ASCENSION ORATORIO BWV 11
Himmelfahrts-Oratorium BWV 11
Ich habe genug BWV82a
Sanctus BWV238
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 ‘Froher Tag, verlangte Stunden’, BWV app. I.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.

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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
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made many CD recordings, which got favourable reviews by both national and international music cri-
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integral use of period instruments.

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and followed masterclasses with
Sir David Willcocks. With Holland
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 Messiah - G.F. Handel, Requiem -
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VIOLA  Jan Willem Vis, Simon Murphy, Örsze Adam, Oscar Hoogland
VIOOLONCELLO  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
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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
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<td>Production manager</td>
<td>Christine Schreuder</td>
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<tr>
<td>Holland Boys Choir</td>
<td>tel. 0031 (0) 525-684819</td>
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<tr>
<td></td>
<td>fax. 0031 (0) 525-680618</td>
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<tr>
<td>Artistic director</td>
<td>Pieter Jan Leusink</td>
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TILGE, HöCHSTER, MEINE SüNDEn BWV 1083
(after Pergolesi's Stabat Mater)

Tilge, Höchster, meine Sünder (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 Sünder (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 is 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.

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Editing
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Organ
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