

# Harmonic Joys

Viol and Voice Music in Germany



Brandywine Baroque  
2022-2023 Season

*Harmonic Joys*  
*Viol & Voice Music in Germany*

Pieces à tré for viola da gamba Intrada: Andante – Allegro – Allegro, Allemande, Courante, Chaconne, Bourée, Gigue	Theodor Schwartzkopff (1659-1732)
<i>Il Goder</i> from <i>Il giudizio di Paride</i> (1707)	Pietro Baldassare (c1683-after1768)
<i>Al languido seno</i> from <i>Trastulli</i>	Pietro Torri (1665-1737)
<i>Un magnanimo cor</i>	Marc'Antonio Ziani (c1653-1715)
Passacaglia in G minor from <i>Apparatus musico-organisticus</i>	Georg Muffat (1653-1704)
Sonata III from <i>The Nymphs of the Rhine</i> Adagio – Allegro – Adagio – Allegro – Adagio – Allegro	Johannes Schenck (1660-after1710)
<i>Mein Sehnen ist gestillt, und mein Wunsch nun erfüllt</i>	Philipp Heinrich Erlebach (1657-1714)
<i>Jesu, mein Herr und Gott allein</i> Sonata - Aria	Johann Theile (1646-1724)
Sonata à tre viol da gamba Adagio – Allegro – Adagio – Allegro – Adagio, Aria, Courante, Giga, Sarabanda Adagio, Variatio [Adagio], Ciaconi Adagio	Johann Michael Nicolai (c1629-1685)
<i>Herr, wenn ich nur Dich hab</i> , BuxWV 38	Dieterich Buxtehude (c1637-1707)

**Brandywine Baroque**

Laura Heimes, soprano  
Sarah Cunningham, viol  
Donna Fournier, viol  
John Mark Rozendaal, viol  
Karen Flint, harpsichord & organ

Keyboard Technician: Dongsok Shin

**Theodor Schwartzkopff** (1659-1732) was the son of an organist and organ builder of Ulm, Germany. He probably received his musical instruction from his father and S. A. Scherer, organist at Ulm Cathedral. Employed as a musician by the Württemberg Hofkapelle at Stuttgart from 1678 through 1709, he rose through the ranks from *Aspirant*, to *Hofmusicus* and finally as *Kapellmeister* in 1690. He was released from that court and went to the Hofkapelle in Baden-Durlach between 1712 and 1716. By 1717 he was back in Stuttgart.

Unfortunately, Swartzkopff's dramatic and sacred music is lost, but a significant amount of his instrumental music still survives, written for the Württemberg court musicians. His works display a blend of French and Italian elements, with much written for the bass viol.

**Pietro Baldassare** (c1683-after1768), an Italian composer, may have been born in Rome, but some documents describe him as being from Brescia. He was in Brescia in 1709, and was *maestro di cappella* of the Oratorio di S Filippo Neri there. He held that post from 1714 until at least 1768. He also held the same position at S Clemente, Brescia until 1754. At some point he took holy orders.

The composition *Il giudizio di Paride* was written to celebrate the name day of Empress Amalia Wilhelmina. His musical language is similar to the canonic writing of the *Accademia Filarmonica* of Bologna.

**Pietro Torri** (1665-1737), Italian organist and composer, was organist and *maestro di cappella* at the court of the Margrave of Bayreuth in 1684. He left the court and spent the next five years traveling in Italy. In 1689 he joined the court of Max Emanuel II, Elector of Bavaria as organist. He followed Max Emanuel to the Spanish Netherlands, and various stints at the court of Hanover and the Munich court. Max Emanuel sided with France in the War of the Spanish Succession, and when defeated had to return to Brussels in exile. Torri went along with him. The English seized Brussels in 1706 and Max Emanuel fled once again, this time to the French held regions of Saarbrücken, Mons & Namur. Finally in 1715 Max Emanuel returned to Munich with his court, and Torri became *Hofkapell-Director* with a salary of 2000 gulden. There he produced nearly an opera a year until his death. Torri's instrumental music is founded in the late Venetian school but has the strong influence of Alessandro Scarlatti. His vocal chamber music achieved fame throughout Europe.

**Marc'Antonio Ziani** (c1653-1715) was an Italian composer, active in Austria, who became a major figure at the imperial court in Vienna in the early 18<sup>th</sup> century. He began his career as an opera composer in 1674 by adapting older works for the Venetian stage. In 1686, Ziani became *maestro di cappella* to Ferdinando Carlo Gonzaga, the last Duke of Mantua. His Venetian operas were revived in numerous other cities.

At the height of his career in Venice, in 1700 Ziani was appointed *vice-Hofkapellmeister* to Emperor Leopold I in Vienna, later being promoted to *Hofkapellmeister* in 1712. He composed operas and shorter dramatic pieces for birthdays and name days of the imperial family. In Vienna, Ziani had tremendous resources at his disposal. Many of his arias feature difficult obbligato parts for violin, cello, viola da gamba, bassoon, trombone, and lute. There are parallels with Bach in Ziani's treatment of solo instruments. A vast number of liturgical pieces by Ziani survive. These works use both *stile antico* and more modern concerted styles, with a rich range of instruments.

**Georg Muffat** (1653-1704), German composer and organist of French birth, considered himself a German, although his ancestors were Scottish and his family had settled in Savoy in the early 17<sup>th</sup> century. He was a prominent composer of instrumental music who was particularly important for the part he played in introducing the French and Italian styles into Germany.

As a boy he studied in Alsace and in Paris with Lully, then went back to Alsace. When war was imminent, he left for Vienna, Prague and then Salzburg. In Vienna he had a patron in Emperor Leopold I but received no appointment. In 1678 he took a post as organist and chamber musician in Salzburg to Archbishop Max Gandolf, Count of Kuenburg. He visited Italy to study with Pasquini and heard Corelli's *concerti grossi* that were performed at Corelli's house. He eventually left Salzburg, disappointed with the unfavorable atmosphere there. Early in 1690 he was in Augsburg for the coronation of Leopold's eldest son, Joseph as Roman king. There he made a personal presentation of his *Apparatus musico-organisticus* to Leopold, its dedicatee. More than any other of his publications, his contribution to solo organ music survives in the *Apparatus*, a characteristically eclectic publication incorporating both Lullian and Corellian elements.

Muffat's versatile musicianship extended beyond orchestral composition into a variety of fields. The *Apparatus* demonstrates the wide range of ideas that Muffat absorbed during his varied career. The main part consists of 12 large-scale toccatas arranged in the order of the church tones. The Passacaglia shows an interesting combination of the French rondeau form and the Italian variation (freely treated).

**Johannes Schenck** (1660-after1710) was a Dutch composer and viol player of German descent. With the support of wealthy Amsterdam citizens, he was able to publish his music in fine editions, which established him as perhaps the most important Dutch composer of the second half of the 17<sup>th</sup> century. His viol playing was extolled in numerous poems. In about 1696 his fame secured him a post at the Düsseldorf court of the Elector Palatine Johann Wilhelm II, himself an amateur viol player. He may have remained in the service of Johann Wilhelm until the latter's death in 1716. He was present at the coronation in 1711 of Emperor Charles VI at Frankfurt.

Schenck's viol music constitutes one of the most important repertoires composed for the instrument. It faithfully reflects the important stylistic changes taking place in northern Europe at the time. Schenck's viol music culminated in *Le nymphe di Rheno* (The Nymphs of the Rhine) and *L'écho du Danube*. The former consists of duets for two equal viols, in which the relatively modest technical demands may reflect the level of the dedicatee, Schenck's employer Johann Wilhelm.

**Philipp Heinrich Erlebach** (1657-1714) was one of the leading composers of his time in central Germany, especially of church music and more particularly of cantatas, of which he wrote several hundred.

Erlebach's earliest training was at the East Frisian court. From there he was sent to Thuringia, where he was employed first as a musician and valet, and later in 1681 as *Kapellmeister* at the court of Count Albert Anton von Schwartzburg-Rudolstadt. During his 33 years there as *Kapellmeister* he made this small establishment a main center of musical activity in Thuringia.

Erlebach composed in nearly all the forms common at the time and was equally successful in instrumental and vocal works. Of his 120 or so instrumental works only six suites, six trio sonatas and a march survive.

Several arias from Erlebach's two principal operas – the otherwise lost *Die Plejades* and *Die siegende Unschuld* – were printed in the two volumes of *Harmonische Freude* (Harmonic Joys), but of his other dramatic music only librettos survive. It is important to stress that the two parts of *Harmonische Freude* are essentially collections of operatic arias (some to parodied texts); many writers have treated them simply as collections of songs and have mistakenly referred to Erlebach as the last important German songwriter of the 17<sup>th</sup> century.

**Johann Theile** (1646-1724) was a German composer, theorist and teacher particularly noted for his sacred music. He was a law student at the University of Leipzig from 1666 until about 1672. Friends helped him pay for his first publication of student songs *Weltliche Arien* in 1667. It is doubtful that he completed his law studies.

In 1673 Theile was appointed *Kapellmeister* at Gottorf, where he may have written his first opera-like works, for Duke Christian Albrecht, who spent money on "musical entertainments." He followed the Duke when he fled to Hamburg in 1675 where his first opera was performed. He then worked at numerous courts in Germany, teaching as well as composing. He may have been at the Prussian court in Berlin. Mattheson paid tribute to him by saying: "he was a specially pious, honest man and thoroughly understood the harmonious arts." Christoph Wolff identified Theile as the young gamba player in the painting, *Häusliche Szene* (1674) by Jan Voorhuit, now in the Musuem für Hamburgische Geschichte. It shows Theile with his friend Buxtehude and the organist J.A. Reincken.

It is in his concerted sacred music that Theile made his most important contribution. Of 34 extant works, 22 are settings of Latin or German psalms; other pieces are settings of other biblical texts, Luther's Litany and independent verses. The forces for which Theile wrote range from solo soprano, two strings and continuo to five-part chorus with two violins, two violas, bassoon, two clarinos, timpani, two cornetts and three trombones. The instruments strongly support the vocal line; in choral works the first violin plays a higher contrapuntal line, while the other instruments double the vocal parts. Among his contemporaries Theile was called "the father of contrapuntists," and polyphonic textures indeed assume a paramount role in his music. In most aspects of composition Theile was conservative. Traditional dissonance treatment, careful text-

setting (with some word-painting) and moderate ranges are all characteristic. His harmony consists of simple basic progressions, enlivened by frequent changes of key and intensified by occasional chromatic alterations.

**Johann Michael Nicolai** (c1629-1685) was a German violinist and composer, who most likely grew up in Thuringia. Essentially nothing is known about his musical training. Until 1655 he was a member of the court orchestra of the Duke of Saxe-Lauenburg, whose musicians often played for the Margrave of Brandenburg. After 1655 Nicolai was an instrumentalist in the *Hofkapelle* Stuttgart for 30 years, where he played among other instruments, the great violone. The Sonata in A minor for three bass viols on this program is preserved in the Durham Cathedral Library. The first part of the sonata consists of two lively Allegro movements surrounded by short Adagios followed by other movements, Aria, Courante, Giga and Sarabanda.

It is uncertain where or when **Dieterich Buxtehude** (c1637-1707) was born, hence his listing as a German or Danish composer and organist. A contemporary notice after his death said that he “recognized Denmark as his native country. He most likely attended the Latin School at Elsinore and his father, an organist, probably taught him music.

In 1657 or 1658 he became organist at his father’s former church at Helsingborg, however in 1660 he moved back to Elsinore as organist of the Marienkirche, a German-speaking congregation. With the death of Franz Tunder in 1667, the position of organist at the Marienkirche at Lübeck, one of the most important in Germany, became vacant. After several other candidates were rejected, he was chosen in April 1668. In July he became a citizen of Lübeck and later in August married Tunder’s younger daughter, Anna Margarethe. It is unknown whether this marriage was a condition of his employment, but the practice was not unusual.

Buxtehude’s official duties required him to play for the main morning service and the afternoon service on Sundays and feast days and for Vespers on the preceding afternoon. In addition to the customary preludes to the congregational chorales and the musical offerings of the choir, Buxtehude supplied music during Communion, often with the participation of instrumentalists or vocalists, or both, who were paid by the church. Part of his fame comes from his direction of the concert series known as the *Abendmusiken*, an activity totally outside his official church duties. Tunder had given concerts in the church on weekdays, but Buxtehude moved them to five specific Sundays in the church year and introduced the performance of sacred dramatic works in 1678, the same year as the inauguration of the Hamburg opera. His friendship with Johann Theile is attested by a poem that he contributed to Theile’s *St Matthew Passion* (Lübeck, 1673) and his help in financing the publication of Thiele’s masses (Wismar, 1673).

The aria is the central genre within Buxtehude’s vocal output and is found both singly and in composite works. All texts are strophic, most of them in German and many from 17<sup>th</sup>-century hymnals. His choice of these poems, many on topics of love for Jesus and longing for heaven, has raised the question of whether Buxtehude was of Pietist persuasion, however, the Lutheran church criticized the use of Latin texts, Italianate concerted style, artful organ music, and festive music during communion, making it unlikely that Buxtehude agreed with those tenets. Buxtehude’s arias always call for instrumental participation, either in ritornellos or for concertato interjections.

Buxtehude composed six works (BuxWV 38, 57, 62, 69, 70 and 92) over an ostinato bass, or repeating bass, that is maintained rigorously throughout this work, BuxWV 38, without variation or modulation. Four are designated *Ciaccona* in their manuscript sources, and they include both concertos and arias, with prose and poetic texts. He also used ostinato basses in portions of other vocal works, most frequently in a final “Amen” or “Alleluia” section.

Notes by Karen Flint

*Il Goder from Il giudizio di Paride (1707)*

Pietro Baldassare

Il goder un bel sembiante  
quanto è dolce ad un gran cor  
Sol felice è quel amante  
che possiede la cagion del suo dolor.

O how sweet to a kind heart  
is the joy of a lovely face.  
The lover alone is happy,  
who calls the cause of his suffering.

*Al languido seno from Trastulli*

Pietro Torri

Al languido seno  
Sol chieggo ristoro  
Già l'alma vien meno,  
Già spiro, già moro.

I ask the sun to restore  
my languid breast.  
My Soul is already failing,  
I am spinning, I am dying.

*Un magnanimo cor*

Marc'Antonio Ziani

Un magnanimo cor pace concede  
a chi del suo peccar chiede perdono.  
Ha dar per odio e mal bene ed amor.  
Non è virtude umana ma sovrane immortal virtu te e dono.

A magnanimous heart grants peace  
to those who ask for their sin to be forgiven.  
He must replace hate and evil with good and love.  
It is not a human virtue, but a sovereign immortal gift.

*Mein Sehnen ist gestillt  
und mein Wunsch nun erfüllt*

Philipp Heinrich Erlebach

Glückliches Fügen, süßes Vergnügen,  
stellst du mein Herze wieder zur Ruh?  
Wohl mir, mein Hoffen ist eingetroffen,  
meinem Verlangen fället Zufriedenheit zu.

Happily uniting, sweet pleasure,  
you put my heart again at peace.  
Luckily, my wish has come true,  
my desire gives way to satisfaction.

Du weisst zu stillen durch dein Erfüllen,  
was mir die Freude bisher gehemmt!  
Was mich geplaget, ist nun verjaget,  
die matte Seele ist nun mit Lust überschwennt.

You know how to reject my advances  
that has prevented my joy thus far!  
What previously plagued me, is now gone.  
My weary soul is overwhelmed with desire.

Unsere Herzen dulden zwar Schmerzen,  
Wenn sich die Hoffnung et was verzieht,  
Doch sie empfangen, was sie verlangen.  
Glücklich ein Herze, das sich vergnüget noch sieht!

Our hearts to be sure endure pain,  
when hope is somewhat lost,  
but one receives what one asks for:  
Happy is the heart that is still content.

Warten und Hoffen hat es gestroffen.  
Dies ist die Tugend, der es gelingt,  
Freundiges Leben pflegt sie zu geben,  
Dies sind die Früchte, so uns're Hoffnung uns bringt.

Waiting and hoping has happened,  
but it is a virtue when it succeeds.  
Happy life tends to give it;  
these are the fruits our hope brings.

*Jesu, mein Herr und Gott allein*

Jesu, mein Herr und Gott allein,  
wie süß ist mir der Name dein.  
Es kann kein Trauren sein so teuer,  
dein süßer Name erfreut viel mehr.  
Kein Elend mag so bitter sein,  
dein süßer Trost erleuchtet fein.  
Drum will ich weil ich lebe noch,  
das Kreuz dich willig tragen nach;  
Mein Gott, mach mich darzu bereit,  
und dien' zum besten alle Zeit.  
Erhalt mein Herz im Glauben rein,  
so leb' und sterb' ich dir allein.  
Jesu, mein Trost, hör' mein Begier,  
ach, mein Heiland, wär ich bei dir!

Amen.

Johann Theile

Jesus, my Lord and God alone,  
how sweet is your name to me.  
No mourning can be so dear;  
but your sweet name brings much more joy.  
No distress can be so bitter that  
your comfort doesn't lighten it.  
Therefore, as long as I live,  
I will willingly bear the cross for you.  
My God, prepare me to  
serve you at all times.  
Keep my heart in pure faith,  
so that I will live and die for you alone.  
Jesus, my comfort, hear my desire;  
Ah, my Savior, if only I were with you!

Amen.

*Herr, wenn ich nur Dich hab*, BuxWV 38

Herr, wenn ich nur Dich hab,  
so frag' ich nichts nach Himmel und Erden.  
Wenn mir gleich Leib und Seel' verschmachtet,  
so bist Du doch, Gott, allezeit  
meines Herzens Trost und mein Heil.

Hallelujah.

Dieterich Buxtehude

Lord, if I have You alone,  
I do not long for heaven and earth.  
If life and limb shall pass away,  
still You will always be, O Lord,  
my comfort and my Savior.

Hallelujah.

**Karen Flint**, harpsichordist, is the founding artistic director of Brandywine Baroque with concerts held in Wilmington and Rehoboth Beach, Delaware. Ms. Flint established the Dumont Concerts in 2003, a weekend festival of harpsichord recitals. Now called Harpsichord Heaven, the programs are given on her collection of antique instruments in Delaware. She studied harpsichord with Edward Parmentier and Egbert Ennulat and organ with Fenner Douglass and Paul Terry and has degrees from Oberlin Conservatory of Music and The University of Michigan. Ms. Flint is Adjunct Instructor of Harpsichord at the University of Delaware.

**Laura Heimes**, soprano, praised for her “sparkle and humor, radiance and magnetism,” is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21<sup>st</sup> century. She has been a member of Brandywine Baroque since 1997. Laurie teaches voice at The Lawrenceville School in New Jersey. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Voices of Music, Tempesta di Mare, Pegasus, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, ARTEK, and Piffaro. She has been heard at the Boston, Berkeley, Connecticut, Miami and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals, at the Carmel Bach Festival and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. December 2003 marked her Carnegie Hall debut in Handel’s *Messiah* with the Masterwork Chorus. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, Albany, Avian and Zefiro records. When she’s not singing, chances are you’ll find her on the soccer field cheering on her son!

**Sarah Cunningham**, viola da gamba, is recognized as one of the foremost viola da gambists worldwide. She trained at Harvard University, the Longy School of Music, and the Royal Conservatory in The Hague, Holland. She was co-founder, with Monica Huggett, of Trio Sonnerie, with whom she recorded most of the important chamber music for violin and viol, and toured on four continents between 1982 and 1997. She was invited by Sir James Galway to collaborate on his CDs of Bach’s flute music, and toured with him in Europe and the USA. Her solo CDs were released on ASV and EMI/Virgin Classics, and she has appeared as recitalist from Helsinki to Vancouver. As concerto soloist she recorded works by Telemann with The Orchestra of the Age of Enlightenment under Monica Huggett. She has toured and recorded with John Eliot Gardiner, William Christie, Simon Rattle, Trevor Pinnock, Ton Koopman, Gustav Leonhardt, Roger Norrington; with viol consorts Les Filles de Sainte Colombe, Fretwork, Phantasm, Hesperion XX, Parthenia; medieval ensembles Sequentia and Virelai; and baroque chamber music with Camerata Kilkenny and others. She founded and directed the East Cork Early Music Festival in Ireland from 2003- 2009.

She currently teaches in the Historical Performance Department at the Juilliard School, was professor of viola da gamba in Bremen, Germany from 1990-2000, and has taught at numerous summer academies and master classes worldwide.

In recent years she has pursued interests in improvisation, dance, fiction and poetry writing, visual art, shamanic healing and ritual performance art. In 2007-8 she was the recipient with dancer Tara Brandel of a bursary grant from the Arts Council of Ireland to develop their improvisational work together. She has led improvisation workshops for the Viola da Gamba Society of America, and performed in solo and ensemble free improvisation projects, some with dance, in a variety of venues.

**Donna Fournier** plays viola da gamba and baroque cello with The Sylvan Consort, La Bernardinia Baroque Ensemble and La Fiocco and has been a guest artist with such groups as Melomanie, Opera Lafayette, Tempesta di Mare, The Chamber Orchestra of Philadelphia and The Philadelphia Classical Symphony. The Philadelphia Inquirer acclaimed her solo work as “poised, soulful ... [and] played with particular depth.” Donna has recorded Buxtehude cantatas for PGM, Telemann trio sonatas for the Lyrichord, Boismortier trio sonatas for A Casa Discos, Jacquet de La Guerre and Bousset cantatas for Plectra Music, and new music for baroque ensemble for Meyers Music and Furious Artisans.

**John Mark Rozendaal**, cello, specializes in teaching and performing stringed instrument music from the baroque and renaissance eras. As founding Artistic Director of Chicago Baroque Ensemble, he performed and led seven seasons of subscription concerts, educational programs, radio broadcasts, and recordings for the Cedille and Centaur labels. Mr. Rozendaal served as principal violoncellist of The City Musick and Basically Bach, and has performed both solo and continuo roles with many period instrument ensembles, including the Newberry Consort, Orpheus Band, the King’s Noyse, Boston Early Music Festival Orchestra, the Catacoustic Consort, Philomel, Parthenia, The New York Consort of Viols, Empire Viols, and the Kansas City Chorale. He is a member of Trio Settecento with violinist, Rachel Barton Pine and harpsichordist, David Schrader, and the consort, LeStrange Viols.