



MUSIC FOR MIDDLE EUROPE

Director & Violin Soloist: **Andrew Manze** Principal Second Violin: **Claire Duff**

GEORG MUFFAT

Concerto Grosso No 8 in F *Coronatio Augusta* from *Exquisitoris harmoniæ instrumentalis gravi jucundæ selectus primus*, 1701
Sonata – Allemanda – Grave – Gavotta – Rondeau

PAVEL VEJVANOVSKY

Harmonia Romana, 1669

HEINRICH BIBER

Sonata XI in c minor from *Fidicinium Sacro-Profanum*
Adagio – piu presto – Adagio – Allegro

JOHANN VALENTIN MEDER

Sonata di Battaglia in D from *Die beständige Argenia*

Interval

JOHANN HEINRICH SCHMELZER

Serenata con altre arie, c1665

ANTONIO VIVALDI

Violin concertos from *La Cetra*
 Concerto No 10 in E *L'Amoroso*, RV271
Allegro – Cantabile – Allegro
 Concerto No 3 in c minor, RV202
Allegro non molto – Largo – Allegro non molto

GEORG MUFFAT (1635-1704)

Concerto Grosso No 8 in F Coronatio Augusta

Two themes help unite the works in this programme – a strong Austrian association and some prestigious royal dedicatees. Georg Muffat neatly combines the two. After several years of profitable globe-trotting in France and Italy, he worked for a time in Vienna, Salzburg and finally, during the last decade of his life, he settled in Passau on the German–Austrian border. He collected many noble and royal patrons during his busy career, though linking them up with the commission of specific works has proved a difficult task for scholars today. An honourable exception is the concerto *Coronatio Augusta*, oder die *Majestätische Krönung* (Imperial Coronation), which was almost certainly produced during Muffat's visit to Augsburg in 1689–90 for the imperial coronation of Joseph I as Holy Roman Emperor. Befitting the solemnity of the occasion, *Coronatio Augusta* opens with a succession of three regal, stately movements in a finely wrought Italian style. The pace increases for the last two lighter movements – a poised *Gavotte* and joyful *Rondeau* – both displaying a nodding acquaintance with the courtly dances of Lully. Indeed, in his introduction to *Exquisitoris Harmoniæ Instrumentalis* (1701), in which the concerto was published, Muffat openly acknowledged his debt to both the concertos *grossi* of Corelli and the French ballet music of Lully. Such works as this, he said, were not suitable for dancing or for performance in church; rather, since they were written 'primarily for the amusement of great princes and gentlemen and the entertainment of distinguished guests', they should be performed 'most fittingly at the splendid banquets, serenades, and gatherings of music lovers and virtuosos'.

PAVEL VEJVANOVSKY (1633/39-1693)

Serenada: Harmonia Romana (1669)

The history of music is full of violinists and pianists who were also composers, but the tally of trumpeter composers is much more modest. Pavel Josef Vejvanovský was one of the few. He

11 December
 Citadel
 York
 UK

13 December
 Palau de la Musica
 Valencia
 Spain

15 December
 Teatro Cuyas
 Gran Canaria
 Spain



was born in what is the present-day Czech Republic and spent much of his career at Kroměříž in the service of the prince-bishops who were based there. His 130 or so works survive in manuscript in the famous Kroměříž castle archives alongside works by Johann Schmelzer and in particular his pupil Heinrich Biber, with whom he shared many stylistic traits and who worked alongside him until he left for Salzburg in 1670. Vejvanovský earned his living not only as a trumpeter and composer, but also enjoyed the distinguished position of Kapellmeister. He was also active as a music copyist, and this has led to the misattribution of many works that are in his hand but which the latest research suggests may not actually be by him. The instrumental *Serenada Harmonia Romana* is one of several such pieces which have also been attributed to Biber. It dates from 1669 and is richly scored for a violin, five-part string ensemble and continuo.

HEINRICH BIBER (1644-1704)

Sonata XI in c minor from Fidicinium Sacro-Profanum (1683)

Heinrich Biber was appointed as a violinist to the Salzburg court in 1670, rising in 1684 to the posts of high steward and Kapellmeister. As a composer he excelled in the composition of grand polychoral church music (probably including the vast eight-choir *Missa Salisburgensis*) and intricate instrumental music. In 1683 he published a collection of twelve sonatas for either one or two violins, two violas and bass under the title *Fidicinium Sacro-Profanum*. *Sonata XI* is in four parts and was intended for performance in church where it may either have been played to mark the entrance or exit of the Archbishop, or might have functioned as a "Sonata alla Epistola" coming between the Lesson and Gospel reading.



JOHANN VALENTIN MEDER (1649-1719)

Sonata di Battaglia in D

Johann Valentin Meder was a German composer, organist and singer who worked in the cities bordering the Baltic Sea: Lübeck, Copenhagen, Riga, and Tallinn. Much of his music has been lost,

and of the four stage works he is known to have composed, only one, *Die beständige Argenia*, has survived. It was first performed in Reval (present-day Tallinn) in 1680 by the students of the school he ran. Dedicated to the newly married Swedish king, Carl XI, and his queen, it contains a patriotic *Sonata di Battaglia* for a five-part string ensemble which is so substantial that it can stand alone as a concert piece in its own right.



Battle pieces like this were extremely popular in the second half of the seventeenth century, and Meder follows the practice of his Austrian colleagues (Biber et al) by building his sonata out of a succession of short, contrasting movements. The core of the work is provided by three intradas, which, in turn, introduce the work with trumpet-like fanfares, portray the marching of infantry, and conjure up the sounds of the cavalry, complete with the unmistakable clip-clopping of horses' hooves. These strongly pictorial movements are repeated in between a variety of more purely tuneful, dance-like sections, including a simple, noble March for all the King's men.

JOHANN HEINRICH SCHMELZER (1620/23-1680)

Serenata con altre arie in D

One of Schmelzer's contemporaries dubbed him 'the famous and nearly most distinguished violinist in all Europe'. How disheartening to be considered 'nearly' the best violinist; but in truth, his instrumental works fall into this category too – nearly as good as Biber's. However, both composers would surely have been happy to take the credit for the excellent *Serenata con altre arie*. Works like this, which constitute loose suites of dance-related movements for five-part strings, were extremely popular both at the Viennese court, where Schmelzer spent his career, and in Kroměříž and Salzburg, where Biber worked. The *Serenata* dates from after the publication of Schmelzer's three main collections of instrumental chamber music, and can

16 December

Iglesia de San Francisco
Palma de Mallorca
Spain

17 December

Christ Church Spitalfields
London
UK

19 December

Riga
Latvia



tentatively be placed around 1665. It was probably intended for performance in royal circles in Vienna where Schmelzer distinguished himself as the first non-Italian Kapellmeister at the Habsburg court in many years.

ANTONIO VIVALDI (1678-1741)

Two violin concertos from *La Cetra* (Vienna version 1728)
Presented to and performed for Charles VI, Holy Roman Emperor
Concerto No 10 in E *L'Amoroso*, RV271
Concerto No 3 in c minor, RV202

La Cetra (The Lyre) was a popular title for collections of Italian instrumental music, and Vivaldi himself used it twice, once in 1727 for his last great publication of violin concertos (Op.9), and then again the following year for a second set of twelve violin concertos which remained unpublished and are now preserved in the Austrian National Library in Vienna. It had long been assumed that the two *La Cetras* were identical, but on closer examination scholars have recently realized that they are in fact two very different collections, with only a single work in common. We hear two concertos from the unfamiliar *La Cetra* of 1728, which have, however, come down to us without their



original solo violin part but whose solo part survives in another source. Vivaldi dedicated both sets of concertos to the Austrian Emperor Charles VI, a gifted amateur composer and performer, with whom he had become acquainted in Vienna during the mid-1720s. It seems likely that Charles was so pleased with the

first batch of twelve concertos, so handsomely published in Amsterdam, that he immediately commissioned a second set. Certainly Vivaldi seems to have done very well out of it. An eye-witness recorded that *'The Emperor has given Vivaldi much money, together with a gold chain and medal, and... has conversed with him for a long time about music; people say that he spoke more to him in private in a fortnight than he speaks to his ministers in two years.'*

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ANDREW MANZE
Director & Violin Soloist

Andrew Manze is one of today's most passionate and articulate advocates of early music. As a violinist he specialises in repertoire from 1610 to 1830. As a conductor, Manze is in great demand among period and modern-instrument orchestras around the world. He also teaches, edits and writes about music, as well as broadcasting regularly on radio and television. He is a presenter of BBC



radio's Early Music Show. After reading Classics at Cambridge University, Manze studied the violin with Simon Standage and Marie Leonhardt. He was Associate Director of The Academy of Ancient Music from 1996 to 2003, and succeeded Trevor Pinnock as Artistic Director of The English Concert in July 2003.

He is also Artist-in-residence at the Swedish Chamber Orchestra. He returns to direct EUBO for the 4th time, having first worked with the orchestra in 1989.

In his role with The English Concert, Manze is increasingly moving into Classical repertoire, including Mozart's violin concertos, orchestral works and re-orchestrations of Handel's oratorios, while continuing to perform baroque works.

Highlights of 2004 include the premiere of a newly unearthed Easter Mass by Biber, a return to the Proms (live on BBC TV) and visits to many major European festivals, including Bath, York, Cheltenham, Utrecht, La Chaise Dieu, Prague and Flanders.

In their first recording together, Manze led The English Concert in a Mozart program, including *Eine kleine Nachtmusik*; their next recordings will feature violin concertos from Vivaldi's little-known Viennese *La Cetra*, Biber's chamber music masterpiece, *Fidicinium sacro-profanum*, and Mozart's violin concertos.

Manze records exclusively for Harmonia Mundi USA, and has released an astonishing variety of CDs. Recordings made with The Academy of Ancient Music, as a soloist and as a chamber musician have garnered many international prizes, including the



Gramophone, Edison and Cannes Classical Awards, the Premio Internazionale del Disco Antonio Vivaldi and the Diapason d'Or. His long standing collaboration with Richard Egarr has won great acclaim. Their discography includes sonatas by Handel, Rebel and Bach (awarded the Preis der Deutschen Schallplattenkritik) and Pandolfi's complete Violin Sonatas. Their next releases will be of Mozart's 'Auernhammer' sonatas and the Rosary sonatas of Biber. Manze is a Fellow of the Royal Academy of Music and a Visiting Professor at the Royal College of Music, London and has contributed to new editions of sonatas and concertos by Mozart and Bach published by Bärenreiter and Breitkopf & Härtel.

CLAIRE DUFF
Principal Second Violin

Claire Duff studied Music and French at Trinity College Dublin, received distinction in the Postgraduate Diploma in Baroque Violin from the Royal Academy of Music, London, and is currently



studying for a Masters in Performance at the Conservatorium van Amsterdam. She was the first person from the Republic of Ireland to become a member of the European Union Baroque Orchestra, with whom she toured throughout Europe and China under the direction of Andrew Manze, Alfredo Bernardini and Roy

Goodman. Claire is a member of the Orchestra of the Age of Enlightenment and she also performs and records with such orchestras as the English Concert, Florilegium, Collegium Musicum 90, and the Irish Baroque Orchestra. Claire has a particular love for chamber music and with the Kings Consort she has performed at the Wigmore Hall and in Italy. She is founder member of Phantasticus and as a member of Camerata Kilkenny, Claire has performed with Elizabeth Wallfisch, Maya Homburger, Sarah Cunningham and Julia Gooding and has recently performed Brandenburg 5 with Malcolm Proud and Julia Dickson. Other recent solo performances include a recital with Malcolm Proud in Waterford, a Vivaldi concerto with the Sweelinck Barok Orkest Amsterdam, Brandenburg 2 with IBO and a recital at the West Cork Chamber Music Festival.

EUBO Baroque Orchestral
Course near Prague

Following the enlargement of the European Union in May 2004, EUBO has already extended its audition process to the new countries of the EU but is aware that it is also crucial to take a pro-active lead in involving more players from these new member states in its training programme. To facilitate this, EUBO is promoting a five-day baroque orchestral training course in August 2004 to give students from the new EU countries access to the same opportunities that previous generations of EUBO have enjoyed.

The EUBO Development Trust has offered substantial financial assistance, including a major travel bursary scheme. The students have the opportunity to work with world class tutors: Lars Ulrik Mortensen, Margaret Faultless, Éva Posvanecz, Balázs Máté, Ann-Kathrin Brüggemann, Jane Gower, Barbara Maria Willi and Simon Neal, and to experience the thrill of playing, perhaps for the first time, in a baroque orchestra dedicated to historically informed performance.