

Calmus

Anja Pöche – Soprano
Maria Kalmbach – Alto
Friedrich Bracks – Tenor
Ludwig Böhme – Baritone
Manuel Helmeke – Bass

Bach for five

Music by Johann Sebastian Bach (1685-1750):

Die güldne Sonne	from <i>Schemelli's Song Book (BWV 451)</i> <i>arr: Ludwig Böhme</i>
De profundis clamavi	<i>Fantasia C minor (BWV 562)</i> <i>arr: Ludwig Böhme</i>
Kyrie – Erbarme dich	Collage <i>Kyrie (from Mass in B minor, BWV 232/3)</i> <i>Ich ruf zu dir, Herr Jesu Christ (Organ Choral Prelude BWV 639)</i> <i>Kyrie, Gott Vater in Ewigkeit (Choral BWV 371)</i> <i>Erbarm dich mein, o Herre Gott (Organ Choral Prelude BWV 721)</i> <i>Kyrie (from Mass in G major, BWV 236/1)</i>
Ich halte treulich still	<i>from Schemelli's Song Book (BWV 466)</i> <i>arr: Ludwig Böhme</i>
Wer nur den lieben Gott lässt walten	Collage <i>Wer nur den lieben Gott lässt walten (Choral BWV 179/6)</i> <i>Sei nun wieder zufrieden (Choir BWV 21/9)</i> <i>Organ Choral Prelude BWV 642</i> <i>Er kennt die rechten Freudenstunden (Aria BWV 93/4)</i> <i>Sing', bet' und geh' auf Gottes Wegen (Choral BWV 93/7)</i>
Jesu, meine Freude	<i>motet BWV 227</i>
Miserere	<i>Prelude and Fugue XXII (BWV 867)</i> <i>from the Well-Tempered Clavier,</i> <i>vocal version by Heribert Breuer</i>
Dir, dir, Jehova, will ich singen	<i>from: Schemelli's Song Book (BWV 452)</i> <i>arr: Ludwig Böhme</i>
Alles was Odem hat lobt den Herrn	<i>from: „Singet dem Herrn ein neues Lied“ (BWV 225)</i>

Johann Sebastian Bach was a master of vocal composition - this is impressively demonstrated in his more than 200 cantatas, masses, passions, motets, songs and, last but not least, in almost 400 choral movements. In the 18th century, however, unaccompanied a cappella singing rarely took place under his direction in his Central German places of activity. Most of the time, the singing was accompanied by instruments. In this respect, this program - a pure Bach program with only five voices - is something special, a statement. But one that is close to the heart of Calmus, because the quintet is

deeply rooted in the music of the Thomaskantor and has been the musical ambassador of the Bach city of Leipzig for over 20 years.

„Bach for five" - here the music of the master sounds in the smallest possible line-up and thus becomes a very personal experience for artist and listener. It combines the familiar with the new, because in addition to original works, Calmus has developed vocal versions of instrumental music for this program - but without "arranging" Bach. Every note comes from the master himself.

Simple songlike quality and complex polyphony complement each other. Organ and piano works - appropriately texted - become psalm motets. Melodies from Schemelli's song book receive vocal accompaniment in the choral setting and remain very personal solo songs. Chorales, chorale preludes, cantatas and mass movements enter into new relationships with one another in two collages and become musical reflections.

After those two collages Bach's most extensive motet is heard: „Jesu, meine Freude". The eleven movements reflect what „Bach for five" shows as a whole: For Bach, the chorale was the center of his vocal work, the source of faith and the foundation of his inspiration. There are no limits to creative development around him.