

INA SIEDLACZEK

Lautten Compagny

Wolfgang Katschner

HÄNDEL

NEUN DEUTSCHE ARIEN

BROCKES PASSION



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Ina Siedlaczek

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Daniel Deuter (HWV 208 + 210)

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**Barockvioloncello &
Viola da gamba:**
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Cembalo & Orgel:
Mark Nordstrand

Laute:
Hans-Werner Apel
Wolfgang Katschner

Barockharfe:
Loredana Gintoli

Barockfagott:
Monika Fischalek



HÄNDEL

Neun deutsche Arien
für Sopran, ein Soloinstrument und Basso continuo

Nine German Arias
for Soprano, one Solo Instrument and Basso continuo

HWV 202-210

Text: Barthold Heinrich Brockes

Herausgegeben von / Edited by
Walther Siegmund-Schultze

Urtext der Hallischen Händel-Ausgabe
Urtext of the Halle Handel Edition



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GEORG FRIEDRICH HÄNDEL

NEUN DEUTSCHE ARIEN, HWV 202-210

BROCKES-PASSION, HWV 48

Der für die Sünde der Welt gemarterte und sterbende Jesus

Singe Seele, Gott zum Preise, HWV 206 [4:33]

Süßer Blumen Ambraflocken, HWV 204 [5:45]

Brich mein Herz, zerfließ in Tränen, HWV 48 [5:13]

Süße Stille, sanfte Quelle, HWV 205 [4:07]

Meine Laster sind die Stricke, HWV 48 [2:36]

Wisch ab der Thränen scharfe Lauge, HWV 48 [4:35]

Meine Seele hört im Sehen, HWV 207 [6:11]

In den angenehmen Büschen, HWV 209 [3:13]

Das zitternde Glänzen der spielenden Wellen, HWV 203 [5:28]

Die ihr aus dunklen Grüften, HWV 208 [4:51]

Sünder, schaut mit Furcht und Zagen, HWV 48 [1:55]

Was Bärentatzen, Löwenklauen, HWV 48 [3:28]

Flammende Rose, Zierde der Erden, HWV 210 [5:24]

Jesu! Jesu, dich mit unsern Seelen zu vermählen, HWV 48 [1:50]

Künft'ger Zeiten eitler Kummer, HWV 202 [5:13]



An earthly delight in God

George Frideric Handel's arias to texts by Barthold Heinrich Brockes

George Frideric Handel's cycle of the *Nine German Arias*, as recorded here, has only been in existence since 1921, when they were first published. Since that time, they have been subsumed under a title which seems to suggest to the public a closed cycle of works. In fact, it is not known when and for which occasion this music was written, how the arias should be scored and whether they were conceived as a cycle. As a result, a prescribed performing sequence does not exist. The only source is a working manuscript in the British Library which does not contain specific information regarding scoring, phrasing, ornaments or figured bass; furthermore, revisions and corrections have rendered it difficult to read. Each new published edition therefore represents an interpretation of the surviving fragments. Given this point of departure, it is impressive how well established these arias are in today's concert repertoire.

With the aid of biographical information relating to George Frideric Handel (1685-1759) and the poet Barthold Heinrich Brockes (1680-1747), the genesis of the *Nine German Arias* can largely be reconstructed. Alongside the two authors, the cities of Halle and Hamburg, as well as Pietism as practised in Halle, played an important role. Brockes studied at the University of Halle between 1702 and 1704 and subsequently returned to his home city of Hamburg. He arranged concerts in his home both in Halle and in Hamburg. In 1721, Brockes first published his collection of poems *Irdisches Vergnügen in GOTT, bestehend in Physicalisch- und Moralischen Gedichten* [An earthly delight in God, consisting of physical and moral poems]. It is probably safe to assume that Brockes intended his texts, written in the form of cantatas with recitatives and arias, to be set to music.

The aria *Künft'ger Zeiten eitler Kummer*, which was set by Handel, was only included in the second edition of the first volume which appeared in 1724. In 1727, volume two of *Irdisches Vergnügen* was published, also containing ten arias from volume one, as well as the comment that the "world-famous virtuoso, Mr Hendel, has set the same to music in a most special manner". Further clues are provided by the types of paper Handel used for his operas written in 1724 and 1725, indicating that Handel would most probably have composed his arias from 1724, completing them no later than 1727, and that they were



written in London. Like Brockes, Handel had also enrolled at the University of Halle in 1702, moving to Hamburg in the following year in order to find work as a musician. In 1706 Handel left Hamburg for Italy. He must therefore have met Brockes between 1702 and 1706, which was later to result in two collaborations between them. In 1716, Handel set the passion oratorio *Der für die Sünde der Welt gemarterte und sterbende Jesus* which was premiered in Hamburg in 1719. Brockes presumably commissioned Handel to write the German arias at a later stage, or provided inspiration for them – at this point we can only speculate. These two projects are the only surviving examples of Handel setting texts in his native German tongue for voice and an obbligato solo instrument. The linguistic idiom results in particular stylistic features of the two works as, to a large extent, the texts predetermine character and sound.

The proximity of these works induced me to create a programme which combined the German arias with arias from the *Brockes Passion*. The textual content of the arias seems to be influenced by Pietism. To depict Pietism here would go well beyond the scope of this note but, in the briefest possible description, it could be defined as a reformation of the reformation. In Halle, Philipp Jacob Spener (1635-1705) and August Hermann Francke (1663-1727) were at the centre of this influential movement, according to which music played a vital role in conveying faith. Handel and Brockes must also have studied the ideas of Pietism; Brockes' texts appear strongly influenced by this school of thought.

If one examines the songs of Johann Anastasius Freylinghausen's (1670-1739) *Spiritual Songbook*, written at the Francke Foundations in Halle, one encounters the intimate, ardent manner which is also characteristic of Handel's German arias. Handel, of course, did not need to borrow from Freylinghausen's songbook. However, if we today look into the spirituality of the Halle Pietism, the intellectual and spiritual background of the German arias also begins to open up.

As mentioned above, there are no indications concerning the scoring of Handel's *Nine German Arias*. The arias in the *Brockes Passion* are written for strings, oboe and basso continuo. The smallest possible combination to perform the *Nine German Arias* in an intimate domestic setting would consist of a singer, a violin and a harpsichord.

We have opted for colourful sonorities, including all conceivable possibilities. The obbligato instrumental part is taken in turn by a flute, oboe and violin, also playing together.



These instruments are also featured in the *Brockes Passion*. In the aria *Brich mein Herz, zerfließ in Tränen* (track 3), the violin part is played by a viola da gamba, giving this piece an especially personal character. The continuo is shared by organ, harpsichord, harp, lute, theorbo, bassoon and cello, providing a richly sonorous base for the texts and melodies of the solo parts.

Whether they were conceived as a cycle and for whatever occasion they may have been written – today, nearly three hundred years later, Brockes' and Handel's spiritual reflections of the early eighteenth century continue to fascinate us with their timeless musical message.

*Oh people, may this book show you,
how easily the beautiful construction of the world,
which you now, through avarice, jealousy, pride and splendour
sadly turn into hell yourselves,
could become a heaven for you all.
Oh Lord! Open my understanding!*

*Grant me wisdom and insight,
to look upon the essence of things,
and to venerate you in them,
as everything teaches us to honour you.
Not only heaven's space, and the sun's light,
not the planets' size alone;
also a speck of dust is worth admiring.
(from the second edition of Brockes' *Irdisches Vergnügen in Gott*)*

Wolfgang Katschner
Translation: Viola Scheffel



INA SIEDLACZEK

Ina Siedlaczek has gained an outstanding reputation in Germany and internationally, both on the concert platform and as a recording artist. Alongside classical oratorio repertoire she has become a specialist in the vocal music of the period before Johann Sebastian Bach. She appears as a sought-after soloist, as well as a member or guest of ensembles who have also specialised in this era. These include groups such as amarcord, New York Polyphony, the Boston Early Music Festival Ensemble, Hamburger Ratsmusik and the Lautten Compagny.

Ina Siedlaczek regularly appears at renowned festivals including the Rheingau Musik Festival, Thüringer Bachwochen, Barocktage Melk, Landshuter Hofmusiktage, Händel-Festspiele Halle, Kasseler Musiktage and the Boston Early Music Festival. She works with conductors such as Ton Koopman, Wolfgang Katschner and Ralf Otto. She has toured in Poland, Italy, France, Belgium, Luxembourg, Austria, the Netherlands and the USA.

Ina Siedlaczek complemented her vocal studies in Heidelberg and Mannheim by attending masterclasses given by Emma Kirkby and Barbara Schlick; she was also a Cusanuswerk scholar and took part in the excellence course “Barock vocal” at the Mainz Musikhochschule where she received coaching from Andreas Scholl and Ton Koopman.

In 2013 the culture foundation at Marienmünster named her “artist in residence”. Numerous CD and radio recordings document her artistic pedigree. In 2015, her solo debut at audite, *Fortuna scherzosa*, met with much acclaim and received a nomination for the International Classical Music Awards.



LAUTTEN COMPAGNEY

The Lautten Compagney is one of Germany's most renowned and creative baroque ensembles. For nearly three decades, the ensemble's concerts under Wolfgang Katschner's artistic direction have fascinated its audiences. These "early musicians" consistently and effortlessly translate the musical language of the baroque era for today's listeners with an infectious enthusiasm as well as innovative concepts. Whether performing as a soloistic chamber ensemble or as an opera orchestra, the ensemble always overcomes boundaries and seeks encounters with new sounds and different art forms. The ensemble has been awarded several prizes for its exciting musical bridge building (e.g. Echo Klassik 2010, Rheingau Musik Preis 2012).

The Lautten Compagney regularly performs at major national and international concert halls and festivals, including the Konzerthaus and Radialsystem V in Berlin, Leipzig Gewandhaus, Dresden Frauenkirche, Amsterdam Concertgebouw, Vienna Musikverein, Warsaw Philharmonic Hall, Rheingau Musik Festival, Händel-Festspiele Halle, Mosel Musikfestival, Boswiler Sommer, Lucerne Festival, Oude Muziek Festival in Utrecht and the Tage Alter Musik in Herne.

For masterpieces of the sacred vocal repertoire, the Lautten Compagney joins forces with international renowned vocal ensembles who share their enthusiasm for discovering music. Most recently, together with amarcord, the Lautten Compagney have released a critically acclaimed interpretation of the Monteverdi Vespers as well as a recording of the Bach Motets with unusually colourful sonorities. Alongside the Calmus Ensemble Leipzig they realised a fresh reading of Bach chorales. Numerous further CD releases also document the extraordinary quality and diversity of the Lautten Compagney's artistic output.

Twice each year, Wolfgang Katschner and the Lautten Compagney invite audiences to their music festival AEQUINOX in the Brandenburg town of Neuruppin. In 2014, they were made "ensemble in residence" at the Festival Alte Musik Bernau.

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recording:

June 20 - 22, 2016

recording location:

Jesus-Christus-Kirche, Berlin-Dahlem

equipment:

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Gefell M 930

Neumann KM 130, KM 140

Sennheiser MKH 20, MKH 40

Schoeps MK 4, BLM 3

RME Micstasy, ADI8QS

ME Geithain RL 901K, RL 906

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Dipl.-Tonmeister Ludger Böckenhoff

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Dipl.-Tonmeister Justus Beyer

photos:

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pages 2-6, 8 + 10: Britta Leuermann

page 7: Ute Gabriel

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