

Johann David Heinichen: Hidden Genius of the Baroque by Andrew Hartman

The Baroque Era

The history of classical music is typically divided into several major periods. The Baroque era, generally classified as between 1600 -1750, is of critical importance for several reasons. It was the first era to introduce large-scale instrumental forces into classical music. Prior to the Baroque era, most music was either for unaccompanied voices, chorus and organ, or instrumental music using a single instrument, such as the organ, lute or harpsichord. In the Baroque era for the first time massed instrumental forces were both joined with choral forces, and exhibited independently. In the Medieval and Renaissance eras the venues where music was performed were mainly limited to houses of worship, or court settings under royal patronage. The rise of an infrastructure and audience for instrumental music outside the church or the drawing rooms of kings and queens had to wait for the Baroque era. Likewise for the performance of opera. First in Italy, where composers such as Cavalli thrilled audiences during Venetian Carnival, and later with Handel's opera company in London, a widespread audience for operatic music outside of court settings began in the Baroque. Obviously this change did not happen overnight, and overlapped with the old model of royal and aristocratic patronage. One need only mention Haydn at Esterhazy to demonstrate the staying power of the older model. Yet it was the Baroque era that gave rise to these important changes in the way classical music was created and consumed by the public. Additionally, it was in the Baroque era that for the first time a body of masterpieces was composed that would outlast their creators with a mass public. In previous eras, classical music was music of the present. While there were certainly famous composers, most music did not travel very far from where it was composed. There was no "canon" of classical music masterpieces competing for public attention with the production of current composers. All of that began to change with the advent of the Baroque era. For the first time many composers had their music published and disseminated throughout Europe. For the first time, composers could hope to achieve fame that would last beyond their lifetimes. Composers such as Telemann became adept businessmen, selling their music to paid subscribers. For these reasons, and for the sheer volume of quality music composed during the era, the Baroque period represents a watershed in the history of music.

The Baroque era also saw the beginnings of the standardization of the instruments of the modern orchestra. While the "original instrument" or "Historically Informed Practice" (HIP) movement pioneered by conductors such as Harnoncourt emphasized the differences between 18th century strings and woodwinds and their modern counterparts, they were the same types of instruments. Stradivarius violins built in the early 18th century are still in use today with only minor modifications. An orchestra in 1750 consisted of violins, violas, cellos, basses, oboes, horns, flutes, bassoons, and timpani, just as an orchestra of 2018 does. The instruments have evolved over the years, and some new ones have been added, but overall there has been surprisingly little change in the instruments of the orchestra over such a long period. Even the piano, which became the dominant keyboard instrument of classical music from the Classical era on, was invented during the Baroque era. Compare this with the radical change in instruments from the Renaissance era to the Baroque era. Today, lutes, sackbuts, cornets, theorbos, and other Renaissance instruments are mostly historical curiosities.

Considering its importance in the history of classical music, I feel the Baroque era gets short shrift from many music lovers. Everyone knows Bach and Handel, and possibly a few other composers such as Vivaldi or Telemann, although usually from only a handful of pieces. However, there are dozens of other superb composers who worked during this era. I believe that the Baroque era may offer the greatest scope for investigation of unsung composers of merit of any period in the history of classical music. There are many composers of genius still little known among the public. Italy alone had dozens of them including Cavalli, Corelli, Albinoni, Tartini, Gemianani, Torelli, Locatelli, Perti, and Alessandro and Domenico Scarlatti, to name just a few. In France there were the supreme geniuses Charpentier, Couperin, and Rameau. In the North there were Schutz, Fasch, Buxtehude, Zelenka, Graun, Hasse, and

Biber. There was also a composer who combined the finest characteristics of both the German and Italian styles. That composer was Johann David Heinichen, and it is his life and music that will concern us here.

Heinichen's Early Years

Johann David Heinichen was born on the 17th of April, 1683, in the small village of Crossuln, which is about halfway between Leipzig and Dresden. His father Michael Heinichen was village pastor and cantor there, and gave young Johann his first lessons in music. Under his father's tutelage, Heinichen started composing short sacred pieces at a young age, and by age thirteen was ready to study at the Leipzig Thomasschule, which was already well known for the excellence of its instruction. At Leipzig, Heinichen was fortunate to study under Johann Kuhnau, an excellent composer whose works have recently been recorded and whose reputation has been undergoing a renaissance. In addition to his formal instruction, Kuhnau had Heinichen copy out and correct numerous compositions of other composers, which proved invaluable to Heinichen's development and musical cosmopolitanism. During his years at the school, Heinichen also met fellow student Christoph Graupner, another fine composer.

When he was nineteen, Heinichen enrolled at Leipzig University, majoring in Law. While there, he availed himself of the cultural offerings of Leipzig, including opera, and met the composers Fasch and Telemann. Graduating in 1706, Heinichen moved to Weissenfels, close to his native village, but far richer in opportunities. Duke Johann Georg, Elector of Saxe-Weissenfels, had his court there. The Kapellmeister Johann Kreiger was a cosmopolitan composer of operas who had studied in Italy. He introduced Heinichen to Reinhard Keiser from Hamburg, who was a successful opera composer and musical director and who had also studied under Kuhnau in Leipzig. Keiser was impressed with the young composer and produced one of Heinichen's first major works, "**The Carnival of Venice**", when he returned to Hamburg. This work had also previously caught the eye of the Director of the Leipzig opera who, after successfully producing it, invited Heinichen to compose additional operas for the Leipzig stage. Heinichen jumped at the chance, dropped his incipient law career and never looked back. In 1709 Heinichen composed two more operas for Leipzig, "**Hercules**", and "**The Libyan Talestris**." Within a year, the ambitious composer became Kapellmeister to Duke Moritz Wilhelm, who recommended him to other patrons as well. For the Duke in Naumburg Heinichen composed in 1710 the operas "**Olympia Vendicata**" and "**Paris und Helena**."

The Early Operas

The two Heinichen operas that survive completely intact from this period are "**The Libyan Talestris**" and "**Paris und Helena**." Listening to these early operas one realizes just how much Heinichen's later residence in Italy affected his musical style. The operas written prior to the composer's time in Italy are significantly different from the brilliant style he adopted after being exposed to composers like Vivaldi. "**Paris und Helena**" and "**The Libyan Talestris**" are also fascinating documents of early German opera as they are two of the earliest surviving scores of operas written completely in German, by a German composer, produced in Germany. As such they give us insight into the state of opera in Leipzig, Hamburg, and other German capitols.

"**The Libyan Talestris**" is Heinichen's earliest surviving opera. It is available in a recording from Premiere Opera Italy (<http://premiereopera.net/>). The opera shows the young composer developing his technique and trying out different forms, which results in a rather eclectic piece in terms of style. There are several arias over a simple bass line, including a hypnotic duet in the first act. There are also arias hinting at the brilliant Italian style to come. One wonders if Heinichen knew any of Vivaldi's music (possibly through Kreiger) in this early German period. Heinichen's love of arias with concertante accompaniment also begins to surface here, and there are some interesting arias that take the form of dialogues between singers and solo instruments. Interestingly, while not plentiful there are more duets and ensemble pieces in "**The Libyan Talestris**" than in any other surviving Heinichen opera.

The delightful comedy **“Paris und Helena”**, based on the famous story of the love affair of Paris and Helen, shows an advance on Heinichen’s **“The Libyan Talestris”** from just one year earlier. It bears many of the trademarks of the mature composer. The transparent orchestration with frequent concertante accompaniments, and mellifluous vocal lines are typical of Heinichen. However there are two major differences from his later “Italian” style. First there are simpler, shorter arias instead of the lengthy da capo arias favored by the Italian composers. Second, while there are a few virtuosic arias in quick tempos with lightning vocal lines, overall there are more deliberate tempos and a more relaxed pacing compared to the frequent bravura coloratura fireworks favored by the Italians. **“Paris und Helena”** is a marvelous piece revealing the twenty-seven year old composer in full command of his material. It is little wonder Heinichen impressed wherever he went, and was so highly sought after as a composer. **“Paris und Helena”** is available in a fine live recording from Premiere Opera Italy.

Heinichen chafed under the provincial conditions at these minor German courts however, and eventually decided to set out for the promised land of composers, Italy, as Handel had done before him. In Italy, Heinichen hoped to learn and grow as a composer, particularly of opera, in the land of opera’s birth. He settled in Venice where he met Albinoni, Marcello, and Vivaldi, and after some initial difficulties managed to have some of his operas produced. Aristocratic patrons took him under their wing and this visitor from the north soon became one of the favorite composers of the Venetians. In the Carnival season of 1713 Heinichen successfully produced two Italian operas, **“Mario”** and **“Le Passioni per Troppo Amore.”** Unfortunately the music to both operas is lost.

While on a side trip to Rome he met the young Prince Leopold of Anhalt-Kothen, who studied music with Heinichen and travelled briefly around Italy with him. This was the same Prince who in a few years would hire Bach as his Kapellmeister. During these years in Italy, Heinichen absorbed both the Italian operatic and instrumental styles, merging them with the more rigorous German style he had learned in Leipzig. The seven years he resided in Italy made him one of the most truly cosmopolitan composers of his time, along with figures like Handel and Telemann, who also travelled widely and absorbed multiple influences.

La Pace di Kamberg

When the Crown Prince of Saxony arrived in Venice for a visit, looking for composers to enrich the prestige of his father’s court, one of Heinichen’s patrons, Angioletta Bianchi, arranged for him to compose and perform for the Prince an Oratorio, **“La Pace di Kamberg”** in his honor. Heinichen published a dedication of the work to the Prince in the flowery, obsequious language of the day which must have appealed to the Prince almost as much as the music. The Crown Prince was so impressed that he hired Heinichen to be Kapellmeister to the Saxon Court of Augustus the Strong at Dresden. Thus, at age thirty-four in 1717, Heinichen found himself in one of the most prestigious musical posts in Europe.

Why was Heinichen suddenly eager to return home? Perhaps after so many years in Italy he was homesick. Or perhaps it was business and artistic considerations as the salary and working conditions in Dresden would be superior to his freelance activities in Venice, despite his helpful patrons. Probably it was a combination of all three factors. To impress the Prince Heinichen needed to do three things. He needed to write a pleasing work that would convince the Prince of his prowess as a composer. He needed to flatter the Prince’s vanity with a humble and adoring dedication. Lastly, he needed to find a story and libretto to set that would reflect glory on the court of Augustus the Strong and his line. For this last consideration he decided to use a little known incident from the 13th century. Rudolf, the first elected Holy Roman Emperor, was in conflict with Otakar, King of Bohemia over control of Austria. Otakar and his bloodthirsty consort Kunigunde want to destroy Rudolf in battle and seize his lands rather than submit to his rule and accept a fiefdom in exchange. Rudolf’s advisor, Saint Philip, counsels him to try to negotiate with Otakar rather than fighting him. Philip declares that by placing the matter in God’s hands, the victory will legitimize Rudolf’s crown in a way that a military victory will not. Rudolf agrees and Philip goes to Otakar to negotiate. Philip tells Otakar to submit to the divine will and

surrender to Rudolf. In exchange Otakar will have peace, a fiefdom of his own, and a divine crown from God. Urged on by his wife Kunigunde, Otakar rejects the offer. That night, Otakar has a dream witnessing his descent into Hell. He is so shaken that when Philip returns the next morning he agrees to his terms and even Kunigunde is convinced. Otakar makes peace with Rudolf, and the rightful Emperor thanks the Lord that he has been able to preserve peace. Since the Crown Prince was engaged to the daughter of the Austrian Emperor, Heinichen obviously felt that this sympathetic portrayal of the first monarch in that line would appeal to him. He was correct.

Part one of the oratorio opens with a tripartite sinfonia which leads into a recitative for Rudolf in which he expresses regret for the necessity of bloodshed to retain the throne. However since God has given him the throne, the divine right of kings would be challenged if he did not stand up against his rival, so taking up arms is really defending God. An aria for Rudolf follows, where he declares that a sword swung in justice is pleasing to Heaven. Throughout the oratorio Heinichen uses the da capo aria format so beloved of Italian Baroque composers. Rudolf then rallies his troops and the chorus of soldiers sings of their glorious duty. Rudolf's counselor, Saint Philip enters and tries to convince the Emperor to trust in God and use peaceful persuasion to conquer Otakar. Rudolf is doubtful but Philip persists and sings an aria praising God's hand in all things. In this beautiful aria delicately scored for transverse flute concertante, Heinichen shows his genius for orchestral colors.

Rudolf is won over despite his doubts and agrees to let Philip try to negotiate. He sings that celestial wisdom, like the sun's rays, will bring forth treasures. Philip then sings an aria asking God for inspiration and success on his mission. As with all the music written for Saint Philip (which Heinichen assigns to the alto voice), this aria has a divine feel to it. In its hesitating phrases the composer shows the doubt Philip feels in his strength to achieve success in this difficult mission. This is contrasted with the certainty in his previous aria when he was singing of God's blessings.

The scene switches to the camp of Otakar and Kunigunde, where the couple sings a duet declaring the warlike trumpets presage a glorious victory. Kunigunde challenges Otakar to attack Rudolf and he responds to his consort's bloodlust with a warlike aria. Kunigunde follows this with a recitative and aria declaring that nature herself is conspiring to bring laurels on her heroic lover. Philip then comes on the scene and Otakar demands to know by what right he comes in the presence of the king. Philip says he bears a divine wreath vouchsafed to him by the Virgin Mary whose servant he is and who listens to his prayers. In his aria praising this divine wreath Heinichen treats us to a gentle swaying melody, almost like a lullaby. Kunigunde sings that nothing will deprive her consort of his victorious laurel wreath. In the following recitative Philip offers peace to Otakar if he will return Rudolf's usurped provinces. Kunigunde declares that common people may not dare to take what belongs to others, but a King answers to no one and may take what he wants. Philip declares that it is a King, most of all, who must be merciful and virtuous. Kunigunde wants the audacious Philip hung on the spot but Otakar tells him to return to Rudolf and tell him he refuses the offer of peace. He will kill Philip later at the feet of Rudolf during battle. A virtuosic final trio ends Part One where Kunigunde and Otakar declare their coming victory in battle while Philip declares that Otakar, like all rebels, will answer to God.

Part Two opens with a beautiful aria for Philip praising the dawn which presages an illustrious destiny. In the "B" section of the da capo aria Heinichen depicts the garrulous birds giving homage to the new day. In an accompanied recitative, Philip then tells Rudolf that he sees and hears "peace" returning with the rising sun. Rudolf is doubtful, reminding Philip that when he returned from Otakar's camp last night he had told him that Otakar refused his offer of peace. Philip says that the Lord works in mysterious ways and he is confident that He will sway Otakar's heart. He asks permission to return to Otakar's camp to try again and Rudolf acquiesces. Philip then sings of his hope, using the imagery of the rising sun that permeates the entire libretto of the oratorio. Rudolf follows with a recitative and aria praising the blessings of peace and praying for its arrival.

The scene switches back to Otakar's camp. He is disturbed by a dream he had where an avenging heavenly sword condemned him to Hell. Kunigunde scoffs at his fear of a bad dream but in his aria, Otakar declares that he takes the dream as a warning from God and will seek peace. In this aria Heinichen illustrates the fear and trembling of Otakar. The enraged Kunigunde calls Otakar a coward, says his ancestors are mocking at him, and in her angry aria declares that she hopes the savage Eumenides will come from Hell and devour his heart. So much for filial love! Heinichen pulls out the vocal fireworks to show Kunigunde's rage. At this point Saint Philip appears with a divine radiance on his face, offering peace to Otakar. The King agrees and hopes Kunigunde can see the light as well. Philip says she will see the divine will and indeed Kunigunde finally comes around and also accepts God's will. She explains in a recitative how peace has entered her heart and she sees the error of her pride. In the longest aria of the work, Kunigunde sings of the contentment in her heart now that peace has entered there, and compares it with the feeling of love. A solo violin introduces the beautiful melody of the aria and plays a lovely duet with the soprano, trading phrases throughout this moving piece.

Rudolf hears the news from Philip and rejoices in his aria. Otakar and Kunigunde enter and declare their intention to submit to Rudolf and God's will. Philip sings, praising the pair and saying Heaven will adorn them with the olive wreath. All join in with a final hymn to peace.

It is easy to see how Heinichen impressed the Prince with this oratorio. The seductive, Italianate music, particularly the music of Philip, must have appealed to the young man used to the more severe music of the north. The story was flattering to the Prince and his father. Lastly, Heinichen obviously made a good personal impression on the future monarch. As the piece that won him his assignment in Dresden, "**La Pace di Kamberga**" has a critical place in Heinichen's oeuvre. It is also a delightful work. A fine recording of the piece was issued on the KammerTon label in 2000 featuring the Batzdorfer Hofkapelle.

While in Italy, the Crown Prince also hired the famous composer Antonio Lotti, and an entire Italian opera company to join him at Dresden. Lotti composed three operas for Dresden from 1717-1719. Heinichen himself composed the serenatas "**La Gara Degli Dei**" and "**Diana sull 'Elba**" which were performed in 1719 at the festivities surrounding the marriage of the Crown Prince to the Hapsburg Princess Maria Josepha.

Heinichen's new employer, Augustus the Strong, was a man of voracious appetites, unbounded ambition, and immense physical strength. Although born Protestant, he had converted to Catholicism in order to be crowned King of Poland. Augustus was determined to make his Court at Dresden one of the most spectacular in Europe and he spared no expense. He built lavish palaces and churches, collected art on a grand scale, and attracted artists from all over Europe. He was supposedly so strong that he could break horseshoes with his bare hands. Augustus was also fond of blood sports such as "fox tossing", a bizarre entertainment where contestants tossed live animals into the air by means of a giant sling to see who could toss the highest. That the animals died on impact did not seem to bother the King. At one of these contests, 647 foxes, 533 rabbits, 34 badgers, and 21 wildcats were tossed and killed. The King also had an eye for the ladies, and had a string of aristocratic mistresses (and many common ones as well), leading to dozens of illegitimate offspring. Fortunately for musical posterity, Augustus also valued music, and attracted many of the greatest composers in Europe to work or visit Dresden, or compose works for his court. This was the man whom Heinichen would serve for the last decade of his life.

La Gara Degli Dei

As was to be expected from such a monarch, the marriage of his son and heir to the Archduchess Maria Josepha from Austria, was celebrated with unbelievable pomp and ceremony. The festivities went on for a month. At the centerpiece was a festival of the seven planets, with different major performances on each day. There were two operas by Antonio Lotti and the Italian opera troupe hired by the King. There were two French plays and two Italian plays. There were wild animal fights in the arena. (One

wonders if Maria Josepha enjoyed these as much as Augustus)! Lastly there were two serenatas composed by Heinichen. The conductor Hartmut Haenchen performed both “**La Gara Degli Dei**”, and “**Diana Su l’Elba**” in recent years but to my knowledge only the former performance was issued commercially, on Berlin Classics. “**La Gara Degli Dei (The Contest of the Gods)**” is an occasional work specifically celebrating the wedding. In it, Jove holds a contest in which he encourages the Gods to compete with each other in hymns of praise for the wedding that brings together the Saxon and Hapsburg crowns.

With such a libretto, Heinichen had the freedom to pull out all the stops in vocal and orchestral fireworks and he made the most of the virtuosity of the orchestra and singers available to him. Vivaldi is a definite influence here. Coloratura abounds in the da capo arias as the Gods (and the singers) try to top each other, contributing in the manner each God would be expected to exhibit. The Sun God’s aria “Sa quella, che la fasce” with its obbligato flute could have been written by the “Red Priest” and even includes a reminiscence from his “Four Seasons.” In Mars’ aria “Dove Tromba” the warlike trumpets and horns ring out, and Venus’ aria “A ignoto Sposo” is suitably seductive. Jove contributes an aria with majestic trumpets leading the melody. The God of the winged feet, Mercury, chimes in with an aria featuring a birdlike twittering flute accompaniment. A cheery final chorus of all the Gods concludes the work. Obviously such a piece has no pretensions to drama or plot. It was meant to entertain a wedding party and in that task, Heinichen more than succeeded. After the festivities the King gave Heinichen a huge salary increase!

The Dresden Concerti

When Heinichen arrived in Dresden, Antonio Lotti was the preferred court opera composer. To enhance his reputation with his royal employer, Heinichen had to work in other areas. He embarked on a series of instrumental concerti, now known as the Dresden Concerti, although Heinichen himself never named them as such. These concerti, which predate the more famous works in the genre by Handel and Bach, were joyous, festive pieces designed to impress the court and make use of the virtuosity of the Dresden orchestra. This brilliant ensemble, which at that time included such luminaries as Veracini, Pisendel, Quantz, and Weiss, was certainly the finest in Europe before the rise of the Mannheim orchestra. In character they are more akin to the concerti of Italian composers such as Vivaldi (whose “concerti per molti stromenti” was certainly a model), than to Heinichen’s northern brethren. The concertos vary considerably in duration and form. Some are under seven minutes while others are over sixteen minutes. Most concertos are in three or four movements, but one is in five movements and one is in six movements. All but one concerto start with a fast movement and all but two end with a fast movement. There is only one concerto in the old fashioned sonata de chiesa format with an opening slow movement. Some of these “Dresden” concerti were reworkings of concerti originally composed in Italy. However, most were newly composed in Dresden in the first few years of Heinichen’s employment there.

A collection of Dresden concerti were recorded in 1993 on a two disk set by Reinhard Goebel and his Musica Antigua Koln. This set can be credited with starting the Heinichen renaissance as it received rave reviews, several awards, and was a best seller. The twelve concertos recorded here are rounded off by a brief serenata, sonata, and konzertsatz.

The collection opens with the four movement **Concerto in F, (Seibel # 234)**. Immediately evident is Heinichen’s brilliant use of a wide palette of concertante instruments. In the Vivace opening movement the solo horn has a standout appearance, and returns for some hunting music in the finale. The third movement features a jaunty flute solo.

In the five movement **Concerto in F, (Seibel # 235)** Heinichen gives the violin and oboe soloists star billing in the opening Vivace. This is followed by a solo turn for the flute in the Andante, and a rollicking horn solo in the Presto third movement. An Alla Breve follows featuring a duet between flutes over a

pizzicato bass. The vigorous Allegro finale reminds one of Vivaldi with its rhythmic unison strings alternating with horn calls.

Heinichen's **Concerto in G, (Seibel # 215)** is the only Dresden concerto to open with a slow movement, a stately Andante over staccato strings with brief solos for oboe and violin. A cheery Vivace with bird calls by the flutes follows. For the third movement Heinichen gives us a contemplative Largo for strings, following this up with a virtuosic finale where all the instruments get a chance to shine.

The three movement **Concerto in G, (Seibel # 214)** opens with a Vivace which alternates strings alone with solos for violin and oboe. A beautiful Largo follows led by the oboe. The melancholic mood is quickly dispelled by the concluding Allegro, a brisk affair again featuring the oboe and violin as co-soloists.

With the **Concerto in D, (Seibel # 226)** the influence of Vivaldi is clearly apparent. One could mistake the opening Allegro Molto for a movement from the pen of the "Red Priest." Heinichen surprises again however with solos for the theorbo and the bass, as well as the more expected ones for the flute, cello, and violin. The Adagio brings us the sense of suspended time so typical of Vivaldi's slow concerto movements as the melody plays out against gentle chords. In a device used several times in the Dresden concertos, Heinichen returns in the finale to the same solo instruments used in the opening movement.

With the **Concerto in G, (Seibel # 213)** Heinichen gives us a six movement work including movements marked Entrée, Loure, and Air Italienne. The strings carry the opening Allegro with a solo violin leading the way. The second movement Larghetto features gentle reflections from the oboes and flutes. As he does several times in the Dresden Concertos, Heinichen includes a transverse flute and a blockflute to add contrast and color. A bouncy Allegro follows with flutes and oboes trading phrases with the strings. Instead of ending the concerto with a quick finale, the inventive composer brings us three more movements, each more unexpected than the next. A stately Entrée sounds like a royal procession making its way down a throne room corridor. The gentle Loure follows, marked cantabile, as if the royal guests have started dancing. The dancing theme continues with the Air Italienne, marked tempo di Menuet, which includes a trio section for flutes. It's as if Heinichen grafted a Telemann orchestral suite onto a Vivaldi concerto. Heinichen was very much aware of his fusion of the Italian and German styles. He was proud that his music didn't only look brilliant on paper (his criticism of the German school), or sound facile (his criticism of the Italian school), but combined the best of both worlds.

With the **Concerto in F, (Seibel # 233)** we are back to the three movement Vivaldi concerto model. The two horns are the stars of the opening Allegro with each playing against the other in extended virtuosic solos. A gently rocking Andante comes next with the horns and flutes trading lines. The two horns return for more solos in the Presto finale.

In the **Concerto in C, (Seibel # 211)** Heinichen adds a Pastorelli second movement to his basic three movement structure. In his constantly varying palette, Heinichen has a trio of blockflutes leading the way in the opening Allegro. The Pastorelli comes as a total surprise with its droning imitation of bagpipes. The sound color Heinichen gets in this movement is truly unique. After this startling movement, a brief Adagio calms the proceedings before a joyous Allegro Assai concludes things with the three flutes taking the lead.

The diminutive **Concerto in F, (Seibel # 231)** is the shortest of the Dresden Concertos, clocking in at under seven minutes. However the composer has many felicities packed into this brief span. The stirring horn calls of the opening Vivace, the operatic Arioso which brings to mind some lovesick heroine pouring out her sorrows, and the rhythmic excitement of the finale all attest to the adage that good things can come in small packages.

In the **Concerto in F, (Seibel # 232)** Heinichen adds two bassoons to an instrumentation of two transverse flutes, two oboes, two cellos, bass and strings, and solo oboe and violin. The highlight here is the lovely middle movement, an Andante where the flutes and oboes trade phrases over the lower strings. The two Allegros that bookend this movement feature solos from the various instruments against striding strings.

The large scaled **Concerto in G, (Seibel # 217)** expands to four movements. The opening Allegro features prominent solos for violin, flute, bassoon, and cello creating a very flavorful coloring indeed. Heinichen follows this up with not one, but two slow movements, a Largo and a Grave. The Largo is a hesitating affair with staccato chords while the Grave is a meditation for solo flute over gently pulsing strings. The Allegro finale is the single longest movement in any of the Dresden Concertos. Heinichen puts all of his soloists through their paces here with each one getting multiple opportunities to shine. Of particular interest is a lengthy cadenza for solo violin halfway through the movement. It is truly astounding to hear the variety that Heinichen brings to these concertos. One has to look to the astonishing variety in Bach's Brandenburg Concertos to find anything comparable.

The set closes with the **Concerto in G, (Seibel # 214)** where the composer returns to a three movement structure. This is an alternate earlier version from Heinichen's Venice stay of the concerto heard earlier in this collection which was the revised Dresden version. The opening Vivace has the oboes and flutes trading solos, with interjections from the solo violin. An Andante e Staccato follows which gives way to a vigorous Vivace finale where the soloists and strings alternate scintillating passages. A trio section slows things down briefly but the concerto ends on an exhilarating note.

The Goebel recording includes as an appendix three short pieces by Heinichen lasting about three minutes each. The first is entitled **Serenata di Moritzburg**. In its short single movement span it contains an Allegro-Adagio-Allegro structure and is like a mini-concerto. The second is the **Sonata in A**, another miniature concerto, this time with three separate movements in the typical fast-slow-fast format. One is again reminded of Vivaldi here. The third is the **Konzertsatz in C Minor**, a Vivace with solo contributions from the oboe and violin.

If one was to own just one Heinichen recording, this two disk set from Reinhard Goebel and Musica Antigua Koln should be the one. This superlative set will please any lover of Baroque instrumental music.

The success of the Goebel recording led to other labels taking up Heinichen's cause. The enterprising CPO label issued their own set of Dresden concerti a few years after Goebel's set, which included six additional concerti not on the previous release. The **Concerto in E minor, (Seibel # 222)** features two oboes as lead soloists. Throughout the concerto the oboes trade phrases and come together in ingenious ways. Once again Heinichen opts for the modern three movement fast-slow-fast model of Vivaldi. Where Heinichen differs from Vivaldi however is in the fuller use of the orchestra in the slow movement. Where Vivaldi often had the soloist playing alone over muted chords in his slow movements, Heinichen makes the orchestra a full partner with the soloist.

The **Concerto in D major, (Seibel # 225)** is for transverse flute and orchestra. The piece opens with a swaying orchestral tutti that is quite appealing. Soon the flute jumps in and takes us on a virtuosic ride before exchanging lines with the orchestra. In the following Andante the flute sings over the stately strut of the strings. After a brief orchestral introduction the flute sings alone or over light pizzicato for most of the movement.

In the following **Concerto in G minor, (Seibel # 237)** Heinichen fully explores the darker key with a rather dour Allegro quite different from his usual joyous tone. In the lengthy opening movement the oboe and strings weave together and play off each other in fascinating ways but the dark mood is never lifted. The slow movement continues the minor mood with the oboe ruminating darkly over

plucked strings. The Vivace finale is the liveliest of the three with the oboe and orchestra shaking off some of their despondency with an upwardly surging melodic line.

The **Concerto for transverse flute, violin, and orchestra in E minor, (Seibel # 218)** is attributed to Telemann in two contemporary sources and to Heinichen in one source. To my ears this piece sounds more like Telemann than Heinichen, but it is an attractive piece whomever wrote it. The concerto is in five movements with an Allegro- Adagio- Presto- Adagio- Allegro format. The highlights are the first Adagio with its depth of feeling, and the rollicking Presto middle movement.

The **Concerto in A minor, (Seibel # 212)** returns us to the three movement format with the oboe as the soloist. The opening movement features some interesting interplay between the oboe and the bassoon. The slow movement, marked Largo/Adagio starts with some emphatic chords for the strings before the oboe begins its beautiful lament. This is one of Heinichen's finest slow movements. The concluding Allegro brings Vivaldi to mind with the quicksilver strings and flying runs of the soloist.

The **Concerto in G minor, (Seibel # 238)** for oboe and transverse flute is a much brighter work than S.237 in the same key. The oboe and flute alternate virtuosic passages then harmonize together most appealingly. In the Largo Heinichen does exploit the more tragic side of G minor with a plaintive lament for the soloists, but the mood is considerably brightened in the substantial finale.

Another recording of Heinichen instrumental music was issued in 2002 on the Passacaille label and entitled "Galant Court Music." This recording included two additional concerti not on previous recordings, Heinichen's two Overture-Suites, and two other concerti which had been previously recorded on CPO and on Goebel's set (S.214 & S.237).

The **Concerto in A major, (Seibel # 228)** opens with a melody insistently stressing the last phrase. The oboe d'amore then takes the lead, repeating and embellishing the melody. The slow movement, marked Affetuoso, is one of Heinichen's most tender utterances. Its entrancing strings, gentle lute underpinning, and soulful oboe solo take one's breath away. A cheerful Allegro concludes this fine concerto.

The brief **Concerto in D major, (Seibel # 224)** for solo violin reminds one of Vivaldi, who of course wrote hundreds of them.

Heinichen's work list includes two Overture-Suites of the type so popular with Telemann. These works start with an overture movement which is followed by a series of dances. The **Overture in G Major, (Seibel # 205)** is in six movements and features solo roles for two oboes and a bassoon. It opens with an overture movement of suitable Baroque pomp, reminiscent of Telemann, the undisputed master of this form. This is followed by Air-Bourre-Air-Rigadon-Air. Highlights include the vigorous Bourre, the stately second Air, and the bouncy Rigadon.

The **Overture in G major, (Seibel # 206)** for strings is in eight movements. After the dignified overture movement divided into several distinct sections, we have Entrée-Menuet-Gavotte-Bourre-Loure-Rondeaux-Menuet. The highlight is the gently swaying Loure.

Flavio Crispo

"**Flavio Crispo**" was to be Heinichen's last opera. Due to unfortunate circumstances it was never performed in the composer's lifetime, and had to wait nearly two hundred years for its premiere performance. In 1717, the Italian composer Antonio Lotti, his wife, and an Italian troupe of singers were engaged by Augustus to compose and perform a series of operas at the Dresden court. Lotti composed three operas in the next two years, before departing in 1719 leaving the opera troupe behind. Heinichen, who was now court composer, determined to show his royal patron what he could do, and decided to compose an opera in honor of the anniversary of Augustus' claiming the Polish

throne. Flavio Crispo is based on a historical incident from the 4th century A.D. The Emperor Constantine's son by his first marriage, Flavio Crispo, is accused by his step-mother Fausta of harassing her. Constantine believes Fausta and condemns his son, learning too late that Fausta lied to further her own children's hopes for the throne. The enraged Emperor condemns Fausta to death, and to assuage his guilt over wrongfully killing his son, accepts a deathbed conversion to Christianity. Heinichen hoped the plot would resonate with Augustus, who had converted to Catholicism to be able to accept the Polish throne. As rehearsals for the opera progressed, the castrati Senesino and Berselli reportedly objected to the score on the grounds that Heinichen had not set the Italian libretto idiomatically, making it difficult to sing. Senesino confronted the composer and in a rage, tore up part of the score and threw it at the composer. When the disagreement reached the ears of Augustus, the angry monarch dissolved the opera troupe and canceled the performance.

Heinichen had lived in Italy for seven years and had set many Italian libretti. He certainly knew his Italian. Likewise, a hearing of the opera does not reveal any infelicities of word setting. Most likely Senesino deliberately provoked the argument to get out of his contract with Augustus, so he could pursue the more lucrative offer he had just received from Handel in London to join his opera company in the English capitol. Such behavior would be in keeping with the legendary antics of the castrato, who cared for little beyond his own self-aggrandizement. Unfortunately, this contretemps meant Heinichen had to shelve his greatest opera, and he never had the chance to hear it performed. For the remainder of his life, increasingly hampered by ill health, the composer concentrated on sacred music, particularly his great series of Masses.

"Flavio Crispo" begins with a three part overture in the typical fast-slow-fast format. The opening section has a driving rhythm and virtuosic writing for the winds and horns. After the brief slow section, the horns return to shine in the final movement with more high wire virtuosity. In Flavio Crispo, Heinichen used the da capo aria format in vogue at the time. An "A" section is followed by a contrasting "B" section, then rounded off by a return to the opening words of the aria and the opening melody, but with embellishments. The entire opera consists of da capo solo arias, with no choruses and only one duet, which is in Act Three. Yet within this limited form, Heinichen delivers an extraordinary variety of melodies, emotions, and orchestral accompaniments. Numerous arias have concertante roles for winds or horns, and Heinichen's years of working in Italy and absorbing Italian operatic models is on full display. One hears the influence of Alessandro Scarlatti, Antonio Lotti, and Antonio Vivaldi. Handel, most of whose great operas were still to be written, is less in evidence. Brilliant coloratura writing for the castrati roles alternates with more legato lyrical arias. There are arias accompanied by two flutes, by two horns, and by oboe and bassoon. The premiere of the opera, one of the finest written in the Baroque era, was finally given in June 2016 in Stuttgart by Il Giusto Barocco conducted by Jorg Halubek. It is available on CD from Premiere Opera Italy.

The Masses

Musical settings of the words of the Catholic Mass certainly far outnumber any other text set to music. For hundreds of years, composers have written thousands of Mass settings in every conceivable form. There are purely a cappella Masses. There are Masses accompanied only by an organ. There are Masses with full orchestra and chorus, and there are Masses with full orchestra, chorus, and soloists. Over the centuries Masses have ranged from austere works highlighting the religious nature of the text, to full scale operatic treatments. Most major composers have tried their hand at a Mass, measuring themselves against the greatest composers of the past, and challenged by the diverse emotions expressed in the text. There are the pleas for mercy and the plea for peace. There are jubilant emotions expressing the glory of God. There are the firm professions of faith. There are the humble acknowledgments of man's weakness and unworthiness. All of this makes quite a tempting palette for a composer.

Heinichen wrote twelve Masses over his career, all of which are late works for the Court of Augustus in Dresden. These Masses are lavish, splendid works on a large scale with important roles for the

chorus, orchestra, and soloists. Heinichen's Masses not only break the text musically into its major components of Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. He breaks each section into smaller, self-contained numbers, allowing him to better match the musical material to the ever shifting emotions and language of the text even within each major section. Heinichen's Masses are among his finest achievements. Among composers who wrote a large series of Mass settings for orchestra, chorus, and soloists, I would rate Heinichen's Masses, along with Zelenka's and Charpentier's, as among the greatest series of Masses produced in the Baroque era.

Heinichen's Mass # 9 is a grand work of well over forty minutes duration. The autograph indicates it was composed in 1726 and may have been associated with Christmas. The Kyrie opens with a brilliant orchestral introduction with trumpets and timpani adding to the effect. A delicate duo between alto and tenor follows in the *Christe Eleison* interlude. Then, instead of the typical return to the initial material of the Kyrie, Heinichen surprises with a fugue. Horns and trumpets trade phrases leading off the Gloria. The chorus is interrupted by brief sections for two of the soloists. The soprano then sings a dance like tune to the *Domine Deus*. Heinichen brings in the tenor for a beautiful *Qui Tollis* section then closes out the Gloria section with a fine chorus. Between the Gloria and Credo Heinichen inserts a brief instrumental concertino. For the exuberant profession of faith that is the Credo section, Heinichen cleverly has the four sections of the choir enter one after the other, as if adding voices in a swelling chorus of affirmation. The bass soloist has a chance to shine in the sorrowful *Crucifixus*. Heinichen brings back the brass for the joyful *Et resurrexit* chorus which features coloratura sections for the alto and tenor, who eventually have a brief duet, as well as virtuosic runs for several solo instruments. The horns have a solo to open the reverential *Sanctus*, which soon evolves into a joyful section for all four soloists and chorus. Heinichen brings back the alto soloist for a beautiful aria in the *Benedictus* capped off by a fugue for the chorus. A gentle orchestral introduction leads into a meditative chorus on the *Agnus Dei*. Heinichen then repeats the words of the *Agnus Dei* as a beautiful duet between alto and soprano. The chorus plaintively invokes the prayer for peace in the opening of the *Dona Nobis Pacem*, then launches into a closing fugue that builds to a satisfying conclusion of this inventive and quite marvelous work.

Heinichen's Mass # 11 starts with a joyful Kyrie with trumpets and timpani joining the instrumentation and the chorus. In the first of many uses of concertante instruments in this Mass, in the *Christe Eleison* section Heinichen has the soprano accompanied by the winds. The Gloria section is broken down into four distinct musical sections. The *Gloria in Excelsis Deo* starts with a descending melody in the orchestra which quickly changes to a triumphant choral conclusion. The *Qui Tollis* that follows is a somber duet between the soprano soloist and flute and continuo. In the *Quoniam* section it is the horns' turn to shine as they alternate with the Alto in virtuosic runs and trills. The *Cum Sancto Spiritu* section brings us a thrilling fugue with the chorus building tension and volume to a joyous conclusion. Heinichen also breaks the Credo section into four parts. The *Credo in unum Deum* has scurrying strings leading the way for the chorus' affirmation of belief. Soloists periodically jump in to highlight brief sections. The *Et Incarnatus est* is a recitative for tenor, followed by a somber *Crucifixus* section for chorus. For the *Et Resurrexit* section the bass soloist and trumpet joyfully proclaim the resurrection with coloratura displays. The soprano soloist is joined by sprightly flutes and violins for the *Et in Spiritum Sanctum*. The chorus returns for another jubilant fugue to close out the Credo. The *Sanctus* section begins with a brief but lovely duet between soprano and alto. This is followed by a bouncy chorus accentuated by timpani in the *Pleni sunt coeli*. The *Benedictus* commences with a lovely concertante section for winds before the soprano joins in. The soloist and winds trade leads in a wonderful interplay. The *Osanna in excelsis* has the tenor displaying coloratura fireworks with the chorus commenting and interjecting. The horns lead off the *Agnus Dei* in a stately fashion with the chorus joining in and trading leads. The soprano then begins a lovely aria with the flutes showcasing a gentle and tender melody. Heinichen closes his Mass with a noble fugue for the chorus on *Dona Nobis Pacem*.

Heinichen's Mass # 12 – once again reveals the imagination of the composer. After a cheerful, brief orchestral introduction that seems to promise a sunny, optimistic Kyrie, the chorus enters with a doleful lament, as if doubting the mercy being requested from the Lord will be received. More surprises follow in the Christie as a rather dark duet between soprano and alto with spare accompaniment begs Christ to have mercy. The return to the Kyrie brings us a brief choral fugue, a device used previously by Heinichen. The Gloria starts with an interesting orchestral duet between horns and flutes with choral interjections. Heinichen once again shows the freedom he gives his orchestral forces and his palette in vocal music. The tenor takes the lead in the Qui Tollis section accompanied by a dignified melody in the strings. The Alto follows with a virtuosic aria with horns in a concertante role. A fugue for chorus rounds out the Gloria section, once again alternating with purely orchestral passages. The chorus opens the Credo with a striding melody, as each vocal group has its own passages. The Et Incarnatus Est is a sorrowful, repetitive theme, first sung by the soprano, alto and tenor soloists in a trio, then repeated by the chorus. The inventive composer then brings in a duet between two basses in the Et Resurrexit section, and follows it with a lovely soprano aria for the Et in Spiritum Sanctum passage, with flute concertante. Another spirited choral fugue closes out the Gloria. The Sanctus begins with an aria for the Alto against a spare orchestral accompaniment, once again featuring horns and flutes in starring roles. Two brief Osanna in Excelsis choral sections bookend a gentle soprano aria on the Benedictus. The Agnus Dei section of the Mass begins with a stately passage for the chorus which gives way to solo passages for the soprano and the alto interspersed by another choral section. The Alto and tenor then sing an affecting duet, weaving their voices around each other. The chorus then returns for the final word in the fugal Dona Nobis Pacem finale. These three Masses are available from the wonderful Carus label in fine recordings. Unfortunately they are the only Heinichen Masses to be recorded to date.

Sacred Music of the 1720's

With the opera company disbanded, Heinichen's last decade was devoted to sacred music. Thus, the 1720's represented a sharp change in direction for the composer who had heretofore concentrated on operas, serenatas, and instrumental music. Coupled with his increasingly ill health, the requirements of the Augustan court led to a more somber palette for Heinichen's music in his last years. The sunny, optimistic nature of his earlier music, redolent of Italian influences, gradually gave way to a more meditative and Germanic style. Only in his great Masses did Heinichen retain his more brilliant earlier style. This is not to imply a diminution of quality however. The later sacred works reveal the same inventive word setting and idiomatic vocal writing as his earlier works.

A fine selection of these sacred works can be found on a two disk set on the Archiv label featuring Reinhard Goebel and Musica Antiqua Koln. This collection was Goebel's follow-up to his wonderful, and hugely successful, collection of Heinichen's Dresden Concerti which more than any other factor was responsible for putting Heinichen on the radar of Baroque music lovers. The first piece in this collection is "**The Lamentations of the Prophet Jeremiah.**" This is a series of three short works of about ten to twelve minutes each that set verses from Jeremiah. Each work uses a single soloist. The first highlights a tenor, the second a bass, and the third an alto. In each section, a vocalise on a letter of the Hebrew alphabet is followed by alternating recitatives and brief arias where Heinichen brings in some delicate writing for oboes, flutes, and violins. There are obviously no coloratura fireworks in a work of this nature, but Heinichen's taste for beauty and pleasing instrumental combinations is always in evidence.

The remainder of the first disk is completed by four short Latin Psalm settings, **Beatus Vir, Alma Mater Redemptoris, Nisi Dominus, & De Profundis.** For the cheerful **Beatus Vir**, which celebrates the blessedness of the righteous man, Heinichen gives us a lively duet between two tenors which is perfectly attuned to the sentiments of the text. In the following **Alma Mater**, the composer uses an alto soloist and a tripartite structure, with the opening section cheerfully glorifying the "loving mother of the Redeemer", the second section reverently describing the Virgin's bearing of Jesus, and the third section a prayerful appeal for Mary to have pity on all sinners. In **Nisi Dominus**, the tenor soloist begins

by recounting how “except the Lord build the house, they labor in vain that build it.” He then goes on to praise children as a gift of the Lord. The setting concludes with a Gloria Patri section filled with coloratura from the soloist as he glorifies the Father, the Son, and The Holy Ghost. For the supplicating **De Profundis**, Heinichen resorts to the deep tones of a bass soloist who cries to the Lord to hear his prayers and grant forgiveness.

The major work on the second disk of Goebel’s collection is Heinichen’s **Passion Oratorio** from 1724, which coincidentally had its Good Friday premiere in Dresden on the same day Bach’s St. John Passion premiered in Leipzig. The oratorio opens with a lengthy da capo aria for the alto, lamenting the betrayal of Jesus by his disciples. The aria is sung by “the devout soul”, one of two allegorical characters in the oratorio (along with “the faithful soul”), who join Peter and John as protagonists. A trio for soprano, alto and tenor follows asking us to witness Peter’s guilt ridden tears and asking if we would feel the same remorse. Peter, sung by a bass, then has a lengthy recitative and aria castigating himself for his betrayal of Jesus. In the aria, the vocal line is underpinned by a stabbing motif in the strings, hammering home Peter’s mental anguish. This is followed by a second recitative and aria for Peter where he hopes his flood of tears will bring pity and forgiveness from Jesus. In this second aria, Heinichen illustrates Peter’s more optimistic thoughts with scurrying strings and vocal virtuosity.

“The faithful soul” then sings a virtuosic aria affirming that Jesus’ sufferings will wash away the sins of the faithful. The aria is preceded and followed by recitatives describing the horrendous physical sufferings of Jesus as he is crucified. John then has a recitative expressing his amazement that mankind could crucify its savior. In his following aria, fierce runs in the strings illustrate the thunder, lightning, and trembling rocks in the abyss visited on the earth by an outraged Heaven. “The faithful soul” and “devout soul” then trade phrases in a recitative describing the crucifixion. The soprano, briefly joined by the other three soloists, then declares her wish that Jesus’ life and death may be a monument for love, and that his suffering may transform the world. Thus Heinichen closes this inspiring work.

The second disk then closes with an early German cantata for bass and strings (followed by a pretty orchestral Pastorale by Heinichen chosen by Goebel to close the collection), written before the composer’s residence in Italy. **Warum Toben die Heiden** is very different from Heinichen’s sacred works for the Dresden court. It sounds much more Italianate, with virtuosic coloratura for the bass, underpinned by string writing that could have come from a sacred work by Vivaldi or Alessandro Scarlatti. The text asks why the heathens rage and the kings of the earth fight against the Lord. It warns that they will perish if they do not put their trust in the Lord. It is quite an elaborate piece, with five separate sections over its fifteen minutes including arias, recitatives, and a joyous Alleluia finale.

Another Heinichen sacred work that has been recorded is his Magnificat which shares a Capriccio disk with pieces by Hasse, Homilius, and Zelenka. The works are conducted by Baroque specialist Hermann Max on a CD with the theme of “Sacred Choral Music of the Dresden Baroque.” This winning piece lasting about twelve minutes starts with a solo for the alto who is soon joined by the chorus. A sprightly aria for the soprano follows, then the tenor sings a reflective melody. The joyous mood quickly returns with a chorus where each vocal type has their own line which Heinichen weaves together in pleasing fashion. The alto returns with some concertante work for the flute before the chorus, again split into four distinct lines, has the final say. The Magnificat is an excellent specimen of the religious works composed by Heinichen at the end of his career. It is worth acquiring this CD just for the Heinichen piece, but all the works on this disk are worthwhile. Indeed, the music of Homilius, Hasse, and particularly Zelenka have all had a renaissance in the past decade or two, and disks like this one from 1996 surely helped contribute to that revival.

Last Years

With a secure job and a lucrative salary, Heinichen married in 1721 at the age of thirty-eight, and his only child was born in 1723. Over the next few years, the composer concentrated on sacred music as per his employer’s direction. Johann Heinichen’s last years were marred by increasingly bad health and

he succumbed to tuberculosis in July 1729 at the age of forty-six. His colleague, the great Jan Dismas Zelenka helped him out by providing sacred works when Heinichen was too ill to compose. The year before he passed away, Heinichen issued at his own expense the musical treatise **“Der General Bass in der Composition”** which was a re-working of an earlier work from 1711. This work has provided musicologists with a wealth of performing practice information from the Baroque era and helped keep Heinichen’s name alive until his musical renaissance began in the 1990’s.

Summary

As with other unsung composers, the question arises with Heinichen’s music of why it disappeared for so long. In Heinichen’s case there is certainly no question of a lack of quality. In his day he was one of the most highly regarded composers in Europe, and he worked in one of the highest profile positions imaginable for a composer. We need to look elsewhere to explain his obscurity. I believe there are three major reasons for Heinichen’s failure to maintain a foothold in the repertory. First, there was the cultural tribalism of the times. To the Germans, Heinichen was a German composer writing in an Italian style. The composer made no secret of his disdain for northern composers who placed a higher value on their music looking impressive on paper than on pleasing the ears of their audiences. To the defenders of Bach, Schutz, Buxtehude, et al this seemed like a treasonous stroke from Heinichen. Yet to the Italians, despite his residence in Italy for seven years and his devotion to the Italian style, he was still a German composer. Second, a considerable amount of Heinichen’s music is lost, including several operas.

Third, and most important for Heinichen’s disappearance, was the policy of the Saxon court towards its composers. The King considered every piece of music written by a composer in his employ as the court’s property. He locked up Heinichen’s works in the Saxon Court Library and refused to allow anyone to see or perform them. This policy outlasted the King and his heir and was continued well into the 20th century. Heinichen’s manuscripts gathered dust in the archives for decades. Thanks to conductors such as Reinhard Goebel and Hartmut Haenchen, and the dedicated cooperation of the recent court librarians and archivists, this sad state of affairs finally changed in the 1990’s. There are still many works by Heinichen awaiting a recording, but we now have enough available to judge the contributions of this master. There is no doubt in my mind that Johann David Heinichen was indeed a genius of the Baroque.

Andrew Hartman 2018