

= Jauchzet Gott in allen Landen , BWV 51 =

Jauchzet Gott in allen Landen ( " Exult in God in every land " or " Shout for joy to God in all lands " ) BWV 51 , is a church cantata by Johann Sebastian Bach . The work is Bach 's only church cantata scored for a solo soprano and trumpet . He composed it for general use ( ogni tempo ) , in other words not for a particular date in the church calendar , although he used it for the 15th Sunday after Trinity : the first known performance was on 17 September 1730 in Leipzig . The work may have been composed earlier , possibly for an occasion at the court of Christian , Duke of Saxe @-@ Weissenfels , for whom Bach had composed the Hunting Cantata and the Shepherd Cantata .

The text was written by an unknown poet who took inspiration from various biblical books , especially from psalms , and included as a closing chorale a stanza from the hymn " Nun lob , mein Seel , den Herren " . Bach structured the work in five movements , with the solo voice accompanied by a Baroque orchestra of a virtuoso trumpet , strings and continuo . While the outer movements with the trumpet express extrovert jubilation of God 's goodness and his wonders , the central introspective aria , accompanied only by the continuo , conveys a " profound expression of commitment to God " . He set the closing chorale as a chorale fantasia , the soprano sings the unadorned melody to a trio of two violins and continuo , leading to an unusual festive fugal Alleluja , in which the trumpet joins .

The Bach scholar Klaus Hofmann notes that the work , unusually popular among Bach 's church cantatas , is unique in the demanded virtuosity of the soprano and trumpet soloist , and evidences " overflowing jubilation and radiant beauty " .

= = History and words = =

Bach used the cantata in Leipzig for the 15th Sunday after Trinity on 17 September 1730 . The prescribed readings for the Sunday came from the Epistle to the Galatians , Paul 's admonition to " walk in the Spirit " ( Galatians 5 : 25 ? 6 : 10 ) , and from the Sermon on the Mount in the Gospel of Matthew , which exhorts the faithful not to worry about material needs , but to seek God 's kingdom first ( Matthew 6 : 23 ? 34 ) . The author is unknown . Without any reference to the prescribed readings , he incorporates in the first movement ideas from Matthew 6 : 30 , Psalms 138 : 2 and Psalms 26 : 8 , and in the central aria thoughts from Matthew 6 : 34 and Lamentations 3 : 22 ? 23 . The closing chorale is the fifth stanza of " Nun lob , mein Seel , den Herren " , added to Johann Gramann 's hymn in Königsberg in 1549 . Bach used the same stanza in a different setting to close his cantata Wir danken dir , Gott , wir danken dir , BWV 29 . Bach led the performance on 17 September 1730 .

Bach 's manuscript indicates the 15th Sunday after Trinity " et in ogni tempo " ( " and at any time " ) . The latter phrase indicates the possible general use of the work , with a cantata text that has no direct relevance to the scriptural readings . The dedication for the 15th Sunday was added later , indicating that the cantata was not intended for the specific occasion .

Bach composed BWV 51 during a period when he composed church cantatas only irregularly , some of them to complete his earlier cycles . According to the Bach scholar Christoph Wolff , Bach may have written the cantata shortly before 1730 for an unknown occasion . The performance material survived but does not reveal further detail , other than indicating one later performance . Hofmann sees a connection to the court of Weißenfels where a scoring of solo soprano and trumpet was popular , and assumes that the work may have been originally intended for a performance at court by a professional female singer . Bach had written two birthday cantatas for Christian , Duke of Saxe @-@ Weissenfels . He was invited to the birthday celebration of 1729 and returned with the title of Hofkapellmeister of Sachsen @-@ Weißenfels ( " court director of music of Saxe @-@ Weissenfels " ) , and Hofmann thinks a connection between the title and cantata " highly probable " .

Both the soprano part , which covers two octaves and requires a high C , and the solo trumpet part , which at times trades melodic lines with the soprano on an equal basis , are extremely virtuosic . The Bach scholar Alfred Dürr assumes that Bach had an unusually gifted singer , adding that a

female voice was unlikely in conservative Leipzig . According to Joshua Rifkin Christoph Nichelmann is a possible candidate because Bach being aware of his capabilities accepted him willingly to the Thomasschule and Nichelmann matriculated into the school three weeks before the first performance . The trumpet part was probably written for Gottfried Reiche , Bach 's principal trumpeter at the time . The scoring is unique in Bach 's cantatas , but was frequently used by Italian composers such as Alessandro Scarlatti . Bach 's son Friedemann Bach arranged the work by adding a second trumpet and timpani .

The cantata is one of only four sacred cantatas that Bach wrote for a solo soprano ( if one excludes his arrangement of the cantata for solo bass and oboe *Ich habe genug* , BWV 82 , for flute and soprano BWV 82a ) and no other vocal soloists ( the others being *Falsche Welt , dir traue ich nicht* , BWV 52 , *Ich bin vergnügt mit meinem Glücke* , BWV 84 , and *Mein Herze schwimmt im Blut* , BWV 199 ) , while he wrote several secular cantatas for solo soprano : *Weichet nur , betrübte Schatten* , BWV 202 , *Ich bin in mir vergnügt* , BWV 204 , *Non sa che sia dolore* , BWV 209 , and *O holder Tag , erwünschte Zeit* , BWV 210 .

= = Scoring and structure = =

Bach structured the cantata in five movements and scored it for a soprano soloist and a Baroque orchestra of trumpets ( Tr ) , two violins ( VI ) , viola ( Va ) , and basso continuo ( Bc ) . The title of the autograph score reads : " *Dominica 15 post Trinitatis / et / In ogni Tempo . / Jauchzet Gott in allen Landen . / à / Soprano solo / 1 Tromba \* / 2 Violino / Viola / e / Continuo / di / Joh : Seb : Bach* " . It is the only church cantata by Bach scored for solo soprano and trumpet . The duration is given as 20 minutes .

In the following table of the movements , the scoring follows the *Neue Bach @-@ Ausgabe* . The keys and time signatures are taken from Dürr , using the symbol for common time ( 4 / 4 ) . The instruments are shown separately for wind instrument and strings . The continuo , playing throughout , is not shown .

= = Music = =

The music is concertante and virtuoso for both the trumpet and the soloist . The first aria and the concluding Alleluja are in the style of an Italian concerto . Dürr observes that the five movements are in five different musical forms : concerto , monody , variation , chorale fantasia and fugue . The scoring is richest in the outer movements ( with the trumpet ) , and reduced to just continuo in the central aria .

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The first aria , " *Jauchzet Gott in allen Landen* " ( Exult in God in every land ) , is in da capo form , with extended coloraturas . The theme , with a beginning in a triad fanfare , is well suited to the trumpet . It is first developed in a ritornello of the orchestra and then " constantly worked " in the soprano part .

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The only recitative , " *Wir beten zu dem Tempel an* " ( We pray at your temple ) , is first accompanied by the strings , a second part is secco but arioso . The second part develops the idea of " *von seinen Wundern lallen* " ( chatter about His wonders ) in coloraturas of rhythmical complexity .

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The second aria , " *Höchster , mache deine Güte* " ( Highest , renew Your goodness ) , is

accompanied only by the continuo " quasi ostinato " which supports expressive coloraturas of the voice . The lines in the continuo , in constant movement in 12 / 8 time seem to constantly rise , towards the addressed " Höchster " ( Highest ) which appears as an octave jump down . Two extended melismas express gratefulness for being a child of God . The musicologist Julian Minchem notes that Bach is able to convey with modest means a " profound expression of commitment to God " .

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The chorale , " Sei Lob und Preis mit Ehren " ( Glory , and praise with honor ) , is a chorale fantasia , with the soprano singing the unadorned melody to a three @-@ part accompaniment of two violins and continuo .

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The chorale leads without a break to a concluding fugal " Alleluja " with the trumpet , bringing the cantata to a particularly festive close . The movement begins with the soprano and the responding trumpet , before the other instruments come in to build a " fine display piece " . Mincham summarizes : " The long flowing melismas leave one literally breathless with the sheer pleasure in , and energy generated through , the relationship with God . "

= = Selected recordings = =

The listing is taken from the selection provided by Aryeh Oron on the Bach @-@ Cantatas website .

The piece was recorded by sopranos such as Elisabeth Schwarzkopf ( from 1948 ) , Maria Stader ( 1959 ) , Elly Ameling ( 1970 ) , Edith Mathis ( 1972 ) , Edita Gruberova ( 1979 ) , Lucia Popp ( 1980 ) , Helen Donath ( 1983 ) , Elizabeth Parcells ( 1983 ) , Monika Frimmer ( 1984 ) , Barbara Hendricks ( 1989 ) , Christine Schäfer ( 1999 ) , Siri Thornhill ( 2007 ) .

In the following table , the second soloist is the trumpeter . Ensembles playing on period instruments in historically informed performance are marked by a green background under the header Instr ..