



CD 3980 DDD

Johann Sebastian Bach (1685–1750)

**Ich hatte viel Bekümmernis BWV 21**  
**Herz und Mund und Tat und Leben BWV 147**

Núria Rial, *Soprano* · Wiebke Lehmkuhl, *Alto*  
Benedikt Kristjánsson, *Tenore* · Matthias Winckhler, *Basso*

**Gaechinger Cantorey · Hans-Christoph Rademann**

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1-11 **Ich hatte viel Bekümmernis BWV 21** 37:21  
Kantate zum 3. Sonntag nach Trinitatis und für jede Zeit  
Cantata for the 3rd Sunday after Trinity and for all occasions

12-21 **Herz und Mund und Tat und Leben BWV 147** 28:31  
Kantate zum Fest Mariae Heimsuchung  
Cantata for Visitation

Total time: 65:54

INTERNATIONALE BACH AKADEMIE STUTTGART

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FORUM AM SCHLOSSPARK

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J. S. BACH

**ICH HATTE VIEL BEKÜMMERNIS BWV 21**  
**HERZ UND MUND UND TAT UND LEBEN BWV 147**

Rial · Lehmkuhl · Kristjánsson · Winckhler  
**Gaechinger Cantorey · Hans-Christoph Rademann**

 Carus

<b>Johann Sebastian Bach</b> <b>ICH HATTE VIEL BEKÜMMERNIS</b> <b>HERZ UND MUND UND TAT UND</b> <b>LEBEN</b>	CAR83522	PC: 01Q
	1 CD	2021
Núria Rial, Wiebke Lemkuhl Benedikt Kristjánsson Matthias Winckhler Gaechinger Cantorey Hans-Christoph Rademann		

**Hans-Christoph Rademann** and the **Gaechinger Cantorey**, with an excellent ensemble of soloists around **Núria Rial**, **Wiebke Lehmkuhl**, **Benedikt Kristjánsson** and **Matthias Winckhler**, have once again selected works by probably Leipzig's most famous Kantor of St. Thomas' Church: Johann Sebastian Bach's cantatas BWV 21 "Ich hatte viel Bekümmernis" and BWV 147 "Herz und Mund und Tat und Leben." Two works whose origins lie in Bach's Weimar period, but which Bach adapted and expanded for performances in Leipzig. BWV 21 "Ich hatte viel Bekümmernis" is expressive also thanks to its unusual, almost – for Bach's time – avant-garde opening chorus ("Ich, ich, ich, ich hatte viel Bekümmernis"), which earned Bach some criticism at the time, and its splendidly jubilant final chorus, which forms a wonderful parenthesis with the opening chorus of BWV 147. Then there is BWV 147 with the splendid presence of the chorale arrangement ("Jesus bleibet meine Freude") – a source of earworms – concluding both parts of the cantata: – this holds is so much emotional power and impact that one simply could not, and certainly cannot, remain unmoved, either then or today.