



# BACH EDITION



## CANTATAS/KANTATEN

Dem Gerechten muß das Licht immer wieder aufgehen BWV 195  
Wie schön leuchtet der Morgenstern BWV 1  
Christen, ätzt diesen Tag BWV 63



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 195, 1 & 63

Cantata 195 'Dem Gerechten muss das Licht immer wieder aufgehen' is a wedding cantata dating from Bach's later years, probably 1748-49. In this period he wrote only occasional new cantatas, often drawing on his own earlier work, as in the present piece. Parts of Cantata 195 go back to Cantata 30a, likewise a wedding piece dating from 1737. Alfred Dürr strongly suspects that this in turn was preceded by an earlier version. From the text of the opening chorus of Cantata 195 (psalm 97: 11-12, see the title) and the following recitative he concludes that the bridegroom must have been a lawyer or jurist: 'so Gerechtigkeit als Tugend ehrt'. The large instrumental group also indicates that the marriage couple must have been high on the social ladder. Bach wrote here for two flutes, two oboes d'amore, two oboes, two horns, three trumpets, timpani, strings and basso continuo. The cantata opens with an imposing musical entry in the form of two extensive choral fugues, with wind and brass adding extra weight. Two newly composed movements (nos. 2 and 4) frame the only aria in the work (no. 3). In the first recitative the text 'Dem Freudenlicht gerechter Frommen, muss stets ein neuer Zuwachs kommen' gives rise to sudden strings of triplets in the bass. The aria no. 3 has a touch of dance and folk song, as if the aged Bach gives a wink at the fashionable style of his time.

In his second year as Thomascantor in Leipzig, Bach commenced a cycle of cantatas in which chorale melodies form the main thread. Each cantata was to be based on a chorale appropriate to the time of the church year. The first and last verses of the chorale were to be reserved for the opening and closing movements, while the remaining verses were to be paraphrased, shortened and adapted to the free poetry of the recitatives and arias. The text and melody of the chorales were therefore the distinguishing feature, giving rise to the name chorale cantata. To this category belongs Cantata 1 'Wie schön leuchtet der Morgenstern' for the feast of the Annunciation of the blessed Virgin Mary, 25 March 1725. In the first and last movements the chorale melody is heard in the soprano. The subject matter concerns not so much Mary but rather the coming of Christ, thus the allegory of the morning star. The twinkling star is illustrated by the two sparkling solo violins in the first movement.

Cantata 63 'Christen, ätzet diesen Tag' takes us back some ten years to a work written between 1713-1716 for Christmas Day, when Bach was employed as organist and concertmaster at the court of Weimar. It may even be that Bach composed this agile and radiant work for his application as organist of the Liebfrauenkirche in Halle. The cantata has an astonishing symmetry (chorus, recitative, duet, recitative, duet, recitative, chorus), in which the recitative no. 4 forms the axis. The rising figure in the continuo illustrates the text 'sein Bogen ist gespannt, das Schwert ist schon gewetzt'.

*Clemens Romijn*



# BACH EDITION



## CANTATAS/KANTATEN

Jauchzet Gott in allen Landen	BWV	51
Liebster Jesu, mein Verlangen	BWV	32
Wär Gott nicht mit uns diese Zeit	BWV	14

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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 51, 32 & 14

Bach composed Cantata 51 'Jauchzet Gott in allen Landen' for the 15th Sunday after Trinity, probably in 1730. Since the text hardly alludes to the readings for this specific Sunday, Bach wrote 'per ogni tempo' on the parts – for any moment in the church year. It is a solo cantata, i.e. for just one solo singer, and even a four-part chorale for the choir is absent. In this work Bach made extreme demands on the solo soprano. The part is larded with virtuosic coloraturas and goes right up to top C. The soprano has a virtuosic partner in the form of the solo trumpet and sometimes the first violin. This solo character is particularly convincing in the jubilant opening movement, which despite the name 'aria' resembles a fast movement from an instrumental concerto. The soprano and trumpet are countered systematically in shorter and longer passages by the accompanying orchestra. The recitative no. 2, accompanied by the strings, moves straight into an arioso (Andante) overflowing with coloraturas. An aria (no. 3) with considerable triplet movement is followed by a chorale with the melody in the soprano. In the final movement (Alleluja) the main roles are again reserved for the soprano and trumpet.

Cantata 32 'Liebster Jesu, mein Verlangen' was composed for the first Sunday after Epiphany, 13 January 1726, and is probably based on a work written in Cöthen. The mood of this expressive piece is one of supplication and yearning. There is a dialogue between the human soul (soprano), yearning for God, and Jesus (bass). Not until the recitative no. 4 and the duet no. 5 is there a true dialogue in the form of a duet; in the foregoing movements the soprano and bass sing their 'numbers' alternately. In the pleading opening movement the oboe accompanies the human soul. Jesus replies, initially somewhat reprimandingly in no. 3, in the da capo aria no. 4, and accompanied by triplet movement in the solo violin. A simple four-part chorale brings the work to an end.

Cantata 14 'Wär Gott nicht mit uns diese Zeit' was written later, in 1735, in order to complete the unfinished 1724-25 cycle of chorale cantatas. In that season, ten years earlier, the text was already at hand; the early date of Easter, however, meant that there was no fourth Sunday after Epiphany, so that the cantata was not required. The text was probably written by the retired deputy headmaster of the Thomasschule in Leipzig. It is a chorale cantata in five movements, based on a chorale by Luther and written for three soloists (soprano, tenor and bass), four-part choir, two oboes, horn, strings and basso continuo. The opening choral movement is exceptional for Bach in that it is written as an old-fashioned motet. The chorale melody is elaborated on and imitated line by line, and is heard subsequently in long notes in one of the voices. Fine examples of text illustration include the words 'wilde Wellen' in the bass aria no. 4.

*Clemens Romijn*



# BACH EDITION



## CANTATAS/KANTATEN

Ich glaube, lieber Herr, hilf meinem Unglauben!

BWV 109

Ach Gott, wie manches Herzeleid

BWV 58

Ach, ich sehe, itzt, da ich zur Hochzeit gehe

BWV 162



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 109, 58 & 162

Cantata 109 'Ich glaube, lieber Herr, hilf meinem Unglauben' portrays the inner strife of the human soul between faith and doubt. In the recitative no. 2 mortal man wonders whether God's arm is long enough to reach him, the disbeliever. Doubt and despair are unrelenting until relief is offered in the recitative no. 4: 'O fasse dich, du zweifelhafter Mut'. This cantata comes from the cycle composed during Bach's first year as cantor of the Thomaskirche; it was written for the 21st Sunday after Trinity, 17 October 1723. In the first movement it seems almost as though Bach has interwoven a concerto movement for oboe and violin with a choral work. He added a 'cor du chasse' to the scoring at a later date, reinforcing the first violin in this opening movement. In the succeeding recitative no. 2 the continuous alternation of loud and soft passages illustrates the soul swept back and forth between doubt and belief. This recitative leads into a slow *arioso* to the text 'Ach Herr, wie lange?' In the tenor aria no. 3 the triplets and frequent short rests depict the wavering and fear of mortal man, while a restless violin keeps him company. The cantata ends with a choral movement of a scale balancing the opening chorus. The chorale melody forms the thread in the upper voice, as the sopranos and horn stand side by side.

Cantata 58 'Ach Gott, wie manches Herzeleid' was written almost four years later for the Sunday after New Year, 7 January 1727. However, the work survives only in an adaptation made by Bach in 1733/34. The outer movements, duets for soprano and bass, are based on the chorale. It is quite puzzling how Bach managed to make the radiant key of C major sound so poignant in this slow, sobbing lamento. The soprano aria no. 3 too brings a bitter-sweet melange to the text 'Ich bin vergnügt in meinem Leiden'; this 'pleasure' is accompanied by yearning 'seufzer' figures and minor seconds.

Precisely one week before Cantata 109 was heard in Leipzig, Bach performed Cantata 162 on the 20th Sunday after Trinity 1723. The work had been written at Weimar seven years earlier (25 October 1717). Here again, Bach added a horn to strengthen the chorale melody. The further instrumentation remains uncertain due to the fact that Bach's score has been lost. There is an unusually large number of passages with only continuo accompaniment, without any particular obbligato instruments. The attractive solos for the four singers include a bass aria accompanied by the full orchestra, a soprano aria, and a duet for alto and tenor with only continuo accompaniment. The cantata ends with a simple four-part chorale.

*Clemens Romijn*



# BACH EDITION



## CANTATAS/KANTATEN

Du Hirte Israel, höre	BWV 104
Erfreute Zeit im neuen Bunde	BWV 83
Nun ist das Heil und die Kraft	BWV 50
Sie werden euch in den Bann tun	BWV 183

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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 104, 83, 50 & 183

The central image of Cantata 104 'Du Hirte Israel, höre' is that of God as the shepherd of mankind. The text symbolically describes the faithful as sheep being led to their fold. The scenes are distinctly pastoral and rustic, and it is therefore hardly surprising that rocking siciliano-like triplet rhythms predominate in the work. The peaceful outdoor mood is heard directly in the instrumental introduction to the opening chorus 'Du Hirte Israel, höre'. It suggests shepherds' music, and a similar mood returns in the wonderful bass aria no. 5, with dark pastoral sounds from the oboe d'amore. The cantata was written for Misericordias Domini, 23 April 1724.

Cantata 83 'Erfreute Zeit im neuen Bunde' was composed for the Purification of the blessed Virgin Mary (Candlemas), 2 February 1724. The readings for this day of the church year tell of the cleansing of Mary after the birth of Jesus, and of the aged Simeon, to whom it had been prophesied that he would not die until he had seen Jesus, the light of the world. Life and death, darkness and light are therefore juxtaposed in the cantata text, as in the opening movement: 'Erfreute Zeit im neuen Bunde...Wie freudig wird zur letzten Stunde'. These words are sung by the alto soloist, accompanied by the instrumental ensemble with solo violin. According to Alfred Dürr even the knell is imitated by the violin in the middle section at the words 'letzte Stunde'. In no. 2 the aged Simeon is heard in his familiar hymn of praise (Nunc Dimittis) to the newborn Jesus. The impending departure and decease of Simeon is vividly illustrated by runs of semiquavers in the bass line: 'Herr, nun lässest du deinen Diener in Friede fahren'.

Cantata 50 'Nun ist das Heil und die Kraft' is surrounded by puzzles. It comprises only a single movement for eight-part choir and an extensive orchestra. It is assumed to have been just one part of a larger work, though there is no supportive evidence for this. It is equally unclear whether the choir was originally in eight parts, since the only surviving copy dates from some time after Bach's death. The cantata amounts to a song of triumph upon the archangel Michael's victory over the dragon, and it was indeed written for Michaelmas, 29 September.

The five-movement Cantata 183 'Sie werden euch in den Bann tun' was composed for the 6th Sunday after Easter (Exaudi) 13 May 1725. The work has the same title (and opening text) as Cantata 44, likewise for Exaudi, though the similarities go no further. Cantata 183 has a remarkable scoring for two oboes d'amore, two oboes da caccia, a violoncello piccolo, strings and continuo. The four oboes accompany the words of Christ in the introductory bass recitative. The solo contributions display an ascending line from a tenor aria (no. 2) to an alto aria (no. 3) and a soprano aria before the final chorale. In the aria no. 2 'Ich fürchte nicht des Todes Schrecken' the strict stream of semiquavers on the violoncello piccolo is quite imperturbable.

*Clemens Romijn*





# BACH EDITION



## CANTATAS/KANTATEN

Wo soll ich fliehen hin

BWV 5

Aus tiefer Not schrei ich zu dir

BWV 38

O Ewigkeit, du Donnerwort

BWV 20



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 5, 38 & 20

Cantata 5 'Wo soll ich fliehen hin' is a seven-movement chorale cantata for the 19th Sunday after Trinity, 15 October 1724. The celebrated Kreuzstab cantata for bass solo was composed for the same day of the church year. The theme of the work is man's awareness of sin. In the course of the cantata the human soul progresses from despair to comfort, a turn made in the central recitative no. 4 'Mein treuer Heiland tröstet mich'. This is the only recitative with an oboe part: nos. 2 and 6 are secco recitatives with continuo accompaniment. The chorale melody 'Wo soll ich fliehen hin' by Johann Heermann forms a cohesive element in the outer choral movements. In the opening chorus the chorale is heard in the soprano, reinforced by a 'tromba da tirarsi' or slide trumpet. The chorale is subtly anticipated by Bach in the instrumental introduction. The two arias contrast strongly with one another. That for the tenor (no. 3), with a wonderful solo role for the viola, has an enquiring and receptive nature. The bass aria (no. 5) is more resolute and has an energetic trumpet part: 'Verstumme, Hölleheer, du machst mich nicht verzagt!'

Cantata 38 'Aus tiefer Not schrei ich zu dir' was composed for 29 October 1724 (two weeks later), the 21st Sunday after Trinity. It is a chorale cantata on the well-known 'Aus tiefer Not schrei ich zu dir'. Luther's adaptation of psalm 130, the main text for this particular Sunday in the church year. The melody is not only heard in the vocal parts, as in the introductory and somewhat old-fashioned motet and the final chorale, but surprisingly enough in the basso continuo part too in the soprano recitative no. 4. Here Bach gave the instruction 'a battuta' – play in time. In the opening chorus the complete instrumental ensemble, including no less than four trombones, plays 'colla parte' with the four-part choir. The cantata's initial cry for help is answered in the tenor aria no. 3 by words of comfort. Helped by two trusty oboes, the tenor remains optimistic with his syncopated rhythms. After a trio for soprano, alto and bass, concealing a variation on the chorale melody, the work ends with a simple chorale for the whole ensemble.

Cantata 20 'O Ewigkeit, du Donnerwort' for the 1st Sunday after Trinity, 11 June 1724, has the same opening text and chorale melody as Cantata 60 of the same name. With its length of some thirty minutes Cantata 20 is composed on a grander scale than the average cantata. Indeed, this was the first work in a new cycle, and that is the reason why it is conceived in two parts, for before and after the sermon, with a total of eleven movements. Bach gave the opening chorus a genuine introductory character by composing a sweeping French overture. The tenor aria contains striking examples of text illustration: the words 'Ewigkeit' and 'ewig' are translated into long held notes, and 'Flammen' is set to rising and falling coloratura figures. In the aria no. 8 we are woken up by the bass and trumpet with the words 'Wacht auf, wacht auf'.

*Clemens Romijn*



**Holland Boys Choir** was founded in 1984 by Pieter Jan Leusink, who has been its conductor ever since. For its musical home the choir has the medieval St. Nicholaschurch in the almost eight centuries old little city of Elburg. Thanks to the intensity of the rehearsals and the numerous concerts, Holland Boys Choir has acquired a unique status, both nationally and internationally. Besides making concert trips, among others to England (Great Cathedrals Tour and St. Martin-in-the-Fields), France (Paris, Notre Dame) and Latvia (Riga Dom), the choir was also given the honour to perform for Her Majesty Queen Beatrix. The many integral performances of Bach's St. Matthew Passion; and the CD recordings of this majestic works resulted in a strong affinity with the great composer, which has led up to the largest and indeed greatest project in the history of this unique choir, the integral recordings of all the Sacred Cantatas by Johann Sebastian Bach.

Recording Location  
Recording  
Production  
Holland Boys Choir

Internet  
E-mail

St. Nicolaaschurch, Elburg  
March-April 2000  
Amsterdam Classics B.V.  
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Production manager  
Artistic director  
Recording  
Producer / editing  
Balance & recording engineer  
Editing  
Organ

Christine Schreuder  
Pieter Jan Leusink  
Clavigram, Leerdam  
Jean van Vugt  
Louis van Emmerik  
Louis van Emmerik  
J. Elbertse, Soest

**Ruth Holton, soprano**

Studied at Clare College, Cambridge. With John Eliot Gardiner, she made CD recordings of Bach's St. John Passion. As a soloist, she has sung at major European festivals, including those of Flanders, Cheltenham and Bath. Ruth Holton has performed with the Orchestra of the Age of Enlightenment and Gustav Leonardt in Rome and Vienna, and with Fretwork in Finland and Germany.

**Marjon Strijk, soprano**

Studied with Jeanne Compagnen and Eugene Diteweg. As a soloist, she has contributed to famous oratorios. Besides she has appeared in many concerts and has made several CD-and-TV-recordings. Marjon Strijk has given various recitals of songs and lieder. With Pieter Jan Leusink she recorded Willem de Fesch's Missa Paschalis as well as the Mozart Requiem.

**Sytse Buwalda, countertenor / alto**

Studied at the Sweelinck School of Music in Amsterdam. He has made musical appearances all over Europe and worked with conductors such as Frans Brüggen, Gustav Leonhardt, Sigiswald Kuijken and Sir David Willcocks. With Max van Egmond, he made a tour of Japan, singing Bach solocantatas in Tokyo under the famous Japanese conductors Maasaki Suzuki and Yoshio Watanabe.

**Marcel Beekman, tenor**

The Dutch tenor Marcel Beekman studied singing at the Conservatory in Zwolle, The Netherlands. He developed into a much sought after soloist, particularly in the concert and oratorio repertoire. Marcel Beekman worked with the Berliner Symphoniker, the Orchestra of the 18th Century and Musica antiqua Köln. Moreover Marcel Beekman gives recitals especially of contemporary music.

**Martinus Leusink, tenor**

As a six-year-old, he joined Holland Boys Choir, which his father, Pieter Jan Leusink, had just founded. The young treble developed a fine soprano voice of international distinction. He sang the part of "Erster Knabe" in a performance of Mozart's opera "The Magic Flute" at the festival of Aix-en-Provence (France). As a soloist, Martinus has contributed to several CD-recordings, among which the Pergolesi "Stabat Mater" (with Sytse Buwalda) and Bach's St. Matthew Passion. After his vocal change, he grew into an accomplished tenor.





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**Nico van der Meel, tenor**

Studied at the Rotterdam Conservatory. He made two CD recordings of Bach's St. John Passion, one conducted by Sigiswald Kuijken and the other with the Orchestra of the Eighteenth Century, conducted by Frans Brüggen. With the latter, he also recorded Bach's St. Matthew Passion, singing the Evangelist. He has worked with distinguished conductors such as Harmoncourt, Leonhardt and Gardiner.

**Knut Schoch, tenor**

Studied at the Musikhochschule in Hamburg and received the prestigious Maselfeld Stipendium. He has performed throughout Europe and Japan with Sigiswald Kuijken and Ivor Bolton. Knut Schoch was invited to renowned music festivals like the Händelfestspiele in Göttingen, Les Fêtes d' Automne in Paris and the Wiener Festwochen. One of his many CD recordings is the Mozart Requiem, in which he appears as a soloist under Pieter Jan Leusink.

**Bas Ramselaar, bass**

Studied at the Utrecht Conservatory. He has developed into an often invited soloist in the Netherlands and on the European stages, among which the Festivals of Berlin and Bruges. He also gave performances in San Antonio, Texas and worked with such conductors as Roy Goodman, Uwe Gronostay, Reinbert de Leeuw and Robert King. Bas Ramselaar has contributed to many CD recordings. With Pieter Jan Leusink he recorded the Mozart and the Fauré Requiem.

**Pieter Jan Leusink**

Studied at the Zwolle Conservatory and followed masterclasses with Sir David Willcocks. With Holland Boys Choir he built up an international reputation, partly on account of many CD recordings, like St. Matthew Passion - J.S. Bach, Messiah - G.F. Handel, Requiem - W.A. Mozart, Requiem - G. Fauré, Gloria - A. Vivaldi and Stabat Mater - G.B. Pergolesi. As a live conductor he created great enthusiasm at festivals in Wales, Italy, Latvia, England and France. His predilection for J.S. Bach's compositions also originates from the frequent performances of the St. Matthew Passion under his baton. His unique approach of recording CD's warrants a bright, dynamic interpretation of Bach's Cantatas.



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## NETHERLANDS BACH COLLEGIUM

<i>Violin</i>	John Wilson Meyer (concertmaster), Laura Johnson, Eva Scheytt, Pieter Affourtit, Alida Schat, Annabelle Ferdinand, Elin Eriksson, Fanny Pestalozzi, Rachael Beesley, Mimi Mitchel
<i>Viola</i>	Jan Willem Vis, Simon Murphy, Őrsze Adam
<i>Violoncello</i>	Frank Wakelkamp, Thomas Pitt
<i>double-bas</i>	Maggie Urquhart, Robert Franenberg, Jan Hollestelle, Joshua Cheatam
<i>Oboe</i>	Peter Frankenberg, Ofer Frenkel, Susanne Grutzmacher, Eduard Wesley, Kristin Linde, Vincent van Ballegooien, Nico de Gier, Fernando Souza
<i>Bassoon</i>	Trudy van der Wulp, Norbert Kunst
<i>Traverso</i>	Kate Clark, Marion Moonen, Doretthe Janssens, Oeds van Middelkoop
<i>Natural trumpet</i>	Susan Williams, William Wroth, Frank Anepool, Geerten Rooze, David Kjar
<i>Natural Horn</i>	Teunis van der Zwart, Erwin Wieringa
<i>Timpani</i>	Frank Aarnink
<i>Organ</i>	Vaughan Schlepp, Rien Voskuilen, Stephen Taylor

## HOLLAND BOYS CHOIR

<i>Treble</i>	Anne Jan Leusink, Herjan Pullen, Hans van Roest, Aalt Jan van Roest, Jelle Stoker, Gerwin Zwep, Tanny Koomen, Claude Paelinck, Erik Guldenaar, Nicky Westerink, Peter van de Kolk
<i>Countertenor</i>	Arjan Dokter, Gerald Engeltjes, Vincent Groeneveld, Jan Zwerver, Arjen Nap, Jan Willem Prins
<i>Tenor</i>	Martinus Leusink, Marijn Takken, Cor van Twillert, Peter Bloemendaal, Frank Tros
<i>Bass</i>	Jeroen Assink, Edwin Smit, Jim Groeneveld, Sebastian Holz, Klaas Alberts, Richard Guldenaar, Huib van Hinsbergen