

CHAPEL CHOIR OF WELLINGTON COLLEGE
with THE HANOVER BAND; *Jack Thompson*



Cantata NACH DIR, HERR,
VERLANGET MICH



BWV 150 | J.S. BACH



Album Notes

Johann Sebastian Bach (1685–1750) is widely regarded as one of the greatest composers of the Baroque era, known for his mastery of counterpoint and harmonic invention. His cantatas, written primarily for Lutheran church services, form a crucial part of his output. During his early career, Bach held positions as an organist in Arnstadt and later in Mühlhausen, where he began composing sacred choral music. The cantatas from this period, though more experimental than his later Leipzig works, display his developing style and engagement with Lutheran liturgical traditions.

Among Bach's earliest surviving sacred works is *Nach dir, Herr, verlangt mich*, BWV 150. Likely composed around 1707 in Arnstadt, the cantata may have been intended for a penitential service or as a test piece for his appointment in Mühlhausen. Some scholars have suggested that Bach embedded an acrostic reference to Conrad Meckbach, a municipal councillor in Mühlhausen who supported his hiring. Unlike many of Bach's later cantatas, BWV 150 does not incorporate a pre-existing chorale melody, instead alternating between Psalm 25 and poetic text by an anonymous librettist, reflecting themes of longing, divine guidance, and perseverance. The work exists only in a later copy made by Christian Friedrich Penzel, one of Bach's students at the Thomasschule in Leipzig, and was first published in 1884 as part of the complete edition of Bach's works.

Scored for SATB choir, two violins, bassoon, and basso continuo, the cantata is notable for its sparse instrumentation and lack of recitatives, da capo repeats, or chorale melodies. It opens with a Sinfonia in B minor, where the descending chromatic *lamento* bass motif establishes a mood of solemnity. The first chorus, *Nach dir, Herr, verlangt mich*, builds on this motif, featuring a chromatic subject first stated in the bass, then imitated by the upper voices. The harmonic instability and expressive suspensions underline the sense of yearning and supplication.

Leite mich in deiner Wahrheit is structured in four sections, marked by rapid ascending scales in both vocal and violin parts. The soprano aria *Doch bin und bleibe ich vergnügt* is

characterised by imitation between the voice and violins, with text painting highlighting words such as *Tod*, *Höll* through descending diminished seventh intervals. The movement shifts between major and minor harmonies, reflecting inner conflict and ultimate contentment.

The trio *Cedern müssen von den Winden*, in D major, is among Bach's few vocal trios. The continuo line moves in an unrelenting semiquaver *moto perpetuo*, symbolising the turbulence of winds battering the cedars. The interaction between the three voices is tightly woven, creating a dialogue of resilience in the face of adversity.

The penultimate chorus, *Meine Augen sehen stets zu dem Herrn*, is built upon long, flowing vocal lines and features intricate string writing. The final Chaconne, *Meine Tage in dem Leide*, is based on a repeated ground bass that gradually modulates through various harmonic regions. This movement, reminiscent of older chaconne forms used by composers such as Pachelbel, conveys a transformation from sorrow to hope. Its bass line later inspired Brahms in the final movement of his *Symphony No. 4*, demonstrating Bach's enduring influence.

Despite its early origins, BWV 150 showcases Bach's command of counterpoint, harmonic invention, and textural contrast. The cantata's innovative structure and expressive use of musical motifs foreshadow the complexity and depth of his later sacred works.

By G King, R Kirby, M Yip & L Zhou (A Level Music students)





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Chapel Choir of Wellington College

Soprano

*Amalia Older
Anna Wu
Bella Cook
Camilla Ingall
Carmela Daniel
Catrina Sales Scott
Ella Murphy
Eva Dias
Flo Hardwick
Gil Hardwick
Harriet Fowler
Imogen Boyes
Leila Harris
Rosamund Mason
Sofia Tyler
Sophie Hunt
Stephanie Ou*

Alto

*Charlotte Sleet
Flo Coughlin
Harriet Allen-Ellis
Helen Cheshire
Ivy Clarke
Jenima Jackson
Joana Costa De Oliveira
Katya Mikoyan
Kit Lambert
Poppy Leventon
Yi-Ann Yeung*

Tenor

*Barney Wilkinson
Hal Goodison-Priday
Hugo Williamson
Jacob Clark
JJ McAllister
Joseph Bailey
Josh Chapman
Leo Mills
Matty Lowrey
Thomas Kieran*

Bass

*Alex Miles-Kingston
Arthur Garrett-Ryan
Barney Venables
Charlie Baigent
Freddie Goff
Gabe Jackson
Leo Wilkin
Loïc Clemmow
Oscar Fry*

The Hanover Band

Violin I: *Peter Hanson*
Violin II: *Hazel Brooks*
Cello: *Sebastian Comberti*
Bass: *Tim Amherst*
Bassoon: *Chris Rawley*
Theorbo: *Toby Carr*
Organ: *Sean Farrell*

Production Team

Producer: *Adrian Peacock*
Recording Engineer: *Dave Rowell*
Assistant Engineer: *Caillin Pittol-Neville*

CHAPEL CHOIR OF WELLINGTON COLLEGE

Jack Thompson

Wellington College Chapel Choir sings at weekly Sunday services in Chapel, as well as at other special events throughout the year. At these services, and in Mid-Week Chapel on Wednesday and Thursday mornings, choral and congregational singing is accompanied by the fine three-manual Harrison & Harrison of 1921.

The Chapel Choir also gives concerts at Wellington and in London, and has recently sung Evensong at Winchester Cathedral, St John's College, Cambridge and St Paul's Cathedral, London. This year's highlights include a tour to Bruges, Antwerp and Ghent, and visits to Westminster Abbey, Salisbury Cathedral and The Queen's College, Oxford, as well as a service with the Choir of Royal Holloway in Chapel.

The Chapel Choir and Schola Cantorum are both open to Music Scholars and Choral Scholars, as well as to all other pupils by audition. Alumni of the choirs are currently Choral and Organ Scholars at the universities of Oxford and Cambridge, and a number have become distinguished soloists of international repute.



Cantata BWV 150

NACH DIR, HERR, VERLANGET MICH *FOR YOU, LORD, IS MY LONGING*

Text: Psalm 25: 1-2 (Mvt. 2); Psalm 25: 5 (Mvt. 4); Psalm 25: 15 (Mvt. 6);
Anon (Mvts. 3, 5, 7)

Original German Text

1 Sinfonia

Fagotto, Violino I/II, Continuo

2 Coro

Fagotto, Violino I/II, Continuo

Nach dir, Herr, verlanget mich.
Mein Gott, ich hoffe auf dich.
Laß mich nicht zuschanden werden,
dass sich meine Feinde nicht freuen
über mich.

3 Aria S

Violino I/II all' unisono, Continuo

Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll und was sich fügt.
Ob Unfall schlägt den treuen Knecht,
Recht ist und bleibt ewig Recht.

English Translation

1 Sinfonia

Fagotto, Violino I/II, Continuo

2 Coro [S, A, T, B]

Fagotto, Violino I/II, Continuo

For you, Lord, is my longing.
My God, I hope in you.
Let me not be put to shame,
so that my enemies may not rejoice
over me.

3 Aria [Soprano]

Violino I/II all' unisono, Continuo

But I am and remain content,
although here for a time there rage
cross, storm and other trials,
death, hell and what is ordained.
Even if misfortune strikes your faithful
servant, right is and always remains right.

4 Coro

Fagotto, Violino I/II, Continuo

Leite mich in deiner Wahrheit und lehre
mich; denn du bist der Gott, der mir hilft,
tätlich harre ich dein.

5 Aria (Terzetto) A T B

Fagotto, Continuo

Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Oftmals werden sie verkehrt.
Rat und Tat auf Gott gestellet,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.

6 Coro

Fagotto, Violino I/II, Continuo

Meine Augen sehen stets zu dem Herrn;
denn er wird meinen Fuß aus dem Netze
ziehen.

7 Coro

Fagotto, Violino I/II, Continuo

Meine Tage in dem Leide
Endet Gott dennoch zur Freude;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.
Bleibet Gott mein treuer Schutz,
Achte ich nicht Menschenrutz,
Christus, der uns steht zur Seiten,
Hilft mir täglich sieghaft streiten.

4 Chorus [S, A, T, B]

Fagotto, Violino I/II, Continuo

Lead me in your truth and teach me:
for you are the God, who helps me,
everyday I wait on you.

5 Aria (Terzetto) [Alto, Tenor, Bass]

Fagotto, Continuo

Cedars must before the wind
often feel much hardship,
often they are overturned.
Thought and action entrust to God,
pay no attention to what howls against you,
for his word teaches quite otherwise.

6 Chorus [S, A, T, B]

Fagotto, Violino I/II, Continuo

My eyes look always towards the Lord
for he will pull my foot out of the net.

7 Chorus [S, A, T, B]

Fagotto, Violino I/II, Continuo

My days spent in sorrow
God ends nevertheless with joy;
Christians on the thorny ways
are led by heaven's strength and blessing.
If God remains my faithful protection,
I do not care for men's spite.
Christ, who stands at our side,
helps me everyday to strive victoriously.

Cantata NACH DIR, HERR, VERLANGET MICH

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1	Sinfonia	[01.28]
2	Coro Nach dir, Herr, verlanget mich	[03.26]
3	Aria Doch bin und bleibe ich vergnugt	[01.28]
4	Coro Leite mich in deiner Wahrheit	[01.54]
5	Trio Zedern müssen von den Winden	[01.25]
6	Coro Meine Augen sehen stets zu dem	[01.54]
7	Ciaccona Meine Tage in dem Leide	[02.50]

Total timings: [14.24]

Mvt 3 - Soprano: *Flo Hardwick*

Mvt 5 - Alto: *Harriet Allen-Ellis*, Tenor: *Hugo Williamson*, Bass: *Freddie Goff*

Mvt 7 - Soprano: *Carmela Daniel*, Alto: *Harriet Allen-Ellis*, Tenor: *Hugo Williamson*, Bass: *Freddie Goff*

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