

DE 3026

BACH
HANDEL

Arias

ARLEEN
AUGER soprano

The Mostly
Mozart
Orchestra

GERARD
SCHWARZ
conductor



CONCERT
LENGTH
73 minutes





ORIGINAL DIGITAL RECORDING

GEORGE FRIDERIC HANDEL

- 1** Rejoice Greatly (*Messiah*) [4:29]
- 2** Piangeró (*Giulio Cesare*) [7:25]
- 3** Care Selve (*Atalanta*) [3:07]
- 4** The Prince, Unable to Conceal His Pain (*Alexander's Feast*) [6:06]
- 5** Softly Sweet in Lydian Measures (*Alexander's Feast*) [4:13]
- 6** Lascia ch'io pianga (*Rinaldo*) [5:25]
- 7** Let the Bright Seraphim (*Samson*) [5:34]
- 8** He Shall Feed His Flock (*Messiah*) [6:22]

DE 3026



JOHANN SEBASTIAN BACH

- 9** Ricetti Gramezza (*Non sa che sia dolore*) [5:55]
- 10** Bist du bei mir (*Klavierbüchlein für Anna Magdalena Bach*) [3:05]
- 11** Weichet nur, betrübte Schatten (*Weichet nur, betrübte Schatten*) [7:42]
- 12** Sich üben im lieben (*Weichet nur, betrübte Schatten*) [4:43]
- 13** Blute nur (*St. Matthew Passion*) [5:31]
- 14** Ich will dir mein Herze schenken (*St. Matthew Passion*) [3:20]

TOTAL PLAYING TIME: 73:35

ARLEEN AUGER, soprano

MOSTLY MOZART ORCHESTRA

GERARD SCHWARZ, conductor



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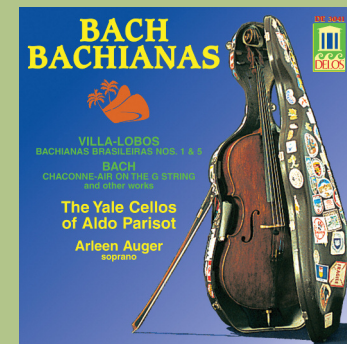
GERARD SCHWARZ, conductor

Violin: Charles Haupt, Concertmaster / Israel Chorberg / Ruth Buffington / Marina Markov / Barbara Bloom / Peter Sacco, Principal Second / Richard Rood / Dorothy Strahl / Ira Lieberman
Viola: Arthur Granick, Principal / Carolyn Voigt / Susan Sussman
Cello: Eric Bartlett, Principal / Martin Ormandy
Bass: Judith Sugarman
Flute: Katherine Fink, Principal / Susan Rotholz
Oboe, Oboe d'amore: Randall Ellis, Principal / Jane Cochran
Bassoon: Loren Glickman
Trumpet: Neil Balm
Harpsichord, Organ: Edward Brewer
Orchestra Personnel Manager: Loren Glickman
Organ technician: David Beatty

Other Delos Recordings with Arleen Auger



LOVE SONGS: Copland, Obradors, Strauss, Marx, Poulenc, Cimara, Quilter, O. Strauss, Schubert, Schumann, Mahler, Turina, Lippé, Coward, Bridge, Foster, Donaudy, Britten, Lerner and Loewe (DE 3029)



VILLA LOBOS: Bachianas Brasileiras 1, 5 [Bach: Chaconne / Air on the G String / Sarabande, etc.] • Parisot, Yale Cellos (DE 3041)

Executive Producer: Amelia S. Haygood
Recording Producer: Carol Rosenberger
Recording Engineer: John Eargle
Production Associates: Phyllis Bernard / Jody Schwarz / Jerome Stine

Photo: Jack Mitchell
Design: Tri Arts, Inc.
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The positiv organ used in this recording was designed and built by Jeremy Cooper of Concord, New Hampshire and was made available by the Irvine Foundation. The harpsichord was built by D. Jacques Way, 1983.

Recorded: September, 1984; Lenfell Hall, Fairleigh Dickinson University-Florham-Madison Campus, New Jersey

NOTES ON THE PROGRAM

This is the first recording to capture one of the musical collaborations of Arleen Auger, Gerard Schwarz and the Mostly Mozart Orchestra which inspired standing ovations from New York audiences and raves from New York critics.

Until her sadly premature death in 1993, Arleen Auger divided her stellar appearances in concert, opera, song recital and oratorio among admiring North American, European, British and Japanese audiences. "The extraordinary Arleen Auger," as the *Times* of London called the American soprano, is also well known for her many recordings — over 120 in number. *Stereo Review* summed up the "simply astonishing" Auger's singing as "an artistry that affords us a real glimpse of what we thought was a lost art."

The dynamic Gerard Schwarz, an important force in American musical life, is Music director of the celebrated Mostly Mozart Festival of New York's Lincoln Center, and the Seattle Symphony. Internationally, Maestro Schwarz's many recordings, as well as his regular guest appearances with major orchestras in Europe, Britain, the Far East and North America, have gained him a worldwide audience. In January 1994 he undertook the post of Artistic Advisor to Orchard Hall of Tokyu Bunkarama, and duties which include six programs per season with the Tokyo Philharmonic Orchestra.

The Mostly Mozart Orchestra, for years a great favorite with New York audiences, is an international favorite as well.

In their engaging epic treatment of Bible stories, the oratorios of George Frederic Handel (1685-1759) served to exalt English spiritual life. The sacred choral epic, *Messiah*, his only truly "sacred" oratorio to a Biblical libretto, compiled and adapted by Charles Jennens, was conceived as a spiritual "entertainment" to be presented during Holy Week when theaters were normally closed. The featured arias are taken from Part I, and each sets out the prophecies of the coming of the Messiah and His entry into Jerusalem — "Rejoice Greatly" in jubilant tempi and melodic verve and "He Shall Feed His Flock," placed in this recording at the end of the Handel selections, in contrastingly reverent restraint.

*Rejoice greatly, o daughter of Zion!
Shout, o daughter of Jerusalem!
Behold, thy King cometh unto thee.
He is the righteous Saviour,
and He shall speak peace unto the heathen.
(Zechariah IX 9-10)*

*He shall feed his flock like a shepherd,
and He shall gather the lambs with His arm;*

*and carry them in His bosom,
and gently lead those that are with young.
(Isaiah XL 11)*

Handel's heroic masterpiece *Giulio Cesare*, to a libretto by Nicola Francesco Haym adapted from G. F. Bussani, is cast in Egypt (48 B.C.), commencing with Cleopatra's return from Syria to regain control of her kingdom from her estranged husband, Ptolemy XII. She's won the heart of Caesar, who comes mightily to her aid, but when he is reported dead at the hands of Ptolemy's men, she sings the expressive "Piangeró," mourning her losses in contrasting passages of dignified resignation and unbridled fury.

*Piangerò la sorte mia,
sì crudele e tanto ria,
finchè vita in petto avrò.
Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.*

*I shall ever weep over my fate,
So cruel and unjust,
As long as I live.
And after death,
My restless ghost will wander ceaselessly.*

Handel's *Atalanta*, to a libretto from Belisario Valeriani's "La caccia in Etolia," is named for the mythological huntress who, in the famous Calydonia hunt, helped to

slay the savage boar sent to ravage King Meleagro's land. The King, in gratitude, rewards her with its pelt, and inspired by the serenity of his land, sings the celebrated "Care selve" in long, legato lines, reflecting upon the pastoral splendor of his wooded knolls and the love stirring within his breast.

*Care selve, ombre beate,
vengo in traccia del mio cor.*

*Beloved woods, blessed shadows,
I come to search my heart.*

The pictorially vivid *Alexander's Feast or The Power of Music*, to a libretto by Newburgh Hamilton based on Dryden's Pindaric "Ode for St. Cecilia's Day" (1697), has been heralded as the greatest triumph of Handel's middle life for its admirable craftsmanship, youthful vigor and the integrity of its textual settings. The featured arias are but two in a series of glittering allegorical scenes, enlivened by especially colorful instrumentation. "The Prince, Unable to Conceal His Pain" exudes mock sorrow in its delicate dotted rhythms and ornamentation, and its slow middle section is graced with touches of expressive "Handelian" word painting. "Softly Sweet in Lydian Measures" is an exquisite air with cello obbligato — the perfect expression for its lyric, alliterative text.

*The Prince, unable to conceal his pain,
gaz'd on the Fair who caused his care,*

*and sigh'd and look'd, and sigh'd again.
At length, with wine and love at once oppressed,
the vanquished victor sunk upon her breast.*

*Softly sweet in Lydian measures,
soon he soothed the soul to pleasures.*

Rinaldo (1711), one of Handel's five "magic" operas so designated for its preoccupation with the supernatural, is based on an original Italian libretto prepared by Giacomo Rossi from a sketch by Aaron Hill (after Torquato Tasso's "La Gerusalemme liberata"). The celebrated "Lascia ch'io pianga" (Act II, Scene 4) is Almirena's mournful lament and the dark and poignant string duet of the opening measures is evocative of her plight: torn from the arms of her lover (*Rinaldo*) by the Queen of Damascus (*Armida*), Almirena is held hopelessly captive in the sorceress's mountain fortress.

*Lascia ch'io pianga mia cruda sorte,
e che sospiri la libertà,
Il duolo infranga questa ritorte,
de' miei martiri sol per pietà.*

*Let me lament my cruel fate,
Let me sigh for freedom,
Let grief sunder the chains that bind me,
if only out of pity for my anguish.*

Handel's *Samson* (1741), to a libretto by Newburgh

Hamilton based in part on Milton's *Samson Agoniste*, tells the pluralistically moral tale of Samson's rise from despair at captivity and ultimate triumph over the enemies of his people, and the dramatic power of its musical setting reveals a composer "...at the height of his strength, decision, audacity and mastery" (G.B. Shaw). The brilliant "Let the Bright Seraphim," to a text from Milton's *At a Solemn Musick* (1645), is filled with crisp, resonant interplay between trumpet and voice, and its unbridled celebratory tone has caused it to become one of the work's most favored numbers.

*Let the bright Seraphim in burning row,
their loud, uplifted angel trumpets blow.
Let the Cherubic host, in tuneful choirs,
touch their immortal harps with golden wires.*

Non sa che sie dolore, BWV 209 (c. 1734) is one of two "Italian" cantatas composed by Johann Sebastian Bach (1685-1750) and among relatively few "secular" or "command" works written to enliven city, court or academic functions. It is relatively short, comprised of instrumental sinfonia, two recitatives and two arias, and scored for soprano, string group, flute and continuo.

The closing "Ricetti gramezza" is addressed to an unnamed Italian artist in Anspach readying himself for a journey, and, in abundant melismas and spirited contra-

puntal play, bids him a cheerful farewell.

*Ricetti gramezza e pavento,
qual nochier placato il vento,
più non temeo si scolora,
ma contento in su la prora,
va cantando in faccia al mar.*

*Away with anxiety and fear,
like the steersman who, when the wind calms,
regains his color, is no longer afraid,
but stands, jauntily, at the prow
and sings as he faces the sea.*

Bach was only peripherally occupied with the composition of songs and strophic arias, and left several in his *Klavierbüchlein für Anna Magdalena Bach*, ii, BWV 508-517 (1725), a collection of “family favorites” predominantly comprised of harpsichord solos and instrumental arrangements. “Bist du bei mir” (BWV 508), for soprano and continuo, may not have been wholly composed by Bach, although, like others in the collection, it was originally notated in Anna Magdalena’s hand. It is a dignified setting of a spiritual text, enduring to the present day as one of the most loved arias of the Baroque era.

*Bist du bei mir,
geh ich mit Freuden
zum Sterben und zu meiner Ruh.*

*Ach, wie vergnügt
wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu.*

*If you are with me, I go joyfully
To my final rest.
Oh, how happy my last breath
When your beautiful hands
Gently close my faithful eyes.*

Weichet nur, betrübte Schatten, BWV 202 is one of three extant “bridal cantatas” written to enhance the pre-nuptial festivities of courtly marriages, and while the wedding couple remains unknown, it was likely composed during Bach’s years at the Kōthen court (1718-23). The text attributes bridal love with the rejuvenative powers of spring, and the rising string chords of the opening “*Weichet nur, betrübte Schatten*” symbolize the dissipation of darkness and sorrow through happy union. “*Sich üben im Lieben*” is lightness and delight in its cheerful Ländler rhythm, with a text extolling the virtue of lasting devotion.

*Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!*

*Florens Lust
Will der Brust
Nichts als frohes Glück verstatten,*

Denn sie träget Blumen zu.

*Sich üben im Lieben,
Im Scherzen sich herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.*

*Vanish now, ye winter shadows,
Frost and tempest are all gone.
Spring delight is in sight,
flowers fair adorn the meadows,
fill the field and deck the lawn.*

*Oh, maytime's the gay time for cooing and wooing,
far better than flower's so fleeting delight.
the clover's soon over, but never will sever,
the bonds of devotion that true love unite.*

The *St. Matthew Passion*, to a libretto by C.F. Henrici (Picander), is one of Bach's most significant and unified sacred works, scored for two independent four-part choruses, soloists and orchestra, with its lengthy narrative divided unevenly between the two. Its texts are allegorical, and the variety of "madrigal" pieces and free use of arioso and aria reveals unprecedented breadth of design.

*Blute nur, du liebes Herz!
Ach, ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.*

*Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein.
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.*

*Break and die, thou dearest heart.
Ah! a child which Thou hast trained,
Which upon Thy breast remained,
Now a serpent has become,
Murder is the parent's doom.*

*Jesus, Savior, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Savior who hath died.*

Laura Kuhn