



Concert Program

Harnackhaus, June 11, 7 p.m.

Vocal Ensemble: **Kammerchor der Auenkirche**
Conduction & Piano: **Jörg Strodthoff**
Treble Recorder: **Andrea Wissel-Romefort**

Johann Christian Schickardt (1682 - 1762)

Sonata for treble recorder and basso continuo, d minor, op. 1, no. 2
(Adagio, Grave, Allemanda)

Daniel Friderici (1584 - 1638)

"Drei schöne Dinge fein", folk song, in "Servia musicalis" (Musikalisches Sträußlein), Lübeck 1617

Hans Leo Haßler (1564 - 1612)

"Cantate domino", motet

Johannes Brahms (1833 - 1897)

"Wach auf, meins Herzens Schöne", folk song, WoO. posth. 35 (1857)

Max Reger (1873 - 1916)

"Wie kommsts, daß du so traurig bist?", folk song, F major, op. 6 (1899)

Franz Schubert (1797 - 1828)

Impromptu c – minor, piano solo, op 90, no 1, D 899

Pierre Passereau (fl. 1509 – 1547)

"Il est belle et bon", chanson

Thomas Weelkes (1576 - 1623)

"Hark all ye lovely saints", madrigal

Antonín Dvořák (1831 - 1904)

"Birke am grünen Bergeshang"
"Goldne Fluren" (both op. 63, 1882)

Johann Christian Schickardt (1682 - 1762)

Sonata for treble recorder and basso continuo, d minor, op. 1, no. 2
(Vivace)

Interpreters

Kammerchor der Auenkirche

The Chamber Choir of Auenkirche is a semi-professional vocal ensemble that presents sacred and secular music at a high level of musical excellence – under the professional leadership of Jörg Strodthoff. The wide repertoire includes among others works by Johann Sebastian Bach, Johannes Brahms, Orlando di Lasso, Felix Mendelssohn, Max Reger, Johann Schein, Heinrich Schütz, and Thomas Weelkes.

Jörg Strodthoff

Jörg Strodthoff received a broad training in piano, song accompaniment, harmony and counterpoint, composition and choral conducting at the Hanover University of Music and Drama. From 1986 he led the orchestra of the Medical School in Hanover and received a teaching position at the University of Göttingen (harmony and counterpoint). Parallel a concert career as organist, harpsichordist and pianist for song accompaniment and chamber music evolved. In 1989, he received a call to the traditional A-position as church musician of the Auenkirche in Berlin-Wilmersdorf. His priorities include, in addition to shaping of worship, leadership of the choir – with regular performances of the works of classical oratorio literature -, the chamber choir and the brass circle, as well as artistic organ playing and improvisation at the historical organ. He accents the musical life of Berlin with the regular "Musik in der Auenkirche" which includes – with works by Dietrich Buxtehude to Ernst Krenek and Olivier Messiaen – most eras of organ music history, with the overall performance of Bach and Reger's organ works and radio productions, CD recordings, as well as concerts and productions with professional orchestras and choirs. Because of his great professional commitment he got the honorary title of "church music director" (KMD) awarded in 2008.

Andrea Wissel-Romefort

Andrea Wissel-Romefort studied music at the Berlin University of the Arts. Beside piano she focused on treble recorder, studying with J. Barker and taking a masterclass with Marion Verbruggen. Andrea Wissel-Romefort is living as a freelance composer and musician in Berlin. She teaches piano and recorder and works as assistant choir conductor.

Composers

Johannes Brahms (* 1833; † 1897), a German composer and pianist, was one of the leading musicians of the Romantic period. Born in Hamburg, Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms's popularity and influence were considerable; following a comment by the nineteenth century conductor Hans von Bülow, he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the Three Bs. Brahms composed for piano, for chamber ensembles, for symphony orchestra, and for voice and chorus. An accomplished pianist, he gave the first performance of many of his own works. Many of his compositions have become staples of modern concert repertoire.

Antonín Dvořák (* 1831; † 1904) was a Czech composer of Romantic music, who employed the idioms and melodies of the folk music of Moravia and his native Bohemia. His works include operas, symphonic, choral and chamber music. His best-known works include his New World Symphony as well as his Slavonic Dances, "American" String Quartet, and Cello Concerto in B minor. The greatest of Dvořák's choral works are his Requiem, his Te Deum, his Mass in D major, and his Stabat Mater. Dvořák wrote also a number of songs that became popular.

Daniel Friderici (* 1584; † 1638) was a German composer and writer. After a restless period of study he was appointed Kantor of St Marien, Rostock (1618), where he became a leading musical figure. He composed much music, both sacred and secular, preferring for the former texts from the Psalms and prophets, which he set in predominantly homophonic style, occasionally varied to illustrate the text. His secular pieces generally are choral songs designed to drive out melancholy and encourage virtue. His influential treatise "Musica figuralis" is notable for its rules on singing and the treatment of modes.

Hans Leo Haßler (* 1564; † 1612) was a German composer and organist of the late Renaissance and early Baroque eras. He was one of the most significant of the composers who brought Italian styles to Germany in the early seventeenth century. Hassler was highly influenced by Giovanni and Andrea Gabrieli as well as by Orlando di Lasso. He wrote for both the Roman Catholic and Lutheran churches, although he himself was a Protestant. As a composer he was highly conservative, hewing to the highly polyphonic idiom that had been in its heyday a half century earlier. He also wrote a large quantity of secular music, including Italian madrigals in five or six voices, instrumental works, and dance songs.

Pierre Passereau (fl. 1509 – 1547) was a French composer. He was a tenor in the Duke of Angoulême's chapel (1509) and may have sung at Cambrai Cathedral (1525-30). Apart from a single motet, his output consists entirely of chansons; they were popular during his lifetime. He set a few doleful texts, but most are narrative or descriptive songs of a cheerful nature, with graceful melodies, syllabic settings in freely imitative polyphony alternating with chordal passages, and with lively rhythms and repeated notes. His chansons were very popular during his lifetime.

Max Reger (* 1873; † 1916) was a German composer, conductor, pianist, organist, and teacher. During a composing life of little more than 25 years, Reger produced an enormous output in almost all genres, nearly always in abstract forms. He was a firm supporter of absolute music and saw himself as being part of the tradition of Ludwig van Beethoven and Johannes Brahms. He pursued intensively, and to its limits, Brahms's continuous development and free modulation, often also invoking the aid of Bachian counterpoint: Many of his works are in variation and fugue forms; equally characteristic is a great energy and complexity of thematic growth.

Johann Christian Schickhardt (ca. 1682, Braunschweig - 1762, Leiden) was a German composer and woodwind player. Schickhardt received his musical education at the Braunschweig-Wolfenbüttel court. In the first decade of the 18th century, he was employed in the Netherlands in the second decade he lived in Hamburg. Numerous works of his, mostly chamber music featuring the treble recorder, appeared in print during the 18th century. With the revival of the treble recorder in the early 20th century, a great interest in suitable repertoire for the instrument developed and some of Schickhardt's works were republished in new editions. It is predominantly through his works for recorder that Schickhardt is known today.

Franz Schubert (* 1797; † 1828) was an Austrian composer. He wrote some 600 Lieder, nine symphonies, liturgical music, operas, some incidental music, and a large body of chamber and solo piano music. He is particularly noted for his original melodic and harmonic writing. While Schubert had a close circle of friends and associates who admired his work, wide appreciation of his music during his lifetime was limited at best. He was never able to secure adequate permanent employment, and for most of his career he relied on the support of friends and family. In the last year of his life he began to receive wider acclaim. He died at the age of 31. Interest in Schubert's work increased dramatically in the decades following his death. He is now widely considered to be one of the greatest composers in the Western tradition.

Thomas Weelkes (* 1576; † 1623) was an English composer and organist. He became organist of Winchester College in 1598, moving to Chichester Cathedral. His works are chiefly vocal, and include madrigals, anthems and services. Thomas Weelkes is best known for his vocal music, especially his madrigals and church music. Weelkes wrote more Anglican services than any other major composer of the time, mostly for evensong. Many of his anthems are verse anthems, which would have suited the small forces he was writing for at Chichester Cathedral. His madrigals are very chromatic and use varied organic counterpoint and unconventional rhythm in their construction.