



# BACH EDITION



## CANTATAS/KANTATEN

Laß, Fürstin, laß noch einen Strahl  
Unser Mund sei voll Lachens

BWV 198  
BWV 110



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 198 & 110

### Cantata 198 'Lass Fürstin, lass noch einen Strahl'

One of the most fascinating but frustrating remarks at the time of Bach's death was that made by Carl Philipp Emanuel Bach in a homage included in his father's obituary. He claimed that his father had written no less than five passions, implying the existence of three others beside the well-known St Matthew and St John Passions, and including a St Mark Passion. Although the music of the latter has been lost, the text written by Bach's favorite Leipzig poet Picander does indeed survive. Not until about 1860, thanks to the research of Wilhelm Rust, publisher of the complete works of Bach, was it realised that Bach had compiled his St Mark Passion mainly by borrowing from his own works and in particular from the Trauer Ode for the funeral of Christiane Eberhardine, wife of August the Strong, on 17 October 1727. This work is also known as Cantata 198. Bach borrowed from it not only for the St Mark Passion but also for another Trauer Ode (opening chorus) written in 1729 for Prince Leopold, his employer in Cöthen, and for the B Minor Mass (the introductory bars to the opening chorus of the Ode were transplanted to become the Adagio introduction to the Kyrie). Bach composed the Trauer Ode for the Electress upon the request of the university of Leipzig. The libretto was written by Johann Christoph Gottsched, professor of philosophy and poetry. The solemn funeral ceremony took place in the Paulinerkirche, the university church of Leipzig. The main part of the service, a funeral oration, was preceded by the first half (nos. 1-7) of Bach's Trauer Ode. The second half (nos. 8-11) followed after the oration. Bach set Gottsched's nine somewhat uniform verses in eleven movements, in the so-called Italian style with recitatives and arias, with an appropriate funeral instrumentation including four soloists, four-part choir, two flutes, two oboes d'amore, two viola da gambas, lute and basso continuo. The composer presided at the harpsichord during the performance.

The seven-movement Cantata 110 'Unser Mund sei voll Lachens' forms a strong contrast to the Trauer Ode BWV 198. Instead of the dark key of B minor and subdued orchestration, we hear the radiant key of D major with three brilliant trumpets and timpani. The work was written for Christmas Day 1725, and begins with an appropriate text from the second verse of psalm 126, 'Unser Mund sei voll Lachens'. For this opening chorus Bach drew on music from the first movement of his 4th Orchestral Suite in D major, BWV 1069. The dotted, slow sections remained instrumental, but he added vocal lines to the fast 9/8 passages with expressive triplets at the word 'Lachens'. The impressive scoring with three oboes, three trumpets, bassoon, strings and timpani lends extra force to this laughter and jubilation.

*Clemens Romijn*



# BACH EDITION



## CANTATAS/KANTATEN

Herr, wie du willst, so schick's mit mir

Mit Fried und Freud ich fahr dahin

Ich lasse dich nicht, du segnest mich denn!

BWV 73

BWV 125

BWV 157



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 73-125 & 157

Cantata 73 'Herr, wie du willst, so schick's mit mir' was composed by Bach for 23 January 1724, the 3rd Sunday after Epiphany. In both text and music it is similar to another work for the same Sunday, Cantata 72 'Alles nur nach Gottes Willen'. Indeed the later cantata seems to quote from the earlier one. The passage 'Herr, so du willst' in the aria no. 4 for bass, strings and basso continuo in Cantata 73 is identical to a fragment with exactly the same text in the *arioso* of no. 2 from Cantata 72. The cantata included here is in five movements, beginning and ending with choruses. The opening chorus in G minor features a concertato organ part and a pair of oboes which sound almost like organ stops in their alternation with the strings. With great refinement Bach moulded the orchestral introduction, chorale and three recitatives for tenor, bass and soprano soloists into a cohesive whole. In the tenor aria no. 2 the singer, oboe and continuo join forces like in a trio sonata. A fine example of Bach's text depiction is the falling motif at the word 'senke'. The cantata ends with a simple chorale.

Candlemas, the feast of the Purification of the Blessed Virgin Mary, occurs about one week after the 3rd Sunday after Epiphany, on 2 February. In 1725 Bach wrote the six movement chorale cantata 125 for this festival, 'Mit Fried und Freud fahr ich dahin', based on the chorale melody by Martin Luther. The tune is announced in the soprano part of the opening chorus. Bach illustrates the text 'Mit Fried und Freud fahr ich dahin' by a predominantly upward movement in this opening chorus. Although Bach chose the sad key of E minor, he created a comforting, rocking siciliano rhythm (12/8). The alto aria no. 2 is particularly expressive, with poignant *appoggiaturas* and the mild company of the flute and oboe. In the bass recitative no. 3 'O Wunder' Bach interweaves the chorale melody in a masterly fashion. After a duet for the tenor and bass, no. 4 in G major, and a recitative for the alto, the work closes with a four-part chorale.

Also for Candlemas (2 February), but two years later (1727), is Cantata 157 'Ich lasse dich nicht, du segnest mich denn'. This was apparently originally a funeral cantata for the Saxon chamberlain Ponickau, but this version has been lost. In the B-minor context of the opening duet Bach interpreted the opening words of the cantata 'Ich lasse dich nicht' in terms of a companionship between the bass and tenor, as one follows the other in consistent imitation. Meanwhile they are 'blessed' by the solo lines of the flute, oboe and violin. The word 'halte' in the tenor aria no. 2 gives occasion for simple but effective word illustration by means of a long-sounding C sharp.

*Clemens Romijn*





# BACH EDITION



## CANTATAS/KANTATEN

Es ist das Heil uns kommen her

Gelobet seist du, Jesu Christ

Wer sich selbst erhöht, der soll erniedrigt werden

BWV 9

BWV 91

BWV 47



BRILLIANT  
CLASSICS

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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 9-91 & 47

Cantata 9 'Es ist das Heil uns kommen her' was written for the 6th Sunday after Trinity, sometime between 1732 and 1735. The opening chorus and final chorale employ the same melody. It is announced in the opening chorus, after 24 bars of instrumental introduction, in long notes in the upper voice. The other voices imitate the instrumental parts, while the flute, oboe d'amore and violin interweave their solo lines. There is a shadow side, however, to the initially confident mood with its key of E major and 3/4 rhythmic movement, a shadow side first heard in the tenor aria no. 3 in E minor. In the unusual time signature of 12/16 Bach casts humanity unmercifully into the depths at the words 'wir waren zu tief gesunken'. This fall is broken just slightly by occasional tied notes in the avalanche of semiquavers. Not until the duet in A major for soprano and alto does man make a moral revival. Here the flauto traverso and oboe d'amore elaborate on 'des Herzens Glaubensstärke'.

Cantata 91 'Gelobet seist du, Jesu Christ' for Christmas Day 1724 employs in the opening chorus and final chorale the melody of the same name by Luther, the classical Christmas hymn of the day in Lutheran Germany. The opening chorus consists of a number of layers and voice groups, with the orchestra operating independently with stereo effects between two horns and timpani on the one hand and three oboes and strings on the other, while the chorale melody is sung in long notes by the sopranos, supported by the altos, tenors and basses in an agile three-part texture. No. 2 is a combination of recitative and chorale for soprano solo, in which the chorale lines are supported by continuously repeated motifs from the chorale in the basso continuo. The chromaticism illustrating the word 'Jammertal' at the end of the bass recitative no. 4 is a particularly fine moment.

Cantata 47 'Wer sich selbst erhöhet, der soll erniedriget werden' for the 17th Sunday after Trinity, 13 October 1726, opens with a complex and monumental choral movement in G minor. After a 45-bar instrumental introduction a long choral fugue commences, with vivid illustration at such words as 'erhöhet' and 'erniedriget'. This large-scale movement of no less than 228 bars is occasionally intersected by choral writing. No. 2, an aria in D minor, has a thinner instrumentation with soprano, organ obbligato and basso continuo. In a later version Bach replaced the organ by a solo violin. The energetic obbligato organ or violin part seems to embody the words 'Wer ein wahrer Christ will heissen, muss der Dehmut sich befeissen.' The texture of the bass aria no. 4, preceding the final chorale, resembles that of a string quartet, with the bass singer, oboe, violin and basso continuo joining forces very much as equal partners in consort-like writing.

*Clemens Romijn*



# BACH EDITION



## CANTATAS/KANTATEN

Tritt auf die Glaubensbahn  
Christum wir sollen loben schon  
Wo gehest **du** bin?

BWV 152

BWV 121

BWV 166



BRILLIANT  
CLASSICS



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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 152-121 & 166

Cantata 152 'Tritt auf die Glaubensbahn' is one of the cantatas which Bach composed every month as concertmaster of the ducal court in Weimar. He held this position from March 1714 until his departure for Cöthen in December 1717. If Bach indeed wrote cantatas on a monthly basis then some 40 Weimar cantatas should survive. But only about half of them, some 20, are known. Cantata 152, to a text by Bach's favorite Weimar poet Salomon Franck, was intended for the Sunday after Christmas, 30 December 1714. The work is scored for soprano and bass soloists, recorder, oboe, viola d'amore, viola da gamba and basso continuo, with no role at all for a choir. The cantata therefore begins with a Sinfonia rather than an opening chorus, introduced by four slow bars with richly ornamented lines for the flute, oboe and viola d'amore, and followed by a lively and buoyant fugue. No. 2 is a bass aria resembling a trio sonata for bass, oboe and basso continuo; a particular feature is the flood of semiquavers to the word 'Bahn'. The final movement is a dialogue between the Soul and Jesus in which the voices gradually become canonic, illustrating the words 'Ach, ziehe mich, Liebster, so folge ich dich nach!'

Cantata 121 'Christum wir sollen loben schon' is likewise for Christmas. Bach wrote it in 1724, ten years after the above cantata, for the second day of Christmas. It forms part of the cycle of chorale cantatas, the entire work being based on the chorale of the same name by Martin Luther. This ancient melody inspired Bach to write a somewhat archaic first movement in strict motet style, in which the instruments double the choral parts, with the chorale melody in the soprano. Before the simple four-part final chorale we hear two pairs of aria and recitative for tenor, alto, bass and soprano respectively. In the bass aria no. 4 Bach writes rich coloraturas for the bass at the words 'freudenvolles Springen'.

Seven months earlier, for Sunday 7 May 1724, Bach wrote Cantata 166 'Wo gehest du hin?' for 'Cantata' Sunday, the fourth Sunday after Easter; this Sunday is named after the opening words of the Introit psalm for the day, 'Cantate Domino' (Sing to the Lord). The work comprises six movements, the choir only joining in for the final four-part chorale; the chorale melody is also heard in long notes in the soprano in no. 3. The work begins with a compact bass aria with oboe and string accompaniment. The wonderfully expressive tenor aria no. 2 'Ich will an den Himmel denken' can now be performed once more thanks to a reconstruction by Alfred Dürr. Here Bach juxtaposes the words 'Gehen' and 'Stehen' by means of a rising scale motif and a long-held note.

*Clemens Romijn*





# BACH EDITION



## CANTATAS/KANTATEN

Schwingt freudig euch empor  
Erwünschtes Freudenlicht  
Gelobet sei der Herr, mein Gott

BWV 36  
BWV 184  
BWV 129



BRILLIANT  
CLASSICS

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# JOHANN SEBASTIAN BACH

## CANTATAS BWV 36-184 & 129

In his period as chapelmaster at the Calvinist court of Prince Leopold von Anhalt-Cöthen (1717-1723) Bach composed relatively little vocal music in comparison with the Weimar years and, of course, the Leipzig period. The Cöthen period is therefore usually viewed as Bach's orchestra and chamber music phase. But for at least two annual occasions, the prince's birthday on 10 December and New Year's Day, Bach was expected to supply vocal music, not to forget Leopold's wife's birthday on 30 November. Most of these original festive cantatas have been lost, though they live on in other forms, since Bach drew on them to create church cantatas in Leipzig, altering the texts and sometimes enlarging them. Examples include two of the cantatas on this recording: Cantata 36 'Schwingt freudig euch empor' for the 1st Sunday in Advent (1731), and no. 184 'Erwünschtes Freudenlicht' for the 3rd day of Pentecost 1724. By borrowing from his own work Bach also intended to supplement and complete the second annual series of cantatas, the 1724-25 chorale cantata cycle. In some cases Bach went on to adapt a cantata yet again if he needed a festive work for a birthday of a Leipzig professor or other prominent dignitary. Thus Cantata 36a began life as birthday music for Prince Leopold in 1725 or 1726 and was reused shortly afterwards for the birthday of his second wife Charlotte Friederike Wilhelmine. The first text, with exactly the same metre as the church cantata version, was 'Steigt freudig in die Luft'. In addition to these early versions and the church cantata version, a third adaptation exists in the form of the festive cantata BWV 36b, dating from 1735 and entitled 'Die Freude reget sich', and probably produced for the instatement of Andreas Florens Rivinus as rector-magnificus of Leipzig university.

The Advent cantata BWV 36 consists of two blocks of four movements for before and after the sermon, as was customary on most church festivals. Both parts end with a four-part chorale. In the Pentecost cantata BWV 184 the character of what was once birthday celebration music is easily recognisable but at the same time perfectly suitable for the feast of Pentecost. The parallel triplets of the flauto traverso are an apt illustration of the words 'Erwünschtes Freudenlicht'. In the tenor aria no. 4 we hear nothing short of a polonaise to the words 'Glück und Segen sind bereit'.

Cantata 129 'Gelobet sei der Herr, mein Gott', for Trinity Sunday, is an example of an entirely new composition with which Bach supplemented his incomplete 1724-1725 chorale cantata cycle. The work dates from about 1726 and is of the 'per omnes versus' type in which all the original verses of the chorale are employed in the successive movements of the work.

*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.



**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.

**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.



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## **NETHERLANDS BACH COLLEGIUM**

*VIOLIN* John Wilson Meyer (concertmaster), Laura Johnson, Eva Scheytt, Pieter Affourtit, Wanda Visser, Elin Eriksson, Fanny Pestalozzi, Rachael Beesley, Antoinette Lohmann

*VIOLA* Jan Willem Vis, Simon Murphy, Örsze Adam

*VIOLONCELLO* Frank Wakelkamp, Bas van Hengel, Albert Brügggen, Thomas Pitt

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

*VIOLA DA GAMBA* Freek Borstlap, Ivanka Neeleman

*LUTE* David van Ooien, Michiel Niessen

*OBOE* Peter Frankenberg, Ofer Frenkel, Susanne Grutzmacher, Eduard Wesley, Kristin Linde, Vincent van Ballegooien, Riekie Puyenbroek

*BASSOON* Trudy van der Wulp, Norbert Kunst

*TRAVERSO* Kate Clark, Marion Moonen, Doretthe Janssens, Oeds van Middelkoop, Brian Berryman

*RECORDER* Anneke Boeke

*NATURAL TRUMPET* Susan Williams, Frank Anepool, Geerten Rooze, David Kjar

*NATURAL HORN* Teunis van der Zwart, Erwin Wieringa

*TIMPANI* Frank Aarnink

*ORGAN* Vaughan Schlepp, Rien Voskuilen, Stephen Taylor, Bert Mooiman

## **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, Jan Zwerver, Arjen Nap, Jan Willem Prins

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

*BASS* Jeroen Assink, Edwin Smit, Jim Groeneveld, Sebastian Holz, Klaas Alberts, Richard Guldenaar, Willem van der Hoorn, Henk Timmerman, Job Boswinkel



**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	January-February 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