

**Handel and Haydn Society**  
Harry Christophers, *artistic director*

**John Finney, conductor**  
**H+H Period Instrument Orchestra and Chorus**

Tuesday, June 24, 2014, 7:30 & 9:00 p.m.  
Saint Paul Parish, Cambridge

---

**Spiega, Ammonia fortunata, Wq 216**

**Carl Philipp Emanuel Bach**  
(1714–1788)

**Margot Rood, soprano**  
**Catherine Hedberg, alto**  
**Jonas Budris, tenor**  
**Donald Wilkinson, bass**

**Komm, Jesu, komm, BWV 229**

**Johann Sebastian Bach**  
(1685–1750)

**Missa Brevis in G Major, BWV 236**

**Johann Sebastian Bach**

Kyrie eleison (*chorus*)  
Gloria in excelsis Deo (*chorus*)  
Gratias agimus tibi (*bass*)  
Domine Deus, agnus Dei (*soprano and alto*)  
Quoniam tu solus sanctus (*tenor*)  
Cum Sancto Spiritu (*chorus*)

**Teresa Wakim, soprano**  
**Douglas Dodson, alto**  
**Stefan Reed, tenor**  
**Bradford Gleim, bass**

---

Performing parts for *Spiega, Ammonia fortunata*, based on the critical edition, *Carl Philipp Emanuel Bach: The Complete Works* ([cpebach.org](http://cpebach.org)), were made available by the publisher, The Packard Humanities Institute of Los Altos, California.

## Program Notes

Johann Sebastian's steadily rising career began with his 1703 appointment as organist at St. Boniface (Neuekirche) in Arnstadt and culminated in 1723, when he was offered the coveted position at the St. Thomas School in Leipzig. This position had two titles: cantor and *director musicus*. As cantor, Bach's primary responsibilities included teaching music and directing the choirs at St. Thomas and St. Nicolas churches on alternating Sundays. As *director musicus*, he was also responsible for overseeing church music and providing music for any civic celebrations in Leipzig.

*Missa brevis*, settings of the Kyrie and Gloria texts, were also called Lutheran Masses. Bach composed four such Masses, including the Mass in G Major, BWV 236, all of which incorporate music he selected from his cantatas. Composed between 1738 and 1739, the Mass in G Major contains six movements; the first is the Kyrie and the remaining five movements set the Gloria text. Within the Gloria, the first and last movements are for chorus with the internal movements scored for soloists.

The text "Laudamus te, benedicimus te, adoramus te" closes the first movement of the Gloria. Bach sets this triple statement of praise ("We praise you, we bless you, we glorify you") in an increasingly complex polyphony, so that each part of the chorus is an independent musical line, each weaving in and around the other. Each part is also singing a different text phrase, lending a wonderful feeling of multitudes of praise continually being raised. Only toward the end of the movement is unity of text and musical texture restored. In the final movement, "Cum Sancto Spiritu," Bach again returns to a similar expression of unbridled praise. Here, the orchestra and chorus begin as one; next, the meter changes (from duple to triple) and long musical lines become the foundation of an elaborate and rich interplay of words and music, punctuated by "in Gloria Dei Patris."

The motet, a choral setting of Latin texts, was another type of music used in Lutheran services. Bach composed six motets; however, each was written for a specific occasion rather than Sunday services. *Komm, Jesu, komm*, BWV 229, was probably sung at a memorial service in March 1730. This motet, for double chorus, is the only one that uses a poetic, non-Biblical text. Bach's setting has two main sections: the first is a series of imitative passages and the second a four-part chorale (hymn).

In the first part of this motet, Bach writes a musical meditation on a text about embracing death and the afterlife. Bach's setting begins with short, alternating passages on the word "komm." The spacing between these passages and the harmony underscore the pleading nature of the text in which the speaker longs for peace. Further in, there is a change of attitude in the poem with the line "Come, I will give all to you." Bach's music reflects this sense of release with gently flowing phrases. The last text line is extended through multiple repetitions and embellished melodic lines. The double chorus then unites in the second part, a four-part chorale-tune harmonization, confirming the progression begun in the first part.

The second surviving son of Johann Sebastian and his first wife, Carl Philipp Emanuel Bach, became a prominent musician in northern Germany in the mid-eighteenth century. His earliest music lessons on organ and keyboard were with his father, and, when the family moved to Leipzig in 1723, Emanuel attended the St. Thomas School. Sebastian Bach felt that an education was important to the success of his children; he cited this as one reason why he accepted the St. Thomas position. Emanuel continued his studies at the University of Leipzig and then at Frankfurt.

Precisely when Emanuel secured a position in the court of Frederick II of Prussia is not entirely certain. He wrote in his autobiography of accompanying the new king, who was a flutist, in 1740, but the first record of Emanuel receiving a court salary comes from 1741. After his father's death in 1750, Emanuel applied for the position at St. Thomas. He was not hired then or five years later when he reapplied. He was appointed director of sacred music in Hamburg on November 6, 1767; he officially began in April 1768. His position was similar to that of his father's in Leipzig: he was responsible for providing music at the five main churches in Hamburg and was the music teacher at the Hamburg *Lateinschule*, although he was permitted to hire a permanent substitute for that work.

*Spiega, Ammonia fortunata*, a cantata for chorus and orchestra, was performed at a special concert in Hamburg on December 25, 1770, to honor Gustav, Crown Prince of Sweden, and his brother Fredrik Adolf, who were visiting. They traveled incognito, although a Hamburg newspaper reported on their journey and included their assumed names in the article. The hidden identities of the dignitaries may have contributed to the speed with which Emanuel composed this piece. Part of the note on the outer wrapper of the performance parts says, "CPE Bach had to compose this in 12 hours." It was unusual for him to compose that quickly. Equally unusual was the choice of an Italian text, which does not mention the royal visitors or the specific occasion. The text, by an unknown author, is

about the patron goddess of Hamburg, Hammonia (Ammonia), who represents freedom, peace, and prosperity, and whose first appearances as city patron come from the eighteenth century.

A single movement divided into three main sections, each with smaller subsections demarcated by text, harmony, and instrumentation, the first section of *Spiega, Ammonia fortunata* begins with an exuberant instrumental introduction. This acts as a kind of ritornello, alternating with the first four lines of text sung by the chorus in an equally celebratory style. The long flourishes on “guibilar” add to the excitement of the opening music. The second section consists of the remaining text lines set as solos: first for tenor and strings; then soprano, alto, strings, and flutes; and, lastly, soprano, alto, bass, strings, and oboes. The changing color and harmony of each solo passage provides contrast while the elaborate lines in each act like an extension of the more intricate writing of the opening chorus, which is repeated exactly (da capo) to conclude.

© Teresa M. Neff, Ph.D., 2014

*H+H Christopher Hogwood Historically Informed Performance Fellow*

**Handel and Haydn Society  
Period Instrument Orchestra**

VIOLIN

Susanna Ogata †  
*Joan & Remsen Kinne Chair*  
Anne Black  
Julie Leven  
Linda Quan  
Guiomar Turgeon

VIOLA

David Miller \*  
*Chair funded in memory of Estab & Robert Yens*  
Jenny Stirling

CELLO

Guy Fishman \*  
*Candace & William Achtmeyer Chair*  
Sarah Freiberg

BASS

Robert Nairn \*  
*Amelia Peabody Chair*

FLUTE

Wendy Rolfe \*  
Andrea LeBlanc

OBOE

Stephen Hammer \*  
*Chair funded in part by Dr. Michael Fisher Sandler*  
Marc Schachman

BASSOON

Andrew Schwartz \*

HORN

John Boden \*  
John Aubrey

TRUMPET

Paul Perfetti \*  
Christopher Belluscio  
Vincent Monaco

TIMPANI

Jonathan Hess \*  
*Barbara Lee Chair; in memory of John Grimes*

ORGAN

Michael Beattie \*  
*Chair funded in memory of Mary Scott Morton*

† concertmaster

\* principal

**Handel and Haydn Society Chorus  
*Funded in perpetuity by Jane and Wat Tyler***

SOPRANO

Elissa Alvarez  
Jennifer Ashe  
Margot Rood  
Erika Vogel  
Brenna Wells  
Teresa Wakim

ALTO

Douglas Dodson  
Mary Gerbi  
Catherine Hedberg  
Emily Marvosh

TENOR

Jonas Budris  
Randy McGee  
Stefan Reed  
Patrick Waters

BASS

Jonathan Barnhart  
Thomas Dawkins  
Bradford Gleim  
Donald Wilkinson

**C.P.E. Bach: *Spiega, Ammonia fortunata***

Spiega, Ammonia  
fortunata,  
con festivi e lieti accenti  
quel piacer che al cor ti  
senti,  
ch'hai ragion di giubilar.

Di tue numi i santi lumi  
mira, mira i rai del giorno  
a te intorno serenar.  
Tal nella stagion focosa  
dolce pioggia vien  
pietosa  
il terreno a ravvivar.

Dopo il rio notturno  
orrore  
tal del sol l'palmo  
splendore  
esce il mondo a rallegrar.  
La tua gioia, il tuo  
rispetto  
ti farà del sacro aspetto  
la memoria ognor serbar.

Proclaim, oh fortunate  
Hamburg,  
with festive and joyous  
sounds,  
that pleasure your heart  
feels,  
which you so rightly  
celebrate.

See the blessed lights of  
your gods,  
see the first lights of day  
that brighten around you.  
So in the fiery season  
sweet rain mercifully  
comes  
to revive the land.

After the cruel nocturnal  
horror  
so the sun's life-giving  
splendor  
streams out to gladden the  
world.  
Your joy, your esteem  
will make you ever  
preserve  
the memory of the blessed  
scene.

Translation: © Laura Buc

**J. S. Bach: *Komm, Jesu, komm***

Text: Paul Thymich

Komm, Jesu, komm,  
mein Leib ist müde,  
die Kraft verschwindt je  
mehr und mehr,  
ich sehne mich nach  
deinem Frieden;  
der saure Weg wird mir  
zu schwer!  
Komm, komm, ich will  
mich dir ergeben,  
du bist der rechte Weg,  
die Wahrheit und das  
Leben.

Drum schließ ich mich in  
deine Hände  
und sage, Welt, zu guter  
Nacht!  
Eilt gleich mein  
Lebenslauf zu Ende,  
ist doch der Geist wohl  
angebracht.  
Er soll bei seinem  
Schöpfer schweben,  
weil Jesus ist und bleibt  
der wahre Weg zum  
Leben.

Come, Jesus, come, My  
flesh is weary,  
My strength doth fade  
e'er more and more,  
For now I yearn  
To reach thy stillness;  
This bitter path doth me  
oppress!  
Come, myself to thee I'll  
offer;  
Thou art the proper way,  
the true way and the true  
life.

Thus to thy hands myself  
committing,  
I say, O world, to thee  
"Good night!"  
Though haste my life its  
course to finish,  
Yet is my soul now well  
prepared.  
It shall beside its maker  
hover,  
For Jesus is and bides  
The proper path to true  
life.

Translation: © Z. Philip  
Ambrose

## J. S. Bach: Missa Brevis in G Major

<b>Kyrie eleison,</b> Christe eleison, Kyrie eleison.	Lord have mercy, Christ have mercy, Lord have mercy.
<b>Gloria in excelsis deo,</b> et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee.
Gratias agimus tibi propter magnam gloriam tuam. Domine deus, rex celestis, deus pater omnipotens. Domine fili unigenite, Jesu Christe.	We give thanks to thee for thy great glory. O Lord, heavenly King, God the Father Almighty. O Lord, the only- begotten Son, Jesus Christ.
Domine deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis.	O Lord God, Lamb of God, Son of the Father, Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.
Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe,	For thou only art holy; thou only art the Lord; thou only, O Jesus Christ, art most high.
Cum sancto Spiritu in gloria Dei Patris. Amen.	With the Holy Ghost in the glory of God the Father. Amen.
	Translation: © Z. Philip Ambrose