



MOLTERissimo

Jubilejni koncert, posvečen Johannu
Melchiorju Molterju

*Anniversary concert for Johann Melchior
Molter*

*Jubliäumskonzert für Johann Melchior
Molter*

Za pomoč pri pogostitvi se zahvaljujemo:

Kmetiji Marič iz Trat
in
Kmetiji Perko iz Spodnje Velke

Petek / Friday, 26. 6. 2015, 20:30
Trate, Grad Cmurek / Cmurek Castle



Camerata Bachiensis (DE)

www.cameratabachiensis.com

Julia Kirchner (sopran / soprano)
Roberto De Franceschi (oboa, traverso / oboe, flute)
Anne Kaun (violina / violin)
Friederike Lehnert (violina / violin)
Friederike Magdalena Schenk-Bader (violina, viola / violin, viola)
Isolde Winter (violončelo / cello)
Julia Chmielewska (čembalo / harpsichord)

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Johann Melchior Molter (1696–1765) zagotovo spada med »pozabljene skladatelje« 18. stoletja. Ansambel stare glasbe Camerata Bachiensis iz Leipziga uživa v predstavljanju izvrstnih del manj znanih skladateljev. Zato so vzeli Molterjevo 250. obletnico smrti kot priložnost za obuditev njegove glasbe, s čimer želijo pokazati, da le-ta lahko še vedno zapelje ušesa in srca poslušalstva 21. stoletja.

Johann Melchior Molter (1696-1765) surely belongs to the "forgotten composers" of the 18th century. The early music ensemble Camerata Bachiensis enjoys bringing great works by less well-known composers to light. Thus Molter's 250th anniversary of death is taken as an occasion to bring his music to life again, for it still catches the ears and the hearts of the audience of the 21st century.

Johann Melchior Molter (1696-1765) gehört zweifelsohne zu den "vergessenen Komponisten" des 18. Jahrhunderts. Das Ensemble für Alte Musik Camerata Bachiensis hat es sich zur Aufgaben gemacht, musikalische Schätze weniger bekannter Komponisten ans Licht zu bringen. So wurde Molters 250. Todesjahr zum Anlass genommen, seiner Musik, die selbst die Ohren und Herzen des Publikums des 21. Jahrhunderts noch zu rühren vermag, neues Leben einzuhauchen.

Johann Melchior Molter (1696-1765)

Overture (MWV 3.7)

Overture / Paisan / Passecaille / Menuet

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 392, ca. 1730)

Concerto col flaut: traverso conc:

(?) / Adagio / (?)

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 314, ca. 1734-1741)

Cantata

Care erbette amiche piante (Aria) / Dilettissimo Tirso (Recitativo) / Colle Ninfe (Aria)

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 426, ca. 1738?)

Sonata à 4dro (MWV 9.20)

Allegro / Largo / Allegro

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 343, ca. 1725-1733)

Odmor / Intermission 20 min

Cantata

Willkomm' mein Printz (Aria) / Ich seh von Lust entzückt (Recitativo) / Herrscher über Welt und Meere (Aria)

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 435, ca. 1746)

Sinfonia / Venezia le 26 di febr

(?) / Andante / (?)

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 431, ca. 1742)

Cant. 6 (MWV 2.26)

In petto ho un certo affanno (Aria) / Ardo (Recitativo) / L'adorar beltà che piace (Aria)

(manuscript: Badische Landesbibliothek Karlsruhe, Mus. Hs. 431, ca. 1742)

Molter, ki se je rodil v Turingiji v osrednji Nemčiji, je služboval kot violinist in kasneje kot "Hofkapellmeister" (dvorni kapelnik) v Eisenachu in Karlsruheju. Na dveh intenzivnih potovanjih v Italijo se je seznanil s pomembnimi osebnostmi, kot sta bila A. Vivaldi in A. Scarlatti, in ta srečanja so pustila pečat na njegovem glasbenem slogu.

Molter je zapustil bogat opus, ki je večinoma preživel do danes zahvaljujoč dejstvu, da je bil njegov sin prvi knjižničar dvorne knjižnice v Karlsruheju.

O projektu

Molto – Molter – Molterissimo je geslo mladega ansambla Camerata Bachiensis iz Leipziga. Želite izvedeti, za kaj pravzaprav gre? Pridružite se nam ob praznovanju jubileja tega izvrstnega skladatelja.

Johann Melchior Molter (1696–1765) po krivici sodi v skupino »pozabljenih skladateljev« 18. stoletja, kar bomo skušali dokazati s koncertom.

Molter se je rodil v Turingiji v osrednji Nemčiji in v Eisenachu obiskoval isto šolo kot J. S. Bach 20 let prej. Prek dvorne glasbe v Eisenachu je prišel v stik z G. P. Telemannom in njegovo glasbo, njegov vpliv lahko zaznamo v Molterjevih zgodnjih skladbah, zlasti v nekaterih francosko obarvanih reminiscencah. Leta 1717 je Molter zapustil Eisenach in se zaposlil kot violinist ter kasneje kot dvorni kapelnik na dvoru mejnega grofa Karla III. Wilhelma Baden-Durlacha v Karlsruheju. Zaradi poljske nasledstvene vojne se je Molter vrnil na dvor v Eisenachu, a je leta 1741 po smrti vojvode Saške-Eisenacha odšel nazaj v Karlsruhe.

Med svojima intenzivnima študijskima obiskoma Italije (v letih 1719–1721 in 1737–1738) je Molter obiskal Benetke, Rim, Bologno in Neapelj. Spoznal se je z glasbo A. Vivaldija, G. B. Pergolesija in A. Scarlattija ter (med drugim obiskom) tudi s tako imenovanim novim italijanskim slogom.

Molterjev bogati opus sestavlja več kot 550 del in je v veliki večini preživel do danes, verjetno tudi zaradi dejstva, da je bil njegov sin prvi knjižničar dvorne knjižnice v Karlsruheju.

Nagrajeni ansambel za staro glasbo Camerata Bachiensis posveča v letu 2015 J. M. Molterju in njegovi glasbi kar nekaj koncertov. Mladi glasbeniki namreč uživajo v predstavljanju izvrstnih del manj znanih skladateljev, zato so izbrali Molterjevo 250. obletnico smrti kot priložnost za predstavitev njegove glasbe na evropskih odrih. Menijo, da njegove iskrive in živahne komorne sonate, izjemno elegantne kantate ali sijajne uverture še vedno zapeljejo ušesa in srca poslušalstva 21. stoletja.

O umetnikih

Ansambel Camerata Bachiensis je nastal leta 2012 in že leto zatem osvojil 1. nagrado na mednarodnem Telemannovem tekmovanju v Madgeburgu (NE), nagrado na mednarodnem tekmovanju zgodnje glasbe Premio Selifa v San Ginesiu (IT) in nagrado Gebrüder-Graun na mednarodnem tekmovanju bratov Graun v mestu Bad Liebenwerda (NE). Leta 2014 so prejeli še posebno nagrado Musica Antica da Camera na mednarodnem tekmovanju Van Wassenaer Concours v Utrechtu (NL), leta 2015 pa so bili Rheinsberger Hofkapelle (rezidenčni ansambel).

Repertoar Camerate Bachiensis temelji predvsem na cerkveni in komorni glasbi 18. stoletja, ki so jo napisali srednjenemški skladatelji. Ob igranju na avtentične instrumente oz. replike le-teh se glasbeniki osredotočajo na odkrivanje in igranje pozabljene ali nepoznane glasbe.

Ansambel je doslej že nastopal na pomembnih festivalih stare glasbe, kot so Bachfest Leipzig, Thüringer Bachwochen, Telemann-Festtage, Graun-Festtage, Oude Muziek Festival Utrecht, in na drugih prizoriščih v Nemčiji, Italiji in na Poljskem.

Johann Melchior Molter (1696-1765) surely belongs to the "forgotten composers" of the 18th century.

Born in Thuringia, Central Germany, Molter got employed as violinist and later on Hofkapellmeister (musical director at the court) in Eisenach and Karlsruhe. Two intense journeys to Italy brought him together with personalities like A. Vivaldi and A. Scarlatti – encounters that made an impact on his musical style.

Molter left a rich oeuvre, which survived in large parts thanks to the fact that his son was the first librarian of the court library in Karlsruhe.

About the project

Molto – Molter – Molterissimo – this is the motto for the young ensemble Camerata Bachiensis from Leipzig. You want to find out what this is all about? Then come and join in celebrating the anniversary of a great composer.

Johann Melchior Molter (1696-1765) belongs to the "forgotten composers" of the 18th century - surely unjustified as this concert will prove.

Born in Thuringia, Central Germany, he attended the same school in Eisenach that J. S. Bach 20 years earlier went to. Through the court music in Eisenach he got in contact with G. P. Telemann and his music, an impact that clearly marked the style of Molter's early compositions, especially regarding some French-style reminiscences. In 1717, Molter left Eisenach and got employed as violinist and later on as Hofkapellmeister at the court of Margrave Karl III Wilhelm of Baden-Durlach in Karlsruhe. Due to the War of the Polish Succession, Molter came back to the court of Sachsen-Eisenach, but returned to Karlsruhe in 1741 after the death of the Duke of Sachsen-Eisenach.

During his two intense educational journeys to Italy (1719-1721 and 1737-1738), Molter went to Venice, Rome, Bologna and Naples. He got acquainted with the music by A. Vivaldi, G. B. Pergolesi and A. Scarlatti and during his second journey also with the so-called New Italian Style.

Molter's rich oeuvre consists of more than 550 works. They fortunately survived in large parts, probably due to the fact that his son was the first librarian of the court library in Karlsruhe.

The award-winning early music ensemble Camerata Bachiensis dedicates several concerts in 2015 to J. M. Molter and his music. The young musicians enjoy bringing great works by less well-known composers to light. Thus Molter's 250th anniversary of death is taken as the occasion to bring his music to the stages of Europe, for the sparkling and lively chamber sonatas, the highly elegant cantatas or the grand overtures still catch the ears and the hearts of the audience of the 21st century.

About the artists

Camerata Bachiensis was established in 2012. The following year, the ensemble was winner of the first prize at the International Telemann Competition in Magdeburg (DE), at Premio Selifa, International Early Music Competition in San Ginesio (IT) and was awarded the Gebrüder-Graun-prize at the International Graun Brothers Competition in Bad Liebenwerda (DE). In 2014, the special prize Musica Antica da Camera was given to the group at the International Van Wassenaer Concours in Utrecht (NL), and in 2015, it was Rheinsberger Hofkapelle (ensemble in residence).

Camerata Bachiensis' repertoire consists mainly of 18th century church and chamber music written by Central German composers. Playing on original period instruments or detailed copies, the musicians focus on discovering and performing forgotten or unknown music.

The ensemble gave concerts at important Early Music festivals, like Bachfest Leipzig, Thüringer Bachwochen, Telemann-Festtage, Graun-Festtage, Oude Muziek Festival Utrecht (fringe) and other venues in Germany, Italy and Poland.

O koncertnem programu

Molter se je rodil v Tiefenortu v Turingiji, osrednja Nemčija, in v Eisenachu obiskoval isto šolo kot J. S. Bach 20 let prej. Prek dvorne glasbe v Eisenachu je prišel v stik z G. P. Telemannom in njegovo glasbo, njegov vpliv lahko zaznamo v Molterjevih zgodnjih skladbah. Zlasti njegovo poznavanje francoskega sloga lahko verjetno pripišemo Telemannovemu vplivu.

Leta 1717 je Molter zapustil Eisenach in dobil službo kot violinist na dvoru mejnega grofa Karla III. Wilhelma Baden-Durlacha v Karlsruheju. Grof je verjel v Molterjevo izredno nadarjenost in potencial kot violinista in skladatelja ter ga je zato poslal na študijsko potovanje v Italijo (1719–1721), da bi se seznanil z italijanskim slogom. V Benetkah in Rimu je Molter spoznal glasbo Antonia Vivaldija, Giovannija Battiste Pergolesija in Alessandra Scarlattija – ter zelo verjetno tudi same skladatelje. Njihov vpliv je jasno viden in slišen v kasnejših Molterjevih skladbah, zlasti v njegovih instrumentalnih koncertih.

Po vrnitvi v Karlsruhe leta 1722 je Molter postal dvorni kapelnik ter vodja karlsruhejske opere. Leta 1733 pa je izbruhnila poljska nasledstvena vojna, zato so dvorni orkester razpustili in Molterja odpustili. Vrnil se je v Eisenach, kjer je dobil službo pri vojvodi Sachsen-Eisenachu in nasledil dvornega kapelnika Johanna Adama Birckenstocka. Med svojim službovanjem v Eisenachu je začel Molter intenzivno sodelovati z drugimi srednjenemškimi skladatelji, med drugim tudi z Johannom Bernhardom Bachom.

Leta 1737 je odšel na drugo potovanje po Italiji, kjer je bival v Benetkah, Rimu, Bologni ter verjetno tudi v Neaplju in Milanu. Med tem časom se je spoznal s tako imenovanim novim italijanskim slogom komponiranja. Ta je dobro slišen v Molterjevi kantati *Care erbetto, amiche piante* (ki je najverjetneje nastala v Rimu leta 1738), ki vsebuje tudi glasbene reference na kantato *Piante amiche erbetto care* Alessandra Scarlattija. Ko je poleti 1738 izvedel za smrt svojega nekdanjega delodajalca, mejnega grofa Baden-Durlacha, je Molter nemudoma zapustil Italijo in se vrnil v Karlsruhe, da napiše pogrebno glasbo za žalno slovesnost.

Po nadaljnjih letih v Eisenachu se je Molter po smeti vojvode Sachsen-Eisenacha leta 1741 dokončno vrnil v Karlsruhe, kjer so hoteli, da ponovno vzpostavijo orkester in dvorno glasbo. V službi dvornega kapelnika je ostal do smrti leta 1765.

Molterjev bogati opus obsega več kot 550 del in je v veliki večini preživel do danes, verjetno zaradi dejstva, da je bil njegov sin, Friedrich Valentin Molter, prvi knjižničar dvorne knjižnice v Karlsruheju. Opus obsega med drugim 11 cerkvenih kantat, 1 dramma per musica, 7 italijanskih solo kantat, 14 uvertur, 28 orkestralnih sonat, 38 solističnih koncertov, približno 160 simfonij, približno 100 komornih skladb ter številne fragmente in skice. Nagrajeni ansambel za staro glasbo *Camerata Bachiensis* posveča v letu 2015 J. M. Molterju in njegovi glasbi kar nekaj koncertov. Mladi glasbeniki uživajo v predstavljanju izvrstnih del manj znanih skladateljev, zato so izbrali Molterjevo 250. obletnico smrti kot priložnost za predstavitev njegove glasbe na evropskih odrih.

Naj Molterjeve očarljive kantate za sopran, živahna sonata à quadro, iskriivi Koncert za prečno flavto ter veličastna uvertura pobožajo vaša ušesa in zapeljejo vaša srca.

Zasedba Camerata Bachiensis med 22. in 28. junijem gostuje v rezidenci na Turistični kmetiji Smodiš na Goričkem, kjer se v sklopu evropskega projekta eeemerging izobražuje za svojo nadaljnjo glasbeno pot.

About the concert programme

Johann Melchior Molter (1696-1765) was born in Tiefenort in Thuringia, Central Germany, Molter attended the same school in Eisenach that Johann Sebastian Bach 20 years earlier went to. Through the court music in Eisenach he got in contact with Georg Philipp Telemann and his music, an impact that clearly marked the style of Molter's early compositions. It is especially his familiarity with the French style that can be probably attributed to the influence of Telemann.

In 1717, he left Eisenach and got employed as violinist at the court of Margrave Karl III Wilhelm of Baden-Durlach in Karlsruhe. Convinced of Molter's high giftedness and potential as violinist and composer, the Margrave sent him on an educational journey to Italy (1719-1721) to study the Italian style. In Venice and Rome Molter got acquainted with the music by Antonio Vivaldi, Giovanni Battista Pergolesi and Alessandro Scarlatti – and very likely even with the composers themselves. This influence can clearly be seen and heard in his works written thereafter, especially in his instrumental concertos.

In 1722, after his return to Karlsruhe, Molter got Hofkapellmeister (musical director at the court) and was responsible for the opera of Karlsruhe. In 1733 however, the War of the Polish Succession broke out. As a consequence, the court orchestra of Karlsruhe was shut down and Molter dismissed. Thus he went back to Eisenach, where he got employed by the Duke of Sachsen-Eisenach succeeding Johann Adam Birckenstock as Hofkapellmeister. During his work in Eisenach, Molter entered into an intense and productive exchange with other Central German composers such as Johann Bernhard Bach.

*In 1737, he went on his second journey to Italy, where he stayed in Venice, Rome, Bologna and probably also in Naples and Milan. During this time, he got familiar with the so-called New Italian Style of composing. This is illustrated in Molter's cantata *Care erbetto, amiche piante* (very likely to be written in Rome in 1738) that also shows musical references to Alessandro Scarlatti's cantata *Piante amiche erbetto care*. In summer 1738, the message of the death of his former employer, the Margrave of Baden-Durlach reached Molter in Italy. He immediately returned to Karlsruhe to provide the funeral music for the official ceremony.*

After further years in Eisenach, the Duke of Sachsen-Eisenach died in 1741, and thus Molter finally returned to Karlsruhe, where he was engaged to rebuild the court music and the orchestra. Molter remained in the position of the Hofkapellmeister until his death in 1765.

Molter's rich oeuvre consists of more than 550 works. They fortunately survived in large parts, probably due to the fact that his son, Friedrich Valentin Molter, was the first librarian of the court library in Karlsruhe. His oeuvre contains inter alia 11 church cantatas, 1 dramma per musica, 7 Italian solo cantatas, 14 overtures, 28 orchestra sonatas, 38 solo concertos, ca. 160 sinfonies, ca. 100 chamber music pieces and numerous fragments and sketches. The awarded early music ensemble Camerata Bachiensis dedicates several concerts in 2015 to Johann Melchior Molter and his music. The young musicians enjoy bringing great works by – in this case surely unjustified! - less well-known composers to light, and thus Molter's 250th anniversary of death is taken as an occasion to bring his music to life and to the stages of Europe.

Let your ears be flattered and the heart be delighted by the charming soprano cantatas, the lively sonata à quadro, the sparkling concerto for flauto traverso or the majestic overture.

Camerata Bachiensis is between 22 and 28 June hosting in a residency at the Tourist farmstay Smodiš in Goričko, where they are preparing programmes and attending the workshops for their further musical career as part of the European project eeemerging.