



BACH EDITION



CANTATAS/KANTATEN

Wir müssen durch viel Trübsal in das Reich Gottes eingehen
Gottlob! nun geht das Jahr zu Ende
Ich elender Mensch, wer wird mich erlösen

BWV 146
BWV 28
BWV 48

JOHANN SEBASTIAN BACH

CANTATAS BWV 146, 28 & 48

BWV 146 for Sunday Jubilate (of the year 1726, 12 May) traces a path from sadness to joy, as the title, words from Acts 14, 22, indicates. It opens with a superb sinfonia, a transcription from the harpsichord concerto BWV 1052, set in this version for organ. Its almost minimal music like repetitive figures, the lines for violin and then oboe, the dramatic pauses and long cadences, make for a complex yet clear piece of music. In the following chorus the slow movement from the same concerto is pressed into service, the four voices being woven into it in such a way that we would never have guessed that it wasn't a completely original piece. The 'Trübsal' of which the text speaks is vividly expressed in the long lines, through which the continuo and violins play the tune from the concerto. The alto aria once again employs the organ, with illustrative runs on 'nach den Himmel'; 'schnöder Sodom' is called up vividly, and there is a nice touch at the phrase 'ich und du sind geschieden'; a break between 'ich' and 'du'. A harmonically adventurous soprano recitative, with a high heaven, a low world and great joy, leads to a fine soprano aria in which the sowing of tears is illustrated. Once again we go from heart's sorrow to glory. A tenor recitative follows in which God as usual gets the highest note, and then tenor and bass burst out in one of Bach's most excitingly joyful duets. Sorrow, mourning, howling and crying make a last appearance, but they are 'vorbei'. The chorale confirms this.

BWV 28 for the Sunday after Christmas (30 December 1725) celebrates the new year and prays for happiness in it. The delightful orchestral introduction is taken up by the soprano, the solo violin constantly being answered by the orchestra: a 'frohes Danklied' indeed. Then the choir comes in with an elaborate motet on the chorale 'Nun lob, mein Seel', den Herren'. The sopranos sing the chorale melody, the other voices sometimes singing elements of the tune, sometimes free material, in endless variety. A bass recitative with arioso is followed by another one for tenor with strings, in which the repeated word 'lauter' (only goodness, only grace, only blessing) is beautifully stressed, as is the fact that in God we have everything. The alto/tenor duet sings of the blessings of the past year, with long coloraturas on 'gesegnet' and 'begegnet'; in the continuo we see the blessings come down from heaven. A richly orchestrated chorale ends this lovely cantata.

The splendid opening movement of BWV 48 (3 October 1723) expresses the sorrow of the Christian over 'the body of this death' as expressed by the apostle Paul in Romans 7. The 'Leibe dieses Todes' sinks to a deep note while the violins play a longing melody and the trumpet plays the chorale 'Herr Jesu Christ, du höchstes Gut', another prayer out of the depth of sin on which cantata 113 is based. The choral entries are endlessly varied, the voices never entering in the same order. The intense coda after the last line is unforgettable. An expressive alto recitative, with big jumps up and down, is followed by a beautiful bonus in the form of an intensely chromatic chorale fitted in between alto recitative and alto aria. This short aria has a very vocal oboe line. The tenor then follows with an enthusiastic recitative in which we almost hear the next aria coming, with its confident orchestral melody embedding a tender tenor line. The chorale on the melody from the opening movement has especially lively accompanying lower voices.



BACH EDITION



CANTATAS/KANTATEN

Brich dem Hungrigen dein Brot	BWV	39
Lobe den Herrn, meine Seele	BWV	143
Er ruft seinen Schafen mit Namen	BWV	175
Sie werden aus Saba alle kommen	BWV	65



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 39, 143, 175 & 65

BWV 39, written for 23 June 1726, is one of Bach's most eminent creations. It presents a 'social gospel', urging christians to help those in need. The two-note motive repeated throughout the magnificent opening chorus indicates the breaking of the bread of which the text speaks. (Albert Schweitzer, however, thinks it expresses the tottering of the weak.) The choir enters and there is a break in the music after 'brich'. This is the beginning of a long chain of intensely beautiful musical ideas: intense sadness on 'Elend', long runs on 'führe' expressive of the leading of the destitute (a motive already found in the orchestral opening), a fugue on 'Brich dem Hungrigen' with a splendidly long theme, the voices coming together on 'führe ins Haus', a short intermezzo at 'So du Einen Nackend siehest' - and then there are two fantastic fugues still to come, the theme of the one on 'Und die Herrlichkeit' basically the same as that on 'Alsdenn wird dein Licht'. A bass recitative leads to the alto aria with a fine oboe/violin duet, the foretaste of heaven present in the music, which scatters ('streuet') the blessings all around us. The bass aria once again reminds us not to forget doing well, as such offerings please God well. The soprano aria with a beautiful tune for the two recorders is followed by Bach's most breathtakingly beautiful recitative. The harmonic windings and the build-up to the climax makes one's heart skip a beat; it leads to a fine final chorale.

BWV 143 (an early cantata) is a joyful song of praise based on Psalm 146. The brief but memorable opening chorus is followed by the soprano singing the chorale 'Du Friedefürst, Herr Jesu Christ', with a nice decoration on 'Vater'. The tenor sings a short recitative and a strong and colourful aria in which sorrow and trouble are contrasted with the blessings of the new year. Equally emphatic is the bass aria with its three royal horns and long holding notes on 'ewiglich', leading to an exciting final 'Hallelujah'.

BWV 175 (22 May 1725) begins with a tenor recitative in a pastoral atmosphere, followed by an alto aria in the same vein. The 'Weide' is grazed on extensively. The tenor takes his turn with a recitative with a high 'Ach' and 'O', and a lively aria with violoncello piccolo. The recitative for alto and bass then calls upon us to listen to what Jesus says, and the bass sings the same message: open your ears for the message of salvation; the words 'öffnet' and 'Ohren' are stressed, and 'nachträgt' gets a long coloratura: the carrying of the cross over a long winding road, where, however, mercy, abundance and full life await us. The chorale is 'O Gottes Geist, mein Trost und Rath', a hymn for Pentecost.

The cantata for Epiphany Sunday 1724 (6 January), BWV 65, paints the picture of the three kings coming to visit the newborn Jesus. In the chorus we can hear the camels swinging (the scripture reading for the Sunday, Isaiah 60, speaks about them). It is a great fugue, with a counter-subject on 'Gold und Weihrauch' and another one on 'und des Herren lob', with an impressive final unisono. As a contrast to this impressive chorus the choir sings a simple Christmas chorale. In the bass recitative we offer our hearts as gifts to the Child. These gifts return in the bass aria. 'Eitlen Gaben' are thrown away, the three gifts of the wise men (taken from the earth: an upward run) are offered up. The next recitative details what they are. The tenor then sings a beautiful aria with full orchestra in a dancing rhythm, the abundance of wealth of which the recitative spoke; and a second chorale brings this wonderful cantata to a close.

Dingeman van Wijnen



BACH EDITION



CANTATAS/KANTATEN

Schmücke dich, o liebe Seele

BWV 180

Gott ist unsre Zuversicht

BWV 197

Falsche Welt, dir trau ich nicht

BWV 52

BRILLIANT
CUA

JOHANN SEBASTIAN BACH

CANTATAS BWV 180, 197 & 52

BWV 180 (22 October 1724) is based on the chorale 'Schmücke dich, o liebe Seele'. It is a cantata full of joy, without any dark clouds, in which we hear God's loving invitation to His table. The orchestral introduction of the opening chorus contains some chorale-like passages which however are no chorale: the music is independent from the hymn tune sung by the sopranos. Only in line 5 and 6, where the tenors take the initiative, reference is made to the hymn. In the tenor aria, which takes its lively character from the word 'ermuntere', the knocking motive ('dein Heiland klopft') is clearly heard in the continuo; maybe the flute figures are also based on the idea. 'Halbgebrochne' is, of course, broken up. The soprano recitative leads to the next stanza of the chorale with beautiful violoncello piccolo figures. The alto sings a recitative with flutes full of joy and love, and next is a soprano aria, again with sun and light all around. The bass recitative with *arioso* brings us to the final chorale once again dealing with the heavenly feast.

BWV 197 (1736/37?) is a wedding cantata from Bach's later period, and what a feast it is: trumpets and timpani unite with the choir in a splendidly long chorus, with a beautifully quiet middle part. The orchestral introduction uses a stepwise rising figure, inspired by the words 'Wie Er uns're Wege führt', an idea that is used throughout the chorus. A bass recitative tells us that the best provider is God; the *arioso* ending employs the opening theme of the first movement in the continuo. The alto aria which follows starts off with a beautiful, beautiful melody for oboe and violin together, always a splendid effect. It is one of those superb sleeping arias of Bach, swaying, with long notes on 'schläfert'. The middle part presents a contrast: God's eyes are always awake. A bass recitative with the highest note on 'Herr' leads to the final chorale of the first part. The bass aria opening part two directly addresses bride and groom. It opens with a nice little motive which keeps cropping up. The oboe flies high up above the darker tones of bass and bassoon. Two recitatives for soprano and bass embrace a soprano aria with a beautiful violin line and the oboes playing chords, and then there is the usual final chorale.

The soprano cantata BWV 52 (24 November 1726) is special for its employment, as the opening *sinfonia* of the first movement of the first Brandenburg Concerto. There does not seem to be any connection with the idea of the opening recitative which denounces the false world in a vehement manner, starting at once with a dramatic high note on 'falsche' - it returns on 'Falschheit'. The next aria is very lovely indeed, with its violin duet preparing the way for the soprano's 'immerhin', which expresses the idea of 'who cares' eminently; it comes back both textually and musically time and again. A recitative with a very moving *arioso* ending on 'Gott ist getreu', leads to an aria with three oboes which is full of variety. There is a long note on 'halt' and laughing (as usual) at the word 'Spott': at 'die Welt mag nur alleine bleiben' in the end only one oboe remains. The final chorale is enriched by two horns.



BACH EDITION



CANTATAS/KANTATEN

Lobe den Herren, den mächtigen König der Ehren	BWV 137
Es ist nichts Gesundes an meinem Leibe	BWV 25
Preise, Jerusalem, den Herrn	BWV 119
Gott fährt auf mit Jauchzen	BWV 43



BRILLIANT
CLASSICS

JOHANN SEBASTIAN BACH

CANTATAS BWV 137, 25, 119 & 43

BWV 137 (19 August 1725?) is a chorale cantata on the hymn 'Lobe den Herren, den mächtigen König der Ehren'. The hymn tune appears in all five movements. The opening chorus starts with a very vivid orchestral introduction, with three trumpets, timpani, oboes and strings. It has no connection with the chorale other than illustrating the festive mood: the King of honours receiving well-deserved praise. The joy rhythm ta-ta-tam ta-ta-tam is employed and the trumpets play a signal worthy of a king. The final line is 'lasset die Muscam hören' and this is exactly what Bach is doing. An alto aria follows with a violin going up and down (indicative of the eagle's wings of the text?) while the alto sings a decorated form of the chorale melody. Soprano and bass take over, singing about how we have been created skilfully and beautifully by God. The duet itself can rightfully be called 'künstlich und fein' too: the oboe motive returns in the voices in a simplified form, there is a long coloratura on 'lobet' and another one on 'geleitet', and a beautiful modulation on 'gnädige Gott'. The tenor aria has a very lively singing part over a fine continuo motive which is heard 34 times, and which is expressive of 'extravagant joy' (Whittaker). The trumpet plays the chorale melody, which before the last line is taken up by the tenor as well. The final chorale employs three trombones and timpani with independent lines.

BWV 25 (19 August 1723) is another immensely impressive work in which Bach combines a dramatic text with a chorale tune which acts as a commentary. The opening chorus speaks of the sad state of our flesh and bones due to our sins before God. The strings and oboes play a wailing figure of three notes which goes on and on, there is unrest in the continuo part, there are dissonants on words like 'Gebeine'. The somber first line for the choir is sung at the outset by altos and sopranos and just before they are finished tenors and basses sing a repeat. The second theme on 'und ist kein Friede' is finally combined with the opening theme of 'Es ist nichts Gesundes'. Through it all the orchestra plays a chorale, most probably 'Ach Herr, mich armen Sünder': the second stanza of this hymn reads 'Heil du mich, lieber Herr': Bach indicates where healing is to be found. The tenor recitative elaborates on the opening chorus by indicating that our world is a hospital for sinners, the continuo moving up and down, ending in a vexed question. This is taken up by the bass with a wailing 'Ach, wo' and a seeking melody and continuo. That Jesus is the doctor we need is indicated with a long run on 'Artzt'. A soprano recitative with clear musical illustrations of 'fliehe', 'Ach' and 'lebenslang' leads on to a swinging aria in which flutes and oboes play a happy game; the soprano reminds us of the voices of angels. A richly orchestrated chorale ends this splendid cantata.

BWV 119 (30 August 1723) is a festive cantata for the inauguration of the Leipzig Town Council. Bach employs no less than four trumpets to honour the councillors, who are brought in on a stately french overture: slow, fast, slow. The tenor recitative has a nice touch: the last line reverses the musical material of the first line. The tenor aria has pleasantly fleeting music, possibly portraying the swaying of the 'Linden' trees of which Leipzig was so proud. The powerful bass recitative contrasts four trumpets with lovely flutes. These return in the next aria, just as lovely. After another recitative with clear musical illustrations of a truly peaceful chorus follows, full of thankfulness for the blessings of God. The alto recitative leads to a short chorale with a beautiful 'Amen'.

BWV 43 (30 May 1726) brings all Bach's impressive creativity to bear on the theme of Ascension. Once again the music reminds one of a French overture, here indicating the entrance of the risen Christ into Heaven. The stately orchestral introduction is followed by faster choral passages, the music indicating the going up with exultation. A great number of arias and recitatives follow, in which Christ's ascension is commented on, ending in a beautiful final chorale.



BACH EDITION



CANTATAS/KANTATEN

Die Elenden sollen essen	BWV	75
Wer mich liebet, der wird mein Wort halten	BWV	59
Ich hatte viel Bekümmernis	BWV	21

BRILLIANT
CLASSICAL

JOHANN SEBASTIAN BACH

CANTATAS BWV 75, 59 & 21

BWV 75 (30 May 1723) was the first cantata Bach produced in his capacity as Cantor of St. Thomas's. He obviously gave his best. The opening chorus presents the misery of the 'Elden' in a colourful way, even though the text tells us that they will eat till they have had enough - the music brakes off after the word 'satt'. A beautiful rising phrase follows on 'und die nach dem Herrn fragen', and then comes a brilliant fugue with long lines on 'ewiglich leben'. A beautiful accompanied recitative leads on to an aria in which the lovely orchestral tune is first ignored by the tenor, only to be taken up later. Another recitative is followed by a soprano aria with a magnificent oboe d'amore line taken over by the soprano; 'Freude' and 'Leiden' are illustrated as are Lazarus's torments. Another recitative takes us to the final chorale of part I, a delightful and joyful setting of 'Was Gott tut dass ist wohlgetan'. Another lovely setting of the same tune opens part II, followed by a recitative and then an aria for alto with a very characteristic rising figure in the violins. The bass sings a brief recitative followed by an aria with joyful trumpet runs (indicating the flames of which the text speaks?). A final recitative leads to a repeat of the chorale setting we heard at the end of part I.

BWV 59 (16 May 1723) is a short Pentecost cantata, the music of which was later reused by Bach for BWV 74. Here the text is sung by soprano and bass in a fine duet. The musical figure on the words 'Wer mich liebet' permeates the whole movement; only towards the end do the two voices sing it together. An accompanied soprano recitative is followed by a chorale with a lot of movement and speed. The cantata ends with a bass aria in which the violin plays an attractive melody which is taken over by the bass.

One of the most extended and colourful of Bach's cantatas is BWV 21. Its history is complex and there are many different versions, the first possibly as early as 1713. It begins with a beautiful sinfonia, adagio assai with a few dramatic pauses, and then the choir starts by calling out 'Ich! Ich! Ich!' - a dramatic opening ridiculed by Bach's colleague Mattheson, but extremely effective. Sopranos and tenors enter canonically and then altos and basses, singing about great affliction, punctuated by orchestral interludes. After another piece of drama ('Aber!') a lively vivace sings of the consolations to be found with Christ. A superb soprano aria follows in which the oboe sings a mournful dirge, with once more dramatic pauses; the motives of the first seven bars return in one or another form all through this lovely number. The tenor sings a colourful recitative and then an aria in which the 'Bäche' are clearly illustrated. Another tremendous chorus follows, slow and fast fragments alternating. Bass and soprano open part II of the cantata with a recitative and then a duet, in which Christ and the soul converse. Once again the choir takes over, introduced by the four soloists, an intense expression of contentment set off against the chorale 'Wer nur den lieben Gott lässt walten' which expresses the same idea. A final recitative brings us to the closing chorus, a prelude and fugue of impressive dimensions, ending in an immense 'Amen'.



The Main Organ
St. Nicholaschurch Elburg

Recording Location
Recording
Production
Holland Boys Choir

Internet
E-mail

St. Nicolascurch, Elburg
March-April 2000
Amsterdam Classics B.V.
tel. 0031 (0) 525-684819
fax. 0031 (0) 525-680618
www.hollandboyschoir.com
info@hollandboyschoir.com

Production manager
Artistic director
Recording
Producer / editing
Balance & recording engineer
Editing
Organ

Christine Schreuder
Pieter Jan Leusink
Clavigram, Leerdam
Jean van Vugt
Louis van Emmerik
Louis van Emmerik
J. Elbertse, Soest

THE ORGANS AT GREAT CHURCH OR ST NICHOLAS CHURCH, ELBURG, THE NETHERLANDS

The Main Church Organ

The present church organ was constructed in Bentheim, Germany, during the years 1820-1825, by the famous organ-builder Georg Heinrich Quellhorst. He built an instrument with a Great Organ, a Back-Positive and a Pedal Organ, comprising 33 voices altogether. In those days, both at a national and a local level, this was an organ of extraordinary stature. It stands to reason that this organ should undergo several restorations over the years, but in contrast with other historic organs, this valuable instrument retained its original disposition. The latest major restoration was carried out between 1981 and 1983 by the organ-building firms Hendriksen & Reitsma and Verschuieren, advised by Prof. Dr. M.A. Vente and Maarten Seybel, chief-organist of the Great Church.

Disposition:

Great Organ

Bourdon 16'
Prestant 8'
Roerfluit 8'
Gemschoorn 8'
Octaaf 4'
Roerfluit 4'
Quint 2 2/3'
Octaaf 2'
Woudfluit 2'
Mixtuur 5st.
Sexquialter 3st.
Cimbel 4st.
Trompept 8'
Clarinet 4'
Hoboe 8' (disc.)

Back-Positive

Prestant 8'
Holpijp 8'
Doesfluit 4'
Octaaf 4'
Fluittravers 8' (disc.)
Octaaf 2'
Cornet 5st.
Mixtuur 4st.
Dulciaan 8'
Vox Humana 8'

Pedal

Prestant 16'
Subbas 16'
Bourdon 8'
Octaaf 8'
Octaaf 4'
Bazuin 16'
Trompet 8'
Clarinet 4'



The Choir Organ
St. Nicholaschurch Elburg

The Choir Organ

Like many cathedral churches in the middle of the sixteenth century, the Elburg St Nicholas Church possessed a separate Choir Organ in addition to the Main Church Organ. In all likelihood the Choir Organ disappeared during the Iconoclasm of the late 1560's, a social and religious uprising, which caused terrible havoc to the church. The present Choir Organ was built by the afore-mentioned organ-builders Hendriksen & Reitsma. The pipes, originally belonging to the organ of the former clandestine Roman-Catholic St Nicholas Church at the nearby city of Kampen, were built in 1751 at the famous organ-builder's Albertus Anthoni Hinsz.

Maarten Seybel,
chief-organist of Great Church or St Nicholas Church
Translation: Peter Bloemendaal

Disposition:

Prestant 4'

Holpijp 8'

Fluit 4'

Quint 2 2/3'

Octaaf 2'

Mixtuur 2-3st.

Dulciaan 8'

The Chest Organ

For the entire Bach-project use was made of a chest-organ. It was built according to a mechanical system of sliding drawers. The organ has a transposition manual, which can be transposed a semitone lower than the standard pitch, an essential requirement for an authentic performance with a pitch of A = 415 Hz. The organ was built in 1983 by Elbertse Organ-builders from Soest, The Netherlands. In 1917 J.J. Elbertse (1883-1974) started an organ-building company of his own, his son J.B.M. Elberse (1914-1996) joining in twelve years later. After the Second World War a new era is dawning.

In 1968 17-year-old Hans Elberse joins the firm. From the 1980's on, the company has gradually shifted its focus from organ-building to restoring and renovating historic organs, based on the expertise and approved principles, built up and preserved within the firm over the years.

Translation: Peter Bloemendaal

Disposition:

Holpijp 8'

Fluit 4'

Prestant 2' (disc.)

Regal 8'



NETHERLANDS BACH COLLEGIUM

<i>Violin</i>	John Wilson Meyer (concertmaster), Laura Johnson, Eva Scheytt, Pieter Affourtit, Elin Eriksson, Maya Silbestein, Arwen Bouw, Fiorenza Dedonatis, Mimi Mitchel, Judith Steenbrink
<i>Viola</i>	Jan Willem Vis, Simon Murphy, Őrsze Adam
<i>Violoncello</i>	Frank Wakelkamp, Bas van Hengel, Albert Brüggen, Thomas Pitt
<i>double-bas</i>	Maggie Urquhart, Robert Franenberg, Jan Hollestelle, Joshua Cheatam
<i>Oboe</i>	Peter Frankenberg, Ofer Frenkel, Susanne Grutzmacher, Eduard Wesley, Kristin Linde, Vincent van Ballegooien, Riekie Puyenbroek, Nico de Gier, Fernando Souza
<i>Bassoon</i>	Trudy van der Wulp, Norbert Kunst
<i>Traverso</i>	Kate Clark, Marion Moonen, Doretthe Janssens, Oeds van Middelkoop
<i>Recorder</i>	Anneke Boeke, Katherin Steddon, Fumitaka Saito
<i>Natural trumpet</i>	Susan Williams, William Wroth, Frank Anepool, Geerten Rooze, Maarten Weverswijk, Hendrik Jan Houtsma
<i>Natural Horn</i>	Teunis van der Zwart, Erwin Wieringa
<i>Timpani</i>	Frank Aarnink
<i>Organ</i>	Rien Voskuilen, Vaughan Schlepp, Stephen Taylor

HOLLAND BOYS CHOIR

<i>Treble</i>	Jelle Stoker, Gerwin Zwep, Anne Jan Leusink, Herjan Pullen, Hans van Roest, Aalt Jan van Roest, Tanny Koomen, Claude Paelinck, Erik Guldenaar, Nicky Westerink, Peter van de Kolk
<i>Countertenor</i>	Arjan Dokter, Gerald Engeltjes, Vincent Groeneveld, Jan Zwerver, Arjen Nap, Jan Willem Prins
<i>Tenor</i>	Martinus Leusink, Cor van Twillert, Marijn Takken, Frank Tros, Peter Bloemendaal
<i>Bass</i>	Jeroen Assink, Edwin Smit, Jim Groeneveld, Sebastian Holz, Klaas Alberts, Richard Guldenaar, Huib van Hinsbergen