



The Dew Gatherers

songs, arias & variations by JP Krieger

Cole, Heymink and Brewer



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FLORA

1. An den wilden Aeolus (To Aeolus, God of Wind) Act II, Sc 3 [0.52]
2. An den Sonnengott (To the Sun God) Act I, Sc 1 [2.16]
3. Verliebtes Weinen & Lachen (Beloved Crying/Laughing) Act III Sc 2 [2.48]
4. Die Geldheirat (Marrying money) Act I, Sc. 6 [1.51]
5. Der Brummbär (The Grumble-Bear) Act III, Sc 6 [1.18]
6. Die Heißverliebte (The Burning Lover) Act III, Sc 1 [3.01]
7. Coridon in Geldnöten (Coridon in Trouble) Act III, Sc 11 [1.57]
8. Die schlimmen Männer (Men are Terrible) Act III, Sc 9 [1.36]
9. Sommerfreuden (The Joy of Summer) Act II, Sc 5 [3.34]

CECROPS

10. Liebespein (Love-Torment) Act I, Sc 7 [5.59]
11. Ach, Pandrose (Oh, Pandrosus) Act I, Sc 7 [1.32]
12. Die holde Nacht (Dear Night) Act II, Sc 11 [3.37]
13. Schmilz, hartes Herz! (Melt, hard heart!) Act II, Sc 7 [2.23]
14. Im Dunkeln ist gut munkeln (In the Dark) Act II, Sc 13 [2.46]

PROCRIS

15. Jägerlust (Joy of Hunting) Act I, Sc 10 [0.46]
16. Ein Küßgen in Ehren (A Cherished Kiss) Act II, Sc 7 [1.42]
17. An die Einsamkeit (To Solitude) Act II, Sc 1 [3.04]

PHOEBUS

18. Behändigkeit ist keine Hexerei (Nimbleness) Act II, Sc 5 [2.40]

PROCRIS

19. Du unglückseliger Morgenstern (Ill-fated star) Act III, Sc 10 [3.44]
20. Die neue Bauernstube (The Farmers' Inn) Act II, Sc 9 [0.46]

SOLO KEYBOARD WORKS

21. Aria con 24 variazioni in B (Aria with 24 variations in Bb) [22.04]

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JOHANN PHILIPP KRIEGER

1649-1725

Krieger is one of the important forerunners of Bach and Handel. The oldest of twelve children, he is known by both given names so as to distinguish him from his brother Johann, also a composer of note. Krieger was trained in his native town of Nuremberg by teachers linked to important composers of the time, Froberger and Carissimi. He also studied in Copenhagen and Italy, where he met Cavalli, Legrenzi and Carissimi himself. Krieger held positions in Bayreuth and then Weißenfels, where he stayed from 1680 until his death in 1725. Weißenfels boasted a medium-sized opera stage, for which Krieger composed at least thirty-four operas and *Singspiels*. The arias on this disc are almost all that remain of those operas, and of his secular vocal works in total. He wrote over two thousand sacred cantatas for the Church of the Holy Trinity in the Weißenfels Palace, most of which are also lost.

Krieger's success attracted up and coming composers and performers to Weißenfels, including JS Bach in 1713. Krieger's chamber music reveals highly progressive traits similar to those of Rosenmüller (one of his teachers in Italy) and Biber. It was his progressiveness that made his reputation as the most important composer of his generation, alongside Pachelbel, Muffat and Kusser. His travels allowed him to develop, long before Telemann, a personal variant of the style later famous as the mixed *goût*. And while his surviving

keyboard works are mostly youthful pieces and not necessarily representative of his mixed style, they offer a snapshot of late seventeenth century German keyboard music

Krieger was married to Helene Rosina Nicolai from Halle, with whom he had ten children, one of whom – Johann Gotthilf – also became a composer. (Thanks to Siegbert Rampe for the biographical and stylistic notes in his edition of Krieger's *Complete Organ and Keyboard Works*, Bärenreiter, 1999).

OUR APPROACH TO KRIEGER'S MUSIC

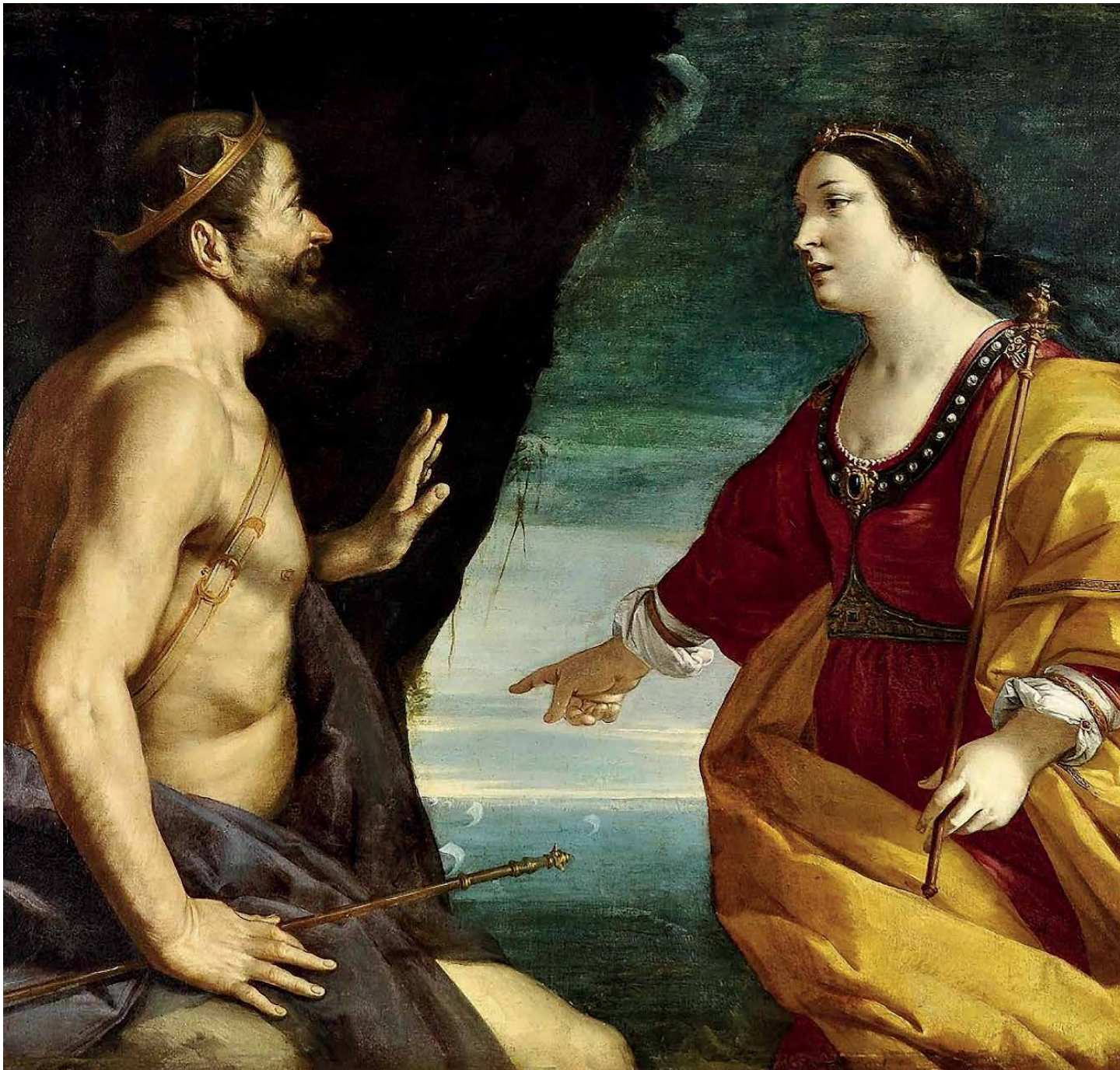
The extant twenty-four arias by Krieger, twenty of which we include here, exist in a 1930 Nagels Verlag edition as works for voice with keyboard. The figured bass has been fully realised, presumably by the editor, Moser. The realisations are dense and busy. Our aim has been to give these songs a new life.

First, we stripped back the pieces to the vocal line and the figured bass. For those unfamiliar with this term, a figured bass is a single line of music in the bass clef with tiny numbers written above it to guide the performer to the composer's intended harmony. Playing from a figured bass gives a performer much more freedom to improvise than a score with all the notes included.

Our second intervention was to arrange parts for bassoon. This was principally undertaken by Amanda (voice) and Janet (harpsichord),

with finishing touches added by Neil (bassoon) in rehearsal (a truly collaborative process). We also adopted a kind of Biberesque approach, not least because Biber is an exact contemporary of Krieger, as well as a fellow countryman. You will consequently hear a cow in *Im Dunkeln*, a bear and a sow in *Der Brummbär* and a hiccupping beer drinker in *Die neue Bauernstube*.

The operas from which the remnant arias spring are *Cecrops*, (first performed in 1688), *Flora*, *Ceres und Pomona*, *A Masquerade* (also first performed in 1688), *Cephalus und Procris* (1689) and *Phöbus* (1692). Very few details of plot or characters have survived, and we must make guesses from the texts of the extant songs about some of their meanings. The first and last operas, *Flora* and *Phoebus*, revolve around the sun god, whether he is called Titan, Phoebus or Apollo, while *Cecrops* and *Procris* are related to dew, which explains the title of our CD.



Juno and King Aeolus at the Cave of Winds, Antonio Randa, c. 1639.

FLORA, CERES UND POMONA

Flora, Ceres and Pomona were all goddesses of fertility in Roman mythology, Flora of flowers and spring, Ceres of grain crops and Pomona of orchard fruit. The arias from this opera also feature Titan and Coridon. These five characters are ubiquitous in pastoral texts of the time (by Sir Walter Raleigh and Christopher Marlowe, for example). And Sir Walter Scott was still writing about Flora and Coridon in his *Waverley Novels*, published in 1814.

1. An den wilden Aeolus (To Aeolus, God of Wind)

The first aria, originally scored for male voice, is a hymn to Aeolus, the Wind God, here played by the bassoon.

Aeolus, rise up! Who will stand against you? Let your winds blow.
I make earth and sea tremble. Even Xerxes would flee.
The destroyed landscapes admire my power.

2. An den Sonnengott (To the Sun God)

Next we have another tribute to a God of Nature, this time, to Sun God, Titan.

Come, Titan, my light! Light up the woods, shine on the fields with your happy face.
Heavenly sun, earthly joy, I owe my life to you. Without you, all is lost.

3. Verliebtes Weinen und Lachen (Beloved Crying and Laughing)

From Act III, this song celebrates the relief of laughter and tears and their power to bring the loved one closer.

I must cry, I must laugh over my disappointments.
But crying and laughing don't cheer me - the pain is in my heart.
I want to cry and laugh until I see my beloved.

4. Die Geldheirat (Marrying money)

From Act I, *Die Geldheirat* is a warning against marrying for money.

Whoever courts wealth will soon lament his courting.
If you marry for money, you will become a slave.
It's better to be free than trapped, even without money.



The Corydon Shepherd, Paul Sérusier, c. 1913.

5. Der Brummbär (The Grumble-Bear)

Der Brummbär is a judgment on sloppy co-habitation. It condemns men who are grumpy and women who are slovenly.

He who pokes, purrs and provokes, and runs angrily around grumbling, is a real bear!
She who runs her house in gluttony and feasting without measure is a wild sow!

6. Die Heißverliebte (The Burning Lover)

Die Heißverliebte describes the confusion of passionate love. “Make it stop, no, bring it on again!”

Oh burning love, why do you torment and destroy me? Stop your hot flames!
But who will put out the embers sleeping in me?
Oh, burn again, twice as hot, burning love!

7. Coridon in Geldnöten (Coridon in Trouble)

We learn in Purcell’s roughly contemporary *Fairy Queen* that Coridon is fond of kissing. If his rebuke in the following song is directed towards himself, Coridon seems now to regret where his kissing has taken him: into the marital bed and into poverty.

Oh, what torment! In hard times, how to behave well? Coridon, what sort of deal is this?
Soon my beloved wants some red stockings. Then all sorts of other things.
Here she comes, into the maternity bed and there goes my lovely money, as if it had legs!
Coridon, you poor thief, laugh no more: with love we can just make the pants tighter.

8. Die schlimmen Männer (Men are Terrible)

In this aria, young women are warned of the habits of men who are never to be trusted. Men such as Coridon, perhaps?

Men are not to be trusted: they’re always horsing around in the ladies’ rooms.
Don’t put your faith in men: their love is clear then cloudy. Who wouldn’t run a mile?

9. Sommerfreuden (The Joy of Summer)

Sommerfreuden is a pastorella: a shepherd celebrates the coming of summer, hinting of love – in imitation of nature – but in the end preferring freedom.

Summer is coming. The sheep are frolicking joyfully in their green field.
Winter is gone. The frosts have vanished, so I am looking forward to a wedding feast!
Summer is close. The fish and the birds are playing happily.
But that is fantasy. No affairs of the heart for me: I would rather remain free.



The Daughters of Cecrops discovering the Infant Erichonios, Victor Wolfvoet, c. 1639.

CECROPS MIT SEINEN DREI TÖCHTERN (Cecrops with his three daughters)

Kekrops was the mythical founder and first king of Athens. His three daughters were Herse, Pandrosos (in German, Pandrose) and Aglaurus. Pandrose was the Goddess of the dew, and her sister's name, Herse, also means dew in Greek. The three "Kekropidai" together are sometimes referred to as the Dew Sisters.

The sisters were given a box containing Athena's rejected infant, Erichthonius, to guard and were forbidden to look in the box. They looked, of course, and saw the two serpents Athena had put in the box as well. The girls fled in terror and leapt from the Acropolis to their deaths.

Krieger's libretto may be by Aurora von Königsmark, great-great-grandmother of George Sand. From Act One of Krieger's opera, we have a song questioning pain, desire and need, *Liebespein*, followed by a tribute to Pandrose, *Ach! Pandrose*.

10. Liebespein (Love-Torment)

To love and be loved is gratifying; But really? If we can only complain to the skies?
To thirst and to be refreshed is delicious; But even if we must hide our thirst with chagrin?
To hope and be pleased is delicious; But if we must always hope in vain?

11. Ach! Pandrose (Oh! Pandrosus)

Oh, Pandrosus, can the rose of your fresh beauty, obtaining no favour, wither and perish?
The rose of your beautiful youth is destined to be loved, yet your loving is lost.
But, Pandrosus, guard the noble rose of your virtue so that it might still earn favour.

From Act II comes: a prayer for darkness as consolation (*Die holde Nacht*), a wish for freedom and happiness, (*Schmilz, hartes Herz*) and another celebration of the darkness, this time as an opportunity for love, *Im Dunkeln ist gut munkeln*. Listen for the uncertain moment about the dark, when the singer suddenly perceives the danger of kissing a cow, rather than the beloved.

12. Die holde Nacht (Dear Night)

Shadows of the night, do you allow me your beauty? With pleasure I lie in your arms.
Away, Titan, your bright rays give me pain: only the darkness allows me happiness.
Not until those sweet cheeks delight me, dear shadows, will I allow you your freedom.

13. Schmilz, hartes Herz! (Melt, hard heart!)

Melt, hard heart! Melt in the heat of my fire. And cool my blood with love.
Shatter, you diamond-hard senses! Take my sorrow! What do you want with me?
Snap, mighty rope! Give happiness free reign. Free my ship so I can sail back home.



Cephalus and Procris, Paolo Veronese, c. 1580.

14. Im Dunkeln ist gut munkeln (Night is the friend of lovers)

Darkness is the time for whispering. Love was invented one night with no stars.
Or... maybe not. The cows are black, too, so you don't know what you're kissing!
Nah.. night is good: an impassioned soul never acts so stupidly as when the sun is out.

CEPHALUS UND PROCRIS

The third of Krieger's operas represented on this disc is another Greek story about the sun (Cephalus) and the dew (Procris). Cephalus is Herse's son, Pandrose's nephew. Cephalus literally means "head" in Greek: perhaps the head of the day, the sun. The stories about Cephalus and Procris were told variously by Homer's contemporaries, then Sophocles and later Ovid, among others. All the stories contain the theme of jealousy and have an unfortunate end.

According to one version of the story, Aurora (Goddess of the Dawn whose tears, like so many others here, took the form of dew) tried to steal Cephalus away from Procris. But Diana, the goddess of hunting, had given Procris a dog which could outrun every rival, and a javelin which would never fail of its mark. Procris used the gifts to help Cephalus resist Aurora's advances. But the gifts turn out to be ill-fated.

Cephalus was innocently courting the breeze when Procris, in a fit of jealousy, crept up to spy on him, and gave herself away. Thinking her a wild animal in the bushes Cephalus used the magic javelin and killed her. Thus, perhaps, the *sun* kills (evaporates) Procris (dew) with his unerring ray or javelin.

15. Jägerlust (Joy of Hunting)

Is this song a prophetic warning to Cephalus's wife, Procris, not to follow him on his hunting jaunts? Here the vocal line has been given to the bassoon.

If you enjoy hunting, follow my faithful advice and go not too close to the hunter, or you might come under the knife.

16. Ein Küßgen in Ehren (A Cherished Kiss)

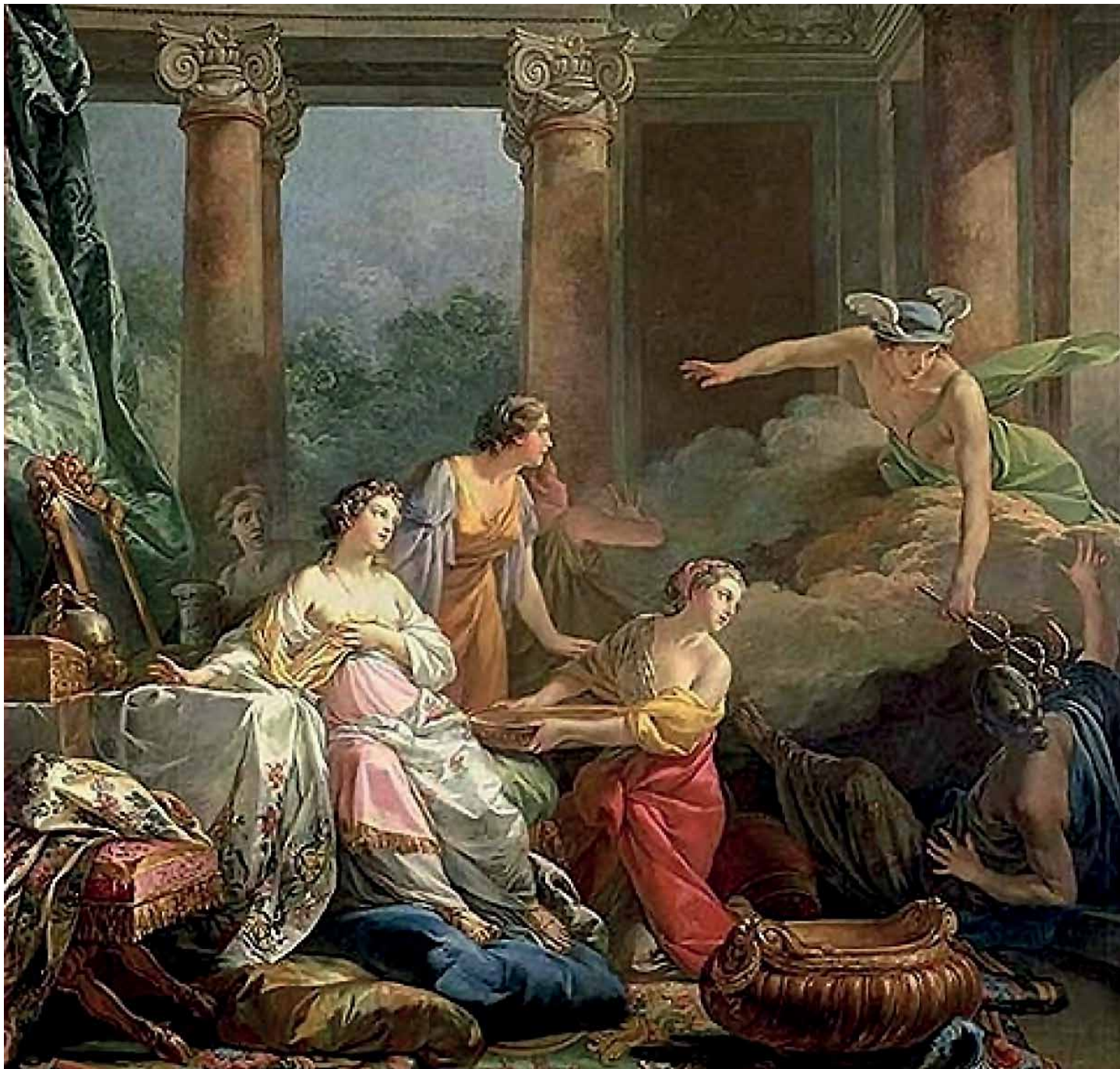
This simple song describes the spontaneity and harmlessness of a kiss. Perhaps this was how Krieger portrayed Cephalus courting the breeze.

No one can refuse a cherished kiss.
The dear mouth will not be wounded.
It wipes itself away without a trace. Who would mind?
Such a trick banishes worry and pain.

17. An die Einsamkeit (To Solitude)

From Act II, *Einsamkeit* is a song about loneliness and/or solitude, perhaps sung by Procris while Cephalus is off on one of his many hunting trips.

Solitude, O agony of souls, you crush me to the death: your pain is beyond measure.
And if I tried to conceal it, I would be in even bigger trouble.



Mercury, Herse and Aglauros, Jean-Baptiste-Marie Pierre, c. 1763.

For the sake of the musical journey, we now move to Krieger's fourth opera, *Phoebus*, returning to *Cephalus and Procris* for the final two songs.

DER WIEDERKEHRENDE PHOEBUS

In *The Iliad*, Homer tells us that Phoebus is another name for Apollo. Later, in Hellenistic times, Apollo became associated with Helios, the Titan God of the sun, thus forming a link with Krieger's earlier opera *Flora, Ceres and Pomona*, in which this "Titan" is summoned (Track 2). Apollo is known variously as God of music, poetry, art, oracles, archery, plague, medicine, sun, light and knowledge. Neither libretto nor opera are traceable, so we can only guess at the story line of Krieger's opera and imagine who might have sung the aria *Behändigkeit*, about the benefits of being nimble and agile in courting.

18. Behändigkeit ist keine Hexerei (Nimbleness is not Witchcraft!)

Nimbleness isn't witchcraft! When a boy wants to kiss his beloved, he can without reserve.
Take head, neck and hand, so her dear mouth is free.
Take the red mouth in your hands: you learn on the job.
A kiss is taken, before it's given, you don't need to shout about it to one and all!

CEPHALUS UND PROCRIS

The final two songs on this disc are from the tragic story of Cephalus and Procris. From Act III, *Du unglückseliger Morgenstern* is a lament about hope and luck and the importance of patience. Perhaps this is sung by Cephalus upon killing his wife with the ill-fated gifts of Diana

19. Du unglückseliger Morgenstern (You ill-fated morning star)

You ill-fated morning star, shine on me. I search for you near and far.
Love seemed out of reach. Perhaps I was blessed, since hope deceived me.
Hope is no security. Hope lets the anchor go, even if it really wants to hold on to it.
What to do, then? Patience! If hope will leave me, I suffer that for which I am not to blame.

20. Die neue Bauernstube (The Farmers' Inn)

While this song comes from earlier in the opera (Act II), this drinking song celebrates the new Farmers' Inn. The vocal line is taken by the bassoon. We hope it leaves you in a merry mood and all set to enjoy Krieger's solo harpsichord variations, which follow.

Be happy in the new inn! If you miss this chance, you are just a farmer's boy.

SOLO KEYBOARD WORKS

21. *Aria con 24 variazioni* in B (*Aria with 24 variations* in B)

Our program concludes with the solo harpsichord work, *Aria con 24 variazioni* in B. The title is a mix of languages and hence a little confusing: the name is in Italian, while the key name is in German. “B” here is the German name for Bb. Although, since the work has more in common with the works of his compatriots Froberger and Kerll and his own *Toccata* in A minor, musicologists believe that Krieger wrote it *before* his Italian tour or very shortly thereafter. The name would suggest the latter.

Janet offers her insights and interpretive notes on this piece:

The aria has a delightful 8-bar theme using simple harmonies written in binary form. The composition’s interest lies in the rhetorical nature of the melodic lines and the particular use of time signatures. I have endeavoured to make the lilting 3/4 and 6/8 variations and broader 3/2 variations contrast with the more stately 4/4 variations. I also felt there was a need to create a more tender *Affekt* in variations 6, 7, 8, 9, 17, 18, 21 and 22 by using a different choir of strings on the harpsichord.



JANET BREWER, Harpsichord

Janet Brewer performs regularly in South East Queensland with Pacific Chamber Players (of which she is Artistic Director) and Arioso Chamber Ensemble, and recently made her debut with Camerata of St John’s. She holds two Master’s degrees from Griffith University, one in Music Studies and the other in Piano Performance and Research. She was recently nominated for an Australia Day award for her services to music. Janet Brewer plays a 2009 Blackman harpsichord after Ioannes Ruckers (ca.1637). For more see janetbrewer.com.au



AMANDA COLE, Mezzo-Soprano

Amanda Cole has performed to critical acclaim in Australia, New Zealand, Austria and Germany. Her recording of Portuguese Art Song (Ode Records) drew high praise from The Journal of Singing (USA) and the Camões Institute of Portugal. She holds a PhD in performing arts education (Griffith) and a Master’s of Music Performance from the VCA (University of Melbourne) and is a former Churchill Fellow. For more see amandacolemezzo.com

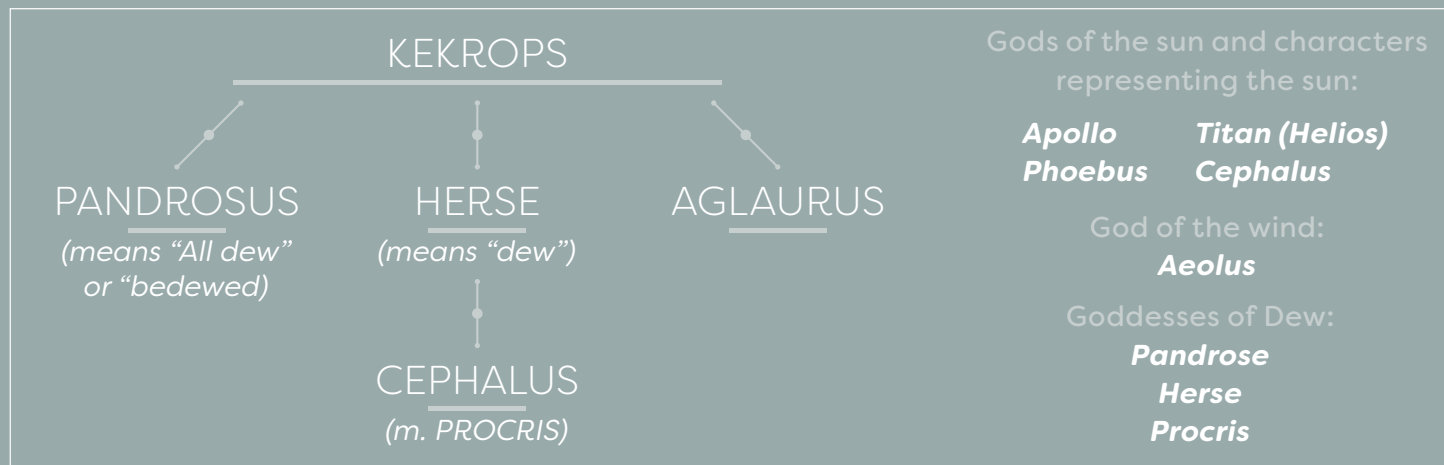


NEIL HEYMINK, Bassoon

Neil Heymink studied bassoon at the Queensland Conservatorium and in the Netherlands. As an orchestral musician he has performed with the Queensland Symphony Orchestra, the Queensland Pops Orchestra, the Northern Rivers Symphony and Sinfonia of St Andrews. As a chamber musician and soloist he performs frequently around the Sunshine Coast and is a member of Pacific Chamber Players.

Booklet notes and translations-in-brief
by Amanda Cole, PhD, MMus.

For German texts and full translations, see
amandacolemezzo.com or janetbrewer.com.au



Recorded on 20, 22, 28, 30 June and 15 July 2016 at Heliport Studios,
Buderim, Queensland, Australia.

Editing Engineer: TOM STILES

Produced by AMANDA COLE, JANET BREWER, TOM STILES

Mastered by KATHY NAUNTON

Cover Photograph: IRA BORDO, Moscow

Trio photography KRYSTINAEVA

Cover design and graphic art: MATT BLAK

Booklet design, research and content: AMANDA COLE

Arrangement and Orchestration: AMANDA COLE & JANET BREWER

Keyboard Composition/Realisation: JANET BREWER

**This project was generously supported by the Regional Arts Development Fund, a partnership
between the Queensland Government and Sunshine Coast Council to support local arts and
culture in regional Queensland.**



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