

GLOSSA

J. S. Bach
The Solo Cantatas for Bass

Christian Senn
bass-baritone

laBarocca
Ruben Jais

Ich will den Kreuzstab gerne tragen, BWV 56

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| 01 | Aria: Ich will den Kreuzstab gerne tragen | 7:37 |
| 02 | Recitativo: Mein Wandel auf der Welt | 1:53 |
| 03 | Aria: Endlich, endlich wird mein Joch | 6:32 |
| 04 | Recitativo ed Arioso: Ich stehe fertig und bereit | 1:36 |
| 05 | Choral: Komm, o Tod, du Schlafes Bruder | 1:32 |

Der Friede sei mit dir, BWV 158

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| 06 | Recitativo: Der Friede sei mit dir | 1:55 |
| 07 | Aria con Choral: Welt, ade, ich bin dein müde | 7:14 |
| 08 | Recitativo ed Arioso: Nun, Herr, regiere meinen Sinn | 1:37 |
| 09 | Choral: Hier ist das rechte Osterlamm | 1:11 |

Ich habe genug, BWV 82

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| 10 | Aria: Ich habe genug | 7:30 |
| 11 | Recitativo: Ich habe genug | 1:20 |
| 12 | Aria: Schlummert ein, ihr matten Augen | 10:01 |
| 13 | Recitativo: Mein Gott, wenn kömmt das schöne: Nun! | 0:54 |
| 14 | Aria: Ich freue mich auf meinen Tod | 3:25 |

total playing time 54:38



Recorded in Milan (Auditorium di Milano), Italy, on 2-4 April 2017.
Engineered and produced by Stefano Barzan
Executive producer: Carlos Cester
Design Rosa Tendero
Booklet essay by Marc Trautmann
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Johann Sebastian Bach
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BWV 56, 82, 158

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| Johann Sebastian Bach THE SOLO CANTATAS FOR BASS Christian Senn – bass-baritone laBarocca Ruben Jais | GCD 924102 | PC: 01Q |
| | 1 CD | |
| 2017 | | |

With a new disc given over to three cantatas for bass by JS Bach, **Christian Senn** gives valid voice to that ever-continuing need of bringing the Kantor's scores alive in fresh recordings. The career of the Chilean-born baritone Senn currently sees him having a strong – and much-applauded – affinity for music of the Baroque, be it in Vivaldi operas, or the Passions and other choral masterpieces by Bach; this is in addition to him impressing greatly in bel canto repertory – notably in Mozart.

On this new release from Glossa (where Senn is operating with a rich and deep bass-baritone colouring to his voice) there are not just the two principal Bach cantatas for solo bass – *Ich will den Kreuzstab gerne tragen*, BWV 56 and *Ich habe genug*, BWV 82 – but also the third and more rarely aired work, *Der Friede sei mit dir*, BWV 158, in which the soloist is joined by a chorus of sopranos. In his exploration of the mystery of these sacred cantatas, Senn is beautifully supported by **Ruben Jais** and his Milan-based **laBarocca**. This is not the period ensemble's first recording for Glossa – Jais directed it on a previous occasion when accompanying Sonia Prina in her Gluck recital, *Heroes in love* – and more releases can be expected from this combination in the near future. There is space also for Marc Trautmann to contribute a wry and lively booklet essay placing the three Bach cantatas – and Senn's recording of them – in an illuminating context.