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**CAL PERFORMANCES PRESENTS THE FINAL ENGAGEMENT OF THE RENOWNED
BAROQUE ENSEMBLE MUSICA ANTIQUA KÖLN, WEDNESDAY, NOVEMBER 8 AT
8:00 P.M. IN BERKELEY'S FIRST CONGREGATIONAL CHURCH**

BERKELEY, October 5, 2006 — After more than 30 years of inspired, inventive presentation of Baroque masterworks, **Musica Antiqua Köln** visits Cal Performances on its final tour, **Wednesday, November 8 at 8:00 p.m.** in Berkeley's **First Congregational Church**. The group, hailed for "fierce vitality to match their virtuosity" (*The New York Times*), will be joined by contralto **Marijana Mijanovic** in her Bay Area debut as they present works by Heinrich Bach, Johann Christoph Bach, Georg Philipp Telemann, Johann Sebastian Bach, Johann David Heinichen, and Jan Dismas Zelenka. For health reasons, founding director **Reinhard Goebel** will not appear with Musica Antiqua Köln; leadership of the group will be handed to violinist **Ilia Korol** for the ensemble's final appearances.

PROGRAM

The program features three works by various members of the Bach family. Two sonatas "a cinque"—that is, for five musicians (two violins, two violas, and basso continuo)—were written in 1650 by **Heinrich Bach** (1615–1692), the third son of Johannes (Hans) Bach, brother of Johann and Christoph Bach. Organist at the Arnstadt, Germany church for 51 years starting in 1641, Heinrich Bach wrote organ pieces, chamber works, and cantatas, very few of which survive. **Johann Christoph Bach** (1642–1703), the first son of Heinrich Bach, wrote the Lamento *Ach, dass ich Wassers gnug hätte* ("Had I but water enough") in 1672, setting a text by Erdmann Neumeister for alto accompanied by violin, three violas and basso continuo. The piece was, for many years, attributed to his father, but a copy uncovered in the Bach family archive (originally belonging to Johann Sebastian Bach) corrected this error. **Johann Sebastian Bach** (1685–1750) wrote the third Bach work of the program, the cantata *Widerstehe doch der Sünde* ("Stand Steadfast Against Transgression") in 1714. It was composed for alto accompanied by two violins, two violas, and basso continuo, based on texts by Georg Christian Lehms. Dissonance early in the short, three-movement cantata vividly portrays the evils of Satan, and the

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cantata's final four-part fugue is unusual in that the vocalist performs one of the voices in the fugue against the instrumentalists.

Georg Philipp Telemann (1681–1767) wrote his Septet in E minor in 1710 for two oboes, bassoon, two violins, two violas, and basso continuo in five movements—Gravement, Alla breve, Air, Tendrement, and Gay. Also on the program is **Johann David Heinichen's** (1683–1729) Overture in G major for two oboes, two violins, two violas, and basso continuo in nine movements: Ouverture, Air, Bourée I, Bourée II, Air, Rigaudon I, Rigaudon II, Air, and Viste. Heinichen was both a music theorist and a practical musician and composer; his musical treatise, *Der General-Bass in der Composition*, has been key to helping musicians of present day interpret the Baroque music of Heinichen's time. **Jan Dismas Zelenka** (1679–1745) wrote the motet *Barbara dira effera* in 1733 for alto accompanied by two oboes, bassoon, two violins, viola, and basso continuo. Zelenka was one of many foreign musicians drawn to the Dresden court during the reign of Augustus the Strong; born in Bohemia and educated in Prague, he wrote sacred music for both the Roman Catholic and Lutheran churches, as well as commissions for Saxon noblemen.

MUSICA ANTIQUA KÖLN

Founded in 1973 by violinist **Reinhard Goebel** and fellow students at the Conservatory of Music in Cologne (Köln), Germany, **Musica Antiqua Köln** has a distinguished history of discovering and presenting early music. The ensemble broke out on the early music landscape in 1979 with its debut at London's Queen Elizabeth Hall and with five concerts at the Holland Festival. It has made concert tours of the United States, and visited Australia and South America since 1981. In 1985 the ensemble performed in the People's Republic of China on the occasion of the international Bach Year. Originally a small group, Musica Antiqua Köln expanded its ranks and made its first appearances as a full orchestra in 1983.

In addition to a busy concert calendar, Musica Antiqua Köln has made many highly regarded recordings in its history. With **Anne Sofie von Otter** it released a recording of Händel's Marian Cantatas and Arias that won the CD Compact award in 1995. The first release in its two-CD series dedicated to unrecorded pieces by Georg Philipp Telemann received a

Grammy Award nomination and netted Reinhard Goebel the Telemann-Preis der Stadt Magdeburg. The ensemble's 2004 recording, *Biber - Harmonia Artificiosa* also received a Grammy Award nomination.

The group's most recent appearance at Cal Performances in 2003 prompted the *San Francisco Chronicle* to write, "Musica Antiqua combined absolute intellectual commitment with stylistic awareness and astonishing technique ... One could hardly miss the human quality, the secret ingredient that puts the zest into a performance of such solid craft." Members of the group are Susanne Regel and Wolfgang Dey, oboe; Rainer Johannsen, bassoon; Ilia Korol and Franz Peter Fischer, violin; Margret Baumgartl and Chiharu Abe, viola; Klaus Dieter Brandt, violoncello; Ulrich Wolff, violone; and Léon Berben, harpsichord.

MARIJANA MIJANOVIC

Although contralto **Marijana Mijanovic** is making her first appearance on a Bay Area concert stage, she is already well known to European audiences as one of the leading soloists singing the Baroque repertoire. Born in Valjevo in the former Yugoslavia, she completed piano studies at the Academy of Belgrade in 1994 and then began voice study at the Sweelinck Conservatorium in Amsterdam with the Dutch mezzo-soprano Cora Canne Meijer. She won several international voice competitions in 1997, including the Jo Bollekamp, the Erna Spoorenberg Competition, and the Prix Jeunesse International Opera Competition in Amsterdam's Concertgebouw.

Mijanovic made her United States debut in 2002, singing the role of Penelope in Monteverdi's *Il Ritorno de'Ulisse* at the Brooklyn Academy of Music with William Christie conducting. She returned in 2004 with the Venice Baroque Orchestra, performing in Boston and New York. In Europe, she has appeared with many leading ensembles and conductors, including William Christie, Emmanuelle Haim, Marc Minkowsky, Philippe Herreweghe, Paul McCreech, and Rene Jacobs. Her many and varied 2006 performance commitments have included singing in the Mozart oratorio *La Betulia Liberata* with the Austrian conductor Nikolaus Harnoncourt in Vienna, Dresden, Luxembourg, Basel and Salzburg; appearing in Berlioz's *Romeo et Juliette*

with Minkowsky in Warsaw; and singing in concerts with the Combattimento Consort Amsterdam early music ensemble.

TICKET INFORMATION

Tickets for **Musica Antiqua Köln** on **Wednesday, November 8** in First Congregational Church are priced at **\$48.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Wednesday, November 8 at 8:00 p.m.

First Congregational Church
Dana Street at Durant Ave., Berkeley

Concert

Musica Antiqua Köln

Marijana Mijanovic, contralto

Program:

Heinrich Bach/Two Sonatas "a cinque" (1650)

Johann Christoph Bach/"Ach, dass ich Wassers gnug hätte" (1672)

Georg Philipp Telemann/Septet in E minor (TWV 50:4, 1710)

Johann Sebastian Bach/"Widerstehe doch der Sünde" (Cantata BWV 54, 1714)

Johann David Heinichen/Overture in G major

Jan Dismas Zelenka/"Barbara dira efferata" (ZWV 164, 1733)

Tickets: \$48.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.
