

= O ewiges Feuer , o Ursprung der Liebe , BWV 34 =

O ewiges Feuer , o Ursprung der Liebe ( O eternal fire , o source of love ) , BWV 34 , is a church cantata by Johann Sebastian Bach . He composed it in Leipzig in for Pentecost Sunday , based on an earlier wedding cantata , BWV 34a , beginning with the same line . Bach led the first performance on 1 June 1727 .

An unknown librettist adapted the text of three movements from the wedding cantata and added two recitatives . A central contemplative aria for alto , accompanied by two flutes and muted strings , is framed by recitatives , while the two outer movements are performed by the chorus and a festive Baroque instrumental ensemble of three trumpets , timpani , two oboes , strings and continuo . The last movement quotes the conclusion of Psalm 128 , " Friede über Israel " ( Peace upon Israel ) . The themes of eternal fire , love , dwelling together and peace suit both occasions , wedding and Pentecost .

= = History and text = =

Bach adapted three movements of an earlier wedding cantata , O ewiges Feuer , o Ursprung der Liebe , BWV 34a , as movements 1 , 3 and 5 of a cantata for Pentecost Sunday , adding two recitatives . The prescribed readings for the day are taken from the Acts of the Apostles , on the Holy Spirit ( Acts 2 : 1 ? 13 ) , and from the Gospel of John , in which Jesus announces the Spirit who will teach , in his Farewell Discourse ( John 14 : 23 ? 31 ) . The workload of the composer and his musicians was high for Christmas , Easter and Pentecost , because in Leipzig they were all celebrated for three days .

The texts are of unknown authorship . The beginning of the text of the wedding cantata could be kept unchanged , because the image of the flames and the spirit of love suit the Pentecostal events as well as a wedding : the author had only to replace the reference to " vereinigt Paar " ( united couple ) with a reference to the gospel . Movement 5 quotes the conclusion of Psalm 128 , " Friede über Israel " ( Peace upon Israel , Psalms 128 : 6 ) . This quote was already part of movement 4 of the wedding cantata , which quotes in movement 3 verses 4 ? 6a from the same psalm .

Bach led the first performance on 1 June 1727 in the Nikolaikirche . The Bach scholar Klaus Hofmann notes that a printed libretto for the congregation was recently found in the Russian National Library in St. Petersburg , containing the texts for the three feast days of Pentecost and Trinity of 1727 . Until then the work had been dated much later , such as 1746 when a revival took place for which performance material exists . As the music of the 1727 version is lost , the timing of Bach 's revisions to the wedding cantata is not known . It is likely that he revised it further in the 1740s because he wrote a new score .

= = Structure and scoring = =

Bach structured the cantata in five movements , with two choral movements framing a sequence of recitative ? aria ? recitative . Bach scored the work for three vocal soloists ( alto , tenor , bass ) , a four @-@ part choir and a Baroque instrumental ensemble of three trumpets ( Tr ) , timpani ( Ti ) , two flauti traversi ( Ft ) , two oboes ( Ob ) , two violins ( VI ) , viola ( Va ) and basso continuo . The Bach scholar Christoph Wolff describes the " large @-@ scale instrumental scoring " as " suited to the festive occasion " .

In the following table of the movements , the scoring follows the Neue Bach @-@ Ausgabe . The continuo , playing throughout , is not shown .

= = Music = =

= = = 1 = = =

The opening chorus , " O ewiges Feuer , o Ursprung der Liebe " ( O eternal fire , o source of love ) , illustrates two contrasting subjects , " ewig " ( eternal ) and " Feuer " ( fire ) . While " ewig " appears as long notes , held for more than one measure , the flames ( or tongues ) of the fire are set in " lively figuration from the strings and agile coloraturas from the voices " . The instrumental ritornello comprises a sustained trumpet entry , active strings , and " flickering " oboes , drums , and trumpets . Unlike in most da capo movements , this ritornello appears only at the beginning and end . The basses enter first , " holding a top D for most of five bars to symbolise the ' eternal ' , the other three parts aglitter with ' fiery ' embellishments " , as John Eliot Gardiner notes . The middle section develops these themes in minor keys , in " dance @-@ like vocal pairings " , before the ritornello returns one more time to reprise the first section .

= = = 2 = = =

A tenor recitative , " Herr , unsre Herzen halten dir dein Wort der Wahrheit für " ( Lord , our hearts keep Your word of truth fast ) , adopts an authoritative tone , is in minor mode , and begins with a bass pedal . It expands the concept of God abiding with his people , as outlined in the gospel .

= = = 3 = = =

An alto aria , " Wohl euch , ihr auserwählten Seelen , die Gott zur Wohnung ausersehn " ( It is well for you , you chosen souls , whom God has designated for his dwelling ) , conveys images of contentment by incorporating a lilting berceuse @-@ like rhythm , with an obbligato melody played by muted violins and flutes in octaves and tenths . It is accompanied by a tonic pedal in the continuo . The aria is in adapted ternary form . The pastoral character suited the original text , " Wohl euch , ihr auserwählten Schafe " ( It is well for you , you chosen sheep ) , which alludes to the bridegroom , a pastor or " shepherd of souls " . Gardiner notes " the tender sensuousness of the pastoral writing , the pairings of thirds and sixths , the blending of flutes and muted strings and the satisfying textures and calm enchantment disturbed only momentarily by modulation " , and considers that the piece had possibly some " deeper personal significance " .

= = = 4 = = =

The bass recitative , " Erwählt sich Gott die heiligen Hütten , die er mit Heil bewohnt " ( If God chooses the holy dwellings that He inhabits with salvation ) , is quite similar in character to the tenor recitative . The last two measures form an introduction to the closing movement .

= = = 5 = = =

The closing chorus , " Friede über Israel " ( Peace upon Israel ) , opens with a solemn rendering of the psalm text , marked Adagio . The violins and oboes first play an ascending figure . Gardiner notes that the section is " reminiscent of and equivalent in grandeur to the opening exordium to the B minor Mass " . The slow music on the psalm text is contrasted by a " spirited and very secular @-@ sounding march , setting " Dankt den höchsten Wunderhänden " ( Thank the exalted wondrous hands ) . Both sections appear first as instrumental and are then repeated by the chorus . Hofmann notes that this music is reminiscent of Bach 's works for the Köthen court , composed for Leopold , Prince of Anhalt @-@ Köthen . Gardiner concludes :

There is an extended stretch of thrilling orchestra writing before the choir returns to the ? Peace upon Israel ? theme , this time within the Allegro pulse , with a final shout of joy from the sopranos on a top B bringing this irresistible Whit Sunday cantata to a glorious conclusion .

= = Selected recordings = =

The selection is taken from the listing on the Bach @-@ Cantatas website .

J.S. Bach : Cantatas BWV 34 & BWV 56 ? Jonathan Sternberg , Wiener Kammerchor , Wiener Symphoniker . Bach Guild / Artemis Classics 1950 .

J.S. Bach : Cantatas BWV 187 & BWV 34 ? Diethard Hellmann , Kantorei & Kammerorchester of Christuskirche Mainz . Cantate 1958 .

Les Grandes Cantates de J.S. Bach Vol . 8 ? Fritz Werner , Heinrich Schütz Chor Heilbronn , Pforzheim Chamber Orchestra . Erato 1961 .

Die Bach Kantate Vol . 36 ? Helmuth Rilling , Gächinger Kantorei , Bach Collegium Stuttgart . Hänssler 1972 .

J.S. Bach : Das Kantatenwerk ? Sacred Cantatas Vol . 2 ? Nikolaus Harnoncourt , Wiener Sängerknaben , Chorus Viennensis ( Chorus Master : Hans Gillesberger ) , Concentus Musicus Wien . Teldec 1973 .

Bach Cantatas Vol . 3 ? Ascension Day , Whitsun , Trinity ? Karl Richter , Münchener Bach Chor , Münchener Bach Orchester . Archiv Produktion 1975 .

J.S. Bach : Cantatas BWV 11 & BWV 34 ? Philip Ledger , King 's College Choir Cambridge , English Chamber Orchestra . HMV 1981 .

Bach : Cantatas 34 , 50 , 147 ? Harry Christophers , The Sixteen . Collins Classics 1990 .

J.S. Bach : Whitsun Cantatas ? John Eliot Gardiner , Monteverdi Choir , English Baroque Soloists . Archiv Produktion 1999 .

J.S. Bach : Kantaten ? Alt . : Karl Friedrich Beringer , Windsbacher Knabenchor , Deutsche Kammer Virtuosen Berlin . Rondeau Production 1999 .

Bach Cantatas Vol . 26 : Long Melford ? John Eliot Gardiner , Monteverdi Choir , English Baroque Soloists . Soli Deo Gloria 2000 .

Bach Edition Vol . 21 ? Cantatas Vol . 12 ? Pieter Jan Leusink , Holland Boys Choir , Netherlands Bach Collegium . Brilliant Classics 2000 .

J.S. Bach : Complete Cantatas Vol . 21 ? Ton Koopman , Amsterdam Baroque Orchestra & Choir . Antoine Marchand 2001 .

J.S. Bach : The Ascension Oratorio and Two Festive Cantatas ? Greg Funfgeld , Bach Choir of Bethlehem , The Bach Festival Orchestra . Dorian Recordings 2001 .

Eröffnungskonzert zum Bachfest Leipzig 2005 " Bach und die Zukunft ? ? Georg Christoph Biller , Thomanerchor , Akademie für Alte Musik Berlin , Matthias Rexroth , Martin Petzold , Matthias Weichert , MDR Figaro 2005

Thomanerchor Leipzig ? Das Kirchenjahr mit Bach , Vol . 7 : Pfingsten · Pentecost ? Cantatas BWV 34 , 74 , 172 ? Georg Christoph Biller , Thomanerchor , Gewandhausorchester Leipzig . Rondeau Production 2007

J.S. Bach : Kantate BWV 34 « O ewiges Feuer , O Ursprung der Liebe » ? Rudolf Lutz , Vokalensemble der Schola Seconda Pratica , Schola Seconda Pratica . Gallus Media 2009 .

= .sj =

.sj is the Internet country code top level domain ( ccTLD ) reserved for the designation Svalbard and Jan Mayen . The domain name registry is Norid , but .sj is not open for registration . The issuing of the domain was based on the ISO 3166 designation of Svalbard and Jan Mayen , which consists of two separately administrated integrated territories of Norway : the Arctic archipelago Svalbard and the nearly uninhabited volcanic island Jan Mayen . .sj was designated on 21 August 1997 , at the same time as Bouvet Island was allocated .bv. Both were placed under the .no registry Norid , which is also the sponsor . Norwegian policy states that .no is sufficient for those institutions connected to both Svalbard and Jan Mayen , and therefore the domain is not open to registration . It is Norwegian policy not to commercialize domain resources , so there are no plans to sell .sj. Should the domain later come into use , it will be under regulation of the Norwegian Post and Telecommunications Authority and follow the same policy as .no. There are two second level domains reserved for the two areas : svalbard.no and jan mayen.no , but other web addresses are also used .

## = = History = =

Svalbard and Jan Mayen are two integrated territories of Norway with special status ( unincorporated area ) . The Svalbard Treaty grants Norway full sovereignty of Svalbard , but the archipelago holds special status as among other things a free economic zone and is not part of the European Economic Area and the Schengen Area . Jan Mayen is a nearly unpopulated volcanic island in the Atlantic Ocean and is a fully integrated part of Norway . During the establishment of the ISO 3166 codes , it was proposed that Svalbard have its own code , but the Norwegian authorities chose to also include Jan Mayen in the area . Following the ISO codes , .sj was allocated on 21 August 1997 , at the same time .bv was allocated .

In June 2015 , Norwegian computer scientist Håkon Wium Lie and the Socialist Left Party proposed using the .sj domain , along with .bv , as online free havens . The proposal aims at protecting both the Norwegian authorities and foreign dissidents from surveillance .

## = = Policy = =

Management of .sj lies with the Trondheim @-@ based Norid , which is also the domain name registry for .no and the unused .bv. Norid is a limited company owned by Uninett , which is again owned by the Norwegian Ministry of Education and Research . The legal right to manage the domains is two @-@ fold , based both on an agreement with the Internet Assigned Numbers Authority ( IANA ) and regulations under the Telecommunication Act which is supervised by the Lillesand @-@ based Norwegian Post and Telecommunications Authority .

The policy for use of .sj is regulated by the Regulation Concerning Domain Names Under Norwegian Country Code Top @-@ level Domains , also known as the Domain Regulation . This regulation also regulates Norway 's other two ccTLDs , .bv and .no. Should .sj later come unto use , the same rules and procedures currently regarding .no would be used for .sj. The domain remains reserved for potential future use . Sale of the two unused ccTLDs has not been an item to consider for policymakers , as commercialization of the domain resources is in direct contradiction to Norwegian policy .