



BACH EDITION



CANTATAS/KANTATEN

Nimm von uns, Herr, du treuer Gott
Herr Jesu Christ, wahr' Mensch und Gott
Christus, der mein Leben
Meinen Jesum laß ich nicht

BWV 101
BWV 127
BWV 95
BWV 124

BRILLIANT


JOHANN SEBASTIAN BACH

CANTATAS BWV 101, 127, 95 & 124

In the year 1724 Bach decided to write a complete cycle (which he did not complete) of so-called chorale cantatas: works that were each based on one of the many Lutheran chorales, both textually and musically. Often this was a chorale connected with the Sunday for which the cantata was written. This CD presents a few of the most exciting examples.

BWV 101 (13 August 1724) deals with the hymn 'Nimm von uns, Herr, du treuer Gott'. It opens with a grand chorus, with first an orchestral introduction of great passion, a three note motive cutting through everything, with continuous variation of the first interval. The voices enter in canon, preparing for the chorale melody in the sopranos. Our sins are put before us in grim colours. A few times the little motive is combined with climbing steps of great intensity. The following tenor aria, with lively violin lines and fine word painting on 'ruhn', 'flehen' and 'vergehen', is the only number without any reference to the hymn tune. The recitative for soprano contains the melody in full, and the continuo part is also based on it. The recitative text is an apposite commentary on the chorale. The exciting bass aria which follows elaborates on the words of the chorale in a colourful way: God's wrath is vividly evoked, the why-question hangs in the air, the flames flare up again and then the oboes play the melody: a number of intense variation. The tenor once again sings the hymn above a lively continuo related to the melody and then one of Bach's most beautiful duets is sung by alto and soprano. Flute and oboe play a melody of great intensity based on the chorale and then the chorale tune itself; the soloists sing the beginning of the chorale and follow on with a deeply moving continuation. 'Barmherz'ger' is sung to a pleading motive, and then the opening returns, but with the parts for alto and soprano exchanged. In the final chorale Bach can, of course, not refrain from highlighting the word 'ewig' (in the tenor).

If possible even more impressive is **BWV 127 (11 February 1725)**. Not as grand as **BWV 101**, but with an intense intimacy. The opening chorus is completely drenched in the initial idea: 'Herr Jesu Christ, wahr Mensch und Gott', the first line of the chorale. It is absolutely everywhere, often combined with a beautiful descending theme based on the second line of the hymn tune. The sopranos sing the tune in its entirety; and through it all another chorale, 'Christe, du Lamm Gottes', is played in long notes. The last line of the hymn is repeated, to round off this truly breathtaking piece. The tenor sings one of Bach's most compelling recitatives, with a most moving figure on 'die Ruhe zubereiten', and then the soprano presents yet another miracle: an aria in which the superb melody expresses the rest of the soul in Jesus's hands, accompanied by the flutes already prefiguring the 'Sterbeglocken' of which the text speaks later on; they are reinforced by the pizzicato violins as soon as the word is actually sung. In the recitative and aria for bass (as vox Christi) the 'posauen' sound loud and clear. The bass figure with its great jumps is, remarkably, the same as the 'Sind blitze' theme of the Matthew Passion. The hymn tune is heard both in the bass part and in the continuo; the final phrase emphatically repeats this undeniable fact: the believer will endure eternally. The beautiful final chorale is a worthy crown to this king of cantatas.

BWV 95 is unique in quite another way. Not one but no less than four chorales are presented, all of them 'Sterbe-Lieder'. 'Christus der ist mein Leben' is sung in a simple setting, but when the hymn text speaks of death the word is sung four times on long notes in dissonance. The tenor suddenly enters with great gusto and then there is another chorale, 'Mit Fried und Freud', with its beautiful 'sanft und stille'; in the final line the horns refer back to line 1. Two recitatives follow, the one for soprano includes chorale number three. Then one of Bach's most sublime creations follows, the tenor aria 'Schlage doch!' in which the death bells ring so beautifully that the singer's longing for them can be well understood. After a bass recitative the fourth chorale is enhanced by a shining violin line.

BWV 124 (7 January 1725) is based on the hymn 'Meinem Jesum lass ich nicht', which is heard only in the first and last number, the other verses being paraphrased in recitatives and arias. The chorus has a fine oboe part, the treatment of the chorale is fairly straightforward, the sopranos singing the tune with the other voices supporting; when they sing 'kleben' on a long note the opening orchestral motives are heard once more. After a recitative the tenor sings a strong, rhythmic aria, followed by a bass recitative and then a soprano/alto duet in which the music is expressive of the hurry of the heart away from the world, heavenward. The cantata finishes with a splendidly harmonized chorale.



BACH EDITION



CANTATAS/KANTATEN

Weinen, Klagen, Sorgen, Zagen

BWV 12

Wer mich liebet, der wird mein Wort halten

BWV 74

Ich ruf zu dir, Herr Jesu Christ

BWV 177



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 12, 74 & 177

After a very atmospheric opening sinfonia, the opening chorus of BWV 12 (22 April 1724) presents a chaconne of great beauty. That Bach thought well of it is shown by the fact that he gave it a place in the Mass in B Minor. An intense alto recitative sings of the sorrow through which we must enter the kingdom of God; both the sorrow and the 'engehen' are vividly illustrated, the latter both in the violins and in the alto part. The alto then sings a noble aria full of rest and quiet, the chance to stress the contrasts this time not taken by Bach. The bass aria continues in the same vein, the following of Jesus illustrated in the quiet, 'going' rhythm, ending in a ascending figure referring back to the recitative. A remarkable tenor aria follows in which the seeking solo part is sustained by a colourful continuo theme which keeps coming back; the trumpet plays 'Jesu, meine Freude' (Bach possibly thinking of the verse 'Weicht, ihr Trauergeister'). The final chorale has a shining fifth part for the trumpet (with oboe). Hearing the tune of 'Was Gott tut', we realise that it has already been referred to in the bass aria!

BWV 74 (20 May 1725) is partly based on BWV 29, the opening duet of that cantata being transformed into a chorus. This explains why much of the chorus consists of two-part singing. The soprano aria, also transferred from BWV 29 (there it is for bass) leads to an alto recitative, and then a bass aria with continuo based on two ideas: 'Ich gehe hin' (ascending) and 'und komme wieder zu euch' (descending); 'freuen', as usual, is set to lively runs. Two splendid arias now follow. The one for tenor is characterized by the word 'eilet', always a signal for exciting, running music. The ascending/descending figures return for 'geht er gleich weg, so kommt er wieder', and there is a furious middle part; faith, however, conquers, stressed by a sustained note. After a brief but quite special bass recitative the next aria is just as exciting, the hellish chains that threaten to encircle us (the music going round in circles) rattling all the time, but faith in the end laughing at the raging of hell. The closing chorale stresses that our victory is due to the work of Christ.

The opening chorus of BWV 177 employs a violino concertante playing lively passages, while the choir rings out a cry to Jesus. The sopranos sing the hymn tune, the other voices accompany them in endless variety, sometimes singing long passages before the sopranos enter, sometimes nothing at all; before the final line oboes and continuo refer to the chorale melody, and after having sung the last line the sopranos end this magnificent piece with four bars of fresh musical material. The next three verses of the chorale are turned into three arias. The alto sings verse 2, in which line 3 and 4 repeat 1 and 2, which means that expressive illustrations like the long run on 'geben' lose their meaning in repetition. A comforting and warm soprano aria prays for a forgiving heart. There is a telling break in the word 'abkehren'. Verse 4 is a tenor aria, with a most remarkable duet between violin and bassoon, their liveliness illustrating the 'Lust' which the text asks God to keep from us. There is a strong contrast on the word 'Sterben'. The closing chorale verse once again asks for help for a weak sinner.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Gott ist mein König	BWV	71
Die Himmel erzählen die Ehre Gottes	BWV	76
Meine Seele erhebt den Herren	BWV	10



JOHANN SEBASTIAN BACH

CANTATAS BWV 71, 76 & 10

BWV 71, written for the Town Council inauguration of 4 February 1708 in Mühlhausen may well be the earliest cantata we have of Bach, and at the same time it is the only one that was printed in his lifetime. (A second Ratwechsel cantata was also printed on the order of the Town Council, but all copies are lost.) The opening chorus presents its message right at the start: God is my King. It is supported by regal trumpet blasts, but other instrumental groups (called choirs by Bach) are brought in too. There is a continuous exchange between full forces and solo passages; a little recorder motive makes for a humorous ending. A quiet soprano/tenor duet combines a verse from II Samuel 19 with a stanza from the chorale 'O Gott, du frommer Gott', both dealing with old age, a reference to the elder statesmen leaving the Town Council. A second chorus follows, a fugue in the old style with continuo only. A bass arioso sings about the fact that day and night are God's, and that God also has set the borders to each land; there are truly beautiful lines for flutes and oboes, sometimes apart, sometimes together. An alto aria with trumpet fanfares brings us to the crowning glory of this cantata, the superb 'doves chorus'. The text (from Psalm 74) speaks of turtle doves and the singing of these doves characterises the piece. It is as if this intense slow movement will never stop, but after a moving unisono phrase it finally does. The final chorus is full of joy and excitement, interrupted by quiet passages, ending in a great fugue with long runs on 'freuen', before the opening is repeated.

BWV 76 was performed on 6 June 1723 and was Bach's second Leipzig cantata. The opening chorus based on Psalm 19 tells of the greatness of God's creation. After a lively opening section a splendid fugue starts. It begins with the soloists; the moment when the choir takes over is very effective, as is the entrance of the trumpet as fifth part. The whole framework is so complex and varied that one loses all hope of ever being able to follow it all. A tenor recitative is next, with a beautiful arioso, and then a soprano aria, with a fine dialogue between different motives; the 'hört ihr Völker' motive sounds all through this number, the word 'eilt' as always is set to hurrying music. A bass recitative sings of the power of evil, another moment of hurry coming on the word 'laufen'. This idea is extended in the bass aria 'Fahr hin' with a strong trumpet solo. There is another recitative and then a superb chorale, with trumpet and violin preparing for the chorale lines in sliding movements. The second part opens with a fine sinfonia (= the organ trio BWV 528), followed by a recitative and aria for tenor, the latter one of great vehemence; the 'umfängen' of Jesus in the middle part leads to long runs, the vehemence of the first part is retained in the continuo. An alto recitative with a fine arioso leads to an alto aria with a solemn viola da gamba/oboe d'amore duet. The last recitative brings us to the repeat of the final chorus of part 1.

BWV 10 (2 July 1724) is the German version of the Magnificat. The joyful opening chorus, employing Bach's joy motive, is full of fine runs and 'ecstatic leapings' (Whittaker); the sopranos and then the altos sing two verses of the plainchant version of the Magnificat. A strong soprano aria deals with the power of God, opening with three loud cries of 'Herr' (reminding us of the opening of the St. John's Passion) and a very high note on 'God'; the continuo is very active as well. The tenor then sings a dramatic recitative about pride and arrogance being scattered (the scattering being clearly illustrated), and a colourful bass aria follows in which the bringing down of the mighty and the elevating of the humble is evoked vividly. A very moving duet for alto and tenor is next, with a descending figure in the continuo illustrating mercy coming down; the trumpet once again plays the Magnificat plainchant. The tenor recitative has a waving arioso, inspired by the sea that is referred to, and then the Magnificat tune is sung two more times to round off this great work.



BACH EDITION



CANTATAS/KANTATEN

Sehet, welch eine Liebe hat uns der Vater erzeiget
Ein Herz, das seinen Jesum lebend weiß
Herr, gehe nicht ins Gericht

BWV 64

BWV 134

BWV 105



JOHANN SEBASTIAN BACH

CANTATAS BWV 64, 134 & 105

BWV 64 (27 December 1723) is one of those cantatas that linger in one's mind from the moment one has heard it first. This is probably due to the 'Sehet!' figure which is heard all through the fine opening chorus, a motet in the old style with independent continuo. The cries of 'Sehet!' contrast with the enormous runs on 'erzeiget'. The chorale which follows the chorus explains how it could be that we became God's children: 'Das hat Er [Christ] alles uns getan'. The alto recitative with its scales expressive of the flight from this earth, ends with a colon: the following chorale expresses the same idea of the renouncement of worldly goods. A splendid aria is now sung by the soprano, with a fine violin tune indicating how these worldly goods will vanish in smoke; the ascending runs are the same as in the recitative. Another recitative, this one for the bass, leads to the last aria which once more contrasts heaven and earth; the 'nichts, nichts' is thrown away to show that we care not for this world, while 'Himmel' is sung to a sustained note, as is, of course, 'ewig'. The final chorale has a warm glow due to the trombones that have been added.

BWV 134 (11 April 1724) is one of those many cantatas that few people know, and that those who know might not always remember as one of the great ones. It opens not with a memorable chorus but with a recitative. The final chorus, however, is unique, and the cantata has many other superb features. It is a parody of a worldly cantata dating from the Köthen period, and contains no reference to the Bible or any chorales. The 'freuet' of the opening recitative is immediately taken up by the tenor in an immensely joyful aria in which the word 'Auf!' determines the atmosphere. The exhortation to sing glad songs is supported by the example of the singer itself. 'Höchster' always comes on the highest note. The joy is not diminished when alto and tenor, after having sung a recitative together, start a fantastic duet full of praise and love, in which one moment they sing together, the next they chase each other. After such a piece, a chorale to round things off might have been expected, and (with a second recitative for alto and tenor as a bridge) we do get a chorale, but what a chorale! All the joy of what went before is brought together in a chorus of sheer beauty. Tenor and alto sing an introduction, then the choir ring out their praise. It is as if the 'glaubende Schar' is trying to push its way ahead to be first in their praise.

BWV 105 (25 July 1723) is a glorious work. The memorable opening chorus starts with a solemn adagio, wailing and plaintive, with four cries of 'Herr!' in the four voices; these then enter upon 'gehe nicht ins Gericht', in imitation, fast upon each other, often against the beat. An allegro fugue follows, the first word again separated to stress what comes after; the entries of the orchestra after all four voices have had their say are very effective indeed. An alto recitative leads us to one of Bach's most memorable creations, a soprano aria with a superb oboe melody, trembling strings, and no bass, an indication of the lack of firm ground in a sinner's life. The 'Sünder Gedanken' tremble and totter indeed, the panic of the self-accusations magnificently expressed in the upward runs on 'verklagen' and 'wagen'. A truly unforgettable aria. In the following bass recitative the death knells sound in the pizzicati, while the comforting words are rendered in intensely comforting music. A lively tenor aria leads to yet another unique movement, the closing chorale. The words speak of our conscience coming to rest, and this is superbly illustrated in the music. The orchestra plays a different rhythm for every two lines of the hymn, slowing down more and more until it comes to a final standstill. It is one of those moments in Bach where the first hearing brings us the sad certainty that we will never again be able to hear it for the first time.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Christ lag in Todes Banden	BWV 4
Der Friede sei mit dir	BWV 158
Aus der Tiefe rufe ich, Herr, zu dir	BWV 131
Wachet! betet! betet! wachet!	BWV 70



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 4, 158, 131, & 70

BWV 4 is one of Bach's earliest cantatas (24 April 1707?), and yet one of his masterpieces. It takes Luther's Easter hymn 'Christ lag in Todesbanden' and uses all seven stanzas. It has a fine symmetrical structure: Chorus-Duet-Aria-Chorus-Aria-Duet-Chorus. A short sinfonia goes before which prepares for the hymn tune, almost hesitating to let it hear in full. The opening chorus is a fine chorale fantasia in which all chorale lines are prepared in the three lower voices before being sung completely by the soprano. At the word 'fröhlich' there is joy all round, intensified in the instrumental interlude. The alla breve 'Hallelujah' is exhilarating, the ecstatic violin high up joining in the feast. The second verse is a superb soprano/alto duet. The repetition of 'den Tod' stresses that really no one can force death: the continuo figure is repeated time and again, and the two voice lines echo each other and then come together in a sublime way. The next verse has the tenor singing the tune, with violins playing a lively counterpoint; there is a dramatic stop at 'nichts'. Verse 4 is another chorale fantasia with the melody in the altos, prepared beautifully by the other voices. The colourful words of Luther about one death eating the other are illustrated by canonic entrances directly after each other, the notes eating each other as it were. In the bass aria the singer starts with the chorale melody and then sings a variation on it, while the violins play the entire tune. The text is illustrated in many ways: a crossing figure at 'Kreuzes', a deep note on 'Tod' followed by an immensely high one on 'Würger', and much more. The 'Hallelujah' is an extended one as in all numbers. The following soprano/tenor duet is festive indeed; a simple chorale ends this glorious cantata.

BWV 158 (composed somewhere between 1724 and 1735) is a composite work which derives its material from different sources. The opening recitative for bass is a quiet presentation of the comforting words of Christ: peace be unto you. The next aria bids farewell to this world, the bass part is a commentary on the hymn text of the soprano part. The ascending violin line, up towards heaven, is combined with long sustained notes on 'Friede' and 'ewig'. A bass recitative and simple chorale end this short but attractive cantata.

Another very early cantata is BWV 131 (1707/08), a setting of Psalm 130, De Profundis. The 'Aus der Tiefe' theme is present at once in the orchestral introduction, and is then sung many times in ever changing combinations of voices. The word 'Rufe' gets long sustaining notes. A vivace follows, homophonous at first, then with separate voices singing a prayer to God, with the word 'Flehens' effectively set. Then it is andante again, a recitative-like aria with chorale, the two texts commenting on each other as usual in such combinations. The next chorus once again starts with chords on 'Ich harre des Herrn' followed by intense climbing figures for alto and tenor and then a delightfully long fugue. The next duet 'Meine Seele wartet' combines free verse and a chorale again, indicating that what we are waiting for, is to be washed clean from our sins. The final chorus has the by now familiar homophonous entry, three dramatic cries of 'Israel!', followed by an allegro and another adagio with a beautiful oboe melody, then another allegro and then a double fugue with long runs on 'erlösen' and chromatic steps on 'Sünden'.

BWV 70 (21 November 1723, but based on an earlier version of 6 December 1716) starts off to an exciting trumpet fanfare which returns in different guises a number of times. The words 'Wachet!' and 'Betet!' have their own themes: an upward scale for 'wachet' (at its first entry unaccompanied) and a sustained note for 'betet'. At 'seid bereit' there is new material, and then there is quieter music at the words 'diese Welt ein Ende macht'. The trumpet fanfare returns to round off this splendid chorus. A bass recitative with trembling and joy being vividly contrasted leads to an alto aria with a pleasant violoncello line; the words are a clear warning that it is 'die letzte Zeit' and high time to flee from Sodom; 'Feuer' and 'Fliehen' receive coloraturas. After another recitative which speaks of a 'Jammervolles Ach' we get a soprano aria which is everything but 'jammervoll'. The violins play a figure indicative of the jeers of the mockers; the tone is defiant, Christ's word will stand: a long sustained note. A recitative and a chorale (with a decoration on the word 'jubilierten') end the first part of the cantata. A tenor aria full of cheer follows, with a stress on 'empor' and a long note on 'getrost'. Next comes a furious bass recitative in which the last trumpet is sounded in the form of the chorale 'Es ist gewisslich an die Zeit'. The excitement is briefly suspended when the bass sings 'Seeligster Erquickungstag' in the next aria, until at 'schalle, knalle' everything starts moving again. The closing chorale is in seven parts, the first violin playing high above the soprano.

NETHERLANDS BACH COLLEGIUM

VIOLIN John Wilson Meyer (concertmaster), Laura Johnson, Alida Schat, Pieter Affourtit, Annabelle Ferdinand, Elin Eriksson, Fanny Pestalozzi, Fiorenza Dedonatis, Antoinette Lohmann

VIOLA Jan Willem Vis, Simon Murphy, Örsze Adam

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DOUBLE-BAS Maggie Urquhart, Robert Franenberg, Jan Hollestelle, Joshua Cheatam

VIOLA DA GAMBA Freek Borstlap

OBOE Peter Frankenberg, Ofer Frenkel, Eduard Wesley, Kristin Linde,
Vincent van Ballegooien, Nico de Gier

BASSOON Trudy van der Wulp, Yukiko Marakami, Norbert Kunst

TRAVERSO Doretthe Janssens, Livia Lanfranchi

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NATURAL TRUMPET Susan Williams, Will Wroth, Frank Anepool, Maarten van Weverswijk,
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Arjen Nap, Jan Willem Prins, Arjan Heikoop

TENOR Martinus Leusink, Cor van Twillert, Marijn Takken, Peter Bloemendaal

BASS Jeroen Assink, Edwin Smit, Jim Groeneveld, Sebastian Holz, Klaas Alberts,
Richard Guldenaar, Huib van Hinsbergen



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.



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 Nikolaus Harnoncourt, Gustav Leonhardt and John Eliot Gardiner.



Knut Schoch, tenor

studied at the Musikhochschule in Hamburg and received the prestigious Masefield 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.



Netherlands Bach Collegium

consists of the finest baroque specialists in Europe. With Pieter Jan Leusink conducting, the orchestra made many CD recordings, which got favourable reviews by both national and international music critics. The long experience in concert and recording practice of the various musicians with regard to baroque music, in particular Bach's compositions, guarantee a characteristic performance, marked by a great sense of authenticity. This performance of the Bach Cantatas gets an extra dimension by the integral use of period instruments.

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.





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	St. Nicholaschurch, Elburg
Recording	June-July 2000
Production	Amsterdam Classics B.V.
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Production manager	Christine Schreuder
Artistic director	Pieter Jan Leusink
Recording	Clavigram, Leerdam
Producer / editing	Jean van Vugt
Balance & recording engineer	Louis van Emmerik
Editing	Louis van Emmerik
Organ	J. Elbertse, Soest