

Johann Sebastian Bach
Kantaten im Januar
Kantaten BWV 72, 92 & 156

1-6 **Kantate »Alles nur nach Gottes Willen«** BWV 72 16:10
3. Sonntag nach Epiphania
UA: 27. Januar 1726, Leipzig

7-12 **Kantate »Ich stehe mit einem Fuß im Grabe«** BWV 156 16:01
3. Sonntag nach Epiphania
UA: 23. Januar 1729, Leipzig

13-21 **Kantate »Ich hab in Gottes Herz und Sinn«** BWV 92 29:46
Sonntag Septuagesimae, 3. Sonntag vor Aschermittwoch
UA: 28. Januar 1725, Leipzig

Anna Gschwend *soprano* · **Lucia Napoli** *alto*
Stephan Scherpe *tenor* · **Thomas Bauer** *bass*

La Petite Bande
Sigiswald Kuijken
direction

  Recorded at Konzerthaus Blaubach (Germany), in February 2020
ACC 25320 note 1 music gmbh Essay: English · Français · Deutsch
Total Time: 62:08 © + © 2021    4  015023 253209




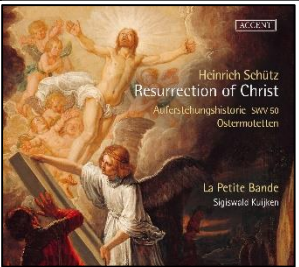
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<p>Johann Sebastian Bach KANTATEN IM JANUAR Cantatas BWV 72, 92 & 156</p> <p>Anna Gschwend, Lucia Napoli Stephan Scherpe, Thomas Bauer La Petite Bande Sigiswald Kuijken</p>	ACC25320	PC: 01Q
	1 CD 2020	
<p><u>Also available:</u></p> <p>Heinrich Schütz RESURRECTION OF CHRIST SWV 50 Sigiswald Kuijken/La Petite Bande</p> <p>ACC24355</p>	 4 015023 243552	

Even after the completion of the highly praised Bach cantata series, which was released between 2004 and 2014, and in which **La Petite Bande** recorded cantatas for every Sunday of the liturgical year, **Sigiswald Kuijken** still does not let go of his great passion for Johann Sebastian Bach. He turns once again to the cantatas and presents on his new recording three works that Bach wrote for the end of January and the beginning of February, and that he performed in Leipzig at St Thomas' Church between 1725 and 1729. Two of these cantatas - BWV 72 "Alles nur nach Gottes Willen" (1726) and BWV 156 "Ich stehe mit einem Fuß im Grabe" (1729) - were composed for the third Sunday after Epiphany, and the other one - BWV 92 "Ich hab in Gottes Herz und Sinn" (1725) - for the Sunday Septuagesima, i.e. for two weeks later. Kuijken remains true to his performing decisions for the cantata series: all instrumental and vocal parts are occupied only by soloists, which results in a very transparent sound and makes the structures and layers of Bach's sometimes highly complex works always easily audible.