

= Ich bin vergnügt mit meinem Glücke , BWV 84 =

Ich bin vergnügt mit meinem Glücke ( I am content in my good fortune ) , BWV 84 , is a church cantata by Johann Sebastian Bach . He composed the solo cantata for soprano in Leipzig in 1727 for the Sunday Septuagesima , and led the first performance , probably on 9 February 1727 .

Bach composed the work in his fourth year as Thomaskantor in Leipzig . The text is similar to a cantata text Ich bin vergnügt mit meinem Stande ( I am content with my position ) , which Picander published in 1728 , but it is not certain that he wrote also the cantata text . Its thoughts about being content are in the spirit of the beginning Enlightenment , expressed in simple language . The closing chorale is the 12th stanza of the hymn " Wer weiß , wie nahe mir mein Ende " by Ämilie Juliane von Schwarzburg @-@ Rudolstadt . Ich bin vergnügt mit meinem Glücke is one of the few works which Bach called " Cantata " himself .

Bach structured the work in five movements , alternating arias and recitatives , and a closing chorale . The scoring requires only a small ensemble of a soprano soloist , three additional vocal parts for the chorale , and a Baroque instrumental ensemble of oboe , strings and basso continuo . While the first aria is pensive and elegiac , the second aria is of dancing folk @-@ like character .

= = History and words = =

Bach wrote the solo cantata in Leipzig , in his fourth year as Thomaskantor ( director of church music ) in Leipzig , for the third Sunday before Lent , called Septuagesima . The prescribed readings for the Sunday were taken from the First Epistle to the Corinthians , " race for victory " ( 1 Corinthians 9 : 24 ? 10 : 5 ) , and from the Gospel of Matthew , the parable of the Workers in the Vineyard ( Matthew 20 : 1 ? 16 ) . Bach had already composed two cantatas for the occasion in earlier years , Nimm , was dein ist , und gehe hin , BWV 144 , in 1724 , and the chorale cantata Ich hab in Gottes Herz und Sinn , BWV 92 , in 1725 . Ich bin vergnügt mit meinem Glücke is one of the few works which Bach called " Cantata " himself .

As in the earlier years , the cantata text is related to the gospel in the general way that the Christian should be content with his share of good fortune , without envy of others who may seem more fortunate . The title and the text show similarities to Picander 's Ich bin vergnügt mit meinem Stande ( I am content with my position ) , published in 1728 . It is unclear if both texts are by Picander , or if Picander based his on a former one , or if Picander 's was already available at the time of the composition but was changed . As the Bach scholar Klaus Hofmann observes , the thoughts are in the spirit of the beginning Enlightenment , " praise of frugality , of modesty with that which God has allocated to us , of satisfaction , of lack of envy towards others " . The language is no longer the " rhetorical pathos of baroque poetry " , but " radicality and artistry of the imagery . The language is simple and terse ; it is rational rather than figurative . "

The closing chorale is the 12th stanza of the funeral hymn " Wer weiß , wie nahe mir mein Ende " by Ämilie Juliane von Schwarzburg @-@ Rudolstadt ( 1686 ) . Bach had used its first stanza in his cantatas Wo gehest du hin ? BWV 166 ( 1724 ) and in Wer weiß , wie nahe mir mein Ende ? BWV 27 ( 1726 ) .

Bach led the first performance , probably on 9 February 1727 .

= = Scoring and structure = =

Bach structured the cantata in five movements . A sequence of alternating arias and recitatives is concluded by a chorale . Bach scored the work for soprano soloist , a four @-@ part choir only in the chorale , and a Baroque instrumental ensemble of oboe ( Ob ) , two violins ( VI ) , viola ( Va ) , and basso continuo . The heading of the autograph score reads : " J.J. Dominica Septuagesimae Cantata " , which means : " Jesus help . Cantata for the Sunday Septuagesima " . Bach added a more precise extra page : " Dominica Septuages . / Ich bin vergnügt mit meinem Glücke / à / Soprano Solo è / 3 Ripieni / 1 Hautbois / 2 Violini / Viola / e Continuo / di / Joh : Seb : Bach " . The scoring is modest , appropriate for the weeks leading to Lent . The duration is given as about 15

minutes .

In the following table of the movements , the scoring follows the Neue Bach @-@ Ausgabe . The keys and time signatures are taken from the book on all cantatas by the Bach scholar Alfred Dürr , using the symbol for common time ( 4 / 4 ) . The continuo , playing throughout , is not shown .

= = Music = =

Although the vocal and instrumental parts are limited , Bach achieves variety by movements of different instrumentation and character .

= = = 1 = = =

The opening aria , " Ich bin vergnügt mit meinem Glücke , das mir der liebe Gott beschert . " ( I am content with the fortune that my dear God bestows on me . ) , is slow and pensive , accompanied by all instruments , reminiscent of the slow movement of an oboe concerto . John Eliot Gardiner , who conducted in 2000 the Bach Cantata Pilgrimage , noted in the project diary that Bach , who possibly was not content with his situation in Leipzig , composed music portraying " ambivalence and complexity " . His music is " dynamic and fluctuating " , capturing " wistful , resigned , elegiac " moods . The musicologist Julian Mincham notes that the aria compares to Ich bin in mir vergnügt , BWV 204 ( I am content in myself ) which he describes as " also a highly personal work for solo soprano with a similar theme , exploring comparable human emotions " .

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The first recitative , " Gott ist mir ja nichts schuldig " ( God indeed owes me nothing ) , is secco .

= = = 3 = = =

The second aria , " Ich esse mit Freuden mein weniges Brot und gönne dem Nächsten von Herzen das Seine . " ( I eat my little bit of bread with joy and heartily leave to my neighbor his own . ) , is dancing and accompanied by two obbligato parts , oboe and violin . They express in vivid figuration in the violin and a slightly simplified version in the oboe the text " ein fröhlicher Geist , ein dankbares Herze , das lobet und preist " ( a happy spirit , a thankful heart , that gives praise ) . Hofmann observes that the aria depicts a " pastoral idyll with a rustic musical scene ? a tribute to the Enlightenment utopia of simple , happy country life . " The violin 's figuration suggests the drone of bagpipes or hurdy @-@ gurdy . The voice leaps in upward sixths , in " folk @-@ like character " and conveying " contented tranquillity " . Mincham notes that the first four notes of the oboe ritornello are the first four notes of the closing chorale turned to major .

= = = 4 = = =

The second recitative , " Im Schweiß meines Angesichts will ich indes mein Brot genießen " ( In the sweat of my brow I will meanwhile enjoy my bread ) , is accompanied by the strings .

= = = 5 = = =

The chorale , " Ich leb indes in dir vergnüget und sterb ohn alle Kummernis " ( Meanwhile I live contented in You and die without any trouble ) , is a four @-@ part setting of the tune " Wer nur den lieben Gott lässt walten " by Georg Neumark . Gardiner interprets the marking a soprano solo e a 3 ripieni ( for soprano and three ripieno parts ) as meaning that no instruments play colla parte with the voices .

= = Selected recordings = =

The listing is taken from the selection provided on the Bach @-@ Cantatas website . In the following table , large choirs and orchestras are marked by red background , ensembles playing on period instruments in historically informed performance are marked by a green background under the header Instr ..