



Oboe Passion

Arias & concertos by J.S. Bach & sons

Pauline & Nienke Oostenrijk

Amsterdam Sinfonietta

Jaap ter Linden

CD 1

Nienke Oostenrijk soprano

Pauline Oostenrijk oboe, oboe d'amore, english horn

Rémy Baudet violin I

Franc Polman violin II

Wim ten Have viola

Lucia Swarts violoncello

Robert Franenberg double bass

Siebe Henstra organ, harpsichord

Paul Leenhouts recorder (on #11)

Karel van Steenhoven recorder (on #11)

Margriet Stok echo

CD 2

Pauline Oostenrijk oboe, oboe d'amore

Jaap ter Linden conductor

Amsterdam Sinfonietta

CD 1 Arias for Soprano and Oboe

JOHANN SEBASTIAN BACH (1685-1750)

- | | | |
|-------------|---|-------------|
| [1] | Ich bin vergnügt mit meinem Glücke
Ich bin vergnügt mit meinem Glücke BWV 84 | 5:16 |
| [2] | Ich esse mit Freuden mein weniges Brot
Ich bin vergnügt mit meinem Glücke BWV 84 | 4:16 |
| [3] | Liebster Jesu, mein Verlangen
Liebster Jesu, mein Verlangen BWV 32 | 4:57 |
| [4] | Flößt, mein Heiland
Weihnachts-Oratorium BWV 248 | 5:12 |
| [5] | Erfüllet, ihr himmlischen, göttlichen Flammen**
Wie schön leuchtet der Morgenstern BWV 1 | 3:45 |
| [6] | Seufzer, Tränen, Kummer, Not
Ich hatte viel Bekümmernis BWV 21 | 4:11 |
| [7] | Ich nehme mein Leiden mit Freuden auf mich*
Die Elenden sollen essen BWV 75 | 4:27 |
| [8] | Ich will auf den Herren schau
Wer nur den lieben Gott läßt walten BWV 93 | 2:05 |
| [9] | Genügsamkeit ist ein Schatz in diesem Leben*
Nimm, was dein ist, und gehe hin BWV 144 | 2:40 |
| [10] | Komm, komm, mein Herze steht dir offen**
Wer mich liebet, der wird mein Wort halten BWV 74 | 2:29 |
| [11] | Die Seele ruht in Jesu Händen
Herr Jesu Christ, wahr' Mensch und Gott BWV 127 | 6:06 |

- [12]** Wie zittern und wanken **5:29**
Herr, gehe nicht ins Gericht mit deinem Knecht BWV 105
- [13]** Letzte Stunde, brich herein* **3:50**
Der Himmel lacht, die Erde jubiliert BWV 31

total time 55:55

* Oboe d'amore

** Oboe da caccia/English horn

CD 2 Bach Oboe Concertos

JOHANN SEBASTIAN BACH (1685-1750)

Concerto in A for Oboe d'amore, Strings and Continuo

(reconstruction based in BWV 1055)

- | | |
|---------------------------------|-------------|
| [1] (Allegro) | 4:24 |
| [2] Larghetto | 5:00 |
| [3] Allegro ma non tanto | 4:04 |

JOHANN CHRISTIAN BACH (1735-1782)

Concerto in F for Oboe and Orchestra

- | | |
|---------------------------------|-------------|
| [4] Andante | 7:50 |
| [5] Larghetto | 5:22 |
| [6] Rondeau (Allegretto) | 4:50 |

CARL PHILIPP EMANUEL BACH (1714-1788)

Concerto in E flat for Oboe, Strings and Harpsichord, Wq 165

- | | |
|----------------------------------|-------------|
| [7] Allegro | 6:26 |
| [8] Adagio ma non troppo | 7:19 |
| [9] Allegro ma non troppo | 5:56 |

total time 51:16

BACH AND GRONINGEN

Memories, facts and 'discoveries'

I

In 1985, the Bach year, Belcampo wrote a delightful story (at the request of the Groningen Bach Commission) in which he revealed a so-called historic discovery made with "his own research method": *Bach visited Groningen* *. That this "fact" remained unknown was, according to him, simply because neither Bach nor the people of Groningen had wanted to talk about it later.

Because of my relationship with Groningen – I grew up in the village of Zuidhorn and went to school in "the city" – the "occurrences" that Belcampo so vividly described stirred my imagination. The thought keeps playing through your mind. Indeed, I can no longer imagine that Bach had not been to Groningen.

What's more, because it was in Groningen that as a child and teen I developed my love for music in general, and Bach and the oboe in particular, the Bach-Groningen connection speaks for itself for me, even without Belcampo's story.

What, according to Belcampo, happened in 1710? Bach, 25 years old ("in his prime, the wig was still a long way off") is working at the Weimar court, but he feels a need to escape the courtly atmosphere. He dreams of becoming the organist at the Oude Kerk in Amsterdam – a post that his idol Jan Pieterszoon Sweelinck has held – but the position seems out of reach for the time being. There is, however, a "stop along the way, a city that served both the northern Netherlands and the northwestern part of the German lands as a metropolis, even then the stepping stone used by many

to bustling Holland: Groningen. And just a few years earlier, it got a spanking-new Schnitger organ.”

Bach makes an excuse to his employer, the grand duke of Weimar, and journeys by post coach to Groningen to weigh his chances of becoming the cantor there. Upon arriving in the city, he seeks out the chairman of the church council and submits a request to play on the Schnitger organ in Der Aa Church.

The church council decides, in unadulterated Groningen dialect, of course, to give “the strange straw-cutter” a chance. The very next Sunday, Bach is allowed to play the organ during the morning church services. No one else knows that a stranger is to be the organist. When the time comes, the usual organist, Fokkema, sits next to the young man to take over in case his organ playing

is not good enough. But “the very first tones of the prelude already put him at ease. This was the real thing.”

Bach is thrilled with the organ. At the end of the services, after everyone has left, he continues playing to discover all of the instrument’s possibilities. His excitement grows and “consuming joy” swells in his breast. He imagines himself Zeus on Mount Olympus. He throws open all the registers, casts off every inhibition. And then it happens ... and Bach quickly steals away.

In April 1710, we read in Groningen history books, the tower of Der Aa Church suddenly collapsed. The Schnitger organ was totally destroyed. We now know what caused the accident, according to Belcampo. Moreover, he asserts, this “occurrence” set the further course of Bach’s musical life:

“Instead of taking the central position that he by all rights deserved, he remained on the edge of the civilized world of the time, and instead of rejoicing in his creations over all of life’s glories, to which he was naturally inclined, he satisfied himself for more than thirty years with rejoicing over a single birth and a single salvation.”

II

There were two of them: *Bach-studien für Oboe* in two volumes, compiled by Walter Heinze, and *J.S. Bach – Difficult Passages*, published by Evelyn Rothwell. They were all there, those glorious oboe parts from cantatas, the oratorios, the passions, the orchestral suites, the *Brandenburg Concertos*. I devoured them one after another as a teenager in my room in our village 14 kilometers west of Groningen. I didn’t have an *oboe d’amore* or *oboe da caccia* yet, but what difference did it make, the parts were exquisite on a

standard oboe. As for the rest – the basso continuo, the strings, the solo singers – I filled that in with my mind. Bach, my oboe and me; that was all I needed in those days. But a little bit of acoustics did add to the joy of playing, and if the kitchen was empty, I barricaded myself in there and imagined I was playing in a concert hall.

In Belcampo’s story, Bach dreams of his future as he plays the Schnitger organ: “While his fingers preluded on the organ, his spirit preluded to the future.” I did a good deal of spiritual prelude, too, in Groningen, not only while playing, but listening too. There was a cassette tape of oboe concertos by Bach performed by Neil Black and The Academy of Saint Martin in the Fields. The concerto for oboe *d’amore* was my favourite. I would listen to it before going to sleep at night, and I made a solemn promise

that I would one day perform it myself. Bach wrote that piece in Cöthen, where he went to from Weimar in 1717 to enter the service of Prince Leopold as kapellmeister. In Weimar he wrote mostly large organ pieces, but in Cöthen, where he had a good orchestra and excellent soloists to work with, he wrote most of his well-known solo concertos. He found inspiration for these in the Italian style of Corelli and Vivaldi. Later, in Leipzig, he reworked a number of these pieces into harpsichord concertos. They were performed by the Collegium Musicum Leipzig (founded by Telemann), with Bach himself, sometimes together with his son Carl Philipp Emanuel, as soloist. Because only the harpsichord arrangements have survived, they were transcribed back to versions for the melody instruments they are thought to have been written for. In the case of BWV 1055, it is the *oboe d'amore*, and the concerto is indeed

a perfect fit for the instrument, especially in the melancholy, long melodies of the slow movement.

Carl Philipp Emanuel Bach, the second son of Johann Sebastian and Maria Barbara Bach to reach adulthood and their best-known child, did in fact visit Groningen. In 1767, he performed "Music Pieces of his own Composition" on the harpsichord at the Concert House on the Poelestraat. That year, he ended his service as a musician at the court of Frederick the Great, King of Prussia, to become the music director in Hamburg. He, and not his father, was considered the most famous member of the Bach family at the time. His oboe concerto in E-flat, Wq 165, thought to have been written in 1765, thus before his visit to Groningen, is a fine example of the *empfindsame* style, of which he was a representative. The style is close to *Sturm und Drang*, with violent mood

changes and emphatically emotional expression. As a proponent of this style of composition, he served as a transitional figure from the Baroque style of his father to the early Classicism of his 21-year-younger half-brother Johann Christian.

Johann Christian Bach was the youngest son from the marriage of Johann Sebastian Bach and his second wife Anna Magdalena. After his father's death, he had lessons from his half-brother Carl Philipp Emanuel, whom he lived with in Berlin. He then moved to London and got to know the young Mozart, whose works of this period are audibly influenced by Johann Christian Bach. Like his father and half-brother, Johann Christian left an enormous oeuvre. His music is unlike that of these relatives, though, not only in its thoroughly different style, but also in his strong interest in secular

music, namely, opera. He was inspired by the light-footed, Italian *galante* style, and his oboe concerto in F, an early work, bears witness to this.

It has been a privilege to perform these three oboe concertos by Bach and his two best-known sons with such an inspired orchestra as the Amsterdam Sinfonietta conducted by the great Baroque specialist Jaap ter Linden.

III

Back to my youth in Groningen. My older sister Nienke had no inkling as a teenager of her lovely soprano voice, and never in her wildest dreams did she suspect she would record a CD of Bach arias. She was more interested in the Beatles, ABBA and the Carpenters. Unlike her well-behaved oboe-recorder-piano-ballet sister, she loved disco and nightlife. And ponies.

When she finished secondary school, she went to the city – Groningen – to study history, and it was while she was a student that she began taking singing lessons. After that, things changed quickly, and she soon decided that she wanted to become a professional singer. But first, she completed her history degree. Nienke enrolled in the conservatory in Amsterdam after I had already been there for a few years, and so it happened – according to general opinion – that I suddenly got a “little sister”. The idea stuck.

As a teen, our brother Jan Wouter was a fanatical guitarist in a pop group. After finishing two technical studies, he became a professional musician. So it is that all of the Oostenrijk children ended up in music. Jan Wouter combines in his own unique way North African Arabic music styles with the Western jazz

and improvisational culture. We’re still trying to find a way, as sisters and brother, to blend the totally different forms of musical expression that we each represent. Who knows, maybe through Bach, because it has long been clear that regardless of what you do to it – with a saxophone, accordion or synthesizer – his music always comes out unscathed.

The first time Nienke and I performed Bach arias together was, again, in Groningen, at a benefit concert in the music school’s auditorium. The arias were all written for cantatas. Bach composed some 300 of them, 202 of which have survived. Most of the cantatas were written in Leipzig, where from 1723 Bach was cantor at the Thomaskirche. From a Belcampo perspective, it may not have been Groningen, but Leipzig was a good second choice. At least the church tower survived, as far as I know.

Of most of the cantatas, as well as the passions and oratorios, written in Leipzig, one could indeed conclude, as Belcampo does, that they rejoice in that single birth and that single salvation. But how gloriously! Indeed, from a Christian viewpoint – the cantatas were after all written for performance during church services – every conceivable human emotion is portrayed, translated into music. Exuberant joy, deep mourning, love, sadness. The texts of the arias on this CD bear witness to a profound religious devotion, but even if the texts themselves do not stir you, the masterful way they are set to music is stunning. The arias are without equal, not only in the range of moods and emotions they express, but also in the themes and motifs that Bach selects in giving musical form to words and ideas. The ultimate meeting of text and music. The ultimate meeting of the human voice

and oboe, which sometimes seem to melt into each other.

Each time anew, it is a thrilling experience for us to be able to perform this music. Particularly inspiring this time was that we were able to work with specialists in Baroque music on this recording. That applies not only to the fantastic continuo playing of Siebe Henstra and Lucia Swarts, but also to the contributions (in arias for larger ensembles) of Rémy Baudet, Franc Polman, Wim ten Have, Robert Franenberg, Paul Leenhouts and Karel van Steenhoven.

In closing, a few words about the singer with whom I played Bach arias for the first time in my life. My sister Nienke had not yet begun singing then. I agreed to meet two classmates from Groningen's Willem Lodewijk Gymnasium one morning:

Arminda Mulder, who sang so beautifully, and Theo van der Louw, who was a wonderful organist. We had been given permission – just like Bach in Belcampo – to make music together for a few hours using the 19th-century organ in the lovely old church in the village of Vries, 20 kilometers south of Groningen. Just for ourselves, for pleasure. Bach arias, because the three of us all thought they were beautiful. Again, Belcampo comes to mind: “While his fingers preluded on the organ, his soul preluded to the future.” But Arminda’s future was different. About 10 years later, she died of a devastating illness. Her funeral service was held in that same church in Vries. Arminda had long blond hair, a tinkling laughter, and the voice of an angel. *Laß mich Engeln ähnlich sein* [Let me be like angels], we hear in the last aria of this CD.

Pauline Oostenrijk, 2011

* ‘Bach in Groningen’, in:
Belcampo, *Pandora’s album*. Amsterdam, 1989

Pauline Oostenrijk

In 1999 Pauline Oostenrijk received the Music Prize of The Netherlands, the highest State Award for classical music. Before that, she had already won numerous prizes on national and international competitions, such as the Dutch representation in the Eurovision Young Musician of the Year Contest (1986), the first prize in the Tromp oboe competition (1988), the Decoration of the Friends of the Concertgebouw (1989), the Philip Morris Art Prize (1993), a second prize in the International Music Competition in Rome (with harpist Manja Smits), and the first prize in the Fernand Gillet oboe competition in Baltimore (1991), resulting in a recital in Carnegie Hall.

She studied at the Sweelinck Conservatory in Amsterdam with Koen van Slogteren and Jan Spronk, and continued her studies with,

among others, Thomas Indermühle and Han de Vries. At the same time she completed her piano studies with Willem Brons. Since 1993, Pauline is solo oboist of the Residentie Orchestra in The Hague. Her activities as a soloist and chamber musician were recorded on a number of highly acclaimed cd's. She plays recitals with pianist Ivo Janssen, and performs regularly with her sister, soprano Nienke Oostenrijk, in the Ensemble Oostenrijk-Jansen (with cembalo-player David Jansen and cellist Maarten Jansen). She is a member of the Orlando Wind Quintet and the ensemble Nieuw Amsterdams Peil.

As a soloist she performed with orchestras like the Residentie Orkest, Radio Filharmonisch Orkest, Radio Kamer Orkest, Amsterdam Sinfonietta, Brabants Orkest, Orkest van het Oosten (The Netherlands Symphony

Orchestra), WDR Sinfonieorchester Cologne, Orchestre d'Auvergne, Salzburger Kammerorchester and Sonora Hungarica.

Until 2007 Pauline was a professor of oboe at the conservatories of Amsterdam and The Hague, a position she laid down in order to have more time for her performing activities, and for writing. In 2006 her first book with musical short stories was published.

Several composers dedicated works to her, among them Louis Andriessen (To Pauline O for oboe solo). Occasionally, Pauline writes compositions herself. For the occasion of the silver jubilee of Queen Beatrix of The Netherlands, she composed a piece for English horn and small ensemble, which she performed for Her Majesty in November 2005.

For more information, please visit www.paulineoostenrijk.nl

Nienke Oostenrijk

Dutch soprano Nienke Oostenrijk studied at the Sweelinck Conservatory in Amsterdam after having gained her MA in History at the State University in Groningen. She studied with Margaret Honig and Cora Canne Meijer, and took part in master-classes with Arleen Auger, Elly Ameling, and Robert Holl.

Nienke Oostenrijk appears in opera roles as well as on the concert stage. Nienke Oostenrijk is a much sought-after Lieder performer and a concert soloist. Bach's *Matthew Passion* brought her to the Berliner Konzerthaus. Performances of Mozart's *Requiem* with conductor Jaap van

Zweden were followed by Pergolesi's *Stabat Mater* in Konzerthaus Berlin, conducted by Jac van Steen.

Nienke performs regularly in Bach's *Christmas Oratorio*, with conductors such as Peter Dijkstra and Jan Willem de Vriend. She also excelled in Mozart's *Mass in C minor*, *Davide Penitente* and Händel's, as well as Mozart's *Messiah* conducted by amongst others Jos van Veldhoven, Peter Dijkstra and Jac van Steen.

She was engaged by Ton Koopman for his Buxtehude project and by Frans Brüggen to sing 'Klärchens Lied' in Beethoven's *Egmont*.

Nienke performed with several famous string quartets (Schönberg, Daniël, Aury and Orpheus Quartet) in Arnold Schönberg's second string quartet and compositions of Leo Samama and Zemlinsky.

All her CD recordings were extremely well received by the press and the public. She has performed for many dignitaries, e.g. at the wedding ceremony of Dutch Royal Highness, Prince Friso and Princess Mabel (Delft, 2004). Due to this outstanding performance she was invited to sing at the occasion of the 'Zilveren Regeringsjubileum' of Queen Beatrix of The Netherlands (2005, Gotische Zaal, The Hague), in the presence of Queen Beatrix and leading Dutch politicians.

For more information, please visit www.nienkeoostenrijk.nl



BWV 84

Ich bin vergnügt mit meinem Glücke

1. Ich bin vergnügt mit meinem Glücke,
das mir der liebe Gott beschert.
Soll ich nicht reiche Fülle haben,
so dank ich ihm vor kleine Gaben
und bin doch nicht derselben wert.

2. Ich esse mit Freuden mein weniges Brot
und gönne dem Nächsten von Herzen
das Seine.
Ein ruhig Gewissen, ein fröhlicher Geist,
ein dankbares Herze, das lobet und preist,
Vermehret den Segen, verzuckert die Not.

BWV 32

Liebster Jesu, mein Verlangen

3. Liebster Jesu, mein Verlangen,
sage mir wo find ich dich,
soll ich dich so bald verlieren
und nicht ferner bei mir spüren,
ach mein Hort, erfreue mich,
laß dich höchst vergnügt umfängen.

BWV 248

IV Weinachts Oratorium

4. Flößt, mein Heiland, flößt dein Namen
auch den allerkleinsten Samen
jenes strengen Schreckens ein?
Nein, du sagst ja selber Nein.
Nein.

Sollt ich nun das Sterben scheuen,
nein, dein süßes Wort ist da,
oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst Ja
Ja.

BWV 1

Wie schön leuchtet der Morgenstern

5. Erfüllet, ihr himmlischen, göttlichen
Flammen,
die nach euch verlangende, gläubige Brust.
Die Seelen empfinden die kräftigsten Triebe
der brünstigsten Liebe
und schmecken auf Erden die himmlische
Lust.

BWV 21

Ich hatte viel Bekümmernis

6. Seufzer, Tränen, Kummer, Not,
ängstlichs Sehen, Furcht und Tod
nagen mein beklemmtes Herz,
ich empfinde Jammer, Schmerz
Seufzer, Tränen, Kummer, Not.

BWV 75

Die Elenden sollen essen

7. Ich nehme mein Leiden mit Freuden
auf mich.
Wer Lazarus' Plagen
geduldig ertragen,
den nehmen die Engel zu sich.

BWV 93

Wer nur den lieben Gott läßt walten

8. Ich will auf den Herren schau'n
und stets meinem Gott vertraun,
er ist der rechte Wundersmann,
der die Reichen arm und bloß
und die Armen reich und groß
nach seinem Willen machen kann.

BWV 144

Nimm, was dein ist, und gehe hin

9. Genügsamkeit ist ein Schatz in
diesem Leben,
welcher kann Vergnügung geben
in der größten Traurigkeit;
denn es lässet sich in allen
Gottes Fügung wohl gefallen
Genügsamkeit.

BWV 74

Wer mich liebet, der wird mein Wort halten

10. Komm, komm, Mein Herze steht dir offen,
ach laß es deine Wohnung sein,
ich liebe dich, so muß ich hoffen,
dein Wort trifft itzo bei mir ein;
denn wer dich sucht, fürcht', liebt und ehret,
dem ist der Vater zugetan,
ich zweifle nicht, ich bin erhöret,
daß ich mich dein getrösten kann.

BWV 127

Herr Jesu Christ, wahr' Mensch und Gott

11. Die Seele ruht in Jesu Händen,
wenn Erde diesen Leib bedeckt.
Ach, ruft mich bald, ihr Sterbeglocken,
ich bin zum Sterben unerschrocken,
weil mich mein Jesus wieder weckt.

BWV 105

Herr, gehe nicht ins Gericht mit deinem Knecht

12. Wie zittern und wanken
der Sünder Gedanken
indem sie sich untereinander verklagen
und wiederum sich zu entschuldigen wagen,
so wird ein geängstigt Gewissen
durch eigene Folter zerrissen.

BWV 31

Der Himmel lacht, die Erde jubiliert

13. Letzte Stunde, brich herein,
mir die Augen zuzudrücken,
laß mich Jesu Freudenschein
und sein helles Licht erblicken,
laß mich Engeln ähnlich sein,
letzte Stunde, brich herein.

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