A Baroque Banquet

Finale Concert:
Sibley East Education Project

Friday 10 May 2019 | 7:30 PM
Sibley East Auditorium
202 3rd Ave NW
Arlington, MN 55307

This activity is made possible by the voters of Minnesota through a grant from the Prairie Lakes Regional Arts Council, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

A Baroque Banquet

La Grande Bande

Michael Thomas Asmus, conductor & continuo

Friday 10 May 2019 | 7:30 PM
Sibley East Auditorium
Sibley East Middle/High School

Program

Concerto Grosso in D, Op. 6, No. 5, HWV 323 (1740) — George Frideric Handel (1685–1759)

I. Larghetto e staccato
II. Allegro
III. Presto
IV. Largo
V. Allegro
VI. Menuet

"Endless Pleasure, Endless Love" from *Semele* (1744) — Handel

Alina Tamborini, soprano

Kleiner geistlichen Konzerte I (1636) — Heinrich Schütz (1585–1672)

Erhöre mich, wenn ich rufe, SWV 289

Alina Tamborini, soprano
Catherine Sandstedt, soprano

Schaffe in mir, Gott, ein reines Herz, SWV 291

Catherine Sandstedt, soprano
Alyssa Anderson, mezzo-soprano

Ecce quomodo moritur justus, H. 131 (c. 1690s) — Marc-Antoine Charpentier (1643–1704)

Alyssa Anderson, mezzo-soprano

(The program continues on the next page.)

15- Minute Intermission

Suite from *Atys* (1676) — Jean-Baptiste Lully (1632–1687)

I. Ouverture
II. Air pour les Nymphes de Flore (Song for Flora's Nymphs)
III. Entrée des Zephirs (Dance of the Wind gods)
IV. Air pour la suite de Flore (Song following Flora's Entry)
V. Menuet
VI. Entrée des nations (Dance for the Nations)
VII. Entrée des Songes Funestes (Dance of the Gruesome Dreams)
VIII. Première entrée des Coribantes (First Dance of Cybele's Dancing Worshipers)
IX. Seconde entrée des Coribantes (Second Dance of Cybele's Dancing Worshipers)

O Rex Gentium, H. 42 (c. 1690s) — Charpentier

Alyssa Anderson, mezzo-soprano

"Rejoice, Greatly" from *Messiah* (1742) — Handel

Catherine Sandstedt, soprano

Domine quinque talenta, H. 33 (c. 1690s) — Charpentier

Catherine Sandstedt, soprano
Alina Tamborini, soprano
Alyssa Anderson, mezzo-soprano

Serve bone, H. 35 (c. 1690s) — Charpentier

Catherine Sandstedt, soprano
Alina Tamborini, soprano

Herr, wie lange willst du mein so gar vergessen (before 1670) — Georg Christoph Strattner (1644–1704)

Catherine Sandstedt, soprano

Texts and translations can be found on page 11.

Program Notes

The musical works on tonight's program were selected to give you a broad sampling of the music written during the Baroque era (1600–1750). Through a series of well-known and lesser-known works, we hope to illustrate the variety of music composed during this 150-year period.

Two major national music styles developed during the Baroque era, each with its zealous advocates. The Italian style, represented on this program by the works of Handel, Schütz, and Strattner, eventually became the preeminent style of composition throughout Europe. The French style, represented on this program by the works of Charpentier and Lully, became a relic of a gilded age.

Ironically, all but one of the composers on this program—Strattner—is in some way connected to Italy. The German composer Heinrich Schütz, for example, studied composition in Venice with one of the most famous composers of his time, Giovanni Gabrieli. The French composer Marc-Antoine Charpentier studied in Rome with Giacomo Carrisimi. The most French of French composers, Jean-Baptiste Lully, was actually an Italian (born Giovanni Battista Lulli).

All irony aside, the Italian influence can easily be seen in many of the compositions on tonight's program. Bravura, profound emotion, and sudden shifts in mood are all attributes of the Italian style. (As is the walking bass you'll hear in the fifth movement of Handel's *Concerto Grosso*.)

The French style, on the other hand, is more dignified in character and often has slower harmonic rhythms. But like its Italian rival, the French style can also be highly emotive, particularly in the works of Charpentier. French music has, nevertheless, been called boring, square, and overly-controlled. Statements like these quickly and harshly discount French Baroque music simply because it's *not* Italian.

History shows us that the Italian style won the battle. But, by presenting both national styles this evening, you can determine who won the war. We hope you enjoy tonight's concert!

George Frideric Handel

The German-born George Frideric Handel (1685–1759) spent most of his career working in London. Handel spent several years studying composition in Italy, and then took a post in Hannover as the court composer for the England's future George I. Handel's frequent trips to London helped him secure the reputation of being a gifted composer of Italian opera, and the opportunity to compose for Queen Anne.

Concerto Grosso

While Handel was studying in Italy, and through the connections of his numerous patrons, it is probable that Handel met Arcangelo Corelli (1653–1713), a virtuoso violinist and composer. Corelli is often given credit for creating the *concerto grosso*, a genre of music where a small group of instruments is accompanied by a larger group of instruments.

The *concerto grosso* on tonight's program was premiered during a series of concerts during the 1740 Lenten season in London. (These works were performed during the intermissions of larger pieces.) The set of six pieces was composed with eventual publication in mind—an unusual aspect for Handel—becoming the sixth of seven works published during his lifetime.

A *concerto grosso* is often composed of several movements which alternate between slow and fast

tempos. The *concerto grosso* on tonight's program follows a similar pattern.

The piece opens with the solo violin pronouncing the start of the slow and noble movement, *Larghetto e staccato*. The orchestra then joins in, repeating many of the same rhythms. Each time, the push and pull of the harmony gives these same rhythms new energy.

The second movement, *Allegro*, is an imitative movement. The first violins begin by playing the main theme. The second violins then play the main theme, while the first violins accompany. Then the bass instruments play the main theme, while the orchestra accompanies them. Enjoy the careful construction of this movement by following the main theme, and its fragments (i.e., small parts of the theme), as Handel turns it on its head.

The following movement, *Presto*, is written as a dialogue amongst the soloists and between the soloists and the orchestra. Its brisk tempo allows the players to show their technical skill. The dance-like quality of the movement provides a nice contrast from the previous movement.

In the *Largo*, the soloists take a more active role and the mood turns much darker. The harmonies are more dissonant and the movement invokes a nostalgic feeling. The movement ends with a violin cadenza segueing into the next movement.

At once the joy has returned in the *Allegro*. The bawdy opening music is a classic eighteenth-century representation of the countryside. Clashing harmonies and beautiful suspensions evoke rolling country hills. This movement is pure happiness and great fun!

The *Menuet* was a popular courtly dance of the Baroque era. The movement is written with a main theme followed by a set of variations played in the bass instruments and violins.

Rejoice, Greatly

By 1741, the London public's love of Handelian opera began to fade. To continue making money, Handel moved his compositional talents to the Oratorio—an unstaged dramatic piece frequently based on a Biblical story.

It was common practice in eighteenth-century Europe for dramatic productions—operas, plays, etc.—to be put on hold during Lent. Handel's oratorio productions filled a musical void during the six-week Lenten season.

Handel's best-known oratorio, *Messiah,* was first performed in Dublin in 1742. The concert was organized to benefit three charities. It proved very successful. The oratorio was performed in London the following year during the Lenten season.

Handel's *Messiah* is broken into three parts, with each covering an important theological aspect of Christ's life: Christmas (Part I), Lent (Part II), and Easter (Part III). The aria we'll be performing tonight, taken from Part I, urges listeners to heed the coming of Christ as Messiah.

Endless Pleasure, Endless Love

With successful performances of *Messiah,* oratorio became central to Handel's musical output. Handel began work on *Semele* in the middle of 1743 for the upcoming 1744 Lenten season. Handel billed his new work as "a Musical Drama, performed in the manner of an oratorio," which really meant that it was an unstaged opera.

Semele tells the tale of the god Jupiter (Zeus) taking the mortal Semele as his mistress. Juno, Jupiter's wife, learns of her husband's infidelity and plots to kill Semele. Although it would result in her death, Semele is convinced by Juno to ask Jupiter to show himself in his divine form. Jupiter does this and Semele is consumed by Jupiter's

thunderbolts. Bacchus, god of wine and ecstasy, and the son of Jupiter and Semele, rises from his mother's ashes.

The secular topic, overtly sexual nature, and its nod to opera were not well-received by the London public. *Semele* received an insultingly-low four performances during the 1744 season.

The selection from *Semele* you will hear today, "Endless Pleasure, Endless Love," is sung by Semele at the end of Act I. While Semele sings this aria, Jupiter takes her to his mountain hiding place.

Heinrich Schütz

Born in Germany, Heinrich Schütz (1585–1672) came from a family of innkeepers. Like most composers of his time, Schütz's first musical training was given by local church musicians.

Schütz's musical talent was recognized early in his life. At the age of 15, Schütz became a choir boy at the court of Landgrave Moritz von Hessen, 150 miles from his home. At 23, his voice changed and Schütz began studying law.

Schütz's musical talent was admired by the Landgrave who was also a gifted composer and musician. A year after Schütz began his law studies, the Landgrave advised Schütz to travel to Venice to study with the composer Giovanni Gabrieli. At 24, Schütz travelled to Venice and remained there for at least four years.

Because of his studies with Gabrieli, Schütz is often credited with introducing the Venetian polychoral style of composition to Germany. The creation of this style, often called "cori spezzati" or "separated choirs," was possible because of the numerous balconies built into Venice's San Marco Basilica.

Kleiner geistlichen konzerte I

In 1636, at the age of 50, Schütz published his first collection of "little sacred concertos" for one to five voices and basso continuo. The reason for the small number of singers, and the lack of other instruments, Schütz explained, was because of "the economic constraints of the time."

The economic constraints Schütz cites were likely related to the Thirty Years War (1618–1648)—a conflict that would ultimately involve the entire European continent. Many people had died, and soldiers were taken from anywhere they could be, including the ranks of Court Chapels.

For this largely religious war between Catholics and Protestants, prayers, devotions, and liturgical music were commonly used as one way to help tip the war in your side's favor. The two selections we will perform tonight can be viewed in a similar light—as prayers to end the war and to bring victory to the Protestant side (of which Schütz was a part).

Marc-Antoine Charpentier

The music of the Italian-trained, French composer Marc-Antoine Charpentier (1643–1704) was, until recently, rarely heard or accessible. Little of Charpentier's music was published during his lifetime, and most of his music has only reached the twenty-first century by autograph manuscript.

Much of Charpentier's music is a product of his work for Marie de Lorraine, Duchess of Guise, a French noble woman with a taste for Italian art, furniture, and music. Her love for Italian things is a product of her family's exile to Florence during her 20s. (Their exile was related to her grandfather's move for the French Crown during the French Civil War.) It was only natural that

Guise would employ the Italian-trained Charpentier, whose family had long been under the protection of the Guises.

Much of Charpentier's compositional output consists of sacred music—psalm settings, anthems, and motets—which were most likely performed for Guise's daily Masses. After Guise's death in 1688, Charpentier continued to compose for several religious houses in Paris, including the Jesuit priests.

Ecce quomodo moritur justus

The most important liturgical celebrations of the year took place during Holy Week. From Holy Thursday through Holy Saturday, many Parisians took part in the afternoon celebrations of the Office of Tenebrae. Candles were extinguished as the service proceeded, filling the churches with darkness—giving the Office its name.

A moving reflection on Christ's suffering, the Tenebrae Office was filled with beautiful music and poignant texts. In Paris, the music was often sung by members of the Paris opera, allowing parishioners to hear their favorite singers during the opera's Lenten break.

A selection from the Tenebrae liturgy, *Ecce quomodo moritur justus*, is presented tonight. It comes from the service for Holy Saturday, which took place on Friday afternoon. *Ecce* was sung as a response to the reading of Saint Augustine's Exposition on Psalm 63 (64), which talks about martyrs and the Martyrdom of Christ. We invite you to read a portion of the commentary before we perform this piece.

O Rex Gentium

The second most important liturgy of the year occurred during the four weeks of Advent. The liturgy for the last week of Advent includes seven special Antiphons—fragments of a Psalm or Biblical texts—which were sung before and after the appointed Psalm.

The seven "O Antiphons" were sung before and after the Magnificat. Each antiphon represents a name of Christ: "David's Son," "Emmanuel, God with us," and so forth. *O Rex Gentium,* "O, King of the Nations," is sung during Vespers (Evening Prayer) on December 22.

Domine quinque talenta & *Serve bone*

During the Baroque period, Catholic monks and nuns were expected to pray all, or portions of, the Divine Office. The Divine Office includes eight sets of prayers which were read or sung throughout the day. Depending on the local customs, the earliest prayers (Matins) could have occurred as early as 2 or 3 am; the latest (compline) occurred around 7 pm.

These two antiphons are taken from the Vespers service celebrated to commemorate the lives of early Christian confessors (Saints who were persecuted but not martyred). The Antiphon *Domine quinque talenta* would have been sung before the chanting of Psalm 110 (109). *Serve bone* would have been sung before the chanting of Psalm 117 (116).

Jean-Baptiste Lully

Jean-Baptiste Lully (1632–1687), who was born in Italy, was selected in 1646 to be an Italian language tutor for Louis XIV's cousin. While in France, Lully completed his musical education and learned dancing.

The importance of dance at the French court cannot be overstated. Courtiers were expected to

participate in grand balls which were frequent occurrences. The most talented courtiers danced in court ballets, which included a mixture of singing and dancing.

Many different types of dances were used during Lully's day. The menuet, gigue, sarabande, passepied, and chaconne are just a few examples. The courante, a stately dance in triple meter, was Louis XIV's favorite dance (according to contemporary accounts).

Lully's dancing was so good that, in 1653, he danced alongside Louis XIV (1638–1715)—a very talented dancer in his own right. In March of that same year, Lully became one of Louis XIV's composers for instrumental music.

After Lully began composing for Louis XIV in March 1653, the two men developed a strong friendship which lasted until Lully's premature death in 1687.

Suite from Atys

Before Lully completed his opera *Atys* in 1676, he had essentially purchased control of all dramatic musical productions in France in 1672. Using the French style's hallmark five-voice string writing was only possible with a large number of musicians. All others, not directly involved with Lully or the Crown, could employ only two singers and six string players—essentially banning operatic performances by other groups.

Atys, like other Lully operas (*tragédies en musique*) are significantly different from other operas you might be familiar with. Lully's operas, which are frequently over three hours in length, are composed of a prologue and five acts.

The plot of *Atys*'s prologue, like Lully's other operas, is completely seperate from the main opera's plot. In Baroque France, prologues acted as propaganda to support Louis XIV, who was often depicted as a deity.

The main story of Lully's *Atys* was adapted by Philippe Quinault (1635–1688) from *Fasti,* a book of poetry by the Ancient Roman poet Ovid. In Quinault's adaption, the goddess Cybele descends to earth to attend the wedding of Sangaride and Celenus, the king of the Phrygians (Act I). Meanwhile Celenus and Atys are both competing to become Cybele's high priest (Act II).

It just so happens that Sangaride is unhappy with her upcoming marriage and that Atys secretly loves her (Act I). Cybele makes Atys her high priest because she secretly loves him (Act II).

In Act III, Atys falls under a deep sleep in which good dreams and gruesome dreams appear—they instruct Atys not to deceive the gods. After awaking, Atys sees Sangaride begging Cybele to release her from her upcoming marriage. Atys reassures Sangaride of his love.

With his new-found power as Cybele's high priest, Atys demands Sangaride's father cancel the wedding (Act IV). After hearing this, King Celenus is furious and Cybele punishes Atys' action with a spell. Atys, Now blinded, plans to kill himself. In order to save him, Cybele turns Atys into a tree. She celebrates her victory and laments her loss (Act V).

The selections from *Atys* we'll perform tonight are a series of dance numbers. Unlike the early years of Louis XIV's reign, when courtiers took part in ballets, the dancers for *Atys* would almost certainly have been professionally trained.

In order of performance, the selections have come from the Prologue (I, II, IV, V), Act II (III, VI), Act III (VII), and Act V (XIII, IX).

Georg Christoph Strattner

Composer Georg Christoph Strattner (1644–1704), was born in the Hungarian town of Gols, near Pressburg, Austria. He moved to Pressburg to study and be a choirboy. He lived in Pressburg with his cousin, Samuel Friedrich Capricornus (1628–1665), who was a composer, the director of music for the city's churches, and the head master of the school. He joined Capricornus in Stuttgart in 1657.

Strattner was the music director at the German court of Baden-Durlach from 1666–1682. He then moved to Frankfurt where he became the music director of the Barfüsserkirche (literally, "Barefoot church"). Like his cousin, Strattner was responsible for performances in other Frankfurt churches and taught music at the local school. He held this post until 1692, which abruptly ended after he was found guilty of adultery. He was subsequently banished from Frankfurt.

Herr, wie lange

It is likely that Strattner composed his cantata *Herr, wie lange* before accepting the post in Frankfurt. The cantata remains unpublished and can only be found in a manuscript held by the State Library in Berlin. I have transcribed the manuscript specifically for tonight's performance.

The cantata is written in an Italian style which aims to differentiate the various moods found in the biblical text. The cantata is composed of several unified parts.

The cantata begins with a slow prelude that prepares the listener for the somber mood of the opening section (verses 1–2). Strattner's careful compositional approach helps to articulate the pleading, worry, and hope in the text.

The second part opens with a variation of the opening prelude. The text for this section is generally more joyous than the first part (verses 3–4). The mood suddenly turns inward on the words "daß ich nicht im Tod entschlafe (so that I don't fall into death)."

For both iterations of the above phrase, Strattner indicates a tempo change (Adagio) and very specific dynamic markings in the manuscript. The first iteration moves from *piano* (soft) to *pianississimo* (extremely soft); the second starts at *piano* and goes to *pianissimo* (very soft). These dynamic markings are remarkable because they were rarely included in music during this time.

The third part's (verse 5) key change, which goes from minor to major, is used to highlight the singer's hopefulness in God's continued mercy. Just like in similar instances, Strattner uses vocal acrobatics on the word "freuet (rejoicing)" to musically reflect the psalmist's text.

The rejoicing continues with "das du so gerner hilfst (that you help so willingly)." This phrase is repeated over and over again, each time rising in pitch through key changes, emphasizing the meaning of the text.

The final part of the cantata (verse 6) is the most joyous of the cantata. Here the psalmist has resolved to sing to God for the great things He's done. The final part uses an imitative texture: the singer introduces the main thematic material and the strings imitate it throughout.

Texts and Translations

Endless pleasure, endless love
George Friedric Handel

Endless pleasure, endless love, Semele enjoys above!
On her bosom Jove reclining, useless now his thunder lies;
To her arms his bolts resigning, and his lightning to her eyes.
- William Congreve (1637-1708)

Erhöre mich, wenn ich rufe
Henrich Schütz
Psalm 4:2, 5:3a

Erhöre mich, wenn ich rufe,	*Hear me when I call,*
Gott meiner Gerechtigkeit,	*O God of my righteousness:*
der du mich tröstest in Angst,	*You comfort me in my distress;*
sei mir gnädig,	*have mercy on me,*
und erhöre mein Gebet	*and hear my prayer.*
vernimm mein Schreien,	*Hear my cry,*
mein König und mein Gott.	*my King, and my God.*

Schaffe in mir
Henrich Schütz
Psalm 51:10-12

Schaffe in mir, Gott, ein reines Herz,	*Create in me, O God, a clean heart;*
und gib mir einen neuen, Gewissen Geist.	*and renew within me a right spirit.*
Verwirf mich nicht von deinem Angesicht	*Cast me not away from Your presence;*
und nimm deinen heiligen Geist nicht von mir.	*and take not your Holy Spirit from me.*
Tröste mich wieder mit deiner Hülfe,	*Restore to me the joy of Your salvation;*
und der freudige Geist erhalte mich.	*and uphold me [with Your] free spirit.*

Ecce quomodo moritur justus
Marc-Antoine Charpentier
Twenty-fourth Tenebrae Responsory

Ecce quomodo moritur justus	*Behold how the righteous man dies*
et nemo percipit corde.	*And nobody perceives it in their heart.*
Et viri justi tolluntur	*And righteous men are destroyed*
et nemo considerat.	*And no one examines it.*

(Continued on the next page.)

A facie iniquitatis sublatus est justus
et erit in pace memoria eius:
Tamquam agnus coram tondente se obmutuit,
et non aperuit os suum:
de angustia, et de judicio sublatus est.
Et erit in pace memoria ejus.

From the presence of iniquity, the righteous man has been taken away
And his memory shall be in peace.
As a sheep before shearing becomes silent,
so he opened not his mouth:
he was taken from prison and from judgement.
And his memory shall be in peace.

Rejoice, Greatly

George Fredrich Handel
Zecharaiah 9:9-10

Rejoice greatly, O Daughter of Zion; Shout, O Daughter of Jerusalem!
Behold, thy King cometh unto thee; He is the righteous Saviour,
And He shall speak peace unto the heathen.

O rex gentium

Marc-Antoine Charpentier

O Rex gentium, et desideratus earum,
lapisque angularis, qui facis utraque unum:
Veni, et salva hominem,
quem de limo formasti.

O King of the nations, and their desire,
the cornerstone, who makes each side one:
Come and save mankind,
Whom, from dust, you formed.

Domine quinque talenta

Marc-Antoine Charpentier
Matthew 25:20

Domine quinque talenta
Tradidisti mihi,
ecce alia quinque superlucratus sum.

Lord, you gave me five bags of money:
I myself return [to you],
behold, another five bags I have gained.

Serve bone et fidelis

Marc-Antoine Charpentier
Matthew 25:21

Serve bone et fidelis,
intra in gaudium Domini tui.

Good and faithful servant,
enter into the joy of your Lord.

(Continued on the next page.)

Herr, wie lange willst du mein so gar vergessen?
Georg Christoph Strattner
Psalm 13

[1]HERR, wie lange willst du mein so gar vergessen?
Wie lange verbirgest du dein Antlitz vor mir?
[2]Wie lange soll ich sorgen in meiner Seele und mich ängsten in meinem Herzen täglich? Wie lange soll sich mein Feind über mich erheben?
[3] Schau doch und erhöre mich, HERR, mein Gott!
Erleuchte meine Augen, daß ich nicht im Tod entschlafe,
[4] daß nicht mein Feind rühme, er sei mein mächtig worden, und meine Widersacher sich nicht freuen, daß ich niederlage.
[5] Ich hoffe aber darauf, daß du so gnädig bist; mein Herz freuet sich, daß du so gerne hilfst.
[6] Ich will dem HERRN singen, daß er so wohl an mir tut.

[1] *Lord, how long will You forget me so completely?*
How long will You hide Your face from me?
[2] *How long will I worry within my soul and how long will I be anxious daily in my heart? How long will my enemy be exalted over me?*
[3] *Behold and hear me, Lord, my God!*
Illumine my eyes, so that I do not fall into the sleep of death,
[4] *so that my enemy does not boast that he has been made powerful over me, and that my adversary does not rejoice that I am defeated.*
[5] *But I trust therefore that You are merciful, my heart rejoices that You help so willingly.*
[6] *I will sing to the Lord, since He does such good things for me.*

La Grande Bande

Baroque Violins
Natalie Kress †
Miriam Scholz-Carlson
Cindy Marvin
Conor O'Brien *
Elizabeth York

Baroque Violas
Cheryl Zylla *
Elizabeth York

Baroque 'Cello, Viola da Gamba
Maryne Mossey*

Violone, Baroque Bass
Michelle Wenderlich*

Theorbo
TJ Dalton*

† concert master; * principle

To learn more about our musicians, visit www.lagrandebande.org/aboutus.

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We also thank the wonderful custodial staff at Sibley East for preparing the auditorium for our use this week. A huge thanks to all the volunteers who assisted us over the past few weeks, many of whom you met before tonight's concert.

It is with abundant and heartfelt gratitude that we thank each and every one of you for your help and support. This project would not have run as smoothly as it did without you.

We would also like to thank Alyssa Anderson! She graciously agreed to step in after Morgan Manifacier was no longer able to sing due to illness.

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Michael Thomas Asmus

PLRAC Project Survey

As an awardee of the Prairie Lakes Regional Arts Council Arts & Cultural Heritage Grant, La Grande Bande is required to evaluate its performance over the course of our Sibley East Educational Project. Please take a moment to complete our survey at www.lagrandebande.org/surveys. The survey will be available until May 31, 2019. Thank you!

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