



Johann Sebastian Bach (1685-1750) **Christmas Oratorio BWV 248**

Agnes Giebel (soprano / angel)
Charlotte Wolf-Matthäus (alto)
Helmut Krebs (tenor / evangelist)
Walter Hauck (baritone / Herodes)


RIAS-Kammerchor
RIAS-Knabenchor
RIAS-Kammerorchester
Karl Ristenpart, conductor

Following the Bach cantatas edition (audite 21.415) with Karl Ristenpart, audite now continues the series of historic recordings from the archives of RIAS Berlin with a complete recording of the *Christmas Oratorio*. As soloists, Ristenpart engaged leading Bach singers of the time, thus ensuring that the recitatives of the Evangelist, the arias and ensembles were of particularly high quality. Alongside the RIAS Chamber Choir and the RIAS Chamber Orchestra a recording was created in December 1950 which both validly represents Bach interpretation of that time, and also heralds, notably in Parts 4 and 5, historically informed performance practice.



Karl Ristenpart responded to the accession to power by the Nazis in 1933 by retreating to working with chamber ensembles – a sphere which was able mostly to escape the cultural-political interference by the state authority. The Nazi nomenklatura felt that Wagner was the bringer of a new era; Ristenpart countered with Bach: Wagner's "Ring of the Nibelung" depicting the demise of Germanic gods and heroes was opposed by Ristenpart with the Bach cantata cycle concerning the emergence of Christianity and its "Saviour" – the "Wagner Ring" vs. the "Bach Ring".

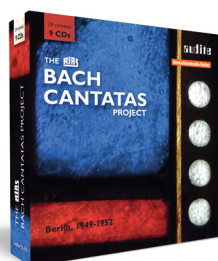
After the war, Ristenpart championed a cultural ideal which turned away from the drive for monumentalism. In this, Bach served him as a catalyst for mental renewal and as a guide to retreat from the craze surrounding Wagner. Ristenpart's decisions of the 1930s thus permeate his Bach interpretations in the cantatas (audite 21.415) as well as the *Christmas Oratorio* of 1950.

This release is furnished with a "producer's comment"  by producer Ludger Böckenhoff on www.audite.de/en/product/3CD/21421/multimedia.



This CD forms part of our series "Legendary Recordings" and bears the stamp "1st Master Release". This term stands for the exceptional quality of audite's archive releases which are all, without exception, produced using original tapes from the radio archives. Usually, these are the original analogue tapes with tape speeds of up to 76 cm/s which are of astonishingly high quality, even by today's standards. In addition, the process of re-mastering – executed with professional expertise and sensitivity – reveals hitherto hidden details of the interpretations, creating a sonic image of superior quality. CD releases produced from private recordings of radio broadcasts or old 78rpm records cannot match this level of sound quality.

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(CANTATAS BWV 4, 19, 21, 22, 31, 32, 37, 38, 39, 42, 47, 52, 56, 58,
73, 76, 79, 88, 106, 108, 127, 140, 160, 164, 176, 178, 180, 199, 202)

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