



BACH
EDITION



ASCENSION ORATORIO BWV 11
HIMMELFAHRTS-ORATORIUM BWV 11

Ich habe genug BWV82a

Sanctus BWV238



BRILLIANT
CLASSICS

ASCENSION ORATORIO BWV 11
HIMMELFAHRTS-ORATORIUM BWV 11

Lobet Gott in seinen Reichen BWV 11 (Ascension Oratorio)
Ich habe genug BWV 82a (for soprano)
Sanctus in D major BWV 238

The radiant Cantata 'Lobet Gott in seinen Reichen', BWV 11, also known as the Ascension Oratorio, is an example of an extensive work for an important feast in the church year, in this case Ascension Day. On such occasions works were divided into two sections for performance before and after the sermon, as in the present case. The name oratorio originates from Bach. The work comprises no less than 11 movements, 1-6 forming the first section and 7-11 the second. The first section ends with a chorale (no.6), while the cantata begins and ends with complex choral movements. The festive opening chorus in D major is given extra radiance by three trumpets, timpani, two flutes and two oboes. Bach borrowed the music from his Cantata 'Fröher Tag, verlangte Stunden', BWV app. 1.18, written for the reopening of the Thomasschule after extensive rebuilding in 1732. The two arias (nos. 4 and 10) also originate from an earlier work, the wedding cantata 'Auf! Süß entzückende Gewalt' (without BWV number). The wonderful first aria (no. 4) later became the Agnus Dei in the B Minor Mass. As was customary in oratorios and passions, an evangelist (the tenor) sings the narrative in the four secco recitatives nos. 2, 5, 7 and 9.

Cantata 82 'Ich habe genug', written in 1727, belongs with the 'Kreuzstab' cantata to the most moving and famous of Bach's solo cantatas. Both belong to the favourite repertoire of bass singers. This five-movement cantata, however, also survives in two later versions, one for soprano and one for mezzo-soprano. The sober forces, comprising solo voice, oboe, strings and basso continuo, were probably prompted by the occasion, the Purification of the Blessed Virgin Mary, or Candlemas, on 2 February.

During Lutheran services in Bach's day so-called Lutheran masses, choral settings of parts of the Latin Mass, were customary in some churches on feastdays. Thus the Kyrie was sung on the 1st Sunday in Advent, the Kyrie and Gloria at Christmas, and the Sanctus on various other feastdays. Bach was particularly interested in these Roman Catholic Mass sections; he copied and arranged Latin church music by Palestrina, Pergolesi, Lotti, Caldara and other masters, and composed not only the B Minor Mass but also four shorter masses, BWV 233-236, on the basis of his own cantatas. An example of a newly composed Mass movement is the Sanctus in D major, BWV 238, probably commissioned by Count Franz Anton von Sporck von Lissa (Bohemia) and written by Bach around 1723, shortly after his appointment as cantor of the Thomaskirche in Leipzig.

Clemens Romijn

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. Accompanied by Ineke Sweers on the piano, 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.

Knut Schoch, tenor
studied at the Musikhochschule in Hamburg and received the prestigious Maselfield 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.



NETHERLANDS BACH COLLEGIUM

VIOLIN John Wilson Meyer (concertmaster), Laura Johnson, Eva Scheytt, Pieter Affourtit, Elin Eriksson, Fanny Pestalozzi, Fiorenza De Donatis, Alida Schat, David Rabinowitz

VIOLA Jan Willem Vis, Simon Murphy, Örsze Adam, Oscar Hoogland

VIOLONCELLO Frank Wakelkamp

DOUBLE-BAS Maggie Urquhart, Robert Franenberg, Jan Hollestelle

OBOE Peter Frankenberg, Ofer Frenkel, Eduard Wesley, Kristin Linde, Susanne Grutzmacher

BASSOON Trudy van der Wulp

TRAVERSO Kate Clark, Marion Moonen, Doretthe Janssens, Oeds van Middelkoop

NATURAL TRUMPET Susan Williams, Will Wroth, Geerten Rooze

TIMPANI Martin Geesink

ORGAN Vaughan Schlepp, Rien Voskuilen

HOLLAND BOYS CHOIR

TREBLE Anne Jan Leusink, Herjan Pullen, Hans van Roest, Aalt Jan van Roest, Jelle Stoker, Gerwin Zwep, Tanny Koomen, Gerrit van der Hoorn, Erik Guldenaar, Nicky Westerink, Peter van de Kolk

COUNTERTENOR Arjan Dokter, Gerald Engeltjes, Maarten Engeltjes, Vincent Groeneveld, Edwin Smit, Jan Zwerver, Arjen Nap

TENOR Martinus Leusink, Cor van Twillert, Marijn Takken, Frank Tros, Peter Bloemendaal, Frans Benschop

BASS Jeroen Assink, Jim Groeneveld, Sebastian Holz, Klaas Alberts, Richard Guldenaar, Ard Binnkade, Henk Timmerman, Willem van der Hoorn



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. Nicolasschurch, Elburg
Recording	November 1999 - Januar 2000
Production	Amsterdam Classics B.V.
Production manager	Christine Schreuder
Holland Boys Choir	tel. 0031 (0) 525-684819 fax. 0031 (0) 525-680618

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. Elbertsen, Soest

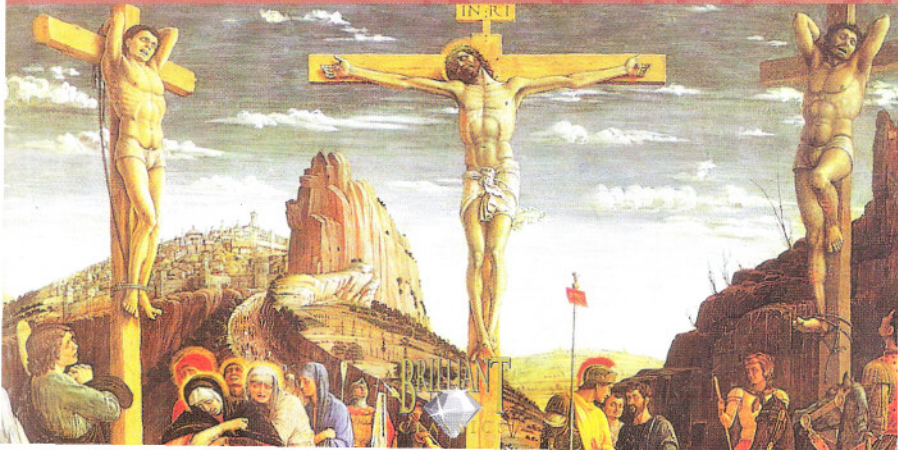


BACH EDITION



TILGE, HÖCHSTER, MEINE SÜNDEN BWV1083 (AFTER PERGOLESI'S STABAT MATER)

O Jesu Christ, mein's Lebens Licht BWV 118
Bekennen will ich seinen Namen BWV 200
Sei Lob und Preis mit Ehren BWV 231



TILGE, HÖCHSTER, MEINE SÜNDEN BWV1083
(AFTER PERGOLESI'S STABAT MATER)

Tilge, Höchster, meine Sünden (Psalm 51) BWV 1083 (transcription of Pergolesi's Stabat Mater)
O Jesu Christ, mein's Lebens Licht BWV 118
Bekennen will ich seinen Namen BWV 200
Sei Lob und Preis mit Ehren BWV 231

It was not at all uncommon for Bach to borrow, quote or transcribe music by other composers; many of his contemporaries, including Telemann and Handel, did just the same. But the music which Bach quoted and borrowed most of all was his own, and he did so in about 400 cases. The world-famous Brandenburg Concertos consist partly of borrowed movements, and were in turn remodelled to form new compositions. A celebrated example of how Bach made only small adaptations in someone else's music to produce something which looked quite new, or to give an old piece a second youth, is *Tilge, Höchster, meine Sünden* (psalm 51), BWV 1083. It is in fact the *Stabat Mater* for soprano and alto by Pergolesi, supplied with a new text. A little constructive criticism from Bach's pen concerned the habit of Italian composers such as Pergolesi to simply have the viola play in unison with the basso continuo. Bach gave the viola its own part and thus created the full four-part texture so typical of his own music.

An example of borrowing from his own work is '*Sei Lob und Preis mit Ehren*', BWV 231: the music is that of the second movement of *Cantata 28*, fitted with a new text.

In addition to hundreds of cantatas, Bach composed various occasional works in Leipzig: music for special events such as birthdays, weddings and funerals. Besides cantatas these included motets, works for one or two choruses (without soloists) and basso continuo, in which the choir was often reinforced by instruments. '*O Jesu Christ, mein's Lebens Licht*' BWV 118 is an example of a funeral motet, though in Schmieder's index of Bach's works (*Bach-Werke-Verzeichnis*) it is incorrectly listed among the cantatas. The work consists of a single movement for four-part choir and an extensive brass and wind instrumentation. The chorale melody is heard from bar nine in the soprano part, the other voices following in imitation. Two versions of the piece survive, one from about 1736 and one from after 1740. We do not know who was buried to the sound of this motet.

Cantata 200 '*Bekennen will ich seinen Namen*', probably written for the Feast of the Purification of the Blessed Virgin Mary (Candlemas) on 2 February 1742, is one of Bach's later cantatas. The title covers only an aria, discovered in 1924 and made public in 1935; this movement was probably once part of a larger work. That it was written for *Candlemas* has been assumed by reason of the text, which is a paraphrase of the *Nunc Dimittis* (the canticle of Simeon) from St Luke's gospel (2: 29-32). The musical drive of the piece has been compared with Handel. The aria reveals that Bach, eight years before his death, was not insensitive to new stylistic trends.

Clemens Romijn

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. Accompanied by Ineke Sweers on the piano, 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.

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.



NETHERLANDS BACH COLLEGIUM

Violin John Wilson Meyer (concertmaster), Laura Johnson, Eva Scheytt, Pieter Affourtit, Elin Eriksson, Fanny Pestalozzi, Fiorenza De Donatis, Alida Schat, David Rabinowitz

VIOLA Jan Willem Vis, Simon Murphy, Örsze Adam, Oscar Hoogland

VIOLONCELLO Frank Wakelkamp

DOUBLE-BAS Maggie Urquhart, Robert Franenberg, Jan Hollestelle

OBOE Peter Frankenberg, Ofer Frenkel, Eduard Wesley, Kristin Linde, Susanne Grutzmacher

BASSOON Trudy van der Wulp

TRAVERSO Kate Clark, Marion Moonen, Doretthe Janssens, Oeds van Middelkoop

NATURAL TRUMPET Susan Williams, Will Wroth, Geerten Rooze

TIMPANI Martin Geesink

ORGAN Vaughan Schlepp, Rien Voskuilen

HOLLAND BOYS CHOIR

TREBLE Anne Jan Leusink, Herjan Pullen, Hans van Roest, Aalt Jan van Roest, Jelle Stoker, Gerwin Zwep, Tanny Koomen, Gerrit van der Hoorn, Erik Guldenaar, Nicky Westerink, Peter van de Kolk

COUNTERTENOR Arjan Dokter, Gerald Engeltjes, Maarten Engeltjes, Vincent Groeneveld, Edwin Smit, Jan Zwerver, Arjen Nap

TENOR Martinus Leusink, Cor van Twillert, Marijn Takken, Frank Tros, Peter Bloemendaal, Frans Benschop

BASS Jeroen Assink, Jim Groeneveld, Sebastian Holz, Klaas Alberts, Richard Guldenaar, Ard Binnekade, Henk Timmerman, Willem van der Hoorn



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. Nicolaschurch, Elburg
Recording	November 1999 - Januar 2000
Production	Amsterdam Classics B.V.
Production manager	Christine Schreuder
Holland Boys Choir	tel. 0031 (0) 525-684819
	fax. 0031 (0) 525-680618

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. Elbertsen, Soest