



95942

# J.S. BACH

Solo Cantatas for Bass  
BWV56, 82 & 158



David Greco  
Luthers Bach Ensemble

# Johann Sebastian Bach 1685-1750

## Solo Cantatas for Bass

### Ich habe genung BWV82

1 Aria: Ich habe genung°	6'46
2 Recitativo: Ich habe genung	1'25
3 Aria: Schlummert ein, ihr matten Augen°	8'54
4 Recitativo: Mein Gott, wenn kommt das schöne: Nun!	0'52
5 Aria: Ich freue mich auf meinen Tod°	3'30

### Der Friede sei mit dir BWV158

6 Recitativo: Der Friede sei mit dir	1'46
7 Aria con Choral: Welt, ade, ich bin dein müde*	6'10

David Greco bass  
Luthers Bach Ensemble

\*Joanna Huszcza violin · °Amy Power oboe · Tymen Jan Bronda artistic director

Recording: September 2018, Jan Willem van Willigen, Lutheran Church Groningen, The Netherlands

Editing: Jan Willem van Willigen & David Greco

Sound editing: Judith Pranger & Tymen Jan Bronda

Photography: Siese Veenstra (Tymen Jan); Jeremy Bruyère (Joanna); Lisa Madigan (David); Helen White (Amy)

Texts: Tymen Jan Bronda, Marlite Halbertsma, David Greco

Translations: Marlite Halbertsma, Eleanor Hyde, Ton Kee, Ite Wierenga

## Bach's Cantatas

From the year 1723, Johann Sebastian Bach (1685-1750) was the Kantor of the Leipzig churches of St Thomas and St Nicholas. This meant that he was in charge of all music in these churches, and singing was an essential element in the Lutheran liturgy. In this liturgy, the gospel motet featured as a prominent musical depiction of the Sunday bible passage. Composers like Tunder and Buxtehude in the generation preceding Bach had initiated a development in which gospel motets were elaborated and replaced by more instrumental, concertante motets with arias and chorales.

After 1700, due to Italian influences, cantatas developed into close-knit compositions which presented bible passages in recitatives, and which expressed the believer's devotional response in the form of arias and contemporary German hymns. The scoring was more elaborate, and orchestral contributions gained prominence.

In this Lutheran context, the Kantor was charged with composing and selecting all church music. New music was required for each occasion and Bach responded prolifically in his output, composing distinctive music for each Sunday and feast day throughout the year. Realistically there must have been five full annual cycles, but tragically, a significant number of these inspired cantatas have not survived.

### BWV82

The devout Simeon appears in the temple and recognises the young Jesus, and he sings: 'I have seen my Saviour, and I can now depart in peace'. The eighteenth-century perception of death – the transition of sublunary misery into bliss – is given musical expression. The oboe opens the first aria with a rising minor sixth, evocative of the lamentation from the famous 'Erbarme dich'. Albert Schweitzer describes the most famous aria from the cantata, 'Schlummert ein', as 'the lullaby of eternal sleep', inviting a pleasing drowsiness. The Cantata concludes with joyous dance rhythms as the approaching end is welcomed.

## BWV158

This unusual piece opens with a recitative which reiterates the text ‘Der Friede sei mit dir’, ‘peace be with you’. Usually categorised as a solo cantata for bass, this short work does contain a soprano cantus firmus in part two. It is Rosemüller’s melody for the hymn ‘Welt ade, ich bin dein müde’, (‘Farewell, world, I have had enough of thee’). Meanwhile, the solo violin enters into a virtuosic duet with the baritone, as the soul is overcome with ecstasy at his impending release from earthly strife. The final chorale is a verse from the Lutheran hymn ‘Christ lag in Todesbanden’ accompanied by the new baroque organ. Special in this case is the sixteen foot stop of the Pedal which you can actually ‘feel’ while playing.

## BWV56

Some listeners feel that BWV56 is inferior to BWV82, (Ich habe genung), but unjustly so. The opening aria features a rare choir of three oboes, giving the piece a distinctive rich colour. While achingly beautiful however, this aria must sound ‘heavy’, as the chromatic harmony and bass line depicts man inexorably bearing Christ’s cross. The first recitative creates a picture of undulating waves, which come to rest when Jesus sets foot on land: a moment of pure magic. This idea of the Kreuzstab was not common in German Lutheranism, but does refer of course to taking up the cross born by Jesus. At the same time, it may also refer to a cruciform instrument for navigation! Research has recently also identified Bach’s bass soloist: the gifted law student Johann Christoph Samuel Lipsius, who some four months later also appeared in BWV82.

## From the artist

I have been fortunate to have a collaboration with Luthers Bach Ensemble that stretches back to my time as a student in The Netherlands in 2009. This recording features a unique selection of stunning musicians and fellow graduates of The Royal Conservatory in The Hague whom I’m privileged to call my friends, and marks also the culmination of over a decade of performing the works of J.S Bach together. These solo bass cantatas are often reserved for singers of more mature years due to their weighty themes of worldly fatigue, death and redemption, and indeed they have been recorded many times. Few recordings however exist featuring such a young group of musicians who have shared a similar educational journey, each with their own unique musical voice and distinct multi-cultural, multi-faith background. As an ensemble, we come from all over the world from Australia to the Middle East and from Protestant, Catholic, Jewish and atheistic backgrounds. Our united expression and interpretation in these religious works is therefore testament to the universal nature of J.S Bach’s music, and to the truly human element that lies at the core of each musical phrase. Bach may be the most highly regarded baroque composer, yet I find his music romantic in the truest sense. At the heart of these three cantatas are universal themes of love, grief, impatience and desire. Bach may be more relevant today than he has ever been!

## Bachs Cantates

Vanaf 1723 was Johann Sebastian Bach (1685-1750) als cantor verantwoordelijk voor de muziek in de Thomaskirche en Nikolaikirche in Leipzig. Er werd in de lutherse kerk veel gezongen. In de eredienst nam het evangeliemotet als verdieping van de bijbel-lezing aanvankelijk een vooraanstaande plaats in. Componisten uit de generatie voor Bach, zoals Tunder en Buxtehude, waren echter al begonnen met het vervangen van het evangeliemotet door een concertant motet met aria en koraaldelen. Na 1700 ontwikkelden cantates zich onder invloed van de Italiaanse opera tot hecht doorgecomponeerde stukken waarin de bijbel teksten als recitatief werden gezongen en de emotionele verwerking daarvan door de gelovige in aria's in eigentijdse Duitse verzen werd uitgedrukt. De muzikale bezetting werd rijker en het orkest kreeg meer ruimte om zich te laten horen.

In de lutherse kerk waren de cantors verantwoordelijk voor alle kerkmuziek. Uit bestaande recente of oudere composities kozen zij de muziek voor de zondagsdienst, aangevuld met werken van eigen hand. Bach deed dat niet. Hij wilde de muziek van alle cantates van alle zondagen en de kerkelijke feestdagen zelf schrijven. Er zijn in totaal vijf jaarreksen geweest, helaas is niet alles overgeleverd.

## BWV82

De oude Simeon herkent de jonge Jezus en zingt: 'nu ik mijn Verlosser gezien heb kan ik vredig sterven'. De manier waarop in de achttiende eeuw tegen de dood werd aangekeken komt hier naar voren: de dood als verlossing uit de aardse ellende. De hobo zet in de eerste aria in met een 'erbarme dich' sprong (een kleine sext) naar boven. Dan volgt 'Schlummert ein', de aria die door Albert Schweitzer 'het wiegelied voor het eeuwige slapen' werd genoemd. Hier kun je zachtjes wegdommen. Met een vrolijk dansritme wordt ten slotte het naderende einde bejubeld.

## BWV158

Dit wonderlijke werk opent met een recitatief waarin drie maal de tekst 'Der Friede sei mit dir' verschijnt. Hoewel deze korte cantate een solocantates voor bas is, is er in het tweede deel een sopraan-cantus firmus. De koraalmelodie van Rosenmüller 'Welt ade, ich bin dein müde' klinkt terwijl de viool de guirlandes bij de solopartij verzorgt. De tekst van bovengenoemd koraal is het thema van de cantate: van wereldse zorgen naar het verlangen naar hemelse vreugde. Het slot van dit werk is een vers uit het koraal 'Christ lag in Todesbanden'. Bijzonder aan deze opname is hier de begeleiding door met zestien voets Subbas van het nieuwe barok-orgel in de Groninger lutherse kerk.

## BWV56

BWV56 staat vaak in de schaduw van BWV82, niet geheel terecht. De dragende baslijn in het eerste deel is een bijzonder realistische verbeelding van iemand die een kruis voortdraagt. Het eerste recitatief beeldt de golvende zee uit, die gaat liggen als Jezus op het vaste land stapt - een magisch moment. De 'Kreuzstab' was in het Duitse lutheranisme geen gangbaar begrip, maar verwijst hier in de eerste plaats naar het gedragen kruis. In de tweede plaats is de 'Kreuzstab' een kruisvormig navigatie-instrument. Onderzoekers menen Bachs bas-solist te hebben geïdentificeerd als de begaafde rechtenstudent Johann Christoph Samuel Lipsius; hij zong vier maanden later ook BWV 82.

## Van de artiest

Ik heb het geluk gehad vanaf 2009, nog tijdens mijn studententijd in Nederland, samen te kunnen werken met het Luthers Bach Ensemble. Bij deze opname werd ik begeleid door een unieke groep geweldige musici, voor een groot deel net als ik opgeleid bij het Koninklijk Conservatorium in Den Haag, die ik inmiddels tot mijn vrienden mag rekenen. De opname markeert het hoogtepunt van een decennium lang bezig zijn met het ten gehore brengen van composities van J.S. Bach. Deze solo-bascantates zijn vanwege hun zwaarmoedige thema's over doodsverlangen en verlossing vaak uitgevoerd door wat oudere zangers. Er zijn weinig opnames met zo'n jonge groep musici die eenzelfde opleiding hebben genoten, maar ieder hun eigen unieke muzikale toon hebben en afkomstig zijn uit verschillende culturele en religieuze milieus. We komen uit de hele wereld: Australië, het Midden-Oosten, Europa, en zijn gevormd door protestantse, katholieke, joodse en atheïstische overtuigingen. Het vermogen om eensgezind deze religieuze werken tot uitdrukking te brengen is een bewijs van het universele karakter van de muziek van Bach en van het echt menselijke element dat de kern vormt van elke maat van zijn muziek. Bach is misschien wel de hoogst gewaardeerde barokcomponist, maar toch vind ik zijn muziek romantisch in de ware zin. De kern van deze drie cantates wordt gevormd door de universele thema's van liefde, verdriet, onrust en verlangen. Bach is vandaag relevanter dan ooit tevoren!



Australian baritone, **David Greco** has worked on the cutting edge of the early music movement in Europe, performing regularly with The Academy of Ancient Music under Richard Egarr and Amsterdam Baroque Orchestra under Ton Koopman. He has sung throughout the world's finest concert halls, from the Théâtre des Champs Elysées to Vienna Konzerthaus, and appeared as a soloist in the world's most exciting festivals such as Festival Aix-en Provence/Gluck's *Alceste* under Ivor Bolton and Glyndebourne

Festival Opera/Purcell's *The Fairy Queen* under Lawrence Cummings.

David was a bass Lay Clark in Westminster Abbey Choir, and in 2014 was the first Australian appointed a position with the Sistine Chapel Choir in the Vatican, Rome.

David regularly appears as a soloist with some of Australia's finest ensembles. In 2017 he was a soloist for the Australian Brandenburg Orchestra's tour of Handel's *Messiah* and performed Bach's cantata *Ich habe genung* in Helpmann Award-winning

concerts with the Sydney Symphony Orchestra, as well as featuring in performances of Handel's *Messiah* and Bach's *St Matthew Passion* for Sydney Philharmonia Choirs. He also appeared as Seneca in Pinchgut Opera's production of *The Coronation of Poppea* and in the title role in Monteverdi's *Orfeo*.

David has an impressive catalogue of solo recordings spread across a variety of recording labels, including the recently released '*Poems of Love & War*', featuring arias by New Zealand composer Jack Body on the Naxos Label.

2018 also saw the release of David's solo debut recording with ABC Classics label of Schubert's *Winterreise* with fortepianist Erin Helyard.

2019 will see David and Erin join forces again to complete the Schubert song cycle trilogy when they make the first Australian period-instrument recordings of *Die Schöne Müllerin & Schwanengesang* for ABC Classics Label.

[davidgreco.info](http://davidgreco.info)



Amy Power enjoys an active performing and recording career on modern and historical oboe, both as an orchestral musician and as a soloist. She has appeared in major concert halls and festivals around the world, having worked with such ensembles as I Barocchisti, Europa Galante, Accademia Bizantina, Les Talens Lyriques, La Petite Bande, Capriccio Barockorchester, Neue Hofkapelle Graz, and her chamber group Satyr's Band.

Born in Australia, she completed Bachelor's Degree with First-Class Honours in music at the University of Melbourne before moving to The Netherlands to undertake further studies in early music at the

Conservatory of Amsterdam. In 2009 she completed her Master's Degree with high results in baroque wind playing, focusing on historical oboe with Alfredo Bernardini and recorder with Walter van Hauwe.

Amy returns to Australia regularly to perform with Orchestra of the Antipodes for Pinchgut Opera and The Australian Haydn Ensemble, and give master-classes at various Universities. She is currently based in Graz, Austria, where she teaches baroque oboe at the University of the Arts (Kunstuniversität Graz). Each summer she teaches at the International Summer Academy for Early Music run by the University of the Arts Graz.



Violinist Joanna Huszcza is a passionate chamber musician, as well as an orchestra leader and a soloist, often performing at some of the most well-known venues and festivals.

A native of Warsaw and currently living in Brussels, Joanna graduated from the Royal Conservatoire in The Hague under the guidance of Enrico Gatti. Throughout her studies and professional career she has collaborated with some of the most inspiring personalities and pioneers in the world of Early Music and historically informed performance practice such as, among others, Philippe Herreweghe, Ton Koopman, Enrico Gatti, Marcel Ponseele, Philippe Pierlot, Marco Beasley and Skip Sempe.

Those experiences have encouraged her to search for her own answers and have led her to finding the musical context of her own. The idea of music as a language was always close to her heart and spirit, so as a consequence, she has developed a

particular interest in the vocal aspect of violin playing as a tool to communicate with the audience.

However dedicated to historical performance practice, Joanna often gets inspiration from a fruitful exchange of ideas sharing the stage with her colleagues from different fields such as jazz, contemporary, popular music and dance.

She enjoys immensely being a teacher at Conservatoire Royal de Bruxelles and its Department of Early Music where she has taught regularly since 2015, as well as coaching at numerous masterclasses in Europe, Asia and South America.

Apart from live performances, she can be heard on such labels as Alpha, Glossa, Naïve, Arcana, Et'Cetera and Passacaille. Jo enjoys a good cup of coffee almost as much as an honest and creative musical dialogue with her fellow colleagues. Her inspiring companion, the violin, was made by Hendrick Jacobs in Amsterdam in 1689.



**Tymen Jan Bronda** (artistic director) had his first organ lessons when he was seven years old. A few years later he entered the Groningen Conservatory, where his professors were Johan Beeftink en Theo Jellema. In 2009, after further studies with Reitze Smits, he graduated as Master of Music at the Arts Academy in Utrecht. Bronda gives

concerts in many countries in Europe and has recorded several organ & orchestral cd's. His latest cd was recorded on the new baroque organ in Groningen (in the Lutheran Church).

In 2011 Bronda celebrated his tenth anniversary as director of music in the Lutheran Church in Groningen. He initiated an interesting new series of concerts in the Lutheran Church that have been running for the last ten years. In his hometown, his monthly performances of (Bach) cantatas are widely acclaimed. Bronda also teaches church music courses in the north of the country, under the aegis of the Protestant Church.

In 2006 he founded the Luthers Bach Ensemble, which focuses on baroque music performances. With the ensemble he has performed many Bach cantatas, in addition to the "Lutheran" masses. Bronda does one-off projects with a number of choirs, and is chief conductor of the chamber choir Tiraña.

From 2012 onwards, Bronda spent much time and energy on a novel project: the reconstruction of the – lost - organ that Arp Schnitger built for the Lutheran Church (1699-1717). The new organ was completed and inaugurated in all its glory in the Reformation year 2017. Its presence has also added to the reputation of the city of Groningen as a leading hub for baroque music. It is now possible for the organ to figure as the continuo instrument in cantata performances, as it does in this recording, in accordance with a practice recommended by modern research.  
[tymenjanbronda.nl](http://tymenjanbronda.nl) · [facebook.com/tymen.bronda](https://facebook.com/tymen.bronda) · [twitter.com/TymenJan](https://twitter.com/TymenJan)  
[instagram.com/tymenjbronda](https://instagram.com/tymenjbronda)



The Luthers Bach Ensemble Groningen was founded in 2006 with the express intention to perform Bach's cantatas in historically informed practice and style, on period instruments. Soon after that, its repertoire was widened and came to include music from Monteverdi

to Brahms. In the last few years the Ensemble has performed Bach's passions in a semi-scenic style, in which the passion story is sung by heart - no scores - with appropriate gestures and lighting effects.

The LBE choir numbers about twenty dedicated (semi-) professional singers, who appear in some fifteen concerts both in the Netherlands and abroad. Another essential part of the Luthers Bach Ensemble is the professional baroque orchestra, a core of excellent instrumentalists. Its musical director is Tymen Jan Bronda, and in the past few years renowned conductors such as Ton Koopman, Jos van Veldhoven and Peter Dijkstra have worked as guest conductors as well. The LBE's home base is physically, but also spiritually, the Lutheran Church in Groningen. In the course of the years, this

venue in Haddingestraat, Groningen has gradually become an important stage for smaller ensembles and chamber music. The newly built Schnitger organ from 2017 (builder Bernhardt Edskes) now offers a unique platform for concerts involving a role for the organ.

[facebook.com/luthersbach](https://facebook.com/luthersbach) · [instagram.com/luthersbachensemble](https://instagram.com/luthersbachensemble)  
[twitter.com/LuthersBach](https://twitter.com/LuthersBach) · [luthersbachensemble.nl](http://luthersbachensemble.nl)

#### Baroque Orchestra

Joanna Huszcza *violin I*  
Ryuko Reid *violin II*  
Zdenka Prochazkova *viola*  
Robert Smith *violoncello*  
Silvia Jiménez Soriano *violone*  
Robert Koolstra *organ*  
Amy Power *oboe I*  
Robert de Bree *oboe II*  
Leo Duarte *taille*  
Israel Golani *theorbo & archlute*

#### Choir

Lucie Chartin *Soprano*  
David van Laar *Countertenor*  
Jan-Willem Schaafsma *Tenor*  
David Greco *Bass*

#### Sopranos Luthers Bach Ensemble

Antje van der Tak  
Joske van der Hoeven  
Eline Jongsma  
Nellie Bolhuis

Heartfelt thanks to  
donors VoordeKunst  
Kunstraad Groningen

Daan Nijman  
Titia Patberg  
Titia Siekmans  
Ton Kee