

JÖRN BOYSEN & MUSICA POETICA

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PROGRAMs a 3-4 MUSICIANS

COFFEE AT THE HAGUE SALON



An important part of Dutch musical life took place in The Hague. It was home to the court, which maintained an orchestra and various court composers and music teachers, such as Jean-Marie Leclair and Christian Ernst Graf. In the salons of the aristocracy there were concerts with famous musicians passing through. Musica Poetica invites you to a musical coffee concert in an 18th century Haag sesalon. You may look forward to a varied program with some rarely heard works by Johann Christian Bach, Hendrik Focking, Franz Xaver Richter and Christian Ernst Graaf.

Johann Christian Bach (1735-1782)

Trio in D for fortepiano, violin and violoncello op. 2/3
Allegro con brio – Menuet

Hendrik Focking (1747-1796)

Sonata in D op. 1 / 5 for flute and clavichord
Allegro – Largo – Andante con variazioni

Franz Xaver Richter (1709-1789)

Trio No. 4 in C for fortepiano, violn and violoncello

Carl Philipp Emanuel Bach (1714-1788)

Freye Fantasie in c

Sonata in G for flute and basso continuo
Allegretto – Rondo. Presto

Friedrich Hartmann Graf (1727-1795)

Trio in A for flute, violin and basso continuo
Adagio – Allegro - Allegretto

appr. 40+35 min., 4 musicians: fl, vl, vcl, harps
Katja Pitelina, flute
Giorgos Samoilis, violin
María Sánchez Ramírez, violoncello
Jörn Boysen, fortepiano and clavichord

SANGUINEUS ET MELANCHOLICUS – From 'Galanterie' to 'Sturm und Drang'



It was not before the 18th century, until music in pure instrumental setting would start to play a bigger roll. Before, instruments were widely used to either double or accompany singers. Since declamation or singing was seen as the fundament of all music, instrumental music was used as a medium, to communicate a certain text. Instruments could help to paint “backgrounds” for the singers and to support the adequate affect. But the idea that instruments independently can “speak” and express feelings is rather new. But still the human voice and the declamation would stay the models for musicians as C.P.E. Bach and the brothers Benda and Graun. They could use articulation and sound to make their instruments sound like sweet lovers, frightened mothers or jealous husbands. Contemporaries

mentioned that their playing sounded as if a person would talk. A trio sonata would turn into a discussion with friends. Come with us to the galant salons of the 18th century and discover some fine chamber music from the dawn of the Romantic period.

Friedrich Hartmann Graf (1727-1795)

Trio in A for flute, violin and basso continuo
Adagio – Allegro – Allegro

Carl Philipp Emanuel Bach (1714-1788)

Sonata in a for flute and harpsichord, Wq 128
Andante – Allegro – Vivace

Carl Heinrich Graun (1704-1759)

Sonata in C for violoncello and harpsichord
Largo - Poco Allegro – Allegretto

Georg Benda (1722-1795)

Sonate in Es voor viool en basso continuo
Adagio – ... – Allegro moderato

Carl Philipp Emanuel Bach (1714-1788)

Freye Fantasie in c

Trio in c voor twee violen en basso continuo, H.579

'Sanguineus et Melancholicus' (1749)

appr. 40+35 min., 4 musicians: 2 vl, vcl, harps

Giorgos Samoilis & Cecilia Baesso, violin

María Sánchez Ramírez, violoncello

Jörn Boysen, harpsichord

AMORE E VIRTÙ



“Ah! L’amour, l’amour...!” lets Molière sigh his Policinelle in an intermezzo for the *Malade Imaginaire* while he prepares to bring his mistress a serenade.

Love must be the most sung about topic in (music-)history. Baritone João Luís Paixão and Musica Poetica present a selection of witty cantatas and songs of all kind of different musical styles of the 17th century. The program is sprinkled with chamber music and lots of humor.

Paixão will perform with the appropriate baroque gestures and face expressions.

Henry Purcell (1659-1695)

Anacreon's Defeat

Domenico Gabrieli (1651-1690)

Sonata in G for violoncello and basso continuo
Grave - Presto - [Tempo giusto] - Largo – Presto

Giovanni Legrenzi (1626-1690)

Cantata 'Amore e Virtù' for bass and basso continuo

Johann Heinrich Schmelzer (~1623-1680)

Sonata Quarta in D ('Sonatae Unarum Fidium' 1664)

Andreas Hammerschmidt (1612-1675)

'Kunst des Küssens' (The Art of Kissing)

Georg Friedrich Händel (1685-1759)

Cantata 'Dalla guerra amorosa'

Georg Philipp Telemann (1681-1750)

Partita I in B-flat, TWV 41:B1 ('Kleine Kammermusik' 1716)
Con affetto – Presto – Dolce – Vivace

Jean-Baptiste Stuck (1680-1755)

Cantate 'Mars jaloux'

appr. 40+35 min., 4 musicians: B, vl, vcl, harps

João Luís Paixão, baritone

Giorgos Samoilis, violin

María Sánchez Ramírez, violoncello

Jörn Boysen, harpsichord

TUTTO IL DÌ PIANGO

Dramatic Songs about Love and Heartsickness



During the first half of the 17th century, the new idea of the voice accompanied by no more than a bass and attempts to revive the ancient Greek theatre resulted in expressive settings of poetry. Works as the laments by Monteverdi and Carissimi are practically small chamber operas showing their characters being torn between different affects. The influence of the developments in dramatic vocal music on instrumental music was huge. It determined the development of vocal music for the next two centuries.

In this program, Beatriz Lafont and the continuo section of Musica Poetica play theatre for you, theatre about love, jealousy and heartsickness, alternated by musical intermezzi.

Girolamo Alessandro Frescobaldi (1583 – 1643)

Toccata Ottava

Barbara Strozzi (1619 – 1677)

Begl' occhi, bel seno, bei crini e bella bocca

Luigi Rossi (c. 1597 – 1653)

La Gelosia

Giuseppe Maria Jacchini (1667-1727)

Sonata opus 1 no. 8 a violoncello e basso

Sigismondo d'India (c. 1582 – 1629)

Cruda Amarilli

Bernardo Strozzi (ca. 1637 – ca. 1707)

Ciaccona for harpsichord

Claudio Monteverdi (1567 – 1643)

Lamento d'Arianna

Sigismondo d'India

Tutto il dì piango

Francesca Caccini (1587 – c. 1640)

Dov' io credea

Domenico Gabrielli (1651/59 – 1690)

Sonata à Violoncello solo, con il Basso

Giacomo Carissimi (1605 – 1674)

Lamento in Morte della Regina Stuarda

appr. 40+35 min., 3 musicians: S, vcl, harps
Beatriz Lafont Murcia, soprano, theorbo & guitar,
Maria Sanchez Ramirez, violoncello,
Jörn Boysen, harpsichord