

Musica Antiqua Köln

Saturday, November 22, 8 pm, 2003
First Congregational Church

Reinhard Goebel, director
with
Nancy Argenta, soprano
Nathalie Stutzmann, contralto
Stephan Schardt, Reinhard Goebel, Ilia Korol, Karin Gutsche,
Gudrun Höbold, Franz Fischer, Anna Maria Smerd, violin
Maren Ries, Margret Baumgartl, viola
Klaus-Dieter Brandt, Georg Börgers, violoncello
Ulrich Wolff, violone
Léon Berben, cembalo

PROGRAM

- Antonio Caldara Sinfonia Concertata in C Major
for two violins solo, two violins, viola ripieno,
and basso continuo
Adagio – Allegro – Adagio – Allegro
- Giovanni Battista Pergolesi Salve Regina in F Minor
for alto, strings, and basso continuo
- Tommaso Albinoni Sinfonia in C Major for strings and basso continuo
Allegro – Adagio – Presto
- Albinoni Sinfonia in G Minor
for strings and basso continuo
Allegro – Adagio – Presto
- Antonio Vivaldi In furore giustissimjæ iræ, RV 626,
motet for soprano, strings, and basso continuo

INTERMISSION

- Pergolesi Stabat Mater
for soprano, alto, strings, and basso continuo

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Sinfonia Concertata in C Major
Antonio Caldara (1671–1736)

The exact date and place of Antonio Caldara's birth remain unknown, though a birth year can be estimated from a statement that he was "in his 66th year" when he died in 1736. His father was a rank-and-file violinist in Venice, and the young Caldara probably studied music with Giovanni Legrenzi, the maestro di capella at the church of San Marco in that city. Caldara began playing

cello in the orchestra at San Marco in 1693, and from 1695 had a permanent position in the orchestra, while also singing alto in the choir.

It was as a composer of opera that Caldara's fame and reputation would spread throughout Europe, but his early career focused on instrumental music. Although Caldara's first opera was produced in 1689, while he was still living in Venice, his first publications in the 1690s were sets of trio sonatas and sinfonias. While serving in his first court postings—to the Duke of Mantua from 1699 and then Prince Ruspoli in Rome from 1709 to 1716—he produced an extraordinary number of cantatas and chamber duets. The years in Rome were important for Caldara. Some of the finest composers of the era worked in Rome—Domenico Scarlatti, Gasparini, Pasquini, and Handel—giving Caldara exposure to the very latest trends in instrumental and vocal genres.

When he moved to the Viennese court in 1716, remaining there for the next 20 years, Caldara concentrated almost exclusively on opera and other vocal works, establishing a reputation that continued after his death. When Haydn came to Vienna as a choirboy in 1740, the works of Caldara were still in the performing repertory.

Caldara wrote progressively fewer instrumental works as his career progressed. The *Sinfonia Concertata* in C Major, which remained unpublished until 1996, probably dates from before 1700, around the same time as the composer's first published trio sonatas. It is a hybrid form that shares qualities of the *sinfonia/sonata* and the *concerto grosso*. The scoring for two solo violins plus strings and continuo is not uncommon for a *concerto grosso*. But the four-movement format (beginning with an *Adagio*), the lack of any dance movements, and Caldara's suggestion that an organ might be used for the continuo all suggest the influence of the *sonata da chiesa* or "church sonata."

The amalgam of *sonata/sinfonia* and the *concertato* principle was a remarkably new idea in the early 1700s, and Caldara's is one of the very first works by any composer to be given a title like *Sinfonia Concertata*. It wasn't until the later 18th century that this crossbred genre became a legitimate form of its own, perfected in similarly titled works by Dittersdorf, J.C. Bach, Haydn, and Mozart.

Salve Regina in F Minor

Giovanni Battista Pergolesi (1710–1736)

Giovanni Battista Pergolesi was only 26 when he succumbed to tuberculosis, but his fame spread much more rapidly after his tragically early death than it did during his brief life. He composed during an era that witnessed both the culmination of the Baroque and the emergence of a new Classical sensitivity, and Pergolesi was clearly aligned with the modernist, Classical camp. Unlike the conservative music of so many late Baroque composers, Pergolesi's works continued to be played and enjoyed during the second half of the 18th century. By the early 19th century, his fame had blossomed into full-blown mythology. His early death, coinciding with the composition of a large-scale sacred work (in Pergolesi's case, his *Stabat Mater*) invited parallels with Mozart (whose *Requiem* was composed shortly before his death), and publishers were eager to cash in on his Mozart-like status.

A by-product of Pergolesi's appeal to the Romantics was the proliferation of scores published under his name by ignorant (or perhaps unscrupulous) editors. The first "complete edition" of Pergolesi's works appeared in the 1930s, and of the 148 works included by its enthusiastic editor, only 30 have been subsequently verified as genuine. The task of sorting authentic Pergolesi scores from doubtful and spurious works continues today.

Pergolesi wrote two settings of the traditional *Salve regina* text—one in C Minor and another in A Minor, both for solo soprano and orchestra—but numerous other settings of this text have been ascribed to him. One of these "doubtful" settings is for two sopranos and orchestra, in the key of F Minor. But Pergolesi's C-Minor *Salve regina* was also published in a transposition to F Minor, the lower register bringing it into the alto vocal range. This transposed *Salve regina*, for solo alto and orchestra, should be considered equally as authentic as the C-Minor version, and in the lower, warmer range of the alto perhaps even a little more appropriate to the supplicatory text.

Some scholars have claimed that this *Salve regina* was the last work Pergolesi completed before his death, supplanting the commonly held belief that the *Stabat Mater* was his final work. Though it lacks the legendary status of the *Stabat Mater*, it shares many of the same musical ideas and explores the same *Affekt* of supplication and imploring. It has become one of Pergolesi's most

popular shorter works, has been recorded numerous times (in both versions), and was even used in the recent English television series *Two Thousand Years*, a broad survey of the history of Western culture.

The style of the *Salve regina*, like that of the *Stabat Mater*, combines operatic and sacred influences. The expressive opening inhabits the same sound world as the beginning of the *Stabat Mater*, with its stepwise dissonances and chromatic harmonies. The agitated accompaniment to the second section underscores long, held notes in the solo part, which are designed to cut through the orchestra like a Baroque trumpet. A slower section returns to the motet's opening style. The short aria that follows is more overtly operatic, as is the lilting and meditative "Et Jesum," with its gently syncopated accompaniment. The entreating dissonances return in the concluding *Largo*, "O Clemens."

Sinfonia in C Major

Sinfonia in G Minor

Tomaso Albinoni (1671–1750)

It is a great irony that one of the most famous pieces of Baroque music, Albinoni's *Adagio in G Minor for Strings and Organ*, is not by Albinoni, nor is it in fact Baroque. It is an original composition by Albinoni's 20th-century biographer, Remo Giazotto, published in 1958. Giazotto claimed to have based the work on a fragment of a lost trio sonata by Albinoni (hence the justification for publishing it under his name), but all subsequent efforts to trace this fragment have failed, and some have suggested that the "fragment" story might be a Giazotto concoction as well. Even though the work does include some Baroque procedures—the walking bass line in octaves is reminiscent of Bach's *Air on the G String*—the style of the *Adagio* is not at all typical of Albinoni. But one outcome of this work's remarkable popularity has been to focus attention on the life and music of the real Albinoni. Tomaso Albinoni was born in Venice, the son of a successful businessman who made the family fortune by manufacturing playing cards. Because the young Albinoni was raised in a wealthy household, he looked on music and composition as an avocation rather than a career, taking delight in advertising his "dilettante" status on the front covers of his published scores. He seems to have been something of a loner in Venice's musical establishment; it's not known who his teachers were, or if he even had any formal training, and he never sought a music position with either the court or the church.

For an amateur (in the best sense of the word), Albinoni was remarkably prolific. He wrote over 100 sonatas, 80 operas (most of them now lost), 59 concertos, 50 cantatas, and various other independent instrumental works. He is known particularly for his oboe concertos, which are some of the first significant solo works for that instrument.

Without a church position, Albinoni had no reason to compose church music, so the vast majority of his works are operas and instrumental pieces. And, like his Venetian contemporaries, he derived the style of his sonatas, concertos, and sinfonias from the practices learned in the composition of opera.

In *furore giustissimae irae*, RV. 626

Antonio Vivaldi (1678–1741)

In 1703, a youthful Antonio Vivaldi began work at Venice's *Ospedale della Pietà*, an orphanage and school for young girls, which was to be his primary place of employment for most of his career. That same year, he was ordained a priest, and though he did very little in terms of fulfilling that office—his ordination did not seem to have prevented him, for example, from having an extended affair with Anna Giraud, a Venetian opera singer—the red-haired composer was known throughout his life by the nickname "Il prete rosso" ("the red priest").

Vivaldi was an exceptionally prolific composer in many genres, both sacred and secular. And even if he gave scant reverence to the taking of holy orders, it is in his motets and other sacred choral works that Vivaldi lives up to his nickname. These works indicate that "the red priest" was not entirely devoid of faith, as they express a profound understanding of the power of the liturgy and a respect for the role of devotional practice in his community. The best known of Vivaldi's sacred

works is his Gloria, but he also wrote popular settings of the Dixit Dominus, Magnificat, and the Stabat Mater.

Less well known, but composed equally well, are the motets on sacred texts. Vivaldi usually followed a simple, four-part plan that was developed directly from the instrumental concerto. The first section, a da capo aria, corresponds to the opening Allegro of a concerto. After a brief recitative, a Largo aria functions as a slow movement, and the finale is usually a joyous "Alleluia" in quick tempo. In Vivaldi's motets, the voice is treated just the same as a solo instrument would be in a concerto; the similarity is even more pronounced in the "Alleluia," where the single-word text makes the section almost like a vocalise.

Vivaldi may have been the first composer to use this format for a motet, and it became a standard plan for later composers. Mozart's motets follow an identical format.

The anonymous text for Vivaldi's motet *In furore* dwells on notions of guilt and sorrow for sin. Although written in Latin, it is not the classical Latin of traditional liturgical texts, but rather a contemporary vernacular form so corrupted that parts of it are almost impossible to understand.

Vivaldi seems, however, to have been inspired by the text in a special way, as this setting, probably written for a performance during one of the penitential seasons, is quite substantial.

The first aria ("In furore iustisimae irae") begins with descending unison phrases in C Minor, driven by urgently repeated notes in the bass line. It is the kind of Sturm und Drang effect that later composers would think especially dramatic. The long melismas, elaborate ornaments, and wide melodic leaps of the vocal line are drawn directly from opera seria, where rage and anguish were familiar emotions.

After a short, plaintive recitative ("Miserationem Pater piissime"), the Largo aria, "Tunc meus fletus evadet laetus," remains in C Minor, but moves in a text-painting modulation to B-flat Major when "tears are converted to joy."

The rising phrases and virtuosic runs of the "Alleluia" suggest joy, but the minor key and the sobbing motifs are more typical of grief and sadness. This juxtaposition might represent a particular kind of devotion that regards Christ's pain as the true source of eternal happiness. Many of the phrases begin with a note repeated three times—perhaps signifying the Trinity—before blossoming into virtuosic melismas that are more typical of joyous expression in Baroque music.

Stabat Mater

Pergolesi

As a child, Giovanni Battista Pergolesi studied music at the conservatory in Naples, but was not required to pay tuition because he took part in regular performances there, first as a choirboy and later as a violinist. He was also sickly, and suffered from a deformed leg and a pronounced limp all his life. This precocious musical talent and bad health were both omens for later events. Pergolesi's posthumous fame, like Mozart's, was enhanced by his early death. But, as with Mozart, the works he completed during his short career fundamentally shaped the future of music. What is more remarkable is that Pergolesi produced music of such extraordinary quality while so young; he died when he was only 26.

Pergolesi worked in a "galant" style that leaned towards classicism, with balanced phrases, variety of emotion, and a preference for beautiful melody over counterpoint. This was particularly evident in his vocal works, which charted new territory in both sacred and secular genres. Pergolesi's comic intermezzo from 1733, *La Serva Padrona*, was a crucial development in Italian comic opera.

Unusual for a stage work from the 1730s, it remained in the performing repertory in subsequent decades, and was published in many different translations and adaptations during the 18th century. Even more popular than *La Serva Padrona* was one of Pergolesi's last works (his very last, according to some sources), the *Stabat Mater*. Composed just weeks before his death in early 1736, it sets an antiphon text that had only been added to the liturgy less than 10 years previously, in 1727. The Catholic Church had abolished almost all antiphons during the Counter-Reformation, so the re-introduction of the *Stabat Mater* (whose text actually dates back to the 13th century) was a rare opportunity for composers. While some, like Alessandro Scarlatti, set this text in a more traditional manner, Pergolesi (who was commissioned specifically to write his setting as an

alternative to Scarlatti's) infused the work with dramatic techniques gleaned from the experience of opera. It is one of the first compositions to apply a classical sensibility to sacred music. The newness of style in Pergolesi's *Stabat Mater* stirred some controversy at first. Father Martini of Bologna, a celebrated music theorist of the day, declared that he could discern no difference in style between *La Serva Padrona* and the *Stabat Mater*, and he deplored the intrusion of operatic technique into church music. But the work only grew in popularity. According to the scholar Helmut Hucke, Pergolesi's *Stabat Mater* holds the distinction of being the most frequently printed single work in the 18th century. Bach made his own arrangement of it, substituting the Latin text with a German translation of Psalm 51. Paisiello and Salieri both made editions of the work, and Rossini was reluctant to accept a commission to write his own setting of the text (completed, nevertheless, in 1842) on the grounds that it would never equal Pergolesi's. In more recent times, the work has gained a wider audience through its use in movies: *The Mirror* (1975), *Jesus of Montreal* (1989), Smilla's *Sense of Snow* (1997), and most famously in *Amadeus* (1984), where it accompanied Salieri's reminiscences of childhood church attendance.

While the text of the *Stabat Mater* addresses the pain and grief of Mary at the cross, Pergolesi resisted the Baroque convention of remaining in a single musical emotion or *Affekt*. In certain passages, such as the opening and closing duets, he demonstrates his extraordinary grasp of the expressive potential of chromaticism. But some of the movements are distinctly upbeat, despite the sorrowful texts. (In that regard, it is a direct precursor of Poulenc's eclectic *Stabat Mater*, composed 200 years later.) The first alto aria, "Quae moerebat et dolebat," is in a style drawn directly from opera buffa, with jaunty off-beat accompaniment and cheerful motifs that are immediately repeated. A similar buoyancy comes in the penultimate duet, "Inflammatum et accensus," which could easily be adapted as an operatic love duet. These are offset by passages of severe counterpoint: a nod to the *stile antico* of sacred composition. The central duet "Fac, ut ardeat cor meum" and the concluding "Amen," for instance, both revel in the drama of minor-key fugato, and demonstrate Pergolesi's complete command of a variety of styles.

—Luke Howard

Musica Antiqua Köln, currently celebrating its 30th anniversary, is led by Reinhard Goebel, and is renowned for its lively, virtuoso interpretations of 17th- and 18th-century music, as well as for its inspired and imaginative historical performance practices.

Born in Siegen in Westphalia, Germany, in 1952, Reinhard Goebel studied the modern and Baroque violin with, among others, Eduard Melkus, Marie Leonhardt, and Franzjosef Maier, and musicology at the University of Cologne. He soon developed a deep historical interest in German music composed in the Baroque era and has since acquired a wealth of knowledge in this field that is virtually unequalled by any other artist. A study, often lasting many years, of the circumstances surrounding a composition to attain a deep knowledge of the music's complexities is just one of the characteristics of his work. In 1997, he was awarded North Rhine-Westphalia's state prize for his exemplary performances and his research into the music of the Baroque, Rococo, and early Classical eras, which has resulted in exciting, new findings. In March 2002, in acknowledgment of his worldwide activity on behalf of the dissemination of Telemann's works, Goebel was awarded the Georg Philipp Telemann Prize of the City of Magdeburg.

In 1973, together with fellow students at the Cologne Musikhochschule, Goebel founded the Musica Antiqua Köln to perform Baroque chamber music; 10 years later, he expanded the ensemble to form a Baroque orchestra. The ensemble's international breakthrough came in 1979 with its debut performances at London's Queen Elizabeth Hall and at the Holland Festival. Since then, the group, with Goebel as concertmaster, has not only been a regular guest at all European musical centers but has also undertaken numerous concert tours to the United States, Australia, South America, and the People's Republic of China. Their exciting, milestone interpretations of both unknown works and familiar repertoire have unfailingly brought them wide recognition, as is documented by many prizes. The ensemble has received the Buxtehude Prize from the town of Lübeck, awards by Siemens and the state of North Rhine-Westphalia, and was named "Artist of the Year" by the Deutsche Phonoakademie in 1981.

Musica Antiqua Köln has built up a wide discography since signing an exclusive recording contract with Deutsche Grammophon's Archiv label in 1978. Among its many successful releases are the prize-winning recording of Johann David Heinichen's Dresden Concerti; Handel's Marian Cantatas and Arias with Anne Sofie von Otter; works by Johann Adolf Hasse under the title *Salve Regina*; a disc of "Tafelmusik" by various composers entitled *Pro tabula*; and the *Missa Salisburgensis*, attributed to Heinrich Ignaz Franz Biber (together with the Gabrieli Consort & Players under Paul McCreesh). More recent releases include J.S. Bach's *Wedding Cantatas* (with Christine Schäfer), an award-winning anthology of French Baroque music forming the soundtrack to the film *Le Roi danse*, two discs with concertos for strings by Telemann, and *Bachiana*, a collection of instrumental works by the Bach family.

Nancy Argenta (soprano), with a repertoire spanning three centuries, has been hailed not only as the supreme Handel soprano of our age but also praised for her performances of works by composers as diverse as Mahler, Mozart, Schubert, and Schoenberg. Her ability to adapt from large-scale orchestral works to chamber music and recitals has earned her great recognition and respect within the world of music.

Conductors include Ozawa, Gardiner, Davis, Blomstedt, Pinnock, Hogwood, and Norrington, with orchestras including the Philharmonia Orchestra, Boston Symphony, City of Birmingham Symphony Orchestra, Leipzig Gewandhaus, and the symphony orchestras of Toronto, Montreal, and Sydney.

In opera, concert, and recital, she has appeared at many leading festivals, including Aix-en-Provence, Salzburg, Mostly Mozart, and the BBC Proms. Her discography of over 50 recordings includes Bach's *St. John Passion*, *Mass in B Minor*, *Magnificat*, and *Christmas Oratorio* with Gardiner, Purcell's *King Arthur* and Haydn *Masses* with Pinnock and Hickox, and Mozart's *Requiem*, *Magic Flute*, and *Don Giovanni* with Norrington. As an EMI/Virgin solo artist, she has recorded Schubert lieder, Scarlatti cantatas, and two discs of Bach solo cantatas, as well as two of Purcell songs, the first of which, "O Solitude," was honored with a Classic CD Award. Recent CD releases include Handel's *Saul* with Paul McCreesh (Archiv) and Handel's *Resurrezione* with the Combattimento Consort.

As a devotee of the song repertoire of all periods, Argenta tours widely as a recitalist, presenting songs with their "original" keyboard accompaniment of harpsichord, fortepiano, or modern piano. Recent recital locations with keyboardist Maggie Cole include The Netherlands, Hungary, Israel, Canada, and Spain.

Upcoming concerts include performances with Musica Antiqua Köln (United States tour), Halle Orchestra, Ulster Orchestra, Academy of Ancient Music, and the National Symphony (Washington, DC).

Nathalie Stutzmann (contralto) makes frequent appearances in recital, concert, and opera, and is firmly established as one of today's most outstanding vocal talents. She studied singing with her mother, the soprano Christiane Stutzmann, and continued at the Ecole d'Art Lyrique de l'Opéra de Paris where she studied German lieder with Hans Hotter. She is also a highly accomplished pianist, bassoonist, and chamber musician.

On the operatic stage, work includes: *Ombra felice* in Paris and Montpellier, the title role *Radamisto* in Marseille, Gluck's *Orfeo* in Lyon, and the title role in *Giulio Cesare* in Bordeaux. She has also performed at the major houses in Zürich, Barcelona, Brussels, Florence, Venice, Bonn, and Salzburg.

As a concert singer and recitalist, Stutzmann has appeared at the Théâtre de Champs Élysées, Queen Elizabeth Hall, Royal Festival Hall, the BBC Proms, Carnegie Hall, the Musikverein, the Salzburg Mozarteum, the Concertgebouw, La Monnaie, Tokyo's Suntory Hall, La Scala, Geneva Opera, and at the Berlin Philharmonie. Her repertoire includes all the major works in the Baroque, Romantic, and contemporary genres. Since 1994, Stutzmann has performed and recorded with the Swedish pianist Inger Södergren.

Nathalie Stutzmann has made more than 50 recordings for labels including Erato, Philips, EMI, DG, Harmonia Mundi, Sony, and Virgin. Notable recordings include five volumes of Schumann lieder,

Chausson

and Poulenc mélodies for RCA, Mahler's Symphony No. 2 for Sony with Ozawa, and Vivaldi's Nisi Dominus for Hyperion. Awards include the Deutsche Schallplatten Kritik Prize, Diapason d'Or, Grammy Award, and Japan Record Academy Prize for her recording of Schumann's Kerner Lieder with RCA. Nathalie Stutzmann is now signed exclusively to RCA Victor.

Recent highlights include concerts with the Orpheus Chamber Orchestra at Carnegie Hall; several recitals throughout Europe and Japan; concerts with the San Francisco Symphony under Michael Tilson Thomas; the title role in Giulio Cesare in Amsterdam under Minkowski; Mahler's Symphony No. 2 in Hamburg with the NDR orchestra under Tilson Thomas; Mahler's Des Knaben Wunderhorn in Valencia; Schubert's Winterreise in Zaragosa and Alicante; and appearances with conductors including Gardiner, Ozawa, Rattle, and Dohnanyi.

Other highlights include numerous recitals throughout Europe; Pergolesi's Stabat Mater with Musica Antiqua Köln; Beethoven's Missa Solemnis with Gardiner; a tour of Japan including recitals in Tokyo, Osaka, and Nagoya; Brahms' Alto Rhapsody in Madrid; Bach's St. John Passion in Milan under Chailly; Berlioz' Romeo and Juliet with the Mahler Chamber Orchestra under Minkowski; Mahler's Kindertotenlieder in Detroit and Amsterdam; and Xerxes at the Bayerische Staatsoper. Highlights this season include further performances of Xerxes in Munich, recitals in Amsterdam and Geneva, the Dvořák Requiem with the Netherlands Philharmonic, Pelléas in Boston, and a tour of Japan.