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MDG  
SCENE



03/17-(5)

**Johann Christoph Friedrich Bach**  
(1732-1795)

„Miserere mei“  
„Wachet auf, ruft uns die Stimme“

Mária Zádori, soprano  
Lena Susanne Norin, mezzosoprano  
Guy de Mer, tenor  
Klaus Mertens, baritone  
Das Kleine Konzert  
Rheinische Kantorei  
Hermann Max, dir.

**MDG 602 1994-2 (1 CD)**

**UPC-Code:**



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### Changing Times

Johann Christoph Friedrich Bach was a child of his times, which were characterized by new beginnings and profound changes in the political and cultural arena as well as in the societal and philosophical spheres. The “Miserere” and the motet “Wachet auf, ruft uns die Stimme” exemplarily document these transformations. MDG is now presenting an archive production that has achieved historic status. Hermann Max, a pioneer in the field of historically informed performance practice, performs with the Rheinische Kantorei and his “Das Kleine Konzert” ensemble in a production for the Western German Radio (WDR).

### Miserere Enlightenment

The “Buckeburg Bach” met the somewhat younger Johann Gottfried Herder at the Enlightenment court of the Prince of Schaumburg-Lippe. In their artistic friendship, one of rare intimacy, the two fought for a clear relation between word and music. For Bach, who had grown up with the Baroque doctrine of the affections, music absolutely had to follow the text’s lead. However, he did agree to milder somewhat the heavy content of the “Miserere” penitential psalm with elegant melodic leading and relaxed articulation. A lucky coincidence: the “Miserere,” long thought to be lost, resurfaced at a London auction in 1975.

### Motet Emancipation

Composed hardly ten years after the “Miserere,” the motet “Wachet auf! ruft uns die Stimme” reveals an entirely different picture. The music emancipates itself from pure textual interpretation and assumes an independent shape. However, Bach does not seem to have completely forgotten the past. The concluding chorale traces its origins note for note to the pen of his immortal father.

### Compelling Team

Four outstanding soloists, Mária Zádori, Lena Susanne Norin, Guy de Mey, and Klaus Mertens, team up with Hermann Max and his ensembles. The finely structured sequence of solo numbers, choral pieces, duets, and trios thus develops an optimal dramaturgy for this all-around outstanding discovery!

### Gottfried August Homilius

Sacred Motets  
Rheinische Kantorei  
Hermann Max, dir.

**MDG 602 0145-2**