



MISSA ANTONIO CALDARA
JAN DISMAS ZELENSKA

PROVIDENTIAE

Maria Magdalena Vocal Ensemble
Maria Magdalena Baroque Ensemble
Mats Nilsson

Antonio Caldara	01. Kyrie	3.45
	02. Christe	2.17
	03. Kyrie	2.39
	04. Gloria	2.39
	05. Laudamus te	2.27
	06. Adoramus te	1.46
	07. Gratias agimus tibi	1.55
	08. Domine Deus, Rex coelestis	1.24
	09. Domine Fili	2.01
	10. Domine Deus, Agnus Dei	2.52
	11. Qui tollis	2.58
	12. Quoniam	2.39
	13. Cum Sancto Spiritu	1.58
Jan Dismas Zelenka (z.w.v. 31)	14. Credo	3.38
	15. Crucifixus	2.19
	16. Et resurrexit	1.11
	17. Et unam	0.57
	18. Amen	2.28
Antonio Caldara	19. Sanctus	2.17
<i>arranged by Jan Dismas Zelenka</i>	20. Benedictus	2.31
	21. Osanna	1.21
	22. Agnus Dei	3.03
	23. Dona nobis pacem	2.08
Johann Sebastian Bach	24. Sanctus	2.55
	TOTAL TIME	56.18

LEADING ITALIAN COMPOSERS of the early 1700s were more-or-less obliged to travel. Royal courts further north in Europe wanted not just their skill, but their taste, their influence and of course their language. Italy was setting the musical fashions of the day, and from Stockholm to Dresden, Italian musicians were the ones to snag.

Antonio Caldara was born in Venice around 1670, where he sang as a chorister at St Mark's Basilica. His first major job was at the Gonzago Court in Mantua, a tenure blighted and ultimately ended by the Spanish Wars of Succession. After honing his skills in Rome, Barcelona and back in Venice, Caldara landed a sought-after position as Maestro di Cappella at the Court of Prince Francesco Maria Ruspoli in Rome. Even so, Caldara longed for job in Central Europe and in 1711 was granted leave to work for a trial period at the Hapsburg Court in Vienna.

It didn't work out, and the Ruspolis graciously accepted Caldara's rather humbling return to their staff. But four years later, with the death of Marc'Antonio Ziani and the redistribution of musical roles in Vienna, a position with the Hapsburgs opened up once more. Caldara got to Vienna and by 1717 was Vice Court Kapellmeister to Emperor Charles IV, under whose reign music flourished.

The move came at the right time for Caldara, who had added to his skillset with every previous employment. Each had offered him specific compositional opportunities: opera in Mantua, cantatas in Rome. Now came opera and oratorio in Vienna. The job would offer far more resources but demand more work, including the education of several members of the imperial family. Famously prolific, the bulk of Caldara's output came from his two decades in Vienna – including 23 oratorios, 32 operas and more than 100 Masses.

These days, Caldara is perhaps best known via his oratorio *Maddalena ai Piedi di Cristo*, a work dating from circa 1698 when he'd returned home to Venice. The piece shows his lyrical gift, his easy contrapuntal skill (this even before he arrived in Vienna, where counterpoint was particularly prized) and his music's ability to combine lightness of texture with depth of feeling. Some of these principles may have stemmed from Giovanni Legrenzi, with whom it's believed Caldara studied.

Caldara's gifts were arguably more attuned to sacred music than opera, a feature of his work that clearly caught the eye and ear of **Jan Dismas Zelenka**, another emigree musician who left his homeland in the pursuit of better opportunities in German-speaking lands. Zelenka was born in Bohemia. After a preliminary musical education formulated mostly by his father, he was attached to the Hartig Family in Prague. It was in Dresden that Zelenka made his name, arriving as a bass-player in the Hofkapelle before turning to com-

position and ending up as Kapellmeister in all but name. In Dresden Zelenka studied composition under Joseph Fux and may have been sent to Italy for instruction from Antonio Lotti.

The Dresden court was unusually constituted in predominantly Protestant Saxony. The Elector, Augustus the Strong, had converted to Catholicism to secure his eligibility as future King of Poland. Initially, Augustus kept his Catholicism private. When the former Opernhaus am Taschenberg, adjacent to the royal palace, opened as a new Court Chapel in 1708, Catholic services became accessible to the public. Zelenka was among those responsible for providing the chapel with liturgical music, particularly after 1720 when the royal opera troupe was dissolved following the misdemeanours of Court Kapellmeister, Johan David Heinichen. Zelenka had petitioned Augustus for Heinichen's job, but to no avail. He was kept on as a composer of church music alone.

Zelenka's music was and remains highly distinctive – one reason Augustus didn't want him writing operas (his style wasn't to the Elector's taste). As well as its characteristic intensity of expression often born from text, Zelenka's music is full of surprises: interpolated ideas, repetitions and modulations. In his own late masses, he wrote extraordinarily free fugues while some of his forms look forward to Beethoven's *Missa Solemnis*.

Despite his disregard for tradition, Zelenka was admired by Johann Sebastian Bach, who in turn listed Caldara as one of the com-

posers he most respected (according to Bach's biographer Johann Nikolaus Forkel). With the shift in Zelenka's musical responsibilities at the Dresden court came a requirement to provide multiple settings of the Mass. Protestant liturgies used so-called 'Kyrie-Gloria' masses; Zelenka had written them himself in his earliest days in Dresden. The newly Catholic chapel required full Mass settings that followed the Roman rite (so-called 'Missa Tota') incorporating Kyrie, Gloria, Credo, Sanctus and *Angus Dei*.

Doubtless pushed for time, Zelenka alighted upon a Kyrie-Gloria Mass by Caldara scored for soprano, alto, tenor and bass soloists, four-part choir, strings, continuo and oboes that he deemed worthy of conversion into a *Missa Tota*. Some time around 1728, Zelenka added a Credo composed entirely himself and a Sanctus and *Angus Dei* thematically derived from Caldara's earlier, completed movements. It's easy to hear why Caldara's music would have appealed to Zelenka, as expressively chromatic music takes root immediately at the start of the Kyrie. A combination of that chromatic, declaimed Kyrie and its later incarnation over a walking bass combines with the more mobile *Christe* section, with soprano and alto in dialogue, to form the second Kyrie.

Caldara's Gloria opens with a lively harmonic sequence and playful avian violins. This proves a precursor to the setting of pairs of voices in dialogue including the coiled solo alto and tenor of the '*Laudamus te*', two violins echoing them in music of constant

motion and contrast. The slow fugue that sets the 'Glorificamus te' brings to mind the Amen from Bach's B minor Mass. There's more chromaticism and harmonic spice in Caldara's Domine Deus, which precedes the tender, rocking 'Qui tollis' and a grand fugue on 'Cum sancto spirito'.

Zelenka's setting of the Credo is remarkable for respectfully mimicking Caldara's style while incorporating hallmarks that are the composer's own (though he doesn't use Caldara's oboes). Phrase shapes and contrapuntal reactivity are just a little more adventurous in Zelenka's hands, while the music seems invested with even more momentum.

We hear Zelenka's acute response to text as the choir's basses ratchet upwards in 'ascendit in caelis' while the tragic slow heartbeats of the 'crucifixus' represent the sort of emotive music at which Zelenka excels. His final 'Amen' begins on a falling fugal motif that is spun into an elaborate contrapuntal web. With unobtrusive skill, Zelenka fashions his Sanctus, Benedictus and Agnus Dei after Caldara's Kyrie and Gloria but with a touch of his own flair in the fugal 'Osana' and weaving lines of 'Dona nobis pacem.'

Zelenka was not alone in taking inspiration from Caldara's work. In Leipzig, Bach had become familiar with the Italian-style music performed at court chapel elsewhere, including those of Vienna and Dresden, and would frequently copy scores for study purposes. One such score was Caldara's Gloria, which Bach adapted for a new

setting of the Sanctus for use at St Thomas's Church. More than Zelenka, Bach makes Caldara's music his own, investing it with his own expressive flair and polyphonic complexity.

Andrew Mellor

Andrew Mellor is author of *The Northern Silence: Journeys in Nordic Music and Culture* (Yale University Press)

KYRIE

01. CHOIR

Kyrie eleison

Lord, have mercy.

02. DUET SOPRANO & ALTO

Klara Dahlberg Rudzka, Vanja Spolin

Christe eleison

Christ, have mercy.

03. CHOIR

Kyrie eleison

Lord, have mercy.

GLORIA

04. CHOIR & SOLO QUARTET

*Linnéa Sirborn, Elias Aaron Johansson,
Anton Alexis Hallgren & Martin Hillberg*

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.

Glory to God in the highest,
And peace on earth to men of good will.

05. DUET ALTO & TENOR

Elias Aaron Johansson & Patrik Kesselmark

Laudamus te, benedicimus te,

We praise you, we bless you,

06. CHOIR

adoramus te, glorificamus te

We worship you, we glorify you,

07. SOLO SOPRANO

Anna Baek Christensen

gratias agimus tibi propter
magnam gloriam tuam,

We give you thanks for Your great glory,

08. CHOIR

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Lord God, King of Heaven, God the Father Almighty,

09. DUET SOPRANO & BASS

Anna Baek Christensen & Nils Löfgren

Domine Fili unigenite, Jesu Christe,

Lord only-begotten Son, Jesus Christ.

10. SOLO ALTO

Elias Aaron Johansson

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father,

11. SOLO QUARTET & CHOIR

*Maja Peining, Elias Aaron Johansson,
Patrik Kesselmark & André Hasselgren*

Qui tollis peccata mundi, miserere nobis, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

You who take away the sin of the world,
Hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.

12. CHOIR

Quoniam tu solus Sanctus, tu solus Dominus, tu solus
altissimus Jesu Christe.

For you alone are holy, you alone are Lord,
you alone are the Most High, Jesus Christ,

13. CHOIR

Cum Sancto Spiritu in gloria Dei Patris, Amen.

With the Holy Spirit in the glory of God the Father, Amen.

CREDO

14. CHOIR

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, Consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, light from light, true God from true God, begotten, not made, of one being with the Father; through him all things were made.

For us and for our salvation he came down from heaven. He became incarnate from the Virgin Mary by the power of the Holy Spirit, and was made man;

15. CHOIR

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

For our sake he was crucified under Pontius Pilate; he suffered death and was buried;

16. CHOIR & SOLOISTS

*Anna Baek Christensen, Elias Aaron Johansson
& Patrik Kesselmark*

Et resurrexit tertia die, secundum scripturas et ascendit in
coelum sedet ad dexteram Dei Patris,
et iterum venturus est cum gloria, iudicare vivos et
mortuos, cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur et conglorificatur,
qui locutus est per Prophetas.

17. CHOIR

Et unam Sanctam catholicam et apostolicam ecclesiam.
Confiteor unum baptisma, in remissionem peccatorum.
Et expecto resurrectionem mortuorum, et vitam venturi
saeculi.

18. CHOIR

Amen.

He rose again on the third day in accordance with the
Scriptures; he ascended into heaven, and is seated at the
right hand of the Father; he will come again in glory to
judge the living and the dead, and his kingdom will have
no end.

And I believe in the Holy Spirit, the Lord, the giver of
Life, who proceeds from the Father and the Son; with the
Father and the Son he is worshipped and glorified. He has
spoken through the prophets;

I believe in one holy catholic and apostolic Church; I
acknowledge one baptism for the forgiveness of sins; I
look for the resurrection of the dead, and the life of the
world to come.

Amen.

SANCTUS

19. CHOIR

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory,
Hosannah in the highest.

BENEDICTUS

20. DUET ALTO & TENOR

Elias Aaron Johansson & Patrik Kesselmark

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord,

21. CHOIR

Osanna in excelsis.

Hosannah in the highest.

AGNUS DEI

22. CHOIR

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the sin of the world, have
mercy on us.

23. CHOIR

Dona nobis pacem.

Grant us peace.

SANCTUS

24. CHOIR

Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni
sunt coeli et terra gloria eius.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of his glory.

MARIA MAGDALENA VOCAL ENSEMBLE

Established in 2012 as a smaller classic ensemble for young singers between 18 through 25, our initial focus was on early music with or without instruments, and we have continued in this vein.

A selection of favorite works: Roman's *Swedish Mass*, Bach's *St John Passion* and *B Minor mass* along with several cantatas and Lutheran masses, Händel's *Dixit Dominus*, Mozart's masses, along with a cappella masses by Palestrina and Victoria.

Many of our singers have been with us from the start. At this point, we have more age diversity, and our choir can be regarded as professional.

Some of our members also belong to the Swedish Radio Choir, the Eric Ericson Chamber Choir, or perform as soloists.

MARIA MAGDALENA BAROQUE ENSEMBLE

Maria Magdalena Baroque Ensemble has its origin in the activities of the Maria Magdalena Vocal Ensemble. When the vocal ensemble opened up for smaller orchestral productions, there was a need for an instrumental ensemble with the same dedicated focus on early music.

The Baroque Ensemble was thus founded in 2012. Under the leadership of violinist Johannes Jacobsson, they are dedicated in their pursuit of historically informed performances, precision, and close interplay. Their tonal ideal is characterized by articulation, balance, and attention to style.

It is the meeting of these musicians – their individual experience, attentive listening, and shared artistic direction – that shapes the ensemble's unique sound and gives their interpretations their distinctive character.

MATS NILSSON

Currently a Professor of Choral Conducting at the Royal College of Music in Stockholm, Mats Nilsson is himself a graduate of the Royal College, where he studied under, among others, Eric Ericson. He is also the director of Maria Magdalena Chamber Choir and Vocal Ensemble.

Nilsson has worked with other prominent choirs such as the Swedish Radio Choir, the Eric Ericson Chamber Choir, the Stockholm Bach Choir, the Latvian Radio Choir, the Gothenburg Symphony Choir, and Coro dell'Accademia Nazionale di Santa Cecilia, based in Rome. As chorus master he has worked with conductors such as Neeme Järvi, Charles Dutoit and Claudio Abbado.

From 1998 to 2003, Mats Nilsson was Musical Director of the Sydney Philharmonia Choirs, Australia's largest choral organization. During his time in Sydney, he directed many works for choir and orchestra such as the Verdi *Requiem*, Mozart's *C Minor Mass*, and the majority of Bach's major choral works. He also taught choral conducting at the Sydney Conservatorium of Music. When coming back to Europe, Andrew Parrot, Oxford has been an important mentor regarding early music.

Mats Nilsson is in demand both as a conductor and an educator in Sweden and abroad, where invitations have taken him to China, Germany, Denmark, Great Britain, and Gran Canaria.



Maria Magdalena Vocal Ensemble

SOPRANO

Anna Baek Christensen

Maja Peining

Linnéa Sirborn

Klara Dahlberg Rudzka

ALTO

Vanja Spolin

Adam Hillgren

Anna Sifvert

Elias Aaron Johansson

TENOR

Patrik Kesselmark

Otto Brolund

Anton Alexis Hallgren

BASS

Nils Löfgren

Petter Sjöqvist

André Hasselgren

Martin Hillberg

Maria Magdalena Baroque Ensemble

Johannes Jacobsson BAROQUE VIOLIN

Jeanette Eriksson BAROQUE VIOLIN

Joel Sundin BAROQUE VIOLA

Stina Petersson BAROQUE CELLO

Sarah Nygren BAROQUE DOUBLE BASS

Johan Hansson Lindström CHEST ORGAN

CONDUCTOR Mats Nilsson

svenskakyrkan.se/mariamagdalena/vokalensemblen



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