

# Australian Brandenburg Orchestra

# BACH & THE BARBER

**Paul Dyer** artistic director

**Hans-Georg Wimmer** (Germany) guest soloist, baritone

## Program

**Wassenaer** Concerto Armonico No 4 in G Major  
**J.S. Bach** Cantata *Ich habe genug*, BWV 82

### Interval

**Handel** Overture from Ariodante, HWV 33  
**Handel** Aria *Scherza Infida* from Ariodante, HWV 33  
**Mozart** Overture from The Magic Flute, K 620  
**Mozart** Aria *Ein Mädchen oder weibchen* from The Magic Flute, K 620  
**Rossini** Overture from L'Italiana in Algeri  
**Rossini** Aria *Largo al factotum* from The Barber of Seville

### SYDNEY City Recital Hall Angel Place

Friday 31 July, Saturday 1, Wednesday 5, Friday 7,  
Saturday 8 August 2009 at 7 pm



Australian Government



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**Unico Wilhelm, Count van Wassenaer**  
(1692–1766)

## **Concerto armonici No 4 in G major**

*Largo*

*Da capella, non presto*

*Largo affettuoso*

*Allegro*

The set of six concertos for string orchestra known as the *Concerti armonici* was first published in The Hague in 1740. The concertos were described as coming from “an Illustrious hand”, but no composer’s name was given, and an advertisement for a concert performance in 1749 merely said they were “composed by a distinguished gentleman”. When the concertos were published in London in 1755 the composer was named as Carlo Ricciotti, the publisher of the first edition. Handel’s name was on the title page of a nineteenth century manuscript copy, but another handwritten label pasted over the top gave the composer as Pergolesi. The title page with Handel’s name was not found until 1952, but by then the *Concerti armonici*, renamed *Concertini*, had been published in the collected editions of Pergolesi’s works and recorded numerous times under his name.

In 1979 a set of manuscripts was discovered at Twickel Castle in The Netherlands. The mystery was solved: it was the autograph score of the *Concerti armonici*, with a foreword written by their real composer, Unico Wilhelm, Count van Wassenaer, a Dutch nobleman. Van Wassenaer had agreed to publication of the concertos only on the basis that their composer’s name remain anonymous, and it had done so for more than two centuries.

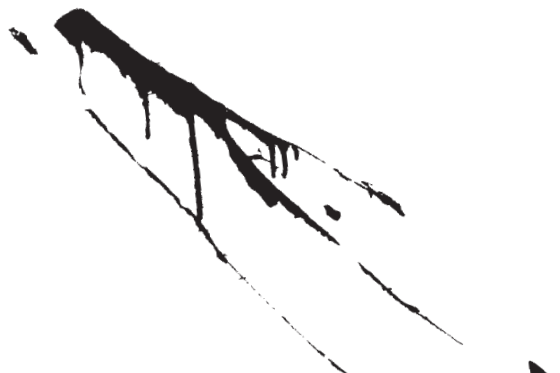
Van Wassenaer came from one of the oldest and most influential noble families of Holland (a house guest in the 1720s was George I of Great Britain), and was The Netherlands’ ambassador to France and Germany. Apart from the six *Concerti armonici* only a handful of his compositions survive, and indeed there may not have been many more as he was a professional diplomat, not a professional composer. Although he was lauded at the court of Louis XV as a *Grand compositeur* (great composer) whose works were “almost as good as Corelli’s”, high praise indeed from the French who idolised the

great violinist, Van Wassenaer himself commented that he had taken fifteen years to write the *Concerti armonici*, and had had no time to make corrections prior to publication.

## **What to listen for ...**

It seems strange that an amateur, albeit an accomplished one, should have produced works described by some as masterpieces, so perhaps there are more pieces to the puzzle yet to be found. The style in which the *Concerti armonici* were written echoes late baroque Italian instrumental music by composers such as Corelli, with which Van Wassenaer was very familiar. In many respects, however, they are entirely original.

Concertos of this period were usually for soloists plus four-part orchestra, which had an essentially accompanying role, as in Vivaldi’s concertos, or they could be for a group of soloists set against a larger orchestra, as in Handel’s *concerti grossi*. The *Concerti armonici*, however, are for seven individual parts – four violins, viola, cello, and basso continuo – in the style of chamber music, where all parts are equally important. Occasionally some of the instruments play in unison, such as the cello and basso continuo for example, but mostly each part has its own distinct voice. Although some parts can be played by solo instruments (this is up to the conductor to decide, as there are few indications on the score), the interest is always in the musical texture and interplay of the instruments, not in virtuosic display.





## **Johann Sebastian Bach**

(1685–1750)

### **Cantata No 82, *Ich habe genug* (I have enough), for bass, oboe, strings and continuo, BWV 82**

*Ich habe genug* (I have enough) was composed in 1727, Bach's third year as cantor of St Thomas's church in Leipzig. The position involved a heavy workload – he was responsible for overseeing the music at all four main city churches and for the musical training of the students at the Thomasschule (St Thomas's school), as well as directing the choir and the orchestra for the concerted works that were performed every Sunday at the two principal churches. For about five years he also provided a new cantata for each Sunday and feast day, a total of some sixty a year, a huge undertaking on top of his other responsibilities.

The cantata was part of the Lutheran liturgy, within which its function was to present a paraphrase of the Gospel reading for the day, set to music. Bach stretched the form beyond this conventional role, however, by adopting the newly fashionable practice of using Italian-style recitatives and arias to create a more elaborate three part structure – in effect, a kind of musical sermon.

#### ***What to listen for ...***

*Ich habe genug*, the text of which is based on Simeon's recognition of the child Jesus in the temple, from the Gospel of Luke ("Lord, let now thy servant depart in peace ..."), follows this model. The Gospel passage is paraphrased in the first aria, and its meaning is then interpreted in the second recitative and aria. The final recitative and aria expound the conclusion that death should be greeted joyfully as a release from the suffering of life. Bach's imaginative use of musical imagery reinforces the text, for example in the florid passages on the word "*Freude*" (joy) in the first aria, and the long notes on the words "*schlummert ein*" (go to sleep) and "*Ruh*" (rest) in the second. In the third aria Bach even illustrates the word "*gebunden*" (bound) by literally tying the notes across from one bar to the next.

# bach and the barber

## **Aria**

*Ich habe genug,  
ich habe den Heiland,  
das Hoffen der Frommen,  
auf meine begierigen Arme genommen,  
ich habe genug!  
Ich hab' ihn erblickt,  
mein Glaube hat  
Jesum ans Herze gedrückt,  
ich habe genug.  
Nün wünsch' ich noch heute mit Freuden  
von hinnen zu scheiden;  
ich habe genug.*

## **Recitative and Andante**

*Ich habe genug.  
Mein Trost ist nur allein, dass Jesus mein  
und ich sein eigen möchte sein.  
Da seh ich auch, mit Simeon,  
die Freude jenes Lebens schon.  
Lasst uns mit diesem Manne ziehn!  
Ach, möchte mich von meines Leibes Ketten  
der Herr erretten.  
Ach, wäre doch mein Abschied hier,  
mit Freuden sagt' ich, Welt, zu dir:  
ich habe genug.*

## **Aria**

*Schlummert ein, ihr matten Augen,  
fallet sanft and selig zu.  
Welt, ich bleibe nicht mehr hier,  
hab' ich doch kein Teil an dir,  
das der Seele könnte taugen.  
Hier muss ich das Elend bauen,  
aber dort, dort werd' ich schauen süßsen Frieden,  
stille Ruh'.*

## **Recitative**

*Mein Gott, wann kommt das Schöne:  
nun, da ich in Frieden fahren werde  
und in dem Sande kühler Erde  
und dort bei dir im Schosse ruhn?  
Der Abschied ist gemacht.  
Welt, gute Nacht.*

## **Aria**

*Ich freue mich auf meinem Tod.  
Ach, hätt' er sich schon eingefunden.  
Da entkomm' ich aller Not  
die mich noch auf der Welt gebunden.*

## **Aria**

*I have enough,  
I have received my saviour,  
the hope of the faithful,  
into my yearning arms,  
I have enough!  
I have seen him,  
Through my faith  
I have pressed Jesus to my heart,  
I have enough.  
Now I wish today with joy  
to depart this life;  
I have enough.*

## **Recitative and Andante**

*I have enough.  
My comfort is simply that Jesus is mine  
and I will be his.  
There I see already, with Simeon,  
the joy of that life.  
Let us go with this man!  
Ah, that the Lord would deliver me  
from the chains of my body.  
Ah, if it were the time of my departure  
I would say joyfully, world, to you:  
I have enough.*

## **Aria**

*Fall asleep, you weary eyes,  
close softly and blessedly.  
World, I will remain here no longer,  
There is no longer any part of you  
of value to my soul.  
Here I must build misery,  
but there, there will I behold sweet peace,  
tranquil rest.*

## **Recitative**

*My God, when will that beauty come,  
when I will travel in peace  
and in the sands of the cool earth  
and rest there in your bosom?  
My leave is taken.  
World, good night.*

## **Aria**

*I rejoice at my death.  
Ah, if only it had already happened.  
Then I will escape all the pain  
which binds me still to the world.*

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## George Frideric Handel

(1685–1759)

### *Ariodante*, HWV 33

From the time Handel had arrived in London from Germany in 1710, his reputation and income had been centred on the composition and production of Italian operas, and in this he had been phenomenally successful, with thirty-six operas staged between 1711 and 1737. By the early 1730s, however, problems began to arise. In 1733 a rival opera company was set up, the Opera of the Nobility, which poached Handel's best singers and drew the support of wealthy patrons. By mounting ambitious opera seasons of his own, Handel was able to see out the rival company, which collapsed in 1737, but he suffered heavy financial losses and the stress took its toll on his health.

*Ariodante* premiered in London in the middle of this period, in 1735. It is one of Handel's greatest operas, and contains some of his finest and most virtuosic writing for solo voice. Oddly, it is set in Edinburgh, but there is nothing remotely Scottish about the music.

### Overture

*Grave – Allegro*

*Gavotte – Allegro*

The overture to *Ariodante* is in two movements. The first is in the style of a “French overture”, which Handel often used in opera and oratorio overtures

*E vivo ancora?*

*E senza il ferro,*

*oh! Dei! che farò?*

*Che mi dite, o affanni miei?*

*Scherza, infida*

*in grembo al drudo,*

*io tradito a morte in braccio*

*per tua colpa ora men vo.*

*Ma a spezzar l'indegno laccio,*

*ombra mesta e spirito ignudo,*

*per tua pena io tornerò.*

and for the first movements of concertos. It is itself divided into two, with a slow first section, which eighteenth-century English musicologist Charles Burney described as “majestically pleasing”, and a longer fugal second section in a faster tempo. The second movement is, in Charles Burney's words, “a very agreeable gavot, accented in a way that would admirably make the steps of a dance”.

### *Aria Scherza infida (Play, unfaithful woman)*

*Ariodante*, a prince, is betrothed to Ginevra, daughter of the King of Scotland. When *Ariodante* sees a woman leaving his rival *Pollinesso's* room at night he believes Ginevra has been unfaithful to him, not knowing that it was her maid, persuaded by *Pollinesso* to impersonate her. In despair, he decides to kill himself, but vows to return and haunt Ginevra.

*Scherza infida* expresses *Ariodante's* feelings on discovering that Ginevra is (or so he thinks) *Pollinesso's* lover, and Burney commented that it “paints [*Ariodante's*] growing jealousy, indignation, and despair”. It is a *da capo* aria, the most common form for a baroque aria, consisting of two contrasting sections with the first section repeated. The first section expresses despair, the short middle section revenge. The score indicates muted strings, and a mournful solo bassoon underscores the mood of sadness in the first section. Handel wrote the role of *Ariodante* for the great alto castrato *Carestini*. In modern performances it is generally sung either by a countertenor or (transposed an octave lower) by a baritone.

Am I still living?

And without my sword,

oh Gods, what will I do?

What do you say, my sorrows?

Play, unfaithful woman,

in the arms of your lover,

betrayed, I am in the arms of death

because of you.

But to break this unworthy tie,

as a sad ghost and naked spirit,

I will return to punish your guilt.

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**Wolfgang Amadeus Mozart**  
(1756–1791)


## ***Die Zauberflöte* (The Magic Flute), K620**

Overture

Papageno's Aria *Ein Mädchen oder Weibchen*  
(*A girl or a little wife*)

*The Magic Flute* premiered in Vienna on 30 September 1791, two months before Mozart died. It was a collaboration between Mozart and an old friend, the actor and impresario Emanuel Schikaneder, who had taken over management of a suburban Viennese theatre in 1789. His first show was a comic opera entitled *The Stupid Gardener from the Mountains*, or, *The Two Antons*. Schikaneder had excellent singers and a big orchestra, and the opera was a hit in Vienna, as were several subsequent comic *Singspiele* (plays with music) in German. Mozart even used one of the songs from *The Stupid Gardener* for a set of piano variations. It seems likely that Mozart and Schikaneder contemplated something along the same lines to appeal to the Viennese public, but they also wanted a serious underlying message. Both were adherents of freemasonry, which was concerned with Enlightenment ideals of fraternity and equality.

*The Magic Flute* is a complex work that can be read on a number of levels. Superficially it is a fairy tale in which a Queen's beautiful daughter is abducted by a wicked tyrant, Sarastro, and is then rescued by Tamino, a prince. Tamino discovers that it is not Sarastro who is wicked, but the Queen herself, and the opera turns into a voyage of self discovery and enlightenment.



Left to right: Matthew Greco, Lorraine Moxey,  
Lizzie Pogson, Brendan Joyce, Bianca Procheddu,  
Catherine Shugg – all on period violin

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## What to listen for ...

Mozart wrote many symbols of freemasonry into *The Magic Flute*, starting from the first three chords of the overture. It was part of the ceremonial practice of Viennese Masonic lodges in Mozart's time to use three knocks in a particular rhythm, and they can be heard again in the middle of the overture, where the music stops then starts again with three slow chords. Three was a significant number in Masonic ritual and it appears again and again throughout the opera. The overture is in E flat major, whose three flats corresponded to the degree or level of importance of the Master Mason, head of the lodge. The urgent first theme, with its repeated notes, on the other hand, comes not from Freemasonry, but from a Clementi piano sonata.

Papageno the bird-catcher is the prince's companion in his adventures, and the role was sung in the first performances by Schikaneder himself. Not at all noble, he instead represents the common man and provides the opera's comic relief.

*Ein Mädchen oder Weibchen  
wünscht Papageno sich!  
O so ein sanftes Täubchen  
wär' Seligkeit für mich!*

*Dann schmeckte mir Trinken und Essen,  
dann könnt' ich mit Fürsten mich messen,  
des Lebens als Weiser mich freun,  
und wie im Elysium sein.*

*Ein Mädchen oder Weibchen, etc.*

*Ach, kann ich denn keiner von allen  
den reizenden Mädchen gefallen?  
Helf' eine mir nur aus der Not,  
sonst gräm' ich mich wahrlich zu Tod.*

*Ein Mädchen oder Weibchen, etc.*

*Wird keiner mir Liebe gewähren,  
so muss mich die Flamme verzehren,  
doch küsst mich ein weiblicher Mund,  
so bin ich schon wieder gesund.*

Enlightenment is not on his mind; all he wants is a girlfriend. At the start of the opera Papageno is given magic bells, represented in the score by a glockenspiel, and at the performance on 9 October 1791 Mozart decided to have some fun with it.

... when Papageno's aria with the Glockenspiel came on, at that moment I went backstage because today I had a kind of urge to play the Glockenspiel myself. – So I played this joke: just when Schikaneder came to a pause, I played an arpeggio – he was startled – looked into the scenery and saw me – the 2nd time he came to that spot, I didn't play – and this time he stopped as well and did not go on singing – I guessed what he was thinking and played another chord – at that he gave his Glockenspiel a slap and shouted "shut up!" – everybody laughed. I think through this joke many in the audience became aware for the first time that Papageno doesn't play the Glockenspiel himself.

A girl or a little wife  
Papageno would like for himself!  
Oh, a soft little dove like that  
would be heaven for me!

Then drink and food would taste good,  
then I could stand next to princes,  
enjoy life as a wise man,  
and it would be like paradise.

Ah, can't I please have just one of all  
these charming girls?  
One of them, help me out,  
otherwise I'll worry myself to death.

If no one will give me love,  
then I'll burn up;  
but if a womanly mouth kisses me,  
then I will be immediately healthy again.

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## Gioachino Rossini

(1792–1868)

### Overture to the opera *L'Italiana in Algeri* (*The Italian Girl in Algiers*)

### Aria Largo al Factotum from *Il barbiere di Siviglia* (*The Barber of Seville*)

Rossini's remarkable life began in Pesaro on the Adriatic coast of Italy. His parents were musicians, his father a horn player and his mother an opera singer. The signs of musical genius appeared early: he played first viola in the orchestra accompanying operas performed by his mother when he was nine and he began performing as a professional singer himself in 1804, at the age of twelve. In the same year he began to find work directing the orchestra in opera performances, and his first opera was performed in 1812, when he was only twenty. Four years later at the age of twenty-four he composed one of the most enduring and popular operas of all time, *The Barber of Seville*, and by then his fame was assured. Fêted in Italy and France, he was the most successful composer of the first half of the nineteenth century in terms of wealth, popularity, and artistic influence on both the genre of Italian opera and on other composers.

By the time Rossini was thirty-seven he had composed forty operas, but although he was at the peak of his fame and influence and still a young man, constant ill health and mental exhaustion caused him to suddenly withdraw from the artistic world, and he remained semi-invalid for the rest of his life. He was to compose very little for the next thirty years, although he did manage to complete his *Stabat Mater*, begun in 1831, in 1841. Donizetti, who conducted the first Italian performances in 1842, described the reaction to Rossini's first public appearance for over ten years:

The enthusiasm is impossible to describe. Even at the final rehearsal, which Rossini attended, in the middle of the day, he was accompanied to his home to the shouting of more than 500 persons. The same thing the first night, under his window, since he did not appear in the hall ...

Rossini's health failed to improve (his complaint was probably both physiological and psychological) until he returned to Paris in the 1850s. Following the move his health improved dramatically and he began to compose again, producing one of his greatest achievements, the *Petite messe solennelle*. At the end of the autograph score he summed up his talent: "Little science, some heart, that's all."

### **What to listen for ...**

The comic opera *The Italian Girl in Algiers* was first performed in Venice in 1813. Its lively overture starts with a bang to get our attention and, although there are some lyrical interludes, it builds throughout to a thrilling climax. Rossini relies on simple but effective devices to build excitement – repetition, sudden dynamic changes and long draw out crescendos, a particular trademark.

Based on a play by Beaumarchais, *The Barber of Seville* is one of the greatest of all comic operas. Its story is a prequel to Mozart's *The Marriage of Figaro*, and Figaro, like Papageno, represents the common man, although he is more worldly-wise and self-interested. His aria *Largo al factotum* is a tongue twisting tour de force, and has become the stuff of popular culture, with versions in Bugs Bunny cartoons (*The Rabbit of Seville*) and The Simpsons.





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*Largo al factotum  
della città, largo!  
Presto a bottega,  
che l'alba è già, presto!  
Ah, che bel vivere,  
che bel piacere  
per un barbiere di qualità!*

*Ah, bravo Figaro!  
Bravo, bravissimo, bravo!  
Fortunatissimo per verità! Bravo!  
Pronto a far tutto, la notte e il giorno  
sempre d'intorno in giro sta.  
Miglior cuccagna per un barbiere,  
vita più nobile, no, non si dà.  
Rasori e pettini, lancette e forbici,  
al mio comando tutto qui sta.  
V'è la risorsa poi del mestiere  
colla donnetta, col cavaliere.  
Tutti mi chiedono,  
tutti mi vogliono,  
donne, ragazzi, vecchi, fanciulle,  
Qua la parrucca ...  
Presto la barba ...  
Qua la sanguigna ...  
Presto il biglietto ...*

*Ehi! Figaro! Figaro! Figaro!  
Ahimè, che furia!  
Ahime, che folla!  
Uno alla volta, per carità!  
Figaro! Son qua.  
Ehi, Figaro! Son qua.  
Figaro qua, Figaro là,  
Figaro su, Figaro giù.*

*Pronto prontissimo, son come il fulmine,  
sono il factotum della città.  
Ah, bravo Figaro!  
Bravo, bravissimo,  
a te fortuna non mancherà.*

Make way for the city's  
jack of all trades, make way!  
Quick, off to the shop  
now that it's dawn, quick!  
Ah, what a beautiful life,  
what beautiful pleasures  
for a barber of quality!

Ah, good on you Figaro!  
Well done, terrific!  
I am the luckiest man it's true!  
Ready for anything, night and day  
always busy and running around.  
A cushier life for a barber,  
a more noble life, you couldn't find.  
Razors and combs, lancets and scissors,  
at my command, everything's here.  
These are the tools of my trade  
with the ladies, with the gentlemen.  
Everyone asks for me,  
everyone wants me,  
women, boys, old people, girls,  
Here is the wig ...  
Quick with the beard ...  
Here is the leech ...  
The note is ready ...

Hey, Figaro! Figaro! Figaro!  
Whew, what a rush!  
Whew, what a crowd!  
One at a time, please!  
Figaro! Here I am.  
Hey, Figaro! Here I am.  
Figaro here, Figaro there,  
Figaro up, Figaro down.

Faster, faster, I am like lightning!  
I am the jack-of-all-trades of the city.  
Ah, good on you Figaro!  
Well done, terrific,  
you won't miss out on good luck!