



Saturday 28 May 2011

7.30pm

St. Cecilia's Hall

Eolus Ensemble

Jean-François Madeuf · natural trumpet

Elsa Frank · baroque oboe and recorder

Johanne Maitre · baroque oboe and recorder

Jérémie Papasergio · baroque bassoon and recorder

Elisabeth Geiger · harpsichord

Music at the Court of Dresden



The Syper Summer Concert Series

Suite in Eb major

for Eb trumpet, two oboes, bassoon and basso continuo

Anonymous (Dresden, 18th century)

Ouverture - Bourrée I - Bourrée II - Bourrée I da capo -
Siciliana - Aria - Menuet I - Menuet II - Menuet I da capo

Sonata in Bb major

for two oboes, bassoon and basso continuo

Johann David Heinichen (1683-1729)

Affettuoso - Allegro - Affettuoso - Vivace

Concerto in Eb major

for Eb trumpet, two oboes, bassoon and basso continuo

Carl Heinrich Graun (1703/4-1759) or
Johann Gottlieb Graun (1702/3-1771)?

[Allegro] - Siciliano - Allegro

INTERVAL

Sonata in G Minor Op. 1 No. 9

for three recorders without bass

Johann Mattheson (1681-1764)

Prélude- Fugue- Air- Menuet

Concerto in D major TWV 43/7 D

for D trumpet, two oboes and basso continuo

Georg Philipp Telemann (1681-1767)

Largo - Vivace - Siciliano - Vivace

Music at the Court of Dresden

With the return of the Dresden court to the bosom of the Catholic church in 1697, as part of an oblique return to the Polish crown, August the Strong came to occupy centre stage in the European political field. To hold his rank in face of other powers, the princely Elector of Saxony and King of Poland introduced festivals and pompous ceremonies modelled after those that Louis XIV had realized at Versailles in France. His son August III continued this usage, so that Dresden became one of the most radiant artistic centres in 18th century Europe, a "Venice on the Elbe".

In the case of music, it is the orchestra of the royal chapel that made the most substantial contribution to such an artistic abundance. In its day it was the most important in Europe because of its illustrious membership; and it was considered to be the best, somewhat like the Berlin Philharmonic Orchestra nowadays. Whether or not it is arguably the best orchestra of the present time, the *Sächsische Staatskapelle* is in any case the oldest formation of its type existing today.

The most important artists of that epoch, such as the following musicians or composers (sometimes both), were members of this orchestra: the French violinist Volumier, the composer Johann David Heinichen, the contrabass player and composer Jan Dismas Zelenka, the flutist and theorist Johann Joachim Quantz, the Graun brothers, the composers Johann Adolf Hasse, Johann Friedrich Fasch... The best composers of the time composed for this orchestra: Georg Philipp Telemann, Antonio Vivaldi, and above all Johann Sebastian Bach, who in 1733 wrote a *missa brevis* for the Dresden court that later became an integral part of his B Minor Mass.

What was unique in this orchestra is the fact that its musicians, as opposed to contemporary practice, specialised on only one instrument. Quantz and Knettel thus developed an astounding virtuosity on the flute and the horn, respectively. The latter, like trumpeters of his time, developed his playing mainly in the high or so-called *clarino* register.

The archives, for the most part, did not suffer greatly from bombing during World War Two, so that this vast repertoire of good quality deposited in the *Sächsische Landesbibliothek Dresden* is waiting only to be played more frequently in concerts.

Chamber music occupies a significant part of this repertoire, and many pieces for various combinations of instruments have come down to us. Quite surprising is the fact that much chamber music with horn or trumpet can be found in this catalogue. It is quite rare to find them in such intimate music. Moreover, the great virtuosity of the instrumental parts gives us an idea of the quality of the wind players working for the court.

The present program thus gives us an insight into the make up of this last category of rare pieces.

The anonymous *Suite in Eb* from *Rostock Universitätsbibliothek*, (Mus. Saec. XVII.15. 5153) is part of a set of pieces for trumpet and oboe band. The virtuosity of the trumpet part seems to confirm its Saxon origin despite its typical form of a French overture. The suite's style is very close to that of Heinichen, but we hesitate to attribute this manuscript to that composer.

The *Sonata in Bb major* by Heinichen in the *Hessische Landes- und Hochschulbibliothek* in Darmstadt (Sig. Mus. 3865/14) is in the Italian style and is dated 1726. Heinichen was *Kapellmeister* of the Saxon princely elector and King of Poland.

The title of the *Concerto à 4 in Eb* for 2 oboes, trumpet and bassoon "*del Sig Grauen*" yields hardly any information: was the composer Carl Heinrich Graun or his brother Johann Gottlieb? Both musicians had studied at the *Kreuzschule* in Dresden and during their career they had many connections with the court. The former was *Kapellmeister* and the latter *Konzertmeister* at the Berlin opera. This concerto's second movement is a siciliano, similar to those of Heinichen and Telemann pieces (a fashion?) and the trumpet has to play in the dominant, which is quite rare during the Baroque epoch.

The *Sonata in G Minor, Op. 1, No. 9*, is from a book of twelve sonatas for two or three flutes without bass published in Amsterdam in 1708. They were written while Johann Mattheson was music director in the Hamburg Cathedral and *Kapellmeister* of the Duke of Holstein. The French titles confirm French influence, but this piece also adopts the typically German style of "Prelude & Fugue". Mattheson's contribution to music without any bass is important, together with that of Telemann.

The D major *Concerto* from *Sächsische Landesbibliothek Dresden* (Mus. 2392-Q-56) is also in the Italian style, quite similar to another one in which two violins are playing in place of oboes (*Hessische Landes- und Hochschulbibliothek Darmstadt*: Mus. ms 1033/104). Unique in both pieces is the fact that the trumpet is playing during the introductory slow movement and in a very high register. Generally, the trumpet does not play in slow movements of Baroque concerti. The original performer is unknown; perhaps it was the *Oberhoftrumpeter* Johann Friedrich Schröter? We are familiar with the exceptional qualities of these musicians from the only three surviving pieces for the Dresden court ensemble of trumpets and timpani (thanks to Hans Joachim Möser for having published them in 1935!).

Jean-François Madeuf, 2006

Translation by Edward H. Tarr, 2011

Jean-François MADEUF, natural trumpet

- studied modern and baroque trumpet at *Conservatoire National Supérieur de Musique de Lyon*.
- ex- solo cornet at Philharmonic Orchestra in Nice from 1989 to 1992.
- teacher of baroque trumpet at *Conservatoire National Supérieur de Musique de Lyon* since 1992 and at *Schola Cantorum Basiliensis* since 2001.
- plays for concerts and recordings with *Les Arts Florissants*, *Le Concert Spirituel*, *La Petite Bande*, the *Bach Collegium Japan*...
- artistic director of ensemble *Les Trompettes des Plaisirs*.

Elsa FRANK, baroque oboe and recorder

- studied recorder and baroque oboe with Conrad Steinmann and Michel Piguet at *Schola Cantorum* in Basel.
- teacher of recorder and early music at *Conservatoire à Rayonnement Régional de Caen* since 1997.
- plays for concerts and recordings with ensembles *Douce Mémoire*, *Le Poème Harmonique*, *Le Parlement de Musique*, *Le concert Spirituel*...

Johanne MAITRE, baroque oboe and recorder

- studied recorder and baroque oboe with Conrad Steinmann and Katharina Arfken at *Schola Cantorum* in Basel.
- plays for concerts and recordings with ensembles *Douce Mémoire*, *Le Poème Harmonique*, *La Chapelle Rhénane*, *Le Concert Spirituel*, *Filigrame*...

Jérémie PAPASERGIO, baroque bassoon and recorder

- studied recorder at academy *Prince Rainier III of Monaco*, and early bassoon in Paris.
- specialised in repertoire from 16th, 17th and 18th centuries, plays for concerts and recordings with ensembles *La Fenice*, *Douce Mémoire*, *Le Poème Harmonique*, *Le Concert Spirituel*, *La Petite Bande*...
- gives master-classes of early bassoon in Tokyo, Monte-Carlo, Paris, South America...

Elisabeth GEIGER, harpsichord

- studied harpsichord, organ and basso continuo at *Conservatoire à Rayonnement Régional de Strasbourg* with Agnès Candau, Aline Zylberajch, Martin Gester and later with Laurent Stewart and Yvon Repérand.
- plays for concerts and recordings with ensembles *Akâdemia*, *Douce Mémoire*, *Clément Janequin*, *La Grande Ecurie et la Chambre du Roy*, *Le Concert Spirituel*, *Le Concert d'Astrée*, *l'Arpeggiata* as well as *Les Veilleurs de Nuit*.
- gives recitals with two harpsichords and works with dancers

Eolus Ensemble

Under the name of the "wind god", the Eolus Ensemble is a group of wind players specialising on period instruments of the 17th and 18th centuries. Working passionately as researchers in musicology and organology, they try to use the most historically appropriate instruments.

This implies for the brass:

- playing natural horns and trumpets without any later system such as vent holes (very recent in the case of the trumpet) or hand-stopping (after 1750 in the case of the horn)
- and using appropriate mouthpieces.

For woodwinds:

- choosing historic fingerings as much as possible
- and scraping the reeds in the original way.

Concerning the musicological aspect, much attention has been given to unequal temperament, innate in natural brass instruments' intonation, as well as phrasing and dynamics appropriate for music which was intended to be performed both indoors and in the open air. These practices result in a specific sound, now noble, now tender, sometimes hearty or subtle, corresponding perfectly to the atmosphere of these compositions.

The instruments

Natural trumpet in Eb by Johann Wilhelm Haas (1649-1723), Nuremberg, beginning of 18th century (first bow near the bell, D crook and mouthpiece are not original)

Baroque oboes made by Olivier Cottet, in 2004, after anonymous French instrument from the end of 17th century, in *Cité de la Musique* museum in Paris (no. E. 108)

Baroque bassoon with 4 keys made by Laurent Verjat in 1995, after instrument from Bizet, middle of 18th century (the butt joint is an original from Bizet)

The keyboard instrument used in this evening's concert is one of the comparatively few surviving harpsichords from Hamburg. It was built in 1764 by Johann Adolph Hass who, like his father, was predominantly a maker of clavichords and for whom harpsichords appear to have been built exclusively on a bespoke basis. Although some Hass harpsichords are extremely complicated, particularly in regard to registration, this instrument is quite standard, having only a single keyboard and three sets of strings, two at unison pitch and one an octave higher.

Almost all Hass instruments were very finely decorated, often with precious materials and paintwork. The instrument used tonight is, by contrast, plainly decorated with quartered veneer, something which - for unknown reasons - was applied in the early twentieth century (as were the tapered legs). It might be expected that there was some damage which caused such a redecoration, but no evidence exists on the present instrument, the other parts of which are all in essentially original condition.

Soundwise, this is an excellent playing example, having a brightness and bell-like clarity which is ideal for music in which the various lines need to be heard against each other, while combined with a sustain as one would expect from a mid-eighteenth century northern instrument.

Dr Darryl Martin, University of Edinburgh Curator, EUCHMI

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These concerts are generously supported by Dr George and Dr Joy Sypert.

Thanks also to the Friends of St. Cecilia's Hall.