic variation that was flourishing in Italy in the early 17th century. By 1620 the monadic madrigal rapidly lost favor to the new aria (one or two voices over a lively, often patterned bass). Some of the new works were called 'cantatas' (Rosenthal, 355).

The late Baroque Period of protestant church music began with the emergence of a new form - the church cantata. The cantata had two traditions: the Dramatic Concertato (which had formerly been known as a dialogue concertato with instrumental accompaniment) and the Chorale Concertato (the concertato that became the cantata). The concertato was based on scriptural words, and the new "cantata" was freely composed. It had paraphrases of poetry and/or Biblical passages. This music form was named Cantata in 1700 by a Hamburg Pastor named Erden Neumeister (1671-1756). Pastor Neumeister was a staunch orthodox Lutheran but disliked the Pietists and vice versa. The Pietists believed in small prayer meetings instead of large church gatherings and a strict form of scriptural verse; the Lutherans, on the other hand, developed the sounds and instruments with an open mind to worshipping God in a more relaxed fashion. The differences were too great for the two to ever agree. Pietists represented the ultimate desecration of sacred music and the orthodox Lutherans believed in the consecration of secular music since they did not conceive the opposition of the sacred and secular spheres (Bukofzer, 268). It was probably through such innovations as the cantata that the musical differences between the two denominations of Lutheranism and Pietism



became more pronounced until finally church music for the two became incompatible (Hopkins,17). Neumeister had also stated that a cantata “looks like a piece from an opera, composed of solo recitativo and arias” (Bukofzer, 268). The earliest poetry of Neumeister employed a freely written verse along with a paraphrasing of scriptures. His later cycles of cantatas fluctuated between the freely composed Italian style of poetry and the strict Lutheran tradition of confining the text to the Bible and the words of the chorales.

The cantata evolved into sectionalized contrasting sections. The term finally settled in its meaning as a composition usually for solo voice with continuo accompaniment in several sections in which recitatives and arias were often intermingled on a lyrical, sometimes quasi-dramatic text (Grout,376). This type of vocal cantata usually took ten to fifteen minutes to perform and was usually dramatic in nature. Interestingly, it had been described as resembling a dramatic scene from an opera. The texts were almost always 'love' oriented but occasionally sacred themes were incorporated. The first master of this type of cantata was Luigi Rossi . Other composers that would follow between the years 1620-1640 were Barbara Strozzi and Giacomo Carissimi. The composers who would become noted for the Italian cantata during 1650-1720 were Carissimi, Rossi , Cesti, Stradella,Giovanni Bononcini, Benedetto Marcello, and Alessandro Scarlatti (who wrote over eight hundred cantatas).

## Johann Sebastian Bach

“He regarded himself as a conscientious craftsman  
Doing a job to the best of his ability  
For the satisfaction of his superiors,  
For the pleasure and edification of his fellow men  
And to the Glory of God” (Grout, 498).

Johann Sebastian Bach (1685-1750) was respected as a virtuoso organist but it was not until after his death that he was appreciated for the emotional depth of his Baroque music. Bach composed in nearly all genres of music except opera. The Kirchencantaten (church cantatas) represent the work of nearly forty years. During the early period (1703-1707), Bach was an organist at Arnstadt and was named Konzertmeister on March 2, 1714. In the second period Bach lived in Weimer (1708-1717). His early maturity came within this period and he began moving forward by reforming Neumeisters' cantata. In this role he had the opportunity of writing music in a fashion that related to Lutheranism. While composing he used special combinations of notes, chords, tempi, according to the medieval practices of 'musica theorica' and 'musica prattica' (Hopkins,21). Even though he incorporated these traditional ideas and was considered "old fashioned," Bach was actually redefining his own contemporary concepts. Beginning in 1714, Bach wrote a series of approximately thirty cantatas with freely - composed texts. Bach was the court organist for one year and was then named Konzertmeister for the chapel of the Duke of Weimar until 1717. In Weimer, Bach composed a large quantity of organ music, harpsichord toccatas, and a strikingly expressive series of cantatas for the Ducal Chapel. He wrote approximately one cantata a month from 1714-1716. The technique of Bach was to announce a musical idea of a

movement, which was typically a melodic-rhythmic subject embodying the basic affection at the outset. This material was then spun out using sequential repetitive phrases. It was the principal articulating device within musical periods. The result displayed very integrated movements with sharp contrasts between thematic tutti and non thematic solo sections (Grout,550).

The third period in Bach's eventful life was spent as the Capellmeister and Director of Chamber Music in Cothen, from 1717-1723. Finally, during his fourth period, Bach gained the official title: Cantor of St. Thomas and Director of Music of Leipzig (1723-1750).

Choirmasters were responsible for providing a steady stream of new choral compositions and for maintaining musical personnel (Brown,4). Bach's duties consisted of teaching four hours daily, preparing for the church services, and leading a Christian life. This particular position was of great importance in the Lutheran world and thus, he was recognized as the town's most important musician. He was also responsible for the musical training of students at the school attached to the Thomaskirche (Hopkins,13). The St. Thomas boarding school, in keeping with ancient tradition, enrolled fifty-five boys who were given scholarships to sing or play in the services for the four Leipzig churches. Until 1726, he composed for 12 to 16 of his best singers, who were in his top choir.

Bach was known to be a strict teacher. His students were not only to perform in a singing style, but to have musical ideas and to learn the rules of composition. Music, and especially singing in Bach's educational environment was a system of communication, transmitting the word of God through its structure and Affekt (Butt,11). It is interesting to note that he was unable to leave the town except when given permission by the mayor.

The editors of Bach's works usually labeled them Cantata, even if his

works were closer to the older chorale concertato or motet, or whether they were of the kind Neumeister designated 'oratorio' or 'cantata' (Palisca,266).

Chorales, one may note, were used more than fifty years before Bach was alive. Luther wrote chorales that Bach used in his music. Bach had no real model for the church chorale cantata: he developed it himself with the aid of a Leipzig poet named Picander (Bukofzer,293). Picander (Friedrich Henrici; the local commissioner of the Post Office) produced most of Bach's cantata texts. Neumeister's later style was termed 'Oratorio.' According to the late 17th century German theory, the musical style was an extensive elaboration of earlier forms. The composers, of the time, drew on well-known figures which had been developed through improvised ornamentation (Butt,19).

The vast majority of Bach's church cantatas belong to the first Leipzig years (Stiller,224). The sacred cantata 'Hauptmusik' was prominent in Lutheran Liturgy in Leipzig. Most often the subject matter of the 'Hauptmusik' was taken from the Gospel.

Bach's official duty was to compose a cantata for every Sunday and for special feast days of the year. Bach composed nearly 300 church cantatas. Approximately 200 are known to be preserved. The cataloging of these compositions are not in chronological order but are classified under the Bach Gesellschaft edition, BWV. Most of these were composed during the early Leipzig years but it is known that he also composed cantatas in the years following 1726 (Stiller,224).

Bach had the reputation of being a stubborn musician. In 1728 Bach disputed with the church council over choosing music for particular Sundays before and after Vespers. Bach become increasingly unhappy with his situation in Leipzig, and his conflicts with the council may have caused him to

write a letter to his long time friend George Erdmann , the Imperial Russian Resident Agent in Danzig. Bach inquired about an employment opportunity that would take him away from Leipzig and to relocate him in Dresden. This letter, written in 1730, is known as a "Short but Most Necessary Draft." Nothing was to come from this letter; Bach never moved from Leipzig.

Bach was known to change Biblical texts and also to incorporate secular themes into his cantatas. The solo cantatas allowed him to compose with a more vocal virtuosity than previous works and also favored the secular ideas. The more he progressed the more he tried to make his music subservient to the liturgy and imbue the secular elements of the reform cantata with liturgical spirit (Bukofzer,293). Bach was mindful of retaining the basic form of the cantata and even though he may have borrowed texts from his secular cantatas he maintained the spirit of what he was trying to convey. "No matter how we as theologians answer the question whether music can in any case be a proclamation in the Lutheran sense, there can be no doubt that Bach's Cantata actually wants to be a proclamation" (Stiller,223).

Bach's cantatas closely relate to the word of God and they provide the mysticism that he undoubtedly wanted to portray. Bach was religious and he wrote his music as a meaningful expression of his religious beliefs. Although he was now writing less sacred music, his intent was as strong as ever and most of his major ecclesiastical works were written after 1730 (Hopkins,14). Whether or not the texts of Bach are authentic to his time or if he had created his own librettos continues to be an ongoing question. According to late 17th century German theory, the current musical style was an extensive elaboration of earlier forms, with the composer drawing on well-known figures which had been developed through improvised ornamentation (Bate,19).

## CHAPTER 2

Cantata BWV 51

Jauchzet Gott in Allen Landen BWV 51 is dated September 17, 1730. This cantata is famous for its soprano solo and obligati trumpet. This unique cantata is the only cantata written for the combination of solo trumpet and soprano voice. Because of its virtuosic features, this piece is a very popular recital piece. BWV{ Bach -Werke -Verzeichnisc } 51 has immediate appeal, not only for its difficulty, but also for the characteristic fanfare in the first and the fifth movement. The Alleluia theme syncopations in the fifth movement represent a fresh element in Bach's music -- a stylistic trait in his vocal writing that might have been associated at the time with Italian opera of the kind cultivated in Dresden (Marshall,29-30).

BWV 51 is scored for solo soprano, trumpet, violin I and II, viola, and continuo. The style of this work is similar to several Italian composers including Alessandro Scarlatti.

The thematic material for Bach's cantatas generally originated from a hymn designated for a particular Sunday. The theme he used in the cantata Jauchzet Gott in allen Landen was not only a Biblical text, but was also presented for other occasions. In the manuscripted copy Bach states: "*Dominica post XV Trinitis et in ogni Tempo*, ( the fifteenth Sunday after Trinity and at any time)." Alfred Durr has pointed out that the text of this cantata has practically nothing in common with the Epistle and Gospel readings for the fifteenth Sunday after Trinity....."et in ogni tempo" (Marshall,27). This manuscript is the most attractive

of all of Bach's other Sunday cantatas from the Leipzig period ( the manuscripts were usually only for his own use). The autograph score BWV 51 is unusually attractive. It may have been intended for presentation and is truly remarkable. It was penned with considerable care and it is difficult to say whether or not the manuscript is his first copy. The attractive appearance of the manuscript has brought about the question of whether or not he meant for this copy to be presented to someone in particular or whether he meant to have this for his own use during his services in Leipzig. A very important article in The Musical Quarterly 62 exemplifies Bach's style of later years. Robert Marshall states, "Now the point is that Bachs' new activities were pursued in the course of the 1730's. His connections with Dresden and his association with Leipzig Collegium Musicum reinforced one another in shaping similar tendencies in his development as a composer. Bach used the Collegium Musicum and incorporated elements of his mature style to gain the favorable impression on the Dresden audience. He assimilated his individual mature style with uncompromising commitment to technique, sophistication, expressive subtlety, and depth" (Marshall, 320). His most important example of this was the synthesis of Jauchzet Gott in Allen Landen.

The year 1730 was not the most productive time of his life. Bach's musical activities during the first six months of the year are unknown; however, he did compose three cantatas: BWV190a, BWV120b, and one for the bicentennial celebration of Augsburg confession on June25-June27 (Marshall,297). On August 23, 1730, Bach wrote a now famous memorandum to his town council. In this memorandum entitled, "A Well-Appointed Church Music," he expressed his dissatisfaction with the state of the Thomas-Schule, and the lack of good instrumentalists and singers in his choirs. His minimum requirements for his

church choirs was three to a part. He requested eight instrumental parts, but what he really desired was twenty-one. As stated in the Bach Reader: “Moreover, it cannot remain unmentioned the fact that so many poorly equipped boys, and boys not at all talented for music, have been accepted (into the school) to date has necessarily caused the music to decline and deteriorate” (Hans, 123). This memorandum of 1730 reveals a possible reason for Bach’s switch to composing for solo cantatas during the following years. He may have felt it a lost cause to compose for larger choirs when a high standard of performance was not attainable. In the remaining six months of 1730, Bach wrote only two compositions, the first being an obligatory annual cantata (to celebrate the town councils’ formal installation on August 28 ) and then Jauchzet Gott In Allen Landen, BWV51. Earlier stated, this the same year Bach wrote to Erdmann Neumeister, informing Erdmann of Bach’s displeasure with his current Leipzig position.

### BWV 51: An English Translation

To gain the best understanding of Jauchzet Gott in Allen Landen, one must identify the translations and analysis by sections. The English translation of the first movement is:

#### I. Aria: “Jauchzet Gott in allen Landen”

Acclaim God in all lands;

Let all that is in Heaven and Earth be exalted;

And wish to bring our God an offering too

Because in affliction and need He has always stood.



The first movement is scored for a Trumpet, Violin I and II, Viola, Soprano, and Continuo. The rapid tempo makes for a lively feeling. The trumpet and soprano lines are virtuosic and are often complements the other. Both instruments must have the agility to execute the difficult coloratura passages.

II. Recitative and Andante: "Wir beten zu dem temple an"

We make offering at the temple where God's honor dwells,  
Where his constancy is each day afresh.

The Recitativo is scored for Violin I and II, Viola, Soprano, and Continuo. The tempo is considerably slower and allows for an expressive quality.

III. Aria: "Hochster, mache deine Gute"

Most high, make Thy goodness shine anew each morning.  
So for that Fatherly constancy, a grateful heart may show through  
Godly living;  
That we are Thy children.

The third movement is an aria for Soprano and Continuo. It is very expressive in its melodic contours. As in the first movement, the A section is repeated with a slight ornamentation.

IV. Chorale: "Sei Lob und Preis mit Ehren"

Glory, laud, and honor be to God the Father, Son, and Holy Ghost  
Who would increase in us that which He promised out of Grace  
That we may firmly trust in Him, wholly depend on Him,  
Build on Him within our hearts;  
That our hearts and minds and souls may remain faithful to Him.

Now let us therefore sing;

Amen, we will attain it, this we believe from the bottom of our hearts.

The 3/4 time Chorale in the fourth movement uses Violin I and II, Soprano, and Continuo. This is the most expressive section, which illustrates well the meaning of the text. A delicate Soprano pianissimo enables an emotional display of color.

#### V. Alleluia: "Alleluia"

The transition from movements IV to V is dramatic and immediate. The Alleluia is scored for Trumpet, Violin I and II, Viola, Soprano, and Continuo. It is in 2/4 time and moves quickly. The Soprano and Trumpet display their colorful running passages which bring the composition full circle from movement one. The exalted Alleluia rings as the Cantata ends.

### The Trumpet

The obligati trumpet is a special feature of BWV 51 to be discussed. The authentic playing style remains a question. Who played Bach's 'tromba' and what type of 'tromba' was used for this specific cantata? These are questions that may never be answered but must be considered. Controversy surrounds the kind of trumpet used for Cantata BWV 51. There were three different kinds of trumpets used in Bach's time: a long one folded in three parallel lengths of tubing joined by two bows; a more convenient model about one-half the size of the first, with five parallel lengths and four bows; and the tromba da caccia, which is a coiled instrument similar in shape to the French horn. The best

representation of the tromba da caccia is in a famous portrait of Gottfried Reich (d.1734), who was Bach's leading trumpet player in Leipzig. His instrument was a straight instrument with pistons and an eight foot tube bent in three parallel branches, uniform in bore throughout, but expanding in the last of its windings bell shaped aperture (Terry,24).

Bach's Tromba, was an instrument in the high range. The range Bach assigned to his different players probably depended on his knowledge of their individual capabilities (Bate,113). The natural trumpet was the one Bach used. 'Natural' means that the instrument was without slides, valves and pistons. This trumpet displayed specific moods of praise. The trumpet parts written in Bach's cantatas often contain ornaments. Whether these decorations were played as genuine trills, mordents, or whether they were dealt with by double-tonguing is difficult to say, but it is certain that long continued trills lie on certain notes and still are played on the trumpet by means of the lips (Menke,81). Most agree that the trumpet in 'D' was the most popular instrument of the day. In a 1795 treatise by Johann Ernest Altenburg on the art of trumpeters and kettle drummers, he states the following points about pitch: "Here undoubtedly the church-pitch (chortonig) C trumpet has the preference among us Germans. It is so called because its C agrees (or it ought to) with that of the organ (which usually stands at church pitch). Now as church pitch and secular pitch (Kammerton) ordinarily differ only by a tone, in that the former is a tone higher than the latter, it is easy to see that this instrument must agree with D at secular pitch. And it may therefore be just as well called the 'secular pitch' (Kammertonig) D trumpet..."(Menke,51). Authenticity would virtually be impossible to obtain with these instructions. There was not a 'standard of pitch' during this period as there is now. The modern day pitch frequency is  $a^4=440$ .

The modern reproduction of the Baroque Trumpet does not respond well to such lip technique as do the originals. With a correctly shaped mouthpiece notes such as an a' and b' can be reliably produced by using minimal lip pressure and making use of changes in the back resonance in the mouth and throat while pushing the lower lip forward (Brown,90).

The 20th century trumpeter can play Bach's Cantata BWV 51 on any modern day valved instrument; however, because of the timbre and overtone series on the modern D instrument in comparison to the older D instrument, using the latter would give a more faithful reproduction of Bach's original intent. The highest note for the trumpet in BWV51 is concert c", which is well within the range of the modern D trumpet, as it was for the older instrument. It is important to emphasize that no special instrument was employed by the musicians. An ordinary trumpet of their day served them with no more modification than the application of a personally selected mouthpiece to support the intense embouchure which had now become essential (Bate,114).

### The Stringed Instruments

*"Francois Couperin and J. S. Bach are two composers whose music and gallant idiom may be directed to the deepest feelings which our fiddling has to carry with it a light touch, but a warm heart" (Donington'.75).*

Violin ,viola, and organ (or harpsichord) are other instruments that are employed in a performance of BWV 51. The parts for the strings are unfigured, while the organ part is a figured bass. In order to illustrate the differences in construction and playing , the instruments must be discussed separately.

The violoncello and the viola were the instruments used in performing the

BWV 51 cantata. These instruments were not expected to embellish but rather to support. Present day stringed instruments are entirely different than those from the Baroque period.

Strings have gone through changes of sound and style. By 1800 the violin attained great brilliance. Today the violin is even more powerful. It has supported strings made of steel and wire which allow an immediate musical response when touched. The Baroque violin, with its different bows, made legato playing difficult. The touch was hard. Until about 1700, all of the strings on each Baroque instrument were plain, uncovered gut, including the bottom string, which is said to be too thick and slack for a strong sound; that is why each Baroque violin part seldom incorporates the G string (Donington', 14). The neck of the violin became gradually shorter. It protruded straight out from the the body so that its upper edge continued the line of the belly's rim (Brown, 45). The wedged-shaped finger board was shorter than modern day, which allowed the elevation of the strings over the bridge. The strings were made of gut. By the early 18th century the gut strings were being wound with silver on certain instruments. These appeared to be invented in Bologna in the middle of the 17th century (Brown, 47). The gut strings, uncovered except for the lowest, brought about a great improvement in sonority (Donington'', 169). In the late 17th century the lowest string on each instrument was wound with silver and gut. Presumably the strings were thinner than in modern day construction. Violins were still being made and fitted more or less to the Baroque condition during the second half of the 18th century (Donington', 13).

Spohr invented the chin rest in 1810, making great advances toward a more secure way of playing. The chin rest is a standard addition. The chin rest allows for a freer left hand for better fingering and vibrato. The modern day

performer relies on technique to achieve the acoustical sound from the Baroque.

Great advances have been made in modern day stringed instruments. The violins of the modern day are much different than those of the Baroque period due to the steel wire now used, the size of instrument, and the changes of the bow. Fifty years ago the normal stringing of the violin was a fine steel top E, a gut A and D, and (the silver strings covered the gut bottom G.); the two lower strings of the viola and cello might be covered while the two upper strings were plain gut (Donington',14). The four strings of the viola and the cello are now steel wire 'usual.' The use of steel wire and strings wound of different types of core became the norm. The 20th century steel string is much more durable than the old gut E; it also makes a clearer, brighter sound in the high register.

Fingering is also an authentic element to consider when playing Baroque music. The phrase 'old fingering' refers to the technique used between 1500-1800. 'Old fingering' came from the theorists of Diruta and continued through Rameau to CPE Bach. Brown states the general rules that have been respected since Diruta: "1. Willingness to use fingers pragmatically and to shift the hand position (in the manner of violin playing); 2. Chief interest was not line or legato but in the figuration and what an imaginative composer could do with it; 3. Little crossing under or over of the thumb and strong fingers such as two or three were used on strong notes" (Brown,23). It is interesting that in North America and Europe there are degrees sought and classes taken based upon the specialty of this art in fingering. However, 'Doctrine of single Affekt' stated that fingering is merely a means of putting a piece of music into practice and is second to touch and articulation (Brown,24). This would have surprised composers of any country in the 1700's.

## The Bowing Techniques

Bowing is important in Baroque performance practice and has changed dramatically through the years as well. The early bow was convex, like drawn hunting-bows. The hair, which was horsehair or a string-like material, was strung on a shaft of elastic wood or bamboo, bent in an arc (Sadie, vol.3, 125). During the late 17th and 18th centuries the bow was lengthened and straightened. However, the convex bow was retained much longer in Germany. The old bow was more yielding than the concave bow of the modern day. The result was a softer approach, *non legato*, with a more definite articulation. It encouraged a lighter, more speaking approach (Cohen, 48)

On the other hand, the modern bow can produce a larger sound due to the tighter modern bow hair which reacts quickly to the touch. The modern bow gives a *sforzando* effect when touched. All of the members of the violin family resemble the Baroque bow in principle but with not in design (Donington',15).

String players must play well into the string with ample pressure for the volume desired, but without too much speed of the bow (Donington",169). The drawing of the bow should be as natural as the feeling of breath intake from a singer. It should not be too quick and should have ample volume. The result is a natural articulation between each stroke. The modern bow can make an authentic approach to Baroque articulation if the bow is properly handled.

The modern bow is actually easier for maintaining the consistency of a note. The Pre -Tourte bow was less evenly balanced, with more weight toward the heel. This resulted in a greater difference in the up and down stroke and a change of pressure within the stroke (Butt,40). The bow and its thinner ribbon of hair on the lower tension gut strings meant that the stroke was noticeable. The

slurs found in Bach's music became even more prominent due to this action of the bow. The slur became similar to an accent. The slurs during today's performance practice should be kept quite simple and consistent.

The Baroque sound is virtually impossible to obtain due to the way modern instruments are constructed. The modern violin sounds more powerful, smooth and more uniform (Donington',17). This modern day instrument is also less specialized than the Baroque violin. Performances of today may not be authentic in sound but the Baroque style can be achieved by using specific techniques of today with considerably more versatile instruments.

### The Basso Continuo

The Basso Continuo of the Baroque period played an important role. It was used as the basic core of accompaniment for all vocal and instrumental performances. The continuo was played either at the organ or the harpsichord. It provided the harmonic support without interfering with the solo lines. Gradually its rhythmic and harmonic support became a necessary addition for most combinations of instruments and voices (Cur,71). The realization of the bass was mostly done at sight. It was normal for this period and allowed for great spontaneity in performance. Only very few fragments of actual written out continuo realizations survive (Cur,77). Therefore, it is imperative that a musician of today know the principles of continuo playing. Fortunately, there are scholarly editions which give the performer the opportunity to realize the bass with simple chords and then to elaborate upon the harmonic structure. A good resource for handling the continuo is Heinrichens' Der General- Ball in der Composition from



Dresden 1728. This provides a helpful guide to Bach's Continuo parts.

Fig. 1. A scored figured bass from the second movement Recitativo of BWV 51. (Bach-Gesellschaft Edition, 119).

The image shows a musical score for Soprano and Continuo. The Soprano part is in G major, and the Continuo part is in C major. The lyrics are: "Wir be-ten zu dem Tempel an, da Gottes Eh-re wohnt,". The Continuo part features figured bass notation: 6 4, 7 4 2, (5 3), 6, 6 7 4.

Bach composed in all twenty-four keys. Two pitch levels were common during Bach's time: the Chor-Ton "choir pitch" and the Cammer-Ton "chamber pitch." The Chamber -Ton was lower by a whole step in the cities of Mulhausen and Leipzig and it was lower by an m3 in the city of Weimer. The organs were usually built on the higher Cor-Ton, thus allowing the pipes to be shorter, and therefore less costly (Cur,61).The instruments were not always tuned the same, but the strings, woodwinds, and brass would attempt to follow the pitch of the organ. Some of the players would have to transpose at sight.

### The Voice

Who would have performed the soprano solo part? The cantata demands a most highly qualified singer with an extraordinary top range. The most difficult solo arias in the church cantata were usually performed by falsettists, tenors, and basses. Women were not allowed to sing in most churches, specifically the Leipzig churches, until the nineteenth century ( except in the church of Hamburg

under the direction of Johann Mattheson, who employed female singers as early as 1715).

Although Bach knew that females would not be allowed to sing in his Leipzig churches, he knew that this cantata was not solely for a religious performance; therefore, he may have written this virtuosic solo cantata for Faustina Bordoni Hasse, who had a very good reputation as a virtuoso soprano. She made her debut in Dresden on September 13, 1731 in Hasse's opera Cleofide. Bach was visiting Dresden to give an organ recital the next day in the Sophienkirche; therefore, he had the opportunity to hear Ms. Hasse. Could it have been possible that Bach prepared the beautiful manuscript to give to her while he was in Dresden? If this was the case, Bach would have been disappointed. Her voice could not sustain the high notes. She sang only to a<sup>2</sup> and possessed a general tessitura around a fifth lower than his cantata (Marshall,30). He might have noticed this and therefore took the copy back to Leipzig with him. In addition, Marshall states, "that it is also an irresistible temptation to suggest that Bach wrote BWV 51 for a singer at the Dresden court, perhaps one of the five sopranos who had finally arrived in the summer of 1730 after their six years of training in Italy" (Marshall,30).

A more realistic approach would be to say that this cantata was intended for the castrato Giovanni Bindi. Bindi was new to the Dresden area and very popular. He sang a high c<sup>3</sup>, which is the highest note in BWV 51, and he was known to be a well trained falsettist at the time.

Speculation surrounds the possible scenarios of the first performer of Jauchzet Gott in allen Landen. Castrato Bindi was probably Bach's wisest choice due to the regulation of male singers in his churches. Bindi had the beautiful high range and Bach may have been able to see him prior to the

completion of his work since Bindi arrived in Dresden during the summer of 1730 and Bach had close contacts in Dresden. One question that will never be answered is this: "If there had been a singer capable of performing the soprano part regularly available in Leipzig, why did Bach evidently write no further music of this nature for him?" (Marshall,298). There cannot, at this time, be an answer, but it is probable that this artful treasure was performed by a male voice since the inclusion of women was frowned upon in the church choirs. The vocal soloist was either a boy soprano or a castrato. Today's performer must be an individual who has a light, clear, and flexible voice, either a female or boy soprano. Large voices must stay clear of this piece due to the coloratura passages.

This quote was written in 1552 in a "Letter on Singing" by Giovanni Camillo Maffei.

*" I say that voice is only a sound caused by the minute and controlled expression of air in the throat... the place where diminutions are made is the same place where the voice is formed, that is, the cartilage (cimbalaria)...breaks and strikes the air so minutely that the desires of singing is produced by everyone" (Cohen,75).*

There are four essential vocal qualities emphasized by Baroque authors which will sound surprisingly familiar to a modern day singer: perfect intonation, good breathing technique, clear enunciation of words, and the proper expression of text (Brown,97). The Italian Bel Canto method places the tone forward (imposto) and assists in making the words clearer. An indispensable feature of singing which sets it apart from other forms of musical performance is the delivery of words (Butt,11). The wording in Bach's coloratura passages is intimately linked to speech rhythms. This maintained the beautiful flow of the German language. (Cohen,82). Pure, clean and careful diction has always

been the ultimate goal in most German singing. Articulation was achieved with relation to the stress of the words and the metrical stress of the music. This is an example of text underlay. Underlay is the placement of syllables in relation to the notes according to their value. The faster the note values the lighter the attack 'decoratio'. The skilled singers in the 17th century used 'Decoratio,' which is the embellishing of bland music. For this they used their knowledge of *figurae* (Butt, 18). This style originated in Italy, but was greatly used by the German writers. Voice teachers of the 17th century advised their students to sing ornaments in the throat area, which is different from modern day singing. Present day musicians sing these ornaments by placing the tone, not in the throat, but in the cavity of the mouth.

Changes in vocal technique have been considerably slower than other instruments. Similar Baroque ideals are taught in modern day voice lessons. "Taking in and the apportionment of breath, together with the sense of words and musical line, contribute to another important element of singing: expression, the oratorical and pathetic accentuation rather than the grammatic" (Butt, 15).

Expression works well when the vocalist places the sound forward in the mask with the tongue relaxed and placed behind the tip of the lower teeth. By keeping the placement forward, agility is possible. The support for the breath comes from the muscles of the trunk. The chest voice is used primarily for raw sounds, but the performer must utilize a smooth transition into the head voice.

The singer must make the commitment to be aware of the similarities and differences of techniques used in the Baroque time as compared with modern techniques. The performer will then be aware of technique that may assist in authenticity from the Baroque period. He should not sacrifice his/her own vocal technique.

## CHAPTER 3

### Baroque Tempo Markings

The next topic to be discussed is Baroque Tempo. The time-signatures are of great inconsistency. The differences of C and C is not always reliable. The theory is that C is twice as fast as C. There is nothing as important or more difficult than the element of tempo when discussing authenticity. During the Baroque period, the tempo markings were a suggestion of the composer's expressive intentions. The tempo surely changed according to the halls where the performances took place. There was a sense of flexibility with the practiced musician who had the inner gift of easily interpreting tempo markings. In the 17th century mensural signs were an indication of duple meters. George Houle; the author of Meter in Music, 1600 -1800 gives an excellent example of the tempo markings used during the 17th century. "Since the tactus became slower, the performance was regulated by the subdivisions of the tactus-measure beats. The speed of various duple meters was indicated by measure signs aided by the note values and the genre of the composition. Triple mensural proportion signs, while still used in both conservative and newer style 17 century notation, were gradually transformed into the fractional numbers of modern time signatures" (Houle, 19 -20). The use of actual tempo wording became important later on in the century. The vocabulary of tempo words began to indicate, more precisely, the changes of speed and what was meant to be expressed musically. Tempo wordings and time signatures of the late 18th century continued as the standard for musical notation.

Bach's BWV 51 is an example of fractional and written out tempo markings.

In the first aria, the C time and its diminution is stated as 4/4 or 2/2 time. The third movement aria shows a 12/8 marking. The 12/8 marking is an indication of a brisk tempo movement. The time marker 3/4 is suitable for tender pieces. For example, it is used in the chorale "Sei Lob und Pries mit Ehren" in the fourth movement. The 3/4 marker this indicates that the piece should be sung and played neither too fast nor too slow. The fifth movement is the "Alleluia" The tempo marking is 2/4. This piece should not be played too slowly or too quickly, but rather at a moderate tempo. Hotteterre was quoted as saying, "It is suited to light and pique spiccato airs" (Veilhan,4). A good example of how Bach used the metrical time signatures with written words is found in a comment by Houle: "Affetuoso and adagio are included to suggest the character of the movement " (Houle,60).

#### The Bach-Gesellschaft Edition

The Bach - Gesellschaft , published by Hartel and Breitkopf, is the scholarly edition of the Bach BWV 51. The BWV 51 edition is good, although some of the original dates of the cantatas have been proven inaccurate and there are some difficulties for the performer. One consideration is that the work is printed in original clefs; the soprano and viola are printed in the alto clef. The soprano must transcribe the part in the treble clef, since that is probably what he/ she is accustomed to singing. There is no reduction of the score for the keyboard player. It might cause a problem for those who are not accustomed to or comfortable with reading figured basses.



'Vorschlag.' These notes were written out as eighth, quarter, and occasionally sixteenth notes. Neumann states in his book, Essays in Performance Practice: "A Vorschlag is a melodic lubricant which eases and adds more grace to the transition from one note to another. It has no effect on harmony." (Neumann", 203).

Fig. 3. Slurs: a Vorschlag from the Recitativo movement of BWV 51 (Bach-Gesellschaft, 119).

To be authentic, the performer should possibly examine the old ornament tables that Bach wrote for his son Friedmann, then exercise his/her own judgment according to the score and its musical expression. As stated in an essay by Neumann..."the ornament tables for Friedmann were only a stylized-approximation showing the fundamental design, but they never pretended to show how formulas were to be brought to life..." (Neumann", 198).

Ornamentation has a great significance as an expressive addition to scored music and it is expected that the performer use the ornaments tastefully. Bach was not consistent in his habits when writing ornaments; therefore, it is up to the performer to make responsible choices. Diction can play a part in the purely connected one-note grace ornament. Neumann states: "If, for example, such a grace appears in the middle of a syllable, it is unlikely to have a meaning other than that of a 'Zwischenschlag' since either a Vorschlag or Nachschlag would make little sense in the middle of interrupted vowels" (Neumann", 142).



For instance, Bach used hooks and little notes interchangeably within single passages. Slurs were noted by a phrase mark (an indication of underlay). The vocal slurs could have been expressive without having rhythmic importance. These are reasons for the performer to be aware of the different indications so the performance will become as authentic as can be under the circumstances. Bach thought of slurring as a part of the *Decoratio*--uniting the notes which embellish each note of the *cantus firmus* (Butt,67). The slur is usually confined within a few notes that ascend and descend. The first note is a beginning point where the other notes follow as if it were gliding. The notes are usually even through the glide.

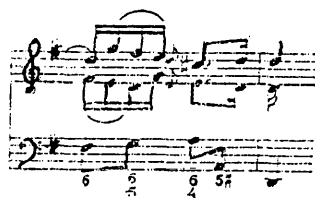
fig.4. Slur: a *Zwischenschlag* from BWV 51, the second movement (Bach-Gesellschaft, 119).

The image shows a musical score for a *Zwischenschlag* from BWV 51, the second movement. The score is in bass clef and shows a four-note slur connecting a phrase. The lyrics are "Lob ihm den noch wohl - - ge - fal - len." The score includes a treble clef staff with a slur over four notes and a bass clef staff with a corresponding four-note slur. The lyrics are written below the notes.

Four-note slurs connect a phrase and provide momentum in the music. A repeated slur in a recurring pattern may begin to look like a rhythmic figure. Another ornamentation to mention is variable dotting. These are notes that are probably not half as long as written but are used for their expressive quality. The opposite of this would be under dotting.

The Baroque trill is usually a Cadential trill. Present day trumpeters play the trill by means of the lips, and start either on the principal note, or the note above, holding the trill to the downbeat of the half -note bar. It usually begins on the beat with the upper note.

fig.5. An example of a cadential trill from Bach Cantata 19 (Neumann", 203).



A recognized ornament for which Bach is known is the three-note conjunct figure followed or preceded by a leap. "The most common figures in Bach's music seem to be those implying particular rhythmic patterns--they are particularly adaptable harmonically and melodically"(Butt,20). This is distinctive to Bach's music and is particularly suited to violin and keyboard music. Bach never indicates chromatic alterations of the auxiliary for any of his trill symbols; he relies on the performer's judgment in making the proper choice (Neumann',315). This is another example of the respect Bach had for his performers.

A 1939 Mattheson quotation: ..."an instrumentalist or one who composes for instruments must observe that which is required for a good melody and harmony even more assiduously than a singer or one who has the aid of the clearest words in singing, while the instruments are always lacking these" (Butt,11).

## Performance Practice

Professional performers of Bach's lifetime were educated in an oral fashion. They were employed in various areas: formal civic duties of the court, church, or in education. However, the most well educated performers were the organists. This was due to their training in theory and compositional techniques. With this in mind, the performers of the Baroque period had a direct link to the musical ideas, the composition and the actual performance. There are three features of Baroque music: improvisatory aspects; use of basso-continuo; and the emerging awareness of instrumental color and variety (Brown,3). These elements illustrated the spontaneous reaction a performer must show in order to attain full authenticity. Donington makes an important point: "One of the most striking features which gives its characteristic quality to Baroque music is the freedom it grants to the performer in improvising the greater part of the expression as he goes along" (Donington",6). The performer must have an imagination to fill in where the markings may have been omitted.

In 1752 Joachin Quantz stated: "Almost every musician has a different expression from that of others. It is not only the different teaching that they have received which causes this variety; the difference of temperament and character also contributes for the diversity of Temperaments." (Donington",3).

Jauchzet Gott in allen Landen is an incredibly unique piece of art. It has much history behind it, which makes it even more interesting to perform. The techniques of ornamentation and the historical references are essential in the serious attempt for authenticity. Performing this piece is exhilarating for both the trumpeter and the soprano. Both solo instrumentalists must analyze their ornaments and choose carefully the ornaments that may or may not be clearly indicated in the score.

Performing Bach's Jauchzet Gott in Allen Landen is a commitment of hard work and a marvelous way to enjoy Bach in all of his glory. How fortunate are the performers who take on the challenge of this remarkable piece! Performers must take control of their artistry and their personal interpretation of music. They must analyze the music with great attention to the era in which it was written, and meet the challenge in creating an authentic performance for the twentieth century.

*"a musician cannot move others unless he too is moved", C.P.E. Bach.*

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