

# The Nyxa Chamber Players

## A Baroque Celebration:

The Genius of Georg Philipp Telemann (1681-1767)

Eva Peng, soprano  
Rebecca Dunnell, flute  
Joseph Michael Tomasso, oboe  
Brenda Allen, cello  
Anthony Olson, harpsichord

Cantata: *Ein Jammerton*, TWV 1:424,  
cantata for the second Sunday after Epiphany (1725-26) (pub. 1731-32)

Aria: *Ein Jammerton, ein schluchzend Ach*

Recitative: *Jedoch mein Blick soll et waswei terge hen*

Aria: *In deiner Gnaden offne Tiefe*

*Trio Sonata in E minor*, TWV 42:e2 (1732-33) (pub. 1733)

Affettuoso

Allegro

Dolce

Vivace

*brief pause*

From *Drei Dutzend Klavier Fantasien*, TWV 33 (1730-32) (pub. 1732-1733)

*Fantasia in D minor*, TWV 33:2

*Fantasia in C Major*, TWV 33:14

*Sonata Metodiche in G minor*, TWV TWV 41:g3 (pub. 1728)

1. Adagio

4. Allegro

Cantata: *Herr streu in mich*, BWV 1:771a, cantata for Sexagesima Sunday,

the second Sunday before Ash Wednesday (1724-26) (pub. 1731-32)

Aria: Herr, streu' in mich des Wortes Samen

Recitative: Herr, laß mich edle Früchte bringen!

Aria: Ach! Gottes Wort bleibet lebendig und kräftig

### **Georg Philipp Telemann (1681–1767)**

Georg Philipp Telemann was one of the most prolific and influential composers of the Baroque era. Born in Magdeburg, Germany, he showed an early talent for music and went on to become one of the leading composers of his time, excelling in a wide variety of genres. Telemann served in several important musical positions, most notably as the music director of Hamburg's five main churches, where he composed a vast body of sacred and secular works.

His output includes over 3,000 compositions, ranging from operas and cantatas to concertos and chamber music. Telemann was known for his ability to blend different national styles—German, French, and Italian—into his music, making it both innovative and accessible. His works were widely published and admired throughout Europe, and his influence extended to future generations of composers, including his friend J.S. Bach.

### **Cantata: Ein Jammerton, BWV 1:424, cantata for the second Sunday after Epiphany**

Telemann's cantata "Ein Jammerton," BWV 1:424, was written for the second Sunday after Epiphany. This cantata was part of his larger

project, the “Harmonischer Gottes-Dienst,” which was a collection of church cantatas composed between 1725 and 1726 and published in installments between 1731 and 1732.

“Ein Jammerton” was likely composed in the mid-1720s, during his tenure in Hamburg, when he was creating music for the church services. The publication date of 1731-32 refers to when the collection was printed and made widely available.

This cantata is one of the many works that showcase Telemann’s ability to blend religious text with expressive and accessible music, contributing to his popularity as a composer in his time.

### **Trio Sonata in E minor, TWV 42**

Georg Philipp Telemann’s Trio Sonata in E minor, TWV 42, was published in 1733 as part of his collection “Musique de Table” (Tafelmusik). This collection is one of Telemann’s most famous works, and it consists of three large “productions,” each containing an overture, quartet, concerto, trio, solo, and conclusion.

The Trio Sonata in E minor was likely composed shortly before its publication in 1733, specifically for this collection. “Tafelmusik” was intended as high-quality entertainment music for noble or affluent patrons and was written to be both sophisticated and enjoyable for listeners and performers alike.

### **Fantasia in C Major, from Drei Dutzend Klavier Fantasien, TWV 33**

Telemann’s Drei Dutzend Klavier Fantasien (Three Dozen Keyboard Fantasies), showcase his genius for composing engaging and inventive

works for solo keyboard. These pieces, written in the 1730s, highlight his ability to explore a wide range of styles, moods, and techniques within the framework of short, self-contained movements.

What makes these works particularly appealing is their diversity. Each fantasia offers a unique character, from lively dances and intricate counterpoint to expressive ariosos and bold harmonic experiments. Telemann's deep understanding of the keyboard's capabilities allows performers to explore the rich textures and colors of the Baroque style. Often overshadowed by the keyboard works of Bach, the *Drei Dutzend Klavier Fantasien* deserve greater recognition for their wit, creativity, and accessibility, making them a delightful addition to any recital program.

## **12 Sonaten Methodische, TWV 41: Sonata in G Minor**

Georg Philipp Telemann's twelve "Methodical" Sonatas are a remarkable testament to his ingenuity and pedagogical insight. These sonatas for solo instrument and basso continuo exemplify the fusion of technical mastery and expressive depth, serving both as instructional tools and captivating concert pieces.

What sets this collection apart is that they not only showcase the performer's artistry, but also presents a "method" to develop skills in ornamentation and elaboration. For each slow movement, Telemann presented the "straight" version plus a highly ornamented version, allowing the player to "learn by doing" and ultimately develop their own skills in elaboration as expected in Baroque music. Whether performed on flute, violin, or oboe, the *Sonaten Methodische* highlight Telemann's extraordinary ability to balance accessibility with sophistication, making them enduring treasures in the repertoire.

**Cantata: Herr streu in mich, TWV 1:771a, cantata for Sexagesima Sunday (the second Sunday before Ash Wednesday)**

Telemann's Cantata: Herr streu in mich, TWV 1:771a was composed for Sexagesima Sunday, which is the second Sunday before Ash Wednesday. This cantata was part of his "Harmonischer Gottes-Dienst" collection.

Similar to other cantatas in this collection, it was likely composed in the mid-1720s, during his time in Hamburg, where he served as the music director for the city's main churches. The cantata was published between 1731 and 1732 as part of this collection.

The "Harmonischer Gottes-Dienst" was an ambitious project that included church cantatas for every Sunday and feast day of the liturgical year, making it a significant contribution to the sacred music repertoire of the time.

**Cantata "Herr, streu' in mich des Wortes Samen"**  
**Sexagesima Sunday**

Aria

Herr, streu' in mich des Wortes Samen  
Mit deiner gnadenvollen Hand!  
Lass Sorge, Reichtum, Lust der Erden,  
nicht eingeschlung'ne Dornen werden!  
Erhalt in mir, durch deinen Namen,  
ein gutes, reines, reiches Land!

Recitativ

Herr, lass mich edle Fruechte bringen!  
Lass mir dein Wort Kraft, Trost und Leben,  
bis an mein Sterben geben!  
Lass dieses Samens Saft in meine Seele dringen!  
Lass mich ihn nimmermehr vernichten!  
Gib, dass ich ihn doch sammlend halten mag,  
in einem seinen guten Herzen.  
Ich weiss, versaeumt man diese Pflichten,  
so bringet dein sonst suessres Wort nur Schmerzen;  
so ruehrt es haerter, als ein Donnerschlag;  
es richtet lieblich auf und kann auch schrecklich  
richten.

Aria

Ach! Gottes Wort bleibt lebendig und kraeftig  
und schaerfer, denn immer ein schneidendes Schwert.  
Es dringet durch alles mit Kraft und mit Schein;

es scheint Geist, Seele, ja Mark und Gebein;  
es richtet das Denken des Herzens recht heftig;  
es bauet dem Hoechsten, so Feuer, als Herd.

Aria

Lord, scatter in me the seed of the word  
With thy gracious hand!  
Let care, wealth, pleasure of the earth  
Do not become thorns in my side!  
Preserve in me, through your name,  
a good, pure, rich land!

Recitative

Lord, let me bear noble fruit!  
Let your word give me strength, comfort and life,  
until my dying day!  
Let this seed's sap penetrate my soul!  
Let me never destroy it!  
Grant that I may hold it, yet gathering,  
in one of his good hearts.  
I know that if one neglects these duties,  
your otherwise sweet word brings only pain;  
it stirs harder than a thunderbolt;  
it sweetly uplifts and can also terribly judge.

Aria

Alas, God's word remains alive and strong  
and sharper than ever a cutting sword.  
It pierces through everything with power and with  
brilliance;  
It shines through spirit, soul, even marrow and bone;  
it judges the thoughts of the heart quite fiercely;  
it builds fire as a hearth for the highest.

**Cantata "Ein Jammerton, ein schluchzend ach"**  
**Second Sunday after Epiphany**

Aria

Ein Jammerton, ein Schluchzend Ach,  
Muss meiner Lust zu Grabe lauten.  
Mit vielem Weh und bitterm Schmerze  
Bestürmt das Scheiden mir das Herze,  
Die Tränen giessen stromweis' nach.  
Elende Welt! Betrübte Zeiten!

Recitativ

Jedoch mein Blick soll etwas weiter gehen:  
Das Auge dieser Welt will nur, was gegenwärtig sehen.

Ihr ist ein irdischer Verdruss ein tränenwerter Schade.  
Ich aber lasse, wenn der Glückesbau zerfällt,  
des Glaubens Augen offenstehen.  
Denn wie? Verwandelt Deine Macht und Gnade,  
Immanuel, den Mangel nicht in Überfluss?  
Das laute Wasser nicht in edlen Wein?  
Folgt auf den Regen nicht ein holder Sonnenschein?

Aria

In Deiner Gnaden offne Tiefe sinkt meiner Sorgen  
schwere Last.  
Droht itz ein schwarzumzogner Himmel,  
Wirkt grosse Not ein Angstgetümmel,  
So bringest Du bald sanfte Rast.

Aria

A woeful sound, a sobbing "Alas"  
must ring the knell of my pleasure.  
With much grief and bitter pain my separation  
through death plagues my heart;  
my tears flow in torrents.  
Wretched world, grievous time!

Recitative

But my gaze shall penetrate somewhat farther:  
the eye of this world wishes only to see what is here  
below.  
It suffers earthly discontent, deplorable harm.  
I, however, though the edifice of fortune decay,  
keep open the eye of faith.  
What, then? Does not thy power and mercy,  
Immanuel, transform dearth into abundance,  
plain water into precious wine?  
Is not rain followed by charming sunshine?

Aria

Into the open depths of thy mercy  
sinks the heavy burden of my sorrows.  
Though a black overcast sky threaten,  
though peril cause a turmoil of anguish,  
thou soon providest gentle rest.

**Eva Peng, soprano**

Lyric soprano Eva Peng served for many years as the resident soprano soloist for the Guangzhou Symphony Orchestra and Chorus. After immigrating to the U.S., she has appeared in recitals, concerts, and theater productions, including performances at the Redlands Bowl Summer Music Festival, the American Liszt Society, and the Bismarck/Mandan Symphony. An active educator with over 30 years of teaching experience, she has taught at Northwest Missouri State University and Northcentral Missouri College.

**Rebecca Dunnell, flute**

Rebecca Dunnell, flutist and musicologist, enjoyed a wide-ranging career from "back East" in New York and North Carolina to the midwest where she recently earned Professor Emeritus status upon her retirement from Northwest Missouri State University. Her NY freelance career focused on chamber music, orchestral, and new music; performing in many venues including Carnegie Recital Hall and multiple interviews on National Public Radio. She was awarded a Fellowship at the Bach Aria Institute in recognition of her expertise in Baroque music. After a semester in London, she designed a musicology Study Abroad program and led three Study Abroad tours. Her research awards supported work in Paris and London, and professional travel supported her many presentations and performances at National Flute Association and the British Flute Society conventions.

**Joseph Michael Tomasso, oboe**

Dr. Joseph Michael Tomasso, assistant professor, joined the faculty at Northwest Missouri State in the fall of 2017 where he teaches applied bassoon, clarinet, oboe, saxophone, chamber music, and world music. He has performed in Brazil, France, Italy, and The Netherlands as both a soloist and a touring member of the American Chamber Winds. He currently performs with the Wichita Grand Opera, Topeka Symphony, and regularly appears with the Omaha Symphony, Springfield



Symphony, and Saint Joseph Symphony. Additionally, Dr. Tomasso was the first American to win the Associazione Giovani Musicale (AGIMUS) International Music Competition in Padova Italy

### **Brenda Allen, cello**

Brenda Allen, cellist and pianist, is a retired music educator, having taught elementary through college level instrumental and vocal music. She holds a B.A. in music education from Graceland University and an M.M. in cello performance from the University of Kansas. A freelance musician, Brenda also serves as principal cellist of the Northland Symphony Orchestra in Kansas City. Brenda has performed as principal cellist in the St. Joseph Symphony and with several other professional music organizations in the Kansas City area, including serving as a regular substitute for the Kansas City Symphony for many years.

### **Anthony Olson, harpsichord**

Pianist Anthony Olson has performed across the United States, China, and Europe, with live recordings broadcast on National Public Radio. As both a soloist and chamber musician, he has presented recitals at venues such as Imperial College, London, Bournemouth University, and the Nanjing Conservatory, and appeared with the Bismarck/Mandan Symphony in George Gershwin's "Rhapsody in Blue." He is Professor of Music (keyboard instruments) at Northwest Missouri State University.