



BACH EDITION



CANTATAS/KANTATEN

Ihr werdet weinen und heulen
Barmherziges Herze der ewigen Liebe
Ach Gott, vom Himmel sich darcin

BWV 103

BWV 185

BWV 2



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 103-185 & 2

Cantata 103 'Ihr werdet weinen und heulen' for Sunday Jubilate 22 April 1725 is the first of nine cantatas in which Bach employed texts by Mariane von Ziegler, though he did occasionally adapt Ziegler's words. Not until the tenor aria no.5 does the generally somber and desperate mood of the cantata make an about-turn. In the words of the final chorale this is summarised as 'Dein kurzes Leid soll sich in Freud und ewig Wohl verkehren', corresponding to the 'Weinen-Freude' contrast in the text from St John's gospel upon which the complex opening chorus is based. The colourful text, full of grief, gave Bach ample opportunity for musical text depiction, such as the augmented second, poignant leap of a seventh and chromaticism at the word 'weinen' in no. 1. The end of this opening chorus takes a surprising turn in a short, slow bass solo at the words 'Ihr aber werdet traurig sein'. More extensive solos are for the alto in the melancholic aria no. 3, with its expressive concertato part for the violin or traverso, and for the tenor in no. 5, the jubilant and reassuring mood being underlined by the trumpet and two oboes d'amore.

The Weimar Cantata 185 'Barmherziges Herze der ewigen Liebe', to a text by Salomo Franck, was written ten years earlier for the fourth Sunday after Trinity 14 July 1715. The work survives in different versions, since Bach repeated it several times in Weimar and Leipzig, adapting it to new insights. The cantata is scored for four soloists, choir, oboe and basso continuo. It opens with a chorale-based movement in the form of a duet for soprano and tenor, the oboe playing the melody 'Ich ruf zu dir, Herr Jesu Christ'. The alto recitative no. 2 leads to a slow aria (no. 3) in which two striking imitations of the voice are heard in the basso continuo at the words 'Sei bemüht in dieser Zeit, Seele, reichlich auszustreuen' (note particularly the coloratura at 'ausstreuen'). A particular moment in the bass aria no. 5 is when the word 'Christenkunst' is sculptured by staccato notes. The work ends with a four-part chorale employing the same melody as the opening duet, to which Bach adds a freely composed part for the violin.

Cantata no. 2 'Ach, Gott, vom Himmel sieh' herein' is the second work from the 1724 chorale-based cantata cycle; it employs a chorale text in which Luther made a free adaptation of parts of psalm 12. The cantata was written for the second Sunday after Trinity 18 June 1724. The six-movement work is embraced by two choral movements, the first a strict, archaic motet with the cantus firmus in the alto, and the last a simple four-part chorale. In between are two recitative-aria pairs.

Clemens Romijn



BACH EDITION



CANTATAS/KANTATEN

O Ewigkeit, du Donnerwort II
Jesu, der du meine Seele
Süßer Trost, mein Jesus kömmt

BWV 60

BWV 78

BWV 151



BRILLIANT
CLASSIC

JOHANN SEBASTIAN BACH

CANTATAS BWV 60-78 & 151

Cantata 60 'O Ewigkeit, du Donnerwort' is a celebrated example of an allegorical dialogue cantata. Fear and Hope converse with one another in the face of death. These roles are taken by the alto (Fear) and the tenor (Hope). The third figure is Christ, represented by the bass. The cantata has five movements and a symmetrical structure. The contrast between Fear and Hope is considerable, as appears from the text of the recitative no. 2: Fear: 'O schwerer Gang zum letzten Kampf und Streite!', to which Hope replies: 'Mein Beistand ist schon da'. The introductory chorale-based movement too is a duet, the chorale melody being heard in the alto and in the horn part. The roles are cast to reflect the different characters, the tenor moving freely in aria-like writing while the alto sings 'only' the chorale. In the duet no. 3 the oboe d'amore and solo violin follow the same role pattern. In the alto recitative no. 4 the pangs of death are full of contrast as Fear is reassured three times by a bass arioso to words from the Book of Revelation: 'Selig sind die Toten'.

The title of Cantata 78 'Jesu, der du meine Seele' originates from the chorale with the same text by Johann Rist, dating from 1641. The work was written for the 14th Sunday after Trinity 10 September 1724. The theme is the suffering of Christ and his victory over sin and the devil. The cantata begins with a chorus employing the chorale melody in the soprano and the horn part. It is a lament, with the rhythm and typical chromatic bass line of the chaconne. The choral passages alternate with instrumental ritornellos. Between this chorus and the concluding chorale are three solo movements (a duet and two arias) and two recitatives. A notable feature of the duet no. 3 is that the bass line is divided into a basso continuo and a separate part for the organ and cello. The words 'Wir eilen mit schwachen doch emsigen Schritten' are translated into a nervously ornamented, rising passage: 'eilen'.

In comparison with the two preceding works on this cd Cantata 151 'Süsser Trost, mein Jesus kommt' for 27 December is a happy, optimistic and radiant piece in the unproblematic key of G major. The relatively modest scoring includes four soloists, choir, oboe d'amore, traverso and basso continuo; Bach may even have intended the simple final chorale to be sung by the four soloists alone, so as not to burden his choir after the hectic Christmas services. Bach wrote splendid solos for the chosen instruments, including the reassuring opening soprano aria 'Süsser trost', with wonderful garlands interwoven by the traverso, and the beautiful oboe d'amore part in the aria no. 3.

Clemens Romijn



BACH EDITION



CANTATAS/KANTATEN

Auf Christi Himmelfahrt allein

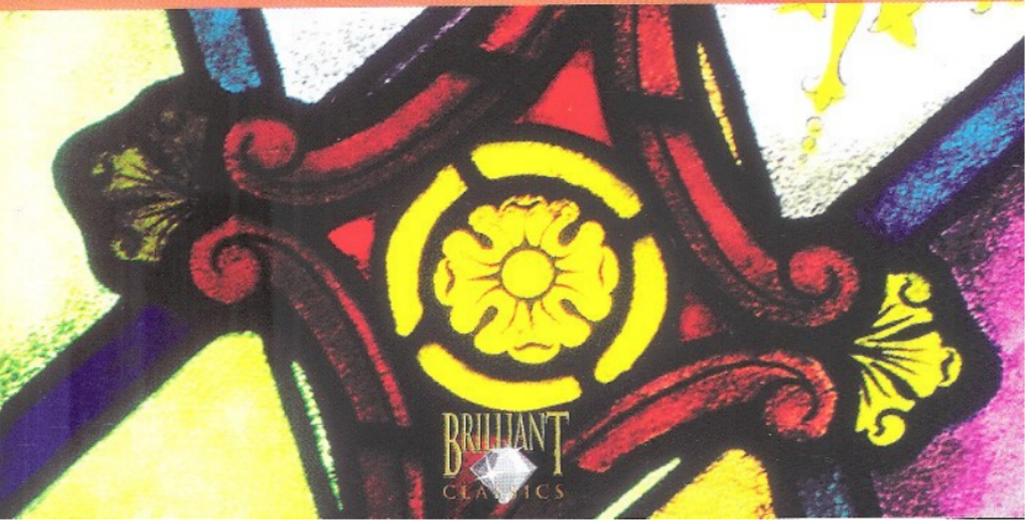
BWV 128

Mein liebster Jesus ist verloren

BWV 154

Nun komm, der Heiden Heiland II

BWV 62



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 128-154 & 62

Cantata 128 'Auf Christi Himmelfahrt allein' has, by reason of its performance on Ascension Day 10 May 1725, a festive instrumentation including brass. The work requires three soloists (alto, tenor and bass), four-part choir, two oboes d'amore, oboe da caccia, two horns and a high trumpet. The latter instrument plays a most illustrative role in the bass aria no. 3, underlining the words 'auf, auf, mit hellem Schall'. Although Bach included this cantata in the cycle of chorale cantatas it is really an 'odd man out', since it is based not on one but on two chorales: the opening chorus and the final chorale employ different melodies. In the opening chorus the orchestra comes into its own in jubilant and energetic semiquaver writing. In the earlier-mentioned aria no. 3 Bach has a surprise in store when, before the final ritornello, he inserts an unexpected accompanied recitative. The charming duet no. 4 in rocking 6/8 time has a most appropriate oboe d'amore part. The work ends with a simple chorale.

Cantata 154 'Mein liebster Jesus ist verloren' for the first Sunday after Epiphany 9 January 1724 is likewise based on two different chorales, heard in the third and eighth movements. It is likely that Bach wrote parts of this work in Weimar, adapting and extending it for performance in Leipzig. The theme of the work is sinful man, who has lost the way to Jesus and is desperately in search of him. Thus the introductory tenor aria is in B minor, with an uneasy chromatic lamento in chaconne rhythm. More peaceful is the rocking alto aria no. 4 in A major. The absence of a bass part is a remarkable effect, as Bach paints a picture of Jesus concealed behind the clouds. In the succeeding bass arioso we hear the words of Jesus himself: 'Wisset ihr nicht, dass ich sein muss in dem das meines Vaters ist'. The duet no. 7 forms a complete contrast to the opening aria. Here the arousing key of D major dominates: 'Wohl mir, Jesus ist gefunden'.

The six-movement Advent Cantata 62 'Nun komm, der Heiden Heiland' is part of the 1724 cycle of chorale cantatas. It is framed by two choral movements based on the world-famous chorale 'Nun komm der Heiden Heiland', the text of which is Luther's translation of the hymn *Veni, redemptor gentium*. In the opening chorus the melody is heard in the soprano and the accompanying horn part. In the context of Advent (= coming or arrival) the crucial word is 'komm'. Two aria-recitative pairs follow. In the bass recitative no. 3 Bach illustrates the word 'laufen' realistically with a scale figure, and the word 'Gefall'ne' with a descending seventh. Quite appropriate to the pastoral mood of Advent and the image of the child in a cradle is the rocking siciliano rhythm of the tenor aria no. 2. In the bass aria, in fighting spirit, Bach creates a continuo part in parallel movement with the high strings.



BACH EDITION



CANTATAS/KANTATEN

Nun danket alle Gott

BWV 192

Wer nur den lieben Gott läßt walten

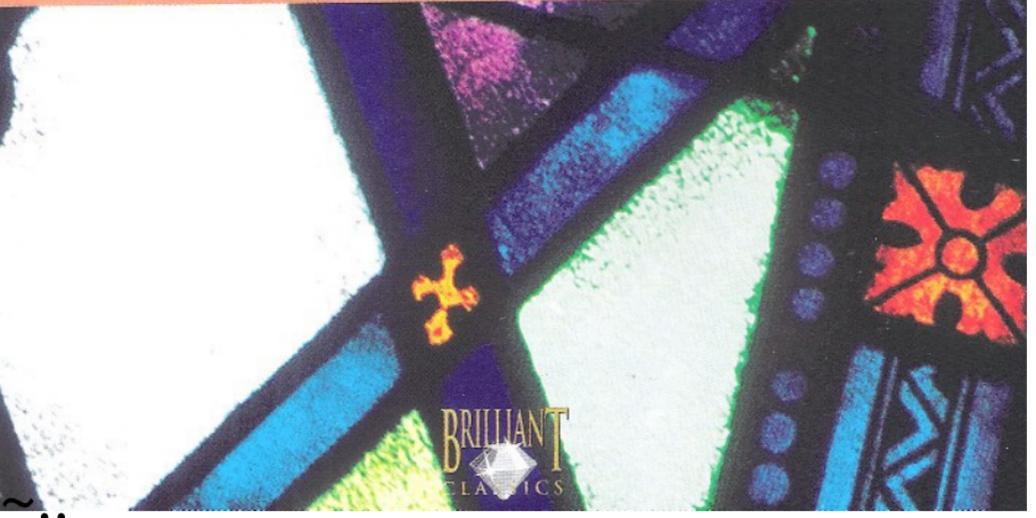
BWV 93

Ich lebe, mein Herze, zu deinem Ergötzen

BWV 145

Gott, wie dein Name, so ist auch dein Ruhm

BWV 171



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 192-93-145 & 171

Only three movements of Cantata 192 'Nun danket alle Gott' have survived: a tenor aria framed by two choral movements. The original score has been lost, as has the tenor part of the choral sections. The work is based on the similarly named chorale 'Nun danket alle Gott', heard in the soprano part of the final chorus. It is assumed that the cantata was written for Reformation Day 1730.

Cantata 93 'Wer nur den lieben Gott lässt walten' is a chorale cantata for the 5th Sunday after Trinity, 9 July 1724. The work is for four soloists, four-part choir, two oboes and basso continuo, but it survives only in a later version as performed by Bach in Leipzig in about 1732/33. It is not known to what extent Bach then adapted the earlier piece. As is customary the opening chorus and final chorale are based on the chorale melody. Surprisingly, Bach also employed this melody in the slow introduction to the bass recitative no. 2. In the tenor aria no. 3 the chorale is heard in the voice, and in the soprano and alto duet no. 4 in the violins, while the tenor movement no. 5 again combines chorale and recitative, with wonderful text depiction at the words 'wenn Blitz und Donner kracht'. After an aria for soprano with oboe accompaniment the cantata closes with a four-part chorale.

Cantata 145 'Ich lebe, mein Herze, zu deinem Ergötzen', for Easter, possibly 19 april 1729, provides something of a puzzle. The work survives in incomplete form and has a somewhat confusing history in which different versions are likely to have played a role. The original version probably had five movements, two choral movements being added to the beginning at a later date by an unknown person. The first of these, 'Auf, mein Herz, des Herren Tag', is from Bach's hand, but the second, 'So du mit deinem Munde bekennst Jesum' is by Telemann. The Bach scholar Alfred Dürr even suspects that the cantata once had an instrumental introduction too.

The six-movement Cantata 171 'Gott, wie dein Name, so ist auch dein Ruhm' is a New Year's Cantata, probably composed for 1 January 1729. The strict and archaic opening chorus thanks its familiarity to the fact that Bach used it again in 1748/49 for the 'Patrem omnipotentem' in the Credo of the Mass in B Minor. Here the first of the three trumpets has a solo role. But the cantata is in turn borrowed: the soprano aria no. 4 is an adaptation of the ninth movement of the Birthday Cantata 205, and the final chorale is the same as that of Cantata 41.

Clemens Romijn



BACH EDITION



CANTATAS/KANTATEN

Liebster Gott, wenn werd ich sterben?

BWV 8

Ärgre dich, o Seele, nicht

BWV 186

Ach Gott, wie manches Herzeleid

BWV 3



JOHANN SEBASTIAN BACH

CANTATAS BWV 8-186 & 3

The chorale cantata 8 'Liebster Gott, wann werd' ich sterben' for the 16th Sunday after Trinity was first performed on 24 September 1724. Later, in 1740, Bach created a new version with two solo violins and horn, transposing the work from E major to D major. As in the other cantatas which Bach wrote for this Sunday, the text relates the gospel story of the boy awakened from death by Jesus. The title reflects associated contemplations on death and the transitory nature of life. The work begins with an impressive chorus with the ornamented chorale cantus firmus in the soprano. In a dramatic mood, time ticks away to plucked strings, and the hour of death strikes to repeated notes on the flute. The expressive tenor aria no. 2 in the poignant key of C sharp minor is imbued with the fear of death: not only anguishing oboe d'amore lines, but again ominous pizzicatos in the bass.

When Bach commenced employment as cantor of the Thomaskirche in 1723 he was expected to make far-reaching changes to the musical life of the church. Having set himself the target of an enormous production of weekly cantatas, he was quickly forced to make use of existing work, as in the case of Cantata 186 'Ärgre dich, o Seele, nicht'. This cantata for the 7th Sunday after Trinity, 11 July 1723, goes back to the lost Cantata 186a written in Weimar in 1717. In borrowing this composition, however, Bach hardly made things easy for himself: for many Sundays he planned cantatas in two parts, or two complementary cantatas, to be performed before and after the sermon as in the present case. The eleven movements of the work are arranged in two parts, both ending with the same chorale sung to two different texts.

The six-movement chorale cantata 3 'Ach, Gott, wie manches Herzeleid' for the 2nd Sunday after Epiphany, dates from 1725, two years later. Before celebrating Jesus as the Saviour of those in need, this same need, misery and desperation, indeed the very torments of hell, are dealt with exhaustively. Thus the appropriately plaintive melodic lines in the oboe solos of the opening chorus, and the poignant chromaticism in the bass aria no. 3 (in F sharp minor!) at the words 'Höllenangst und Pein'.

Clemens Romijn



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. 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.



Sytte 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 Masfield 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, Antoinette Lohmann, Eva Scheytt, Elin Eriksson, Mimi Mitchel, Fanny Pestalozzi, Josef Tan, David Rabinowitz

VIOLA Jan Willem Vis, Simon Murphy, Marten Boeken

VIOLONCELLO Frank Wakelkamp, Thom Pitt

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

OBOE Peter Frankenberg, Ofer Frenkel, Christin Linde, Vincent van Ballegooien, Eduard Wesley, Fernando Souza, Nico de Gier

BASSOON Trudy van der Wulp

TRAVERSO Kate Clark, Marion Moonen, Doretthe Janssens, Brian Berryman

RECORDER Anneke Boeke, Katherin Steddon

NATURAL TRUMPET Susan Williams

ORGAN Rien Voskuilen, Vaughan Schlepp

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, Peter van de Kolk, Nicky Westerink

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

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

BASS Jeroen Assink, Jim Groeneveld, Sebastian Holz, Willem van der Hoorn, Huib van Hinsbergen, Klaas Alberts, Richard Guldenaar, Piet Schuyn



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. Nicolascurch, Elburg
Recording	November - December 1999
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