

Wednesday, November 1, 2006, 8pm
First Congregational Church

Musica Antiqua Köln

Reinhard Goebel, *founding director*

Ilia Korol, *guest leader*

Marijana Mijanovic, *contralto*

(Little less than) A Century of German Music

PROGRAM

Heinrich Bach (1615–1692) Two Sonatas *a cinque* (c.1650)

Johann Christoph Bach (1642–1703) »Ach, daß ich Wassers gnung hätte« (c.1672)

Georg Phillip Telemann (1681–1767) Septet in E minor, TWV 50:4 (1710)
Gravement
Alla breve
Air
Tendrement
Gay

Johann Sebastian Bach (1685–1750) »Widerstehe doch der Sünde«,
Cantata, BWV 54 (c.1715)

INTERMISSION

Johann David Heinichen (1683–1729) Overture in G major
Overture
Air
Bourée I + II
Air
Rigaudon I + II
Air. Viste

Jan Dismas Zelenka (1679–1745) “Barbara dira effera,” ZWV 164 (1733)

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Texts and Translations

J. C. Bach: »Ach, daß ich Wassers gnung hätte«

Ach, daß ich Wassers gnug hätte in meinem
Haupte
und meine Augen Tränenquellen wären,
daß ich Tag und Nacht beweinen könnte meine
Sünde!

Meine Sünden gehen über mein Haupt.
Wie eine schwere Last sind sie mir zu schwer
worden,
darum weine ich so und meine Augen fließen
mit Wasser.

Meines Seufzens ist viel, und mein herz ist
betrübet,
denn der Herr hat mich voll Jammers gemacht,
am Tag seines grimmigen Zorns.

Oh that my head were waters,
and mine eyes a fountain of tears,
that I might weep day and night for mine
iniquities!

For mine iniquities are gone over mine head;
as a heavy burden they are too heavy for me.
For these thing I weep;
mine eye, mine eye runneth down with water.

For my sighs are many,
and my heart is faint.
Wherewith the Lord hath afflicted me
in the day of his fierce anger.

J. S. Bach: »Widerstehe doch der Sünde«

1. Aria
Widerstehe doch der Sünde,
Sonst ergreift dich ihr Gift.
Laß dich nicht den Satan blenden;
Denn die Gottes Ehre schänden,
Trifft ein Fluch, der tödlich ist.

2. Recitativo
Die Art verruchter Sünden
Ist zwar von außen wunderschön;
Allein man muss
Hernach mit Kummer und Verdruss
Viel Ungemach empfinden.
Von außen ist sie Gold;
Doch, will man weiter gehn,
So zeigt sich nur ein leerer Schatten
Und übertünchtes Grab.
Sie ist den Sodomsäpfeln gleich,
Und die sich mit derselben gatten,
Gelangt nicht in Gottes Reich.
Sie ist als wie ein scharfes Schwert,
Das uns durch Leib und Seele fährt.

3. Aria
Wer Sünde tut, der ist vom Teufel,
Denn dieser hat sie aufgebracht.

1. Aria
Stand steadfast against transgression,
Or its poison thee will seize.
Be thou not by Satan blinded,
For God's glory to dishonor
Brings a curse of fatal doom.

2. Recitative
The shape of vile transgression
In sooth is outward wondrous fair;
But yet one must
Receive with sorrow and dismay
Much toil and woe thereafter.
The outside is pure gold,
But, should one look within,
Appears nought but an empty shadow
And whited sepulcher.
It is the Sodom's apple like,
And those who are with it united
Shall never reach God's heav'nly realm.
It is just like a sharpened sword
Which doth our soul and body pierce.

3. Aria
Who sin commits is of the devil,
For he it was who brought it forth.

please turn page quietly

Texts and Translations

Doch wenn man ihren schnöden Banden
Mit rechter Andacht widerstanden,
Hat sie sich gleich davongemacht.

But if one gainst its haughty fetters
With true devotion stand steadfastly,
Shall it at once from here take flight.

Zelenka: Barbara dira effera

Immanes gentis rabies!
Quae lignum sacrum crucibus
Latronum confudisti.

The ferocious, fierce and terrible
fury of the brutal people!
you mixed up the sacred wood
with the crosses of the thieves.

Hispida, saeva, horrida
Carnificuum barbaries
Pignus dulce fossoribus
Anhelis invidisti.

Coarse, savage, horrifying
brutality of the executioners,
you begrudged the panting excavators
the sweet pledge [of God's love].

Mens metus plena fluctuat
Quod lignum Redemptoris
Cor inquietum dubitat
Quae crux est salvatoris.

The mind, full of fear, is agitated:
Which is the wood of the Redeemer?
The uneasy heart is in doubt:
Which is the cross of salvation?

Tonight's tour of baroque Germany begins with the impassioned musical discourses of the mid-17th century, after the country had been ravaged by the Thirty Years' War. The deeply melancholy tone of J. Ch. Bach's great lament captures the anguished mood of the times. His great-nephew J. S. Bach, writing at the beginning of the new century, is still looking backwards at the great musical arts of the previous generation, but transforming them with his own genius. With Telemann, Heinichen and Zelenka, we hear the music of a newly cosmopolitan Germany in the 18th century. In their various ways, the works of these composers incorporate the brilliant musical developments of Italy and France into their own musical languages to form a new and very international style.

Heinrich Bach (1615–1692)

Two Sonatas *a cinque* (c.1650)

For two violins, two violas and basso continuo.

We often forget that Johann Sebastian Bach was but one of a highly distinguished family of musicians. Among his forebears was the almost-unknown Heinrich Bach, who spent much of his career in Arnstadt. In his funeral elegy, Heinrich Bach was praised as being an "organist who touched the heart" and "a *musicus practicus* famous in his art" who composed "chorales, motets, concertos, fugues, and the like." Only six of his works survive today, among which are two sonatas for the characteristic 17th-century scoring of two violins, two violas and continuo.

The first of these, in C major, begins in slow triple-time, with a sonorous figure moving upwards through the instruments. After further imitative work, the sonata moves on to a dramatic fanfare figure, complete with brilliant trills, which is discussed at length. The work ends with this motif translated into triple-time, with echoes. Heinrich Bach's Sonata in F begins dramatically with another kind of fanfare, which again receives considerable discussion. A striking *stylus phantasticus* alternation of brief *adagios* and brisk *prestos* makes up the musical discourse of the rest of the movement.

Johann Christoph Bach (1642–1703)

»Ach, daß ich Wassers gnung hätte«

(c.1672)

Cantata for alto solo, violin, three violas and basso continuo.

Perhaps the most significant musician of the Bach family in the generation before Johann Sebastian was the son of Heinrich Bach, the "great and expressive" Johann Christoph Bach, whom the family regarded as a "profound" composer. J. S. Bach's obituary mentions his ancestor with high praise: Johann Christoph Bach "was as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a *galant* and *cantabile* style, uncommonly full-textured.... On the organ and the keyboard he never played with fewer than five independent parts."

Interestingly, this Bach's works found favor not only with J. S. Bach but in the next generation as well: C.P.E. Bach, who may have shared something of his ancestor's taste for charged and impassioned musical declamation, incorporated several of Johann Christoph Bach's movements into his own church works. The richness of texture characteristic of J. Ch. Bach's music is particularly evident in one of his masterpieces, the passionate and affecting lament, »Ach, daß ich Wassers gnug hätte«, for alto and strings. Here, the melancholy that is so marked in much of 17th-century German music comes to the fore, as both the first violin and the singer pour out their grief in highly evocative streams of musical tears.

Georg Philipp Telemann (1681–1767)

Septet in E Minor, TWV 50:4 (c.1710)

For two oboes, bassoon, two violins, two violas and basso continuo.

Gravement—Alla breve—Air—Tendrement—Gay

With Georg Phillip Telemann, we turn to the new international style of the early 18th century. Telemann himself was an exceptionally cosmopolitan figure, highly aware of the

latest musical developments across Europe, and bringing to everything he undertook a remarkably vigorous entrepreneurial energy. Written in a characteristically international mix of styles, his so-called Septet in E minor is really a sort of *concerto grosso*, in which the two oboes and bassoon take on occasional solo duties as the *concertino* ensemble.

The work's movements are as cosmopolitan as the composer himself: the first two movements are in the *stile antico* of the Italian *sonata da chiesa*, while the last three movements are elegant confections in the French style. The opening *Gravement* begins with a series of harmonically charged rising sequences, setting a strikingly serious tone. This is continued in the fugal *Alla Breve*, where the opening theme, a descending scale, is answered by a deft countersubject. Here, Telemann shows his easy mastery of counterpoint, as well as the good manners never to let his learning overshadow his wit. With the *Air*, we have a series of dancing exchanges between the winds and the strings, while the *Tendrement* states its case in an elegant dotted triple-time. The work closes with a movement simply marked *Gay*, in which witty pseudo-fugal writing dominates the texture.

Johann Sebastian Bach (1685–1750)
Cantata, BWV 54, »Widerstehe doch der Sünde« (c.1715)

For alto solo, two violins, two violas and basso continuo.

Bach's Cantata, BWV 54, was written while he was employed at the court of Duke Wilhelm Ernst of Weimar, a year after he had been promoted to the position of *Konzertmeister* there. By the text, we can judge that this cantata was intended for the third Sunday of Lent, known as *Oculi*, which fell on March 24 in 1715. Its libretto, by the poet G. C. Lehms, was published in a collection some four years previously, and urges the listener to hold firm and avoid the snares of the devil.

Scored for alto and five-part strings (a characteristic instrumentation of Bach's early

cantatas, one reflecting earlier German practices), this solo cantata is particularly striking for the opening gesture of its first aria: a crashingly unprepared dominant seventh chord, repeated over a tonic pedal. The extremely wide-ranging vocal part was doubtless intended for one of the Duke's distinguished soloists in the *Capelle*. This cantata is one of only 12 that Bach wrote for solo voice, and since there is no chorus, it lacks a closing chorale. Instead, Bach constructs a symmetrical form of aria-recitative-aria, with the final aria reflecting its exhortation to stand firm against Satan by setting the text in a "firm" three-part chromatic fugue, with a sinuous 16th-note countersubject (perhaps the devil himself?). In a small-scale *tour de force*, Bach manages to turn this fugue into an ingeniously modified *da capo* aria.

Johann David Heinichen (1683–1729)
Ouverture in G major

For two oboes, two violins, viola and basso continuo.

Ouverture—Air—Bourée I + II—Air—Rigaudon I + II—Air. Viste

During the brief period that Telemann ran Leipzig's *collegium musicum*, one of his young charges may well have been the university student Johann David Heinichen, at that point contemplating a career in law. Heinichen had previously received an excellent musical education at the Thomasschule; according to his own account, some of his youthful pieces were performed in the local churches. After a brief period as a lawyer in Weissenfels, he returned to his first love of music, and soon decided to experience Italian opera first-hand. By 1712, he was in Rome, where the traveling Prince Leopold of Anhalt-Cöthen invited Heinichen to join his retinue. When the composer declined, Leopold had to settle for J. S. Bach instead. In 1717, the Elector of Saxony did persuade Heinichen to become his *Kapellmeister*, and the composer returned to Dresden, there to spend the rest of his life.

Program Notes

Heinichen's *Ouverture in G* was composed for the celebrated orchestra of Dresden, then at the peak of its powers. As in the Telemann *Septet*, the wind band here occasionally serves as a *concertino* trio in contrast with the full ensemble. The *Ouverture* itself reveals how far this form has evolved from Lully's spiky dotted overtures; instead, we are treated to far more *galant* and flowing figuration in the opening slow section. Its fast part does indeed begin with the traditional imitative entries, but Heinichen quickly abandons any pretense at fugal writing to concentrate on brilliant sequences of 16th-note scales. The elegant, *galant* tone continues with the subsequent movements: first a light $3/8$ *Air* that is passed back and forth between the whole band and the solo wind trio, then a sprightly pair of *Bourrées*, with the second given over to the winds, a slow *Air* that is really a *sarabande* in disguise, a pair of energetic *Rigadons*, and finally a headlong *Air viste*.

Jan Dismas Zelenka (1679–1745) “Barbara dira effera,” ZWV 164 (1733)

Motet in F major for alto solo, two oboes, bassoon, two violins, viola and basso continuo.

Where Heinichen rose to the splendor of the role of *Kapellmeister* at the Dresden court, his colleague Jan Dismas Zelenka never quite achieved such an exalted position. Czech by birth, Zelenka arrived in Dresden around 1710 to play violone in the famously virtuosic court orchestra. Zelenka was a devout Catholic, and his first great success in Dresden was a *Missa Sanctae Caeciliae*, performed to much acclaim in the splendid, newly opened Hofkirche. (This Catholic church had been built after the Saxon Elector, Friedrich August I, converted to Catholicism as part of his successful bid for the Polish crown.)

Zelenka expended a great deal of his compositional energy on works for court services there, and upon the death of Heinichen in 1729 expected to move into his colleague's position. But after the death of Friedrich August I in 1733, the new Elector preferred to revive the opera

house on a newer and more spectacular scale, and gave the *Kapellmeister* position instead to J. A. Hasse, who conveniently brought with him his wife Faustina Bordoni, the most celebrated diva of her day.

Zelenka's *Barbara dira efferta* probably dates from around 1733, when his star was being eclipsed by these new operatic developments. Although a church motet, it displays Zelenka's brilliant sense of theatricality, and may well have been composed to remind the new elector that he could perfectly well produce thrillingly dramatic works. The text derives from the medieval “Golden Legend,” a collection of stories about saints. According to this popular source, Saint Helena found the “true cross” of Christ buried in a confused pile with the crosses of the two thieves who were crucified with him. She and her companions are unable to tell which is which until a funeral cortege passes by; each cross is laid in turn on the dead body, and when the third cross touches the corpse, the dead man springs back to life.

Marked “Allegro assai, e sempre fiero,” this solo motet opens with vigorous 16th-note activity and driving syncopations; it is in fact a rage aria for the church. When the singer enters, she must display as much agility as Zelenka demands from the winds and strings. Note the shocking arrival on two diminished chords at the word “horrida.” The second time, this is even marked *fortissimo*—a rare event in the Baroque! Other figures in the ritornello turn out to illustrate particular words: the “wrong” off-beat syncopations convey how the various crosses are “confused,” while sweet paired notes represent the “pignus dulce,” the sweet pledge of salvation. The whole work bristles with Zelenka's characteristically fertile compositional energy, making a splendid close to this program.

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About the Artists



Musica Antiqua Köln

Ilia Korol, *guest leader*
Susanne Regel, *oboe*
Wolfgang Dey, *oboe*
Rainer Johannsen, *bassoon*
Ilia Korol, *violin*
Franz Peter Fischer, *violin*
Margret Baumgartl, *viola*
Chiharu Abe, *viola*
Klaus Dieter Brandt, *violoncello*
Ulrich Wolff, *violone*
Léon Berben, *harpsichord*

November's concerts by **Musica Antiqua Köln** will mark the ensemble's last. For over 30 years, Musica Antiqua, under the leadership of Reinhard Goebel, has performed in virtually every known musical center and festival for early music, having become the quintessence of a lively and virtuosic interpretation of the music of the 17th and 18th centuries, and of an ingenious and imaginative engagement in historical performance practice. For health reasons, Mr. Goebel will unfortunately not appear in the ensemble's final tour. November's concerts will be lead by Ilia Korol, who has been a member of the ensemble since 2001. Mr. Korol is the director of his own ensemble, *modern times*, which is based in Vienna.

Founded in 1973 by Reinhard Goebel and fellow students from the Conservatory of Music in Cologne, Musica Antiqua Köln initially devoted itself to the performance of chamber and sacred music of the Baroque. In 1979, Musica Antiqua Köln attained its international breakthrough with the ensemble's debut at London's Queen Elizabeth Hall and with five concerts at the Holland Festival. On the occasion of its 10th anniversary, the ensemble broadened its forces and for the first time made appearances as a full orchestra, establishing itself in both concerts and recordings with works for the orchestral repertoire. Since 1981, the ensemble, with Mr. Goebel as its concertmaster, has regularly made concert tours of the United States, as well as several appearances in Australia and South America, and in 1985 on the occasion of the "Bach Year" even traveled to the People's Republic of China. Musica Antiqua Köln received the Buxtehude Prize from the City of Lübeck and has also received awards from Siemens and the State of Nordrhein-Westfalen. In 1981, the ensemble was named "Artists of the Year" by the Deutsche Phonoakademie.

A hand injury in the early 1990s forced Mr. Goebel to stop playing for a period, and, although he later resumed playing, since that time he has acted as music director while the role of first violin has been taken up by his protégés.

Musica Antiqua Köln and Reinhard Goebel have been under exclusive recording contract with Archiv Produktion since 1978. The exquisiteness and uniqueness of the ensemble's choice of repertoire have been emphasized by the recording prizes it has received, including the Grand Prix International du Disque and the Gramophone Award. The recording of Heinichen's *Dresden Concerti* became a sensational world success and in 1993–1994 received five coveted honors: the Jahrespreis der Deutschen Schallplattenkritik, the Gramophone Award, the Prix Caecilia, the Schallplattenpreis Echo-Klassik and the CD Compact Award. Among the most successful of the ensemble's recordings is the release of Handel's Marian Cantatas and Arias with Anne

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Sofie von Otter, which was distinguished with the 1995 CD Compact Award in the Baroque vocal category, as well as a CD of orchestral works of Heinichen, Veracini, Quantz, Dieupart and Pisendel, entitled *Concerti per l'orchestra di Dresda*, in addition to a recording of Johann Adolf Hasse's *Salve Regina* with Bernarda Fink and Barbara Bonney.

More recent releases on Deutsche Grammophon Archiv-Produktion are the joint recording with the Gabrieli Consort & Players of the *Missa Salisburgensis*, presumably composed by Heinrich Ignaz Franz Biber in 1682 on the occasion of the 1,100th anniversary of the Salzburg Cathedral (rereleased on SACD in 2003), and an album with mezzo-soprano Anne Sofie von Otter, entitled *Lamenti*, which received the Diapason d'Or. One CD series, by now comprising two releases, is dedicated to yet unrecorded compositions by Georg Philipp Telemann, certainly one of Germany's most prolific and wittiest Baroque composers. The first recording of this series was nominated for a Grammy Award, and for the same recording, Reinhard Goebel received the Telemann-Preis der Stadt Magdeburg. Another equally successful project is a series of CDs, entitled *Bachiana*, which explores the works of J. S. Bach's lesser known relatives. The recording of Biber's *Harmonia Artificiosa*, released in 2004, was nominated for a Grammy Award and received the Japanese Record Academy Award.



Contralto **Marijana Mijanovic** is rapidly becoming one of Europe's leading soloists in the baroque repertoire. She was born in Valjevo, the former Yugoslavia. In 1994, after her piano studies at the Academy of Belgrade, she came to the Netherlands and went on to study voice at Sweelinck Conservatorium in Amsterdam with Dutch mezzo-soprano Cora Canne Meijer. In 1997, she won numerous International Voice Competitions including the Jo Bollekamp and at the Erna Spoorenberg Competition as well as the International Opera Competition, the Prix Jeunesse, in Amsterdam's Concertgebouw.

Ms. Mijanovic has appeared with most of Europe's with leading ensembles and conductors most notably William Christie, Emmanuelle Haim, Marc Minkowski, Philippe Herreweghe, Paul McCreech and Rene Jacobs. Her US debut was in 2002 with Les Arts Florissants performing the role of Penelope in Monteverdi's *Il Ritorno de'Ulisse* at the Brooklyn Academy of Music. She returned in 2004 with the Venice Baroque Orchestra performing in Boston and New York.

This concert marks her Bay Area debut.