



J.S. Bach

MAGNIFICAT

UNSER MUND SEI  BWV | BWV  
VOLL LACHENS  243 | 110

The Netherlands Bach Society

JOS VAN VELDHOVEN - CONDUCTOR

# Unser Mond sei voll Lachens / Magnificat

All the music on this CD is associated with the festival of Christmas. Bach wrote the cantata *Unser Mund sei voll Lachens* (BWV 110) for morning service on Christmas Day 1725, and the first version of the *Magnificat* in E flat major (BWV 243a) for Vespers on Christmas Day 1723, seven months after the Leipzig town council appointed him cantor of the Thomaskirche. It would hardly be exaggerating to say that Bach thus presented his visiting card to his new employer. According to the Bach scholar Christoph Wolff, the work is his 'first really large-scale and complex piece of church music'. Christmas was not the only occasion to sing the *Magnificat* text, however, for it was also a standard part of the Vespers liturgy. This may explain why Bach made a second version some years later (in D major, BWV 243).

In the seven-movement cantata *Unser Mund sei voll Lachens*, the striking opening chorus captures our attention from the very beginning. Bach borrowed the music from his *Orchestral Suite in D major* (BWV 1069), adding parts for choir and four soloists. The radiant overture has

now become a festive welcome to the new-born Saviour. The text and music offer a wonderful depiction of the manner in which God, in his greatness, wishes to be close to the humble here on earth. Cantatas were performed in the main Sunday service ('Hauptgottesdienst'), which included Christmas morning too. The liturgical structure was drawn up in 1526 by Martin Luther in his 'Deutsche Messe und Ordnung Gottesdiensts', in which he revised the ancient pre-Reformation liturgy and strongly reduced the number of Offices. In Leipzig, the main Sunday service usually began at 7 o'clock in the morning, and in terms of content and structure it remained similar to the Roman Catholic Mass. Central to the service was a long sermon, framed by readings and prayers and supported with music.

At major festivals, such as Christmas and Easter, all sorts of celebrations took place in many German churches, where the liturgy often accommodated local customs and traditions. Leipzig was no exception, and among the town's traditions was the use of Latin texts for the

Kyrie, Gloria, Credo, Sanctus and Agnus Dei, all originating in the pre-Reformation liturgy.

Christmas Day Vespers in Leipzig were announced at quarter past one by the bells of the Thomaskirche, and the service lasted until about four o'clock. Although the sermon was again the main part of the liturgy, the music also played a much more prominent role in this Christmas service. In addition to a Christmas cantata, the Magnificat was performed in Latin instead of the customary German, and it was now sung not as a congregational chorale, but 'figuraliter' (i.e. with soloists, choir and orchestra), like the cantata. The rest of the service gave the 2000 churchgoers plenty of opportunity to sing traditional Christmas chorales. To this day, in Germany one still speaks of the so-called 'Kindelwiegen', a tradition which was already centuries old at the time of Bach.

In the first version of his Magnificat, Bach inserted four so-called 'Laudes' or 'Einlagen' (interludes) in the standard text. In some parts of Germany, including Leipzig, these interpolations were already known in the sixteenth century. Composers added German and Latin Christmas carols between the verses of the Magnificat, making the text of the latter inseparable from Christmas. Some carols were traditional, such as *In dulci jubilo* and *Joseph,*

*lieber Joseph mein*, while others were newly composed.

Around 1733, Bach created a second version of the Magnificat, now in D major and without interpolations. The considerable differences between the two may be seen as improvements, and developments in Bach's compositional style, or as adaptations to day to day practice. In his orchestra, Bach now had two traverso players at his disposal. At the same time, his revision greatly increased opportunities for performance, for the new Magnificat was no longer bound by its 'Einlagen' to the Christmas festival and could therefore be used on other important feastdays in the church year.

For a Christmas CD in the year 2010 it is obviously attractive to add new movements to Bach's *Magnificat*, entirely in keeping with the tradition of the seventeenth and eighteenth centuries. His own choice, in the E flat major version, remains unsurpassed. By adding extra Christmas music to the second version in D major, however, a new and unexpected form arises which lends the performance a certain topicality. What is more, it gives us the opportunity to present Bach with several Netherlands composers of the seventeenth century.

Jos van Veldhoven

# Unser Mund sei voll Lachens / Magnificat

Alle muziek op deze cd kan men direct in verbinding brengen met het Kerstfeest. De cantate *Unser Mund sei voll Lachens* (BWV 110) schreef Bach voor de ochtenddienst op eerste Kerstdag 1725 en de eerste versie van het *Magnificat* in Es (BWV 243a) voor de vesper(middag)dienst op 25 december 1723, zeven maanden nadat hij als nieuwe Thomascantor in dienst van de stad Leipzig was gekomen. Zonder overdrijving zou men kunnen zeggen dat Bach er tegelijkertijd zijn visitekaartje mee afgaf. Volgens Bach-specialist Christoph Wolff is hier immers sprake van het 'eerste werkelijk grootschalige en complexe stuk kerkmuziek'. Overigens waren de teksten van het *Magnificat* niet exclusief voor Kerstmis, maar een vast onderdeel van elke vesperdienst. Dat verklaart mogelijk waarom Bach enige jaren later een tweede versie van het *Magnificat* maakte (in D, BWV 243).

In de zevendelige cantate *Unser Mund sei voll Lachens* trekt het opvallende openingskoor onmiddellijk alle aandacht. Bach hergebruikte de muziek van zijn *Suite voor orkest in D* (BWV 1069), maar voegde daar nog eens een koor en

vier solisten aan toe. De stralende ouverture begroet nu op feestelijke wijze de juist geboren Heiland. In de teksten en de muziek wordt prachtig uitgelegd hoe God in zijn grootsheid dicht bij de kleine mensen op aarde wil zijn en de muziek sluit daar naadloos bij aan. De uitvoering van de cantate was een onderdeel van de zogenaamde 'Hauptgottesdienst', de belangrijkste bijeenkomst van elke zondag en dus ook van eerste Kerstdag. Het grondplan ervan werd al in 1526 vastgesteld door Martin Luther in zijn 'Deutsche Messe und Ordnung Gottesdiensts'. Daarbij hervormde Luther de reeds lang bestaande traditionele liturgieën uit de katholieke kerk en reduceerde het aantal gebedsbijeenkomsten sterk. De 'Hauptgottesdienst' begon in Leipzig doorgaans om 7 uur in de ochtend en leek wat betreft inhoud en structuur nog altijd veel op de katholieke mis. Centraal stond een lange preek, omlijst door lezingen en gebeden en ondersteund met muziek.

Op hoogfeesten, zoals Kerstmis en Pasen, was er in veel kerken in Duitsland ruimte voor

allerlei varianten, waarbij ook heel vaak plaatselijke gebruiken en tradities in de liturgie werden opgenomen. Leipzig was daarop geen uitzondering. Heel karakteristiek voor deze stad was bijvoorbeeld het gebruik van Latijnse teksten zoals *Kyrie*, *Gloria*, *Credo*, *Sanctus* en *Agnus Dei*, teksten die zonder uitzondering afkomstig waren uit de oude (katholieke) liturgie van vóór de Reformatie.

Voor de vespersdienst op eerste Kerstdag in Leipzig werden de klokken van de Thomaskirche om 13.15 uur geluid, waarna de dienst begon die tot ongeveer vier uur duurde. Vanzelfsprekend was de preek ook hier het centrale onderdeel van de liturgie, maar de muziek speelde tijdens deze kerstdienst een veel grotere rol dan gebruikelijk. Er klonk niet alleen een kerstcantate, maar daarnaast werd het Magnificat uitgevoerd in het Latijn in plaats van het gebruikelijke Duits. Bovendien werd het Magnificat niet als kerklied door de gemeente gezongen, maar net als de cantate 'figuraliter' (dus met solisten, koor en orkest) uitgevoerd. Daarnaast werden er volop traditionele kerstliederen gezongen door de ongeveer 2000 kerkgangers. Nog altijd spreekt men in Duitsland over het zogenaamde 'Kindelwiegen', een traditie die ten tijde van Bach al honderden jaren oud was.

In de eerste versie van zijn Magnificat

monteerde Bach vier zogenaamde 'Laudes' of 'Einlagen' in de standaardtekst. Op sommige plaatsen in Duitsland, waaronder Leipzig, waren deze interpolaties al sinds de zestiende eeuw gebruikelijk. Daarbij voegden de componisten Duitse en Latijnse kerstliederen in tussen de verzen van het Magnificat. Op deze wijze werd de tekst van het Magnificat onverbrekkelijk met het Kerstfeest verbonden. Het kon daarbij gaan om bestaande kerstliederen, zoals *In dulci jubilo* en *Joseph, lieber Joseph mein* of om nieuw gecomponeerde kerstmuziek.

Rond 1733 maakte Bach een tweede versie, *Magnificat in D*, ditmaal zonder extra toevoegingen. De grote verschillen tussen de versies kunnen we voor een deel zien als verbeteringen en ontwikkelingen van Bachs componeerstijl of aanpassingen aan de praktijk van alledag. Zo kon hij in zijn orkest inmiddels beschikken over twee traversospelers. Tegelijkertijd vergrootte Bach door zijn aanpassingen de mogelijkheden voor het gebruik aanzienlijk. Het nieuwe Magnificat was met het weglaten van de 'Einlagen' niet langer aan de liturgie van Kerstmis gebonden en kon dus ook op andere belangrijke feestdagen worden uitgevoerd.

Voor een kerst-CD anno 2010 is de mogelijkheid om, geheel in de traditie van de zeventiende en achttiende eeuw, nieuwe delen in

Bachs *Magnificat* te voegen natuurlijk een aantrekkelijk idee. Onovertroffen blijft de keuze die hij zelf maakte voor zijn versie in Es. Maar door extra delen voor Kerstmis juist aan de tweede versie in D toe te voegen ontstaat een

nieuwe en verrassende vorm die de uitvoering een zekere actualiteit meegeeft. Bovendien kunnen op deze manier ook enkele Nederlandse componisten uit de zeventiende eeuw Bach de hand reiken.

Jos van Veldhoven

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## Unser Mund sei voll Lachens / Magnificat

Alle Musik dieser CD kann man unmittelbar mit dem Weihnachtsfest in Verbindung bringen. Die Kantate *Unser Mund sei voll Lachens* (BWV 110) schrieb Bach für die Frühmesse am ersten Weihnachtstag 1725 und die erste Fassung des *Magnificats* in Es (BWV 243a) für die Abendandacht des 25. Dezembers 1723, sieben Monate nachdem er als neuer Thomaskantor in den Dienst der Stadt Leipzig getreten war. Ohne Übertreibung könnte man sagen, dass Bach damit zugleich seine Visitenkarte überreichte. Laut Bachspezialist Christoph Wolff handelt es sich hier schließlich um das 'erste wirklich groß angelegte und komplexe Werk der Kirchenmusik'. Übrigens waren die Texte des *Magnificats* nicht ausschließlich für Weihnachten bestimmt, sondern fester

Bestandteil eines jeden Vespersgottesdienstes. Das könnte wohl auch erklären, weshalb Bach einige Jahre später eine zweite Fassung des *Magnificats* anfertigte (in D, BWV 243).

In der siebenteiligen Kantate *Unser Mund sei voll Lachens* erregt der auffallende Eröffnungchor sofort große Aufmerksamkeit. Bach verwendete hier wieder die Musik seiner *Orchestersuite* in D (BWV 1069), fügte aber noch einmal einen Chor und vier Solisten hinzu. Die strahlende Overtüre begrüßt jetzt in festlicher Weise den gerade geborenen Heiland. In den Texten und in der Musik wird in grandioser Weise dargelegt, wie Gott in seiner Größe den kleinen Menschen auf Erden nahe sein will, und die Musik fügt sich nahtlos darin ein. Die

Aufführung der Kantate war ein Bestandteil des ‘Hauptgottesdienstes’, der wichtigsten sonntäglichen Andacht und somit auch des ersten Weihnachtstages. Dessen Grundplan stellte Martin Luther bereits 1526 fest in seiner Schrift ‘Deutsche Messe und Ordnung des Gottesdienstes’. Dabei reformierte Luther die bereits seit langem bestehenden traditionellen Liturgien der katholischen Kirche und verringerte die Zahl der Andachten erheblich. Der ‘Hauptgottesdienst’ begann in Leipzig im allgemeinen um 7 Uhr morgens und glich hinsichtlich des Inhalts und der Struktur noch immer sehr der katholischen Messe. Im Mittelpunkt stand eine lange Predigt, umrahmt von Vorlesungen und Gebeten und unterstützt von Musik.

An hohen Feiertagen, wie Weihnachten und Ostern, gab es in vielen deutschen Kirchen Raum für mancherlei Varianten, wobei auch sehr oft örtliche Bräuche und Traditionen in die Liturgie aufgenommen wurden. Leipzig bildete darin keine Ausnahme. Ganz charakteristisch für diese Stadt war zum Beispiel der Gebrauch lateinischer Texte wie *Kyrie*, *Gloria*, *Credo*, *Sanctus* und *Agnus Dei*, Texte, die ausnahmslos aus der alten (katholischen) Liturgie aus der Zeit vor der Reformation stammten.

Zu den Vesperegottesdiensten am ersten Weihnachtstag läuteten die Glocken der Leip-

ziger Thomaskirche um 13.15 Uhr, woraufhin der Gottesdienst begann, der bis etwa vier Uhr dauerte. Selbstverständlich stand die Predigt auch hier im Mittelpunkt der Liturgie, aber die Musik spielte während dieses Gottesdienstes eine viel größere Rolle als üblich. Jetzt erklang nicht nur eine Weihnachtskantate, sondern dazu wurde das Magnificat in lateinischer statt in der üblichen deutschen Sprache aufgeführt. Überdies wurde das Magnificat nicht als Kirchenlied von der Gemeinde gesungen, sondern ebenso wie die Kantate ‘figuraliter’ (also mit Solisten, Chor und Orchester) aufgeführt. Daneben sangen die ungefähr 2000 Kirchenbesucher noch viele traditionelle Weihnachtslieder. Noch immer spricht man in Deutschland über das sogenannte ‘Kindelwiegen’, eine Tradition, die zu Bachs Zeit schon seit Jahrhunderten gepflegt wurde.

In der ersten Fassung seines Magnificats baute Bach vier sogenannte ‘Laudes’ oder ‘Einlagen’ in den Standardtext ein. In manchen Orten Deutschlands, darunter Leipzig, waren diese Interpolationen schon seit dem sechzehnten Jahrhundert gebräuchlich. Dabei fügten die Komponisten deutsche und lateinische Weihnachtslieder zwischen die Verse des Magnificats. Auf diese Weise wurde der Text des Magnificats unverbrüchlich mit dem Weih-

nachtsfest verbunden. Es konnte sich dabei um bereits vorhandene Weihnachtslieder, wie *In dulci jubilo* und *Joseph, lieber Joseph mein*, oder um neu komponierte Weihnachtsmusik handeln.

Rund 1733 fertigte Bach eine zweite Fassung an, *Magnificat* in D, diesmal ohne extra Hinzufügungen. Die großen Unterschiede zwischen den Fassungen können wir zu einem Teil als Verbesserungen und Weiterentwicklungen von Bachs Kompositionsstil ansehen oder als Anpassungen an die Alltagspraxis. So verfügte er in seinem Orchester inzwischen über zwei Querflötenspieler. Zugleich vergrößerte Bach durch seine Anpassungen die Möglichkeiten des Einsatzes erheblich. Das neue *Magnificat* war durch das Entfallen der 'Einlagen' nicht mehr

an die Weihnachtsliturgie gebunden und konnte somit auch an anderen bedeutenden Feiertagen aufgeführt werden.

Für eine Weihnachts-CD 2010 ist die Möglichkeit, ganz in der Tradition des siebzehnten und achtzehnten Jahrhunderts Sätze in Bachs *Magnificat* einzufügen, natürlich eine attraktive Idee. Unübertroffen bleibt die Wahl, die er selbst für seine Fassung in Es traf. Aber durch das Hinzufügen weiterer Sätze gerade zu dieser zweiten Fassung in D entsteht eine neue und überraschende Form, die der Aufführung eine gewisse Aktualität vermittelt. Überdies können auf diese Weise auch einige niederländische Komponisten aus dem siebzehnten Jahrhundert Bach die Hand reichen.

Jos van Veldhoven

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## Unser Mond sei voll Lachens / Magnificat

Toute la musique présente sur ce CD peut être associée à la fête de Noël. La cantate *Unser Mund sei voll Lachens* (BWV 110) fut écrite par Bach pour l'office matinal du jour de Noël 1725, tandis que la première version du *Magnificat* en mi bémol

(BWV 243a) fut composée pour les vêpres (de midi) du 25 décembre 1723, sept mois après être devenu le nouveau maître de chapelle de l'église Saint-Thomas de Leipzig. Sans exagérer, on pourrait dire que Bach y a par là même laissé sa



carte de visite. Selon le spécialiste de Bach Christoph Wolff, il s'agit ici du 'premier morceau vraiment important et complexe de musique d'église'. Du reste, les textes du *Magnificat* ne sont pas exclusivement consacrés à la messe de Noël, mais sont une partie intégrante de tout office de Vêpres. Cela peut expliquer pourquoi, quelques années plus tard, Bach fit une deuxième version du *Magnificat* (en ré, BWV 243).

Dans la cantate en sept parties *Unser Mund sei voll Lachens*, le très frappant chœur inaugural attire immédiatement l'attention. Bach réutilisa la musique de sa *Suite pour orchestre en ré* (BWV 1069), mais y ajouta également un chœur et quatre solistes. L'ouverture rayonnante accueille désormais solennellement le Sauveur qui vient de naître. Aussi bien dans les textes que dans la musique, il est merveilleux de voir comment Dieu, dans sa grandeur, désire être proche du petit peuple sur la terre : c'est la musique qui les relie. L'exécution de la cantate faisait partie du '*Hauptgottesdienst*', la plus importante réunion du dimanche, et donc du jour de Noël. La structure de celui-ci fut déjà établie en 1526 par Martin Luther dans son ouvrage *La Messe allemande* et l'*Ordre du Service divin*. Luther réforma les anciennes liturgies traditionnelles de l'Église catholique et réduisit fortement le nombre des réunions de prière. À Leipzig, le '*Hauptgottes-*

*dienst*' commençait en général à 7 heures du matin et ressemblait encore beaucoup – dans le contenu et la structure – à la messe catholique. Au centre se trouvait un long sermon, encadré par des lectures et des prières, et soutenu par de la musique.

Lors des fêtes importantes, comme Noël et Pâques, il y avait dans de nombreuses églises allemandes toutes sortes de variantes, y compris souvent des traditions et usages locaux qui étaient intégrés dans la liturgie. Leipzig ne fit pas exception. Très typique de cette ville fut l'emploi de textes latins comme les *Kyrie*, *Gloria*, *Credo*, *Sanctus* et *Agnus Dei*, tous issus de l'ancienne liturgie (catholique) d'avant la Réforme.

Pour les vêpres du jour de Noël à Leipzig, on sonna les cloches de l'église Saint-Thomas à 13h15; commence alors un office qui durera environ quatre heures. Naturellement, le sermon fut de nouveau la partie centrale de la liturgie, mais la musique joua pendant cet office de Noël un rôle beaucoup plus important que d'habitude. Il n'y eut pas seulement une cantate de Noël; le *Magnificat* fut également exécuté en latin, au lieu de l'habituel allemand. En outre, le *Magnificat* ne fut pas chanté par la communauté comme un hymne, mais comme la cantate '*figuraliter*' (avec solistes, chœur et orchestre). À côté de cela, il y eut beaucoup de chants de Noël

traditionnels chantés par les 2000 fidèles environ. On parle encore souvent en Allemagne du *Kindelwiegen*, une tradition qui, du temps de Bach, était déjà vieille de certaines d'années.

Dans la première version de son *Magnificat*, Bach inséra quatre 'Laudes' ou 'Einlagen' dans le texte standard. Dans certains endroits d'Allemagne, dont Leipzig, ces interpolations étaient d'usage depuis le XVII<sup>e</sup> siècle. Les compositeurs y ajoutèrent des chants de Noël allemands et latins entre les versets du *Magnificat*. De cette façon, le texte du *Magnificat* demeure inextricablement lié à la fête de Noël. Il pouvait alors s'agir de chants de Noël existants, tels que *In Dulci júbilo* et *Joseph, lieber Joseph mein*, ou de musique de Noël nouvellement composée.

Vers 1733, Bach fit une deuxième version, *Magnificat en ré*, cette fois sans ajout. Les grandes différences entre les deux versions peuvent être vues comme des améliorations et des évolutions du style de composition de Bach, ou comme des

adaptations à la pratique quotidienne. Ainsi pouvait-il entre-temps disposer de deux joueurs de flûte dans son orchestre. Par ces adaptations, Bach augmenta considérablement les possibilités d'utilisation de l'œuvre. Avec la suppression des 'Einlagen', le nouveau *Magnificat* ne fut plus lié à la liturgie de Noël et put donc être exécuté lors d'autres grandes fêtes.

Pour un CD de Noël 2010, la possibilité d'ajouter de nouvelles parties au *Magnificat* de Bach – et ce, dans la stricte tradition des XVII<sup>e</sup> et XVIII<sup>e</sup> siècles – est évidemment une idée séduisante. Il demeure difficile d'aller à l'encontre du choix qu'il fit pour sa version en mi bémol. Toutefois, en ajoutant des parties supplémentaires à la deuxième version en ré, on crée une forme nouvelle et surprenante qui donne à l'interprétation une actualité certaine. En outre, quelques compositeurs néerlandais du XVIII<sup>e</sup> siècle peuvent de cette manière tendre la main à Bach.

Jos van Veldhoven

# Unser Mond sei voll Lachens BWV 110

## 1 Chorus

Unser Mund sei voll Lachens  
und unsre Zunge voll Rühmens.  
Denn der Herr hat Großes an uns getan.

*Make our mouth full with laughter and make our  
tongue full with praises. For the Lord hath great  
things for us achieved.*

## 2 Aria (tenor)

Ihr Gedanken und ihr Sinnen,  
Schwinget euch anitzt von hinnen,  
Steiget schleunig himmeln  
Und bedenkt, was Gott getan!  
Er wird Mensch, und dies allein,  
Dass wir Himmels Kinder sein.

*All ye thoughts and all ye senses,  
Lift yourselves aloft this moment,  
Soaring swiftly heavenward,  
And bethink what God hath done!  
He is man for this alone,  
That we heaven's children be.*

## 3 Recitativo (bass)

Dir, Herr, ist niemand gleich.  
Du bist groß und dein Name ist groß  
und kannst's mit der Tat beweisen.

*Thee, Lord, is no one like. Thou art great and thy  
name, too, is great and thou with thy works canst  
prove it.*

## 4 Aria (alto)

Ach Herr, was ist ein Menschenkind,  
Dass du sein Heil so schmerzlich suchest?  
Ein Wurm, den du verfluchest,  
Wenn Höll und Satan um ihn sind;

*Ah Lord, what is a child of man  
That thou wouldst through such pain redeem him?  
A worm thy curse tormenteth  
While hell and Satan round him stand;*

Doch auch dein Sohn, den Seel und Geist  
Aus Liebe seinen Erben heißt.

**5 Duetto** (soprano, tenor)

Ehre sei Gott in der Höhe  
und Friede auf Erden  
und den Menschen ein Wohlgefallen!

**6 Aria** (bass)

Wacht auf, ihr Adern und ihr Glieder,  
Und singt dergleichen Freudenlieder,  
Die unserm Gott gefällig sein.  
Und ihr, ihr andachtsvollen Saiten,  
Sollt ihm ein solches Lob bereiten,  
Dabei sich Herz und Geist erfreun.

**7 Chorale**

Alleluja! Gelobt sei Gott,  
Singen wir all aus unsers Herzens Grunde.  
Denn Gott hat heut gemacht solch Freud,  
Die wir vergessen solln zu keiner Stunde.

*But yet, thy Son, whom heart and soul  
In love call their inheritance.*

*Glory to God in the highest and peace be on  
earth, now, and to mankind a sign of favor!*

*Wake up, ye nerves and all ye members,  
And sing those very hymns of gladness  
Which to our God with favor come.  
And ye, ye strings of deep devotion,  
To him a song of praise now offer  
In which the heart and soul rejoice.*

*Alleluia! All praise to God  
We all sing forth now from our heart's foundation.  
For God today hath wrought that joy  
Which we shall not forget at any moment.*

# Magnificat in D major BWV 243

## 8 Chorus

Magnificat anima mea Dominum.

*My soul proclaims the greatness of the Lord.*

## 9 Aria (soprano 2)

Et exsultavit spiritus meus in Deo salutari meo.

*And my spirit has exulted in God my saviour.*

## 10 Hoe schoon lichtet de morghenster

(all soloists and ripienists)

Dirck Janszoon Sweelinck (1591-1652)

(Text: Philipp Nicolai, 1599)

Hoe schoon lichtet de morghenster,  
Vol g'naeden waerheyt vanden Heer,  
Die soete wortel Jesse.  
Ghy soon Davits, uyt Jacobs stam,  
Mijn Koninck en mijn bruydegom,  
Hebt mij mijn hert beseten,  
Lieff'lijck, vriend'lijck, schoon en heerlijck,  
Groot en eerlijck, rijck van gheven,  
Hooch en seer prachtich verheven.

*How far shines the morning star,  
Full of the Lord's mercy and truth  
The sweet root of Jesse.  
Thou son of God, of Jacob's lineage,  
My king and bridegroom,  
Thou hast conquered my heart;  
Lovely, amiable, beautiful and majestic,  
Great and true, rich in gifts,  
High and most splendid holy.*

**11 Aria** (soprano 1)

Quia respexit humilitatem ancillae suae  
ecce enim ex hoc beatam me dicent omnes  
generationes.

*Because he has regarded the lowly state of his  
slavegirl;  
for look! from now on [they] will say that I am blessed.*

**12 Chorus**

Omnes generationes

*Every generation*

**13 Aria** (bass)

Quia fecit mihi magna qui potens est  
et sanctum nomen ejus.

*Because he who is mighty has done great things for  
me, and holy is his name.*

**14 Currite, pastores** (soprano 1/2)

Jan Baptist Verrijt (1600-1650)

Currite, pastores in Bethleem.  
Nolite timere,  
quia natus est vobis  
hodie Salvator noster.  
Currite pastores,  
Salvator noster advenit in Bethleem.  
Venite et videamus  
puerum Iesum in praesepio positum,  
et adorantes eum  
voces nostras iungamus vocibus Angelorum.  
Et ipsum laudemus cantantes et dicentes:  
Alleluya.

*Hasten ye shepherds to Bethlehem  
Fear not,  
for onto you is born  
today our Savior.  
Hasten ye shepherds  
Our Savior has come to Bethlehem  
Come and let us see  
the child Jesus laid in a manger  
And in adoring Him  
Let us join our voices to the voices of the Angels  
And let us praise that same child, singing and saying:  
Alleluya.*

**15 Duetto** (alto, tenor)

Et misericordia ejus a progenie in progenies  
timentibus eum.

*And his mercy [continues] from generation to  
generation for those who fear him.*

**16 Chorus**

Fecit potentiam in brachio suo  
dispersit superbos mente cordis sui.

*He has made known the power of his arm, scattered  
those who are arrogant in the thoughts of their heart.*

**17 O Jesulein, mein Jesulein** (soprano 1/2)

Johann Hermann Schein (1586-1630)

O Jesulein, mein Jesulein  
o Gottes und Marien Sohn,  
was bringst du mir  
vons Himmels Thron  
zum neuen Jahr  
für ein Geschenk  
dabei ich dein allzeit gedenk?

*O little Jesus, my little Jesus,  
O Son of God and Mary,  
what do you bring me  
from the heavenly throne  
for the new year,  
as a gift  
so that I will always think on you?*

**18 Aria** (tenor)

Deposuit potentes de sede et exaltavit humiles.

*He has put down the mighty from their seats [of power]  
and raised up those who are lowly.*

**19 Aria** (alto)

Esurientes implevit bonis et divites dimisit  
inanes.

*The hungry he has filled with good things, and the  
rich he has sent away empty.*

## 20 **Ehre sei Gott in der Höhe**

(choir 1: Johannette Zomer, William Towers,  
Charles Daniels, Stephan Macleod /  
choir 2: all ripienists)  
Johann Michael Bach (1648-1694)

Ehre sei Gott in der Höhe  
und Friede auf Erden,  
und den Menschen ein Wohlgefallen

## 21 **Terzetto** (soprano 1/2, alto)

Suscepit Israel puerum suum recordatus  
misericordiae suae.

## 22 **Chorus**

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

## 23 **Chorus**

Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper, et in  
saecula saeculorum.  
Amen.

Glory to God in the highest,  
and on earth peace, good  
will toward men

He has taken under his protection Israel his boy,  
and remembered his mercy.

In accordance with what he said to our fathers,  
to Abraham and to his seed for ever.

Glory to the Father, glory to the Son glory also to the  
Holy Spirit!  
As it was in the beginning and [is] now and always  
and throughout ages of ages.  
Amen.



# Netherlands Bach Society

Jos van Veldhoven, conductor

## soloists

|           |  |
|-----------|--|
| soprano 1 | Dorothee Miels                                       |
| soprano 2 | Johannette Zomer<br>(only Magnificat)                |
| alto      | William Towers                                       |
| tenor     | Charles Daniels                                      |
| bass      | Stephan MacLeod                                      |
| ripieno   |  |
| soprano 1 | Marieke Steenhoek,<br>Orlanda Velez Isidro           |
| soprano 2 | Dorothea Jakob, Michaela<br>Riener (only Magnificat) |
| alto      | Barnabás Hegyi, Elena<br>Pozhidaeva                  |
| tenor     | Alastair Carey, Markus Schuck                        |
| bass      | Matthew Baker,<br>Sebastian Myrus                    |

## orchestra

|                |  |
|----------------|--|
| violin 1       | Sayuri Yamagata, Pieter<br>Affourtit, Anneke van Haaften     |
| violin 2       | Annelies van der Vegt, Paulien<br>Kostense, Marinette Troost |
| viola          | Staas Swierstra, Jan Willem Vis                              |
| cello          | Lucia Swarts,<br>Richte van der Meer                         |
| double bass    | Robert Franenberg  |
| traverso       | Marten Root, Doretthe<br>Janssens                            |
| oboe           | Martin Stadler, Peter<br>Frankenberg, Sarah Assmann          |
| oboe da caccia | Sarah Assmann  |
| basoon         | Benny Aghassi  |
| trumpet        | Robert Vanryne, Andreas<br>Bengtsson, Leif Bengtsson         |
| timpani        | Peppie Wiersma   |
| theorbo        | Fred Jacobs  |
| organ          | Siebe Henstra  |
| harpsichord    | Pieter-Jan Belder  |

The soprano **Dorothee Miels** studied in Bremen with Elke Holzmann and in Stuttgart with Julia Hamari. From an early stage, the music of the seventeenth and eighteenth centuries formed the nucleus of her musical activities, but contemporary works now make up a larger part of her repertoire. In 2004, she sang the title role in the first performance of Staud's opera *Berenice*. A steadily growing discography with more than forty titles, including award winning recordings, bears witness to Dorothee Miels' busy concert schedule. She is in great demand at international festivals, including the Leipzig Bach Festival, Boston Early Music Festival, Wiener Festwochen, Handel-Festspiele in Halle and Göttingen and Tanglewood Festival.

Dorothee Miels appears regularly with the Bach Collegium Japan, Ensemble Orchestral de Paris, Klangforum Wien, and conductors including Gustav Leonhardt, Kenneth Montgomery, Helmut Müller-Brühl and Hans Christoph Rademann. Recent highlights were Bach's *St John Passion* with the Tafelmusik Baroque Orchestra, Stravinsky's *Threni* with the RIAS Kammerchor, and Mahler's *Fourth Symphony* with the Orchestre des Champs Elysées. Dorothee Miels has sung on previous occasions too with The Netherlands Bach Society.



Dorothee Miels (photo: C. Ujesko)

The Dutch soprano **Johannette Zomer** began her studies at the Sweelinck Conservatorium Amsterdam in 1990 with Charles van Tassel, after having worked as a microbiology analyst for several years. In June 1997 she was awarded her Performance Diploma. Since then she has received coaching by Diane Forlano (London), Claudia Visca (Wuppertal) and Marlena Malas (New York). Her repertoire ranges from medieval music through all music of the Baroque and classical eras, including opera, but also Lieder, French Romanticism and contemporary music.



Johannette Zomer (photo: Marco Borggreve)

The prestigious 'Gramophone' magazine said of her: 'A new voice to watch'.

Johannette's concert appearances are also many and various. She has worked with Baroque specialists such as Philippe Herreweghe, Ton Koopman, Frans Brüggen, Gustav Leonhardt, René Jacobs, Reinard Goebel and Paul Mc-Creesh, but has also worked with conductors including Kent Nagano, Daniel Harding, Ivan Fischer, Marcus Creed and Valery Gergiev. In 2008 she made her debut with both the Concertgebouw Orchestra (in the *St Matthew Passion*

conducted by Iván Fischer) and the Mozarteum Orchester Salzburg (in the *B minor Mass* under Ivor Bolton). Further she regularly gives recitals accompanied by theorbo player Fred Jacobs or fortepiano specialist Arthur Schoonderwoerd.

In October 1996 Johannette made her opera debut as Tebaldo in Verdi's *Don Carlo* with the Nationale Reisopera. Since then she has made regular appearances in roles including Belinda, Pamina, La Musica, Euridice, Dalinda and Ilia, and also as Amanda in Ligeti's *Le Grand Macabre* and *Mélisande* in Debussy's *Pelléas et Mélisande*. In January 2009 she made her debut at the Netherlands Opera in a new production by David Alden/Ivor Bolton of Cavalli's *Ercolo Amante*.

The English countertenor **William Towers** read English at Cambridge, where he was a choral scholar. In 1996, he was awarded a post-graduate scholarship to the Royal Academy of Music, where he won several prizes, including the Clifton prize for the best Final Recital. William Towers is a founding member of the a capella ensemble Henry's Eight, with whom he continues to record and perform. He has also recorded *Verse Anthems* by William Child and a reconstruction of J.S. Bach's *St Mark Passion*. His live appearances have included Handel's



William Towers

*Messiah*, Poro, Lotario, Rinaldo and the Foundling Hospital Anthem, J.S. Bach's *St John Passion*, Orff's *Carmina Burana*, Gluck's *Orfeus ed Euridice*, Benjamin Britten's *A Midsummer Night's Dream*, and performances in the John Eliot Gardiner Bach Cantata Pilgrimage in 2000.

Willam Towers has worked with a number of famous orchestras, and has sung in BBC TV recordings of van Handel's *Messiah*, Purcell's *Fairy Queen*, Bach's *St Mark Passion* and Orff's *Carmina Burana*. His busy oratoria and recital schedule has taken him to many leading concert



Charles Daniels (photo: Hanya Chlala)

halls and festivals in the United Kingdom and abroad.

The repertoire of the tenor **Charles Daniels** covers 1150 years, from the ninth century to the present day. He studied at King's College Cambridge and The Royal College of Music in London, where he was taught by Edward Brooks. Daniels has made more than sixty recordings, including Handel's *Messiah* with the Gabrieli Consort, songs by Dowland and Handel's *Alexander Balus* with The King's Con-

sort, Christmas music by Schütz, Haydn's *St Caecilia Mass* with the Gulbenkian Choir and Orchestra, Bach's *Easter Oratorio* with the Taverner Consort and songs with Emma Kirkby. With The King's Consort he recorded more than twenty CDs of works by Purcell. As a soloist he sang roles in Lully's *Atys* at the Opera de Paris and Purcell's *Fairy Queen* in the Aix-en-Provence festival. Daniels sang the role of the evangelist in the *St John Passion* with the Academy of Ancient Music, took part in Monteverdi's *Orfeo* with the Toronto Consort, and appeared in the great oratorios of Handel, including *Esther*, *Joshua* and *Messiah*. Charles Daniels has also sung more recent repertoire, including Stravinsky's *Cantata* and Finzi's *Dies Natalis*. He regularly appears as a soloist with The Netherlands Bach Society.

De bass-baritone **Stephan MacLeod** was born in Geneva. After studying the violin and piano there for ten years, he continued his studies with Kurt Moll at the Musikhochschule in Cologne, where he also completed his training as a conductor.

Stephan MacLeod has worked as a soloist with Philippe Herreweghe, Jordi Savall, Frieder Bernius, Daniel Harding, Jos van Immerseel, Dennis Russel-Davies, Sigiswald Kuijken, Jesus



Stephan MacLeod (photo: Didier Jordan)

Lopez-Cobos, Masaaki Suzuki and many others throughout most of Europe, Israel, Japan, China and North and South America. He has sung with orchestras such as The Freiburg Baroque Orchestra, the Akademie für alte Musik and the Royal Flemish Philharmonic.

MacLeod's repertoire ranges from the Renaissance and West-European Baroque to Mozart, Rossini and Fauré. But he has also performed music by Honegger, Frank Martin, Philip Glass and, last but not least, the great German romantic composers of *Lieder*. He took part in many

Bach and Handel productions with The Netherlands Bach Society, and sang on the CD *Beloved & Beautiful*, a recording of Old Testament love songs to music by Bach and contemporaries.

**Jos van Veldhoven** studied musicology at Utrecht University, and choral and orchestral conducting at the Royal Conservatory, The Hague. He has been artistic director of The Netherlands Bach Society since 1983, in which capacity he regularly directs performances at home and abroad of the major works of Johann Sebastian Bach, his predecessors and contemporaries. Van Veldhoven is also director of the Utrechts Barok Consort, which he founded in 1976. With these ensembles he has made a great number of national and international radio, TV and CD recordings, and has appeared in festivals in the Netherlands, large parts of Western Europe, the United States and Japan.

As a regular guest artist with international orchestras, Jos van Veldhoven has appeared with Das Orchester der Beethovenhalle Bonn, The Tokyo Philharmonic Orchestra, the Telemann Chamber Orchestra and the Essener Philharmoniker. Since 2001 he has collaborated with director Dietrich Hilsdorf on a cycle of staged Handel oratorios at the Bonn Opera. He also appears in his native country as a guest con-



Jos van Veldhoven (photo: Marco Borggreve)

ductor, including projects with Holland Symfonia and Opera Zuid.

Jos van Veldhoven has attracted frequent attention with performances of newly discovered repertoire within the realm of early music, including noteworthy performances of oratorios by Telemann and Graun, Vespers by Gastoldi, repertoire of the Netherlands Golden Age, reconstructions of Bach's *St. Mark Passion* and the so-called *Köthener Trauer-Music*, and many unknown seventeenth-century musical dialogues. Van Veldhoven has conducted many

contemporary premieres of Baroque operas by composers including Mattheson, Keiser, Andrea and Giovanni Bononcini, Legrenzi, Conti and Scarlatti.

Jos van Veldhoven is professor of choral conducting at the Amsterdam Conservatory and the Royal Conservatory in The Hague. In 2007 he was appointed Knight of the Order of the Netherlands Lion for his pioneering services to early music. He celebrated his 25th jubilee as artistic director of The Netherlands Bach Society in 2008 with a highly acclaimed performance of *The Creation* by Joseph Haydn.

Founded in 1921, **The Netherlands Bach Society** is the oldest early music ensemble in the Netherlands, and possibly in the world. Yet its artistic director Jos van Veldhoven and his musicians continue to search for new ways of presenting this music, whether it be the traditional performances of the *St Matthew Passion* in Naarden, other works by Johann Sebastian Bach (1685-1750), or music by his predecessors, successors, contemporaries and fellow spirits. Many programmes are compiled in an original manner, refreshing our view of the various musical styles from Schütz and Monteverdi to Haydn and Mozart, and not least the central composer Bach. The flexibility of the ensemble

enables the performance of secular and sacred repertoire in many different combinations. But first and foremost is the beauty and emotion, the quality and authenticity of the concert experience.

It is a long time since the activities of The Netherlands Bach Society were restricted to Naarden and the surrounding region of Holland. Today, the ensemble attracts growing national and international attention from major concert venues and leading festivals, and plays an increasing and honourable role as cultural ambassador.

In addition to its principal conductor Jos van Veldhoven, The Netherlands Bach Society also performs with leading early music specialists from the Netherlands and abroad, such as Rinaldo Alessandrini, Peter Dijkstra, Richard Egarr, Gustav Leonhardt, Paul McCreech, Lars Ulrik Mortensen and Masaaki Suzuki.

The authentic experience is frequently strengthened by fringe programming, including introductions, workshops, exhibitions and publications. An important contribution is also made by educational projects, which have received several awards, including the Euro Media Award and the Classical Music Award from the Dutch Association of Theatres and Concert Halls.



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**Recording engineer, editing**

C. Jared Sacks

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Abraham Bloemaert: *Flying Angel with Banner*  
(1615-1620)

Museum Catharijneconvent, Utrecht

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**Liner notes**

Jos van Veldhoven

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Stephen Taylor (English)

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**Speakers**

Audiolab, Holland

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Van Medevoort, Holland

**Cables**

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## Johann Sebastian Bach (1685-1750)

The Netherlands Bach Society

Jos van Veldhoven conductor

Dorothee Miels soprano 1

Johannette Zomer soprano 2 (Magnificat)

William Towers alto

Charles Daniels tenor

Stephan MacLeod bass

## Unser Mund sei voll Lachens (BWV 110)

soprano 1, alto, tenor, bass

|   |                                      |      |
|---|--------------------------------------|------|
| 1 | Unser Mund sei voll Lachens          | 6.32 |
| 2 | Ihr Gedanken und ihr Sinnen          | 4.00 |
| 3 | Dir, Herr, ist niemand gleich        | 0.33 |
| 4 | Ach Herr, was ist ein Menschenkind   | 4.59 |
| 5 | Ehre sei Gott in der Höhe            | 3.23 |
| 6 | Wacht auf, ihr Adern und ihr Glieder | 3.59 |
| 7 | Alleluja! Gelobt sei Gott            | 0.47 |

## Magnificat in D major (BWV 243)

soprano 1 and 2, alto, tenor, bass

|    |  |      |
|----|--|------|
| 8  | Magnificat anima mea Dominum           | 2.57 |
| 9  | Et exultavit spiritus meus             | 2.15 |
| 10 | Hoe schoon lichtet de morghen ster (1) | 1.48 |
| 11 | Quia respexit humilitatem              | 2.55 |
| 12 | Omnes generationes                     | 1.16 |
| 13 | Quia fecit mihi magna                  | 1.59 |
| 14 | Currite, pastores (2)                  | 4.16 |
| 15 | Et misericordia                        | 3.36 |
| 16 | Fecit potentiam                        | 1.50 |
| 17 | O Jesulein, mein Jesulein (3)          | 2.37 |
| 18 | Deposuit potentes                      | 2.00 |
| 19 | Esurientes implevit bonis              | 2.48 |
| 20 | Ehre sei Gott in der Höhe (4)          | 3.28 |
| 21 | Suscepit Israel                        | 2.13 |
| 22 | Sicut locutus est                      | 1.36 |
| 23 | Gloria Patri                           | 2.17 |

total time

64.29

'Einlagen' in Magnificat:

- (1) Dirck Janszoon Sweelinck (1591-1652)
- (2) Jan Baptist Verrijt (1600-1650)
- (3) Johann Hermann Schein (1586-1630)
- (4) Johann Michael Bach (1648-1694)