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Early Music Ensemble

Les Goûts-Réunis; Bach, Couperin and Leclair

Lillian Gordis, director

Edwin Huizinga, violin

7:30 p.m., Thursday, March 20, 2025

St. Aidan's Episcopal Church

2425 Colorado Ave., Boulder

PROGRAM

Brandenburg Concerto No. 5

Johann Sebastian Bach (1685-1750)

I. Allegro

II. Affettuoso

III. Allegro

Wesley Leffingwell, harpsichord

Eli Pouliot, violin

Sam Nixon, flute

Ich habe genug, BWV 82 *and*

Widerstehe doch der Sünde, BWV 54

Johann Sebastian Bach

Aria "Ich habe genug"

Aria "Widerstehe doch der Sünde"

Recitative "Die Art verruchter Sünden"

Aria "Wer Sünde tut, der ist vom Teufel"

Katiann Nelson, alto

Eirian Austeorrian, oboe

Edwin Huizinga, violin

Pause

Les Nations - Premier Ordre - La Française

François Couperin (1668-1733)

1. (Sonade) Gravement – gayement – rondement – gayement – gravement – vivement Air – gracieusement – gayement
2. Allemande (sans lenteur)
3. Première Courante (noblement)
4. Seconde Courante (un peu plus vite)
5. Sarabande (gravement)
6. Gigue (gayement)
7. Chaconne ou Passacaille (modérément)
8. Tambourins (Jean-Marie Leclair)

2ème Recréation de musique, Op. 8

Jean-Marie Leclair (1697-1764)

1. Ouverture
2. Sarabande
3. Chaconne
4. Tambourins (Les Indes Galantes, Jean-Philippe Rameau)

PROGRAM NOTES

This program is an overview of the 18th century pan-European style known as the *goûts réunis* or “reunited tastes.” Originating from the title of one of François Couperin’s chamber works, in which he sums up his desire to reunite Italian and French Baroque styles, this compositional conceit spread across Europe, including Germany, where it was wildly popular.

This program begins with Bach’s Brandenburg Concerto No. 5 a triple concerto for harpsichord, violin and flute. Part of a set of six Italianate concerti which explore unusual instrumentation and structures, Brandenburg No. 5 stands apart as one of the few 18th century solo harpsichord concerti.

Following is a pastiche of two cantatas for solo alto voice. One of the most rare of the solo voice ranges that Bach wrote for, we have here decided to reconstruct what is probably a missing opening sinfonia for BWV 54 by adding the opening aria with obbligato oboe and voice from BWV 82, *Ich habe genug*. This decision is a nod to Bach’s own common practice of repurposing, transposing and otherwise using pastiche forms of his own works depending on available forces and particular occasions. With BWV 82, we have a Marian Feast cantata, originally scored for bass in 1727 in Leipzig, that also exists in a version for soprano with obbligato traverso. We are here performing it transposed up an octave for alto voice. The text reflects on the very Lutheran expectation and hope for death and peace in the next world.

BWV 54 has a murky story. Scored with two obbligato viola parts, the text was originally written for Oculi, the 3rd Sunday in Lent, and is a dramatic and gritty story warning against sin. Seemingly performed in Weimar, perhaps for the 7th Sunday after Trinity, the questions about missing movements, an appropriated text and issues around the pitch of the organ all make this cantata particularly interesting and unusual.

The second half of the program reaches back to the first true trio sonatas published in France by Couperin and is then followed by the more decadent *Récréation* by Jean-Marie Leclair. Both squarely in the style of the *goûts-réunis*, these pieces were originally conceived as trio sonatas, but here we have chosen to enhance and amplify by orchestrating the parts in the style of the early 18th century French orchestra, where winds double the strings and different types of bass instruments double each other (cello and gamba, for example).

The theme of this whole program explores the cross-sections between text and interpretation, pastiche and taste, and the implications for performance practice.

TEXT AND TRANSLATIONS

Ich habe genug, BWV 82 *and* Widerstehe doch der Sünde, BWV 54

Johann Sebastian Bach

Aria “Ich habe genug”

Ich habe genug,
Ich habe den Heiland, das Hoffen der
Frommen,
Auf meine begierigen Arme
genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze
gedrückt;
Nun wünsch ich, noch heute mit
Freuden
Von hinnen zu scheiden.

I have enough,
I have taken the Savior, the hope of
the righteous,
into my eager arms;
I have enough!
I have beheld him,
my faith has pressed Jesus to my
heart;
now I wish, even today with joy
to depart from here.

Aria “Widerstehe doch der Sünde”

Widerstehe doch der Sünde,
Sonst ergreift dich ihr Gift.
Laß dich nicht den Satan blenden;
Denn die Gottes Ehre schänden,
Trifft ein Fluch, der tödlich ist.

Just resist sin,
lest its poison seize you.
Don't let Satan blind you;
for those who defile God's honor
will incur a curse that is deadly.

Recitative “Die Art verruchter Sünden”

Die Art verruchter Sünden
Ist zwar von außen wunderschön;
Allein man muß
Hernach mit Kummer und Verdruß
Viel Ungemach empfinden.

The appearance of vile sin
is indeed outwardly very beautiful;
however one must
afterwards with trouble and
frustration
experience much hardship.
On the outside it is gold;
yet, going further in,
it shows itself as only an empty
shadow
and a whitewashed grave.
It is like the apples of Sodom,
and those who engage themselves
with it
will not achieve God's kingdom.
It is like a sharp sword,
that pierces through body and soul.

Von außen ist sie Gold;
Doch, will man weiter gehn,
So zeigt sich nur ein leerer Schatten

Und übertünchtes Grab.
Sie ist den Sodomsäpfeln gleich,
Und die sich mit derselben gatten,

Gelangen nicht in Gottes Reich.
Sie ist als wie ein scharfes Schwert,
Das uns durch Leib und Seele fährt.

Aria “ Wer Sünde tut, der ist vom Teufel”

Wer Sünde tut, der ist vom Teufel,
Denn dieser hat sie aufgebracht.
Doch wenn man ihren schnöden
Banden
Mit rechter Andacht widerstanden,
Hat sie sich gleich davongemacht.

Whoever sins is of the devil,
since he has brought it forth.
Yet if one is able, with virtuous
devotion,
to withstand its contemptible bonds,
it is already done away with.

Georg Christian Lehms 1711

PERSONNEL

Lillian Gordis, harpsichord and director

Edwin Huizinga, violin

Canadian-born violinist Edwin Huizinga has established a reputation as one of North America's most versatile violinists. He thrives in both Baroque and modern repertoire and performs with musicians from multiple genres and practices worldwide. He has appeared alongside Yo-Yo Ma, Itzhak Perlman, Renée Fleming, Dawn Upshaw, Mike Marshall, and Stevie Wonder.

Huizinga has performed as a featured soloist with the San Bernardino Symphony, Trinity Alps Chamber Music Festival and the Banff Summer Arts Festival. As a chamber musician, he has collaborated with the Note Bene Ensemble, Kitchener-Waterloo Chamber Orchestra, Georgetown Bach Chorale, Carmel Bach Festival and Sweetwater Music Festival, among others.

In the Baroque field, Huizinga has toured throughout North America, Europe, and Asia with Tafelmusik, Opera Atelier, the Wallfisch Band, Aradia Ensemble, Apollo's Fire, and Theater of Early Music. He is a founding member of the Baroque ensemble ACRONYM. Huizinga has also served as guest director of the Atlanta Baroque Orchestra, as a guest artist with I FURIOSI Baroque Ensemble, and as guest concertmaster with the New Dutch Academy and the Kansas City Baroque Orchestra.

Huizinga has performed on the modern violin with The Knights orchestra and has worked with notable conductors including James Gaffigan, Bruno Weil, Simon Rattle, Matthias Pintscher, Paul Goodwin and Jane Glover. In recent seasons, Huizinga made his conducting and soloist debut with the Guelph Symphony Orchestra and led the Regina Symphony.

Huizinga's wide-ranging musical interests are expressed in numerous other ventures. He is a founding member of the duo Fire & Grace, an eclectic collaboration with guitarist William Coulter. This unique duo explores the

connective musical elements of classical, folk, and contemporary traditions from around the world, with vast repertoire ranging from Bach to Vivaldi, tango to Celtic tunes, and traditional Bulgarian to American fiddle tunes and waltzes. He has also performed as a member of the Juno-nominated indie rock band, The Wooden Sky. Additional collaborations include Broken Social Scene and Jazz Mafia, and he has recorded with The Mars Volta and Vanessa Carlton, Great Bloomers, and the Minataurs.

Huizinga's passion for bringing chamber music to the people led to an international movement: He is a founding member of Classical Revolution, which began in San Francisco in 2006. Classical Revolution has now grown to numerous cities around the world and presents concerts and jam sessions in alternative spaces.

Huizinga's dedication to music education and outreach is evident: He has served as Artistic Director of the Big Sur Music Camp and coordinated musical outreach with the Carmel Bach Festival, Banff Arts Centre, and Oberlin College and Conservatory's program in Panama City, Panama. He has also taught in The Hammer Band's Violence to Violins program in Toronto, reaching children in at-risk neighborhoods who may otherwise never have an opportunity to learn music or play an instrument.

Huizinga currently serves as the artistic director of the Sweetwater Music Festival and is on the artistic leadership team of the Carmel Bach Festival. He earned a Bachelor of Music degree at Oberlin Conservatory and a Master of Music at the San Francisco Conservatory of Music.

Early Music Ensemble

Violin I

Eli Pouliot

Violin II

Ryannah Blackman

Viola

Zoe Fernandez

Leah Fredrick

Assistant Professor of Music Theory, kindly performing with the ensemble

Cello

Erik Okel

Viola da gamba

John St Cyr

Appearing on the Couperin and Leclair

Double bass

John St Cyr

Willem Rohwer

Flute

Sam Nixon

Santiago Reveiz

Oboe

Eirian Austeorian

Bassoon

Benjamin Mangonon

Harpsichord

Wesley Leffingwell

Jerimiah Otto

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