

Dresden ja Veneetsia: barokkne hiilgus

segakooride liidu suvekool, august 2026

Jan Dismas Zelenka – Magnificat C-duur ZWV 107 solo S, koor SATB, 2 oboed, fagott, orel, keelpillid	c. 1725	12'
Johann Adolf Hasse – Miserere C-moll solo SATB, koor SATB, 2 oboed, fagott, orel, keelpillid	1735, muudetud versioon c. 1745–60	22'
Antonio Vivaldi – Gloria D-duur RV 589 solo SA, koor SATB, oboe, fagott, trompet, orel, keelpillid	c. 1713–1716	28'

20 instrumentalistid: 2 oboed, 1 fagott, 1 trompet, 1 orel, 15 keelpillid (5.4.3.2.1.)

In the early eighteenth century Dresden became a flourishing centre of culture. August II, elector of Saxony, had converted to Catholicism in order to also become king of Poland and grand duke of Lithuania. A new church was built for his Catholic court, since the rest of the city was mostly Protestant, and he attracted some of the best musicians to come work for his court orchestra and choir, the Hofkapelle. Czech composer Jan Dismas Zelenka joined in 1710 as a double bass player, but soon started composing for the Hofkapelle and also leading them. He was never officially appointed kapellmeister, but he was one of the most influential musicians at the court until his death in 1745, especially in his role as Kirchen-Compositeur, a title he shared with Johann Sebastian Bach. Zelenka's Magnificat in C is a festive piece written for vespers at the Hofkirche. The main spotlight is on the virtuoso soprano solo. The choir only sings a kind of joyful refrain – interrupting the soprano several times to repeat the opening words of the canticle – and a short polyphonic 'amen' at the end.

Antonio Vivaldi's Gloria in D is now one of the most well known and loved baroque sacred pieces for choir and orchestra. But it was rediscovered only in the 1920s, since it was never published during Vivaldi's lifetime (contrary to his instrumental music, which was available and very popular all over Europe). Vivaldi worked for most of his professional life at the Santa Maria della Pietà in Venice. Attached to this church was the Ospedale della Pietà, a home and school for orphaned, rejected or needy girls. There were four of these Ospedali in Venice, and they all had an exceptionally high level of music education. The girls sang in choir and played in orchestra, and one of Vivaldi's jobs was to write music for them and to direct the ensemble during church services and concerts. The Gloria was one of the pieces Vivaldi composed for this extraordinary ensemble, showcasing both their vocal and instrumental virtuosity.

Connecting the cities of Dresden and Venice is the composer Johann Adolf Hasse. Like Vivaldi, Hasse worked at the Ospedale della Pietà; for the girls there he wrote many pieces, among them the Miserere in C minor that is on our program. But Hasse quickly became one of the most in-demand opera composers of Europe, partly because of the fame of his wife Faustina Bordoni-Hasse – a brilliant mezzo-soprano – for whom he wrote many opera roles. He decided to move to Dresden in 1731 to work at the court, and shortly after his arrival assumed the position of Kapellmeister, a position he retained for the next 32 years. Besides all his operatic and other ceremonial work he wrote a lot of sacred music. To save himself some time he would often rearrange pieces that he had written in Venice to make them suitable for the Dresden Hofkapelle. In the original Venice version the Miserere was for female choir, soloists and strings only, but in Dresden he reworked the piece for a mixed choir of male and female voices, and added oboes and bassoon to the orchestra. The piece, a setting of psalm 50 (one of the penitential psalms), is not as gloomy as the text might suggest. Like Vivaldi in his Gloria, Hasse divides the psalm in shorter sections and sets these lines to music of great contrast and variety.