



LAWO
CLASSICS

Er heißet Wunderbar!

Fasch | Graupner | Telemann | Bach

BAROKKANERNE

ALFREDO BERNARDINI
CECILIA BERNARDINI
BERIT NORBAKKEN SOLSET
MARIANNE BEATE KIELLAND
ANDERS J. DAHLIN
HALVOR F. MELIEN

Kløver 4

5. juni 1722 er dødsdagen til thomaskantor Johann Kuhnau i den tyske universitets- og handelsbyen Leipzig, og dette er også datoen som samler vårt firkløver. For når Kuhnau, etter lang og tro tjeneste som kantor ved byens hovedkirke, utånder denne sommerdagen, begynner arbeidet med å finne en ny mann som kan fylle hans sko. Og det blir ikke lett. For Kuhnau har gjennom mer enn to tiår ikke bare vært helt sentral i byen som organist, dirigent, komponist og musikkdirektør, men også som foreleser ved Thomaskirkens tilhørende skole. Fagene hans har, bortsett fra musikken, vært jus og filosofi samt latin, hebraisk, gresk, fransk og italiensk.

Byrådet setter opp en liste med aktuelle kandidater. Den toppes av fire mann: 41-årige Georg Philipp Telemann, suksesskomponist fra tilsvarende stilling i Hamburg; 39-årige Johann Christoph Graupner, kapellmester, opera- og kirkemusikk-komponist hos landgreven av Hessen-Darmstadt; 34-årige Johann Friedrich Fasch, fiolinist og kapellmester hos hertugen av Zerbst; og til slutt 37-årige Johann Sebastian Bach,

kapellmester hos fyrsten av Köthen. De to første er stjerne kandidater. Men vi er før arbeidstager-rettig hetenes tid, og disse trekker seg etter å ha blitt nektet oppsigelse fra sine gamle stillinger. Nummer tre, Fasch, søker ikke i det hele tatt; han har nettopp fått ny jobb og finner det tryggest å holde fast i det han har.

Dermed rykker Bach opp i tet, og han tilbys jobben – under tvil: «Når vi ikke kan velge blant de beste, må vi ta den middelmådige», uttaler byrådet. Og tvilen er forståelig. For Leipzig fikk nå i spissen for sitt musikk liv en mann som riktignok var en kjent musiker, men han var bare en mindre kjent komponist, og dessuten en med et lite kledelig rykte på seg for å skrive moderne, teatralisk og operatisk musikk. I tillegg svarte han jo ikke til stillingens samlede krav til kvalifikasjoner. Han meddelte straks at han for eksempel holdt seg for god til å undervise i latin ved Thomasskolen, slik han var pålagt.

Men alle disse betenkelighetene er for lengst gått i graven med byrådet i Leipzig og i glemmeboken for oss i dag. På 300 år er kortstokken blitt snudd, og siste kort er blitt første – ingen tvil om det – kløver 4 er blitt ess: J. S. Bach. For hvem har hørt om Graupner, hvem om Fasch og tar vi egentlig den lettbente multikunstneren Telemann

særlig alvorlig sett i etterpåkløkskapens lys? Historiens dom har falt, og selv forgjengeren Kuhnau er stilt i skyggen: Bach er historiens største og eneste thomaskantor – i våre øyne.

Uavhengig av historiens dommer og fordommer er det et faktum at Bach beholdt den nye jobben sin i Leipzig resten av livet, i nærmere tre tiår og gjennom mange sammenstøt med en arbeidsgiver han åpenbart ikke respekterte. Kontinuerlige klager ser ut til å ha strømmet fra Bachs penn over alt fra lønn til generelle arbeidsforhold og brysomme kolleger. I retur kom tilrettevisninger fra arbeidsgiverens side som igjen ble besvart med nye protester, eller ren ignorering. «Kantoren er uforbederlig», het det. Samtidig befestet Bach seg som komponist av en eksentrisk musikk som ofte viste seg mer velklingende på papiret, og i kantorens eget hode, enn ute i kirkerommet. Men der møtte den da også, etter komponistens mening, et mindre interessert publikum og det han så på som delvis inkompetente musikere. Man kan undre seg over at denne historien ikke endte med at Bach ganske enkelt fikk sin avskjed i Leipzig på grått papir. Kanskje ligger forklaringen i at ingen kunne nekte for at kantoren var en både overordentlig flittig og, ikke minst, gudelig sjel. Det kunne man ikke ta fra ham, der han hastet korpu-

lent gjennom byen fra gjøremål til gjøremål og kirke til kirke med sine talentfulle, velopptuktede sønner hengende i hælene og sin milde, barnerike kone hjemme over sytøyet. Men, han var altså en mann med en litt for stor parykk, med litt for høye tanker om seg selv og et strengt og krevende lynne.

Ja, var det slik? Eller ikke? Det er ikke godt å si i dag. Hadde vi snakket med sjefene hans, kunne nok svaret vært omtrent sånn, men hvis vi fikk spurt mannen selv - neppe. Uansett har vi ønsket på nytt å samle firkløveren vårt og la dem møtes igjen, slik som i Leipzig for snart 300 år siden. Og også denne gangen i klingende toner, slik hver enkelt av dem ble eksaminert av byrådet i sin tid. Historiens dom i musikkens verden har nemlig ofte vist seg mindre definitiv og varig enn antatt. «The proof is in the pudding», som britene sier. Her er vår pudding, nå kan enhver smake selv.

Halfdan Bleken



Four of Clubs

5 June 1722 is the date on which Thomas-kantor Johann Kuhnau died in the German trading and university town of Leipzig, and it is also the date that brings together our four leaves of clover. For when Kuhnau breathed his last on that summer day after long and faithful service as cantor of Leipzig's main church, a search was begun to find a new man to fill his shoes. It was not an easy task. Over the course of more than two decades, Kuhnau had been a leading light not only as organist, conductor, composer and director of music, but also as lecturer at the school affiliated with St. Thomas Church. Besides music, his fields of expertise were law and philosophy, together with Latin, Hebrew, Greek, French and Italian.

The town council established a list of viable candidates headed by the names of four men: 41-year-old Georg Philipp Telemann, successful composer serving in a similar position in Hamburg; 39-year-old Johann Christoph Graupner, Kapellmeister and composer of opera and church music in the service of the Landgrave of Hesse-Darm-

stadt; 34-year-old Johann Friedrich Fasch, violinist and Kapellmeister for the Duke of Zerbst; and, finally, 37-year-old Johann Sebastian Bach, Kapellmeister for the Prince of Köthen. The first two were considered star candidates, but as this was before the age of workers' rights, they withdrew, unable to resign the positions they held. Number three, Fasch, did not even apply. He had just assumed a new position and found it safest to remain where he was.

Bach thus moved to the top of the list and was offered the job — although doubts remained. In the words of the town council: "When we cannot select from among the best, we must choose mediocrity." Their doubts were understandable. For the man now in charge of Leipzig's musical life was, to be sure, a well-known musician, but he was only a lesser-known composer, and, moreover, one with a less-than-becoming reputation for writing modern, theatrical and operatic music. And he did not, after all, satisfy every requirement for the position. He replied immediately, for example, that he considered himself too good to teach Latin at St. Thomas School, as was expected of him.

But all these second thoughts went to the grave with the Leipzig town council, just as they have been forgotten by us today. Over

the past 300 years the pack of cards has been rearranged, and the last card is now the first — no doubt about it — the Four of Clubs has become the Ace: J. S. Bach. For who has heard of Graupner, or of Fasch, and do we in hindsight really take the nimble multi-artist Telemann all that seriously? History has rendered its judgement, and even Kuhnau has vanished from the limelight: Bach is the greatest and the only Thomaskantor — from our present perspective.


Regardless of history's judgements or biases, the fact remains that Bach held on to the new position in Leipzig for the rest of his life, for close to three decades, and through many clashes with an employer whom he clearly did not respect. There seems to have been a continuous stream of complaints from Bach's pen about everything from his salary to general working conditions and troublesome colleagues. His employer responded with rebukes, and they, in turn, were answered with new protests, or were ignored completely. The rumour was that the cantor was "incorrigible". Bach lived up to his reputation as a composer of eccentric music, which often proved to be more melodious on paper or in his own head than in a church setting, where, in his opinion, the listeners lacked interest and the musicians competence.

We can wonder why this story did not simply end in Leipzig with Bach's immediate dismissal. Perhaps the reason was that he was both exceedingly diligent and uncommonly devout. This could not be taken from him as his corpulent figure hastened from task to task and church to church with his gifted, well-behaved sons at his heels and his gentle wife at home with her sewing and her many children. Yet he was accordingly a man with a wig just a little too large: with a little too high opinion of himself, and a stern and demanding temperament.

So this is how it was? Or was it? Today it is difficult to say. Had we spoken with his superiors, they may have confirmed our scenario in some measure. Had we asked the man himself — probably not. No matter. It was our wish to bring together again our four leaves of clover and let them meet as they did in Leipzig close to 300 years ago. And this time too with the sound of their music, in the same manner as each auditioned for the town council. In the world of music, history's judgement has often turned out to be less definitive and shorter-lived than anticipated. "The proof is in the pudding," as the British say. Here is our pudding for all to sample.

Halfdan Bleken





Kantaten *Er heiet Wunderbar, Rat, Kraft, Held* (FR 408/1) av **Johann Friedrich Fasch** ble skrevet til 1. sndag etter julaften 1732/33 og fremfrt p formiddagsgudstjenesten i Zerbst der han virket som hoffkapellmester. Ut fra kantatens korte lengde (mulig det er en verdensrekord her), er det grunn til  tro at kantatefremfrelser i Zerbst ikke hadde en srlig sentral plass i gudstjenesten.

Tekstgrunnlaget i pningskoret er det samme som Hndel senere brukte i korsatsen *For unto us a child is born*, fra oratoriet *Messias*, med utropene *Wonderful, Counselor*. Satsen er flott med kontinuerlig brutte akkordfigurer i fiolinene og en springende bassgang som holder den musikalske motoren i gang.

Det frste resitativet er akkompagnert av lange toner i strykerne, noe som gir et slags hellig lys over satsen – kanskje for  understreke mirakelet Jesus, som kun troen kan omfavne fordi menneskeheten aldri vil kunne forst.

Altstemmen brukes ofte som sjelens rst i tyske kirkekantater, og altarien som flger har en mild og tilbedende karakter. Hele kantaten avsluttes med en enkel koral.

Christoph Graupner hadde en usedvanlig rikholdig produksjon bestende av rundt 2000 verk, hvorav 1418 kirkekantater.

I sket etter adventskantater av Graupner penbarte det seg fler-og-tjue kantater, og det til frste sndag i advent alene! Kantaten *Der Herr wird Knig sein ber alle Lande* (GWV 1101/36) ble skrevet til 1. sndag i advent 1737.

Frste sats pner med et fanfaremotiv som majestetisk understreker teksten: «Herren er konge over alle land.» De plutselige, unisone utbruddene spiller p teksten: «Han er n og hans navn er ett.»

Barytonsolisten foredrar myndig og befalende to av tre resitativer i denne kantaten. Teksten i kantaten beskriver ulike sider ved Jesus som hersker, om enn i en mer beskjeden fremtoning enn andre herskere. Han hjelper alle, men gr ikke av veien for  knuse dem som undertrykker sitt folk, med guddommelig makt.

Alten og tenoren deler p kantatens andre resitativ, fr de bryter ut i en lovpri-sende duett med klare operatiske forbilder vokalt og instrumentalt.

Den siste korsatsen, *Ach, groer Herr*, er en utkomponert variant av ttende strofe i koralen *Herzliebster Jesus, was hast du verbrochen*, som mange sikkert kjenner som den frste koralen i Bachs Johannespasjon.

Vi kan takke Graupner for at mye av Telemanns musikk i det hele tatt er bevart i dag. I tillegg til  skrive sine egne 2000 verker, kopierte han i stor stil mange av Te-

lemanns verker til bruk for hofforkesteret i Darmstadt, som han selv ledet.

Georg Philipp Telemanns konsert i e-moll for solofolin, to oboer, strykere og continuo (TWV 53:e2) er bevart i Schrank II – note-arkivet til hofforkesteret i Dresden. Dresden-orkesteret var et av de frende i Europa p 1700-tallet, og dets mangerige kapellmester var fiolinisten Georg Pisendel som blant annet var elev av selveste Antonio Vivaldi. Pisendel bestilte musikk av Vivaldi, Telemann og flere andre samtidige bermtheter.

Konsertens frste sats har et tilbakevendende tema (et ritornell) etter italiensk modell med solo-oboer i duett og en fiolin-stemme med virtuose arpeggioer, slik at Pisendel ogs fikk skinne.

I andresatsen frer solofiolinen og frste-oboen sine sangbare melodier mens resten av orkesteret kun periodevis istemmer.

Bemerkningen som flger andresatsen: *Si replica 'l concerto se piace* – Gjenta frste sats etter nske, gir en noe uvanlig form p konserten, fr en elegant menuett med en slank, trestemt tekstur avslutter verket.

Johann Sebastian Bach skrev kantaten *Schwingt freudig euch empor* (BWV 36) til 1. sndag i advent 1731, og den ble i sin todelte og ttesatsige form fremfrt 2. desember samme r.

Bach lnte en del materiale fra en hyldningskantate han skrev noen r tidligere. For  befeste adventshistorien og skape et liturgisk fokus i kantaten, la han inn fire satser basert p to adventshymner, nemlig tre vers fra Martin Luthers *Nun komm, der Heiden Heiland* (p norsk kjent som *Folkefrelsar kom til oss*) og ett fra Philipp Nicolais *Wie schn leuchtet der Morgenstern* (p nynorsk *Ei morgonstjerne klr og fin*). Det uvanlige med denne kantaten er at Bach la inn disse hymneversene i stedet for sedvanlige resitativer.

Kantaten har en jublende pningssats med en utbrodert melodi som strever oppover akkompagnert av et kort motiv med stigende triolbevegelse. Disse motivene vevs sammen p intrikat vis a la Bach.

I duetten som flger, imiterer sopranen og alten hverandre. Materialet baseres p koralmelodien *Nun komm, der Heiden Heiland*.

Tenorarien *Die Liebe zieht mit sanften Schritten* er en intim duett med obo d'amore – et musikalsk symbol p kjrligheten og forestillingen om Jesus som brudgom og sjelen som brud.

Koralen som avslutter frste del er krydret med korte mellomspill av organisten – en vanlig praksis p 1700-tallet som ogs Bach benyttet seg av, og som er bevart i flere av hans orgelkoraler.

Jesus tar imot sin brud i bassarien som åpner kantatens andre del, før tenoren i neste sats synger en utstruktet koralmelodi mens de to oboe d'amorene og continuogruppen frenetisk kjemper seg til slutten – kanskje et symbol på den guddommelige kampen mot menneskets kjødelige svakhet.

Den siste arien er nærmest en vuggesang. Fiolinen demper klangen ved bruk av sordin for å illustrere teksten: «Og med dempede, svake stemmer blir Guds majestet beæret.»


Kantaten avsluttes med en koral som lovpriser Faderen, Sønnen og Den hellige ånd.

Altarien *Bereite dich, Zion* er et aldri så lite julegratiale til våre lyttere. Bach hadde, som de fleste kan kjenne seg igjen i, hendene fulle i den travle førjulssesongen. Derfor gjenbrukte han flere arier fra verdslige kantater i et av sitt aller mest kjente verk, i dag kjent som juleoratoriet. Arien med den opprinnelig krasse teksten *Ich will dich nicht hören, ich will dich nicht wissen*, er fra bursdagskantaten *Laßt uns sorgen, laßt uns wachen* med undertittelen *Herkules auf dem Scheideweg*, skrevet til 11-årsdagen til prinsen av Sachsen, Friedrich Christian.

Christian Kjos

Barokkanerne ønsker å takke Cosimo Stawiarski (Basel) som delte en moderne transkripsjon av den tyske frakturskriften brukt i originalkildene med meg, og Michael Lang (Basel) som gav meg en transkripsjon av teksten samt kildekritisk informasjon forfattet av Dr. Bernhard Schmidt ved Landes- und Universitätsbibliothek Darmstadt.





The cantata *Er heißet Wunderbar, Rat, Kraft, Held* (FR 408/1) by **Johann Friedrich Fasch** was written for the first Sunday after Christmas Eve 1732/33 and performed at the morning worship service in Zerbst, where he served as Court Kapellmeister. The cantata's brevity (perhaps a world record here) may suggest that the performances in Zerbst were not a significant part of the service.

The choral opening is based on the same text used later by Handel in the choral movement *For unto us a child is born*, with the exclamations *Wonderful, Counselor* from the oratorio *Messiah*. It is a magnificent movement with the violin playing arpeggiated chords and a bounding bass line keeping the musical motor going.

The first recitative is accompanied by sustained string chords casting something of a sacred light over the movement — perhaps to underscore the miracle of Jesus, which only faith can embrace and humanity will never comprehend.

The alto is often used as the voice of the soul in German church cantatas, and the alto aria that follows has a mild, reverent quality. The full cantata ends with a simple chorale.

The musical output of **Christoph Graupner** was unusually abundant and consisted of around 2,000 works, including 1,418 church

cantatas. In the search for Advent cantatas, twenty some cantatas were found, all written solely for the First Sunday in Advent! The cantata *Der Herr wird König sein über alle Lande* (GWV 1101/36) was written for the First Sunday in Advent, 1737.

The first movement opens with a fanfare motif that majestically underscores the text: “The Lord shall be king over all lands.” The sudden unison outpourings play on the text: “He is One, and His name One.”

The baritone soloist delivers two of the three recitatives in this cantata in an authoritative and commanding tone. The text of the cantata describes different sides of Jesus as ruler, albeit in a guise more modest than other rulers. He helps everyone, but does not flinch from crushing those who would oppress His people with divine power.

The alto and tenor share the cantata's other recitative, before they erupt in a duet of praise with clear operatic prototypes, vocal and instrumental.

The last chorale, *Ach, großer Herr*, has a floridly composed orchestral accompaniment and is the eighth verse of the chorale *Herzliebster Jesus, was hast du verbrochen*, which many surely know as the first chorale in Bach's St John Passion.

We can thank Graupner that much of Telemann's music has survived at all. Besides writing 2,000 works of his own, he

copied many of Telemann's works on a grand scale for use by the court orchestra in Darmstadt, which he himself was in charge of.

Georg Philipp Telemann's *Concerto in E minor for solo violin, two oboes, strings and continuo* (TWV 53:e2) is kept in Schrank II in the sheet music archives of the court orchestra in Dresden. The Dresden orchestra was one of Europe's leading orchestras in the eighteenth century. Its concertmaster of many years was violinist Georg Pisendel, who had been a pupil of none other than Antonio Vivaldi. Pisendel commissioned works by Vivaldi, Telemann and a number of other celebrated composers of his time.

The concerto's first movement has a recurring theme (a ritornello) after the Italian model with solo oboes in duet and a violin part with virtuosic arpeggios, permitting Pisendel to shine as well.

In the second movement the solo violin and the first oboe play their melodious passages while the rest of the orchestra joins in intermittently.

The composer's note following the second movement, *Si replica l'concerto se piace – Repeat the first movement as desired* – gives the concerto an unusual form, before an elegant minuet with a svelte, three-part texture concludes the work.

Johann Sebastian Bach wrote the cantata *Schwingt freudig euch empor* (BWV 36) for the First Sunday of Advent, 1731, and it was performed in its final form of two parts and eight movements on 2 December of the same year. Bach borrowed some of the material from a cantata of homage he had written several years earlier. To anchor the cantata in the Advent story and add liturgical focus, he inserted four movements based on two Advent hymns, including three verses from Martin Luther's *Nun komm, der Heiden Heiland* (known in English as *Saviour of the Heathen, Come*/Tr. Richard Massie) and one from Philipp Nicolai's *Wie schön leuchtet der Morgenstern* (in English: *O Morning Star! How Fair and Bright*/Tr. Catherine Winkworth). It is Bach's insertions of these hymn verses rather than the usual recitatives that makes this cantata unique.

The cantata's opening movement is jubilant with an expansive, upward-soaring melody accompanied by a short rising figure in triplets. These motifs are intricately woven together a la Bach.

In the duet that follows, the soprano and alto imitate one another. The material is based on the chorale melody *Nun komm, der Heiden Heiland*.

The tenor aria *Die Liebe zieht mit sanften Schritten* is an intimate duet with the

oboe d'amore – the traditional musical symbol of love – alluding to the concept of Jesus as the bridegroom and the soul as the bride.

The closing chorale of part one is sprinkled with short interludes by the organist – a common eighteenth-century practice used by Bach and preserved in several of his organ chorales.

Jesus addresses the bride in the bass aria that opens the cantata's second part. In the movement that follows, the tenor sings an extended chorale melody, while the two oboes d'amore and the continuo group urgently grapple their way to the end – symbolizing perhaps the divine struggle against the weakness of the flesh.

The last aria is almost a lullaby, with the violin muted to illustrate the text: "Even with subdued, weak voices God's majesty is honoured."

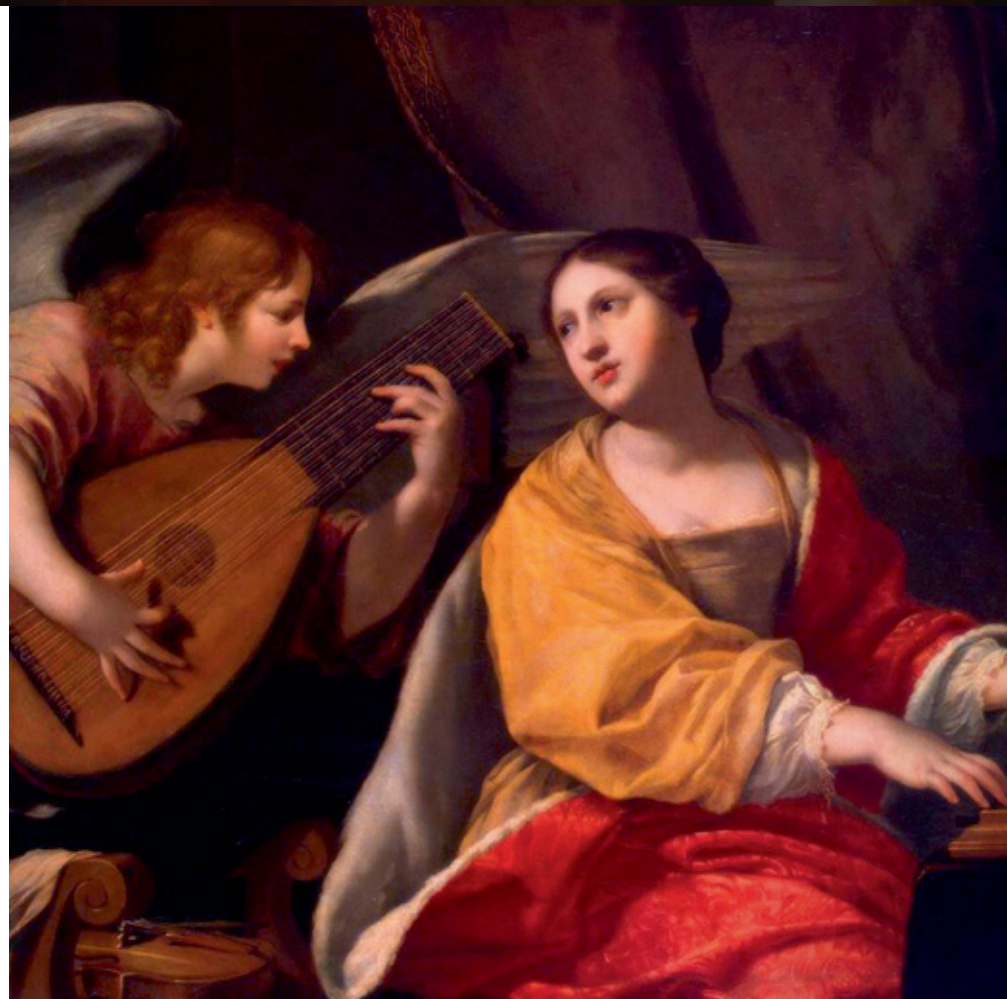
The cantata closes with a chorale praising the Father, Son and Holy Spirit.

The alto aria *Bereite dich, Zion* is a rather noteworthy Christmas bonus to our listeners. As Bach had his hands full in the busy pre-Christmas season – something most can identify with – he reused a number of arias from secular cantatas in one of his very best-known works, the Christmas Oratorio. The aria with the lackluster text *Ich will dich nicht hören, ich will dich nicht wissen* is from the birthday cantata *Laßt uns*

sorgen, laßt uns wachen. It is also known as *Herkules auf dem Scheideweg* and was written for the eleventh birthday of the Crown Prince of Saxony, Frederick Christian.

Christian Kjos

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JOHANN FRIEDRICH FASCH ^{1688–1758}

Er heißet Wunderbar, FR 408/1 [S.n. Weihnachten]

Text: Nos. 2–4 Benjamin Schmolck ^{1672–1737}

1. Dictum (Tutti)

Er heißet Wunderbar, Rat, Kraft, Held, Ewig Vater, Friedefürst. (Jesaja 9, 5b)

2. Recitativo (Soprano & Alto)

Mein Herz ist ganz entzückt,
Wenn es die Wunderdinge höret,
Die deine Menschheit lehret,
Und die Vernunft ist nicht geschickt,
In das Geheimnis einzusehen.
Der Glaube nur allein
Muß deiner Allmacht hier vertrauen,
Der hüllet sich in deine Wunden ein.

3. Aria (Alto)

Du zeigst, o Wunderkind, vor allen,
Dass du der Wunderbare bist
Und der zum Auferstehn und Fallen
In Israel gesetzet ist.
Gib, dass ich Tag und Nacht dich preise
Und deinen Diener mich erweise

4. Choral (Tutti)

Wunderkind, wir deine Kinder,
Sammeln uns in deinen Stall.
Du bist ja das Heil der Sünder
Und die Stütze vor dem Fall.
Laß von keinen Hindernissen
Uns bei deiner Krippen wissen.

CHRISTOPH GRAUPNER ^{1683–1760}

Der Herr wird König sein, GWV 1101/36

Text: Johann Conrad Lichtenberg ^{1689–1751}

D[omi]n[ica] 1. Adv[entus] 1737

1. Dictum (Tutti)

Der Herr wird König sein über alle Lande. Zu der Zeit wird der Herr nur Einer sein
und Sein Name nur Einer. (Sacharja 14, Vers 9)

2. Recitativo (Basso)

Wer beugt sich nicht vor einer Majestät? Der Könige erhab'ner Thron, den Gottes
Macht gegründet und erhöht, ihr Szepter, ihre Kron', die prägen jedem Volk die tiefste
Ehrfurcht ein. Soll Zions König nicht ein Gleiches würdig sein? Jawohl, Er ist der Herr,
und zwar allein. Er kommt zum Heil der Welt gegangen. Auf Zion! Rüste dich,
Ihn freudig zu empfangen.

3. Aria (Basso)

Beuget euch ihr Potentaten! Kommt, ihr Armen lasst euch raten:
Zions Fürst besteigt den Thron.

Er ist mächtig, Er ist reich, Er hilft allen gern und gleich. Kommt in Ehrfurcht,
ihn zu küssen, fallt gebeugt zu Seinen Füßen. Er ist Gott und Davids Sohn.

4. Recitativo

(Alto) Der Herr kommt zwar in Knechtsgestalt, - ach, stoße dich, o Zion, nicht hieran.
- Sein Arm ist gleichwohl starck und mächtig. Er wird und kann in göttlicher Gewalt
den Feind, der dich bedrängt, bezwingen.

(Tenore) Er wandelt niederträchtig, jedoch, sein sanftmutvoller Sinn will dir den
edelsten Gewinn, den schönen Freiheits-Seegen bringen. Bedrängtes Volk, auf, sei erfreut!
Itzt ist der Tag des Heils, die angenehme Zeit.

5. Aria (Alto & Tenore)

Herr, wie herrlich ist Dein Nahme, löblich ist Dein Regiment.
Hosianna! Großer König! Zion ehrt dich untertänig, weil es Deine Sanftmut kennt.

6. Recitativo (Basso)

Sagt: Wer ist Zions König gleich? Er wird ein Knecht und arm an allen Sachen, um seine Knechte reich, ja, endlich himmlisch groß zu machen. Und alles das aus freiem Triebe: O Wunder-Liebe! Hat jemahls unter Potentaten ein Herr so seinem Volk wie dieser Herr geraten?

7. Choral (Tutti)

Ach großer König, groß zu allen Zeiten. Wie kan ich g'nugsam solche Treu' außbreiten? Kein Menschlich Herze mag ihm dies ausdenken, was Dir zu schenken.

[7. Strophe des Chorals "Herzliebster Jesu, was hast du verbrochen"

Text: Johann Heermann, Melodie: Johann Crüger]

JOHANN SEBASTIAN BACH ^{1685–1750}

Schwingt freudig euch empor, BWV 36, Kantate zum 1. Advent, (entguldige Fassung, 1731)

Text: Nos 2, 6, 8 Martin Luther, *Nun komm, der Heiden Heiland*

No 4 Philipp Nicolai, *Wie schön leuchtet der Morgenstern*

Prima pars

1. Chorus (Tutti)

Schwingt freudig euch empor zu den erhabnen Sternen, ihr Zungen,
die ihr itzt in Zion fröhlich seid!
Doch haltet ein! Der Schall darf sich nicht weit entfernen,
es naht sich selbst zu euch der Herr der Herrlichkeit.

2. Choral (Soprano & Alto)

Nun komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,
des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

3. Aria (Tenore)

Die Liebe zieht mit sanften Schritten sein Treugeliebtes allgemach.
Gleichwie es eine Braut entzückt, wenn sie den Bräutigam erblicket,
so folgt ein Herz auch Jesu nach.

4. Choral (Tutti)

Zwingt die Saiten in Cythara
und laßt die süße Musica
ganz freudenreich erschallen,
daß ich möge mit Jesulein,
dem wunderschönen Bräutigam mein in steter Liebe wallen!
Singet, springet,
jubilieret, triumphieret,
dankt dem Herren!
Groß ist der König der Ehren.

Secunda pars

5. *Aria (Basso)*

Willkommen, werter Schatz!
die Lieb und Glaube macht dir Platz
vor dich in meinem Herzen rein,
zieh bei mir ein!

6. *Choral (Tenore)*

Der du bist dem Vater gleich,
führ hinaus den Sieg im Fleisch,
daß dein ewig Gotts Gewalt
in uns das krank Fleisch enthält.

7. *Aria (Soprano)*

Auch mit gedämpften, schwachen Stimmen wird Gottes Majestät verehrt.
Denn schallet nur der Geist darbei, so ist ihm solches ein Geschrei, das er im Himmel selber hört.

8. *Choral (Tutti)*

Lob sei Gott dem Vater ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heiligen Geist,
immer und in Ewigkeit!

Weihnachts-Oratorium, BWV 248/I,
Jauchzet, frohlocket, auf, preiset die Tage.
Text: Christian Friedrich Henrici (Picander) ^{1700–1764}

4. *Bereite dich, Zion (Alto)*

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

JOHANN FRIEDRICH FASCH ^{1688–1758}

Er heißet Wunderbar (His name is wonderful), FR 408/1
Cantata for Sunday after Christmas or Christmas Day
Words: Nos. 2–4 Benjamin Schmolck ^{1672–1737}

1. *Dictum (Tutti)*

He shall be called Wonderful, Counsellor, The mighty God,
The everlasting Father, The Prince of Peace. (Isaiah 9, 5b)

2. *Recitativo (Soprano & Alto)*

My heart is so delighted,
when it hears the wonderful things
which are taught by your humanity,
and human reason is unfit
to comprehend the secret.
Faith alone
must trust your omnipotence here,
the faith that immerses itself into your wounds.

3. *Aria (Alto)*

You reveal, oh wondrous child, before all people
that you are the wonderful one,
the one that has been appointed in Israel
to rise and to fall.
Let me praise you day and night
and show you that I am your servant.

4. *Chorale (Tutti)*

Wondrous child, we, your children,
are gathering in your stable.
You are the salvation of the sinners
and their support so they may not fall.
Let us not be held back by any obstacles
as we come to your manger.

CHRISTOPH GRAUPNER ^{1683–1760}

Der Herr wird König sein (The Lord Will Be King), GWV 1101/36

Words: Johann Conrad Lichtenberg ^{1689–1751}

D[omi]n[ica] 1. Adv[entus] 1737

1. Dictum (Tutti)

The Lord shall be king over all lands. In that day shall there be one Lord,
and his name one. (Zechariah 14, Verse 9)

2. Recitativo (Basso)

Who will not bow before his majesty? The kings' exalted throne, founded and elevated
by God's power, their sceptre, their crown, instil the deepest awe in every people.
Should Zion's King not be worthy of the same? Indeed, He is the Lord alone.
He comes to save the world. Rise up, Zion! Prepare yourself to receive Him with joy!

3. Aria (Basso)

Bow down, you potentates! Come, you paupers, be advised:
Zion's king is ascending the throne.
He is powerful, He is rich, He helps all people willingly and promptly. Come in reverence
to kiss Him, fall down on your knees at His feet. He is God, and David's son.

4. Recitativo

(Alto) The Lord may come in the form of a servant, – ah, Zion, do not take offence!
– yet his arm is strong and powerful. He will and can, through His divine power,
defeat the enemy who is harrying you.

(Tenore) He may walk humbly, but his gentle mind will bring to you the most noble prize,
the beautiful blessing of freedom. Rise up, you oppressed people, be joyful! Now is the day
of salvation, the time of bliss.

5. Aria (Alto & Tenore)

Lord, how magnificent is your name, how laudable your rule.
Hosanna! Great king! Zion reveres you humbly because she knows your mildness.

6. Recitativo (Basso)

Say, who is going to be Zion's king? He becomes a servant, poor in everything, to make
His servants rich, yeah, to lead them to heavenly greatness. And all that out of His free will:
Oh miraculous love! Has there ever been a lord among all the potentates who
gave his people such good advice as this Lord?

7. Chorale (Tutti)

Oh, great king, great at all times. How could I ever do enough to spreading out my faith?
No human heart may ever think of a sufficient gift to give to you!

[7. Verse of the chorale "Herzliebster Jesu, was hast du verbrochen"
("Dearest Jesus, what have you done?")

Words: Johann Heermann, melody: Johann Crüger]

JOHANN SEBASTIAN BACH 1685–1750

Schwingt freudig euch empor (Rise up joyfully), BWV 36,
Cantata for the first Sunday of Advent (final version, 1731)
Words: Nos 2, 6, 8 – Martin Luther, *Nun komm, der Heiden Heiland*
(Now come, Saviour of the Heathens)
No 4 – Philipp Nicolai, *Wie schön leuchtet der Morgenstern*
(How Brightly Beams the Morning Star)

Prima pars — Part One

1. Chorus (Tutti)

Rise up joyfully to the magnificent stars, you tongues who are now cheerful in Zion!
But wait! The sound must not travel far, since the Lord of Splendour Himself is nearing.

2. Chorale (Soprano, Alto)

Now come, Saviour of the Heathens,
the virgin's child recognised,
while all the world is marvelling
at such birth that God has ordered for Him.

3. Aria (Tenore)

Love draws its beloved one along with gentle steps.
Much like a bride, delighted when she sees her groom,
a heart follows Jesus.

4. Chorale (Tutti)

Pluck the strings of the cithara
and let sweet music
resound full of joy,
so I may forever, in little Jesus
follow the beautiful bridegroom in never-ending love!
Sing, spring,
rejoice in triumph,
give thanks to the Lord!
Great is the King of honour.

Secunda pars — Part Two

5. Aria (Basso)

Welcome, precious treasure!
Love and faith are preparing a space
for you within my pure heart,
come dwell in me!

6. Chorale (Tenore)

You who are like the father,
lead us to victory over the flesh,
so your eternal God's power
may keep sick flesh from us.

7. Aria (Soprano)

Even with muted, weak voices God's majesty can be revered.
For as long as the soul is heard in the song, it will be like shouts he can
hear up in the heavens.

8. Chorale (Tutti)

Praise be sung to God,
Praise to God, His only son,
Praise be to God, the Holy Ghost,
For all eternity!

Christmas Oratorio, BWV 248/1,
Cheer, rejoice, rise up, praise the days.
Words: Christian Friedrich Henrici (Picander) 1700–1764

4. Bereite dich, Zion (Prepare yourself, Zion) (Alto)

Prepare yourself, Zion, with tender desires, to see
the fairest, the dearest soon among you!
The beauty of your cheeks must shine much more brightly today;
hasten to love the bridegroom most ardently!

English translation: Verboo

Medvirkende

Romerer **Alfredo Bernardini** flyttet som 20-åring til Holland for å spesialisere seg i tidligmusikk og barokkobo ved det kongelige konservatoriet i Haag med bl.a. Bruce Haynes og Ku Ebbinge som lærere. I dag er Bernardini en av verdens fremste barokkobospesialister og har spilt med de mest anerkjente tidligmusikkgruppene, som Hesperion XX, Le Concert des Nations, La Petite Bande, Freiburg barokkorkester, The English Concert, Bach Collegium Japan og Amsterdam barokkorkester. I 1989 grunnla han sammen med brødrene Paolo og Alberto Grazi ensembleset ZEFIRO som har høstet anerkjennelse over store deler av verden. Bernardini har stått i spissen for en mengde CD-produksjoner med internasjonale utmerkelser, som for eksempel Cannes Classical Award i 1995 for Antonio Vivaldis obokonsserter (*Astrée naïve*). Han opptrer jevnlig som gjesteleder for barokkensembler over hele Europa, i Canada, Australia, Cuba, Israel og med European Union Baroque Orchestra, og i januar 2013 ledet han det første barokkorkesteret i det internasjonalt renommerte prosjektet *El*

Sistema de Musica i Venezuela. I tillegg til den utøvende siden forsker Bernardini på historiske blåseinstrumenter, bygger kopier av gamle oboer, og har siden 2014 vært professor i barokkobo ved universitetet Mozarteum i Salzburg. Han har vært en meget kjær gjesteleder for Barokkanerne siden 2009 og er også å høre på to av våre tidligere utgivelser, *Empfindsamkeit!* (LAWO 2013) og *Totally Telemann* (LAWO 2015).

Cecilia Bernardini regnes som en av de mest allsidige fiolinistene i sin generasjon, og hun har vunnet flere priser både på moderne fiolin og barokkfiolin. I tillegg til sitt virke som solist leder hun jevnlig mange av de internasjonalt mest anerkjente orkestrene og ensemblene, som Ensemble Pygmalion, Ensemble Zefiro, Tafelmusik Baroque Orchestra i Toronto, Holland Baroque Society, Arcangelo, Vox Luminis, The King's Consort i London, The Scottish Chamber Orchestra og Camerata Salzburg. I 2012 ble hun engasjert som fast kunstnerisk leder for Dunedin Consort (John Butt) i Skottland, og har siden spilt inn bl.a. Johannes-pasjonen, en Grammy-nominert versjon av Brandenburgkonsertene og Bachs fiolin-konsserter med dem. I tillegg til å turnere verden rundt som solist og orkesterleder, er Cecilia en pasjonert kammermusiker med blant andre Keiko Shichijo på ham-



Johan Nicolai Mohn

Alfredo Bernardini

merklaver, i klavertrioen Soldat og med sin far, Barokkanernes favorittgjesteleder Alfredo Bernardini, i Quartetto Bernardini. Cecilia Bernardinis utgivelser inkluderer duoene for fiolin og harpe av Louis Spohr med harpisten Masumi Nagasawa, fiolinsonater fra 1600-tallet med lutenist Matthew Wadsworth og Bachs Brandenburgkonserter med Ensemble Zefiro. Hun spiller på en fiolin bygd av Nicolo Amati i 1643, velvillig lånt ut av Netherlands Music Instrument Foundation.

Berit Norbakken Solset tilhører eliten blant våre sopraner. Etter avsluttet diplomstudium ved Norges musikkhøgskole vant hun i 2006 Rikskonsertenes prestisjefylte konkurranse INTRO-klassisk. Dette ledet blant annet til et tett samarbeid med Bjarte Eike og Barokksolistene. I tillegg til å være en hyppig brukt solist i oratorier, pasjoner og messer, har hun gitt flere solokonsserter ved de tyngste festivalene i Norge. De siste årene har hun også sunget opera med stor suksess, senest i en scenisk nyproduksjon av Johannespasjonen av Bach, regissert av Calixto Bieito, ved Teatro Arriaga i Bilbao. Hun har utviklet et nært samarbeid med Juanjo Mena, som hun har jevnlig engasjementer med. Hun er stadig solist med ledende orkestre og dirigenter i de største konserthus, som Sydney Opera House og Tokyo

Opera City Hall, og hun jobber jevnlig med dirigenter som Robert King, Daniel Reuss, Erik Nielsen, Mikhael Pletnev, Andreas Spering, Olof Boman og Ottavio Dantone.

Magasinet Gramophone skriver om **Marianne Beate Kielland**: «The mezzo-soprano is quite outstanding: strong, firm, sensitive in modulations, imaginative in her treatment of words, with a voice pure in quality, wide in range and unfalteringly true in intonation.» Kielland har studert ved Norges musikkhøgskole under Svein Bjørkøy, og med Oren Brown og Barbara Bonney. Hun er i dag etablert som en av Europas fremste sangere, og hun opptrer jevnlig på konsertscenene i Europa, Amerika og Asia under dirigenter som Michel Corboz, Philippe Herreweghe, Fabio Biondi, Jordi Savall, Rinaldo Alessandrini, Christophe Rousset, Marc Minkowski, Masaaki Suzuki, Thomas Dausgaard, Jos van Immerseel, Andrew Manze, Robert King og Rune Bergmann. Kielland ble i 2012 nominert til Grammy innen kategorien Best Vocal Classical Album for sin CD-utgivelse *Veslemøy Synsk* av Olav Anton Thommessen, og hun har med denne og opp mot 50 andre innspillinger, samt en utstrakt konsertvirksomhet, befestet seg som en bemerkelsesverdig interpret av repertoar fra barokken helt fram til vår tids musikk.



Marianne Beate Kielland

Anders J. Dahlin regnes som en av de fremste lyse tenorer i sin generasjon. Han jobber jevnlig med dirigenter som Christophe Rousset, Sir John Eliot Gardiner, William Christie, Emmanuelle Haïm, Hervé Niquet, Alexis Kossenko, Francois-Xavier Roth, Leonardo Garcia Alarcon og Mark Minkowski. Han er en ettertraktet konsertsolist som har gjestet de fleste store konserthusene i Europa med et repertoar som spenner fra barokken til Britten. Som operasolist har han hatt engasjementer som tittelrollehaver i bl.a. Rameau-operaene *Zoroastre* (i Amsterdam og ved Drottningholm i Stockholm), *Castor et Pollux* (Salle Pleyel, Paris), Jason i Charpentiers *Médée* ved TCE, Paris, David i *David et Jonathas* med Pinchgut Opera i Sydney, og som Titus i den kritikerroste oppsetningen av *La clemenza di Tito* av Mozart med Orchestra of the 18th Century i 2017. I tillegg engasjeres han til en rekke andre hovedroller i operaer av bl.a. Charpentier, Monteverdi, Lully, Desmarests, Campra, Gluck og Mozart, og han høster også stor internasjonal anerkjennelse som evangelist i Bachs pasjoner. I 2014 ble han tildelt stipend fra prestisjetunge Jussi Björlings Minnefond.

Halvor F. Melien har på kort tid etablert seg som en av Norges fremste sangere og er i dag en etterspurt baryton som opptrer

jevnlig i Skandinavia, Europa og Asia. Han har jobbet med tidligmusikkspesialister som Paul Agnew, Fabio Biondi, Alessandro De Marchi og Andrew Lawrence-King, og han er en allsidig sanger med et omfattende repertoar innen opera, oratorier, messer, kantater og sangsykluser innen alle stilarter. Han har sunget med internasjonale topporkestre, som BBC Philharmonic, Concertgebouw Kamerorkest, Les Talens Lyriques, Danmarks Radios Symfoniorkester, Festival de Paques Aix-en-Provence og Ho-Chi-Minh City Symphony Orchestra, i tillegg til alle de norske symfoniorkestrene og ensembler som Det Norske Kammerorkester, Barokkanerne, Trondheimsolistene og Oslo Sinfonietta. Han har også vært ansatt i solistensemblet ved Den Norske Opera og er jevnlig engasjert som solist på operascener, i kirkemusikalsk sammenheng, samt i små besetninger. Spesielt er han anerkjent for sine Bach-tolkninger. Videre har Melien urfremført og spilt inn nye verk av komponister som Ørjan Matre, Knut Vaage og Øyvind Mæland. Den tyske liedsjangeren, fra Schubert og Schumann via Mahler til Webern, er også en viktig del av hans virksomhet, og for tiden er han del av to lieduoen. Melien har sin utdannelse fra Norges musikkhøgskole, med videre studier i Berlin, og har deltatt på Académie du Festival d'Aix-en-Provence.



Anders J. Dahlin

Fra januar 2018 har **Barokkanerne** og **Norsk Barokkorkester** slått seg sammen for å danne **Barokkanerne – Norwegian Baroque Ensemble**. Begge ensemblene ble grunnlagt på slutten av 1980-tallet som de aller første selvstendige profesjonelle barokkorkestrene på originalinstrumenter i Skandinavia. Siden har de vært grunnpilarene i oppbyggingen av et norsk tidligmusikkmiljø med konsertserier i Oslo, turneer i inn- og utland, utallige festivalopptredener, og et kontinuerlig arbeid for kompetansehevingen innenfor tidligmusikk blant unge, studenter, amatører og profesjonelle. Ensemblenes sammenlagte diskografi er også substansiell. NBO har bl.a. tatt for seg barokkmusikk komponert i Norge – som i den siste utgivelsen ledet av Gottfried von der Goltz med musikk av far og sønn Berlin, bosatt i Trondheim (SIMAX 2014). Barokkanerne har på sin side profilert unge, norske tidligmusikktalenter, som cembalisten Christian Kjos i utgivelsen *Empfindsamkeit!* med musikk av C.P.E. Bach (LAWO 2013) og blokkfløytisten Ingeborg Christophersen på sin forrige utgivelse, *Recordare Venezia* (LAWO 2017), med et musikalsk spekter av komponister som virket i Venezia.

Barokkanerne samarbeider med ulike fremragende utøvere som kunstneriske ledere og solister. I det nye ensemblets før-

ste sesong er tidligere kunstnerisk leder for NBO, barokkcellisten Kristin von der Goltz, første gjesteleder for ensemblet, med tre produksjoner i 2018. Foruten henne og Alfredo Bernardini, har Barokkanerne samarbeidet med mange andre internasjonale topputøvere, som f.eks. Rachel Podger, Emma Kirkby, Kati Debretzeni, Lars Ulrik Mortensen og Andrew Lawrence-King. Barokkanerne driftes av Stiftelsen Norsk Barokkorkester og ledes av et triumvirat bestående av Johan Nicolai Mohn, Andreas Johnson og Mari Giske, støttet av et kunstnerisk råd bestående av Alfredo Bernardini, Marianne Beate Kielland og Christian Kjos. Barokkanerne (NBE) mottar støtte fra Norsk kulturråd, Bergesenstiftelsen og Anders Sveaas' Almennyttige Fond.



Berit Norbakken Solset



Christian Kjos

Contributors


Born in Rome, **Alfredo Bernardini** moved to Holland at the age of twenty to specialize in the baroque oboe and Early Music at the Royal Conservatory at the Hague, studying with Bruce Haynes and Ku Ebbinge, among others. Today Bernardini is recognized as one of the foremost baroque oboe specialists in the world. The leading Early Music groups with which he has performed include Hesperion XX, Le Concert Des Nations, La Petite Bande, Das Freiburger Barockorchester, The English Concert, Bach Collegium Japan, and The Amsterdam Baroque Orchestra. In 1989, together with the brothers Paolo and Alberto Grazi, he founded the ensemble ZEFIRO, which has gained international acclaim. Bernardini's numerous recordings have received important prizes, including the Cannes Classical Awards in 1995 for Vivaldi's Concertos for Oboe on the Astrée naïve label. He has performed regularly as guest leader of baroque ensembles in Europe, Canada, Australia, Cuba, and Israel, and with the European Union Baroque Orchestra. In January 2013 he led the first baroque orchestra in the internationally

renowned project El Sistema de Musica in Venezuela. In addition to his performance career, Bernardini researches the history of wind instruments and makes copies of historical oboes, and as of 2014 he is professor of baroque oboe at the Mozarteum in Salzburg. Since 2009 he has been a much beloved guest leader for Barokkanerne, and he can also be heard on two of our earlier releases, *Empfindsamkeit!* (LAWO, 2013) and *Totally Telemann* (LAWO, 2015).

Cecilia Bernardini is widely considered to be one of the most versatile violinists of her generation and has won prizes on both the modern and the baroque violin. In addition to performing as soloist, Cecilia frequently leads many internationally renowned modern and period instrument ensembles, including Ensemble Pygmalion, Ensemble Zefiro, Tafelmusik Baroque Orchestra in Toronto, Holland Baroque Society, Arcangelo, Vox Luminis, The King's Consort in London, The Scottish Chamber Orchestra and Camerata Salzburg. In 2012 Cecilia was appointed leader of the Dunedin Consort based in Scotland, and with them she has recorded Bach's St. John Passion, a Grammy-nominated version of the Brandenburg Concertos, and Bach's violin concertos. Besides touring the world over as soloist and orchestra leader, Cecilia is a passionate chamber



Cecilia Bernardini



musician who performs with, among others, fortepianist Keiko Shichijo, the piano trio Soldat, and with her father, Barokkanerne's favourite guest leader, Alfredo Bernardini, in Quartetto Bernardini. Other recordings by Cecilia Bernardini include 3 Sonatas for Harp and Violin by Louis Spohr with harpist Masumi Nagasawa, violin sonatas of the seventeenth century with lutenist Matthew Wadsworth, and Bach's Brandenburg Concertos with Ensemble Zefiro. She plays a violin built by Nicolo Amati in 1643, on generous loan from Netherlands Music Instrument Foundation.

Berit Norbakken Solset is one of our leading sopranos. A graduate of the Norwegian Academy of Music, she won the 2006 INTRO-classical competition, the prestigious launch programme sponsored by Concerts Norway. This led to, among other things, a close collaboration with Bjarte Eike and Barokksolistene. Besides frequent appearances as soloist in oratorios, passions and masses, she has performed as solo artist at many of Norway's major festivals. Lately she has also sung opera to much acclaim, most recently in a new staged production of St John Passion by Bach, directed by Calixto Bieito, at Teatro Arriaga in Bilbao. She has developed a close collaboration with Juanjo Mena, with whom she has frequent

engagements. She appears often with leading conductors and orchestras in the largest concert halls, among them Sydney Opera House and Tokyo Opera City Concert Hall. Conductors with whom she works on a regular basis include Robert King, Daniel Reuss, Erik Nielsen, Mikhael Pletnev, Andreas Spering, Olof Boman and Ottavio Dantone.

The classical music magazine Gramophone wrote of **Marianne Beate Kielland**: "The mezzo-soprano is quite outstanding: strong, firm, sensitive in modulations, imaginative in her treatment of words, with a voice pure in quality, wide in range, and unfalteringly true in intonation." Kielland studied at the Norwegian Academy of Music with Svein Bjørkøy. Her other teachers have included Oren Brown and Barbara Bonney. Considered today one of Scandinavia's leading singers, she performs regularly on major concert stages in Europe and Japan. Among the conductors with whom she has sung are Michel Corboz, Phillippe Herreweghe, Fabio Biondi, Jordi Savall, Rinaldo Alessandrini, Christophe Rousset, Marc Minkowski, Masaaki Suzuki, Thomas Dausgaard, Jos van Immerseel, Andrew Manze, Robert King and Rune Bergmann. In 2012 Kielland received a Grammy nomination in the category of Best Classical Vocal Solo Album for her recording of *Veslemøy Synsk* by composer Olav Anton

Thommessen. With close to fifty other albums in addition to a demanding concert schedule, she has established herself as an exceptional performer with a wide-ranging repertoire from baroque to contemporary.

Anders J. Dahlin is regarded as one of the leading haute-contre tenors of his generation. Conductors with whom he works on a regular basis include Christophe Rousset, Sir John Eliot Gardiner, William Christie, Emmanuelle Haïm, Hervé Niquet, Alexis Kossenko, Francois-Xavier Roth, Leonardo García Alarcon and Mark Minkowski. With a repertoire ranging from baroque to Britten, Dahlin is in frequent demand as a concert soloist and has performed on most of the important concert stages in Europe. As opera soloist he has sung, among others, the title roles in the Rameau operas *Zoroastre* (in Amsterdam and at Drottningholm Palace Theatre in Stockholm) and *Castor et Pollux* (in Salle Pleyel, Paris); Jason in Charpentier's *Médée* at TCE, Paris, and David in *David et Jonathas* with the Pinchgut Opera in Sydney; and in 2017 Titus in the critically acclaimed production of Mozart's *La clemenza di Tito* with the Orchestra of the Eighteenth Century. Moreover, he appears in a number of other main roles in operas of Charpentier, Monteverdi, Lully, Demarest, Campra, Gluck and Mozart, among others,

and he has received significant international recognition as the Evangelist in Bach's Passions. In 2014 Dahlin was awarded a stipend from the prestigious Jussi Björling Memorial Foundation.

Having established himself in a short time as one of Norway's leading singers, **Halvor F. Melien** is today a much sought-after baritone who performs regularly in Scandinavia, Europe and Asia. He has worked with Early Music specialists Paul Agnew, Fabio Biondi, Alessandro De Marchi and Andrew Lawrence-King, among others, and he is a versatile singer with a wide-ranging repertoire of operas, oratorios, masses, cantatas, and song cycles in all styles. He has sung with top international orchestras such as the BBC Philharmonic, the Concertgebouw Chamber Orchestra, Les Talens Lyriques, the Danish National Radio Symphony Orchestra, the Ho-Chi-Minh City Symphony Orchestra, as well as with leading Norwegian symphony orchestras and ensembles, including the Norwegian Chamber Orchestra, the Trondheim Soloists, and Oslo Sinfonietta. He has also been engaged as soloist at the Norwegian National Opera and on other opera stages, in church music contexts, and in smaller settings. He has received special recognition for his Bach interpretations. Moreover, he has premiered and recorded works of contem-

porary composers, including Ørjan Matre, Knut Vaage and Øyvind Mæland. The German Lied from Schubert and Schumann via Mahler to Webern is also an important part of his repertoire and he is at present part of two Lied duos. A graduate of the Norwegian Academy of Music, Melien has also studied in Berlin and has participated in the Académie du Festival d'Aix-en-Provence.

Barokkanerne and the **Norwegian Baroque Orchestra** combined forces in January 2018 to form **Barokkanerne – Norwegian Baroque Ensemble**. Both ensembles were established at the end of the 1980s as the very first independent professional baroque orchestras on period instruments in Scandinavia. Since then they have been cornerstones in building up a Norwegian Early Music scene with concert series in Oslo, concert tours in Norway and abroad, countless festival performances, and continual efforts to improve competence within Early Music among youth, students, amateurs and professionals. The two ensembles' collective discography is also substantial. A focus of NBO has been baroque music composed in Norway – as, for example, in its last release under the direction of Gottfried von der Goltz, with music of Johan Daniel and Johan Heinrich Berlin, father and son, who resided in Trondheim (SIMAX, 2014). For their part,

Barokkanerne have featured young, Norwegian Early Music talents such as harpsichordist Christian Kjos on the recording *Empfinsamkeit!*, with music of CPE Bach (LAWO, 2013), and recorder player Ingeborg Christophersen on its previous release, *Recordare Venezia* (LAWO, 2017), with a musical spectrum of composers who were active in Venice.

Barokkanerne collaborate with outstanding performers as artistic directors and soloists. Former artistic director for NBO, baroque cellist Kristin von der Goltz, has been the new ensemble's main guest leader in its first season, with three productions in 2018. Besides Kristin von der Goltz and Alfredo Bernardini, Barokkanerne have collaborated with many other top international performers, including Rachel Podger, Emma Kirkby, Kati Debretzeni, Lars Ulrik Mortensen and Andrew Lawrence-King. Barokkanerne are administered by Stiftelsen Norsk Barokkorkester and are led by a triumvirate consisting of Johan Nicolai Mohn, Andreas Johnson and Mari Giske and supported by an artistic council made up of Alfredo Bernardini, Marianne Beate Kielland and Christian Kjos. Barokkanerne (NBE) receive support from Arts Council Norway, the Bergesen Foundation, and the Anders Sveaas' Charitable Foundation.



Halvor F. Melien

Musikere Musicians

Fiolin / Violin 1

Cecilia Bernardini
May Kunstovny
Astrid Kirschner

Fiolin / Violin 2

Laima Olsson
Dagny Bakken
Maria Ines Zanovello

Bratsj / Viola

Mari Giske
Edda Stix

Cello

Gunnar Hauge

Violone

Einar Schøyen

Obo / Oboe

Alfredo Bernardini
Johan Nicolai Mohn

Fagott / Bassoon

Per Hannisdal

Lutt, teorbe / Lute, theorbo

Jadran Duncumb

Cembalo, orgel / Harpsichord, organ

Christian Kjos

RECORDED IN ORKESTERPROVESALEN,
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BY IL SASSOFERRATO
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Barokkanerne

Er heißet Wunderbar!

BAROKKANERNE

ALFREDO BERNARDINI, ARTISTIC DIRECTOR
CECILIA BERNARDINI, VIOLIN
BERIT NORBAKKEN SOLSET, SOPRANO
MARIANNE BEATE KIELLAND, MEZZO-SOPRANO
ANDERS J. DAHLIN, TENOR
HALVOR F. MELIEN, BARITONE

Johann Friedrich Fasch ^{1688–1758}

ERHEIßET WUNDERBAR, RAT, KRAFT, HELD, FR 408/1

- 01 ___ DICTUM | 01:34
- 02 ___ RECITATIVO (SOPRANO & ALTO) | 00:43
- 03 ___ ARIA (ALTO) | 01:51
- 04 ___ CHORAL | 01:12

Christoph Graupner ^{1683–1760}

DER HERR WIRD KÖNIG SEIN, GWV 1101/36

- 05 ___ DICTUM | 01:46
- 06 ___ RECITATIVO (BASSO) | 01:04
- 07 ___ ARIA (BASSO) | 05:05
- 08 ___ RECITATIVO (ALTO & TENORE) | 01:06
- 09 ___ ARIA (ALTO & TENORE) | 04:04
- 10 ___ RECITATIVO (BASSO) | 00:51
- 11 ___ CHORAL | 01:55

Georg Philipp Telemann ^{1681–1767}

*CONCERTO IN E MINOR FOR VIOLIN, 2 OBOES,
STRINGS^{AND} CONTINUO*, TWV 53:e2

- 12 ___ ALLEGRO | 03:24
- 13 ___ ANDANTE | 03:12
- 14 ___ ALLEGRO, DA CAPO | 03:21
- 15 ___ MENUET | 01:18

Johann Sebastian Bach ^{1685–1750}

SCHWINGT FREUDIG EUCH EMPOR, BWV 36

- 16 ___ CHORUS | 04:00
- 17 ___ CHORAL (SOPRANO & ALTO) | 03:52
- 18 ___ ARIA (TENORE) | 05:35
- 19 ___ CHORAL | 01:43
- 20 ___ ARIA (BASSO) | 04:50
- 21 ___ CHORAL (TENORE) | 01:36
- 22 ___ ARIA (SOPRANO) | 07:29
- 23 ___ CHORAL | 00:56

CHRISTMAS ORATORIO, BWV 248/I

- 24 ___ BEREITE DICH, ZION (ALTO) | 04:55



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