

ORPH EUS

AM GANSEMARKT

TELEMANN KEISER HÄNDEL KUSSER MATTHESON JOCKEL

MozAÏQUE

NEU
START
KULTUR

RHEINSBERGER
HOFKAPELLE 20/21

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ORPHEUS AM GÄNSEMARKT

A Musical Revolution

Mantua 1607 – *L'Orfeo - una favola in musica*, a groundbreaking piece of music, premiered with great success at the Palazzo ducale of Francesco IV Gonzaga by the *Accademia degli Invaghiti*. Rarely in the history of music does innovation resonate with audiences from the outset like this work by Claudio Monteverdi. With his *dramma per musica* he succeeded in taking a decisive step in the development of this new genre of opera, a milestone in the history of music that, starting in Italy, would spread across the entire continent and would change music in Europe like nothing before it, establishing itself in various national and musical forms.

The audience to whom operas are addressed have long since changed, and so, it is no longer just the aristocratic circles who are destined for the performances, but at this point also the ordinary middle class.

In 1678, the Hamburg *Opera am Gänsemarkt*, opens its doors to the music-loving public as the first purely municipal opera house in the German-speaking world and at the same time is the largest opera house in Europe.

In the sixty years that follow, the opera house advances to become one of the most important centrepieces of baroque opera history, with its reputation extending far beyond the borders of Germany. Their program offers space for innovation, avant-garde, and functions both as a place of experimentation and as a springboard for young up-coming composers.

Therefore, up until 1738, the theatre enjoyed fruitful heydays and served as a venue for many premieres of works by some of the most important German musical personalities amongst which, in addition to Johann Adolph Hasse and Christoph Graupner, we find the young **Georg Friedrich Händel**. There he took his first steps in the world of opera music, a genre in which he would later be regarded and celebrated as Master throughout all Europe. His colleagues at the Hamburg Opera House include none other than **Johann Mattheson**, **Reinhard Keiser** and **Georg Philipp Telemann** - luminaries of the German musical scene of their time.

The German opera itself differs extraordinarily in its conception from its counterparts from neighbouring countries. It combines the elements of mixed taste in quite an impressive way: while the recitatives are mostly in German, the arias often vary between the German, Italian and French language, in which stereotypical stylistic characteristics are artfully played with.

In addition the themes of these operas take inspiration not only from contemporary events, but also from history, religion or mythology, so it is hardly surprising that we find the myth of Orpheus and Euridice within the program of the Opera am Gänsemarkt.

DIE WUNDERBARE BESTÄNDIGKEIT DER LIEBE

Around 1726, Telemann's musical drama *Die wunderbare Beständigkeit der Liebe, oder Orpheus* celebrates its premiere on the Hamburg stage. It is not the first work from the Gänsemarkt environment that deals with this topos: **Reinhard Keiser** has already presented an opera composition to the Orpheus subject in various revised versions to the Hamburg audience. Others in the Oper am Gänsemarkt also deal with the subject, and even Händel dedicates a section of his serenata *Parnasso in Festa* to the figure of Orpheus.

Georg Philipp Telemann's version celebrates the story of Orpheus as a prime example of the loyalty and permanence of love. Due to the multilingual structure, it was still considered a pasticcio until 1995, although his adaptation of the subject focuses on how the eponymous hero held on to his beloved until his own death.

The Ensemble Mozaïque takes the core elements of Telemann's opera, interweaving them with parts of the Orpheus by **Reinhard Keiser** as well as music from the oeuvre of the Hamburg colleagues **Johann Mattheson**, **Georg Friedrich Handel** and **Johann Sigismund Küsser**, the so called *Orpeus of Pressburg*, creating their own version with the pasticcio *Orpheus am Gänsemarkt*, entirely in the spirit of baroque North German opera culture - a homage to the heyday of historical opera at Gänsemarkt.

Similar to Monteverdi's Orfeo, the framing pieces of the pasticcio are a prologue and an epilogue, which are premiered here in the form of compositions commissioned to the young composer **Oscar Jockel**. By referring to the original libretto by Alessandro Striggio, we go back to

Monteverdi's original structure of the opera while still maintaining, with the contemporary music, the forward-looking, avant-garde and revolutionary perspective that is the basis of all past innovations made in opera, music and in history itself.

More than a century has passed between Monteverdi's *L'Orfeo* and Telemann's *Orpheus*, and the opera genre has developed into becoming one of the most important pillars in the baroque musical scene. The result of this musical evolution, that has its roots one hundred years earlier in Italy, is testified and can be illustrated all the more vividly from the repertoire composed and performed at the Oper am Gänsemarkt.

*Vanne Orfeo, felice a pieno,
A goder celeste onore
Là 've hen non mai vien meno,
Là 've mai non fu dolore,
Mentr'altari, incensi e voti
Noi t'offriam lieti e devoti.*

(Alessandro Striggio, L'Orfeo)

BIOGRAPHY AND MEMBERS

Ensemble Mozaïque

The award-winning, international ensemble Mozaïque brings together an exciting new generation of outstanding young musicians who are committed to the performance of early music. Founded at the *Universität Mozarteum* in Salzburg by alumni of leading institutes for early music namely *Schola Cantorum Basiliensis*, the *CRR de Paris*, the *Graz Kunstuniversität* and the *Trossingen Musikhochschule*, they regularly perform on important stages such as *Brucknerhaus Linz*, *Salle Cortot Paris*, at renowned festivals including the *Innsbrucker Festwochen der Alten Musik*, *Potsdam Sanssouci Musikfestspielen*, *Festival de Saintes*, *Göttingen Händelfestspielen*, and have recorded for *NDR* radio productions and the *Pan Classics* label.

The mosaic of excellent musicians from all over Europe is united by a common desire to open up worlds of baroque sound at the highest musical level and in the spirit of historically informed performance practice. A main focus is on revitalising unknown and forgotten repertoires. Research in archives and the development of

innovative concepts are a major part of the ensemble's work in order to bring these compositions to the attention of larger audiences. Collaboration with contemporary composers also plays an important role in building bridges between old and new music. The ensemble's versatility is regularly enriched through collaboration with accomplished guest musicians and through international and interdisciplinary collaborations.

In January 2020, the ensemble was awarded 1st prize and audience prize in the *Rheinsberger Hofkapelle* competition and was given the title "*Rheinsberger Hofkapelle*" in the 20/21 season. In 2021, the ensemble won the *Fiori Musicali Prize* and the *Note 1 Music Gmbh Prize* from the *H.I.F. Biber Competition St. Florian*. For his innovative opera pasticcio *Emilia*, Mozaïque was also awarded first prize and the audience prize at the *Göttingen Handel Competition 2021*. Their debut CD for the *Pan Classics* label was awarded, among other things, *five Diapason* and *five stars* from *Classica magazine*.

Ensemble Mozaïque

Maria Ladurner | Soprano

Alexandre Baldo | Bass-baryton

Gabriele Toscani | Violin

Simone Pirri | Violin

Joanna Patrick | Viola

Celeste Casiraghi | Cello

Chloé de Guillebon | Harpsichord

Elias Conrad | Theorbo

Angelica Ladurner | Scenic Arrangement

PROGRAMME

AND TEXTS

Oscar Jockel (*1995)

orpheus prologue. i am music.

i am music.

sweet accents make peaceful troubled hearts.

noble anger with love inflames the coldest minds.

while i vary my songs

every breeze shall stay its wanderings.

Johann Mattheson (1681-1764)

BORIS GOUDENOW

Ouverture

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Act I, Scene II, Aria Orpheus

Einsamkeit ist mein Vergnügen;

Nichts erfreut mich mehr als sie.

Dieser Bäche sanftes Rauschen

Dieser Winde lispelnden Schall

Diesen Klang der Nachtigall

Dieser Blumen holde Pracht

Werd' ich nimmermehr vertauschen

Mit der größten Ehr' und Macht.

Einsamkeit ist mein Vergnügen;

Nichts erfreut mich mehr als sie.

Act I, Scene IV, Recit

Eurydike: *Wie sehr erfreut es mich,*

Mein Orpheus, dich allhier zu finden,

Wo Ruh und Anmuth sich

In stiller Einsamkeit verbinden!

Ach wie bequem

Wird dieser Ort nicht uns'rer Liebe seyn!

Doch find' ich nichts hieselbst so angenehm,

Als dich allein.

Johann Sigismund Kusser (1660-1727)

ADONIS

Auftritt VIII, Duet

Eurydike: *Gleich Träumen und Schatten*

Ist liebender Scherz.

Orpheus: *[Nie soll] doch ermatten*

Ein brennendes Herz

Wer liebt, scheint zu [erwehren],

Vor eine schlechte Lust unendlich's Quälen.

Eurydike: *Ich wäre zu schätzen*

Vollkommen im Glücke,

[Wirst du mir nie] setzen

Die Liebe zurücke.

Orpheus: *Ich wäre zu schätzen*

Vollkommen im Glücke,

[Wirst du mir nie] setzen

Die Liebe zurücke.

So sag'ich, ja ich schwöre,

Daß niemand außer mir vergnügter wäre.

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Act I, Scene IV, Recit

Eurydike: *Wie lebhaft wird es hier?*

Die Nymphen stellen sich

Von allen Orten ein.

Orpheus: *So lass' ich dich*

Mit ihnen denn auf kurze Zeit allein.

Johann Sigismund Kusser (1660-1727)

FESTIN DES MUSES

Ouverture de Théâtre accompagnée de plusieurs Aïrs,

No. 1 in g Minor

Ouverture - Rondeau - Gavotte - Gigue - Les Combattans

- Air - Coeur

Georg Friedrich Händel (1685-1759)

ORLANDO, HWV 31

Act II, Aria Euridice

Verdi piante, erbetto liete,

vago rio, speco frondoso,

sia per voi enigm oil ciel!

Delle vostre ombre segrete mai non turbi il bel riposo

vente reo, nembo crudel.

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Act I, Scene VII, Recit

Orpheus: *Ihr Himmel, ach! was muß ich sehen?*

Ach, Eurydice, stirbest du?

Euridice: *Mein Orpheus, lebe wol! Ich geh zur Ruh.*

Orpheus: *Ach, Eurydice, stirbest du?*

Euridice: *Die Götter wollens so; drum gib dich zu!*

Orpheus: *Ihr Götter, kanns nicht seyn,*

daß ich für sie erblasse?

Schafft, daß ich auch mein Leben lasse!

Euridice: *Mein Orpheus, lebe wol! Ich geh zur Ruh;*

Nimm hin den letzten Hauch von meinem

Leben,

Das mir bloß darum angenehm,

Weil ich bey dir es aufgegeben.

Nun lebe wol! Mein Auge schließt sich zu.

Reinhard Keiser (1674-1739)

ORPHEUS

Akt III, Szene VIII, Aria Euridice

Gehab dich wohl! Gehab dich wohl!

Du mein geliebter Schatz!

*Ich sterbe sonder Schmerzen,
wenn ich nur einen Platz behalten kann
in deinem Herzen.*

Lebwohl, mein Licht! Lebwohl, mein Licht!

*Die Sprach will mir vergehen,
es ist, es ist um mich geschehen.*

Affanno tiranno

Che m'agiti il seno

Deh! Fuggi da me!

Che pena bastante

Questa anima amante

Provò già da te.

– PAUSE –

Georg Friedrich Händel (1685-1759)

ALMIRA, HWV 1

Akt I, Szene II

Sarabanda

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Akt II, Szene V, Coro

Heureux Mortel! quelle est ta gloire!

Celebrons-la par nos Concerts!

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Akt I, Szene IX, Rezitativ & Aria Orpheus

Orpheus: *Wie ist mir? leb' ich noch?*

wozu soll ich noch leben?

Kann mir der Himmel nicht mein

Leben wieder geben,

Das Eurydice war: so acht' ich alles nicht.

Drum komm, du höchst-gewünschter Tod,

Du bist allein die Endschaft meiner Noth.

Ach Tod / ach süßer Tod!

Ach Tod / wo bleibest du?

Komm / ende meine Noht!

Ach Tod / ach süßer Tod /

Komm / führe mich zur Ruh!

Ach Tod / wo bleibest du?

Georg Friedrich Händel (1685-1759)

CONCERTO GROSSO, op. 12, No. 5, HWV 323

Larghetto e staccato - Allegro - Presto

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Akt II, Szene IV

Orpheus: *Bist du es, liebster Schatz?*

bist du es, werthe Sele?

Wie ängstlich sehn' ich mich nach dir?

Doch welch ein harter Zwang verbietet mir,

Dich zu umarmen, dich zu küssen?

Euridice: *Lasst uns der Götter Wolthat preisen,*

*Auf was für Ahrt sie auch uns ihre Huld erwei-
sen! Mir ists genug, daß ich nur bey dir bin.*

Georg Friedrich Händel (1685-1759)

ARIODANTE, HWV 33

Akt I, Szene VI

Volate, amori,

di due bei cori

la gioia immensa a celebrar.

Il gaudio è tanto,

che come, e quanto,

dir non saprei, debba esultar.

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Akt II, Szene VI, Rezitativ

Orpheus: *Gleich werden wir, mein Schatz,*

aus dieser Hölle gehen,

Des Himmels Licht zu sehen,

Das mir zugleich dein Licht entdecken soll.

Euridice: *Ach wie bin ich bereit,*

Dir meine Demuht, Lieb', Erkenntlichkeit,

Und ganze Pflicht zu zeigen!

Von Orpheus Liebe soll die Nachwelt

Georg Philip Telemann (1681-1767)

ORPHEUS, TVWV 21:18

Akt II, Szene I

Sinfonia Largo e staccato

Georg Friedrich Händel (1685-1759)

ACIS E GALATEA, HWV 49

Rezitativ & Aria Orpheus

Orpheus: *Mi palpita il cor,*

Nè intendo perché?

Agitata è l'alma mia,

nè so cos' è.

Ah! Purtroppo lo so!

Mi strugge amore

per solo [Euridice]

E tra speme e timor,

pace non trovo

Eurydike: *Jedoch, ihr angenehme Schatten,
Wie wohl kommt ihr uns itzt zu statten,
Da selber die Gelegenheit,
Uns beyderseits zu sehn,
durch euch verschwindet?*

Orpheus: *Gleichwohl hält noch der Kummer an,
Den mein Gemüht empfindet,
So lang' ich dich nicht sehen darf noch kann.*

*Ach Eurydice, hör' ich dich
Nicht mehr hier bey mir gehn?
Sprich doch!
Sprich nur ein Wort! folgst du mir noch?
Ich höre dich nicht mehr.
Ach wie ist mir geschehn?
Ich muß -*

Euridice: *Nun wirst du mich,
Mein Orpheus, weil du lebst,
nicht lebend wieder sehn.*

Georg Philip Telemann (1681-1767)
ORPHEUS, TVWV 21:18
Act III, Scene II, Aria Euridice
*Vieni, o sdegno, e fuggi, Amor!
E tu core più l' ardore
Non nutrir del traditor.
Vieni, o sdegno, e fuggi, Amor!*

Reinhard Keiser (1674-1739)
PASSIO SECUNDUM MARCUM
Sinfonia III

Georg Philip Telemann (1681-1767)
ORPHEUS, TVWV 21:18
Act III, Scene IV, Recit & Aria Orpheus
Orpheus: *Verhasster Zeit-Vertreib,
dich brauch' ich nun nicht mehr.
Geh, oder bring durch deine Lieder
Mir eiligst Eurydice wieder!
Doch ich beschwere mich
Ohn' Ursach' über dich.
Ich hab' es selbst versehn,
und meine Augen müssen
Dieß ihr Versehn in Blut und Thränen büßen.*

*Fliesst / ihr Zeugen meiner Schmerzen!
Fliesst ihr Zähren! tröpfelt Blut!
Quillt hervor aus meinem Herzen!
Badet mich in eurer Flut!*

Georg Philip Telemann (1681-1767)
ORPHEUS, TVWV 21:18
Act III, Scene VIII, Aria Euridice
*Helas quels soupirs me repontent?
Helas! quels soupirs, quel regrets*

*Avec mes plaintes se confondent?
Helas! quels soupirs, quels regrets
Me repontent dans ces forêts?*

Georg Philip Telemann (1681-1767)
ORPHEUS, TVWV 21:18
Act III, Scene IV, Recit
Orpheus: *Komm doch, gewünschter Tod!
wie sehn' ich mich nach dir?
Durch deine Gunst
werd' ich der Qual entnommen.
Durch dich kann ich allein
Zu Eurydice wieder kommen.*

Oscar Jockel (*1995)
orpheus epilogue. at the call of eternal light.
*at the call of eternal light.
he who sows in sorrow reaps the fruit of all grace.
so goes one at the call of eternal light.*

MOZAIQUE

MARIA **LADURNER** | SOPRANO
ALEXANDRE **BALDO** | BASS-BARYTON
GABRIELE **TOSCANI** | VIOLIN
SIMONE **PIRRI** | VIOLIN
JOANNA **PATRICK** | VIOLA
CELESTE **CASIRAGHI** | CELLO
CHLOÉ DE **GUILLEBON** | HARPSICHORD
ELIAS **CONRAD** | THEORBO

ANGELICA **LADURNER** | SCENE

MozAÏQUE



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