



BACH EDITION



CANTATAS/KANTATEN

Wachet auf, ruft uns die Stimme

BWV 140

Siehe, ich will viel Fischer aussenden

BWV 88

Gott, der Herr, ist Sonn und Schild

BWV 79



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 140-88 & 79

BWV 140 (25 November 1731) is one of Bach's most famous cantatas, and rightly so. All three stanzas of the chorale 'Wachet auf' are used, with free poetry added. The opening chorus combines a theme of quiet footsteps with a lovely upward motive which quotes the beginning of the chorale melody. The sopranos sing the chorale in long notes above the lively other voices. The calls to activity sound continuously: wacht auf! wohlauf! steht auf! wo, wo! ihr, ihr! And then, at the end, the Allelujah takes off, almost hesitatingly, like a young bird leaving the nest for the first time. After a tenor recitative an unforgettable soprano/bass love duet follows, with a longing violin line, the bride (soul) waiting for bridegroom Christ. The following chorale, well known as one of the Schuebler Chorales, combines the chorale tune with a most beautiful violin melody. Another recitative for the bass leads to a second duet of a totally different, very lively character. The text is logically wrong, but the message of bliss and unity makes us forget this easily. A heavenly chorale in more senses than one ends this unflawed masterwork.

On the fifth Sunday after Trinity, for which BWV 88 (21 July 1726) was written, the story of the miraculous draught of fish was read. Jesus tells Peter that he will be a fisher of men, and this idea is taken up in a quotation from the Old Testament, in which both fishing and hunting imagery are found. The fishing part gives us flowing 'water music', which is abruptly interrupted by horn signals and leaping music illustrating the deer hunting on the hills. Without any instrumental interludes the bass singer expands the musical ideas continually in a compelling piece of music. The following tenor recitative ends in a question, to which the next aria immediately answers; it ends in a happy instrumental coda. Part 2 of the cantata starts with an arioso for the bass introduced by the 'evangelist'; the bass sings the words of Christ to Peter referred to above. There are beautiful long coloraturas on 'fahen'. A graceful soprano/alto duet urges us to call upon God and to use his gifts well. After a recitative for soprano with some drama at the words Mühe, Überlast, Neid, Plage and Falschheit, the cantata ends with a beautiful, confident chorale.

Another monumental cantata is BWV 79 for Reformation day (1725?), with its militant horn fanfares, followed by an impressive fugue. The choir enters majestically, the sopranos singing the inversion of the basses. The themes are varied infinitely, all forces combining to stress the fact that God is our refuge, an idea associated directly with Martin Luther. The alto sings a beautiful conversation with the oboe; the music was later used by Bach for the Mass BWV 234 (see Vol. 2). The chorale which follows provides us with a fascinating surprise. It is 'Nun danket alle Gott'. The horn tune of the first chorus returns, and we now hear that this was based on the opening line of this chorale! A bass recitative leads to a soprano/bass duet, also reused for one of the Lutheran Masses, a dancelike movement with a very characteristic jumping tune. The middle part uses the same musical material; the continuo part is especially worth attending to. The closing chorale once again employs the horns, now as an added musical line.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Höchsterwünschtes Freudenfest

BWV 194

Es ist ein trotzig und verzagt Ding

BWV 176

Was soll ich aus dir machen, Ephraim?

BWV 89



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 194-176 & 89

BWV 194, 'Höchsterwünschtes Freudenfest', was written for the dedication of a church and organ in the village of Störmthal near Leipzig, on 2 November 1723; Bach's wife Anna Magdalena is said to have been the soprano soloist. It was probably based on an earlier work and it consists of a series of dance forms (Pastorale, Gavotte, Gigue and Menuet) introduced by a French overture. The strong continuo at the beginning gives one the impression of hearing timpani, fit for the festive occasion. 'Höchst' in 'höchsterwünschtes' is high indeed, there are imitations and fugatic passages and the instrumental da capo ends in a choral repetition of the opening words of the cantata. A beautifully varied recitative leads to an aria with a dreamy violin and oboe line; the rather clumsy text suggests once again an earlier model. A recitative and aria for soprano follow, the latter dancelike and with nice runs on 'dringt'; it refers to the story of the prophet Isaiah's mouth being cleansed by a burning coal before he starts his (fiery) prophecies. The second part of the cantata starts off with a recitative and aria for tenor and then a recitative and duet for soprano and tenor, in which two oboes encircle each other, followed by a final recitative for the tenor. Both parts of the cantata end with two chorale stanzas.

BWV 176 (27 May, 1725) opens with one of those amazing Bach fugues which you cannot get out of your head after hearing them. The word 'trotzig' is angrily repeated. Before we realize it the number finishes. The alto takes over, singing about the contrast between Nicodemus who could not wait for the sun to go down so he could speak to the Lord in the dark, and Joshua who asked the sun to stand still so he could complete his victory over the enemies. An absolutely delightful soprano aria follows, once again a dance (Gavotte), in which the violins illustrate the 'hell beliebter Schein', even though the text explains that this light is clouded over. To the bass recitative Bach himself added the words from John 3:16. Another glorious aria follows in which the unutterably beautiful melody displays the rich blessings of the life to come. A fine chorale rounds off this impressive work.

BWV 89 (24 October 1723) opens with a very fine bass aria (vox Christi) in which the string melody hangs in the air like a question, the oboes heaving their sighs while the horns hammer on relentlessly. A rising motive characterizes this number. The love of the Almighty, who cannot contain his feelings of mercy, are expressed time and again. In the alto recitative the text refers to the unforgiving servant, with chromatic chords at the end. A severe aria for the alto follows, with Sodom being singled out for a (musical) treatment reserved for Adama and Zeboim earlier on. In a soprano recitative the shock realization of our sinfulness ('schrecket!') is set off against the faith in God's forgiveness. A light and confident soprano aria in which the vocal line is a simplified form of the oboe introduction, leads to the chorale in which the basses go down to their lowest note in the final line which deals with death, Devil, hell and sin - all of these having been overcome through the blood of Jesus.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Was Gott tut, das ist wohlgetan

Es ist euch gut, daß ich hingehe

Gleichwie der Regen und Schnee vom Himmel fällt

BWV 100

BWV 108

BWV 18



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 100-108 & 18

BWV 100, the third cantata on the hymn 'Was Gott tut, das ist wohlgetan', quotes the complete hymn literally. The opening chorus is based on that of BWV 99, with horns and timpani added. A brilliant opening theme is followed by lovely passages for the oboes. When the choir enters both themes return. The sopranos sing the chorale melody, the other voices following on. The other verses are all arias, and the chorale melody is never completely absent. In the alto/tenor duet the rising fourth with which the chorale begins is heard, while at 'Es steh in seinen Händen' line 5 of the chorale is referred to. The number is a beautiful illustration of the concept of 'Geduld'. In the soprano aria the flute has a splendid part, again starting off with the rising fourth of the chorale. The bass line is, as always, worth paying special attention to here. The bass aria with its splendid spacious melody, ending with a delightful little descending motif, contrasts joy and sorrow. There are long runs on 'Leben' and a long note on 'Zeit'. In the alto aria with oboe d'amore there is a contrast between the bitter cup of the first part and the sweet comfort later on. We get a shock on 'schrecken' and when the sorrows finally yield the final F sharp of the oboe line is omitted. The final chorale is enhanced by a joyful horn part.

BWV 108 (29 April 1725) concerns itself with Jesus' promise of the Holy Ghost. It opens with Jesus himself explaining that he has to leave to make room for his Spirit. The bass (vox Christi) sings in a beautifully quiet, stepping rhythm. In the following tenor aria the violin jumps up and down to illustrate the doubt of which the text speaks, 'gehst du fort' has an ascending line, 'glaube' is sung to a long half note to illustrate that this faith is strong and confident. The tenor recitative ends in a question which is answered by a splendid setting of a text from John 16. It consists of three fugues, the third of which is based on the first one. It burns the words of Jesus into our heads and hearts, with glorious long runs on words like 'reden' and 'verkündigen', this last word being thrown back and forth between the different voices. Just before the last entrance of the fugue theme the message is twice repeated separately. A solemn alto aria then expresses how the blessings of Christ are poured out richly, with a beautiful run on 'überschütte'. The final chorale sings of faith in the power of the Spirit.

BWV 18, dating from Bachs Weimar period, opens with a great piece of instrumental music, a free chaconne in which the unison opening melody is repeated continually. The bass sings words from Isaiah which fit very well to the parable of the sower. The coming down of the rain and snow are graphically illustrated. At the close of this recitative there is a reference to the theme of the sinfonia. The next number shows us the experimentally minded young Bach. A number of recitatives is interrupted by the choir singing words from the Lutheran litany, colourful words that give ample room for colourful music. In the glorious soprano aria the violas (no violins are employed in this cantata) express the trust of the believer which chases away all earthly things. This trust is sustained in the final chorale.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Dazu ist erschienen der Sohn Gottes
Ich bin vergnügt mit meinem Glücke
Freue dich, erlöste Schar

BWV 40
BWV 84
BWV 30



BRILLIANT

JOHANN SEBASTIAN BACH

CANTATAS BWV 40-84 & 30

BWV 40, written for the day after Christmas 1723, is one of the highlights among Bachs cantatas (which of course are all highlights). A superb opening chorus, three splendid chorales, two stirring arias and two recitatives of the highest order, all of them dealing with the theme of Satan trying to ruin the work of God, a resistance Christ came down to conquer. The horn theme in the opening chorus (reused in the *Missa in F*, see Vol. 2), seen by some as a welcoming signal for a king, is more likely meant to be battle cry. The voices throw the themes back and forth between them. The works of the Devil are destroyed very graphically, the fierce repeated notes being set off against the beautifully flowing fugue. There are glorious runs in the continuo. A tenor recitative with rising figures on 'bestraht' and 'Gottes', a descending one when the coming down of Christ is dealt with, and a beautiful juxtaposition of King and subject, Lord and servant, leads to a richly chromatic chorale. This is followed by a fiery bass aria in which the serpent makes its musical entrance; the word 'bange' is very effective, as is the setting of 'zerknickt'. Serpent Satan returns in the alto recitative, with its very moving ending. There is another very effective chorale, and then follows a tenor aria with surely the most impressive long runs on the word 'Freuet' Bach ever wrote, besides splendid musical pictures on 'wüthet', 'erschrecken' and 'Höllereich'. Finally a quiet prayer is sung in which the words 'Freude' and 'Wonne' ring out, never to be forgotten.

BWV 84 is a solo cantata for soprano, written for Sunday septuagesimae, 9 February 1727. It is an intimate work, based on the story of the workers in the vineyard, who all receive the same reward for vastly different amounts of work. The text picks out the idea of being content with what the Master gives. The opening aria, possibly based on an earlier oboe concerto, supports the soprano with a beautiful, quiet orchestral part. The central word 'vergnügt' is decorated, and the word 'Gaben' is also singled out for special treatment. An attractive recitative leads to an equally charming aria, quite simple but with every note filled with Bachs musical mastery. The upward and downward leap of a sixth is almost like a quiet laugh of contentment (Gillies Whittaker). Another recitative and a simple chorale finish off this attractive work.

BWV 30 (24 June 1738) is a work on a grand scale, based on a secular cantata, 'Angenehmes Wiederau'. The opening chorus (which is repeated at the end of the work, on a different text) is very impressive. The choir make its entrance at once. On 'dich mit Wohl zu überschütten' fugatic passages are sung, with the violins having their say high up above. The first of the bass arias, preceded by a recitative, is huge, a song of praise to God, whose name can hardly be praised enough, as is illustrated by the very long runs on the word 'Name'. The next recitative and aria are for alto, the aria exciting with the first violins con sordino and the second violins plus altos pizzicato. The music illustrates the hurry of which the text speaks. Part 1 closes with a chorale, part two begins with another recitative plus aria for the bass, the recitative with nice interludes for the oboes. The aria is another extended one, and a telling illustration of the fact that the cantata is a parody work: the secular text runs 'I will hold thee and walk with thee', quite the opposite of the religious text. The next recitative and aria are for soprano, the aria being another illustration of Bachs partiality towards setting 'hasty' music. The 'eilt, eilt' is set to unforgettable, flowing, running music. A tenor recitative leads to the da capo of the opening chorus.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Erforsche mich, Gott, und erfahre mein Herz

BWV 136

Es wartet alles auf dich

BWV 187

Ich geh und suche mit Verlangen

BWV 49



BRILLIANT
CLEAR

JOHANN SEBASTIAN BACH

CANTATAS BWV 136-187 & 49

The opening chorus of BWV 136 (18 July 1723), the prayer of Psalm 139 for God to search our hearts, is a beautiful fugue, the fugue proper being preceded by the sopranos singing the theme. It has been suggested that the work is based on an older cantata, but the chorus works very well in its own right. It was reused by Bach in the Mass in A BWV 234. An expressive tenor recitative is followed by an alto aria with a beautifully flowing line for the oboe *d'amore*. 'Erzittern' is graphically illustrated. The more lively middle part deals with God's anger over hypocrisy. After a bass recitative with an attractive *arioso* there is a tenor/bass duet with an interesting violin part, the violin 'falling' on 'Adams Fall', and with long runs on 'Strom'. A beautiful fifth voice for the violin characterizes the final chorale.

BWV 187 (4 August 1726, once again heavily reused for one of the Lutheran Masses, BWV 235 this time) opens with a lovely chorus full of quiet trust, one of those long fugatic numbers where one's ears seem inadequate to take in all of the beauty. The different parts are unified by the orchestral material. A bass recitative with a high note on 'Berge' leads to an alto aria with one of those unforgettable Bach melodies, for oboe and violin, probably expressive of the crown of which the text speaks. The middle part is a beautiful variation, with fragments of the opening melody. A lively bass *arioso* on the words of Christ telling us not to worry is followed by a soprano aria characterized by a beautiful motive in both oboe and soprano voice. The work is rounded off by a soprano recitative and a wonderful chorale of which two stanzas are sung.

BWV 49 (3 November 1726) is an exciting dialogue between Jesus and the soul in which Song of Solomon imagery abounds. The superb opening *sinfonia*, part of an earlier keyboard concerto, probably serves to make up for the lack of a chorus. The first bass aria at once puts the central idea of the cantata before us: the Bridegroom Jesus seeking his bride the church. It is Him seeking her (not the other way round), wandering left and right as illustrated by the wandering organ part. In the soprano/bass recitative the bride is invited to the feast; the opening words of the cantata are sung once again, to the same music, and then a delightful love duet is sung in which the voices sing words which mirror each other. The next aria is for soprano, the words 'ich bin herrlich, ich bin schön' set to just as 'herrlich' and 'schön' music. It is as if the bride is watching herself in a mirror, turning and turning and being pleased by what she sees. Another recitative for the two voices ends with an upward figure on the words 'here I come, Jesus'. The closing duet is a joyful dance, with a virtuoso organ part through which the soprano sings the very apposite chorale 'Wie bin ich denn so herzlich froh'. When the bass sings 'zieh ich dich zu mir', the soprano answers with 'aufnehmen in das Paradis'. After a modulation the longing becomes almost physical. A complete repetition of the opening phrase with the organ playing the same tune provides an impressive finish to this superb cantata.

Dingeman van Wijnen

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.

Knuth 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.

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 Harmoncourt, Leonhardt and Gardiner.

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.

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.

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.

*Netherlands Bach Collegium in the
St. Nicholaschurch of Elburg.*



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, Wanda Visser, Elin Eriksson, Fanny Pestalozzi, Rachael Beesley, Antoinette Lohmann, Mimi Mitchel

VIOLA Jan Willem Vis, Simon Murphy, Örsze Adam

VIOLONCELLO Frank Wakelkamp, Bas van Hengel, Albert Brüggem, Thomas Pitt

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

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

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, Maarten Smit

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

HOLLAND BOYS CHOIR

TREBLE Anne Jan Leusink, Herjan Pullen, Hans van Roest, Aalt Jan van Roest, Jelle Stoker, Gerwin Zweg, 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. Nicolasschurch, 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